

OPEN SALT COLLECTORS



Issue # 44 – Winter 2019

16 National Open Salt Convention - The Hillwood Mansion Museum Tour

The Hillwood Mansion Museum tour was one of the highlights of the 2019 NOSC Convention. Margarie Meriweather Post purchased the property in 1955 as her spring and fall residence,

she spent her winters in Palm Beach, Florida at Mar-a-Lago now owned by Donald Trump, and her summers at Camp Topridge in the Adirondack Mountains of New York. She spent 2 years renovating and expanding the mansion, with the intention of turning it into a museum after her death. The renovation included many built-in cabinets to exhibit her extensive collection of French china and Russian artifacts. The renovation to the house were extensive, including raising the ceiling of the first floor French Drawing room to provide wall space to hang her French wall tapestries with the result that steps had to be installed to access her bedroom on the floor above.



Margarie Meriweather Post portrait with a fresh orchid from the greenhouse.



Two unusual examples of the traditional Russian Bread and salt ceremony made entirely of silver. Miniature throne salts sit atop boxes in the shape of loaves of bread, complete with fancy linen and the traditional bread tray.



Continued page 6

President's Message

Happy New Year!

Many thanks are in order. First are to Nina Robertson, George Kullgren and their committee for a wonderful convention in Washington D.C. From check-in until leave-taking on Sunday morning, everything seemed to go off without a hitch. The speakers were very interesting; accommodations and food were great. And, of course, we had a wonderful buy-and-sell session and tour of Hillwood Estate. We were thrilled to see a set of twelve open salts and peppers on the dining room table there. The reverse auction had an added new feature this year, thanks to Al's creative imagination. Planning a convention is a lot of work and takes many people. So thank you to everyone who accepted a job to make it a great success.

The second big thank you goes out to Jeff Kornbau. Jeff developed and maintained our website for years- a difficult and thankless task. He recently has resigned his position due to time constraints. We are indebted to him for all his hard work over the years.

And the third thank you goes to George Kullgren, our immediate past president. George was a very organized and efficient president. He guided us through the sale of the Berg salt collection and started us on our way to a new website. Those of us on the Board appreciated his leadership through those projects.

At the Board meeting in Washington, we received some sad news. Linda Witt reported that the Northern California club has voted to disband due to lack of membership. All the clubs are facing decreasing attendance at meetings. We all worry about the viability of our clubs. So it is very discouraging to hear this news.

The remaining Northern California club members very thoughtfully voted to donate their treasury to the National Club to support the website. Prior to the convention, Rod had chaired a committee to explore options for the website. His report is elsewhere in the newsletter. You'll be hearing more about it very soon. With the donation we should be able to maintain it for several years to come.

Despite dwindling attendance at meetings, our Facebook online "club" is growing rapidly. We had just reached 500 persons at the time of the convention and many more have joined since. So there is still interest in open salt collecting. Hopefully we can entice some of the new people to attend meetings or a convention in the future. I look forward to meeting them!

Lesley Solkoske

Editor's Note

We hope you enjoy this issue of the newsletter. We tried to cover the 16th National Open Salts Convention, however there was so much to cover that we have had to save some for the next newsletter. This issue you can read about the Hillside Mansion Tour, and the presentations by Al Diamond and Cindy Williams plus view a lot of pictures. Look for more next issue.

Our apologies for the delay in getting the newsletter out. You will notice that it is dated Winter 2019 and is really the 3rd issue for 2019. We expect to publish 3 more issues in 2020.

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While we encourage the dissemination of information about open salt collecting, we do like to know in advance when and where material originally appearing in the National Newsletter will be used. Please contact the Editor (khudson639@verizon.net) if you would like to use anything from this newsletter. When publication occurs, we also ask that a copy be sent for our archives.

The National Newsletter is the official publication of the Open Salt Collectors, a nonprofit organization dedicated to promoting and encouraging the study, collecting and preservation of open salts. This is done through the publication of a national newsletter, maintaining an informational website, promoting membership in open salt collecting clubs, publishing informational and educational articles in collector publications and through other means as may be appropriate from time to time.

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

Update on New OSC Website by Rod Elser

In early 2019 OSC President George Kullgren asked me to lead a small committee to review our current website and make a recommendation to the Board at the upcoming convention as to whether a professional company should be engaged to design, develop and assist with the on-going support for a new web site. Judith Rosenbaum and Mike Zagwoski were my fellow committee members and over the summer months we analyzed, with the assistance of Webmaster Jeff Kornbau, our existing website and the now outdated technology it was developed with; reviewed websites of collector organizations similar to OSC and those of several museums, both large and small; and finally solicited quotes from several web development companies. At the OSC Board Meeting in Washington, DC in late September, the committee made its recommendation, which was subsequently approved unanimously, for OSC to develop a new website with the assistance of a professional web developer.

A new committee was created with representatives from each of the clubs, recognizing that having both relevant and current information about each of the clubs was a critical factor in the website's success. Committee members are Carolyn Bugel, Rod Elser, Gerald Grube, Kent Hudson, Amanda Kirchner, George Kullgren, Judith Rosenbaum and Linda Witt, with additional input from the new OSC President Lesley Solkoske.

RADesigns was hired to develop the new website and I'm pleased to report that a prototype of the new site has already been developed. We're currently involved in an iterative process of review and revise to ensure we go live with a web site that is interesting, informative, intuitive, current and serves to help us to both retain current club members and recruit new ones. The web site will also serve as a link with our Facebook social network as well as visa versa. A GO-LIVE date hasn't yet been established

but is expected to be no later than early Spring of this year. We'll certainly send out a broadcast announcement when the date is finalized! Stay tuned!

Announcement



Above is an example from the Collection of Barbara and Elmer Guilmartin which will be auctioned Sunday, February 23, 2020 at 2 PM EST by Nest Egg Auctions, www.NestEggAuctions.com, 203-630-1400. Bidding will be on-line only. In person preview times are Friday, 2/21 12-5, Saturday, 2/22 10-1.

More Convention Pictures



Connie Kullgren at the registration desk



LeeAnne Kornbau distributing the convention salts



George Kullgren, Convention Co-chair with appreciation salt chose the Red salt



George Kullgren, Convention Co-chair with appreciation salt



A choice selection of salts for the Buy and Sell.



Robert won the Lapidary salt



Al Diamond with appreciation salt



Judy's was first winner of the raffle and chose the blue Steuben salt and pepper



Nina, Convention Co-chair at the mike.



Cathy and Jeff handled the evening monument tour as well as the Hollywood Mansion tour.

The Displays



Donna Wolf won first place for the America the Beautiful category with her display Stars and Stripes Forever.



Don and Deane Raeborne won second place with their display When It Rains, It Pours.



Chris Brenner won second place with her display Salty Stars



Nina's Non-judged display entitled "It's Party Time in DC"



Kent Hudson won first place in the "everything else" category with his display Lustre Ware and Other Glazes.



Display entitled Immigrants



Don and Deane won People's Choice Ribbon.

More pictures page 16

Throw Down Baskets



Several winners were



Andria Sanders



Hillwood Tour - Continued From page 1

When she was 27 her father died, and she became the owner of the Postum Cereal Company. The company was very successful making her the richest woman of her time. She used her



great wealth to accumulate a large collection of 18th century French art and porcelain as well as Imperial Russian art collection. She became interested in pre-revolutionary Russian art during her



time spend in Russia with her third husband Joseph W. Davies, the ambassador to Russia from 1937-1938 and was able to acquire much of her collection when the Russian government sold imperial treasures to finance its industrialization plan. After she divorced her fourth husband, Herbert A. May in 1964 she resumed using her maiden name. She died at Hillwood in 1973 and is buried there. The museum opened to the public in 1977.



Spread throughout the museum collection were examples of salts in many different styles. In addition to cabinets in the main living area, several small rooms were devoted to display space with built in cabinets on all sides. One such room, known as the Icon room,

displayed Russian artifacts including two Faberge Easter Eggs. This room contained several unusual examples of combination salt and bread trays used in the traditional Russian welcoming ceremony. Small, individual size ver-



sions of the familiar table sized throne salts sit atop small silver covered boxes shaped like loaves of bread which in turn are placed on silver trays covered with



lacy napkins, all made of silver. Since there are no identification tags, it is not known if these were

used to welcome guests or were miniatures to be displayed.

The icon room contains a large collection of made by the firm

of Carl Faberge, including two of the famous Easter eggs, gifts to members of the royal family. Those items that might be considered salts include two Kovshs.





The walls of the small circular French porcelain Room near the dining room were covered with build-in display cabinets to display her large collection of Sevres's famed bleu celeste, "heavenly blue", which she often used at her lavish dinner parties. The collection contains pieces from a variety of services made for the French and other European royalty in the late 1700's. Seen here are three different salt or spice dishes from the collection.



The dining room was set for 12. At each place was a silver salt and Pepper.



The Breakfast room off the dining room was also set with silver salts at each place.



The crown that was worn by Tsarina Alexandra in 1894 during her wedding to Nicholas II is the most significant piece of imperial crown jewels outside Russia today.

Salts She Wrote

Mary Kern

Did you hear about the glass blower that accidentally inhaled? He ended up with a pane in his stomach.....

Art glass, art glass... all I heard and saw when I started going to meetings, conventions and salt board chattering. Not in my collection, no way. I have faience pottery and some rather hefty pieces there. Started my collection with a few of granny's small salts. Then I found the master salts and the clunkier and bigger the more my beginner collector



heart sang.

In heaven when I found the Lacies. Okay, so they are not so big, but they are heavy thick glass and no frilly stuff around them. Rims are round, oval etc.. No flowing here there and everywhere. And Lacy or clunker salt, they sit on their own bases or actual little feet. Not requiring some thin legged stand with a hole in the center to accommodate some dinky little wad of BB's on its bottom. And those that were not constructed that way were so rounded on the base, they never would stand alone.



Then silvers came along, which are now the majority of my collection. But once again, my favorites are large and strong and you can tell right away looking at them, they were Meant to Hold SALT... Ta Da

Well, one day cruising eBay, "Big Salt Mary", (that would be me) saw a most simple but absolutely beautiful salt. It made me smile and it told me it was to be my first. I could handle this, mostly clear glass with a rim of the brightest lawn green I had ever seen in glass. A small bit of ruffle in the middle to make sure it did not fall through its





Things change slowly on my curio shelves but now I can welcome you to my one shelf of beauty in glass



stand. (and no BB's on its bottom. I have now ventured out into the salt world of English Art Glass, but ever so slightly and extremely picky. Not everyone is for me, but I love the lines of color flowing in the glass as it swirls and dips. The tight pleats are amazing, and the attempt at flower forms just tickle me. Rigaree is still just for keeping them from falling through, and the bigger the berry pontil, the happier I am.

The ACORN Boat Salts of the Sandwich Glass Museum

By Al Diamond (Copyright 2018, 2019)

In 1979 the Sandwich Glass Museum decided to issue a new salt to commemorate the famous Lafayette Salt made in by the Company in the middle of the 19th Century. Most salt collectors target the Lafayette salt in one of its variations in crystal or one of many colors as a center-point of their collections. So, selling a new example of the famous salt in the museum giftshop was a good idea for the Sandwich Glass Museum.



Al Diamond

However, most people don't know why this was named the

"The acorn has not yet been planted that will grow the timber for that vessel."

General Agent Sylvanus Bourne, head of the Cape Cod Branch Railroad 1848

Acorn Salt by the Sandwich Glass Museum in 1979 when they commissioned its creation. Dorothy G. Hogan-Schofield, the curator at the Sandwich Glass Museum told us that it was named after the steamer, Acorn, built by Deming Jarves in an effort to thwart he exorbitant freight rates being charged by the railroad by shipping his own supplies and products. When B&S was in full production it was sending 100,000 lbs of glass out of Sandwich every week. The railroad believed it had free reign to charge what the traffic would bear for the shipping rights. Jarves

simply had a boat built (the Acorn, Figure 2) and shipped the glass directly from the company to New York. Acorn made two trips per week carrying glass and passengers through the rest of Jarves' tenure at B&S. After Jarves left in 1859 a preferable contract



Figure 1 – Acorn Salt

was executed with the railroad making the Acorn redundant. It was sold as a commuter boat for the Provincetown/Boston trip for four years and finally served in the Civil War until it was sunk off the coast of the Carolinas.

So "Acorn" was a natural connection between the steamship salt and the originator of the



Painting of The Acorn by Ben Neill, Museum collection.

Figure 2 - The steamship "Acorn" delivered to Deming Jarves in 1853 by Captain Roland Gibb of Sandwich, Mass. Painting by Ben Neill.

Company that created it. But there's more to the Acorn Boat Salt story than that.

The Sandwich Glass Museum commissioned Pairpoint Glass under the direction of Robert Bryden to make this copy of the Lafayette Boat for sale at the museum. Several other companies were available to do the job but there was a historical connection between Pairpoint and B&S. Deming Jarves founded Boston & Sandwich in 1825 after co-founding the New England Glass Company in 1818. But he also founded the Mt. Washington Glass Company in 1837, the predecessor company of Pairpoint Glass.

Pairpoint, itself, was founded in 1880 in New Bedford (where Mt. Washington relocated in 1870 from South Boston) to supply silver plated metal mounts for Mt. Washington's glass. Pairpoint was a silver designer for Meriden Britannia. The companies combined in 1894 and the connection was secured between B&S and Pairpoint because of the common founder, Deming Jarves.

Pairpoint made its mark at the turn of the century because of the advent and popularity of electricity and the light bulb by creating beautiful lamps. But by the middle of the 20th Century competition and quality issues caused a decline in Pairpoint's profitability and caused a number of transition re-organizations. This fact will lend some importance to the evolution of the Acorn Salt.



Figure 3 – Alvin A. White 1970

Robert Bryden took over Pairpoint in 1957 moving it to Spain for a decade before bringing it back to Cape Cod in 1967 and moving into its Sagamore, Mass plant in 1970. Finally we approach the

period during which Pairpoint received the contract to create the commemorative "Acorn" boat for the Sandwich Glass Museum to be sold beginning in 1979.

The Acorn salt mold was made by Alvin White. (Figure 3) This was unusual and unique because Alvin White gained fame as the Master En-



Figure 4 – The Pairpoint Glass Team, Alvin White standing 3rd from right.

graver for Colt Firearms. After serving in WWII, he went to work for Colt and gained sufficient fame that his work is in museums all over the world and he has engraved firearms for Presidents Kennedy, Johnson, Nixon, Ford, Carter and Reagan and other famous people like Brezhnev, King Hussein, J. Edgar Hoover and Hank Williams, Jr. Near the end of his career he also did work for Pairpoint and the Acorn Salt was one of his products along with the famous Burgess Cup Plates.

Bryden sold Pairpoint Glass Works in 1988 and the Acorn continued to be made by its successor, Pairpoint Crystal. Sometime after 1988 due to difficulties experienced by Pairpoint in the manufacture of the salt, the mold was sent to Fenton who reworked the mold and pressed the pieces until the late 1990's. Fenton also had manufacturing difficulties, perhaps because they used non-leaded glass instead of the leaded glass pressed by Pairpoint. The

re-worked mold was returned to the Sandwich Museum who contracted with Pairpoint Crystal (yet again under new management of Robert Bancroft) to continue to press the Acorn salt. However, Pairpoint continued to experience manufacture difficulties resulting in more waste than acceptable by the museum. The last of the Acorn Salts was made in 2007.

In 1997 Ed Bowman, a friend and dedicated and avid salt collector and maker, started us thinking about the Acorn Boat Salt. His research and the reasonable prices of these wonderful pieces (compared to the Lafayette Boat Salts that were the featured Sandwich Glass pieces from which the Acorn Boat was reproduced) started us on our own hunt for the number, variety and sources of these museum reproductions. We picked up our first several Acorn boats while they were on sale at the museum and then found them in various places throughout the U.S. and on line. In 1997 Ed published his paper and did a presentation including a large display of Acorn Boats to members of his local salt club (MOSS) and at other venues. Always seeking "closure," our interest was piqued and we continued to gather these little salts wherever we could using Ed's treatise as our guide.

We recently had the opportunity to acquire some of Ed's collection including many of his Acorn Boat salts. When we combined his pieces with ours we found that his research was a wonderful BEGINNING to the identification of the Acorn Salt but he didn't have enough examples to complete his research and find closure to the collecting interest.

We also have not yet found sufficient examples to present a complete view of the Sandwich Glass Museum's reproduction of the Lafayette Salt. We believe that there are color variations that we do not yet possess nor have seen and there may yet be mold variations that we have not yet catalogued.

The Sandwich Glass Museum's records are not detailed enough to tell us how many, what colors and the years of the ACORN salts that have been produced. But here is what we know so far:

We have identified 13 different TYPES of Acorn Boat Salt and at least 21 different Color Varieties.

Neither the Sandwich Glass Museum, Pairpoint nor Fenton had records of the colors and years of production of the ACORN boat. However, here's what we surmise is the progression of the ACORN salts:

1. Production Years 1979 to 2007 = 28 years
2. ACORN produced by Pairpoint's Sagamore factory (2 mi. from Sandwich) under Robert Bryden Types 1 and 2
3. Overfilled Types 3 – 9 produced likely after Bryden (post 1988) by Pairpoint Crystal
4. Types 10-12 produced by Fenton
 - a. 1st pressing using Pairpoint mold with Fenton label (10)
 - b. 2nd pressing eliminated Pairpoint marks with Fenton label (11)
 - c. 3rd pressing added Fenton script signature (12)
5. Type 13 pressed by Pairpoint without Fenton script signature with Pairpoint label

The table below (Figure 5) will show you how to identify the TYPES and Colors you may already

have. Happily, the Acorn Boat salt is still priced quite reasonably (certainly compared to its

older cousin, the Lafayette Salt). Enough of these reproductions appear to have been created that the interested collectors can quickly accumulate a good representative sample.

The Type variations concentrate of six specific areas, the **Stern (back) Design**, the **top of the sides** of the boat, the **glass thickness** (bottom), the **Bottom Design**, the **Label**, and the **Inside Bottom Design**.

We welcome all collectors to send us evidence of other TYPES or COLORS to add to the study (al@agencyconsulting.com or Al Diamond, 507 N. Kings Hwy, Cherry Hill, NJ 08034).

SANDWICH MUSEUM BOATS								
TYPE	BACK	SIDE TOPS	BOTTOM DEPTH	BOTTOM DESIGN	LABEL	INSIDE BOTTOM	COLOR (known colors)	Notes:
1	Blank	Smooth	Med	P in Diamond	none	none	Amber	
2	Acorn sm	Smooth	Med	Diamond	Pairpoint	none	Crystal	
3	Acorn sm	Sawtooth	Thick	P in Diamond	none	none	Amber	
4	Acorn sm	Sawtooth	Thick	none	Pairpoint	none	Deep Amber	
5	Acorn sm	Sawtooth	Thick	Diamond	none	none	Cobalt	<i>could have been ground</i>
6	Acorn sm	Sawtooth	Thick	P in Diamond	none	none	Amethyst, Cobalt	
7	Acorn no sm	Sawtooth	Thick	Diamond	none	none	Smoke	<i>only no SM</i>
8	Acorn sm	Sawtooth	Thick	P in Diamond	none	none	Lt Blue, Blue, Yellow, White Opalescent	
9	Acorn sm	Sawtooth	Thick	Diamond	none	none	Lt Blue	<i>Diamond ID, P possible ground</i>
10	Acorn sm	Sawtooth	Thin	P in Diamond	Fenton	none	blue	
11	Acorn sm	Sawtooth	Thin	none	Fenton	none	Green	<i>Label ID</i>
12	Acorn sm	Sawtooth	Thin	none	Fenton	F script	Cobalt, Lt Blue	<i>ƒ IDs Type</i>
13	Acorn sm	Sawtooth	Thin	none	Pairpoint	none	Lt Green, Green, White, Amber	<i>ID'd by label and no ƒ</i>
Colors noted by Ed Bowman included			Amethyst		Faded Green			
			Opaque Blue		Copper Blue			
			Cobalt		Teal (blue-green)			
			Lt Blue		Blueberry			
			Opalescent (blue, green, yellow)		Canary			
			Opaque Canary (?)		Purple			
			Clambroth (gray) - our "smoke"?					

Figure 5 – Sandwich Museum Boat Salts Variations

To our knowledge only Pairpoint and Fenton participated in the making of the Acorn Boat.

All examples bear the word Sandwich on the Sidewheels. (Figure 6) Of course, the original Sandwich Boat bears the word Lafayette on the Sidewheels.

Originally the stern of the boat had NO design. (Figure 7) We have three examples of smooth back Acorn Boats. All other Acorn Boats had a design on the back of the boat featuring the words ACORN and the initials sm (Sandwich Museum) except Type 7 made without the "sm". (Figure 8)



Figure 6 - Sidewheel



Figure 7 – Stern with no design

The first two types of Acorn Boat had smooth side tops (Figure 9) while all other Acorn Boats had sawtooth tops to the side rails of the boats. (Figure 10)

The first two Types were of medium glass thickness as measured at the bottom of the boat. This is not evident unless compared to the almost 'overflow' thickness of next seven Types or the thin bottoms of the last three Types of Acorn boat.



Figure 8 – Stern with Acorn and SM

The bottom of the boat had two notable features, the initials AW at the bow end of the bottom (stands for Alvin A. White, the mold maker, and the presence (or absence) of the Pairpoint Diamond design with or without the Pairpoint 'P' inside the diamond. You will notice in the table (Figure 5) that the

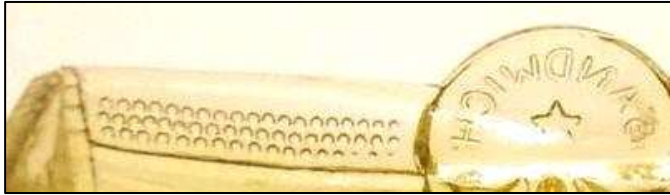


Figure 9 – Original boats with smooth edge.

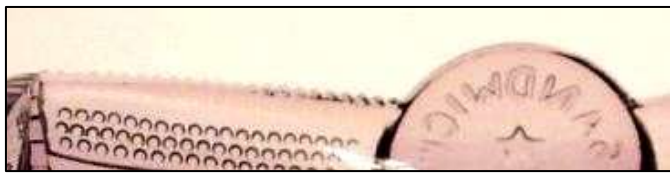


Figure 10 – Revised molds with sawtooth edge

Types often changed from no design to the Diamond alone to the P inside the Diamond. Some indications exist that the design (P and even the diamond) might have been ground down but insufficient evidence exists that would change the Types accordingly.

We believe that the original boats with smooth sides (Figure 9) were made



Figure 11 – Pairpoint Diamond

in 1979 and that the revised mold adding the sawtooth side top (Figure 10) was the problematic mold that experienced substantial overfill in the form of a thick bottom were made from 1980 to 1988. Then Pairpoint gave the mold to Fenton who reworked it by first removing the P from the Pairpoint Diamond, then removing the Diamond altogether and adding their script *F* to the inside bottom. That mold was the thin bottom mold of the later Acorn Boats. We believe that the glass used was non-leaded causing

a lighter boat with more production problems. That would date the Fenton made salts from 1989 to the late 1990's. The same mold (thin bottom) was then retrieved and returned to Pairpoint who removed the Fenton mark and kept pressing the boat using Pairpoint paper labels as their identifier until 2007 when production ceased.

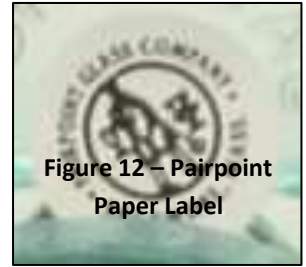


Figure 12 – Pairpoint Paper Label

Any Acorn Boat you can find with its Pairpoint (Figure 12) or Fenton Label (Figure 13) intact is a plus but there are ways to identify the Type even when the labels have been removed – if you have a good eye and some luck! And, remember, labels can be removed and added at will.

Fenton's mold press included their script *F* (Figure 14) impressed in the bottom of the inside of the boat. However, that impression was always light and is hard to find. When you find it, you know the thin-bottom glass boat was a Fenton. However,



Figure 13 – Fenton Paper Label

they did not always press the *F* in their early batches simply labeling the boat with the Fenton label and we are told that there may be another Type (not yet listed) that included the Fenton label and, perhaps the *F* with the Pairpoint Diamond (or even with the P within the Diamond) but we haven't actually seen it so are reserving our revision awaiting further proof. We believe that the Fenton examples (paper label and *F* are the hardest to find and most valuable examples).



Figure 14 – Fenton impressed mark

Regardless, the Museum ceased making the Acorn Boat in 2007, relegating it to history and

permitting the collectors of Sandwich Glass, Lacy Glass, Pairpoint, Fenton and/or Boat-shaped open salts a new avenue to ‘Collectors Lunacy’ as we gather all that we can to create a complete run of all of the Museum’s Acorn Boat production.

IF YOU FIND DIFFERENT COLORS AND/OR TYPES AND VARIETIES OF ACORN BOATS, PLEASE INFORM AL DIAMOND SO WE CAN UPDATE THE REFERENCE FOR THE BENEFIT OF ALL COLLECTORS. (send pix and details to Al Diamond, al@agency-consulting.com, 609 238 7548)

References:

- Moss Memo 6 November, 1997; Sandwich Museum Acorn Boats; by Ed Bowman
- The Acorn, volume 2, 1991, Chase, trace and chisel: the die cutting mastery of Alvin A. White; by Kirk J. Nelson
- Cape Cod Museum Trail, <https://www.capecod-museumtrail.com/22773-2/> ; Pairpoint Glass – The Bryden Years
- Mt. Washington and Pairpoint Glass Society; <http://www.mwpgs.net/a-brief-history.html> ; A Brief History of the Mt. Washington Glass Works and The Pairpoint Manufacturing Company..
- Sandwich Historical Commission; <https://sandwich-history.org/the-acorn/> ; the Acorn
- <https://sandwichglassmuseum.org/history/>
- https://en.wikipedia.org/wiki/Pairpoint_Glass

More Pictures from the Convention



Figure 14 – Al’s Display of Acorn Boat Salts at the Convention

Passing the torch ceremony
NESOCSC will host the convention in 2021

The Aesthetic Movement

Cindy Williams

An often-overlooked period in design history known as The Aesthetic Movement that flourished in the 2nd half of the 19 century was linked to both the Arts and Crafts movements and Art Nouveau. Open salts illustrate the vast array of decorative colors and technical advancement made in decorative arts production in the in this period.

Aesthetics is the name given since classical times to the study of the nature of the beautiful and the theories of defining what is meant by the word beauty. The Aesthetic Movement dates are approximate 1865-1900 in England.

The movement was sparked in part by an 1836 report of the parliamentary select committee on art and manufactures. The committee expressed concern that British Manufacturing designs were lacking in quality compared to output of France, Germany and the United States and consequently England was losing the export race. The economic argument for better design was joined by an aesthetic as well as a morally based reaction against the rampant and indiscriminate use of ornamentation. Parliament concluded that the solution was to create an initiative that would specifically improve the education of designers. It was assumed that the government schools of design founded in 1837 would improve the output of British manufacturing. But industry continued to respond to popular taste. A new wave of criticism directed at the low standard of British design was unleashed by the forgettable display of the domestic furnishings at the 1851 Great Exhibition in London, the first international world's fair.



Cindy Williams



Figure 2 – Matchsafe



Figure 4 – Whiting Silver with Bird handle, ca 1870



Figure 5 – Silver Blue Heron on scallop shell salt

Words of 19th century poet John Keats in Ode on a Grecian Urn in 1819:
 “Beauty is truth, truth beauty, that is all you know on earth and all you need to know”.

After the fair, Owen Jones who was born in 1809, developed formal guidelines for ornamentation. In 1856, he published the seminal “Grammar of Ornament.” The publication espoused principals of design that established the significance of ornament and pattern that found expression throughout the Aesthetic Period. 100 colored plates and 1000 examples of ornamental art: Persian, Moorish, Egyptian, and other exotic styles as examples of his

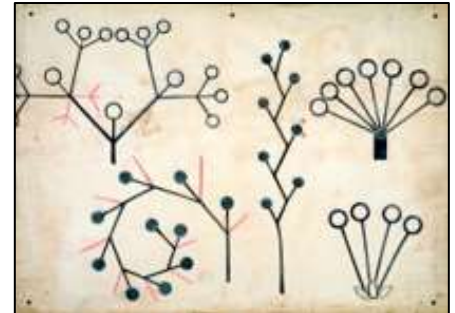


Figure 1 - Christopher Dresser's conventionalized floral designs



Figure 3 – Silver plated salt, butterfly attached

theory of design. His influence was so immense that it marked the turning point in the history of English ornament, responsible in great measure to the unequal eclecticism of the period. Termed in many research resources as a battle of styles.

Christopher Dresser, born 1834, a disciple of Owen Jones, developed a design methodology that conventionalized designs into geometric forms, which was visually as well as industrially progressive. Dresser is considered the first modern industrial designer and an important factor in the Aesthetic Movement. Beginning this period some artists portrayed things realistically and other artists portrayed things in conventionalized forms.

Much confusion about the design trends of the second half of the 19th century is due to the simultaneous artistic developments. In contrast to the Aesthetics Movement, the Arts and Crafts Movement, 1861 – 1920, rejected modernity and industry. The movement was founded by the socialist William Morris to reclaim the pre-industrial spirit of medieval English society. It was rooted in the teachings of Gothic Revival designer Augustus Pugin and John Ruskin, perhaps the greatest Art Critic and theorist of the 19th century. They claimed that good and moral design could only come from a good and moral society.

The Aesthetic movement started in a small way in the 1860's in the Studios and houses of a radical group of artists and designers including the Pre-Raphaelite brotherhood formed as a secret society in 1848 in London that opposed Renaissance idea of painting dominated by the Academy of Art. They were inspired by the theories of John Ruskin who urged artists to go to nature and believed in an art of serious subjects treated with maximum realism, their themes were initially religious but they also used subjects from literature and poetry, particularly those dealing with love and death and yearning for ideal beauty through medievalism. The medieval period resonated with painters and poets because it was accompanied by a new emphasis on the decorative art and the value of

ornaments. After heavy opposition, a second wave of the movement around 1860 was highly influential when they explored new ways of living in defiance to the impoverished designs of consumer products created cheaply by machines.

Beauty was found in the mundane, the simple and the exotic. Another group, identified by the motto "Art for Art's sake" believed in the idea that beauty alone is the sole justification for an art work and rejected the notion that art should tell a story, provide moral or religious inspiration or serve a political or social agenda. Instead they focused on color, form and composition.

The Aesthetic movement is now recognized as having helped set the stage for global 20th century modern art. Champions of the style included Oscar Wilde and American painter James McNeill Whistler, best known for his painting "Whistler's Mother". Oscar Wilde gained prominence by emphasizing the visual and sensual qualities of art and design over practical, moral or narrative considerations. His witticism, always clever, often uproariously funny, were never without a challenge to the staid, overly moralistic Victorian world he inhabited. Wilde's United States lecture tour in 1882 and 1883 when the 27-year-



Figure 6 – Tiffany Silver Bamboo salts



Figure 7 – James Task of Boston



Figure 8 – Silver Water Lilly Salt



Figure 9 – Majolica Chrysanthemum



Figure 10 – Double Leaf Majolica Salt



Figure 11 = salt with bamboo, butterflies, flowers



Figure 12 = Glass salts decorated with gilded blossoms

old toured 15,000 miles and spoke in over 140 cities and towns on the topic of art and pursuit of beauty had a significant impact on the rich artistic activity in the American decorative arts.

Characteristics of the Aesthetic Style

- **Bring beauty into everyday life**
- **Follow one’s own individual way – self-express**
- **Incorporate into one’s work newly discovered designs from the ancient past or foreign lands that reflect an eclectic and exotic international vocabulary**
- **And respect the mediums and material with which one has used to create beauty**

Aestheticism not only embraced the high art but also ceramic, metalworks, furniture making. Although dominated by Japanese design, the vocabulary included Greek, Roman, Gothic, and Georgian decoration as well as the art of the middle east, Turkish, Moorish, Persian, and Indian art and the far east.

The taste of the Aesthetic Movement included Iridescent jewel tones, warm woods, pattern parquet floors, marquetry furniture, Japanese influenced patterns on walls and dishes, butterflies, peacocks, and ginkgo leaves on many surfaces and yards of velvet and other rich fabrics; the emphasis on surface decoration and use of geometric patterns, layering and juxtaposition



Figure 13 -Mt. Washington Salt

Figure 14 -Mt. Washington Salt

Orange and sage, Ochre, terracotta, and russet, peacock blue were favored. Primary colors rarely made and appearance.



Figure 15 -Otten Breurer Belleek Salt



Figure 16 -Otten Breurer Belleek Shell Salt

In America the adoption of Japanese design took place in stages. The first period featured the superficial appropriation of Japanese motif and subject matter in it’s use of the more mundane: insects, sea creatures, crustaceans, birds, and other creatures. The second period was of greater significance and lasting consequence. It involved the use of less formal and rigid compo-

of many different patterns. Stylized abstracted ornament was preferred in carving, on walls in for textiles, flat ornament for flat surfaces. The pallet of colors was subtle, colors that were closely related in value, hue, and tone,

sition and the adoption of the diagonal line which encompassed and followed the form upon which it appeared and freed American decorative artists from the constrictions of symmetry and formality. The match safe (Figure 2) which



Figure 17 -Majolica shell salt



Figure 18 -Majolica salt



Figure 19 -Venitian glass salt imported into US in 1888



Figure 20 – Variety of Silver shell salts



Figure 21 – Postcard Plate



Figure 22 – Peacock Open Salt



Figure 23 - Amberina Salt

opens on the diagonal is an example. This resulted in a livelier and more floating sense of surface treatment, one much more suited to the decoration of three-dimensional objects.

Motifs in the Anglo-Japanese style were popular, including cranes, swallows, bamboo, cherry blossoms. Examples of open salts with Aesthetic Movements motifs include those with butterflies (Figure 3), birds (Figure 4-5), bamboo (Figures 6-7), Fans, flowers (Figures 8-13), peacocks (Figure 22), and shells (Figures 14-18). The Postcard plate (Figure 21) is an example of placing overlapping designs to represent an individual pasting things into a scrapbook that you might want to keep as mementos.

Materials include Amberina Glass (Figure 19) and mixed metal silver and brass (Figures 20-21).



Figure 24 – Postcard Plate



Figure 25 -Tiffany mixed-metal salt



Figure 26 -Silver Leaf Salt



Figure 27 -Tiffany Mixed-metal Salt