

# 354 WIDE FLAT PANEL HOTEL CREAM AND SUGAR

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When Walter asked me to write about the creams and sugars of A. H. Heisey & Company, it seemed an innocuous request. Choose a set. Write about it. Maybe take a picture or two. Simple, eh?

But then you dig into it and it starts getting complicated. Pieces are sometimes used interchangeably between sets. Not every sugar has a corresponding cream, and vice versa. What about table sets, trays, or butter pats? Some pieces have multiple uses, or similar pieces are confused with them. Certain kinds of sets seem to belong together even when not technically in the same pattern. Just describing a set usually isn't enough; to really appreciate it, it needs to be put in context. And this doesn't take into account whether I have access to actual examples to study. It's enough to make your head spin. Sometimes it looks like a remake of *The Exorcist* around here.



**354 Wide Flat Panel Hotel  
Cream and Sugar**

Take 354 Wide Flat Panel for example. Within one pattern number, 354, we have two Domino sugars, one stack set, and one hotel set. A closely related stack set, 356, borrows two of its three pieces from 354 so may as well be included in the discussion. Do I put them all together or split them out? In an earlier piece, the one on 355 Quator, I suggested I'd do a separate article on the Domino sugars. Because

all the Domino sugars seem to have more in common with each other than with the patterns that include them, that seems to make sense. The stack sets are more integrated with their parent patterns, but there are issues with them that argue for setting them apart as well. I've decided to go that route. That leaves only the hotel set to discuss this time, which should make for a short article. (Although here I am on the third paragraph already. You'd think I was paid by the word. Paid? There's a concept.)

Thank goodness for Catalog 75. With over 300 pages of vintage 1913 items, it is a resource of first resort when researching pieces of that time. In that wonderfully large catalog, we find our first illustrations of 354 Wide Flat Panel. A moderate number of pieces made up the original offering. In Cat. 75, much of which is reproduced in Vogel, Volume 2, we find three different sugars and a cream. None of them, however, is the hotel set. To find that, we need to go to Cat. 76, the first supplement to Cat. 75. (You can also find an illustration in Vogel 2, pg. 150. It's the same illustration as used in Cat. 76, just laid out on a page taken from the later Cat. 100.) While the pattern as a whole may have started in about 1913, the hotel set seems to have begun about 1915. The set is shown in Cat. 109, but not after that. Given the colors in which the set appears, we know production went into the early 1930's.

The Wide Flat Panel hotel set was always called an "oval" hotel set. I guess "oval" is a relative term. Each piece of the hotel set is longer than it is wide, so it isn't round, but it has two broad sides and four narrow ones, angularly arranged, and the fact that it is taller than wide obscures the ovalness. But I'll grant the term to Heisey anyway. (It isn't quite as bad as those cringe-inducing claims that a piece is marked with an H in a triangle. Don't you just want to send them a page out of a geometry book, or maybe a Wikipedia link?) Unlike in some other patterns, there was no corresponding "round" hotel set in Wide Flat Panel. Neither was there any table set. The scalloped, uneven rims make it clear that there was no cover for the sugar, a relief for

the collector who wants to keep it simple. Heisey nearly always had some sort of footed cream and sugar in production. Apparently, that filled some sort of need; at least it gave variety to the basic shape. While this set was not labeled in the catalogs as footed, it clearly fits in such a specialized collection.

Both pieces of the set are marked; look at the constriction between body and foot. I'd say "always marked," since that has been my experience, but you know how that goes. Crystal ones often have crisp marks. Many, especially the colored ones, have marks that are very difficult to see. The examples I've noticed seem to be due more to accumulated grime in the moulds rather than over-eager fire-polishing. It could be that as the moulds got older, carbon and other dirt filled in the marks and was never thoroughly cleaned out. The moulds had already been in use for about 10 years before they were used to make colored sets. Another difference is that crystal ones are sometimes double-marked, one on each side of the stem. I haven't seen colored ones that are double-marked, but maybe you have.

The Wide Flat Panel hotel set is not difficult to find, at least not in its most common colors. As for which is most common, I'd say it's about a tossup between Flamingo and crystal, with Moongleam following close behind. Considerably less common are Sahara and Hawthorne. The Moongleam sets were made over a long enough period that they can be found in different shades, something to keep in mind if you buy the pieces separately. It seems to be somewhat less of a problem for Flamingo, at least in the examples I've seen. For those who want a stand-in for Hawthorne, there are crystal sets covered almost entirely in a matte-finished, nearly opaque smoky lavender, usually with some sort of gold border around the top. This is clearly not a Heisey decoration.

The name of the pattern, by the way, is one bestowed by Vogel. Heisey did not name the pattern, although they usually called it

"colonial." Sometimes it becomes difficult to tell in the Heisey lists when a pattern is named and when it is just described. That will have to be a topic for another day.

Given when they were made, I'd expect to see Wide Flat Panel sets with some of the older Heisey decorations, but it doesn't appear that Heisey used them much for that. That's surprising. Those broad, plain sides look like prime real estate for embellishing. The price lists I have don't include 354 Wide Flat Panel among the cut items but there are other lists available that might. The Bredehoft book on production cuttings lists 613 Marjorie on the set. There are quite a few gaps in the early cutting numbers, so it is possible, perhaps even likely, that some undocumented cuttings on Wide Flat Panel are from the Heisey factory. Certainly other companies found the sets useful for cutting. The usual wheel-cut florals, for instance, are not too hard to find. The only Heisey etching recorded in Ream and Bredehoft's book is 9004 Iris, a somewhat stylized Art Nouveau design. As with the cuttings, and for the same reasons, there may be other etchings that originated at the factory. Graceful, deeply etched floral designs would probably be the first ones to consider as possibilities.

#### Vital Statistics

354 Wide Flat Panel oval hotel cream and sugar:

Cream: About 4" tall at highest point; 4 5/8" long (spout to handle); 2 5/8" wide; foot fire-polished, about 2 5/8" X 2 1/8". Marked.

Sugar: 4" tall at handle; about 6 1/8" long (handle to handle); about 3 1/8" wide; foot fire-polished, 3" X 2 1/2". Marked.

*Has collecting Heisey marked you for life? Are diamonds your best friend? Please, send me your favorite marking story at [heisey@embarqmail.com](mailto:heisey@embarqmail.com).*