



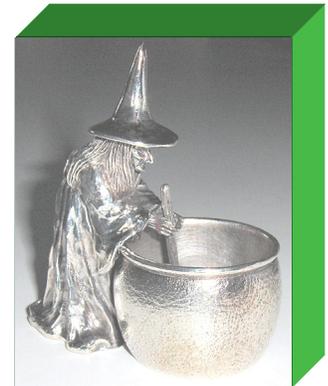
Can You Guess...



...What these salts have in common?



For the answer to this question, and the 2009 National Convention report, please turn to page 16 .



OPEN SALT COLLECTORS

National Newsletter

Collector Spotlight—Don Rabourn

Don Rabourn is an avid collector of open salts, as well as several other items. He hails from Acton, Indiana, where he graduated from Franklin Township High School in 1959 and then went on to the Royal Beauty Academy in Indianapolis, Indiana. After graduation from the Academy in 1960, he opened his own beauty shop in Acton, Indiana and remained in business at the same location for 43 years until retiring in 2003.



Don and Deane were married in April 1969 and have lived in Fairland, Indiana ever since.

Deane and Don Rabourn

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Another convention has come and gone, and while I'm sure the chairpersons are happy it's over, it seems like it will be a long two years before another gathering. The next convention will be hosted in 2011 by OSCAR. Donna Wolfe is serving as convention chair, but the location is not yet final. While we will have that to look forward to, I hope you all enjoy the pictures and article in this issue either reflecting on the great time you had in San Francisco or wishing you had been there! Thanks to Jim Wrenn for his pictures and convention story.

Being your new editor as well as president, I'm making several minor changes in our newsletter. One new 'slant' on things is evident on our cover page with the title. I am striving to make several items into regular features we can expect to see from issue to issue.

Ask Mary will be a permanent fixture in the future, but some changes are coming so watch for those in the Spring.

Collector Spotlight will continue so please make recommendations of who you'd like to know a little more about.

"Wood You Know" will be a short but educational item about different wood types written by Lisa and Craig Tiedeman. You may know that Craig makes salts from wood and other materials on his lathe and sells them on our website. He took his equipment to the convention to give people a firsthand look at the entire process.

Read **Shrank Wrapped** carefully and you just might recognize some of the characters. Jane Koble has written an open salt related murder mystery in this issue and she promises more in the future.

We already have several more exciting articles lined up for next year and into the future. If you have anything to submit, or any suggestions of topics, please contact me at DRaitz@aol.com.

The National Executive Board that is made up of the OSC officers and two representatives from each club, has

recently approved by-law additions and/or changes. These by-laws are being sent with this newsletter to subscribers who did not provide an email address. Everyone else will receive an email with the by-laws attached in PDF form. Some major changes are that we no longer have a Marketing Director position. That is now part of Vice President's duties. We are adding a secretary who will take minutes at convention meetings and have several other official duties. It is imperative that the secretary attends the convention during her/his term. If you do not receive an email with the revised by-laws as an attachment by the end of October, your email address on file is either wrong or obsolete. You may also find the by-laws on the website.

Please remember that if you move or change your email address that you need to send those changes to Mike Zagwoski at BigZ@aol.com. Don't forget to renew your subscription by January 31, 2010 either through your club or directly to Mike. A subscription form may be found on the website, or see the box below for direct subscription information.

If you are a newer subscriber and do not have all the past issues, we are in the process of making a CD with the past issues in PDF form. This should be suitable for all computers (PCs or Macs) and all browsers. Price and details will be worked out and announced in the Spring 2010 issue.

There is a compiled index of all past issues of the National Newsletter from the first issue in 2001 through 2009. It appears online on our website at www.opensalts.info linked through the Newsletter section on the home page. For anyone who does not have internet access and would like a copy, please send a SASE to:

Judy Johnson
OSC Index
4475 Middle Cheshire Road
Canandaigua, NY 14424

This area will also be for corrections, changes, or any additional comments about past issues and/or articles. All club info to appear in Spring issues.

Debi Raitz,
OSC President

VISIT US ON THE WEB AT: www.opensalts.info

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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 (DRaitz@aol.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 the editor.

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 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. The officers of Open Salt Collectors are: Debi Raitz, President; Judy Johnson, Vice President; Mike Zagwoski, Treasurer; and Debi Raitz, Website Manager.

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 member clubs. The subscription rate is \$10/year. Club information will appear in each spring issue and is always on the website at www.opensalts.info. Direct subscriptions can be made by sending your name, address, phone number and email address and check to Mike Zagwoski, OSC Treasurer, 4182 Bunker Hill Drive S., Coopersburg, PA 18036.

Don belongs to all the open salt clubs as well as several glass clubs in the Indianapolis area. In addition, he belongs to the National Heisey Glass Club and the Greentown Collectors Society.



As a Greentown collector I wanted this for years. (It was Evelyn Berg's).
(CAPTIONS WRITTEN BY DON)

Don has made numerous presentations at club meetings and other local area meetings on open salts, Roseville Pottery, McCoy Pottery, Royal Haeger Pottery, Heisey glassware and Fenton glassware. He judges several classes of glass at the Indiana State Fair each year.



Chocolate THOUSAND EYE BAND
c. 1890's. Bought at Greentown Glass Auction, but probably was not made by Greentown.



I love all my salts with the white lace trim.

He was a contributor for several of the Smith Books and has also provided information to the various open salt clubs and newsletters. He has maintained a booth at the Reflecting Memories Antique Mall in Greenfield, Indiana for several years selling glass, pottery, and of course, open salt duplicates.

Don and Deane were the co-chairs for the very successful 10th National Open Salt Convention in Indianapolis, Indiana. They put together a great team of individuals from all the salt clubs, and supported them in their projects.

However, in all fairness they did not plan the Grand Finale on Saturday Night - The men in silver suits from the Airport Fire Department.

Don started collecting salts when his Aunt Iva passed away in 1972. Relatives asked if Don wanted anything to remember Aunt Iva by and he opted for some open salts. That started the ball rolling, and now those two salts have grown into a fantastic collection of over 7,500!

If you are ever in the area, be sure to contact Don and go see his collection. He will be more than happy to share, and you will not be disappointed.

Don and our friend Irene Pope were seen at many local shows and auctions in search of salts, and they shared a booth at the Indiana Antique Show in Franklin for several years. I met both of them at local shows when I first started collecting and I acquired a lot of information from Don and Irene over those years.



These are special because one stork is holding a boy and one is holding a girl. I have a twin sister.

Don is a very familiar face at our open salt club meetings and has attended every National Convention as well as numerous club meetings both in the Midwest and on the East coast.

He is a founding member of the Midwest Open Salt Society, and currently it's president.



SHOSHONE ruby stained salt. A favorite because we have a collection of this EAPG pattern.



The blue opalescent WREATH AND SHELL pattern (front center) was bought on the second day of a garage sale in Indianapolis for only 50 cents.

Don is also an avid flower gardener, which can be acknowledged by those that have been to his home. He is always looking for flower shows as well as antique or glass shows, and a good weekend is when he finds both in the same area.



Unmarked three section china floral salt.

More of Don's Favorites and Special Finds



Bought this holder empty and filled it one by one.

In closing, I just want to say that it was a privilege to be asked to put this together on Don's behalf as, in my opinion, he is the epitome of an Open Salt Collector.



Bought this Quimper pair of sabots at a garage sale for 5 cents.



Unmarked china pink elephant found at a flea market for \$3.00.



My first (& almost only) plique-a-jour salt.



Decorated Burmese glass In silver plate holder.



One of my favorite china salts, a Dresden teapot.



Opalescent salt with cranberry rim and vaseline feet.



Marked US Glass Company REVERSE 44 pattern green flashed footed salt.



Very rare pate sur pate salt. Open Salt Compendium #567



We have a large collection of black amethyst glass and this one is special to me.



Belleek with violets bought at this year's convention from Pat Christensen.



My favorite Royal Bayreuth open salts.



With all the talk on the Open Salts Chat Page about condiment sets, I had to include my favorite Worcester England.



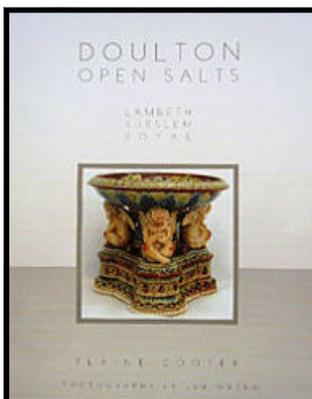
Found this white opalescent Lacy at a flea market for \$4.00.



My favorite Elfinware salt.

Don Rabourn was awarded the OSC Achievement Award at the 11th National Convention held in June 2009. He is currently serving his second term as President of MOSS.

Visit the Collections area on the website at www.opensalts.info to view more of Don's wonderful collection.



DOULTON OPEN SALTS by Elaine Cooper

Hardcover book is \$40.00 plus \$3.00 for media mail or \$4.95 for priority mail. California residents add \$3.50 sales tax.

Checks or money orders may be sent to:
Elaine Cooper
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Desert Hot Springs, CA 92240

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Well, the party is over and it's time to get back to business. I'm still having trouble adjusting to no convention items pending, but perhaps this will get me back into the swing of things. A little of this and a little of that this time. Updates, observations and perhaps some fun in this issue.

The precious very thin porcelain flower salt shown in The Open Salt Compendium on page 213, Plate 635 has been identified thanks to Sherrie Tjonn. Seems Sherrie had a set of four and fortunately two of them



were marked "MOORE BROTHERS." Moore Brothers produced porcelain between 1872-1905. The company operated as Bernard Moore from 1905-1915.

Found an interesting example of one of the shaker style spoons, although we may have to correct that term to "sifter" salt spoon. I believe these were more than likely available at the 1933 Expo. This set came with a bowl (see logo enlarged). Sure wish I had bid high enough to have won it, but wound up with the only the picture instead. At least I can share that.



I am not quite sure of Avon's thinking when they mass produced the Fostoria glass and the Hudson Manor silver plated master "candle" salts, yet produced only a scant few of the red CAPE COD pattern individual salts. If you are lucky enough to have one, you might want to consider it a bit special as they are quite hard to find unlike their larger Avon counterparts. Now then, if

you have also found one with a wavy top - hmmm - I purchased my wavy top from Ed Bowman in October 2008. I love it as it is another one that escaped quality



control. Ed indicated that the scallops are probably due to refiring or fire polishing and too much heat, or not enough glass in the mold when pressed. Ed says some of the salts he has made will have this when they do not get enough glass to fill the mold and when they fire polish the sides will swag down.



The fantastic stemmed salt with a shell bowl shown in The Open Salt Compendium Page 67, Plate 193 has been dated to 1910. The garnets are not garnets, but rather individually hand cut Czechoslovakia red crystals. Some feel these are a cut above the garnets and even rarer still. This salt was not mass produced and there are limited pieces out there. I am aware of only two or three.

I am going to end this column this time with a turn around. I am showing three rather common salts with

continued on Page 7

“WOOD” You Know?

by Craig & Lisa Tiedeman



Did you know that the cedar wood used in cedar chests, closets, posts, and pencils is actually Juniper wood? The Red Cedar most common in North America is actually Juniper. Juniper trees are mistakenly given the common name "Cedar" including "Red Cedar." Juniper, or any tree or shrub of the *Juniperus Virginia* family, are aromatic evergreens widely distributed over North America.



Table salt of Red Cedar/Juniper wood by Craig Tiedeman especially made for this article to show color and grain.



They are fragrant and insect resistant. The Oil of Red Cedar (Juniper) is used in medicine, incense, as well as perfume! The wood is light and fragrant, but also durable enough to be a favorite for fencing. The wood is relatively easy to work with, and retains the aroma after cutting and turning for quite some time before fading. It has a beautifully marbled finish of brown-red heartwood.

Visit Craig's selling page on the website for some unique items.

very unusual bases. If any of you have one, or know a bit more than I do (and that should be an easy challenge), I would love to hear from you and list the information in the next issue.

One is a round basic all-over zipper pattern, but its base has **v p n t** nestled quite nicely in an extremely large **S**. I remember that the **v p** is for Vincent Price, but cannot remember or find any more information on it. Would seem only logical that he would have a commemorative salt as he was quite the gourmet chef and produced some cookbooks too.

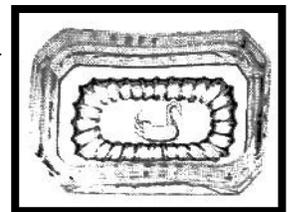


Then there is the MEDALLION SUNBURST pattern by Higbee whose base shows the complete and perfect impression of an Indian Head dime. The impression is embedded deep in the base with no damage to the outer points of the original starburst. There is



no indication of any other base. I had the opportunity to show this piece to our dear Chris Christensen a couple years ago and he said it had to have been done at the factory during the manufacturing process. If it had been done after production, there would be signs of the base within the dime area and the remaining portion of the base would have been compromised with the necessary heat. You can even see the thin edge ribbing of the dime. Do you have one? Or was the worker only able to get away with it once?

The last entry in the "fancy bottom" category is the rectangular salt with a rope base. But this salt has a swan impressed in the base. It's H&J 2799, so we know at least one of you out there has one.



Would love to be able to add information to any of the salts discussed here and also add any interesting salts you have in your collection... Oddities or quality control escapees, or interesting in the manner that you acquired them. Anything that makes it a bit more unique to you than most of your salts. Please send any info and/or entries to me at marykernsd@cox.net.

Anglo-Irish Glass Salts from the Georgian Period by Kent Hudson

I remember buying my first Georgian period Anglo-Irish salt perhaps ten years ago at a show here in Richmond. I was really drawn to the shape, very similar to an eggcup. But something told me it was not an eggcup; it was beautiful round heavy cut glass, on a pedestal, more like a serving piece. The dealer confirmed that he thought it was a salt, purchased from a local estate. The price was right and there were only minor chips, so I purchased it and began my collection which now totals about 18 of this round type. Although I have other styles of early Anglo-Irish salts, this style remains my favorite.



1. My first round Anglo-Irish Salt. 2-1/4" high, 2-1/2" diameter, 8-1/2 oz. Alternating round and pointed scalloped rim, large low relief diamond with slice cut below supported by cut eight-sided pedestal on a square base.

There is a picture of a price list in the book *English Glass for the Collector 1660 - 1860* entitled "Prices of Flint Glass, 1829." Under the heading "Salvers" there are listings for salts, "Blow over, moulded, uncut, for cutting, tops blown off, on feet, or place to cut." But further down, there is an entry for "Sweetmeats, double, as salts."¹ Were these originally designed as Sweetmeat glasses and

later used as salts as the listing indicates? These are very similar in shape to the Stiegel "salts" that the British frequently call Syllabub glasses, a type of sweetmeat or desert glass. My study of the examples that I have collected leads me to believe that the round form is earlier than the oval or boat shaped pedestal form that we usually associate with early glass salts. Whether these were originally designed as salts or not, there seems to be a general consensus that they were actually sold and used as salts.



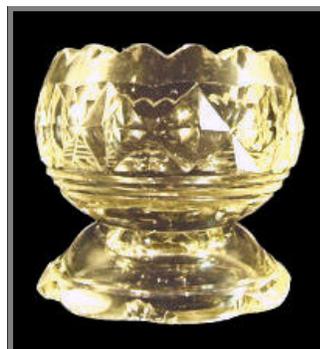
2. Pre 1740 -- 3" high, 3" diameter, 8 oz. Scalloped rim arch and point pattern, blown molded, facet cut base edge.

Glass making was introduced to the British Isles by the Romans about 2000 years ago and glass has been made there ever since. However, Henry VIII had a collection of glassware imported from Venice where the finest glass was made.

Ravenscroft is credited with introducing "glass-of-lead" to Britain in 1675, when he added lead oxide to his formula for flint glass, so called for the "clear transparent black flints, calcined, crushed and sifted that formed the silica"² used in making the glass. The term flint glass was used until around 1850 even though the ingredients changed and it was actually the effect of the lead oxide that produced the superior quality glass that we know as flint glass. Flint glass is exceedingly brittle when it first leaves the hands of the glass blower and must be toughened through annealing, which is the process of allowing the glass to cool slowly over a long period of time. At first the glass was subject to a great amount of breakage or "flying" until the process of annealing was perfected at the end of eighteenth century. Eventually, the annealing tunnel "lehr" was designed in which the glass was moved slowly on trays from the hot end, cooling slowly until the glass was quite cool when it reached the exit.



3. Probably pre 1740 -- 3-1/4" high, 2-5/8" diameter, 12-1/2 oz. Scalloped rim, large low relief diamonds with cross cut, simple foot.



4. Very early pre 1740 -- 2-3/4" high, 3" diameter, 11 oz. Scalloped rim, blunt (not beveled), large low relief diamond, domed foot with scalloped edge, yellow tint.

From time to time, I have seen early glass offered on eBay described as having "good color and striae" when the glass was obviously clear. Color or tint is a result of impurities in the ingredients used to make the glass and include yellow, steely-blue, violet and brown. For example, while the lead oxide from Derbyshire produced better quality glass than other lead oxide, it contained an impurity that caused a blue tint known as Derby blue. The Derbyshire lead oxide impurity was finally eliminated in 1810. Early Cork glass sometimes displayed a yellowish tint.³

¹ Page 24, *English Glass for the Collector 1660-1860* by G. Bernard Hughes

² Page 15, *English Glass for the Collector 1660-1860* by G. Bernard Hughes

³ Page 365, *English, Scottish and Irish Table Glass* by G. Bernard Hughes

Anglo-Irish Glass Salts from the Georgian Period by Kent Hudson



5. Tint comparison. On the left is a marked 20th century Waterford salt. Top is a yellow tinted salt, perhaps from Cork. On the right is a blue tinted and below is an early gray tinted salt.



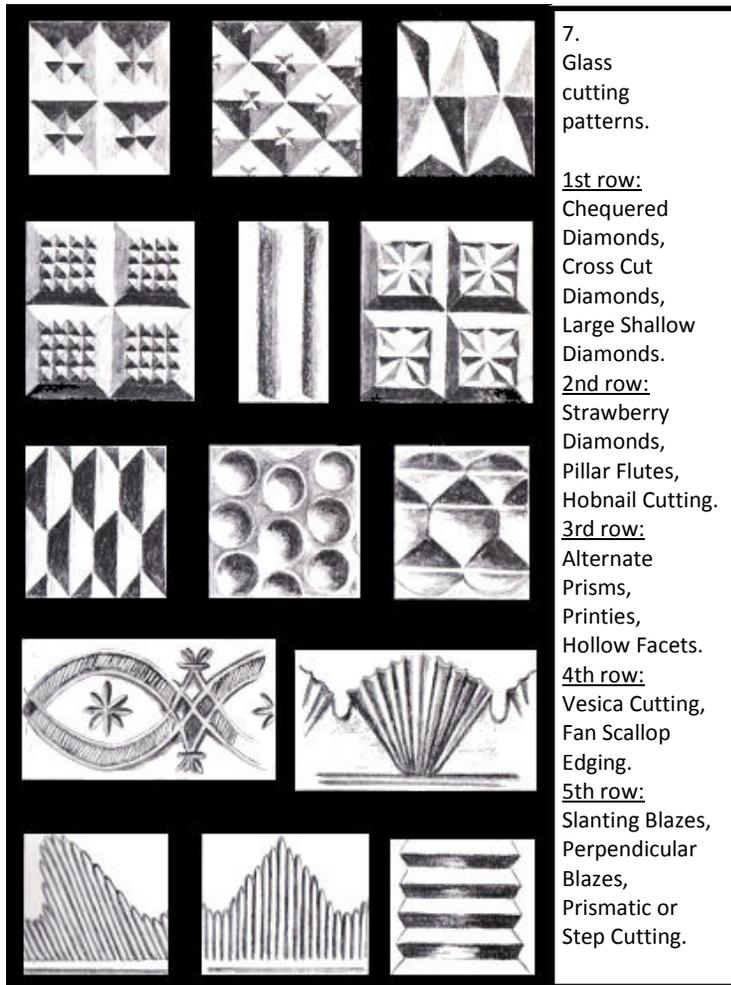
6. Tint comparison of same salts as in Illustration 5 but seen from above.

For many years glass was made in the same area with the fire, and ashes were allowed to contaminate the glass. This was finally corrected in 1802 by a new furnace design. Striae is the re-

For many years ... ashes were allowed to contaminate the glass.

sult of not reaching the temperature required for the glass to complete the chemical change and the result is undulating lines within the clear glass. Tint and striae continued to plague glass-makers. The *Reports of the Juries, Exhibition, 1851* states that "English manufacturers have lately been making important experiments with a view to discovering a method of producing glass free from tint and striae," and that English flint-glass "is charged with the defect of colour, of striae, of globules, and of undulations."⁴

Tint is one of the means of identifying early glass. Tint is best observed by placing the item on a white surface and looking down through the side and stem. In addition to tint and striae, cut glass design is another way to identify early glass. The relative softness of flint glass makes it especially well suited for cutting. Glass cutting was a cottage industry until about 1800 when steam power began to dominate the manufacturing scene. Glass cutters bought the blanks and worked at home, decorating them to order, or to stock patterns and then selling them to glass sellers. Hughes states that "Glass-cutting on flint glass developed gradually through three distinct phases during the eighteenth century into a highly specialized craft."⁵



7. Glass cutting patterns.

- 1st row:
Chequered Diamonds, Cross Cut Diamonds, Large Shallow Diamonds.
- 2nd row:
Strawberry Diamonds, Pillar Flutes, Hobnail Cutting.
- 3rd row:
Alternate Prisms, Printies, Hollow Facets.
- 4th row:
Vesica Cutting, Fan Scallop Edging.
- 5th row:
Slanting Blazes, Perpendicular Blazes, Prismatic or Step Cutting.

⁴ Page 27, *English Glass for the Collector 1660-1860* by G. Bernard Hughes

⁵ Page 137, *English Glass for the Collector 1660-1860* by G. Bernard Hughes

Anglo-Irish Glass Salts from the Georgian Period by Kent Hudson

Pre 1740 Edge cutting and scalloping; almost flat cutting disposed in geometric patterns; giant diamonds and triangles in low relief; shallow slices and faceting.

Late 1730 - 1805 Similar types of cutting on a clearer and more refractive metal of thinner section.

1790 - 1830 Elaborate cutting in deep relief on thick metal.

Rim edge design developed from simple scalloping to alternating curve and point, and later on to more elaborate designs known as castellated or crenulated - which means like the top of a castle wall. There are also references to a Vandyke border of V shaped points forming an edge, named for Sir Anthony Vandyke's trim pointed beard. Diamond pattern developed from very low profile, almost flat, to the very high profile sharp diamond patterns that we know as Irish cut. There are a number of variations to the diamond pattern including Relief, Strawberry, Checquered, Cross-cut, Hobnail, and Fine. There are also other cuts including Fluting, Herring-bone Fringe or Blazes, Notching, Printies, Prismatic Cutting, Prism Alternate, Shell Border, Split, Sprig, Star, and Vesica. Illustration 7 shows examples of these different cuts.

Irish glasshouses began to be established on an extensive scale during the early 1780's. They adopted the English methods of cutting glass in deep relief. In his book, Hughes states that "Contrary to general belief they originated little of their own. There never was any pure 'Irish Style' in glass cutting, but their heyday happened to coincide with certain easily recognizable designs which now tend to be dubbed Irish without question by the average collector."⁶

Once you have handled Anglo-Irish glass from the early period, you will begin to recognize it. There is a certain grace and charm about it that only hand made objects seem to have. But one must be alert. I have several pieces that at first glance look to be old Anglo-Irish but did not seem just right. (See illustrations 8 and 9.) A test using my UV light indicated that my suspicion was justified. I have a UV light with

In his book, Hughes states that "Contrary to general belief they originated little of their own. There never was any pure 'Irish Style' in glass cutting, but their heyday happened to coincide with certain easily recognizable designs which now tend to be dubbed Irish without question by the average collector."



8. Bohemian? 3-1/2" inches high, 3-3/4" by 2" oval, 6-1/2 oz. Yellow/green under UV light, border of small flowers not characteristic of Anglo-Irish glass.



9. Continental? 3-1/2" high, 2-1/2" diameter. Yellow green under UV light. Cut glass but the stem is not characteristic of Anglo-Irish glass.

both long and short wave that I purchased from a rock shop. I had noticed that in my collection of lacy salts, glass from continental Europe fluoresces yellow green under UV long wave (or black light), whereas American lacy glass does not respond to UV long wave. My Anglo-Irish early glass does not respond to UV long wave either, but reflects a beautiful blue shade under UV short wave as does most of the American lacy glass. See illustration 10 for the effect of UV short length rays. (I have tried to get pictures of the effect of UV long wave, but have not been successful.) I have examples of H&J 3693 and 3694, identified as French by Heacock and Johnson.⁷ I was surprised when I read that 3693 was French, because I thought it was Anglo, but both of these also glow yellow green under UV long wave light and confirm their continental origin.



10. Effect of UV short wave light on Anglo-Irish flint glass.

The bowls of the early Anglo-Irish glass were hand blown and were attached to the pedestal or base which may be molded. The molded base may be ground, polished or left as is, although the better quality pieces are polished. Some molded bases have "lemon squeezer" bottoms, prized by collectors. Lemon squeezer bottoms have a molded indentation with ribs that look much like a lemon squeezer. In many cases there is a "wafer" or extra

⁶ Page 142, English Glass for the Collector 1660-1860 by G. Bernard Hughes

⁷ Page 259, 5,000 Open Salts, A Collector's Guide by William Heacock & Patricia Johnson.

Anglo-Irish Glass Salts from the Georgian Period by Kent Hudson

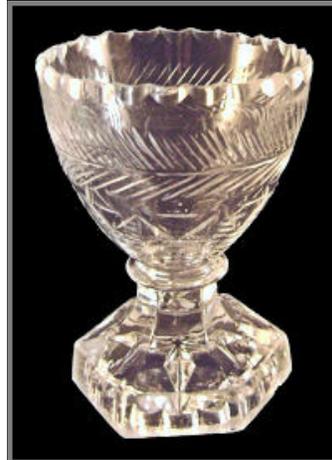
piece of glass connecting the bowl and the base. Turned down rims also popular with salt collectors seem to have originated in this period, but I don't have any good examples.



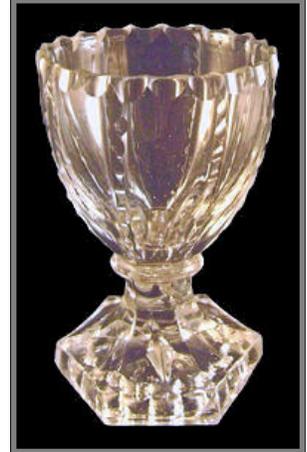
11. Thin walled bowl -- 3-1/2" high, 2-1/8" diameter, 7 oz. Serrated rim, blown molded vertical ribs, horizontal cut rings, wafer, molded square base.



12. Thin walled bowl -- 3-3/8" high, 2-1/4" diameter, 5-1/2 oz. Serrated rim, blown molded with ribs that were notch cut. Shallow slice cutting, molded round hollow base with scalloped edge and round dots.



13. Thin walled bowl -- 3-3/8" high, 2-3/8" diameter, 7-1/2 oz. Serrated rim, blaze cut and shallow slice cuts, wafer, hexagon hollow molded base.



14. Thin walled bowl -- 3-3/4" high, 2-1/4" diameter. Serrated rim, blown molded vertical ribs, wafer, molded hexagon base. Similar to Smith 469-2-1.

Although the early Anglo-Irish glass is predominately thick walled, there are a series of what I call thin walled examples. See illustrations 10 - 15. The bowls are ribbed and appear to be blown molded and then cut. The rims are notched, Smith says "serrated" so I also used that term.⁸ These have a wafer separating the bowl from the base, and the base usually has a lemon squeezer type design on the bottom.

Around 1850, glass makers began using pressed glass for the blanks rather than blowing the glass by hand. The whole piece is molded together with the "cut" design often pressed into the glass. Although known as cut glass, the cutting process is really just little more than polishing the design that has been pressed into the blanks. There is no variation, all of the pieces look the same, the glass is said to be less brilliant than blown cut glass. This spelled the end of the collectors period for cut glass.

Identifying the exact source and time period of most of the old Anglo Irish glass is practically impossible. Glass makers did not begin to mark their glass routinely until the 20th century. Modern 20th century Waterford is marked but the older pieces are not. There is overlap in the time periods listed above and pieces may have continued to be made

long after the period ended. The pictures are of pieces from my collection. I have concentrated on the round style because they seem to best demonstrate the characteristics of the early Anglo-Irish salts. In many cases there are oval shaped versions of the same design. Other styles include round flat, oval flat and boat shaped pedestal.



15. Oval thin walled salts. Vertical ribs like those in Illustrations 11-14.

I would like to thank Rod Elser for encouraging me to write this article.

⁸ Plate 469, 1334 Open Salts Illustrated, The Tenth Book, by Allan B. & Helen B. Smith.

Anglo-Irish Glass Salts from the Georgian Period by Kent Hudson



16. Pre 1740 -- 2-1/4" high, 2-1/2" diameter, 9 oz. Arch and point rim, large low relief diamond, fluted column, scalloped base, star bottom.



17. Pre 1740 -- 2-7/8" high, 2-1/4" diameter, 6-1/2 oz. Arch and point rim, large low relief diamond.



18. 1790 - 1830 -- 3-1/2" high, 2-1/2" diameter, 7-1/2 oz. Pointed rim, two rows of large low relief diamond, slice cut, ground wafer, molded and polished square base.



19. Late 1730 - 1805 -- 3-1/2" high, 2-1/4" diameter. Diamond pattern, blown mold bowl with ground scalloped rim, wafer, square cut base.



20. 1790 - 1830 -- 3-1/2" high, 2-1/2" by 2-1/2" oval, 9 oz. Pointed rim, prism cut, wafer, molded and polished oval base.



21. 1790 - 1830 -- 2-3/8" high, 2-1/4" diameter, 8-1/2 oz. Arch and point rim, large low relief diamond, molded and polished square base.

Examples of Early Anglo-Irish Glass Salts



22. 1790 - 1830 -- 3-1/2" high, 3-1/2" by 2-1/16" oval, 9 oz. Notched rim, prism cut, wafer, molded oval base.



23. 1790 - 1830 -- 3-1/2" high, 2-3/8" diameter, 7-1/2 oz. Notched cuts on scalloped rim, flat cut with "eye" pattern, wafer, square lemon squeezer base.



24. 1790 - 1830 -- 3-1/2" high, 2-1/2" diameter, 8 oz. Arch and point rim, large low relief cross cut diamond, flat slice cut, molded and polished square base.



25. 1790 - 1830 -- 3-5/8" high, 2-1/2" diameter, 10 oz. Arch and point rim, large low relief cross cut diamond, flat slice cut, square molded base with cable design. Could be later, possibly around 1850.



26. 1790 - 1830 -- 3-5/8" high, 3" by 2-1/8" oval, 9 oz. Complex scalloped rim, diamond with crosscut pattern.

Anglo-Irish Glass Salts from the Georgian Period by Kent Hudson



27. 1790 - 1830 -- 3-1/2" high, 2-3/8" diameter, 11-1/2 oz. Scalloped rim, two rows of high relief diamond cut, stepped octagon pedestal with square base.



28. Several oval early Anglo-Irish salts similar to round salts in illustration numbers 27 and 30.



29. Handsome salts but not early. 4-7/8" high, 4" long, 2-7/8" wide. Although the designs are cut, these were pressed glass and show mold marks on the bowls. They appear to have come from the same mold.



30. 1790 - 1830 -- 3-1/2" high, 2-1/2" diameter, 9 oz. Blue tint, scalloped rim, flat slice cut with diamonds, cut pedestal with stepped base.



31. Examples of later Georgian style salts, possibly around 1900. These salts are very clear, un-tinted glass. The base and pedestal design and smooth rim of these salts are not characteristic of early glass.



32. Oval salt with separate underplate or stand. Example of strawberry diamond pattern with fan border.

Kent Hudson began collecting salts about 1990. He is a member of OSCAR and currently serves as that club's Publicity Chairman.



33. C. 1825 -- 2" high, 2-1/2" diameter. Blue tint, typical Irish high relief diamond pattern.



34. 1790 - 1830 -- 2" high, 3-1/2" long by 2-1/2" wide oval. Blue tint, diamond band over swag cut with castellated rim.



35. Two flat early cut glass salts. The top one is round with large diamond design and a castellated rim. The lower one has small diamonds with flat cutting around.

Shrank Wrapped

Murder in a Small Pennsylvania Town by Jane Koble

Chapter 1

It was 7:00 AM on Sunday and dealers were arriving at the Purple Rooster Antique Mall in Zinnsville, PA. The mall wasn't officially open to the public until 8:00 AM, but the dealers needed to open up their booths, rearrange merchandise, and carry in new merchandise from their vans. The two French Canadian dealers always arrived early because it was so much easier to take care of these chores before the public arrived. Everyone was greeted by the owner, Reginald Stoltzfus, who had made his fortune dealing in Pennsylvania German primitives.

Tall, dark and handsome Jean-Francois Aubin (J-F), originally from Peterborough, Ont., where he was a star right winger for the Petes, was a pre-eminent antiques

Although they featured all types of antiques in their booth, they of course specialized in open salts.

dealer and owner of Antiquite Aubin located at the Purple Rooster. His partner was Georges Gosselin ("The Goose"), a former goaltender for the Petes. Although they featured all types of antiques in their booth, they of course specialized in open salts.

By the time the doors opened, they had all of their boxes unpacked and their new items placed attractively in the booth. Their first customer of the day arrived shortly after 8:00 AM, a local collector of lacy salts, Ron Exeter. He was pleased to find several rare colored lacies that he didn't already have in his overflowing cabinets.

"You know what this means, don't you?" J-F asked his partner. "Yes," replied Georges, "Next Sunday Nick and Melinda Klink and their friends, Ron Zagurski and wife Sandra, will be here wanting to know where all the lacies are!"

The morning continued in the same fashion. At noon Georges went to the snack bar to bring back their usual lunch - croissants, cheese, and glasses of red wine. Suddenly a whirlwind entered their booth. Madame Marie Dupuis, beautifully coiffed and manicured and dressed in the latest French fashion, had arrived with her husband, Serge, from Quebec City. Monsieur Dupuis had made the fortune his wife was spending designing and manufacturing hockey equipment.

"What do you have for me, darlings?" she asked. Madame Dupuis collected only the rarest and most expensive open salts. "I've found a new passion - Russian enamel - but of course only Faberge!"

J-F and Georges led her to the sale case. "You're in luck!" Georges exclaimed. "We've just arrived home from an auction in New York City at Northeby's. They had some wonderful Russian enamels for sale."

Madame began to "ohhhh" and "ahhhh" as they took salts and spoons out of the showcase. They lined up a dozen salts for her inspection on the counter as well as six spoons, all in mint condition.

"Oh, how will I ever choose!" she lamented. She examined each one carefully and then finally found two she could not live without. "Give me a price, darlings!"

J-F took out the calculator. "With your special discount, my dear, they come to \$7,250 - however, \$7,200 will be fine."

"Serge, my darling, get out your cheque book and pay these dear men! Do wrap them well for the plane ride. And of course I'll need one of your 'special receipts' [wink, wink] for Customs."

In due course the salts and spoons were wrapped, the "special receipt" written,

the cheque received, and Madame and Monsieur were on their way.

"The woman wears me out!" J-F exclaimed. "Yes, but the money is good," Georges remarked.

During the afternoon, they sold more odds and ends. It was finally 5:00 PM, and the market closed.

On the way home they discussed what a worthwhile day it had been. They took in over \$12,000, a generous amount of which was pure profit.

Chapter 2

The next Sunday, all of the dealers followed the same routine. Unfortunately, there were no customers in the morning who spent more than several hundred dollars each. They had their usual lunch, but today was J-F's turn to go to the snack bar.

While they were eating, Marion Eglund, writer of the popular column on antiques in the national newsletter Marion Tells All! came into the booth. "Tell me everything!" she exclaimed.

"I need some ideas for my column!" she added, sipping her Pepsi. Half an hour later she left with several ideas.

They were just discussing what a bad day it was turning out to be when another of their special customers arrived - Jim Horton from Florida. Jim bought furniture made in the north to take back to the south with him. J-F and Georges showed him everything in the booth. He picked out two tables and several chairs, then asked if the dealers had anything special in the storage room in the back. After asking their next door neighbor, Donna Fox, who also specialized in salts, to watch their booth, they all went to the storage room.

After Jim examined all the highboys, buffets, tester beds, and Windsor chairs, he exclaimed in delight. There in the corner was a wonderful walnut North German carved shrank from the first half of the 18th century. "This is exactly what I'm looking for!

All those retired northerners will go crazy over this! Now that the old guys have hockey in Florida, they are looking for something different - antique furniture," he said. Jim



examined the outside from all sides. The secondary woods were correct. The construction was correct. The carving was outstanding. Then J-F threw the doors open for him to examine the inside.

"However did that chenille bedspread get in here?" J-F asked. "I wondered what happened to that!" Georges remarked as he bent over to pick it up. "Ouch! Glass shards!" Georges pick up a few. "Sacre bleu! Do you know what this is??? It's our extremely rare Pittsburgh mold blown flint pedestal - PRP1a - weighing almost five pounds that has only ever been pictured in the Javitt-Robinette book! And whatever is under this bedspread?" J-F helped him remove the fragments. They began to lift the bedspread. And Madame Dupuis' head appeared - with a nasty indentation!

They all three backed away from the shrank and looked at each other. J-F said, "Georges, you go find Reginald, and I'll call 911 on my cell."

While waiting for the police to arrive, J-F also called Monsieur Dupuis on his cell. To his surprise, Dupuis was still in Zinnsville and said he would arrive at the Purple Rooster in a few minutes.

Chapter 3

Dupuis arrived first, as the police would be coming from Lancaster. Reginald led him to the storage room. Dupuis burst into tears upon seeing his late wife and exclaiming how he would not be able to

live without her. Every time he looked at her salts he would feel the grief all over again.

The police finally arrived with the coroner half an hour later. It was determined that Madame Dupuis has probably been dead several days, and the most likely cause of death was being struck by the PRP1a.

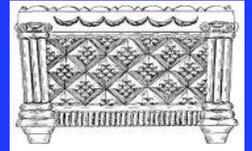
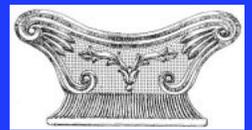
During the examination, J-F and Georges confronted Dupuis. "You know we have friends who still coach in Canada, and we happen to know your hockey equipment business is not doing very well at the present time. And you are still here in Zinnsville. Your grief certainly sounds a bit excessive - and what are those dark stains on your shoes?"

Monsieur Dupuis made a break for the door but being overweight and out of shape, he was soon apprehended by the police.

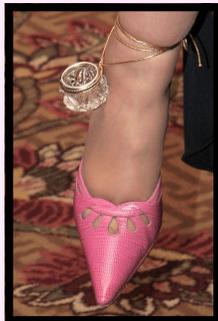
"Oui - I confess! You know about the new helmet my company has just put on the market. I invested all my money into its design and manufacture. It really does prevent concussions, but no one will wear them because they are so hot - and they make all the players look frumpy. I have pleaded and pleaded with my wife to stop spending, but she would not. I called the office and pretended to be one of the dealers with furniture to move into the storeroom on Friday. Mr. Stoltzfus left the doors unlocked. I talked Marie into coming here. I told her a dealer would have a private showing of salts for her. After we got here, I begged her one more time to stop her buying sprees. She just laughed at me. She had picked up your salt when we passed your booth and told me she would have that one. I took it out of her hand and smacked her over the head. When I saw she was dead, I grabbed your bedspread, wrapped her in it, and dragged her body into the storage room. I found your shrank in the corner and stuffed her inside with the glass shards. It was just my bad luck that someone wanted to see it before I could make good my escape!"

As the police led Dupuis away, Georges exclaimed, "Ah - another triumph for Antiquite Aubin!"

THE END



On June 13, 2009, approximately 80 revelers from the 11th National Convention of Open Salt Collectors gathered in the Marco Polo room of the Crowne Plaza Hotel in Foster City, CA, for the final banquet to celebrate the closing of another wonderful national convention. The attendees appeared in their finery to share a meal, say goodbye to one another, and sing the praises of everyone who had worked so hard to carry on this 21-year convention history which had begun in October of 1988 in Williamsburg, VA. After the gifts to Co-Chairs Linda Drew and Mary Kern were presented by Sarah Kawakami, president of the Northern Chapter of OS-SOTW, many participants left the room to don a new set of finery. After a short time, Costume Contest chairwoman Sarah K. called them back into the banquet room in small groups. First called were those wearing jewelry made from or depicting open salts. Those in the next two groups were wearing one or more pieces of clothing decorated with salts or images of salts. Those in the final group were in full costumes depicting open salts. Contest chairwoman Sarah had the unenviable job of judging the applause to decide the winner in each of the categories. After a few retries at judging the loudest applause in a group, she selected the winners. The audience then applauded for the overall favorite among the five category winners.



In the first group, Carolyn Bugel wore the finest of open salt jewelry with her elegant evening apparel. A double handled sterling salt served as the pendant on her silver chain necklace and accented her ankle-length black gown. The silver-rimmed, cut glass salt that dangled from the bracelet on her right hand sparkled as she demurely lifted the hem of her dress to discretely show another silver-rimmed, cut glass salt that hung delicately from her ankle bracelet.



Stacey Cunningham covered a vest with tiny white "Iodized Salt" packets with blue lettering and added images of some of her favorite salts. She took first place in the category of shirts and tops.



In the hats group, a pair of "Salty Red Hatters" lost to Joan Wrenn in her blue and white Chinese export porcelain hat. The final group, in full costume, was probably the toughest. After several retries at the voting by audience applause, the final results put the Chinese lady with baskets on a bamboo pole, Linda Drew, in third place. A first place tie was declared between the 9th (Salem) National Convention Witch Salt (contestant unidentified at that time) and an equally impressive Toby Salt by Linda Witt, and both the Witch and the Toby advanced to the People's Choice contest.

Photos by Jim Wrenn and Diane Lynch

2009 San Francisco National Convention

by Jim Wrenn

Finally it was time for the grand finale, the People's Choice costume winner. The contestants were the previous winners, Carolyn Bugel (Best Jewelry), Joan Wrenn (Best Hat), Stacey Cunningham (Best Top), and the Salem Witch and Linda Witt (tied for Best Costume). Again, Linda Witt and the Witch tied on the first applause ballot. After several tries, the Salem Witch was declared to be the winner of the Peoples' Choice award and was finally unmasked to reveal Diane Wittik.

There was more to come that night as we concluded our days of camaraderie, education, and ogling beautiful salts.

The convention had opened the previous Thursday with registrants being greeted by a life-sized cutout of the Governor of California in his movie role of **THE TERMINATOR!!!**



Look Familiar?

Refer to page 1



With many first-time attendees expected, the registration room was set up with displays of photo albums of previous national conventions, exhibits on the sea salt production around San Francisco Bay, sign-up lists for the several open houses that would follow the convention, stations to drop off salts for door prizes and pick up Convention Salts, and, of course, stations to pick up registration packets and tote bags with snacks and water for use during the busy days ahead.

Show and Tell provided an hour when attendees could show a salt that was special to them or one about which they sought more information. As it happened, our hotel was also hosting a convention of magicians. A couple of magicians

who had seen some signs announcing events of the "Open Salt Collectors" wandered into the Show and Tell session and asked, "What on earth is an open salt?" Once they received an explanation, they thanked the salt collectors by presenting a brief display of legerdemain at the expense of Convention Co-Chair Linda Drew.



After Show and Tell, the 18 first-time attendees were treated to a special orientation by Convention Co-Chair Mary Kern. At this session, they learned a bit about what to expect during the convention, how to get the most out of Buy and Sell, and had a chance to meet some of the more experienced attendees who would be their mentors for the remainder of the convention.



The Friday morning Buy and Sell session, jam-packed with beautiful open salts, was followed by Steve Turner, from Bonhams and Butterfield auction house, who spoke on “Valuing Your Collection.” His presentation included a fascinating introduction to the Hoi An Hoard, a collection of 15th century Vietnamese glazed pottery that was discovered in the 1990’s, amazingly well preserved, in the remains of a large sailing ship sunk off the coast of Vietnam. Steve passed around several pieces of this pottery, including two pieces that looked like open salts. He told us that the finest pieces were distributed to museums. The auction results of the remainder illustrated the effects of age and availability on the value of collectibles.

During lunch, Diane Wittik and Judy Johnson drafted a few helpmates to perform a brief skit based on the “California, Here We Come!” theme.

After lunch seven “Panning for Gold” workshops were held. Three or four workshops were presented in each of four available time slots, allowing six of the seven workshops to be presented twice. Each person could choose up to four workshops to attend – a tough choice for many.

Rod Elser’s update on the Irradiation Project was



fairly short because our partner, Corning Glass Works, had eliminated the funding needed to conduct phase two of the project. Rod had reported on the first phase at the 10th National Convention in Indianapolis in 2007. So we were treated to a bonus presentation highlighting Rod’s study of “Pattern Trends in 19th Century Pressed Glass.”

At the same time, the Silent Auction was being held in the adjacent meeting room and continued about 15 minutes after Rod’s presentation so everyone could participate.

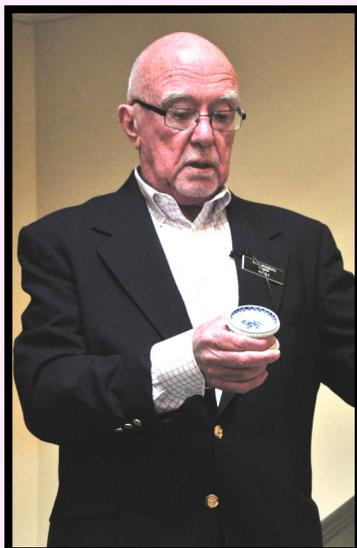


After dinner John Atzbach, well known expert on Russian enamel, gave the keynote address on "Russian Enamel Open Salts." Everyone in the room had seen his beautiful examples of Russian enamel salts in the morning Buy and Sell session. At the end of his presentation, he invited everyone to come back for another look at the evening Buy and Sell session.



Saturday morning, after reviewing the 15 beautifully arranged displays and voting for the winners in each category, we were treated to a presentation by Judy Keyes of Smyers Glass on the history of Smyers and its making of the 2009 Convention Salt. Judy's slides and talk provided a unique glimpse into the artistic development and the beautiful work of her husband, Stephen Smyers. Afterward we had a chance to return to the room with the Displays and see who the winners were in all the categories except People's Choice. That prize would be announced at the banquet.

Next, we boarded buses for our field trip to Filoli, a National Trust for Historic Preservation site. After lunch at Filoli, we were wonderfully entertained by Tom Rogers, Filoli's Curator of Collections, speaking on



the history of Filoli and on their collection of French soft-paste porcelain that includes one of the rarest and most valuable soft-paste porcelain trencher salts known. After free time to explore the mansion and the gardens of Filoli, we headed back to the hotel to don our finery for that final banquet.

2009 San Francisco National Convention

by Jim Wrenn

As the banquet continued after the Costume Contest awards, we learned that the winners of the People's Choice Award for the Display contest were Wilfred and Dolli Cohen, who had previously won 1st place in the "Original" display category. Their display, entitled "Here Lies the Cohen Family Fortune," featured a graveyard full of open salts by Steuben, Tiffany, Emile Galle, Daum Nancy, Pate de Verre, Moorcroft, Martin Brothers, Webb, and Stevens and Williams.

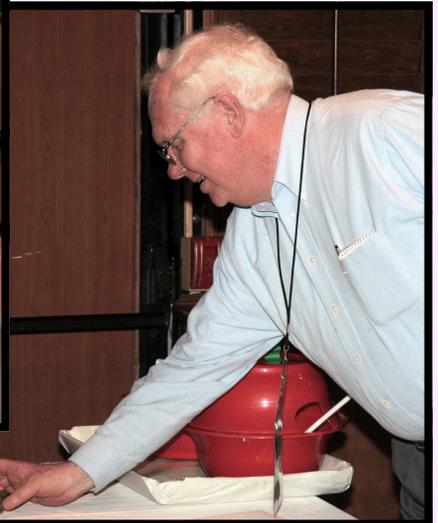
The OSC Achievement Award was then announced. This year's recipient was the current president of MOSS, Chairman of the 10th National Convention in Indianapolis, and long-time open salt collector, Don Rabourn.



After Al Diamond thanked all those who had worked so hard to put on such a wonderful convention for the pleasure and benefit of all present, it was time to draw the raffle tickets. The first name drawn had the choice of a beautiful Russian enamel salt or an equally beautiful and scarce Quezal salt. The first winner, Paula Wogensen from Anchorage, Alaska, showed no hesitation in selecting the former, allowing the Quezal to be claimed by second winner, Kent Hudson, from Richmond, Virginia.

Nearing the end, it was time to "Pass the Torch" from OSSOTW Southern (Mary Kern) and Northern (Sarah Kawakami) CA chapter presidents to the next convention host club president, Sherry Diamond of OSCAR.

For the final, unscripted event of the banquet, long-time salt collectors Ed Bowman and Rod Elser had their own special Show



and Tell. Each had been delayed by multiple cancelled flights and had arrived the day after Show and Tell. The crowd gave them a warm welcome as each stood to show off his special salt and close out the 11th National Convention of Open Salt Collectors in San Francisco, California. Hope everyone in attendance had a wonderful and fun time!