

# OPEN SALT COLLECTORS

## NATIONAL NEWSLETTER

*Issue #22 Spring 2012*



### ***Inside this issue:***

Editor's Notes . . . . .	2
Note from CASC VP . . . . .	2
Note from Convention Chair . . . . .	2
President's Message . . . . .	2

30 Rarest Salts . . . . .	3
Ask Mary . . . . .	11
The Accidental Collector . . . . .	14
Specific Gravity . . . . .	16
Triangle Salt Raffle . . . . .	18
Reverse Auction . . . . .	20

### **OSCAR, Convention Host Club**

As a final word on the wonderful National Conference in Williamsburg this past fall, I wanted to most heartily thank Donna Wolfe for all the wonderful work she put into organizing the convention. She and her committee did an outstanding job and, I am sure, left all the participants with wonderful memories of their trip to the Historic Triangle of Virginia. Congratulations on a job very well done!!!  
**Sherril F Diamond, President, OSCAR**

## Editor's Notes:

As Editor of the newsletter, I'd like to add my congratulations to those from Sarah K. and Kent H., included here, to our newest club, Central Atlantic Salt Collectors (CASC). As an officer of CASC, I'd like to thank each of the individual clubs for the support they provided from our first day and to OSC for their recent formal recognition. Collectively we need to do everything we can to encourage existing collectors and recruit new collectors and there is no better way to do this than to create new regional clubs!

I would also like to again encourage readers of this newsletter to consider authoring an article. Whether you're a recognized authority or just an experienced collector, you have knowledge about our hobby that others would find interesting. As Editor, I'm more than willing to help in any way I can and together I'm sure we can create an article worthy of inclusion in the newsletter! Please give it some thought and take the initiative to contact me ([rcelser@aol.com](mailto:rcelser@aol.com) or 804-598-8771). Thanks!

## President's Message:

GREAT NEWS!

The OSC Board held a meeting in March on the request of CASC to join OSC. It's with a great deal of pleasure that I welcome CASC into the OSC Family. This is a club with sixteen households in Virginia and seventy-one households in other parts of the US for a total of 87 registered households. They have a healthy treasury and members who are enthusiastic in their love of open salts. So let's all welcome and support this newest member club.

The other good news is that there will be three issues a year of the OSC National Newsletter; they are scheduled for April, August and December--so watch your mailbox for their arrival!

Sarah Kawakami  
President OSC

## Note from Kent Hudson, CASC Vice President:

Since I was the one who hosted the first meeting over two years ago that resulted in the organization of CASC, I want to offer my thanks to OSC and the other clubs for their support of our new club and finally the recognition of full OSC membership. I am very proud that our club is thriving and while it is true that some of us had been active in other clubs, the important thing to me is that about half of the people who attend our meetings do not regularly attend other club meetings because of distance. I have really enjoyed meeting and getting to know these people and they seem to appreciate having meetings that are close enough to attend. I would like to challenge members of other clubs who have to travel a long distance to attend meetings to arrange for a local meeting. I think you will find it is well worth the effort. Start by asking your club and OSC for a list of members and then contact other members that are living in your area. Be sure to include people who might have to travel some distance. Arrange to meet and invite them to see your collection. Hopefully you will have planted the seed for a new club in your area, but if not you will have had the benefit of meeting and getting to know other salt collectors.

## Note from Convention Chair:

I would like to thank everyone who helped to make the 12th National Open Salt Convention in Williamsburg, Virginia, a success – that includes anyone who had any part in organizing the event or working during the convention weekend, as well as all the great attendees. Seeing the enthusiasm and eager participation of the attendees made all the hard work of the organizers worthwhile. We hope that everyone went home with that special salt for their collection and with a lot of wonderful memories! Now we can all look forward to the 13th NOSC hosted by NESOSC and to be held in Newport, Rhode Island in 2013!!

Donna Wolfe

# 30 RAREST PATTERN GLASS SALTS

By Rod Elser

*This is a summary of a presentation made at the 12<sup>th</sup> National Convention.*

During the 19<sup>th</sup> century, glass tableware was made in the United States in huge quantities to meet the demands of America's many households. By the mid-1800's, manufacturers had started to make a wide variety of tableware items in the many different designs or patterns. As demand continued to grow, fueled by technological developments that led to continually lower prices, literally thousands of different patterns were created to try to appeal—much as is still done today—to different markets and changing styles and trends. Open salts, whether individual or table size (often called “master salts”)—or both—were made in many (but certainly not all) of these patterns. So, you might ask, which of these patterns are not only rare, but the rarest of the rare? Three of the more “seasoned” (aka “old”) collectors have joined resources and combined their nearly 100 years of collecting experience and knowledge to answer this question and identify the 30 rarest pattern glass open salts—many of which are so rare they aren't even pictured in any of the reference books. So before going any further, let me express my sincere thanks to both **Ed Berg** and **Ed Bowman** for their invaluable assistance with this project.

We started with a list of over 80 patterns that were “nominated” for consideration and gradually, over a period of 4 months, winnowed these 80 down to the salts shown in this article.

One fundamental question, however, had to be answered at the beginning—what should be considered as a “pattern”? Anyone who is serious about pattern glass knows the most authoritative book on the subject is *Pressed Glass in America—Encyclopedia of the First Hundred Years 1825-1925* by John & Elizabeth Welker, so we decided as a first criteria that any “pattern” must be identified within Welker's book. Additionally, to be considered a pattern and not just a “design,”

multiple different pieces in the pattern must have been produced to create a line of tableware. For example, if only a goblet, creamer and sugar set together with an individual salt were produced with a specific design, then this would not be considered a pattern. Another example is the Sawtooth Circles design—while an easily identifiable table salt (H&J 3540) was made in this design, no other pieces were made, so for our purposes, it wasn't considered a pattern.

Another criteria we established was that rarity should be evaluated based on the relative frequency the salt in the pattern being considered has been encountered, whether for sale or seen in an individual or museum collection. Rarity is basically determined by availability and is not a measurement of desirability or value. In the case of colored examples, the rarity of the pattern was considered before considering the additional rarity created by color or decoration. Specifically, a colorless salt in a rare pattern was considered more rare than a rare colored salt in a common pattern.

It should also be noted that while this is an exercise that brings together the cumulative knowledge and experienced of several long-term collectors, it is still subjective and should be considered as such. The decision to rank one salt rarer than another was not made based on the results of a broad-based inventory across dozens of collections, but was instead just an objective judgment. Additionally, each of us still occasionally encounters open salts we've never seen before—or that we didn't previously know existed. As such, this list of “rarest pattern glass salts” should not be considered as definitive as it might well change as other rare pattern glass salts come to light. And to emphasize this, I have actually only shown the 29 rarest pattern glass salts, leaving room for a future, newly discovered rare salt! Keep in mind that open salts, together with the toothpick holder, were typically the smallest items made in any given pattern and in

some cases the full pattern, as would be shown on a bowl or compote, couldn't be replicated on such a small piece. As such, the design on the open salt might be difficult to identify as a specific pattern. So keep looking and doing research as you already may have one or more rare pattern glass salts on your shelves, just waiting to be identified!

Lastly, in addition to acknowledging the direct input I received from Ed Berg and Ed Bowman, I'd also like to offer sincere thanks to some other collectors and occasional dealers who have "shared" their salts with me over the years. Cackey Marsden and Jim Cole are, unfortunately, both no longer with us, but I acquired many nice, early salts from each. LeeAnne Kornbau, Lyleann Walker, Donna Wolfe, Keith Tucker, Joyce & Clay Holland, Jim & Marlene Nelson and Fred & Lorraine Ayers have also been strong "contributors" to my collection of early pattern glass open salts; their willingness to share is much appreciated.

**Now for the rarest pattern glass salts, listed in ascending order of rarity:**

**Note—for most salts, both a side and top view are presented.**

**#29 Nickel Plate Pattern**—This pattern is more commonly known as the Seeley Pattern. It was manufactured by the Nickel Plate Glass Co. starting in about 1888 and then by the U. S. Glass Co. (when it acquired the Nickel Plate Glass Co.) starting in 1891. The table salt is pictured in Coddington 45-1-3 and the individual is in H&J 2576.



**#28 Birch Leaf Pattern**—Secondary names for this pattern are Rose Leaf and Pressed Leaf; the manufacturer and date of production are unknown. Only the table salt was made in this pattern, but it was made in several variations, both in shape and rim design. The clear pedestal with a flat rim is scarce while the same salt in milk glass is rare. It is also rare in clear glass with the scalloped rim and very rare in milk glass pedestal with scalloped rim. The clear, flat round version is rare while this style in milk glass is very rare. The milk glass pedestal, in both rim styles and flat, round milk glass are pictured in Coddington. The clear glass pedestal with scalloped rim is shown in H&J 3561.







Flat rim version in milk glass



Scalloped rim, clear glass



Scalloped rim; milk glass

**#27 Atlanta Pattern**—Additional names for this pattern are Fostoria #500, Clear Lion Head and Square Lion Head. It was manufactured by Fostoria Glass Co., circa 1895. Both the table and individual salt are scarce to rare in clear glass. The table salt in milk glass with gold gilt on lion's heads, as shown below, is possibly unique. A clear individual is shown in H&J 2758 and both the table and individual in clear shown in *Open Salt Compendium* as well as this same milk glass version.



**#26 Beaded Triangle:** This pattern is also known as Diamond Pyramids and it has quite an interesting design and shape. It was made by Indiana Tumbler & Goblet Co.; McKee Brothers; Belmont Glass Co.; and Federal Glass Co.; c. 1902-1914. Note that this is quite a late date for table salts as by this time only a salt shaker—and perhaps a individual salt—was being made for most patterns. The table salt is pictured in Coddington 29-1-4 and the individual is shown in H&J 2970.



**#25 Paneled Wheat:** A secondary name is Framed Sheaf of Wheat; it was manufactured by Hobbs, Brockunier & Co. in the early 1870s. Although it is a relatively early pattern it was made with soda/lime and not flint glass. It is rare in clear glass and very rare in milk glass. It is shown in clear glass in Coddington 24-2-1, but not pictured in any reference in milk glass.



**#24 Fostoria #234:** The more common name for this pattern is Rococo and Fostoria Glass Co. made it around 1892. It is a very unusual but quite attractive shape—it certainly looks “rococo” to me! Both the table and individual salts are shown in the *Open Salt Compendium*.



**#23 Double Spear:** This pattern is also known as Brilliant (although there is also another pattern, made by Riverside Glass Co., circa 1895, commonly known as Brilliant) and it was made by McKee Brothers around 1880. Only the table salt was made; it is shown in Coddington 24-2-2. This is the only one of these I have ever seen.





**#22 Stippled Peppers:** Who made this pattern and when are unknown—although given the naturalistic theme, it is probably from the 1870's. This is an interesting and quite unusual pattern. Only the table salt was made; it is shown in H&J 3563 but interestingly not in Coddington. This specific salt was originally in Cackey Marsden's collection.



**#20 Windflower:** This is another pattern whose manufacturer is unknown as are the dates of its production. Given the naturalistic design (like the Stippled Peppers and Thistle Patterns), however, it was likely produced in the late 1870s or early 1880s. It was produced in the table salt only and is shown in Coddington 24-2-3.



**#21 Thistle:** Also known as Scotch Thistle, this pattern was made by Bryce McKee & Co. circa. 1872. It is a nice early—but not flint—and very attractive pattern. Only the table salt was made, which is shown in Coddington 25-1-3. This is another salt that came to me from Cackey Marsden.





**#19 Frosted Ribbon:** A secondary name for this is Double Bars; it was produced by King, Son & Co., starting in 1875. This is an unusual pattern that took me quite a while to confirm. A large number of variations were made within the “Ribbon Group” as identified by Ruth Webb Lee in her book *Early American Pressed Glass*. As she notes, “It would seem as if nearly every pattern which enjoyed enough popularity to sell well, was copied by competing glass houses.”<sup>1</sup> She notes a “Salt, footed” was made in this pattern and that “It was also made in several variations, such as with a frosted and clear panel, the clear one being etched; with a double, clear panel alternating with a frosted, the clear being etched; and in all clear crystal, plain or etched.”<sup>2</sup> It is shown in Coddington 24-4-4 and this specific salt came to me via Keith Tucker .



At this point in the “countdown,” the salts noted are so rare that almost without exception they are not shown in any of the standard reference books for open salt collectors. In most cases only the pictured example is known—but if anyone has one of these in their collection, please let me know ([rcelser@aol.com](mailto:rcelser@aol.com))!

**#18 Fern Garland:** This pattern was made by McKee Brothers, circa 1894. It is not pictured in any reference and is one that came to me from Joyce and Clay Holland. This salt has both an unusual shape as well as an unusual, quite delicate pattern (which is near the bottom of the bowl as can be seen in the view from the top).



**#17 Gothic:** Secondary names for this pattern are Gothic Ware and Concave Arrowheads. It is an earlier, although non-flint pattern, and was made by King, Son & Co. starting in 1875. Only the table salt was made and it is not pictured in any reference.



**#16 Hobb's #115:** This pattern was made by Hobbs, Brockunier & Co. starting in about 1887. Their factory was founded 1845 in Wheeling, Virginia and, interestingly, was where William Leighton, 20 years later, invented a new lime-based glass formula that soon resulted in the near elimination of lead-based glass. (Note: Although Wheeling was in Virginia when the Hobbs, Brockunier glass factory was founded, the northwestern portion Virginia, which included Wheeling, broke away from Virginia in 1863, staying loyal to federal government, creating the new state of West Virginia.) This salt is not pictured in any reference.



That's all the space we have in this issue; the rarest 15 pattern glass salts will be shown in Issue #23 of this Newsletter, to be published in August, 2012.

## ASK MARY *by Mary Kern*

Nut cups, egg cups and cordials .. Why do I start my article out with reference to these pieces? - Simply because placed on certain shelves their transformation is amazing and instantaneous. They all become open salts. Is that cool or what? As with many of our unanswered and friendly debated questions, "is it a salt?" is always there. Sometimes we know our little pieces were never sold as or intended to be open salts. This knowledge has never stopped me from displaying them with great pride along with my actual open salts. I do a monthly show here in EggoLand and often am asked, "Is that really a salt?". Honesty does rear its head from time to time, but always with an explanation as to why it would be in with the open salts. I must admit that the Intaglios are the hardest to justify as salts, though just as hard to convince they were individual ashtrays. I'd like to centralize on the nut cups and cordials this time simply because I have fallen in love with certain "open nut salt cups".

Saying that, I will of course start with cordials. They are shown in all of our reference books with little mention of their true identity. Apart from the Bimini stemware, the most beautiful pieces are shown in The Open Salt Compendium Plates 223, 226 and 228. The glasses with frosted stems are attributed to Lalique and no reason to stray from that theory. But as far as their being true open salts, the picture of the frosted rose decanter set blows their cover. I would then have to go along with the glass resembling Malchite with the grape base and the newly discovered penguins to also have a decanter roaming around out there. The beautiful red Bohemian set I am sure made any liquid refreshment taste divine, but the glasses are far prettier on my art glass open salt shelf. For some reason unknown to me, glass designers seemed to feel, and I would guess still do, that drinking out of a paneled edge surface or small round opening is an easy feat. I have put it to the test and it does not work. Dipping salt out of them is far easier and confirms that their place is on our open salt shelves.

5000 Open Salts has dedicated page 56 to almond/nut cups. I on the other hand have dedicated about three shelves. If you put some nuts in the cups, then brush the salt off and remove only the nut meat, there is now sitting before you an open salt complete with content. Works for me! It all started in my heart with a Fenton stretch piece. Then a jade green wide rimmed Fenton No. 923. I love salts with little footsies, so why would I not also fall for the Cambridge nuts. I was gifted a Summit piece in their Rubina color and fell in love with the color, but truly prefer the wide rim of the original Cambridge mold. Have a sub-collection of dolphin-based salts, I tried the Heisey Empress pattern, but again, the fancy was fleeting. The Fenton wide rim needed company and they are much harder to find than the Fostoria No 4020. There is just something about a square pedestal... Fostoria also produced some optic pieces. Bless them for that decision.

I would like to thank Susie Proctor, Joan Feasler (hiddentreasures), Lisa Tiedeman (clskt) and Susan Raisin (raiz) for the use of some of their pictures of the pieces now on my "open salt nut cup" shelves and of course my hubby for taking some of mine. I would also like to thank my mother for sitting patiently listening to me read every column I wrote before it was sent - This one is going without you mom - Hope I did okay.....



*Frosted Stem "open salts" attributed to Lalique*





1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.

1. Rose Decanter with "open salts", 2. Fenton Jade Green, 3. New Penguin Cordial, 4. Bohemian Cordial Set, 5. Close-up of Bohemian Cordial, 6. Set of Cordials, 7. Cordial, 8. Cordial, 9. Fenton Nut Cup, 10. Fenton Nut Cup, 11. Fenton Nut Cup, 12. Unusual Fenton Nut Cup with Gold Trim, 13. Malachite Cordial, 14. Cambridge Nut Cup, 15. Cambridge Nut Cup, 16. Cambridge Nut Cup, 17. Cambridge Nut Cup, 18. Cambridge Nut Cup, 19. Summit Rubina Nut Cup,





12.



16.



21.



13.



17.



22.



18.



23.



14.



19.



24.



15.



20.



25.

20. Heisey Empress Nut Cup,  
21. Fostoria Square Base Nut Cup,  
22-23. Fostoria Square Base Nut Cups,  
24-25. Fostoria Optic Nut Cups

# THE ACCIDENTAL COLLECTOR

Many of you already know Sherrie Tjonn as an active dealer (and occasional buyer) on eBay. By training Sherrie is a Registered Dietitian (with a master's degree in Human Nutrition) and by nature and nurture she is non-collector—or at least she always thought she was until she discovered boxes and boxes of “cute little dishes” in her garage. This was only about 5 years ago and followed a realization that she and husband Terry needed to do something about the many boxes of different collections that had been sitting, undisturbed, in their garage for the better part of 20 years.

The boxes had originally belonged to Terry's first wife, Judy. She was the only child of a pair of dedicated collectors who had interests as varied as Christmas ornaments to Victorian decorative flue covers to (you guessed it) open salts. The collections became Judy's when her parents died, and then she herself died in a tragic skiing accident. Terry later met and married Sherrie and then after about 15 years of marriage, they realized the time had come to start dealing with all the boxes—and eBay provided the answer (“sltjonn” is Sherrie's eBay ID).

However, as Sherrie gradually sold the open salt collection (and the other collections as well), she soon fell in love with them and, in her own words, became “hooked.” While most of the 600 salts in the original collection were china and pressed glass, she learned through research (credit goes primarily to the *Open Salt Compendium*) about art glass, Sandwich and other more up-scale salts and started adding those to her “inventory” when the opportunity arose. Her current “inventory,” at least those on formal display, numbers around 250. Sherrie was also a generous donor of open salts to the West Virginia Museum of American Glass for inclusion in the Kay Berg Memorial Open Salt Showcase.

Sherrie now acquires open salts whenever

a good opportunity arises, whether it is buying individual salts on eBay, making a find at an antique shop or show, or occasionally even buying an entire collection. Having said that, Sherrie admits Scottsdale, Arizona is not quite the center of the open salt universe and that finding salts for her “inventory” is often a challenge.

Sherrie hasn't yet found the right opportunity to attend either a club meeting or a national convention but hopes to correct this soon by participating in a meeting of the Open Salt Seekers of the West—Southern California—and she'll then finally have the opportunity to meet in person at least some of the many collectors who now have some of her salts in their collections.

Some of Sherrie's favorite salts are shown on this and the following page.







# SPECIFIC GRAVITY *by Jim Royer*

Specific Gravity (SG) is a ratio of densities and is a dimensionless quantity. Substances with a SG of 1 are neutrally buoyant in water. Those with a SG greater than 1 are denser than water and thus will sink, and conversely, those with less than 1 will float.

SG is expressed mathematically as:

$$SG = \rho_{\text{sample}} \div \rho_{\text{water}}$$

Converting the densities to weight (W), and taking into account that when an object is fully submerged in water, the water the object displaces is equal to its volume; the equation becomes:

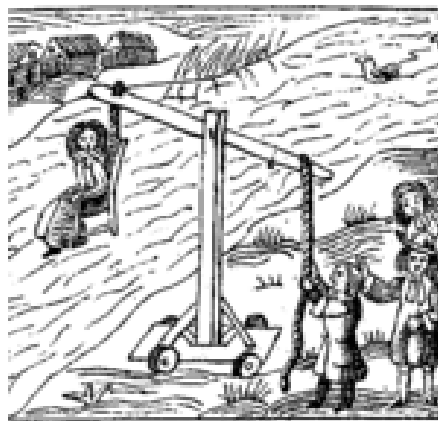
$$SG = W_{\text{air}} \div (W_{\text{air}} - W_{\text{water}})$$

where **W<sub>air</sub>** is the weight of the test object in air and **W<sub>water</sub>** is the weight of the test object in water.

As a sidebar, there is an interesting story about the discovery of specific gravity. In the third century BCE, Archimedes was asked by the King of Syracuse to determine whether a goldsmith had cheated him. The King had given the goldsmith enough gold to make a crown. The crown was delivered by the King suspected the goldsmith had added silver to crown and kept an equal weight of gold for himself. The crown weighed the same as other crowns but its intricate design made it impossible to measure the exact volume of the crown so its density could not be determined. Archimedes was given the task of determining whether the crown was pure gold or not. As wise as he was, Archimedes still had no quick answer to this problem.

However, while entering a bath one day, Archimedes noticed that water spilled over the sides of the pool and suddenly realized that the amount of water that spilled out was equal in volume to the space his body occupied. From this he realized that a given mass of silver—because it has a lower density--would occupy more space than an equivalent mass of gold. Archimedes took the crown, weighed it and then weighed out an equal mass of pure gold. He then placed the crown in a full container of water and measured the amount of water that spilled out. He next took the mass of gold he had weighed and placed that in a full container of water and again measured the amount of water that spilled out. The compared the two amounts of spilled water and round that the quantity from the crown

test was greater, indicating that the crown wasn't solid gold as the goldsmith had claimed. Legend records that Archimedes was so excited about his discovery that he ran naked through the streets of Sicily shouting Eureka! Eureka! (Which in Greek is "I have found it!").



An early application of Archimedes principle of Specific Gravity Testing

## SPECIFIC GRAVITY OF GLASS

But why is this relevant to open salt collectors? Since the 1500's most glass falls into one of two categories: flint glass (also called "lead crystal") or soda-lime glass. Glass manufactured before the late 1860s was nearly all flint as it produced the clearest products and gave this "flint glass" its distinctive ring when tapped. However, it was somewhat more difficult to manufacture and definitely expensive because of the lead that was used. Most glass produced after the early 1870s was made with the new soda-lime formula. This glass was easier to produce and was significantly less expensive to make as well so it was quickly adopted by nearly all manufacturers. It therefore becomes informative for a collector to use SG as a means of dating his glass. It is not, however, a definitive time test; it simply indicates whether the sample tested is either flint or soda-lime, which in turn can be used with other information to help date the piece.

Flint glass generally has a SG equal to or greater than 3.0 while soda-lime runs in the neighborhood of 2.5 to 2.7. As with many things though, there is a grey region (in our case salts that might have been made with a mixture of flint and soda-lime glass) where only a chemical analysis will suffice. . . . and since this is both



an expensive and a “destructive” test (requiring a small sample of the glass itself), it is generally not the kind of test we want to use on a rare piece or to commission on an inexpensive salt. But remember that the test is only indicative, not definitive, when it comes to age, and as Popeye used to say “I yams what I yam.”

### MEASUREMENT PROCEDURE

The measurement apparatus consists of a simple spring scale (Figure 1) that has the proper range\*, a stand (Figures 2 & 3) to suspend the salt over the water and a pail of water (Figure 4) with a sufficient capacity to allow complete immersion of the salt without it touching the container. I use a single strand of copper wire obtained from some lamp cord (Figure 5) to attach the salt to the scale. The error introduced by the wire is mostly cancelled out as it is used in both dry and wet measurements. The complete set-up is shown in Figure 6 for measurement in air and in Figure 7 for measurement in water.

\* The same scale must be used for both dry and wet measurements and the weight should be within the center half of the scale range; and be certain that all air bubbles are removed from the surface of the glass during immersion.

### TEST EXAMPLE

The lacy salt (Neal SC-3) shown in Figure 6 has a dry weight of 125 grams. When immersed in water, it weighs 86 grams. Using the formula provided earlier, the specific gravity of this salt is:  $SG = 125 \text{ grams} \div (125 \text{ grams} - 86 \text{ grams}) = 125 \div 39 = 3.2$

And, as noted above, a specific gravity of 3.2 would indicate that this salt was made with a lead-based formula and for that reason probably dates to pre1870—which would indeed be logical for a lacy period (generally believed to be 1825-1850) salt. Eureka!

*Note: This article was based on a presentation/ demonstration Jim did at the 12th National Convention.*



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Jim determining the SG of a salt at the Convention



Figure 7



# THE TRIANGLE SALT RAFFLE

By Donna Wolfe

The theme of the Williamsburg Convention was “America’s Historic Triangle” so an idea came up to offer a “Triangle Salt Raffle” featuring three outstanding and historic salts. Raffle tickets were sold to both attendees and non-attendees – all salt collectors hoping to win one of the three treasures. The three salts offered in the raffle were an historic covered lacy, Neal CD2a, (which was very generously donated by Mike Kump); a gorgeous Daum Nancy Cameo signed *Daum Nancy* in gold with the *Cross of Lorraine* (which was acquired from Wilfred Cohen at a very reasonable price); and a stunning sterling silver Georg Jensen blue-enameled Acorn pattern salt with matching spoon (purchased from a very reputable seller of fine items).

Tickets were sold for months preceding the Convention as well as up to the minute before the drawing was held. When purchasing the ticket, the individual noted which salt was their first, second and third choice. The first name drawn was Judy Johnson, who quickly went into total shock to hear her name called. Judy’s first choice was the covered lacy and she was thrilled to be holding one in her hands, finally realizing that she now was the proud owner! The second name drawn was Lucy Oakley of Louisiana. Lucy was not present so we made a telephone call to give her the good news! It took her a minute or two to realize who was calling and why. Her first choice had been the Daum Nancy Cameo and she was very excited when we told her that was the salt she had won (after the convention we packed and shipped the salt to her). The third and last name to be drawn was that of Lucille and Bob Bugel—who were the lucky winners of the remaining raffle salt, the Georg Jensen and matching spoon. Lucille and Bob were thrilled to add this beauty to their collection.

Congratulations to our lucky winners!

Unfortunately, there could only be three winners so the rest of us will have to wait until the next convention to try our luck again—but thanks for everyone’s support and participation!





*Clockwise from top of opposite page:  
Bob B., holding his Georg Jensen Salt; Close-up of the Daum Nancy Cameo Salt; Donna W.,  
Convention Chairperson, Calling Lucy O., the 2nd Winner; Mike K. Drawing the 1st Name, Dave W.  
Holding the Jar, Ray B. in the Foreground; Judy J. with her new Covered Lacy Salt; The Three Prizes  
in the Triangle Salt Raffle.*



## REVERSE AUCTION—ANOTHER UNQUALIFIED SUCCESS! *by Al Diamond*



The 2011 NOSC included another very successful Reverse Auction. 100 items were placed into the auction for sale with 80% selling at or above their reserves. Spirited bidding and a fast pace permitted the entire auction to take place in less than two hours. The auction totaled \$8,188 in sales to 42 successful bidders. The average sale price was \$102.34 but the included were items selling from \$5 to \$800 – giving everyone a chance to find a treasure in their own price range.

Each NOSC attracts more items for auction and more unique and unusual items as the most avid collectors from throughout the U.S. gather together to buy, sell and admire thousands of salts available throughout the weekend. The highlights of this sale were a Daum Nancy salt selling for \$600 and a gorgeous Auguste Claude Heiligenstein salt selling for \$800.

The Reverse Auction Catalogue and the Realized Price list are posted on our web site ([www.opensalts.info](http://www.opensalts.info)).

Each NOSC is better than the last and each Reverse Auction provides more opportunities. This year, credit cards were permitted for auction payments. And, as a sign of things to come, the Reverse Auction at the next NOSC will go even faster and contain more items with the latest addition, overhead displays of each item as it goes to bid instead of walking the item up the aisles affording only limited views during the bidding. Of course, there will still be plenty of time to preview all of the wonderful salts that will be available.

ONWARD TO NEWPORT, RHODE ISLAND – 2013!!!

*From top left:*

1. Some of the salts for sale in the Reverse Auction
2. Lot #24; Toby open salt & pepper set; marked Italy; sold for \$130
3. Close-up of lot #58, a china double nodder' salt; sold for \$250
4. Lot #31; Auguste Claude Heiligenstein salt; sold for \$800
- 5, 6. More of the salts for sale in the Reverse Auction

