

OPEN SALT COLLECTORS

NATIONAL NEWSLETTER

Issue #26 Summer 2013

A Century of Silver Salts

By Lesley Solkoske



The silver industry in the Meriden CT area lasted more than 100 years, from 1852 until the early 1980's. When International Silver Co. was bought out and moved from town, their entire historical library, including catalogs, design and research books, was donated to the Meriden Historical Society. This extensive collection of catalogs shows that the companies that formed to make International Silver Co. made over 600 different open salts. My purpose in this article is to give a sampling of some of the styles of salts that were produced during that time. (Continued on page 3)

Inside this Issue:

A Century of Silver Salts	Cover
OSC President's Message	2
Editor's Notes	2
Salts, She Wrote.	15
Cambridge Swans	16
2013 OSC Achievement Award	19
History of "Passing the Torch"	19
Passing the Torch—13 th NOSC	20
Announcement of 14 th NOSC	20

Editor's Notes:

Many thanks to Lesley Solkoske for both her wonderful article on Meriden silver salts and her write-up of Jim Watson's convention presentation on Cambridge swans. Her numerous submissions over the years for this Newsletter are much appreciated and as well as greatly enjoyed by all.

Thanks also to Jerry Kidman for providing me with all the many photos he took at the 13th National Convention. I will be using many of them in the next few issues of this newsletter.

One of the key speakers at the 13th National Convention was our very own Kent Hudson. Kent made a tour-de-force presentation on English ceramic salts and I'm pleased that he has given permission for us to share it with you in its entirety. It will take several issues to cover the full presentation, beginning with the next issue.

Lastly, a future article will focus on covered salts; if you have any unusual or unlisted covered salts, please contact me (rodcelser@gmail.com) so they can be included.
Rod Elser

© Copyright 2013 Open Salt Collectors

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 (rodcelser@gmail.com) 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.

The *National Newsletter* of Open Salt Collectors is published three times per year, in April, August and December. Subscriptions are available through the organization's website (www.opensalts.info).

President's Message:

I want to thank NEOSC for hosting the 13th National Convention. Maria and her members did an outstanding job on this convention. The hotel was in the Historical District along with wonderful restaurants. Each lunch and the banquet had fun favors for us to enjoy--the calendar favors at the Banquet were tops! I came away with a lot of new knowledge and saw some wonderful salts. Buy & Sell had wonderful salts to add to your collection and the displays were all great. I really feel this area is a must see for it is beautiful and full of historical sites to visit. Everyone was willing to help you from the committee members to the hotel staff and Visitors Center. Even the bus/trolley drivers were helpful—all we needed to do was tell them where we wanted to go and they made sure we got off at the right stop and then showed us where to go for the return trip. Kathleen and I spend three extra days in Newport and were so impressed with the friendliness of everyone. Sunday we even got to see a hometown parade that was honoring the fallen police officers of the nation. And I can't forget the raffle baskets—every basket was one to wish you could win!

The next convention will be hosted by MOSS in Cleveland, Ohio and held on the first weekend in June, 2015. Diane W. and her committee are already working hard on this convention (see p. 20).

Congratulation to Al and Sherry Diamond on receiving the Outstanding Achievement Award for 2013; they have both given endless hours of their time to growing the number of open salts collectors. They have both served as President of OSCAR and Al also served as President of OSC. Al also did so much for OSC during our first years and was one of many who were instrumental in the forming of OSC and starting this National Newsletter.

The OSC Board meeting was held Thursday afternoon. **The main issue was the subscription rate for the National Newsletter. It was decided that a change would be made to the fees and the new rates are: Electronic copies are \$5.00 per year or 5 years for \$20.00 (that's only \$1.34 per issue!!!); hard copies \$20.00 per year or 2 years for \$35.00. For foreign hard copies, add \$5.00 per year.**

We received an update on the Kay Berg Memorial Open Salt Showcase at the WVMAG. All the donated salts are now on display and are all numbered. This museum uses the number on each item to access their database to obtain all the information on the item you wish to know about.

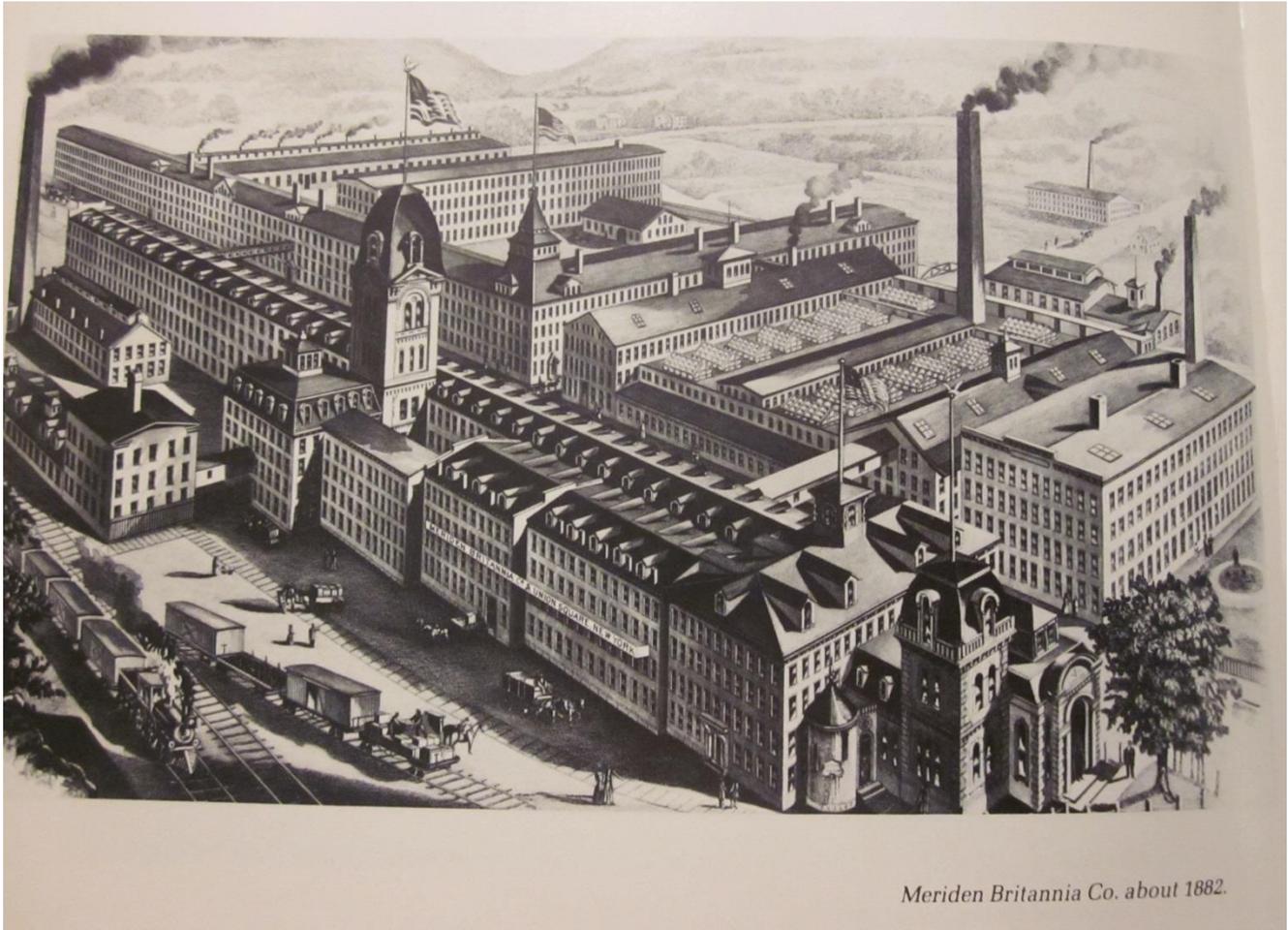
Officers for 2013-2015 are Sarah K. President; Donna W. Vice President; Secretary Nina R.; Treasure Judy J.; Web Master Jeff K.; and Editor Rod E. Please remember to check out and use our web site (opensalts.info). The next Convention Board Meeting will be on Thursday afternoon of the convention at 4pm; we found this time gave the board members the ability to really enjoy the convention.

This year many of the clubs have important anniversaries. NESOSC celebrates their 35th; and OSCAR and OSSOTW (both the Northern and Southern clubs) celebrate their 30th anniversaries. Congratulations to all!

Sarah K.

(A Century of Silver—Continued from the Cover)

Most of the ones in this article were made by the Meriden Britannia Co., which was the largest of the early companies, and later by International Silver Co. However, there were many other companies which made salts, some of which became part of International Silver Co. and some that did not join. For instance, Wallace Silver Co. was very proud of the fact that they did NOT join the consolidation.



Meriden Britannia Co. about 1882.

The story of silver in the Meriden area begins with a pewterer by the name of Ashbil Griswold, who apprenticed with Thomas Danforth, one of Connecticut's most famous pewterers. After finishing his apprenticeship, Griswold came to Meriden in 1808. He opened a shop next to his home and in turn took in several apprentices, many of whom also set up shops in the area when finished with their apprenticeships. One of these was W.W. Lyman who married his daughter and eventually bought his business in 1845. Several of his other apprentices Griswold's account books were discovered in his daughter's attic 40 years after his death and given to the Historical Society. From these ledgers we have learned about the many items he made available to the Yankee peddlers, who were the primary means of getting his wares to the public.

One of the area's most successful Yankee peddlers was a man by the name of Horace Wilcox. He grew up on a farm in the neighboring town of Middlefield. Horace hated farming and eventually his father gave him his share of the farm - a team of horses and \$3. Horace visited all the small shops in the area for wares to sell on

his journeys through CT. He included pewter teapots, spoons, buttons, combs, etc. among his wares, which were traded for things like fox or mink skins, hen feathers, rags, homespun shirting, and occasionally actual cash. Horace was soon joined in the business by his younger brother Dennis. The Wilcox brothers were apparently very personable and were astute as to the goods the public needed or wanted.

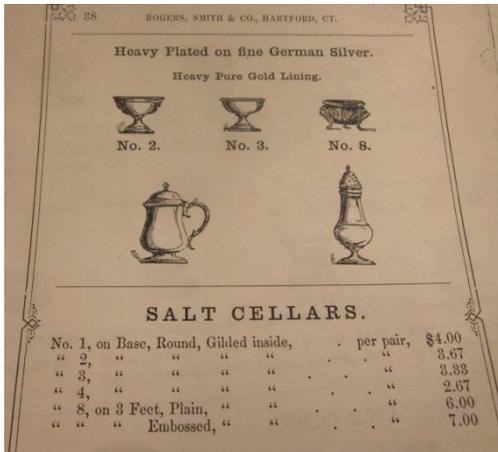
The Wilcox brothers realized products could be made more efficiently and marketed better if the owners of these small shops could be persuaded to join together to form a larger company. They were successful in persuading many and in 1852 the Meriden Britannia Co. (or Meriden B. Co. as it is more commonly known) was formed. The Wilcox brothers provided the business and marketing know-how, while the shop owners provided the manufacturing expertise. The railroad had recently arrived in town, which provided a good way to get the goods to market; Meriden was set to boom.

Pewter was 80% tin and 20% lead, making the surface dull and the items soft. Gradually over the years, the pewterers began developing what was called "super pewter" or Britannia ware. Britannia was 91% tin, 7% antimony and 2% copper. It was more appealing to housewives as it was shinier in appearance, harder and more resistant to wear than pewter and could be cleaned and polished more easily. So Britannia ware began to overtake pewter in its popularity. Small amounts were produced as early as 1825, but became more abundant as tin became more available. By the 1850s when Meriden B. Co. was started, Britannia was what they were manufacturing. Silver plating began in about 1840 and very soon it was discovered that Britannia ware was an excellent base on which to plate silver. The Meriden B Co. discontinued Britannia ware for plating in 1867 and used either white metal or nickel silver thereafter.



In 1855, when the first catalog from the Meriden B Co. was produced, it offered items in both Britannia and silver plate. The first catalog listed a salt spoon but no salts. The first salts shown in any of the catalogs at the Meriden Historical Society are in the 1858 Rogers, Smith & Co. catalog. Rogers, Smith at that time was in Hartford and not bought by the Meriden B Co. until 1863 and brought to Meriden in 1877 where they continued to manufacture using their own mark. The #24 and #25 salts (shown above) were among the first pictured. These are available with ruby, opaque blue, clear and opaque white liners. They are marked only with numbers which makes the catalogs invaluable for identification of the maker.

The 1860 catalog shows another series of salts (see picture at top of next page). The drawings in the catalog are merely line drawings and the descriptions sketchy. No measurements are given. These salts show the simple classic lines so popular in the 1860s. The larger of these is the #2 salt (marked) and is 1 $\frac{3}{4}$ " high. The smaller, which is 1 $\frac{3}{8}$ " high, is either the #3 or #4.



1860 Catalog



No. 2 and No. 3 silver salts

The 1861 catalog from the Meriden B co. shows the next set of salts. Two are marked with the Meriden B Co. mark and one with the Rogers, Smith & Co. mark. All are marked with the number 16 and are exactly the same size, although the exterior finish is different on each. The salt with the griffon legs is also shown in the 1861 catalog. It carries the Meriden B. Co. mark along with the number 18. They are also available in slightly different sizes and unmarked, so other companies must have produced this style salt also. It is rather common and seen frequently on eBay.



In 1862, Horace Wilcox invited the three Rogers brothers (William, Simon and Asa), who were in bad financial straits, to move to Meriden and produce their line of silverplated items here. The Rogers were very successful silversmiths and began experimenting with silverplating early on. They were not the first to silverplate but they were the ones who standardized the amount of silver deposited. Items that were marked "triple plate" were kept in the solution 3 times longer and items marked "quadruple plate" were kept in 4 times longer. And the items were weighed to insure the amount of silverplate. In honor of the year that they started silverplating, 1847, they named their line 1847 Rogers Bros. It was one of the longest and most successful lines of silverware that International Silver Co. produced and included both hollowware and flatware.

Breakfast castors were manufactured by the hundreds in the 1860s and 70s. They came in all sorts of combinations – 2, 3, or 4 bottles with one or two open salts and sometimes salt spoons. Later the open salts were replaced by shakers. The one pictured at the top of the next page is shown in the 1861 catalog.



The designs of the 1870s & 1880s, after the somber years of the Civil War, were much more exuberant than those of the 1860s with wild mixtures of design themes. There was a great interest in bringing nature inside and many items from this period are decorated with birds, animals and flowers, leaves and ferns. Items often had unrelated odd and ends of ornamentation and were often not to scale. For example, a butter dish might have a finial in the shape of a cow but with chicken feet or deer hooves for the feet. These wild combinations do not show up much on open salts because of their size but still many of the items were lots of fun.



There seems to be a sharp decrease in the number of large table size castor sets with 4, 5 or 6 bottles being shown. Instead, individual breakfast castors begin to show up in the 1870s. These are the kind that Ed Berg said used to come on your breakfast tray. Below are two examples: the first is a pump, milk can and bucket; and the second is an acorn and oak leaf design. Most of these included an open salt, pepper and mustard and occasionally a napkin ring or salt spoon.



The other very popular interest was items with a Japanese or South Sea Islander theme. This is reflected in the little Japanese fan open salt and the table salt with what people imagined life in the Pacific Seas was like.



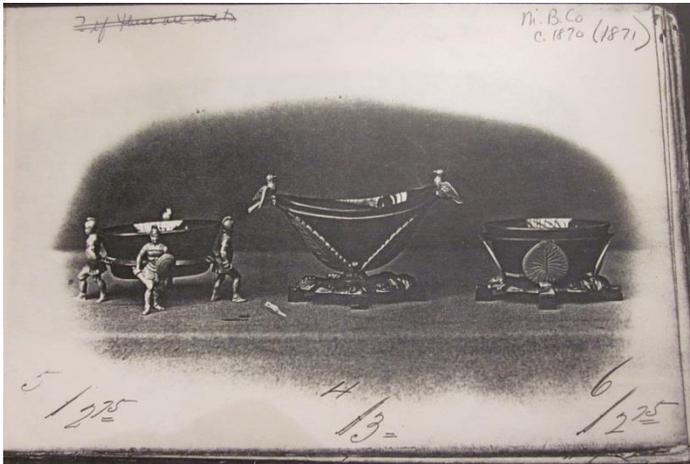
Japanese fan open salt.



Detail of South Sea Islander-theme salt shown below.



Another example of the lack of information in the early catalogs is shown by the next catalog page, from an undated Meriden B Co catalog, circa 1871. The only data given is the inventory number and the price. Even the type of item is not identified. Were these open salts or fruit bowl centerpieces? It wasn't until the one with the Roman soldiers showed up on eBay that I was certain they were salts. They may have been produced only in Britannia as they shine only a little when polished. The salt with the birds has a brass-colored finish over the base metal. All of the salts shown so far, with the exception of the Japanese fan, are table-size salts.



Circa 1871 Catalog

1st Salt Pictured in Catalog (Be careful reaching for the salt!)2nd and 3rd Salts Shown in c.1871 Catalog

Styles shown in 1890s are much more restrained and do not show the mixture of unrelated odd and ends that characterized those of the 70s and 80s. There are a few individual salts shown in the 1880s but the 1890s show a huge proliferation of the individual size, most of which are readily available today. Most of these are silverplated, often with gold wash interiors. The company was also merchandizing boxed sets – two matching salts and spoons or a salt, pepper and spoon – which were called Lunch Sets.



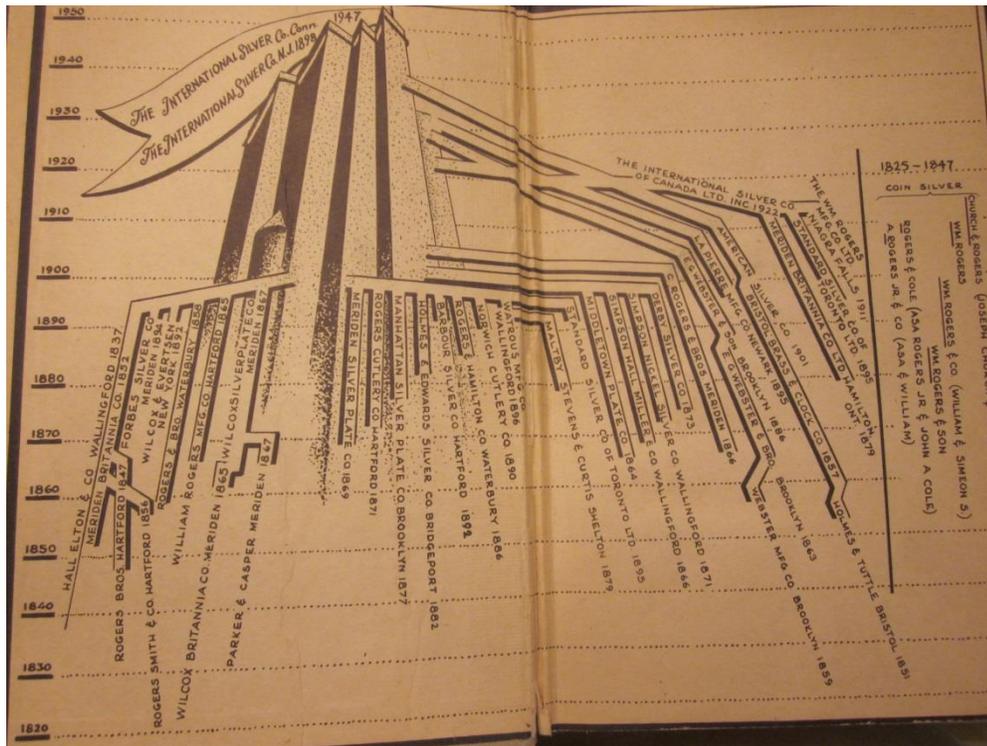
Matching Salt & Pepper "Lunch Set"

Although the Meriden silver companies prospered during the 1870s and 80s, the 1890s brought a major economic depression with several short panics. In 1894, Meriden B Co. showed a loss of \$40,000. They made a small gain the next year but showed another loss in 1896. It did not take the management long to recognize that a new form of business organization was needed for survival. Led by the management of the Meriden B Co., 17 companies consolidated under the name International Silver Company in 1898. The

companies were Meriden B Co. which had taken over Hall, Elton & Co., Rogers, Smith & Co., Wilcox and Evertson Co. and Southington C Co.; Wilcox Silver Plate Co.; Forbes Silver Co.; Meriden Silver Plate Co.– all located in Meriden; Rogers & Bros. of Waterbury; Middletown Plate Co. of Middletown; Barbour Silver Co., Wm. Rogers. Mfg. Co. from Hartford; Simpson, Hall & Miller; Simpson Nickel Silver Co. and Watrous Mfg. Co. of Wallingford; Rogers Cutlery Co. and Derby Silver Co. from Derby; Manhattan Silver Plate Co. from New York;

Holmes & Edwards Silver Co. of Bridgeport; Rogers & Hamilton Co. and Norwich Cutlery Co. from Norwich.

These 17 companies represented about 70% of the silverware production in the country. Four other companies were brought in later: EG Webster & Son; La Pierre Mfg. Co.; and American Silver Company. C. Rogers & Brothers was acquired in an attempted takeover in 1902.



“Family Tree” for International Silver Company

It was hoped that expenses could be cut

drastically by centralizing manufacturing, purchasing and sales. These companies had 5 separate showrooms in Chicago and 12 in NYC. The 12 in NYC were immediately reduced to 3. The 17 factories were consolidated into 11 factories, four of which made sterling silver. Other streamlining was more difficult as there was competition among the factories and for the most part, each maintained its own identity and marks. As the years went by divisions were moved together so they were sharing space, if not product lines, until in 1929, in response to the depression, the four sterling factories were combined into one factory. Items began showing up in each other’s catalogs. Finally all the individual marks were dropped and items were just marked with an International Company mark. Because the individual factories’ marks were carried forward after the consolidation, it is difficult to tell whether salts were made before or after 1898.

Complete service sets in sterling began to show up in the catalogs in the first two decades of the 20th century. Many had names which reflected European themes, mostly French – Louis Nouveau, Charleroi, Richelieu, Marquis, Fontainebleu, Trianon, etc. But there were others like Cellini, Pantheon and Avalon. Many of these lines show open salts in the catalogs but very few must have been made because I have never seen most of them. In general, salts from the International years are much more difficult to find.

One set I do have is the very pretty **Fontainbleu** salt and pepper. This pattern was introduced about 1936. Another pattern is the **Pine Tree** pattern which was made by the Wilcox & Evertson Division about 1929. A pair of the open salts sold for \$20 in 1929. Their ad in 1929 reads “a fine open salt of heavy weight – the only solution to the salt problem in the summer time.” But it doesn’t tell us what the solution is!



Fontainbleu and Pine Tree Pattern Salt & Pepper Sets

From 1921 – 1931, the Barbour silver division produced a line of products called **Reproduction of Old Dutch Silver** over copper. There were 11 open salts in the line and they carried the Barbour mark – a windmill and 2 pipes. EG Webster Co., which was bought out by International in the 1930’s, also made a line of Dutch silver over copper which included 7 open salts and carried their mark. More research is needed on these. Many that you see have no marks. And if they are reproductions, there must be original old ones too.



“Reproduction of Old Dutch” Salts

International Silver Co. also had a Hotel Division which made a line of heavy-duty silverplate intended for commercial use. These items were made of high-quality nickel silver. Parts like the handles, spouts and finials

were made of the same material, then soldered on with a hard solder containing silver. Hence the term “silver soldered” which is often included with the mark on many of these items. The product line was a large one starting with the Meriden B Co. before International Silver Co. was formed. In 1914 it became an official division and continued into the 1960’s. It made silver services for not only hotels but railroad dining cars, steamships, airlines, private clubs and military bases. This was a very important division for two reasons – first, the orders were large ones. One order for the Statler Hotel in Washington, DC was for over 10,000 pieces of hollowware and 8,700 dozen pieces of flatware. And secondly it gave wonderful exposure for the company because so many people used them as they were traveling. They supplied silver services for such places as the Raleigh Tavern in Williamsburg, the Brown Hotel in Louisville, the Ambassador Hotels in New York and Atlantic City, The Waldorf-Astoria, the Great White Fleet line of United Fruit Line and St Luke’s Hospital in NYC. These pieces are interesting because they carry the logo or name of the place where they were used. Of the first two salts shown below, the one on the left is marked Hotel Hamilton in Washington DC and one on the right is marked the Breakers in Palm Beach.



Even the Armed Services ordered from International. The picture above on the right shows a salt that has the logo of the US Navy.

In the 1950s International felt there was a need for “designer silver” and created a small division called International Sterling Craft Associates. They brought to town a small number of silver designers and set them up in workshops and had them develop a line of jewelry and small sterling handcrafted items. One of these was a man by the name of Alphonse LaPaglia. He was a native born Italian but little else is known about him. His work showed a Danish influence and he first became noticed in the designing world when he started making jewelry for Georg Jensen in NJ. After Georg Jensen USA was closed, LaPaglia moved in 1952 to Meriden. International set up a small craft shop for him at the rear of his house on North Colony St and he began designing a line of Jewelry and small sterling items. Interestingly, there are 4 open salts in his small line of silver. He died very suddenly in 1953 after a fall from a ladder. The company bought the business from his widow and moved it to the main factory. LaPaglia had developed a method of making small balls out of sterling and actually patented the process which is apparently a difficult one. He decorated many of his jewelry and other items with the balls in graduating sizes. His items are marked either LP or ALP.



LaPaglia Open Salts



Christofferson Salt

There was another famous designer who arrived in 1955 to join the Craft Associates. His name was Kurt Eric Christofferson. He was Danish and did his training in Denmark, earning the highest award from the Danish gold and silversmiths' guild. Among his designs for the Craft Associates is one open salt. Unfortunately shortly after his arrival, International closed down the Craft Associates and he returned to Europe. This is the Christofferson salt; it is signed "Christofferson designed."

International continued introducing new patterns through the 1940s and 50s and actually carried open salts in their catalogs until the late 1960s, which is the last one I found. Later sterling lines included the **Prelude** pattern which includes both an open salt and a salt spoon. The open salt comes with both a blue and a green liner, as shown below. The **Royal Danish**, pictured below on the right, is very similar and was advertised through the 1960s. The other pattern shown through the 60s was one called **Lord Robert**.



Prelude Pattern Open Salts



Royal Danish Pattern Open Salt

Meriden also was home to several glass cutting and decorating companies who made items to go with the silver. This last salt is somewhat different –one of the cut glass salts with a sterling rim from the Wilcox Silver Co.

Interestingly, Meriden B Co. and later International Silver Co. developed a telegraphic code for their retailers to order items.

TELEGRAPHIC CODE.

EXPLANATION.

For convenience and economy in sending telegraphic orders we have adopted a system by which various WORDS represent our goods, and in this Catalogue you will find with each price a single word IN PARENTHESIS to be used as above.

In telegraphing, great care should be taken in the use of the right words, correctly spelled, etc.

By this system telegraph messages will be found very inexpensive. NIGHT messages will reduce the cost.

EXAMPLE:

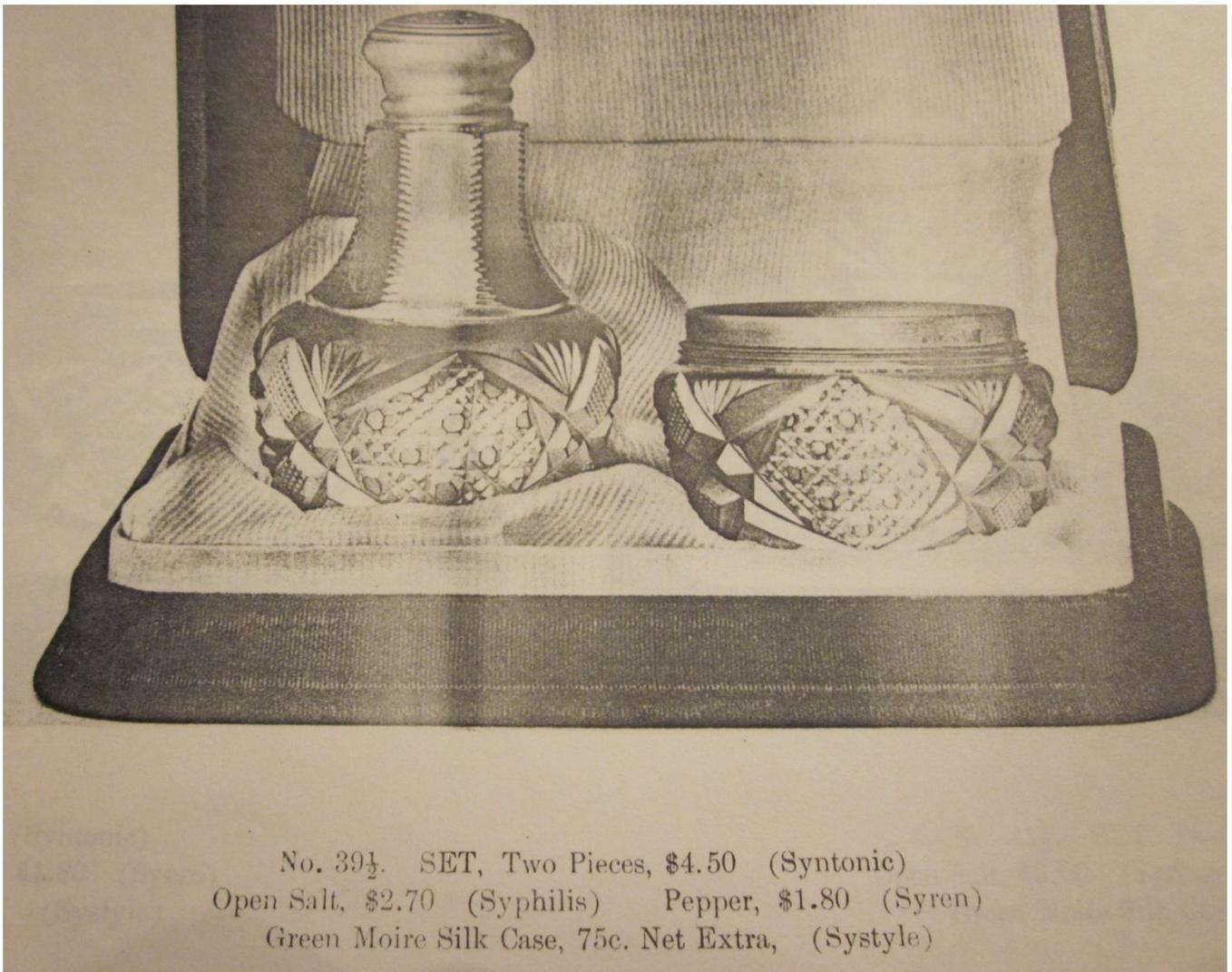
Express WALK, ABIDE, ABLE, CELLAR, BARQUE, DUKE, ENACT, BUFFO, DEPEND. (Ten Words.)

WOULD READ LITERALLY:

Express one each, Nineteen Hundred Fifty-Eight Tea Set, Satin; No. Forty-Five, Twenty-Six Inch Chased Waiter; Nineteen Hundred Nineteen Urn, Chased; Thirty-One Chased Tilting Set; Seventy-Six Caster, Chased, Five No. Two Bottles; Eighteen Twenty-Two Basket, Chased, Gold Lined; Forty-Nine Seventy Butter, Chased, Crystal Drainer; Two Hundred Eight Finger Bowl, Satin, Engraved; Fifteen Eleven Fruit Dish, Chased, Gold Lined.

TEN words represent SIXTY-FOUR; a saving of FIFTY-FOUR words.

Single words were assigned to each item so that only one word would convey the order. For example, the word “walk” meant “one nineteen-hundred-fifty-eight tea set, satin.” So only one word is used instead of eight, when telegraphing and paying by the word. For a long time I thought the word had something to do with the item and tried to figure out how the word was related to the item. Finally I asked the curator at the Historical Society and was told that they just went through the dictionary and assigned words. On the way home I got to wondering if they had a censor in case there was a word you didn’t want associated with a lovely item you put on the table—a word like “belch” or perhaps worse. A few weeks later, I discovered what they did—and indeed, there apparently was no censor and they just used whatever word was next. And the example I found was on an open salt. So, ladies and gentlemen, here is the Syphilis salt! Do you have one in your collection???



Author’s Note: Thanks to the Meriden Historical Society for their wonderful archives on the history of silver production in the city, including a slide presentation by International Silver Company on “*The Charm of Victorian Silver*” which was the source for much on the information in this article.

Salts, She Wrote (in 100 words or less)

By Mary Kern

What is the big deal about miniatures, smalls, petites, runts of the class, too small for its purpose, teeny and tiny? Space, Baby, Space!! 102 (perhaps a slight exaggeration – but stick with me on this one) minis can be displayed on the same shelf as only 6 English Art Glass salts in frames and holders or 8 master/table salts. You'd fill that same shelf with 10 figural doubles, 12 lacy salts or 20 individuals.

And to prove my point with a limited number of words (a first for me!), look how many pictures of little ones will fit on one page. . . . Rise up and claim our space Minis –Your time to shine has come!



Ceramic Salt less than 3/4" wide



Ruffled Pedestal-Only 3/4" high



Mini Bimini



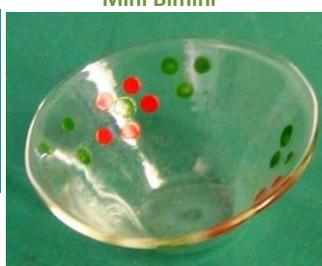
Ed Bowman covered nest salt



Metal Double 3/4" wide



Small and Smaller Biminis



Mini Bimini Too



Pink Pee Pee & Pot



As small as it looks!



Small Silver Figural Salt



English Porcelain



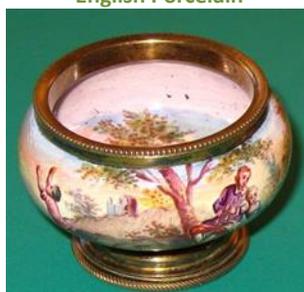
French double—3" long



Elfinware



Blown Art Glass salt



Viennese Mini Enamel



French double—signed Baccarat—3" long



Red pedestal only 3/4" high



Mini Raz



Mini Lacy—only 2 1/4" long; unlisted in Neal (DI20 in ACORN update to Neal)



Mini Doulton—only 3 1/8" in diameter



Tiny Porcelain Doubles

Cambridge Swans

Written by Lesley Solkoske

Jim Watson was a very interesting, informative and colorful guest speaker at the 13th NOSC in Newport. He brought an amazing display of Cambridge swans in all shapes, sizes and colors. Jim has collected the swans for many years and has done a lot of research in them. His talk included a handout (“Cambridge Swans- Just the Basics” by Bill Alexander, Cambridge Crystal Ball; August, 2008) which is summarized here. A reference was also made to a series of articles on the Cambridge swan history which was published in the *Crystal Ball* in 1999-2000. A color matrix which was included in the handout is reproduced at the end of this article.

Cambridge Glass Company made swans from 1928 until 1958. They originally sold from \$0.20 to \$5.00 each. They were produced in 7 sizes from 3” (an open salt) to 16” (the punchbowl). There were 15 different colors plus crystal (clear). Over the years the swan molds were either reworked or replaced resulting in three different styles. Our interest, of course, is in the smallest, the 3” size.



Type or Style I The 3” swan was made from 1928-1933 and produced in crystal, light emerald green, peachblo and ebony, with ebony being the rarest color. They are very easy to distinguish as they have very detailed feather marks and graining on the neck. They are always marked with the Cambridge mark – a “C” in a triangle. The wing tips are parallel to the body and the tail is integrated into the bowl of the body.

Type or Style II 3” swans were produced from 1933-1939 and in only 3 sizes (3”, 8 ½” and 16”). The 3” mold was the first of the swan molds to be replaced so the type II swan is a new mold. There was some detail on the feathers but not as much as on the Style I swans. The wings were raised and had a dimple in the center of the wing. The top of the tail was notched and separated from the wings which were not spread. The neck is not twisted but aligned parallel with the body. The 3” swan was the most common and could be found in 10 colors—crystal, light emerald green, Peachblo, ebony, amber, gold krystol, forest green, Crown Tuscan, Carmen and royal blue. The forest green and royal blue are the rarest, if not impossible, colors to find. Carmen is very rare and Crown Tuscan is considered rare too. Type II was always marked.



Type II 3" Swan (note lack of detail and dimple at base of wing) For Comparison: Type I Swan on top and Type II on bottom

Type or Style III 3" swans in this type were produced from 1939-1958. They are the most difficult to identify as only a few in the early years were marked. There is no detail on the feathers or on the neck. The head of the swan is usually turned to the right. The shape of the bowl is rounder than earlier versions and the wings are widespread. A special tool was used to spread the wings, and when Cambridge later sold their mold, it did not also sell this tool. As such, widespread wings always denote a Cambridge type III swan. The best way to tell a type III swan is by the color. They were made in six colors plus crystal – Crown Tuscan, Carmen, mandarin gold, late dark emerald, milk and smoke. Smoke may have been an experimental color that was never made in production as there are only two known examples.



Comparison of necks between Type I (on right) and Type II (on left)



Type I, II and III 3" Cambridge Swans showing top and side views; note very wide wing spread on the Type III

When the Cambridge Glass Company closed in 1958, the molds were sold to other glass companies. The Type I 3" mold, which had been reworked to remove the feather detail but never produced by Cambridge, went to the Imperial Glass Co. These swans were marked with a paper label "Cambridge by Imperial". In 1985, that mold was transferred to Boyd Crystal Art Glass Co. All those produced by Boyd were marked with their standard "B" in a diamond mark.



Type III Mosser on left; Type III Cambridge on right

The Type III mold went to Mosser Glass Co. in Cambridge Ohio. According to Ed Bowman, Mosser did not start producing the 3" swan until 1973. Those produced before 1980 were not marked. Ed further notes that Mosser produced the little swans in 11 colors (amethyst; blue; cobalt; Crown Tuscan; Crystal; Green; Peachblo; pink; red; turquoise; and Vaseline), some iridized and some with satin finish. (More information on other items produced by Mosser can be found at Ed's web site, <http://www.opensalts.net/>) After 1980, Mosser marked them with an "M" in an Ohio

outline. Production was discontinued in 2004.

All in all, there are 21 different Cambridge 3" swans in total, assuming you were successful in finding one of every type and color. Prior to Jim's presentation, I had been very happy having two representative Cambridge swans in my collection. Now I find that I need 19 more!

Color Matrix for Cambridge 3" Swans

<u>Color</u>	<u>Type I</u>	<u>Type II</u>	<u>Type III</u>
Crystal	X	X	X
Lt. Emerald Green	X	X	
Peachblo	X	X	
Ebony	X	X	
Amber		X	
Gold Krystol		X	
Forest Green		X	
Crown Tuscan		X	X
Carmen		X	X
Royal Blue		X	
Mandarin Gold			X
Late Dark Emerald			X
Milk			X
Smoke			X

2013 OSC Outstanding Achievement Award

The recipient of the Open Salt Collectors Outstanding Achievement Award for 2013 was announced at the closing banquet of the May convention. Sue Sawyer, NOSC Secretary, made the following presentation:

GOOD EVENING,

IT IS MY PRIVILEGE TO PRESENT TO YOU TONIGHT THE 2013 RECIPIENT OF THE OUTSTANDING ACHIEVEMENT AWARD.

THIS YEAR'S AWARD WINNER HAS HELD MORE THAN ONE CLUB OFFICE, CONTRIBUTED TO THE NATIONAL NEWSLETTER IN NUMEROUS WAYS, WORKED ON MANY CONVENTIONS IN VARIOUS CAPACITIES, AND HAS BEEN ACTIVELY INVOLVED IN RESEARCH AND PUBLICATION OF OPEN SALT INFORMATION. IT'S BEEN SAID IF YOU WANT A JOB DONE WELL, THIS IS WHO YOU SHOULD ASK.

THE 2013 WINNER HAS GONE THE EXTRA MILE ON MANY OCCASIONS TO SHARE KNOWLEDGE AND ENTHUSIASM FOR OPEN SALT COLLECTING. COLLECTING AND PROMOTING THE HOBBY SEEM TO BE A WAY OF LIFE FOR THIS RECIPIENT.

LADIES AND GENTLEMEN, IT IS MY HONOR AND PLEASURE TO PRESENT THE **2013 OSC OUTSTANDING ACHIEVEMENT**

AWARD TO... ..
...*AL AND SHERRY DIAMOND* !



CONGRATULATIONS AL AND SHERRY!

History of the "Passing of the Torch" By Maris Jende

Once again the "Torch" returns to the Midwest Open Salt Society (MOSS) from whence it started in 1999. For the first 5 National Conventions, the final Saturday ceremony introduced the Club that was to host the next Convention. This was, in effect, a changing of the guard.



Peter and Sue Cole

Then came the 6th National Convention held in Chicago in 1999 and hosted by MOSS. MOSS was organized in 1995 so this was to be their first Convention and close coordination among committee members was continuous. During the day on Saturday, the evening's program was being discussed when someone mentioned the "Passing of the Torch" as in the Olympics. A good idea but we had no "Torch". Peter Cole spoke up, 'I can make you one'. Peter, a charter member of MOSS, had volunteered to do the Convention signage and still had some card stock and inks in his room. Within minutes, it seemed, we had a "Torch" that was passed to the California Club that evening. It was light, flat for easy transport and most of all, quite beautiful. Now, eight conventions later, the "Torch" returns to MOSS for the 2015 (14th) Convention. It looks as good as it did in 1999, thanks to Peter Cole! (Note: A picture showing the "Torch" appears on the next page.)



Maria M. on left, passing the Torch to Diane W.

Passing the Torch

The final official act at Convention Banquet is the “Passing of the Torch” from the current convention host club to next convention host club. In this case, it was Maria Martel, President of NESOSC, who passed the Torch to Diane Wittik, 14th NOSC Chairperson for MOSS. Following is Diane’s comments upon receipt of the Torch:



Diane W. with the NOSC Torch

Thank you all! It’s an honor to be chairperson of the next National Open Salt Convention in 2015. The committee started working on the preparations six months ago, so we are ahead of the game. Our focus is Ohio and its many and varied resources from its people and products. We promise you a good time with fun, fellowship, and of course, salts. Please mark your calendar now for June 4-7, 2015 in Cleveland. See you there! Sincerely, Diane Wittik

14th National Open Salt Convention

Calling all Hipsters! Hey Guys! It’s time to slick back your hair and roll up your white T’s! Hey Girls! It’s time to put on your poodle skirt and saddle shoes as we Shake Salt, Rattle and Roll like it’s the 1950’s again at the National Open Salt Convention in 2015.

Our venue will be Cleveland and the dates are June 4-7, 2015. Mark your calendar!

We are planning to have a 1950’s display of items from that time period, so if you have any vintage clothes, jewelry, toys, etc, get up in that attic now and find them! It’s going to be like crazy cool, man! So don’t be a drag! Join us for a great time. See ya later, alligator!

