

OPEN SALT COLLECTORS

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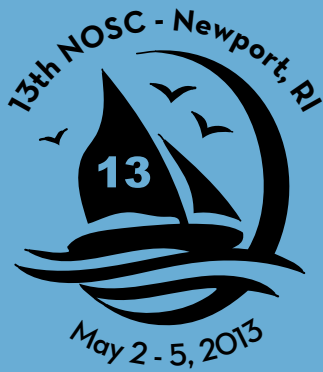
Cover photos courtesy of Rod Elser

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SNOWBIRD MEETING

The next meeting of the Snowbirds will be hosted by Lesley Solkoske on Saturday, February 9th. If you expect to be in the "neighborhood," save this date on your calendar. Watch our website (www.opensalts.info) for further details when they are available.



13th National Convention Hosted by NESOSC

Newport Harbor Marina and Hotel,
Newport, Rhode Island

The convention packet has already been mailed but if you didn't receive one, just go to www.opensalts.info and click on the 13th Convention link. All the information and forms are there for you to download. Looking forward to seeing you in Newport!
NOSC Committee

For a preview of the beautiful Newport Harbor Marina and Hotel visit
<http://www.thenewport-hotel.com>

Editor's Notes:

This issue is basically a "catch-up" issue as it consists almost exclusively of the second half of the excellent article on Hennell silver salts by Jim and Joan Wrenn from the last issue, and the second half of my article on the rarest pattern glass salts, the first half of which was in the Spring issue earlier this year. Perhaps having a "catch-up" issue is appropriate, however, since this the first year ever where we have had 3 issues of the *National Newsletter*!

I need to publicly thank Mary Kern for facilitating this issue by allowing me to hold for the next issue her regular column (previously "Ask Mary" but now "Salts, She Wrote"). I hope this won't upset too many of her fans! Also, and as always, please consider authoring an article for this newsletter. I'll be happy to help in any and all ways, whether it is 1 or 20 pages, to make the process not only painless but actually enjoyable!

Lastly, best wishes to all for a wonderful holiday season and a joyous New Year!

Rod Elser

photos courtesy of Discover Newport



30 RAREST PATTERN GLASS SALTS By Rod Elser

This is the second and last part of an article that appeared in issue #22, from April of 2012. It is a summary of a presentation made at the 12th National Convention.

#15 Diamond Bridges: This is a late and fairly plain pattern made by U. S. Glass Co. starting in the mid-1890s. It is possible that an individual salt was made in this pattern as well and just hasn't been identified yet because of the rather non-descript design. This pattern salt isn't pictured in any reference.



#14 Ivanhoe: Dalzell, Gilmore & Leighton made this pattern starting in the early 1890s. It is an attractive pattern but probably only had the table salt. It is another salt not pictured in any reference.



#13 Lattice: This pattern is also called Diamond Bar and Diamond Lattice and was made by King, Son & Co. starting in the early 1890s. This is very distinctive, recognizable pattern but the salt is not pictured in any reference. It is likely only the table salt was manufactured.



#12 Morning Glory: This is an early, highly collected pattern, made in flint glass only by Boston & Sandwich Glass Co. in the 1860s. The individual salt, which is pictured in H&J #3385, is rare while the table salt, which isn't pictured in any reference, is very rare. I know of one other table salt in this pattern and it is in the Sandwich Glass Museum.



#11 Victoria: Bakewell, Pears & Co. made this pattern in flint glass starting about 1870. It is a simple but elegant pattern and the salt has a lovely ring. Made in the table salt only and not shown in any open salt reference.



Before continuing to the “final ten,” it is worth commenting on why—as you have probably already noted—many of the rarest pattern glass open salts noted here are table salt size. I’m not sure there is a definitive answer to this question but I can speculate on several logical reasons. First and most obviously, in any specific pattern fewer table salts would be made than individual salts so they are scarcer to begin with. Secondly, as shakers came into more common use, fewer table salts were sold—and consequently made. Individual salts, however, continued to be used for at least a few more decades. Lastly, many of the rarer patterns were either made in the initial years for pattern glass production (pre 1870) and or in the waning years of that period (after the mid 1890s), and consequently fewer pieces were typically made as demand was either just beginning to grow or in the process of dying out.

#10 Crystal Wedding: This pattern, which is also known as Box Pleat, was manufactured by O’Hara Glass Co., Ltd.; in the mid 1870s. (Note that there was also a Crystal Wedding Pattern made by Adams Glass Co. in the 1890s and both individual and table salts were made in that pattern.) Only the table salt is known in this pattern and it is not shown in any reference.



#9 Cut Log: This was a very popular pattern, made by Bryce Higbee & Co. in the late 1880s and then by Westmoreland Glass Co. in the 1890s. Alternate names for the pattern are Ethol and Cat’s Eye & Block. Individual salts in the pattern are very scarce while the table salt is very rare. It is pictured only in *Early American Pattern Glass, 1850-1910* by Jenks & Luna where it is listed as “Rare.”



#8 Spirea Band: This is another pattern made by Bryce Higbee & Co. in the mid 1880s; secondary names are Squared Dot and Earl. Only the table salt was made in this pattern but interestingly it was made not only in clear but also in amber and blue (known examples) and perhaps Vaseline and apple green as well. Whether clear or in color, all examples are rare and none are shown in any of the reference books.



#7 Orange Peel: What company made this pattern is unknown as are the dates of manufacture. The flat, oval table salt shown below, which came to me from Lorraine & Fred Ayers, is the only example like it I have ever seen and it is not shown in any reference book. There is a pedestal salt that is fairly common in what is perhaps the same pattern (although the “stippling” on that salt is finer and more regular than on the salt pictured here) shown in Coddington 25-1-2. (There is also another fairly common pedestal salt in a similar pattern called Stippled Bowl, shown in H&J #3589.)



#6 Kaleidoscope: This pattern was made by Dalzell, Gilmore & Leighton in the 1890s. It is an interesting pattern if only because the pattern itself is so minimal—other than the central band of short diagonal lines, there is only the triangular “kaleidoscope” in the base. Plainer patterns such as this were more frequently made toward the end of the peak period of pattern glass production and were made to be engraved in whatever design the purchaser desired. This salt is perhaps shown in Coddington 49-1-1 but since the base isn’t pictured there it can’t be confirmed.



#5 Hamilton with Frosted Leaf: Cape Cod Glass Co. made this pattern in flint glass in the 1860's. The Hamilton Pattern (Coddington 22-2-1) was made in two variations—the Hamilton with Leaf Pattern, shown below (and in Coddington 22-2-2); and the Hamilton with Frosted Leaf Pattern, which unfortunately is not pictured in any open salt reference book and I don't have one to photograph either! I've only included the pattern here because I believe I saw one at once at an OSCAR meeting! Jim Cole had it on his Buy/Sell table but before I could get there he had already sold it and didn't remember to whom! So if anyone has a Hamilton with Frosted Leaf Pattern, please let me know.
NOTE: Shown below is a Hamilton with Leaf Pattern table salt; the Hamilton with Frosted Leaf Pattern is identical except the leaves in the pattern are frosted.



#4 TicTacToe: This is the only covered pattern glass salt on the list. It is unknown who made the pattern and the dates of manufacture are also unknown. It is not shown in any reference book and I have never seen another example in this pattern, whether covered or not. I purchased this one from Cackey Marsden in 1997.



#3 Stedman: This is an early pattern made by McKee Brothers starting in 1868 in their Pittsburgh, PA factory. This is the only example I have ever seen in this pattern but given the almost hard-to-find design, which is only on the lower quarter of the bowl, and the otherwise nondescript nature of the salt, it could be that others exist but just haven't been recognized. I purchased this salt from Cackey Marsden when she was downsizing and sold me a box of what were mostly common table salts. The pattern consists of just vertical lines or ribs of varying heights; it is similar to both the Icicle and Blaze Patterns but close inspection will reveal the differences. The Blaze Pattern was made in both a pedestal and a covered pedestal; both are definitely scarce but not quite rare (except the fiery opalescent version Nola & Maris Jende have). The Blaze Pattern pedestal table salt is shown in Coddington 25-3-1 and H&J 3630, but the covered pedestal is not shown in any reference. The table salt in the Icicle Pattern is sufficiently rare that it is the next one on the list! The Stedman Pattern table salt, shown below, is not shown in any reference



#2 Icicle: This pattern is, as previously noted, similar to the Stedman Pattern in that it is just a series of vertical lines of different heights. It is another fairly early pattern and was made by Bakewell, Pears & Co. in the early 1870s. It is not pictured in any reference. (Note: A low, round variation of this pattern, in both individual and table size, was made. Both are common; the individual was shown in H&J 2507 and the table salt is shown in Coddington 48-3-4.)



#1 Riverside #492: And finally, what we believe is the rarest pattern glass open salt! The more common name for this pattern is Empress, which is indeed an appropriate name for such a lovely pattern. It was made by the Riverside Glass Works, circa 1899 and was made in clear, green and green with gold trim (as shown below) and in both the individual and table salt size. It is shown in C. W. Gorham's seminal book on this glass company, *Riverside Glass Works* on page 180; and the very same salt shown below, which is part of Ed Berg's collection, is also shown in the *Open Salt Compendium* on page 271.



Thanks for your patience with this countdown of the rarest pattern glass salts; and again, if you have any of these in your collection, please let me know (rcelser@aol.com).

¹ Lee, Ruth Webb; *Early American Pressed Glass*; The Ferris Printing Company; 1931; p. 224.

² *Ibid*, p. 229.

AYERS' AYERLOOMS

By Lesley Solkoske



One of the most beautiful collections of open salts belongs to Fred and Lorraine Ayers of New Jersey. Fred tells that they started collecting in 1984 after he retired. They sold their house in South Jersey and spent the next several years traveling all around the country in their camper. Over the years they visited all 50 states and England. Along the way they stopped at antique shops looking for open salts for Flossie, their sister-in-law. Gradually Lorraine became interested and started picking up salts for herself. Her first interest was the little Japanese china salts on three legs with ruffled rims. Their collecting took them to Maine where they met Otto Olson and George Tompkins in a booth one day. On a trip to Brimfield they met Ed Berg looking at a salt and started talking about their collections. Apparently the Bergs invited them to see their collection because Fred says "After seeing the Berg's collection, we branched out into everything!"

Lorraine's next collecting interest was colored glass. One whole set of shelves in her house is Victorian novelties, lined up in all the colors. Fred reports that she has most of them in every color in which they were made. Lorraine has given programs on Victorian Glass novelty salts and was asked to be a contributor to the Sanford's book Victorian Glass Novelties. Lorraine says she favors china salts more than glass. Willett's Belleek salts are among her

favorites. They also started buying Mocha ware salts and have a collection of about 30 featheredge salts. Fred reports they got them early in their collecting years and haven't seen any recently. Lorraine's most recent focus is on cut glass salts from the Dorflinger Company, and her most recent purchase is a cameo glass pedestal salt.

Fred also has his favorites and says, without hesitation, "Steubens!" He has a collection of about 60 acquired over the last 5 years. They are displayed in all their glory in a glass coffee table in their great room.

On a recent visit to their home, Lorraine and Fred showed many of their favorites—the Steubens; a set of Dutch boy and girl nodder salts; a silver and enamel salt with matching spoon; a set of salts marked Adrianus Kocks and dating to about 1687; a Rookwood pottery salt; a stunning Viennese enamel pedestal salt; a Wallace Nutting wooden salt; a very tall beautiful English art glass salt and Lorraine's "crazy case".

Lorraine has done a lot of research on her salts over the years. She has her whole collection inventoried on the computer with the description, references, where bought, price paid, etc. Their display cases are equally as organized.



One is a beautiful old wooden case with 18 shallow drawers. Each drawer has a label – “china”, “glass”, “round”, “square”, “colors” etc. - and filled with salts of that description.

One of the things that they laugh about is an email which Lorraine received after she challenged an eBay seller about a Chinese export salt that he had claimed was 19th century. “I admit, it is in the 19th century that I lie. I apologized that I have cheated you. As to this, I will compensate you in the next time’s business.”

Needless to say, there has been no “Next time’s business” with that seller!

Fred and Lorraine have been active members of NESOSC, OSCAR, MOSS and more recently CASC and attend as many meetings as possible.

Lorraine has also been instrumental in organizing the Snowbird meeting in Florida each year. Fred reports they love everything about the meetings.

One of the things that I especially remember about the Ayers is the many creative displays they have done for meetings and conventions. For the second convention in Wilmington, Lorraine did a display called “Victorian Blues”, displaying some of her blue Victorian novelty salts. I remember it because it was my vote for the People’s Choice award. The display for the Plymouth convention (which was shortly after their trip to Alaska) was appropriately “Gold Fever”, with a pick, pan and beautiful gold salts. Three of their displays over the years have included club members.

Lorraine took pictures of club members and attached them to her salts – on sleds and sleighs for “Skating Party” and on race cars for the Indianapolis convention. But perhaps the most memorable display is one Fred did for the “NESOSCAR” joint meeting in Corning. It was called “Salty Duck Pond” and featured about 12 wooden duck salts with little wooden spoons. What no one realized at the time was that Fred had carved each spoon himself. Over the next several years, salt collector visitors to their house were often given one of the wooden ducks. They are a wonderful memento of this very special couple for those lucky collectors.



HENNELL SALTS *continued*

BY JOAN and JIM WRENN

Part 1 of this article focused on the development of David Hennell and his son Robert as specialist salt makers in a line of specialists preceding David by at least 3 “generations.” When David finished his apprenticeship in 1735 he produced salts of both the waning trencher style and the new compressed circular form raised on 3 feet. Robert joined the business in 1763, and together they responded to the changing styles for oval salts, both solid and pierced, until David left the business in 1772 to work at Goldsmiths’ Hall. Robert, conceded to be the best of all the Hennell silversmiths, carried on the family business and very successfully continued to fill English society’s need for the latest in salt cellar style. This Part 2 continues the story of Robert and the rest of the Hennell salt makers.



Ovals on Pedestals

By the end of the decade of the '70s, Robert was well into the classical, elegant forms with spare decoration that were to dominate the rest of the century. **Figure 29** shows a pedestal salt, one of a pair from 1780, the beauty of which derives from the pleasing shape and proportions. It is large, 3.8 ounces, and nearly 5 inches from end to end. The only decorations are the beaded, up-curved rim and foot and the scrolled-over ends with rings. Remnants of the original gilding remain.



Figure 29 Robert I, 1780

An example from 1781, **Figure 30**, has a similarly beaded top and foot, but is even larger (4.4 ounces and about ½ inch longer) and more stolidly shaped with looped handles and a flat top edge. Again, there is evidence of gilding in the bowl.



Figure 30 Robert I, 1781

Although definite style trends can be seen through this period, fashion was fluid, and new styles often accommodated reprisals of portions of earlier styles. The next two salts exemplify this flexibility. In the 1788 salt shown in **Figure 31** the looped handles remain, but a pattern of piercing and engraving returns just under the newly fashionable reeded (thin, contiguous, parallel moldings) top edge. As with earlier pierced patterns, there is a blue glass liner. In **Figure 32** (1789) the pierced and engraved salt on four hollow claw-and-ball feet reappears, but now the piercing occupies only the top half of the silver. The ends of the salt are upswept, reflecting the ends of the previous oval pedestal-footed salts, and beading decorates the upper edge.



Figure 31 Robert I, 1788. Some piercing returned.



Figure 32 Robert I, 1789. Limited piercing on four legs.

Figure 33 is one of a set of four oval salts on pedestals from 1792. Beneath the up-curved, reeded top edge is a band of bright-cut engraving. The bowl is gilded.



Figure 33 Robert I, 1792.

Those are the last salts we have marked by Robert I alone. His son David (1767-1829, called “David II”) completed his apprenticeship in 1789, and, with his father, registered a mark for the new partnership in 1795.

In 1796 the partnership produced the salt shown in Figure 34-Top, the compressed circular design harking back to David I’s earliest days and well out of fashion at the end of the century. In an age of big salts, this is the smallest of all our compressed circular salts. It was made to match a virtually identical salt with the same family monogram made by David I and Robert in 1768 (Figure 34-Bottom) when the style was already outdated. Perhaps it too was made to match even earlier family salts. This “pair” illustrates the need for silversmiths of the day to retain the ability to work with a broad range of styles both current and past. It is known that David I willed his patterns and tools to his son Robert, and there is evidence that David I might have acquired his master’s, Edward Wood’s, patterns.



Figure 34 Top: Robert I & David II, 1796. Bottom: David I & Robert I, 1768

We have another example (Figure 35) of the Robert I and David II partnership, but this time advancing design rather than reversing it. The salt, one of a pair of 1797, retains the boat shape on a pedestal, but the bowl is now beautifully fluted about halfway up its side. The top is curved, ending on each side in a scroll with an acanthus leaf. Although the weight of the salt is smaller (2.8 ounces) than previous boat salts, the wide fluting contributes to the impression of greater heft.



Figure 35 David I & Robert I, 1797

As mentioned earlier, Robert had another son, Samuel (1778-1837), who registered a mark with his father and brother in January, 1802. This partnership appears to have dissolved quickly, though, because in September, 1802, Robert and Samuel entered a mark for just the two of them as David II apparently left the business. It is thought that Robert worked with son Samuel until Robert's death in 1811.

“A Search for Stylistic Change”

We have four styles of salts by Robert and Samuel. Together they illustrate what Percy Hennell calls “a search for stylistic change on the edge of a declining fashion,” the “fashion” being the large oval on a pedestal. He adds “the evidence from the material collected (i.e., the salts in Percy's book) indicates a radical shift in popular taste which took place more or less at the turn of the century.”

Our earliest by Robert and Samuel (Figure 36), from 1804, has a plain oval bowl and handles somewhat similar to that in Figure 30, from 1781, but this time lacks the pedestal and, instead, sits flat on the table

on a collet foot. Another Robert/Samuel salt (Figure 37), also from 1804, has a very different, new, rectangular “bombe” shape on four stepped corner legs. It has a gadrooned edge and gilt bowl. Like the previous example, there is a look of “heaviness” about the salt that is seen in much of the finest turn-of-the-century silver. Such a style is often termed “Regency,” even though it predates the actual period of Regency rule in England that did not begin until 1810.



Figure 36 Robert I & Samuel, 1804.



Figure 37 Robert I & Samuel, 1804.

Our third example (**Figure 38**), by Robert and Samuel, from 1805, echoes the elegant oval salts on pedestals that were so popular in the 1780s and 1790s. It has the fluting from the latter part of that period, but the upper edge surrounding the oval bowl has expanded laterally into a rectangle with curved cut-in corners. The pedestal is similarly shaped.



Figure 38 Robert I & Samuel, 1805.

Our final salt (**Figure 39**, 1809) of the partnership is another new form, this time round on a short collet foot with reeding around the flanged top edge.

Along with the “search for stylistic change” that marks the beginning of the nineteenth century, we also see an apparent decline in the number of salts made by the Hennells. Our experience has been that Hennell salts made after 1800 are much more difficult to find than those made before 1800. Percy states that by 1800 the firm was “very well established and was mainly occupied in the execution of larger and more prestigious commissions.” Percy shows an elaborate service made by Robert Hennell I for the Duke of Rutland. Christopher Lever mentions many more elaborate

table items by the Hennells than he does salt cellars. The Hennell range had extended far beyond the humble salt.



Figure 39 Robert I & Samuel, 1809.

With that said, we do have a few more Hennell salts. One is from a pair by Samuel Hennell alone from 1811, the same year in which he entered his own mark after his father’s death. The salt (**Figure 40**) is rectangular with softly curving corners, a gadrooned edge, and fluting that extends upward on the bowl from a short pedestal foot. There is a clear, thick glass liner.





Figure 40 Samuel, 1811.

Another, from 1815, **Figure 41**, is by Samuel and his partner John Terry who joined Samuel several years after Robert I died. (In their joint mark, the “I” is used for the “J” in “John” as was commonly done in that period.) This salt is very much in the “heavy” Regency style, weighing 4.3 ounces compared to 3.4 ounces for the 1811 example. The two salts are similar in form, but the 1815 piece has no fluting and no liner. The bowl is gilded. According to Percy, Samuel made very few salts after this time--he had gone on to bigger and better things. In 1818, for example, he was commissioned by the Marquess of Londonderry to make an elaborate breakfast set. Samuel’s death in 1837 ends the silversmithing tradition in the Hennell line descending directly from Robert I.



Figure 41 Samuel Hennell & John Terry, 1815.

Our remaining Hennell salts are from the other branch of the family, the line descended from Robert I’s nephew Robert, (called Robert II, 1763-1840,) the son of John Hennell (Robert I’s brother) and the grandson of David I. Robert II was apprenticed to Robert I just as his cousins David II and Samuel were. A big difference in Robert II’s training, however, is that he served a dual apprenticeship, training at the same time with a specialist engraver. After completing both apprenticeships in 1785, Robert II apparently worked as an engraver for 23 years before entering his first mark, this one with a partner, in 1808. In 1809 he registered his own mark alone. Percy illustrates just six Robert II salts including a gigantic (6 inches across and very heavy), extravagant creation that is a far cry from the discreetly elegant shapes of his uncle. We are still looking for our first Robert II salt.

His son, Robert III, (1794-1868) registered his own mark in 1834 and is represented in our collection by two designs. The first (**Figure 42**) is one of a pair from 1853 with original spoons having the same crest, also by Robert III (also in **Figure 42**). The salt is a revival of the circular tripod form originally made by his great-grandfather David I, only now “on steroids,” weighing a full 5 ounces, the heaviest of all our Hennells. This salt has lion mask legs and is heavily (many would say “overly”) decorated in true Victorian style. Flowers lie on top of flowers and fill the space to the point that little visible surface is left undecorated. Only a tiny space remains in which to squeeze the engraved crest. The spoon is topped by a man in a hat, and a snake winds down around the handle to the spoon’s bowl. It was during this period that the style for such strong ornamentation led Victorians to decorate the relatively plain surfaces of some Georgian silver made 100 years earlier, leading to the controversy over decoration dates mentioned earlier.



Figure 42 Robert III, 1853

Our second design by Robert III (**Figure 43**, 1855) is one of a pair of relatively small salts in a basket-weave pattern. Many different types of tableware were produced in this same wicker-look design. Compared to the previous salt, this one barely registers on the scale at 1.4 ounces. It is the smallest (2 and 1/8 inches diameter) of all our Hennell salts. In spite of its appearance, the wall of the salt is solid, not requiring a liner.



Figure 43 Robert III, 1855

Robert III's son, Robert IV (1826-1892) finished his apprenticeship with his father in 1849, but waited until 1869, the year after his father's death, to enter his own mark. We have two salts by Robert IV, one 1870 (**Figure 44**) and one 1871 (**Figure 45**). They differ in size (about 2 ¼ vs. 3 ¼ inches in diameter and 1.8 vs. 3.7 ounces) and proportion, but are somewhat similar in appearance. The smaller is engraved with a curvy strap pattern on a vertically scored ground while the main decorative features of the larger are embossed interlaced straps upon a dotted ground. Both have beaded top edges and pedestal feet. We are intrigued by a sixth mark that appears with the hallmarks on both salts. The mark is octagonal with a “tic-tac-toe” figure inside. That design has a cross in the center hole and barbed-looking projections elsewhere along the lines. So far we have not found the meaning nor the purpose of this mark.



JW0890 13G02359B



13G01982B



13G01986B

Figure 44 Robert IV, 1870



13G02031B



13G02041B

Figure 45 Robert IV, 1871

There is an air of mystery about our last example, **Figure 46**. It is oval and fluted on a flat bottom with squared-off handles. The maker's mark is not fully struck on the curved surface of the fluting, but the visible portion is clearly an "R" in a small rectangle, followed by what looks like the left side of an "H." What can be seen is entirely consistent with one of Robert IV's registered marks. The intriguing aspect of this salt is its date, 1882, that puts the salt later than the salts covered in *Hennell Silver Salt Cellars, 1736-1876*. We have not found information on when Robert IV retired, but he did not die until 1890, so indications are that this may, indeed, be a very late Hennell salt.



JW0891 13G02014B



13G02026B



13G02036B



JW0892 13G02044B



13G02054B



13G02065B

Figure 46 Believed to be by Robert IV, 1882.

Robert IV is the last Hennell salt-maker mentioned by Percy Hennell although the company continued on for almost another 100 years, primarily as jewelers, although the successor company R.G. Hennell and Sons began some silversmithing again in the 1950s.

Our Hennell salts have led us to learn about the history of salt design, of 18th and 19th century silversmithing, of British social history, even a little of British political history. It has been a fascinating and rewarding study, made all the better by being able to hold the silver salts in our own hands, knowing that they gleamed on someone's table over a hundred to almost three hundred years ago. That is pretty special.

Notes

1. Datemarks denoting year of assay on English silver usually run from May of one year until May of the next so that portions of two succeeding years are covered in one mark. For simplicity's sake we will usually follow the common practice of dating pieces by the first year covered by a datemark.
2. Unless otherwise indicated, "ounces" in this paper refer to the "avoirdupois" ounce used for everyday weighing in the U.S. since that is the only kind of scale we have. Silver is usually weighed in "troy ounces," however, and one troy ounce equals approximately 1.09714 avoirdupois ounces.

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Genealogy: Line of silversmith masters and familial descent for David Hennell and the Hennell silversmiths mentioned in this article.

