

Revere, Yeoman, and Friends

Part 1: The Revere Tankard Creams and Their Sugars

By Eric Tankesley-Clarke

*Listen my children and you shall hear
Of the sugars known by the name Revere
And Yeoman, too, along with the creams
Created from Sanford's artistical dreams
For selling in better stores far and near.*

*Their numbers were legion, in looks much alike,
Causing collectors no small confusion.*

*"Here's another one coming on down the pike,
Another to add to the teeming profusion.
Is this the Revere on which a lid might ride?
Is that a Yeoman just off to the side?"*

*It's this pattern that way, and that pattern this.
The shapes lap over in ways quite striking.
Collectors will not every time agree.
Identification may seem hit or miss,
A matter that's really not much to my liking.
It's one in my hand, but it's two that you see.
Another collector says, "No, pattern three!"*

*The price lists and catalogs help us to study
The Yeoman-Revere family tree.
The knot of confusion will soon disappear.
To settle the issues without getting bloody,
Answers will come, as we shall see,
On just what is Yeoman and what is Revere.*

There is a swarm of Heisey creams and sugars, numbered mostly in the 1180's but with a few outliers, that share many traits, so many that it is easy to confuse them. One set blends into another, number follows number, and before you know it, there are nearly 40 pieces that seem to belong in the same general family. They go by various names. We could stick strictly to those called Revere or Yeoman, but then we'd miss out on some useful comparisons of very similar sugars or creams going under different names. Depending on where you draw the line, there are around 15 cream and sugar sets to sort out, along with five stray creams and a couple of maverick sugars, not to mention a sugar pourer. With good reason, you could add maybe two or three more sets to the count, not so much because of the pattern names, but for what they look like.

Problems in identifying this welter of pieces are exacerbated by Heisey's casual handling of Revere and Yeoman in general. In the earliest days of the numbers that eventually went into these two patterns, taking us back to the early 1910's, the pattern numbers were unnamed by the company. The numbers alone kept pieces separate.

Then things get interesting.

By the late 1920's, Heisey redrew the borders, dropping some #1183 pieces and re-numbering others as #1184, right at the time they started making color again. All along, other pieces from #1185-1189 were pictured and listed right alongside, suggesting a strong affinity, if not an outright alliance. Eventually, the formerly independent #1023 cream and sugar was absorbed into #1184. (This is beginning to read like Russian history.) By the 1940's, Heisey started using a name for #1184, Yeoman.

Post-WWII, the #1183 pattern number was revived and named Revere. Many #1184 pieces were included with it, often helpfully labeled in the price lists with the original pattern number. But they kept #1184 stemware and barware separate under the Yeoman name. At the same time, they expanded the Revere pattern by bringing in shapes from yet other, newer patterns that hadn't been around before the war. By now you've gotten the idea that the Revere-Yeoman situation was pretty fluid. The two patterns seem to separate and merge and separate again in some monstrous nightmare. I can see the movie posters now—"Universal Pictures presents *Curse of the YeoRevereman! Half Yeoman, Half Revere, All Terror!!*"

What is a collector to do? For basic guidelines, anything that is #1183 or #1183½ is Revere. By convention (but not everyone agrees on this point), the Revere name is extended to #1181 and #1182. Just about everyone agrees that anything #1184-1189 is Yeoman. You have to ignore some turn-of-the-century stemware numbered in the range from 1184 to 1188 that has nothing to do with Yeoman. #1180 has been included occasionally in Revere, but those pieces are typically collected under the researcher-given names of Debra for the cream, sugar, and mustard, Brazil for the nut dish, or Trefoil for

the ash tray. Otherwise, dividing Revere from Yeoman by number seems like a handy enough device to keep the two separate.

But, of course, it isn't that simple.

One problem is you can't always tell which number to put on a piece. A few items can be reliably identified as Revere throughout their whole lifespan, always having pattern numbers on the low end of the great divide. Others, never having anything but one of the higher numbers, claim the Yeoman name just as solidly. Some pieces weren't so lucky; look in one catalog and a piece is labeled #1183, look in another and the very same piece is #1184. Those low, round, covered candy boxes, for example, started out as #1183, but the number was changed to #1184 by the time colored versions of them were made. It's all this switching back and forth that can cause two collectors to be equally correct when one calls a piece Revere and another calls it Yeoman. For a piece that stayed put, its one and only number intact, one name is likely correct and the other is not. The tankard creams discussed in this article are examples of that. For yet others, collectors have settled on compromises. The little tub-shaped individual salts, for instance, were produced under both numbers. For convenience, the star-bottomed salts are now considered #1183 Revere, while the plain-bottomed ones are put under #1184 Yeoman. Heisey may not have been so neat about it, but that won't stop obsessive organizers, will it?

Fortunately, the creams and sugars were not as badly affected by these pattern-shifting shenanigans as other pieces were. No, in the case of creams and sugars, Heisey made lots of different ones and scattered them throughout the group, just to keep you on your toes. Which is why it was necessary to do all this 'splainin', Lucy.

* * *

The thread that ties all our Revere, Yeoman, and related cream and sugar items together is simplicity. The lines are generally clean and smooth, hardly any sharp angles, and little or no moulded-in decoration. Maybe a thickened border here, a band around a cinch-waisted foot there, but that's about it. There are a variety of shapes. A few are footed, others are flat. There are oval ones and round ones, large ones and small ones, ones with covers and ones without. Handles are usually simple rounded or oblong shapes, with two notable exceptions we'll see later in this series. Nearly all achieve that wonderful sense of balance and proportion that was the hallmark of their designer, A. J. Sanford.

With so many pieces arrayed for inspection, I'm going to split the Revere-Yeoman brigade into several smaller troops. It's just too much to digest all at once. I could, of course, simply line them all up, label them, and say, "Here you go." But you know by now I can't let something go that easily. You may as well settle in because it's going to take awhile.

In this first installment, we're going to look at the earliest and lowest numbered representatives of what later came to be called Revere. The simple shapes are similar enough they need to be examined next to each other to understand them well. In this first little clutch, we won't be crossing the Revere-Yeoman divide; that will come soon enough and you and I will both be grateful not to deal with that issue just yet.

This group contains Revere's tankard-style creams and the sugars that go with them. By "tankard-style" I mean creams that are straight-sided, generally tapering in toward the top, and noticeably vertical and narrow, usually at least half again as tall as they are wide. It just happens that the tankard creams are numbered from 1181-1183.

The most easily found of the tankard sets is the **#1183 Revere individual sugar and cream** (fig. 1). This set pairs a tankard cream with a low round sugar. This combination, tall cream and short sugar, is not typical of Heisey. Most Heisey cream and sugar sets consist of two pieces about the same height if you don't include any lids that may have come along for the ride, whether it's a midnight one or not. Heisey may have been following (or leading) a fashion, since other companies made similar plain sets with creams much taller than their partnered sugars.



Fig. 1. #1183 individual cream and sugar, unk. silver décor

The #1183 individual set was wildly popular with the silver decorating firms. You'll find all sorts of silver Art Nouveau or Arts and Crafts styling, flowers and leaves and fretwork and such. Cuttings are seen, too, but silver wins the day. The style of the decorations confirms what the catalogs and price lists tell us about production dates. This set first appeared in Cat. 75 (1913), and last was shown in Cat. 100 (about 1922). For that reason, you'll find them only in crystal. In keeping with the plainness of the design even the bottom is plain, no star. (That's an important fact we're going to come back to in a later installment.) Both cream and sugar come with ground rims around the concave bottoms and are marked clearly in the center on the underneath side. I have seen sets that appeared to be identical to these but were unmarked. They may well have been Heisey, but other companies made very similar sets. A careful side-by-side comparison isn't often possible when you're out shopping.

A. H. Heisey & Co. had this peculiar habit of re-numbering things when only lids or stoppers changed, typically items such as colognes or assorted jars. It was unusual to do it for sugars. And yet, add a solid cover to the #1183 individual sugar, and it suddenly becomes the only slightly renumbered **#1183½ Revere individual covered sugar** (fig. 2). Strangely, price lists never specifically paired the covered sugar with the #1183 individual cream, although that was obviously the intent. If anything, giving the covered sugar a slightly different number set it apart



Fig. 2. 1183 1/2 individual covered sugar and #1145 mustard

from the cream. They did, at least, show the covered sugar next to the uncovered #1183 individual sugar and cream, and did so for the entire life of them. I don't have a photo of a real example to show the cover, but the catalog illustration shows it well enough. You'll find the same design for a cover showing up in a later installment of this series when we look at the #1185 hotel set.

Seeing another opportunity, Heisey also made a second lid for the #1183 piece, this one with a cut-out notch for a spoon. Then the combination became a **#1145 mustard** (fig. 2 again). Seeing as how both mustard and

sugar use the same bottom and the same design of cover, the mustard should probably be called Revere, too, despite its pattern number being so different. We've seen this multiple use of sugars and mustards before when we looked at the #1180 Debra pieces, although in that case they kept the same pattern number regardless of whether the cover was present or not, slotted or not, and in Debra the difference was even greater, since the mustard had no handles but the sugar did. The #1145 mustard does have handles; it is truly the same bottom as the #1183 sugar. The mustard stayed around in the catalog a little longer than either the #1183 cream or sugar, up until around 1924.

You may think the #1183 individual sugar looks an awfully lot like some Yeoman sugars, and you'd be right. It was tempting to pull them into the discussion this time, but to keep things from getting too complicated I'll hold

off on that. Just keep #1183 individual sugars in mind for next time.

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There were two other tankard-style creams in the Revere number range, one paired with a sugar and the other with no matching piece. The paired set is the **#1181 individual sugar and 2¾-oz. cream** (fig. 3). (In a few paragraphs we'll get to why the photograph is labeled slightly differently.) The #1181 set is not nearly as common as #1183. The creams resemble each other closely enough that the difference might get overlooked. Besides being noticeably smaller, the #1181 cream has a spout that rises up above the rim of the body; the #1183 cream is simply pulled out and down from the rim. The #1181 sugar is unusually deep and narrow for a sugar. The shape, tapering in toward the top and making it harder to dip either spoon or tongs inside, is odd for a sugar, too. Apparently not too odd for the times, though; I have seen non-Heisey look-alikes for the sugar, proving this shape is not unique to Heisey.



Fig. 3. 1181 1/2 cream and #1181 sugar, unk. silver décor

The #1181 cream was put on the market first, appearing all by itself in Price List 142 (around 1908). The #1181 sugar was an afterthought. PL150 (about 1909) seems to reference it. (I'm hedging for a reason; bear with me.) The earliest price list we have mentioning it for sure is PL155 (1910). The cream's volume was carefully specified as 2¾ ounces in its first few mentions, although not in later price lists.

Catalog 75 illustrates the #1181 set for the first and last time and says that both pieces have ground bottoms. It is true the cream has a narrow ground rim around a concave bottom. It is not, however, a moulded concave bottom. Instead, the cream's bottom has a large ground and polished punty, larger even than those you see in many Heisey candlesticks (fig. 4). The cream is marked on the bottom, but on the inside, not underneath. Clearly, Heisey anticipated this somewhat unusual polishing treatment and positioned the mark accordingly.



Fig. 4. 1181 1/2 cream, polished punty bottom

The sugar, on the other hand, has exactly the sort of fire-polished, cut-shut bottom you'd expect to see on the bottom of a cruet (fig. 5). The sugar is not marked. The one catalog illustration we have shows the



Fig. 5. #1181 sugar, cut-shut bottom

sugar with a bottom that does not look ground, despite the caption beneath it. I suppose the sugar might have come both ways and I just haven't encountered one treated to grinding, but I really don't think the bottom was ever ground. The top rim of the sugar, however, is ground, unlike the tops of any other Revere creams or sugars.

The other tankard cream, the one that has no companion sugar, is the **#1182 5-oz. individual cream** (fig. 6). At almost twice the capacity, it is much larger, but it shares the spout of #1181, being raised distinctly above the rim. The catalog drawing, at least, gives the cream the appearance of being more sharply sloped inward toward the top, but that may be an illusion due to its height. Or not. The top opening had to be the same size as the one on the much smaller #1181 cream, for reasons we'll get to in a moment. I have never seen a #1182 cream. The only



Fig. 6. (L-R) #1181, #1183, and #1182 Individual creams, all to scale. Note raised spouts on #1181 and #1182.

illustration for it appears in Cat. 75 and, from what we can see there, it's a good bet that the bottom is ground in the same way as that of #1181, with a very large polished punty. It is probably marked on the inside bottom.

* * *

Do you remember how, just five paragraphs ago, I said there were two other tankard creams? Well, I lied. There were four. But the truth will out. In the earliest price lists, there are variations on #1181 and #1182. The first is the **#1181½ 2¾-oz. individual cream**. The #1181½ cream differs in only one detail from #1181. The early price lists carefully note that #1181 has an "inside rim to fit milk bottle stopper." #1181½ creams do not have these rims.

Although he wasn't aware of it at the time, Clarence Vogel wrote about the rimmed #1181 in his Spring 1982 *Heisey Newscaster*. He illustrated the cream with the milk bottle rim, but with his own number, #7163. You can see the rim he was talking about very near the top in his photo (fig. 7), which is reproduced here courtesy of his grandson, William McKelvey. In all other particulars—the dimensions, the placement of the mark, the way the bottom was polished—his #7163 matches #1181.



**Fig. 7. #1181 individual cream.
Note rim just inside the top.**

Scrutinize the decorated #1181 pair I've photographed and you won't see a rim on that cream. If we follow the lead of those early lists, that means the pair I illustrated is truly a #1181½ cream with a #1181 sugar. But hold that thought.

The one catalog illustration we have, appearing in Cat. 75, shows the #1181 cream without a rim. Now, remember the #1181 is supposed to be the one *with* a rim. The lack of one in the catalog drawing could mean the artist simply didn't see the rim or didn't think it worth showing. I suspect, however, it means something else. Price List 175, which accompanied Cat. 75, drops any mention of #1181½ and also drops any mention of a rim. Only #1181 is listed. The situation remains that way until the last price list in which it appears, PL205. I suspect that Heisey dropped the #1181 rimmed cream and substituted the #1181½ rimless one in its place, calling it #1181. If that is the case, then both pieces in the pair in the photo may have been sold by Heisey under #1181.

In one instance, Heisey may have done something even more shifty. In PL150, there is no listing for any #1181 cream or sugar. There is, however, a listing for the #1181½ cream (no mention of a milk bottle rim, just as you'd expect), and then a listing for a #1181½ sugar! Now what could that be? It appears most likely that Heisey first introduced the sugar under this number but quickly dropped the "½" when they wanted to make clear it could accompany the #1181 cream with the rim just as well.

For convenience and to reduce confusion, we need to settle on what to call the 1181-ish pieces. The cream with the milk bottle rim never had a number other than 1181, so that one is easy. The one without a rim and the sugar may have changed numbers, but it seems certain the sugar was meant to go with either one. I recommend using #1181 to refer to the cream with the rim, #1181½ for the one without the rim, and #1181 for the sugar.

That's three creams in addition to the #1183 we started with. What is the fourth? It turns out there is a **#1182½ 5-oz. individual cream**. And guess what. It's exactly the same story as for the #1181½. The #1182 cream has a rim; the #1182½ cream does not. Now you know why the top of the #1182 had to be the same size as the top of the #1181, because they were both intended to hold that milk bottle stopper. The history of #1182 exactly parallels that of #1181. It started out in the same early price lists with both #1182 and #1182½, rimmed and rimless respectively. In PL175, #1182½ was dropped and #1182 was continued through to PL205 with no mention of a rim, and no rim is shown in Cat. 75. Just as with #1181, it looks suspiciously as though they switched numbers

and let the former #1182½ stand in for the original #1182 in the latter years of production. And wouldn't you know that Heisey complicated the listings for the 5-oz. cream in PL150, too. In that price list, the 5-oz. cream is listed as #1181½. This must surely be a mistake, unless it was a one-time trial at putting all three rimless pieces together under one pattern number.

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After all this, it can get head-spinningly confusing. I think we have to dismiss the PL150 listings lumping several things under #1181½ as an anomaly, intentional or not. We collectors have a hard enough time keeping them all straight without allowing Heisey to keep changing the numbers on us. So, to summarize what we've covered:

1. The #1183 individual cream is the most common tankard cream in this group, and the spout is pulled down from the top rim of the piece.
2. The #1183 individual sugar is low, round, flat, and plain-bottomed. It resembles some Yeoman sugars.
3. The #1183½ covered individual sugar is just like the #1183 sugar except it's, well, covered.
4. Unless the cover has a notch. Then it's the #1145 mustard.
5. The #1181 individual cream is smaller than the #1183, with a spout that rises up from the top rim before being pulled out. This one has the inner rim for a milk bottle stopper.
6. The #1181½ individual cream looks just like #1181, except it does not have the inner rim.
7. The #1181 individual sugar is two-handed, tapering inward, same height as the #1181 cream. At least some, if not all, examples have a cut-shut bottom just like many cruets do.
8. The #1182 individual cream is larger than the more common #1183, but with the same sort of spout seen on #1181. Has the inner rim.
9. The #1182½ individual cream is just like the #1182 cream, but with no inner rim.

All of these can be called Revere, even though all of them were discontinued quite awhile before the company started using the name.

The tankard creams and their sugars are probably the most confusing and complicated group in the complex that is Revere and Yeoman. There will be several more parts to the series before we've seen everything Yeoman and Revere have to offer. The investigation will lead us in some surprising directions. None, I imagine, will be so involved as this part was, but they aren't written yet so I can't promise it. I can promise you, however, that in upcoming issues Longfellow has nothing more to fear.

Vital Statistics

#1181 individual sugar: 3" tall, 2 1/4" diam. (top of rim), 2 3/4" diam. (base), 4 1/4" handle to handle

#1181 individual cream: 2 3/4" tall (3" when spout is included), 1 7/8" diam. (top rim), 2 3/8" diam. (base rim), 3 1/4" tip of spout to handle. Additional inner rim near top.

#1181½ individual cream: Same as #1181. No inner rim near top.

#1182 individual cream: 4" tall, 2" diam. (top of rim), 3" diam. (base), 4" tip of spout to handle. Additional inner rim near top. (Dimensions projected from catalog drawing.)

#1182½ individual creams: Same as #1182. No inner rim near top.

#1183 individual sugar: 2 1/8" tall without cover (estimated 4" tall with cover), 2 7/8" diam. (top rim), 3 1/4" diam. (base rim), 5" handle to handle

#1183½ covered individual sugar or #1145 mustard: 4" tall (estimated), other measurements as for #1183.

#1183 individual cream: 3 3/8" tall, 2 1/4" diam. (top rim), 2 3/8" diam. (base rim), 3 1/2" tip of spout to handle

Longfellow's ghost is casting icy glares in my general direction, no doubt, and who can blame him? Nevertheless, I'd like to hear what Heisey drives you to poetic ecstasy—or to cinematic horror. Write me, rhymed or not, at heisey@embarqmail.com.

Revere, Yeoman, and Friends

Part 2: Low, Round, and Flat

By Eric Tankesley-Clarke

Exciting Kansas. Yes, that's right, exciting. At least, that's what I thought when I was a child. Point and laugh if you like, but I had my reasons. My grandmother was a first-generation Kansan born of Swedish parents. They first saw the land as wild prairie. I learned how the last living wild buffalo in the state, an old cow named "Grandma," survived until about 1940, roaming her last days on the farm of one of my relatives. I saw pictures of earnest, lean people standing in front of clapboard houses planted around with young trees—there were no old ones yet. I heard tales of barn-raising, tornadoes, threshing crews, windmills, barn lot basketball, snow drifts and heat waves and drought, endless skies and endless winters, simple joys and terrible hardships—frontier Americana through and through. Kansas may be flat, but the stories cast a golden aura over it.

In this second part of my survey of the creams and sugars of Revere and Yeoman and related patterns, we're going to stick with those sets whose sugars are as flat as Kansas—low, round, plain-sided, flat on top and on bottom, no foot. As clear and simple as life on the Kansas prairie. Chances are a Heisey salesman came to nearby Wichita or Chanute to sell some of them.

There are four cream and sugar sets in the Revere-Yeoman continuum sharing these low, round, flat sugars: #1183 Revere individual, #1184 Yeoman individual combination (or stacking), #1185 Yeoman individual, and #1185 Yeoman hotel (Fig. 1). All of them first make their appearances in Cat. 75, about 1913, and all of them continue through to Cat. 100, about 1922. That's the last time we see the #1183 Revere individual sugar and cream, but the other three sets, #1184 and #1185 Yeoman, remained a couple of years longer, last showing up in Cat. 102, about 1924. That means that all of them were discontinued before Heisey started using the Revere and Yeoman names, but that won't stop us from using them.



All the sugars in this group bear the same simple, rounded handles moulded on utterly plain, unadorned bodies. None of the handles in this group are stuck on, but that's typical for Heisey. Not much separates the sugars from each other except niceties of proportion and size. Unlike the #1183 set, the #1184 individual and #1185 hotel and individual sets all have creams of very similar build to their companion sugars, and within each set sugar and cream are the same height.

Just as it's difficult to separate Revere from Yeoman, you can't break out the sets cleanly without giving up some opportunities for comparison. Even though I dealt with the #1183 Revere individual set in Part One, it belongs equally well in this group for Part Two. The first two items on the front row in Fig. 1 are this set. With the #1183 cream being tall and thin and the sugar short and stout, they have a sort of Jack-Sprat-and-his-wife relationship. (Did you ever stop to think how we never learn Jack's wife's

name? Another long-suffering woman pushed into obscurity.) The #1183 Revere individual sugar is clearly very similar to the #1184 and #1185 Yeoman sugars, but size, if nothing else, separates them. The #1183 sugar is larger than the #1184 or #1185 individuals, but it is smaller than the #1185 hotel. The #1183 sugar's proportions resemble the #1185's more than the much broader #1184. The bottom of the #1183 sugar, at least in all the examples I've seen, is thinner and always plain, never with a star. The #1183 tall individual cream with its hand-pulled spout shares the thin, plain bottom.



Fig. 2. #1184 Yeoman combination (stack) set, Tuthill (?)
Vintage cutting

I wrote about the #1184 Yeoman individual combination or stacking set before (Fig. 2). The February 2013 issue of the *Heisey News* includes a discussion of that set along with the other stacking sugar and cream sets made by Heisey. There are two things that readily distinguish the #1184 individual stacking pieces from the other low, round, flat pieces. First, the #1184 Yeoman individual stacking cream has an inset disk on the bottom to keep it seated inside the sugar when stacked. Second, both pieces are much wider in comparison to their height than the others; they are about twice as wide as high, making them look shallow and broad. All the examples I've seen have moderately thick, star bottoms. By the way, it may get tiresome to always specify the cream in this set as the individual stacking cream, but there is another #1184 Yeoman individual cream that does

not stack—it doesn't even have a companion sugar. So we can't just say "individual" and be sure which cream we're talking about. I'll get to the other individual cream in a later installment.

That leaves the two #1185 Yeoman sets (Fig. 3). These two sets are nearly identical in appearance. The individual set, of course, is smaller, and height is closer to diameter to give a chunky profile; the larger hotel set is a bit squattier. The #1185 individual set is complete just as a sugar and cream; the sugar has no lid. The hotel-sized set is only pictured in catalogs as a plain, uncovered sugar and cream.



Fig. 3. #1185 Yeoman: hotel set (back) and individual set. The individual sugar has a silver band on the rim.

But the sugar is found with a cover a fair amount of the time (Fig. 4). Price lists show the sugar was sold both ways. The cover is the same design (but different size) as the one used on the #1183½ Revere individual sugar. The bottoms of the #1185 sets, both sizes, tend to be very thick, almost enough you could call them shammed. All the ones I've seen have had star bottoms.



Fig. 4. #1185 Yeoman hotel set, covered, unknown cutting

All four of these sets were discontinued before the second color era, so you won't find any of them in anything but crystal. All were plain, no optics. All are marked on the bottoms, the #1183's on the outside underneath, the others on the inside bottom. The #1183 individual sets frequently occur with silver decoration, but can also be found with cuttings applied by many different companies. The #1184 and #1185 sets are more usually decorated with cuttings, although silver can be found, too. Again, the decorations are usually, maybe always, from companies other than Heisey.

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It's one thing to have one of these flat, round sugars or creams in front of you, with catalogs, expected measurements, and ruler at the ready. Identifying them that way is not much of a challenge. Recognizing your prey while stalking it in the wild is another matter. Measuring is the only surefire method of knowing what you have, but there are some things you can look for while out shopping that will head you in the right direction.

Finding the Revere and Yeoman sugars and creams in sets helps. Short sugar with tall cream, well, that must be the #1183 individual set. The cream has the special added disk on the bottom that lets it stack on the sugar? You know you have the #1184 combination set. Otherwise, the set must be one of the two #1185 sets, and with only a little practice you can tell the difference between the smaller #1185 individual set and the larger #1185 hotel set. The cream will be about the same height as the sugar in either #1184 or #1185 sets. If the sugar is covered and the matching cream is the same height, then you have the #1185 hotel set. If the sugar is covered but the cream is quite a bit taller than the sugar, you've got a #1183 cream paired with a #1183½ sugar.

Now, what about when you find them as strays, a matching partner nowhere in sight? If you saw your sugar in a chorus line (Fig. 5, next page), would you be able to point and declare in your best admiring tone, "That's the one"? It's a little tricky, but not impossible.

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We know if that lone cream is tankard style, it can't be #1184 or #1185. It must be somewhere in the range of #1181-#1183. I've already covered the tankard creams in Part One, so let's suppose we're looking at one of the sugars. Most of what I'm going to say applies equally well to a low, round, flat cream.



Fig. 5. Low, round, flat, plain sugars: #1185 hotel, #1183 individual, #1185 individual, #1184 individual

First, look at the bottom. If the bottom is plain and concave, then you probably have a #1183 sugar. I say probably. All the #1183 round individual hotel sugars I have seen have plain bottoms, and all the #1184 or #1185 round flat creams or sugars have had ground star bottoms. There are plenty of examples in other pieces and patterns where Heisey produced both types of bottoms on otherwise identical pieces; it was simply a matter of changing the plunger for the mould. I suspect in this case they didn't do that, but I can't guarantee it. It does, however, give you a starting point. When you get home with the piece, you can always measure it. If it turns out to be a plain-bottomed #1184 or #1185 or a star-bottomed #1183, you may be delighted with your uncommon find or disappointed in your mismatched set. If you find one so unusual, you can drop me a note and tell me all about it. Whether your tone is glowing or stern is up to you.

Suppose the bottom of your plain, round, flat, and forlorn cream or sugar is starred. Then you probably don't have a #1183. If your piece is about twice as wide as it is tall, then it is #1184. If the width and height are closer to each other, say, roughly 1½ times as wide as tall, then it is #1185. Smaller ones, of course, are individuals and the larger ones are hotels. And then there is that other feature of the #1185's, either the individual or the hotel size; their bottoms tend to be very thick, so thick you might call them shammed bottoms.



Fig. 6. #1185 Yeoman hotel (L) and #1183 1/2 Revere individual, shown to scale

If the sugar is covered, you know it has to be either #1183 1/2 or the #1185 hotel size (Fig. 6). The catalog drawing of the #1183 1/2 is to the same scale as the #1185 photo in my illustration, and you immediately see the problem. The lids are the very same design. And the sizes aren't that different, either. #1185 is about 3 5/8" across the bottom and #1183 1/2 about 3 1/4", pretty easy to confuse when you're seeing them isolated on a shelf in an antique mall. The bottoms once again come to your rescue. If it's plain-bottomed, it's probably the #1183 1/2 individual covered

sugar, but a star bottom probably indicates the #1185 hotel sugar.

These are just guidelines. Once you get your quarry home, you can whip out the measuring tape and know exactly what you got.

* * *

In the ongoing saga of Revere and Yeoman and friends, we've touched on over a dozen different pieces already and we're still not even halfway there. So far, they've all been rather austere in their basic design. You might say we've explored the plains. Soon we'll be moving on to pieces more curvy, more detailed, less *flat*. We won't be in Kansas anymore.

Vital Statistics

#1183 Revere—

- *individual sugar*: 2 1/8" tall without cover (#1183½ estimated 4" tall with cover), 2 7/8" top diameter, 3 1/4" base diameter, 5" handle to handle
- *individual cream*: 3 3/8" tall, 2 1/4" top diameter, 2 3/8" base diameter, 3 1/2" tip of spout to handle

#1184 Yeoman—

- *individual combination sugar*: 1 5/8" high, 3" top diameter, 3 1/4" base diameter, 5" wide with handles
- *individual combination cream*: 1 3/4" high, 2 3/4" top diameter, 3" base diameter, 4 3/8" spout to handle

#1185 Yeoman—

- *individual sugar*: 2 1/2" top diameter, 2 3/4" base diameter, 4 1/2" handle to handle, 2" high
- *individual cream*: 2 3/8" top diameter, 2 5/8" base diameter, 4" spout to handle, 2" high
- *hotel sugar*: 3 1/4" top diameter, 3 5/8" base diameter, 5 1/2" handle to handle, 2 1/4" high
Without cover, 4 1/8" high with cover
- *hotel cream*: 3" top diameter, 3 3/8" base diameter, 4 3/4" spout to handle, 2 3/8" high

At least this installment won't raise the hackles of a LADLE (Longfellow Anti-Defamation League Enforcer). Whether you have roots in Kansas or Connecticut, Sarasota or Snohomish, Long Beach or Long Island, drop me a line. You know where I am—heisey@embarqmail.com.

Revere, Yeoman, and Friends

Part 3: Two Oval Sets

By Eric Tankesley-Clarke

The #1183 Revere set is heavy glass, thick sides and thick bases. #1186 Yeoman sets are substantial, but lighter weight than the #1183 sets. This may be reflected in the old price lists issued by the company. The #1183 Revere sets always cost much more, 40-60% more, than the #1186 Yeoman sets. The amount of glass in an object was not the only thing that Heisey used to determine price. The #1183 Revere sets had ground and polished star bottoms, and that would have added to the price, too. The #1186 Yeoman sets are simply fire-polished, helping to keep them cheaper. For example, in Price List 200 (July 1917), the #1183 creams or sugars cost \$2.90 per dozen wholesale. Meanwhile,



Fig. 1: #1183 Revere oval hotel cream and sugar

the #1186 creams cost \$1.80 per dozen, while the sugars cost \$2.10 per dozen. One might guess that since the sugars had two handles and the creams had one, a cream took less glass to make, might have been a bit easier to remove from the mould, and should cost less. That might explain the difference in the #1186 cream and sugar prices, but then why are the #1183 creams and sugars the same

price? The creams in both patterns took an extra step because a worker had to pull out the tip of the spout by hand. One less handle, but one extra step. You'd think that would even things out. Apparently it did for one set but not the other. And why didn't it? Don't look at me. I'm just bringing it up.

Cream and sugar in either set are marked. The Revere sets with their ground bottoms bear the mark on the inside bottom. The Yeoman sets are marked on the outside bottom.

With such plain designs, there is plenty of room for decorations on these sets. Heisey and others obliged. Come to think of it, I don't believe I've ever seen a set of the #1186 Yeoman cream and sugar that *wasn't* decorated. On the other hand, the #1183 set, which is quite a bit less common, is more often undecorated, at least in my experience. In particular, Heisey favored cuttings over etchings, in spite of the fact that cuttings increased prices greatly. For the #1183 Revere and #1186 Yeoman hotel sets, you could count on roughly quadrupling prices for most cuttings. With its fine-rayed polished stars #657 Liberty (fig. 3) was a more involved cutting; creams and sugars with that design cost around six times the price of a plain, unadorned piece. As long as we're talking about



Fig. 2: #1186 Yeoman oval hotel cream and sugar with unknown floral and butterfly cutting

cuttings, here are ones we know occurred on #1186 Yeoman creams and sugars: 679 Windsor (fig. 4), 693 Cloister (fig. 5), 694 Balboa (fig. 6), 729 Fairfield, and 730 Cornflower (fig. 7). The Revere set had a different group of cuttings on it: 657 Liberty, 679 Windsor, 706 Warrick (fig. 8), and three cuttings of unknown design—644, 645, and 646. Judging from their prices, those last three were probably of similar or somewhat less complexity than Windsor or Cloister but that gives us scant insight into their actual appearance; they were probably grey cut with minimal or no polishing. There may well have been some other Heisey cuttings but some price lists are missing from that period and there's no way to tell what might have been in them. I wouldn't be too surprised, for instance, to find #639 Electro on the #1183 Revere set since it occurs on a few other small #1183 pieces. I'm not aware of Heisey factory etchings on either set. The oval shape and the handles prevented these sets from being good candidates for needle or pantograph etchings, but plate etchings would have been easy enough. For some reason, however, few Heisey creams or sugars of this period come with factory etchings. The #1186 Yeoman set seems to have been popular with other decorating companies since there is a wide variety of apparently non-Heisey cuttings available on them. You may also encounter some enamel or metallic decorations, although those weren't as popular as the cuttings on these two sets.



Fig. 3: #657 Liberty cutting on #3333 Old Glory goblet

The #1186 sugar and cream came to market first. Drawings of them appear in Cat. 76 (about 1915). The #1183 hotel set waited until about 1917 and wasn't shown in a catalog until Cat. 100 (about 1922). Clarence Heisey applied for a patent on the #1183 Revere oval hotel cream in 1917 and the patent was granted the following year. I've never seen a dated example of #1183 Revere creams or sugars, but it's possible they exist. If so, they should be dated Oct. 15, 1918. Both #1183 and #1186 hotel sets were still in the long-lived Price List 208 (1924) but disappeared sometime before 1929.

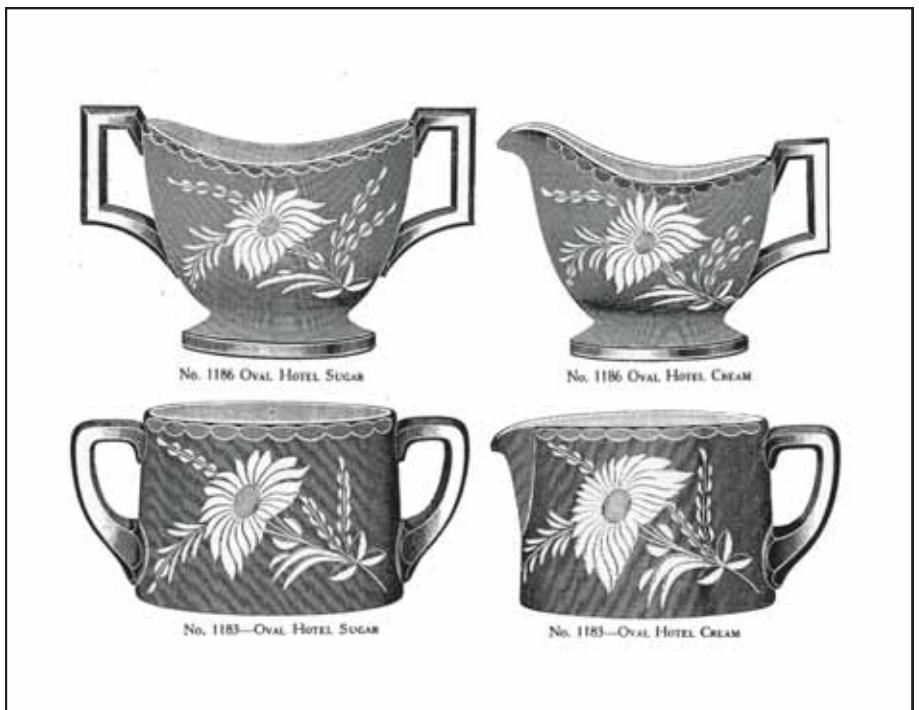


Fig. 4: #679 Windsor cutting on #1186 Yeoman (top) and #1183 Revere oval hotel sets (from Cat. 100)

In all, the #1186 set was made for as many as 15 years, and the #1183 hotel set probably just two or three years less. For several years, from about 1917 to 1922, Heisey was making all the creams and sugars I've mentioned in the series so far, from #1181 through #1186, plus at least one more in that range that I haven't gotten to yet. Throughout the company history, Heisey's creams were their bread and butter.

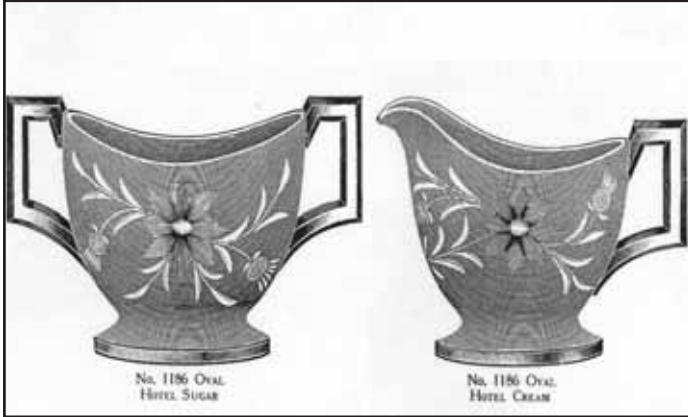


Fig. 5: #693 Cloister cutting on #1186 Yeoman oval hotel set (from Cat. 100)

There has been some confusion between the #1183 and the #1186 sets and it all seems to go back to one error on one page of one book. In the ever-necessary Bredehoft book that covers the entire production period of Heisey—you know the one, the pink-and-green covered *Heisey Glass 1896-1957*—they show both the #1183 Revere and the #1186 Yeoman sets. In one instance, however, either a caption stated the wrong number or the wrong illustration was used. It happens. Do you have any idea how many captions and illustrations there are in that book?

artist, proofreader, printer, floor sweeper, and the guy outside selling hotdogs all get their hands on it, there are plenty of opportunities for errors to creep in. Who knows where they come from, but those little mistakes are the devil itself to get out and soon come to life on their own.

After writer, editor, typesetter, layout

Regardless of how it happened, page 133 of that book shows the #1186 sugar and cream with the #679 Windsor cut, but labeled as #1183. Since both sets were available with the Windsor cutting, someone just grabbed the wrong illustration while assembling the page or innocently typed 1183 when 1186 was meant.



Fig. 7: #730 Cornflower cutting on #1186 Yeoman cream

and page 137 shows the correctly labeled #1186 set with the #693 Cloister cutting.

Heisey did more with Revere and Yeoman ovals than one might suspect. Next time, we'll take a look at another example. After my nap.

Everywhere else, the book gets it right. Page 131 shows the correctly captioned #1183 set, this time with the #706 Warrick cutting,



Fig. 6: #694 Balboa cutting on #3330 Hanover goblet



Fig. 8: #706 Warrick cutting on #1183 Revere cream

Vital Statistics

#1183 Revere oval hotel sugar: 3" high; 6 1/4" wide at handles; 4" x 2 1/2" oval top; 4 1/4" x 2 7/8" oval bottom. Ground and polished star bottom.

#1183 Revere oval hotel cream: 3" high; 5 1/2" wide, spout to handle; 2 1/2" wide, front to back at top; 4 1/4" x 2 7/8" oval bottom. Ground and polished star bottom.

#1186 Yeoman oval hotel sugar: 4" high; 6 1/8" wide at handles; 3 3/8" wide, front to back; foot 3 1/8" x 2 3/8". Fire-polished deeply concave bottom.

#1186 Yeoman oval hotel cream: 3 5/8" high; 5 1/4" wide, spout to handle; 2 7/8" wide, front to back; foot 2 7/8" x 2 1/8". Fire-polished deeply concave bottom.

You can nearly always find me up at the crack of noon. When you write me at heisey@embarqmail.com (and you will, I hope) odds are the replies will be PM. Because the sleep-sullied AM responses might be very odd, indeed.

Revere, Yeoman, and Friends

Part 4: Oval footed sugars—#483 Banded Diamond Foot and an unseen #1183 Revere

Eric Tankesley-Clarke

Another subtitle for this entry in the Revere and Yeoman series might have been “An unseen sugar leads us astray.” Really, truly, this article is going to get to a Revere sugar—eventually. To understand how we get there, though, we have to take an extended detour to lay some groundwork. Highlights on our diversion include Revere pieces that aren’t sugars, a sugar that isn’t Revere, large bowls that are neither sugars nor Revere, and even two salt dishes.

Our side-trip begins with Heisey’s diamond-footed patterns.

Two patterns of Heisey’s diamond-footed bowls have been known to collectors since at least the 1970s. Researchers have assigned names and HCA numbers to these two long-known patterns so we can keep track—#8025 Banded Diamond Foot and #8037 Fluted Diamond Foot. They are seen just often enough that you can’t call them rare, although some sizes might qualify for that label. In whatever size you find them, these two patterns always catch attention. That massive, diamond-shaped foot is different from anything else Heisey made, and the company didn’t do a lot with oval bowls, either, certainly not footed ones.

A third diamond-footed Heisey pattern is so rare that neither name nor number has ever been assigned to it. In fact, it had gone completely unnoticed in print until February, 2007, when a photograph of one ran in the *Heisey News*. For my own purposes at that time, I called it Plain Diamond Foot. All three diamond-foot patterns are shown in fig. 1.



Fig. 1: Heisey’s three diamond-footed patterns

All the diamond-footed pieces have presented problems for collectors because (a) they are just uncommon enough that many people have never seen one and (b) none of these pieces are illustrated in original Heisey factory literature or most collectors’ references. There have been a small handful of mentions in the *Heisey News*, most dating back to the early years of HCA. Clarence Vogel dealt with the Banded Diamond Foot pattern in a 1977 issue of his *Heisey Glass Newscaster* (where he included it in #150 Banded Flute). He gave a passing mention to Fluted Diamond Foot in another issue.

At least there is one problem that collectors do not face. All the diamond-footed pieces are prominently marked. Which is how we knew they were Heisey to begin with. Every example I have seen is double-marked, on opposite sides of the foot just below the bowl. They are all of good glass, too, but I’ll have more to say about that later.

Banded Diamond Foot does resemble Banded Flute at first glance. The banding on the footed, oval bowls is made up of fewer but larger, deeper, bolder individual bands than in similarly sized Banded Flute pieces (fig. 2). The vertical fluting on the diamond-footed bowls is much broader and crisper than on any piece of Banded Flute. No Heisey factory list of #150 Banded Flute items includes anything that could be one of the diamond-foot bowls. It appears we need to look elsewhere for the Banded Diamond Foot pattern's true identity.



Fig. 2: Close-up of refined bands on Banded Flute (L) and bolder bands on Banded Diamond Foot

Fluted Diamond Foot doesn't resemble any of the other patterns in particular. The broad fluting seems to be identical to the Banded Diamond Foot flutes. Fluted Diamond Foot could be mistaken for one of the paneled patterns such as #351 Priscilla or #353 Medium Flat Panel. Once again, though, lists of pieces in the known paneled patterns do not include anything that fits the description of a simply paneled oval footed bowl.

For any longtime readers—rumors have it there are some—you know that I often go back to the old Heisey factory price lists. Pretty dry reading they are, what with few pictures to speak of and long columns of prices, barrel weights, and the like. One day a few years ago I was working my way through one of them when I came across several pattern numbers with which I wasn't familiar. One of those numbers was 483. The price list mentioning it is PL179, which dates from late 1916 or early 1917.

One of the interesting features of the old price lists is that they frequently refer the reader back to an illustrated catalog, telling you exactly which page would have an illustration of the piece in question. From PL179 clear through to PL205 (June, 1919), that catalog was mainly our old familiar Catalog 75, the 300+ page behemoth published in about 1913. Cat. 75 was so central to the way the people at Heisey thought that they never bothered to mention it by number in these price lists, but the page numbers always match so there's no doubt what they mean. But every now and then, those price lists would send us to a different catalog, a supplement called Cat. 77. And for those references, the price lists always carefully gave the catalog number, just so there would be no confusion. At 48 pages, Cat. 77 was the same size as the original Cat. 76, the other supplement to Cat. 75. (A fairly common reprint of Cat. 76 includes extra pages taken from another source.) Both of them were meant to show pieces that hadn't made it in to Cat. 75. Apparently, Cat. 76 was replaced quickly by Cat. 77, since Cat. 76 is never referenced in any of the price lists currently known to exist, and many things we know were in Cat. 76 were repeated in Cat. 77. Yet, by some quirk of fate, Cat. 76 survived and Cat. 77 did not, or if it did, it is still in hiding. And that's a pity, because, just as you might expect, Cat. 77 includes illustrations of pieces not in Cat. 75 or Cat. 76. Pattern #483 is one of them. If we only had Cat. 77, we'd have known all along exactly what #483 looked like. But we don't. Thank goodness we have PL179, because that is the only reference to this pattern number I have ever come across.

At the time I found the #483 listing, I didn't know what to make of it until I considered one obvious fact: all the pieces in the pattern were oval and footed. The styles of both #8025 and #8037 place them in the same period. No other patterns of the time had footed bowls that were oval. Heisey just hadn't thought it necessary to describe the shape of the foot as well as the bowl. #483 had to be one of the diamond-footed patterns. And the sizes were familiar: 3½", 5", 8", 9", and 10". It just happens that I've seen Banded Diamond Foot in all of those sizes except the 10". That made it an excellent candidate to be #483, but didn't prove it. At that point, I had seen Fluted Diamond Foot only in the 8" and 9" sizes, so less likely to be #483, but still possible. How To Tell The Truth? In the manner of Bud Collyer, I confronted the bowls. "Will the real #483 please stand up." No one moved. Not yet.

In 2007, the Plain Diamond Foot pattern showed up. As it happened, two examples appeared within the same month, from two different sources, one with a cutting and one without, both 9" long. Well, that only made matters worse. I had found a pattern number already that could apply to either of two footed, oval patterns, and now there was a third candidate, the right shape and one of the right sizes. How to unravel all this? Kitty Carlisle or Peggy Cass probing with pointed questions could have done no better. Another price list and another find came to the rescue.

Price List 200 (July, 1917) has a goodly number of items under #1183, the pattern later called Revere. Among other #1183 items, there was a series of footed, oval fruit bowls, 8", 9", 10", and 12". In this case, the price list left the column blank where they usually indicate illustrations. No point in going to look for a picture, the price list was telling us. We were lucky just to have a mention of them at all. These oval footed fruit bowls in Revere are not listed in any other price list, with one exception. PL206 mentions the 10" size only, still with no picture reference, and this time under #1184. With the same description and similar price, this is undoubtedly the same piece as the #1183 mentioned in PL200. This appears to be yet another case of the pattern drift that bedevils Revere and Yeoman. Walter Ludwig and I discussed the Plain Diamond Foot bowls and we both felt the very plain design indicated some relationship to Revere. Here it was, plain and simple (Fig. 3). We needed plain oval footed bowls and PL200 provided. That it took 90 years for the Revere diamond-footed bowls to show up is remarkable, but at least we can confidently say what Heisey intended them to be. The name of Plain Diamond Foot can be put to rest before it even gets a toe-hold. Now we have to wonder whether the other three sizes of Revere footed oval bowls will ever appear.

After resolving the Revere bowl's identity crisis, what about the other two patterns, the Banded and Fluted Diamond Foot bowls? No better off than before. But then, in 2008, a #8037 Fluted Diamond Foot bowl turned up in a 12" size. This was a size that had never been seen before in any of the diamond-footed bowls. PL200 tells us that the Revere bowls were made in that size, but PL179 does not list a 12" size in #483.



Fig. 3: #1183 Revere 9-in. oval footed fruit bowl with Gravic-style Vintage cutting

Moreover, PL179 seems to go to the effort to list all #483 pieces, so it isn't likely there was ever such a size in that pattern. I have personally seen Fluted Diamond Foot in 8" and 9" sizes and I've seen a photo of one purported to be 10". Fluted Diamond Foot has never been reported in the small sizes of 5" or 3½". My guess is that it was made in the exact same sizes as the Revere oval footed fruit bowls. On the other hand, the Banded Diamond Foot bowls have been seen in all the sizes listed in PL179 except possibly the 10" size. Since Fluted Diamond Foot was made in a size that apparently was not made in #483, and since the known Banded Diamond Foot sizes match #483 sizes, Banded Diamond Foot, formerly referred to as #8025, must be #483 (Fig. 4).



Fig. 4: #483 Banded Diamond Foot, 9-in. fruit bowl and 5-in. hotel sugar



Fig. 5: #8037 Fluted Diamond Foot fruit bowls, 12-, 9-, and 8-in. sizes

For one thing, the #483 Banded Diamond Foot 5" bowl is listed in two different places in PL179, and both times it is called a footed oval hotel sugar. Collectors sometimes call this size a mint or a bonbon or a sherbet, but Heisey, at least, considered it a sugar bowl. The larger sizes were all called fruit bowls. The 3 1/2" size was, according to Heisey, an oval footed table salt, although it is usually collected as a nut dish.

That's two of the diamond-foot patterns down, no thanks to Kitty, Peggy, and company. Can we assign an original Heisey pattern number to #8037 Fluted Diamond Foot (Fig. 5)? At this point, it's close, but no cigar. As it turns out, many of the supposedly missing Heisey pattern numbers, those gaps that seem so strange, can be filled by combing the old factory documentation, mould lists, ads, and so forth. All but one of the holes have been plugged in the range where I suspect Fluted Diamond Foot should go, leaving only one really good candidate, #478. Right now, though, we don't have any price list that mentions any 12" oval footed bowl other than the #1183 Revere one and #8037 Fluted Diamond Foot clearly isn't that. Nor do I know of any factory records that mention #478. Even though I would almost put money on #478 as the correct pattern number for Fluted Diamond Foot, there are just enough missing price lists and potential surprises that I must stop short of making that claim until better information comes along. I'm not holding my breath.

What does all this have to do with sugars or creams, let alone ones that are Revere or Yeoman?

For another, PL200 has an intriguing entry that inspired this whole article. At last, the detour ends and we come to the Revere sugar promised at the beginning. One page over from where the oval footed fruit bowls are listed, PL200 gives us the prices for several salts, creams, and sugars in the #1183 pattern. Among more familiar items, this price list mentions the individual salt (that's the little tub-shaped one), the individual cream and sugar set (that's the tankard cream and low sugar I dealt with in Parts 1 and 2 of this series, January and April, 2014), and the #1183 oval hotel cream and sugar (those are the flat ones discussed in Part 3, June, 2014). Then there's an entry that didn't match anything I'd ever seen for Revere. Of course, it was the one entry among the creams and sugars that had no matching catalog illustration and no other price list mentions it. There it is, an oval *footed* hotel sugar (no matching cream) of undisclosed size. And right alongside the individual salt is another unfamiliar entry, also unique to PL200, one for a 3½" footed table salt—Heisey was silent about its shape, but they had a thing about pointing out ovals, so it was either round or they forgot to mention its ovalaciousness. I checked the extensive lists of salts published in the *Heisey News* in July, 2010, an excellent resource from work by James Taylo and Ed Berg, and there's no mention of it there. We're not here to discuss salts, but it could have some bearing on our story. After all, there was that 3½" oval footed table salt in the #483 Banded Diamond Foot pattern, so could they have made a similar one in Revere? I'll leave the thinking and discussion on that to the salt and nut collectors among you.

What did the #1183 Revere footed oval sugar look like? My first guess was that this was another diamond-footed piece, a small version of the larger oval footed fruit bowls. There's a troubling detail in PL200, however, that rules that out. That's the price.

The diamond-footed pieces tended to run more expensive than similarly sized pieces of glass in other patterns. In part, that's due to the large amount of glass needed compared to the more standard sort of foot. In case the photographs don't make it obvious, the foot is massive, nearly solid glass with an indent underneath too deep to be called a punty but too shallow for the foot to be considered hollow. Another factor may be something unusual that I've not noticed in other footed Heisey pieces. Even though every diamond-footed piece is all crystal, the bowl seems to be a different glass than the foot, at least in most examples I've seen. Both foot and bowl are soda-lime glass and look about the same under ultraviolet. The foot, however, is nearly always brilliant, high quality crystal. The bowl is frequently less brilliant, sometimes almost grey by comparison. Perhaps Heisey was trying to take advantage of the prismatic effect of the angular foot and wanted a more highly refractive glass there. Pressed stemware was often made of two or three pieces of glass fused together, but the glass usually seems to be of the same melt. Diamond footed bowls, apparently, were different. The better glass reserved for the foot may well have added to the price.

The Revere footed oval sugars wholesaled in late 1917 for 85 cents per dozen if you bought them by the barrel (there were probably 20 to 24 dozen in a barrel), and an even dollar per dozen if you wanted smaller quantities. That's too cheap for the diamond footed pieces, and much cheaper than any other oval footed sugar in the Revere-Yeoman universe. It's even cheaper than the unseen Revere 3½" footed table salt I mentioned earlier. This is a hotel sugar, so would be larger than 3½" anyway. More likely, the Revere oval footed hotel sugar was around 5" long. A 5" #483 hotel sugar cost around twice as much as the Revere piece after taking into account the high inflation of 1917, almost 18%, that drove prices up between PL179 and PL200. We know by comparing the prices of the larger fruit bowls that Revere diamond-footed pieces were roughly the same price as the Banded Diamond Foot pieces of the same size. That means that even a 3½" size diamond-foot piece would probably cost more than 85 cents per dozen by late 1917.

So it seems unlikely that the unseen Revere oval footed hotel sugar is a diamond-footed one. The price indicates it must have been relatively lightweight glass. It's possible it was a simple oval bowl sitting directly on a stemless, oval foot; such a design could be moulded cheaply. Or it might have a more prosaic round foot on a simple stem. In fact, it may be an oval version of the Revere stemware of the same period. A claret in #1183 Revere cost the same as the oval footed hotel sugar. A stemmed oval sugar could be a flat oval, much like the larger and later #1184 Yeoman footed sundae. Or it might be deeper and pulled up at the ends for a boat shape to resemble the bowl on the diamond-footed pieces. Given the low price, it is unlikely, regardless of its appearance, that the Revere oval footed sugar had handles. Handles would have added a little more glass; pressed ones might have added difficulty in removing from the mould, and stuck ones add another hand operation. Either way, costs would have gone up if handles came into play.

The #483 Banded Diamond Foot sugar is hard to find. The #1183 Revere footed oval sugar is unseen so far as I know and any that are out there may have gone unnoticed for what they are. Or, perhaps, just as the big Revere fruit bowls were practically unknown for 90 years, the Revere footed oval sugar simply hasn't been found yet or recognized for what it is. Given that this was a period when nearly everything was marked, there's still a chance it is sitting out there with a Diamond H almost certainly there. About the best I can say of the situation is that neither the #483 nor the #1183 oval footed sugar has a matching cream; when you find the sugar your job is done.

So, there you have it. Identifying a big fruit bowl led to an unseen sugar and putting a pattern number on a completely unrelated sugar. You have to tread lightly when attributing known pieces to unillustrated patterns. The path toward sure identification is littered with debris. Here, several interlocking clues led to solving a couple of mysteries. Of course, where Heisey giveth, Heisey taketh away, and new mysteries spring up in their place. In the meantime, I'll be scouring the countryside for Cat. 77.

Vital Statistics

#483 Banded Diamond Foot oval footed hotel sugar: 4 7/8 in. long x 3 3/8 in. wide (bowl); 3 1/2 in. long x 2 1/2 in. wide (foot); 4 in. high; marked on stem below bowl; crystal only.

#1183 Revere oval footed hotel sugar: appearance and measurements unknown.

Anyone have one of those Revere footed oval sugars? How about the Revere footed table salt? Heisey made us work to get at some of their secrets. Save me some work and share your Heisey secrets with me at heiseyglass@gmail.com. Notice the new address.

REVERE, YEOMAN, and FRIENDS

Part 5: PLAIN, ROUND-BODIED, and FOOTED— #1183 Revere, #8130, and #8132 Creams and Sugars

Eric Tankesley-Clarke

This year, 2014, marks the 100th anniversary of the famous film serial, *The Perils of Pauline*. Identifying Heisey lacks the melodrama (usually) but is still fraught with peril. There are many obvious patterns, of course. Other pieces' true identities hide behind enough obstacles that they bring even the most jaded expert to a standstill. In those truculent cases, tracking down sources can turn up clues but lead to no real resolution. Our intrepid investigator may be left hanging, nails dug into a tiny bit of information. Unlike the hardy and resourceful Pauline however, the researcher may eventually realize that the last reel is forever lost and his grip on ever finding an answer slowly loses its hold.

Do I sound desperate? Well, consider this. At the outset, I had two sets of creams and sugars in mind for this article, both fitting the Revere-Yeoman related theme, both plain, round-bodied, and footed, one which could be clearly and definitely identified and the other one, not so much. I had researched them to a fare-thee-well. There seemed to be only one possible resolution. Before I could even get this all written, *another* plain, round-bodied, footed design came to light, one that threw that plan into disarray.

Let's start with what we do know. In Catalog 100, as well as in two, nearly contemporary price lists (PL205 and 206), all dating from the early 1920's, we can find listings or illustrations for the #1183 footed sugar and cream set (fig. 1). Here, at least, there can

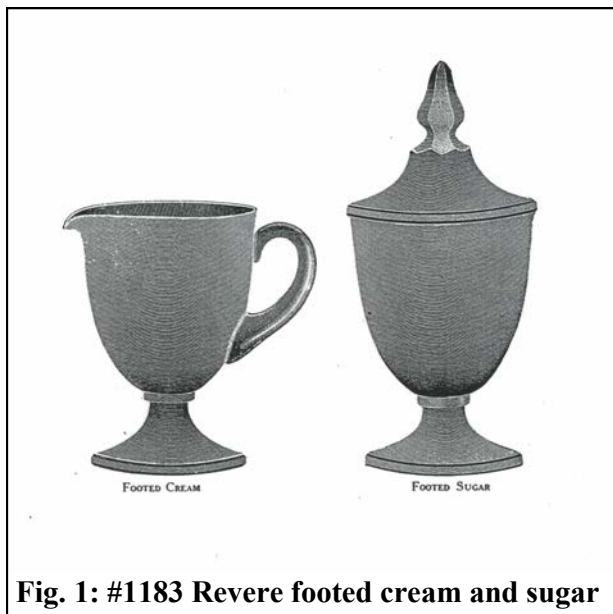


Fig. 1: #1183 Revere footed cream and sugar

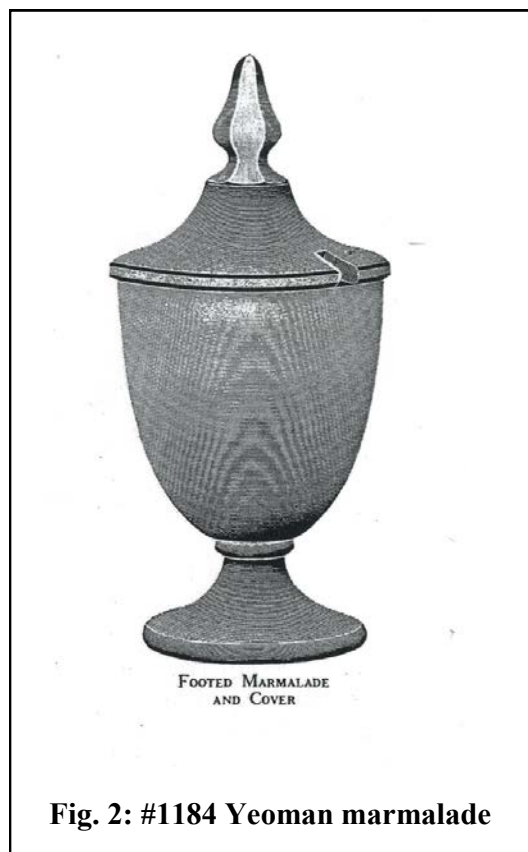


Fig. 2: #1184 Yeoman marmalade

be no doubt of the ID. Now, you may be thinking that the sugar looks just like a small candy jar. How perceptive of

you! By wave of the Heisey magic wand, the quarter-pound Revere candy jar becomes, hocus pocus, the footed, covered sugar. The covered jar was patented (applied 1919, granted 1921), without regard to being for candy or sugar. To make the cream, all they had to do was take the sugar bottom and, while the glass was still hot, pull out a spout and stick on a handle. To really milk moolah from the same set of moulds, put a notched lid on the sugar (candy) bottom and now you have a marmalade (fig. 2). Possibly to reduce the confusion (although I'm not sure how successful they were at that) that notch changed the pattern from #1183 Revere to #1184 Yeoman. The sugar-same-as-candy trick is exactly the same as was done in another pattern which I have not yet written about, the #465 Recessed Panel footed sugar and cream set. Evidently, the #1183 footed sugar and cream set was not very popular and was probably offered for only two or three years at most.

Another cream and sugar set which shows up in only one price list and with no illustration is #484. PL 206, which seems to have accompanied Cat. 100, mentions the cream and sugar, but gives us no page number in a catalog. Sure enough, Cat. 100 has no illustration, and neither does any other catalog or other factory material that I have seen. But maybe we know what it looks like after all.



Fig. 3: #8132 ball-stemmed cream and sugar

For quite a few years, collectors have known of another round-bodied, plain, footed, covered sugar and cream set (fig. 3). Notice the body, wider and more relaxed than Revere. Notice the ball-shaped knob on the sugar cover, the ball appearing again on both stems. This set shows up frequently enough that several examples are known. There is no doubt the sugar and cream are Heisey, because they are always well-marked. Because it just looked like it should be there, the pattern is often considered to be part of Revere or somewhere thereabouts. But, as we've already seen, #1183 Revere already has a footed, covered cream and sugar. So it appears that isn't the right number for our ball-stemmed set.

If the stem of this set looks familiar, that's because the design is borrowed from comports in #1185 Yeoman (fig. 4). (The catalog drawing obscures some of the stem details, but actual examples look exactly like the stems on the cream and sugar.) Might our ball-stemmed set be #1185 Yeoman? Possibly. Yet there is no known Heisey listing for a footed sugar and cream set under that

number. #1185 Yeoman did have two cream and sugar sets, flat hotel and individual sets, discussed in an earlier part of this series (April 2014). But no record of anything else. At best, we'd only be able to say that the ball-stemmed sugars and creams resemble #1185. And besides, that #484 set of unknown appearance still beckoned.

After a while, it gets clumsy to keep referring to the "ball-stemmed set that looks like it could be Revere or Yeoman." There is something we can do about that. To help keep clear which set of sugar and cream we're talking about, this set has been assigned #8132, continuing with those 8xxx numbers used by HCA to designate pieces whose Heisey factory numbers are unknown. As I've discussed before (August 2011), assigning the 8000 series numbers fell into disuse for a long time, so now it's time to catch up.

I went into this article thinking that #8132 had to be the same as #484. Why this number and not #1185? Up until very recently, #8132 was the only known plain, round-bodied, footed set not positively identified, and here was #484 with the right description, just no photograph or catalog illustration to prove what it looked like. #484 has some other things going for it that make it a good candidate. It is a contemporary of Revere, so it wouldn't be surprising for it to be much in the same style. Furthermore, the borrowed stem design of #8132 creams and sugars just about clinches the production time, exactly right to coincide with #484. It also happens that we already have

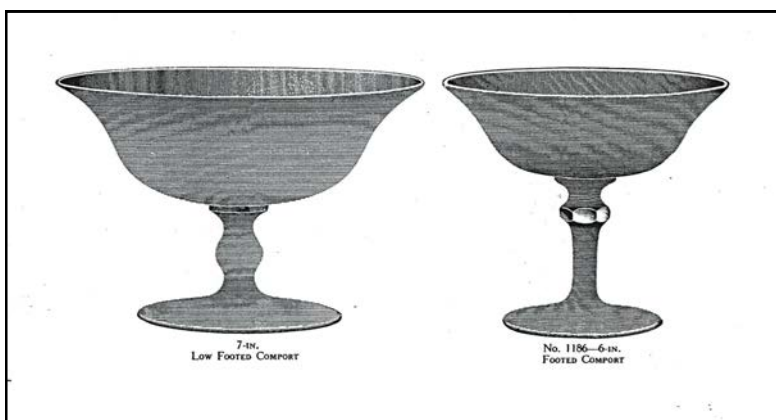


Fig. 4: #1185 Yeoman comport (left); #1186 Yeoman comport

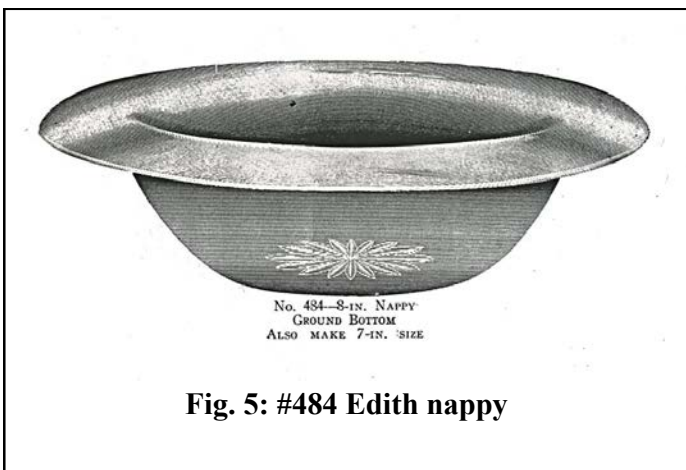


Fig. 5: #484 Edith nappy

some other Heisey made about the same time with the same pattern number, the #484 Edith nappies (fig. 5). Edith nappies are elegantly and exquisitely simple in shape. The edges of the Edith nappies are typically rolled, but one can see that the shape right out of the mould, before rolling the edge, is very much like the wide, relaxed shape of the bowls of the #8132 sugar or cream. While cream, sugar, and nappy seems an odd grouping for a pattern, this wouldn't be the only example. The #1190 cream and sugar of nearly the same time also have a companion #1190 nappy, which looks much like the oval Yeoman nappies but with a heavy band around the top. Put all this together, and it makes a compelling case for saying that the #8132 sets are, in fact, the same as #484.

Here I might have let it rest. But then Walter Ludwig sent an email. Oh, Walter, what have you done? In response to his request for help in assembling 2015's massive display of creams and sugars (November 2014), someone came up with a cream, not just any cream, but a previously unreported cream. Walter attached a photo to his e-mail, which I am sharing with you (fig. 6). This cream has been assigned HCA's #8130. I won't say it completely upset the apple cart, but, boy, do those apples need re-arranging.

Here is another plain, round-bodied, footed piece, this time sporting a stem (fig. 7) much like the #1186 Yeoman comports (fig. 4, right). That is, it was probably made about the same time as the other two sets, #1183 Revere and our ball-stemmed #8132. Could this newly reported cream be #1186? Just as in #1185, Heisey didn't leave us any records that show that #1186 contained a footed cream or footed sugar, unless you count the oval hotel set I wrote about in part 3 of this series (June 2014). The #8130 bowl is significantly deeper and narrower than in #8132, and therefore not closely resembling the Edith nappies, but there is no denying that the same artistic sensibility is at play in both creams, as well as the same willingness to borrow components from other patterns.

The odds are pretty good that there is (or was) a #8130 sugar, probably covered, to accompany the cream. I wouldn't be too surprised if the cover formed a high dome similar to the lid on #8132, perhaps with the knob on top of the cover being six-sided and rather flat to echo the knob on the #8130 cream stem. If #8130 is not actually an unrecorded item in #1186 Yeoman, the problem is, we don't have any other Heisey pattern numbers running around loose with footed creams and sugars of unknown appearance. That leaves us with questions: Is the ball-stemmed #8132 the same as #484? Or instead, is #8130, with its stem with the six-sided knob, the same as #484? If either one is the same as #484, then which Heisey pattern number accommodates the other one? Could #484 be something altogether different, neither #8130 nor #8132? Could #8130 really be part of #1186 Yeoman, and likewise #8132 part of #1185 Yeoman?

The weight of evidence still leaves me leaning toward #484 as the right Heisey number for #8132, leaving #8130 as something else. But there is enough doubt that I can't say that definitively. So for now the HCA numbers (temporary, we eternally, optimistically hope) should probably be used for these two patterns. At least we know what the #1183 footed, covered set looks like for sure, so we can end on firm ground.

On the one hand, it's great to discover a new pattern, even if it does result in a cliffhanger. On the other hand, keeping those apples in line is wearing me out. When hanging from a cliff, is it really the time to be tossed another apple?



Fig. 6: #8130 cream with six-sided knob (left) & #8132 cream



Fig. 7: #8130 stem detail

Vital Statistics (All are known only in crystal)

#1183 Revere—*footed sugar*: 7 5/8" tall with cover (5 7/8" without), 3 3/8" diam. (top), 2 7/8" diam. (foot); *footed cream*: 5 7/8" tall, 3 3/8" top (front to back), 4 1/2" spout to handle, 2 7/8" diam. (foot). Both pieces marked, inside bottom of bowl; sugar cover also marked inside beneath knob.

#8130 (stem with six-sided knob)—Cream: 5 1/4" tall, 3" top (front to back), 5 3/4" spout to handle, 2 5/8" diam. (foot). Sugar unknown. Cream marked on stem below bowl.

#8132 (stem with ball)—*footed sugar*: 7" tall with cover (4 5/8" without), 4 1/2" diam. (top), 2 7/8" diam. (foot); *footed cream*: 4 1/2" tall at side, 3 7/8" top (front to back), 5 3/4" spout to handle, 2 7/8" foot. Both pieces double marked on stem below bowl.

How do you like them apples? Apple tossers are invited to throw more my way at heiseyglass@gmail.com.

Revere, Yeoman, and Friends

Part 6: Two More Oval Sets—#1188 Yeoman and #8061 Lodi

Eric Tankesley-Clarke

Napoleon's course to infamy began with his first military victory in the northern Italian city of Lodi. Despite his dictatorial egomania (or maybe because of it!) Bonaparte had many admirers in this country. As new American towns were founded, some city fathers wanted to memorialize Napoleon's early triumph. Perhaps as many as 20 towns around the country bore the Lodi name and some were explicit in saying they meant to glorify the little Corsican general. One Lodi was in Ohio. This may have been the one that gave its name to one of the sets of cream and sugar that are the topic of this article.



Fig. 1: #1188 Yeoman with non-Heisey cutting

The two oval sugar and cream sets I have in mind this time are #1188 Yeoman (fig. 1) and #8061 Lodi (fig. 2). It is obvious the two sets are related. Just how closely is not clear, and may never be known.

In August, 1982, the *Heisey News* first published a number and name for #8061 Lodi, along with a line drawing which may show the details more clearly than a photograph could (fig. 3).

About those old *Heisey News* articles. There is a lot of good information in the old issues and you have probably noticed I refer to them often in my own articles. If you don't have copies of them, never fear. Just grab your favorite internet-connecting device and go to the Heisey Museum website, helpfully named HeiseyMuseum.org. Look under the "Education" tab for the Joe Lokay Initiative. That is where you will find a searchable index and PDF copies of back issues of the *News*. Fellow Great Plains Heisey Club member Gregg Cameron and his cohorts did a yeoman's job and we should revere them for it. (You didn't really think I could pass up that opportunity, did you?)

Just a few years after the publication of the Lodi name and number, the Bredehoft book, *Heisey Glass, 1896-1957*, came out. It showed a photo of the same handled sugar, calling it #1188 Yeoman. That seemed reasonable. #8061 is another of those HCA-assigned numbers (as are all the 8000's), and we always hope that eventually we will learn the real Heisey number. Lodi certainly looked like it could be Yeoman, and #1188 is in the Yeoman range of #1184-1190 that already includes several other sugar and cream sets.



Fig. 2: #8061 Lodi with #679 Windsor cutting

Cat. 100, dating from about 1922, illustrates a number of pieces that are not shown in any other catalog. Among them are the #1188 Yeoman cream and sugar (fig. 4). Few could doubt this particular Yeoman set is similar to Lodi, but not the same. Can they both be #1188 Yeoman? What is going on here?

The foot and stem of #8061 are exactly the same as that of #1188, both in design and in size. A side-by-side comparison of real examples show that the bowls of the two patterns are identical with respect to the size and general shape (ignoring the treatment of the top). Each pattern has exactly the same sort of thickened band around the top. The #1188 Yeoman set, as illustrated in Cat. 100, has some hand-tooling involved on both the cream and the sugar, with the ends of the oval bowls being pulled up and out. One suspects that the body of the #1188 Yeoman sugar as it came right out of the mould looked roughly the same as the #8061 Lodi sugar, minus the handles.

Setting aside the hand-tooling, there are really only two main differences between the #1188 Yeoman and #8061 Lodi patterns. First, the tops of the #1188 set are flat in the midsections (less noticeable in the sugar because both ends are pulled up). In #8061 the tops are swayed in the middle with both ends rising up vertically in both sugar and cream. Second, the #1188 sugar has no handles, but the sugar in #8061 has a pair of them, pressed as part of the body, not stuck on after moulding. Each of these differences would have required different moulds.

There are at least two possible explanations: (1) two sets of moulds were prepared, representing two different styles, Yeoman and Lodi, which may or may not have been offered under the same pattern number but could have been offered at the same time, or (2) one set of moulds was prepared to produce one of the patterns and then re-worked to produce the other pattern, again possibly offered under the same pattern number. Neither explanation can be proven and neither ruled out.

The first explanation strikes me as unlikely. Around the same time as #1188 Yeoman was produced, the company introduced many different sugar and cream sets. Most of them we either know what they looked like or we have at least a sketchy description. If they were offered under different pattern numbers there aren't any obvious pattern numbers of unknown appearance at that time with a description that would accommodate an extra design such as Lodi.

If they were offered at the same time under the same pattern number, that would have caused headaches in describing and ordering. While we can't say Heisey didn't offer both #1188 Yeoman and #8061 Lodi at the same time, there is no real evidence to say that they did and every reason to think they didn't.

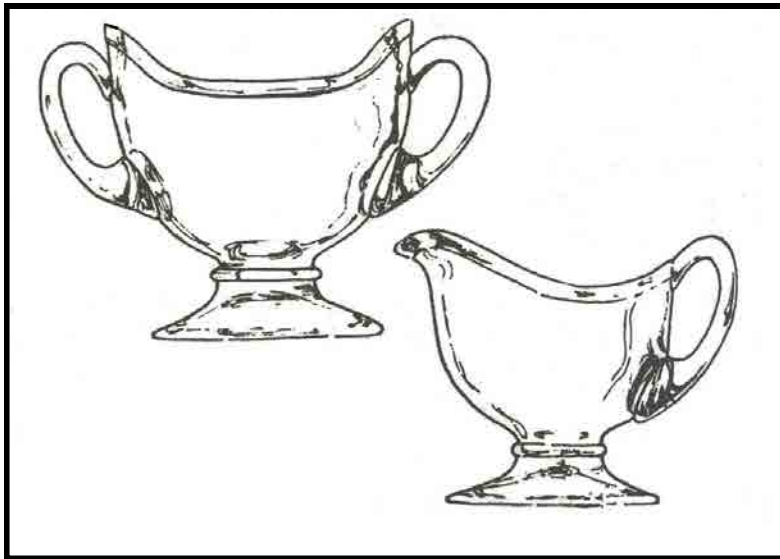


Fig. 3: #8061 Lodi from *Heisey News*

The second explanation seems more plausible. One of the patterns was offered first. Then, for reasons about which we can only speculate, the pattern was altered. If this is the case, then #1188 Yeoman, the one with the unhandled sugar and flat-topped cream with pulled-up spout, was almost certainly the first one out. The extra hand operation added to production time and cost. The usual fashion was for both cream and sugar to have handles. Perhaps the sugar looked confusingly like a mayonnaise or two-spouted cream. The moulds could have been revised to add the handles to the sugar and remove most of the need for hand tooling, and the cream could have been re-done to more closely match the altered shape of the sugar. The revised design is what we know as #8061 Lodi.

Going in the other direction, from #8061 Lodi to #1188 Yeoman, isn't very probable. That would require not just re-worked moulds, but a whole new set of moulds. Removing the handles would require filling in part of the existing mould. It was easy to cut away part of a mould, but the reverse was not true.

It may well have been that Heisey saw no need to change the pattern number and offered both sets under the same number, although one after the other rather than at the same time. That may seem strange given that Heisey sometimes bestowed new pattern numbers at the drop of a lid. Nevertheless, we have other examples of their keeping pattern numbers the same with substantial changes in details. Think, for instance, of the Saturn sugars and creams with two styles of handles (or none at all!), all under the same pattern number.

There is a tempting entry in a price list that may (or may not) have bearing on the mystery. Price List 206 gives prices for #1188 Yeoman footed cream and sugar. In the same price list, it tells us the prices for items of all sorts decorated with the #679 Windsor cutting, including the #1188 set. I haven't come across a listing for Windsor on creams or sugars in some unknown pattern. Now, you'll notice that the example of #8061 Lodi shown with this article just happens to have the Windsor cutting. It would be oh so easy to leap to the conclusion that this proves that Heisey considered both styles of cream and sugar to be #1188 Yeoman.

There is a problem with that analysis, though. The Windsor cutting, by itself, doesn't prove much of anything. That cutting was quite popular, even though adding it to a sugar or cream roughly tripled the price. Heisey showed themselves willing to put Windsor on just about anything—large goblets, tiny cordials, candy dishes, salts, syrups, plates, vases, baskets, puff boxes, cigarette boxes, mail boxes, upholstered couches—well, maybe not that last one, but if you find one, I've already called dibs. I scrutinized the Windsor prices of many items, comparing them with prices of the undecorated counterparts. There was no reliable way to predict the one price given the other, so that gave no clues as to whether the Windsor-decorated #1188 was the same as the undecorated one. All we can say for certain is that one day the Lodi set in the photograph was seized upon by a Windsor-happy cutter where he had his way with it.

Conclusion? I don't think we really have one. I suspect that what we know from Cat. 100 as #1188 Yeoman came first and was re-worked to the shape that has been known as #8061 Lodi, but that Heisey actually kept both under #1188. That is, I think the Bredehoft book's conclusion is the right one. But I can't prove it. (I once asked the Bredehofts to weigh in, but it has been 30 years, after all, and they couldn't lay hands on the proof of it, either. They agreed this is one of those things we may never know for sure.) To maintain clarity, if nothing else, it seems best to retain the use of #8061 Lodi to refer to the set with the handled sugar and swayed-topped cream, keeping #1188 Yeoman only for the set with the unhandled sugar and flat-topped cream with pulled-up spout. Meanwhile, I'm going to keep a lookout for that Windsor sofa.

Vital Statistics

All are marked on inside bottom of bowl. All have deeply concave, fire-polished, oval feet.

#1188 Yeoman: *Sugar*—3 1/2" high at side; 4 1/8" high at end; 3 1/8" wide across top; 5 3/4" long from tip to tip of body; foot 2 1/4" x 3 1/8". *Cream*—3 3/4" high at side; 4 1/2" high at highest point of spout; 3" wide across top; 5 3/4" from spout to handle; foot 2 3/8" x 3 1/8".

#8061 Lodi: *Sugar*—3 3/8" high at side; 4 1/2" high at end; 2 3/4" wide across top; 4 1/2" long (body only); 6 1/4" long, handle to handle; foot 2 1/4" x 3 1/8". Marked on inside bottom of bowl. *Cream*—3 3/8" high at side; 4 1/4" high at highest point of spout; 2 3/4" wide across top; 5 7/8" from spout to handle; foot 2 3/8" x 3 1/8".

What was your first Heisey victory? What led you to infamy in the world of Heisey? Give me all the details, at heiseyglass@gmail.com.

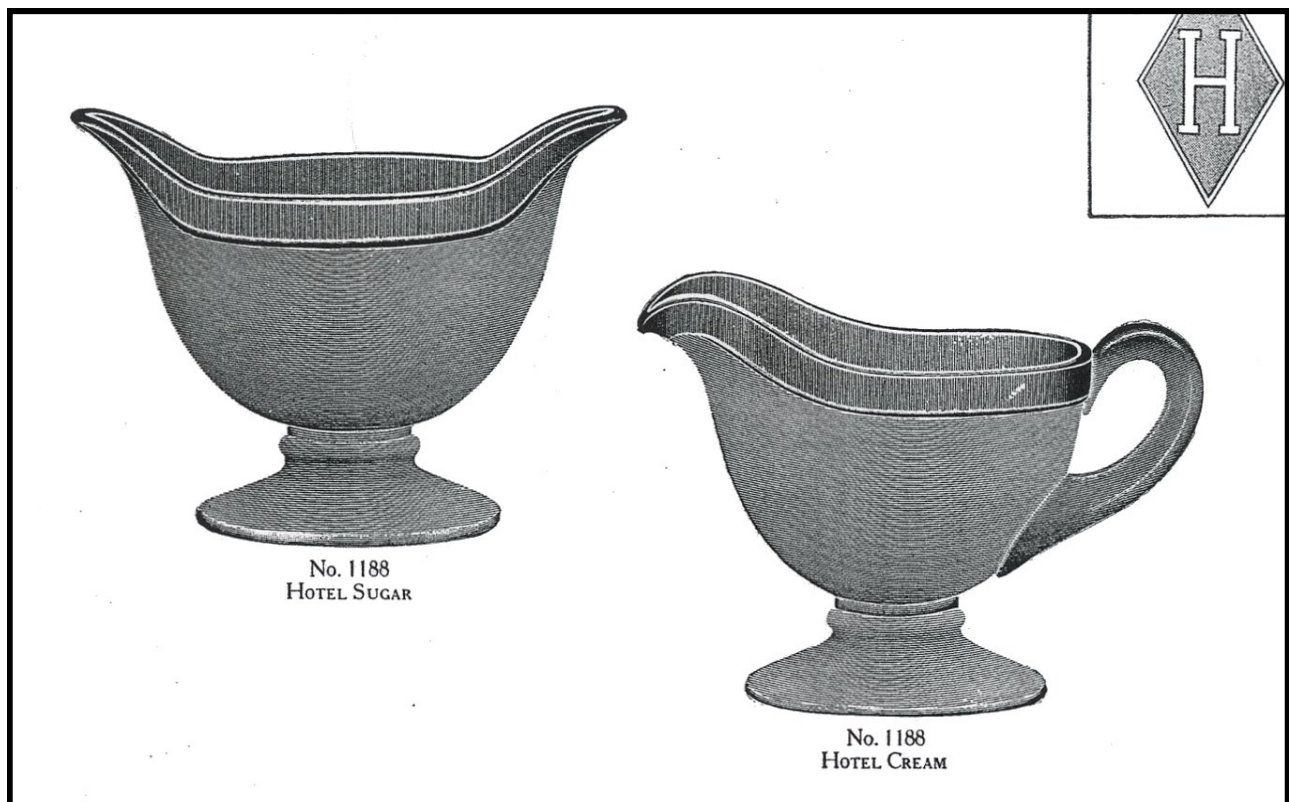


Fig. 4: #1188 Yeoman from Cat. 100

Revere, Yeoman, and Friends, Part 7

#485 Dunham Cream and Sugar and a #1184 Yeoman Cream

Eric Tankesley-Clarke

The on-going saga of all the creams and sugars under the Revere-Yeoman umbrella continues. I can gladly report that this episode will be much simpler than many of the earlier stories. For the most part, we're going to look at one pattern, #485 Dunham, with a brief foray into Yeoman.

Your first question, of course, may be why I'm bringing #485 Dunham into the discussion at all. Its number is well outside the #1180-90 range of Revere and Yeoman. What should be clear by now, however, is that the tentacles of Revere and Yeoman reach wide, pulling in other patterns—sometimes similar, sometimes not—from unexpected places. A common feature of most of the pieces considered in this series is their simplicity, and Dunham certainly has that. In a bit, we'll see how Dunham shares more than that with Yeoman.

The hallmark of the Revere and Yeoman patterns is that they dropped almost all pretense of ornament, allowing the basic shape of each piece to speak for itself, usually with subtle, graceful curves around otherwise featureless surfaces. Dunham takes this idea one step further, using straight lines in place of curves wherever it can. As a result, Dunham is one of the plainest patterns imaginable. The design is not unpleasant because of that. Where some patterns are lush symphonies of swirl and glitter, Dunham is a Zen chant of introspection and repose. The brilliant, clear, heavy glass, unperturbed by the frenzied goings-on of other designs, invites quiet appreciation. Let the crowds roar over the more extroverted patterns. If Greta Garbo had chosen a Heisey pattern, Dunham would have been the one for her.

The name of the pattern is not a factory name. It was assigned later by researchers, presumably to remember Harold Dunham, a longtime salesman for A.H. Heisey & Co. Harold Dunham was a road salesman for only a little while. He spent most of his time at the factory, helping plan the big annual shows, taking some of the factory photographs, designing sales brochures, helping name patterns, and generally assisting Rod Irwin, the sales manager. If he is, indeed, the namesake of the glass pattern, I am at a loss to find the connection. Dunham the pattern was produced mainly for a short time in the early 1920's except for some of the nappies that eventually became part of the Revere line. Dunham the salesman joined the company some twenty years later, just after the war, and stayed almost until the end. Maybe he helped later researchers identify the pattern. Perhaps he had something to do with one of the late larger Dunham nappies or plates. Harold might also have appreciated the spare design of #485. Who knows where lies the explanation?



Fig. 1. #485 Dunham cream, covered sugar, & spoon

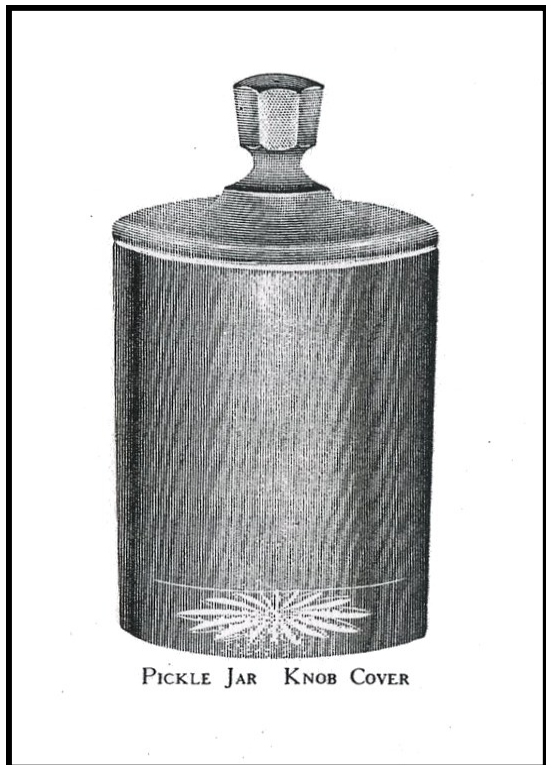


Fig. 2. #485 Dunham pickle jar

there were only five sizes of nappy, two sizes of celery, a small footed punch bowl (with the inverted foot also being sold as a vase), a jug, and a pickle jar. And that pickle jar is none other than the spoon with a cover (Fig. 2). Surprisingly, the cover does not have the same



Fig. 3. #1185 Yeoman covered hotel sugar. Compare cover with Dunham pickle jar.

The #485 Dunham cream, sugar and spoon are shown in Fig. 1. As you can see, the pieces are completely plain when fresh out of the mould, with the slightest nod toward ornament in the knob of the sugar cover. Sides go virtually straight up and down. Both the catalog drawings and actual examples are very slightly wider at the tops than the bottoms. The drawings indicate thick bases, and actual pieces I have seen do have bases that are thick enough to be considered shammed. The spoon and the sugar bottom are the same height. As is usually the case, the spoon is narrower than the sugar bottom. The sugar lid would not fit on the spoon. The spoon is so plain that it might very well be passed over by most C&S collectors as an unusually large tumbler. In fact, the pattern seems to be passed over in general and finding real examples for examination for this article has not been easy.

Strangely enough, there is a lid that fits the spoon. Dunham was never a large pattern, even in its brief heyday around 1922. Besides the four items of the table set—cream, covered sugar (the sugar was never sold without the cover), covered butter, and spoon—there were only five sizes of nappy, two sizes of celery, a small footed punch bowl (with the inverted foot also being sold as a vase), a jug, and a pickle jar. And that pickle jar is none other than the spoon with a cover (Fig. 2). Surprisingly, the cover does not have the same distinctive finial (knob) as seen on the sugar cover or the butter cover. No, the pickle jar cover is exactly the same design as that for the #1185 Yeoman hotel covered sugar, already discussed in Part 2 of this series, April 2014 (Fig. 3). The two are close enough in diameter it is even possible the same lid served both pieces. On the other hand, the catalog drawings make the Yeoman hotel sugar appear just different enough in diameter that Heisey may have actually made two different lids, a slightly larger one for the #1185 sugar and a slightly smaller one for the #485 pickle jar. Only a real example of a Dunham pickle jar would clear that up. That's your cue to tell me about the one in your collection. You may also recognize the knob as the same design as the ones for #1180 Debra hotel and #1183½ Revere

individual sugars, but those covers are decidedly too small to work with Dunham.

Such a plain surface indicates that Dunham may have been designed primarily for the decorating market. Sure enough, the only pieces of Dunham I have seen, other than a nappy or two, all have been decorated with cuttings or enamels of one type or another.



Fig. 4. #485 Dunham covered sugar with unknown cutting

Despite the wide plain surfaces of Dunham, Heisey did not apply their own decorations to the table set, or if they did, records have not survived and examples have not been reported. Heisey cuttings from the 1920's, contemporary with the table set, could be expected to appear on #485 Dunham. But for this pattern there is only documentation of #679 Windsor, #693 Cloister, and #730 Cornflower, and even those are not recorded on creams or sugars. Several etchings and a carving appear on the large bowls and plates made from Dunham moulds in the late 1930's and later, more than a decade after the table set had been discontinued. So all the decorative handiwork on creams or sugars may have been left to other companies (Fig. 4, photo courtesy of Tom Files). There are a number of gaps in early cutting numbers, so it is possible some decorations are simply unrecognized Heisey.

What about Yeoman? Dunham has a connection with Yeoman beyond that pickle jar lid. It turns out that Cat. 100 also illustrates a large cream for #1184 Yeoman, a cream with no companion sugar and not part of a table set (Fig. 5). (We must specify that it is the large #1184 cream. There is another sugarless cream in #1184 Yeoman which we'll get to next time. And don't forget the individual cream that is part of the #1184 stack set.) I've maintained the scale and brought the Yeoman cream drawing together with that of the Dunham cream. You can see that they are identical but for size. Assuming the catalog drawings are accurate, the #1184 Yeoman cream is roughly one-half inch taller than the #485 Dunham cream, about 3/8" more broad across the bottom, and nearly a full inch farther from tip of spout to the back of the handle. It is clear from fine details that two actual drawings were done of the pieces rather than one drawing being scaled up or down from the other one. That is, it doesn't appear that one drawing was mistakenly re-used and scaled to portray the creams as different sizes. The two creams are truly distinct.

The #485 Dunham cream and the #1184 Yeoman large cream are close enough, however, that it wouldn't be impossible that someone, somewhere, has a #485 Dunham sugar paired with a slightly oversized piece that is actually a #1184 Yeoman large cream. If you have the Dunham sugar, you can check by comparing the height of the cream with the height of the uncovered sugar. No point on top of the Dunham cream should be higher than the top rim of the sugar without its cover, allowing for some slight variations inevitable in handmade glassware. If all or nearly all points on top of the cream are taller

than the sugar bottom, then it is the Yeoman cream. My guess is that either cream is easily overlooked since there are so few giveaways as to their identities. Keep them in mind next time you're out at the shows or the malls. If you find either one, I know a few collectors who would be happy to make your acquaintance.

Unlike Ms. Garbo, who just wants to be alone.

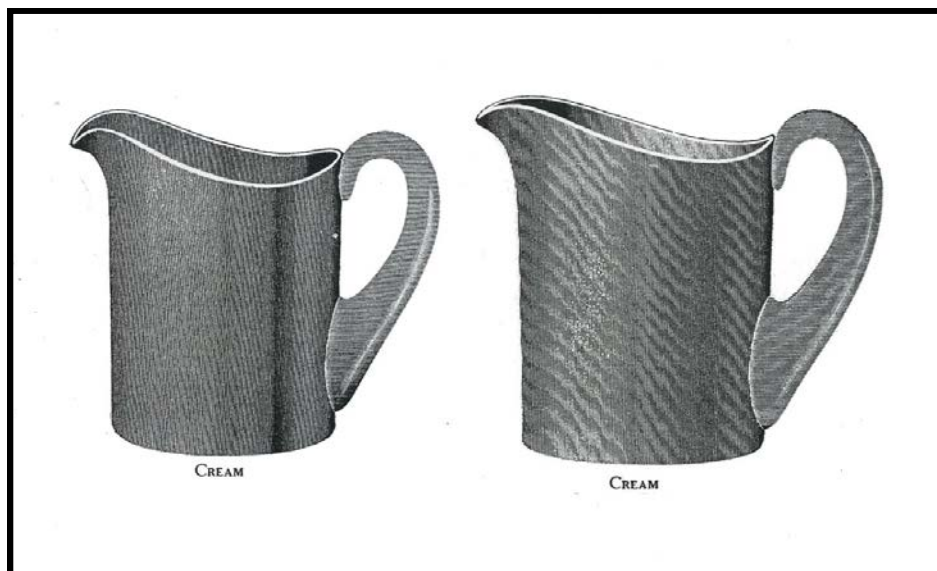


Fig. 5. #485 Dunham (left) and #1184 Yeoman creams

Vital Statistics

#485 Dunham covered sugar: Height without cover, $3 \frac{7}{8}$ "; height with cover, $6 \frac{1}{4}$ "; diameter (top rim), $3 \frac{5}{8}$ "; diameter (bottom), $3 \frac{1}{2}$ ".

#485 Dunham cream: height at lowest point on side, $3 \frac{1}{2}$ "; height at spout, $3 \frac{7}{8}$ "; diameter (bottom), $2 \frac{7}{8}$ "; spout to handle, $4 \frac{5}{8}$ ".

#485 Dunham spoon: height $3 \frac{7}{8}$ "; diameter (top rim), 3"; diameter (bottom), $2 \frac{7}{8}$ ".

#1184 Yeoman cream: height at lowest point on side, 4"; height at spout, $4 \frac{1}{2}$ "; diameter (bottom), $3 \frac{1}{4}$ "; spout to handle, $5 \frac{1}{4}$ ".

All in crystal only. All probably marked on inside bottom; sugar marked inside cover. Sugar measurements from actual example. Others projected from catalog illustrations; actual pieces may vary slightly.

Which piece of Heisey would you want to be alone with, and what does that say about you? Or are you fickle, like me, and just can't make up your mind? I want to know, at heiseyglass@gmail.com.

Revere, Yeoman, and Friends, Part 8

#1023 Carol and #1184 Yeoman

Eric Tankesley-Clarke

“Louis, I think this is the beginning of a beautiful friendship.” So said Rick Blaine to Capt. Renault in *Casablanca*. After cagey dueling throughout the movie, they come to realize they can do more together than apart. Heisey came to the same conclusion about some of its patterns.

Somewhere around 1923 or so, Heisey introduced a small series of sugars and creams numbered from 1020-1025. Most of this half-dozen now bear the names of women, all assigned later by researchers. The one that is relevant to our Revere-Yeoman story is #1023 Carol. Did someone say “Carol”? Yes, the #1023 sugar and cream set which we usually think of as Yeoman started out life on its own, and researchers recognized that by giving it its own name. Sadly, “Carol” as a name for the set has rarely been published and was in near danger of being forgotten. The name might have been totally lost but for the fact that it was used in the recently published Bredehoft and Ream book, *Encyclopedia of Heisey Glassware, Volume II, Cuttings and Engravings*.



The #1023 Carol hotel sugar and cream set is first mentioned in Price List 206. Even though PL206 nearly corresponds with Cat. 100, here is one place it differs. Cat. 100 does not illustrate any of the #1020-1025 sets. PL205 relied on the old Cat. 75 for most of its illustrations, and PL206 relied on Cat. 100. PL205 does not mention any of the #1020-1025 sugars and creams, but PL206 does. It appears likely that there was more than one version of either Cat. 100 or PL206 or both. If there is more than one edition of Cat. 100, the one that survives is probably an early one, but the known copy of PL206 is a later one. It's these multiple editions that make it difficult to precisely date when #1023

Carol actually hit the market.

By the time Cat. 102 came out (somewhere around 1924) Carol, along with Phyllis, Sharon, and the rest of the gang (women do come in gangs, don't they?), were all illustrated (Fig. 1). They were all listed in PL208, the list that apparently accompanies that catalog.

When Cat. 109 came out (1929), along with its price list 209, a funny thing happened. The general list of hotel creams and sugars included #1020, #1021, #1022, #1024, and #1025. What happened to #1023? It turns out Carol had made the leap to become Yeoman. The #1184 Yeoman line suddenly gained another set, as though it needed any more, probably since #1184 had never had a proper hotel cream and sugar set. Star bottoms were usually not used in Yeoman, since they detracted from the simplicity of the design. And sure enough, once the #1023 cream and sugar were absorbed into Yeoman, they exchanged their star bottoms for plain ones (Fig. 2). A Carol sugar or cream is marked on the inside bottom, as you'd expect for a star-bottomed piece. The #1184 Yeoman plain-bottomed creams and sugars are also marked on the inside bottom.



Fig. 2: #1184 Yeoman hotel cream and sugar with #447 Empress etch. Note plain bottom.

#1023 was a slightly odd fit in the #1184 line. Why did Heisey select this particular one for moving to Yeoman? Why not one of the others from the 1020-1025 lines? For that matter, why wasn't a hotel set freshly conceived for Yeoman, a cream and sugar to truly call its own? We can only guess. Whether it was design considerations, production issues, sales figures, or some combination of those that drove the choice, we can probably never know. The #1023 set has a pot-bellied profile that doesn't really complement anything else in the more sleekly modeled Yeoman. In comparison with other Yeoman pieces, the hotel cream and sugar look rather dumpy.

Perhaps this is why the numbering for this set is treated differently in the Heisey price lists and catalogs from many other pieces. As I've discussed before (January 2014), there were quite a few pieces numbered from 1182 to 1186 that moved around from number to number. In this mid-1920's shuffling, some pieces were dropped. Most of the survivors settled into #1184, regardless of their original number, and Heisey seemed glad to forget whatever they had been called at first. Going forward into the 1930's, they were #1184 and that was the end of it as far as Heisey was concerned.

When it comes to the hotel sugar and cream set, things were different. At first, there was no acknowledgment of the original pattern number for the #1184 hotel set when it first made the move away from #1023. However, in most catalogs and price lists after Cat. 109, this set was listed as #1184 (#1023), the old number relegated to parentheses and meekly following behind. The Yeoman hotel sugar and cream set makes its last appearance in PL217, about 1944, with its 1023 number still tagging along. (True to form, there are at least two editions of PL217, both dated Jan. 1, 1944, but one clearly comes after the other, so precise dating escapes us yet again.)

Despite Heisey's unwillingness to let go of the 1023 number, nearly everyone ignores #1023 when considering this set and calls it #1184. Overall, that isn't too bad, since most sets are Yeoman, anyway. But it does shortchange the original set. To be absolutely proper, the crystal sets with star bottoms and no optic are the only ones that are #1023 Carol. All the rest are #1184 Yeoman. Colored? Yeoman. Diamond optic? Yeoman. Plain bottom? Yeoman.

The #1184 (#1023) cream and sugar both are basically flattened spheres with small, simple, loop handles moulded onto them. Each has a small flange or collar at the top. On the cream, the collar is lightly curved on top, ending in a spout that is pulled up and out. Both sugar and cream sit on a slight suggestion of a foot, really nothing more than a thin disk that is an integral part of the body, rather than a well-articulated low foot.

Because of the rim inside the mouth of the sugar, it looks incomplete without a cover. In fact, Heisey never sold the sugar without cover except as a replacement piece. While Carol was only made in crystal, once she made the transition to Yeoman, colors came into her wardrobe. Since the #1184 sets were made throughout the second color era, you can find them in a wide range—Moongleam, Flamingo, Hawthorne, Marigold, and Sahara. As with many patterns, Hawthorne and Marigold are the difficult sets to complete. The Moongleam runs the gamut of shades, so it's best to find them as complete sets to lessen the risk of mismatched tints.

The Bredehoft and Ream cuttings book mentions only one cutting for #1023 Carol, and that is #745 Media (Fig. 3). In that book, Media is also said to occur on #1184 Yeoman. However, the Yeoman entry was added later after the book was originally composed. I suspect that Media was never used on the plain-bottomed Yeoman sets, since the cutting was discontinued by the time #1023 was absorbed into Yeoman. I've only seen the cutting on two sets, and both of those were star-bottomed Carol.



Fig. 3: #1023 Carol with #745 Media cut.

Once the set was absorbed into #1184, it doesn't seem to have been used for Heisey cuttings. Both #440 Frontenac and #447 Empress etchings were used on this set, both crystal and colors.

An odd fit or not, when #1023 Carol transformed into #1184 Yeoman, she was assured a prominent place in the world of Heisey creams and sugars. So, here's looking at you, kid.

Vital Statistics

#1184 Yeoman (#1023 Carol) hotel set

Sugar: Height without cover, $2\frac{1}{2}$ "; height with cover, $3\frac{3}{4}$ ". Diameter at widest point, 4"; diam. of mouth, $3\frac{3}{8}$ "; diam. of base, $2\frac{5}{8}$ ". Length, handle to handle, $5\frac{1}{2}$ ".

Cream: Height at side, $2\frac{5}{8}$ "; height at highest point, $3\frac{1}{8}$ ". Diameter at widest point, $3\frac{1}{2}$ "; diam. of mouth, $2\frac{3}{4}$ "; diam. of base, $2\frac{1}{8}$ ". Length, handle to spout, $4\frac{1}{2}$ ".

#1023 bottoms are starred and fully ground. #1184 bottoms are concave with ground rims. #1023 is crystal only, no optic. #1184 is crystal or colors, plain or diamond optic.

Heisey has made for a lot of good friends. Even if we don't get to see one another as often as we'd like, we'll always have Yeoman. In the meantime, there's e-mail, at heiseyglass@gmail.com, of course.

Revere, Yeoman and Friends, Part 9

All the rest of them

Eric Tankesley-Clarke

Most of you probably remember *Life* magazine. The news and photo magazine we all think of (not the earlier humor and entertainment magazine of the same name) began publication in 1936, near the end of Heisey's second color era. The magazine's famous last page, "Miscellany," typically featured a single large photograph, amusing, amazing, poignant, heartwarming, incredible, or just bizarre. No thread pulled them all together other than they fascinated us. They defied categorization or sometimes even explanation.

Heisey's choices for what went in Revere and Yeoman likewise defied explanation. When I set out to write about the sugars and creams in this group, the sheer number of pieces demanded some kind of framework to organize them all. After a few different approaches were tried, an outline emerged that made sense for the first few parts of this series. But, no matter how I tried to re-arrange them all, in the end there were several items that needed to be included but just didn't fit conveniently with anything else—miscellany.

In more or less chronological order, here is what remains to be discussed in the Revere and Yeoman family.

#1190 Yeoman oval hotel cream and sugar



In 1921, A.J. Sanford was granted a patent on a hotel sugar and cream set that was listed the following year as #1190 (fig. 1). This set numerically sits right on the cusp between Yeoman and the later patterns, such as #1191 Lobe. Sometimes it has been considered an unnamed, isolated set, but other times it has been included by researchers in Yeoman.

Fig. 1: #1190 Yeoman hotel cream and sugar with #693 Cloister cutting

There is a broad, pronounced rim around the top of both sugar and cream. The really distinctive aspect is the handles. Instead of the typical smoothly contoured handles, #1190 Yeoman handles flex at the top, coming to a blunt point. The handles are pressed as part of the body, as you'd expect for handles of this shape, although the attachments to the body imitate stuck handle attachments. The cream spout is hand-pulled. Unusually, the #1190 pattern consists only of the cream and sugar along with a set of oval dishes much like #1186 Yeoman, in 5", 6", and 9" sizes. All five pieces have the characteristic wide band around the top. None of the pieces are seen very often.

#1190 Yeoman was only listed in crystal. For all practical purposes, that is all you will ever expect to see, although at least one example of a set in Flamingo has been reported. The bottoms have the expected star. In this case, however, the cream and the sugar each sit on a low foot. As is usually the case, that means that the bottom is not ground. A star is impressed into the bottom of the foot. While no Heisey etchings are recorded on #1190, it is known with two cuttings, the omnipresent #679 Windsor and the slightly less common #693 Cloister. It has also been seen with other companies' cuttings.

#1184 Yeoman individual cream

You'd think #1184 had enough creams. There is the individual cream in the stack set (February, 2013 and April, 2014), the large, straight-sided, stand-alone cream of the early 1920's that looks like a larger Dunham cream (February, 2015), and the plump-bodied hotel cream that was robbed from #1023 Carol (April, 2015).



Fig. 2: #1184 Yeoman individual cream (right) with #1184 covered mustard

Yeoman had at least one more individual cream, however (fig. 2). This is another lonely piece with no sugar to keep it company. Confusingly, both this one and the earlier stack set component were simply called individual creams in the Heisey price lists. Since they have the same pattern number, only context makes it clear which is which. Heisey saw no reason to distinguish them, since the older stack set had been discontinued by about 1925. This new-fangled individual cream doesn't appear in a price list until about 1933.

The later #1184 Yeoman individual cream is made from the same mould as the #1184 covered mustard. It is an all-

pressed piece, cleverly made to look as though it were blown. The bulbous shape is highlighted by diamond optic. The handle is pressed along with the body, even though it clearly was intended to look like a stuck handle. The bottom is plain (no star) and concave with a ground rim. The cream is identical to the mustard bottom, except that it has a small, hand-pulled spout. The cream is marked on the outside of the bottom.

The late individual cream was never shown in a catalog. It is just uncommon enough that it has sometimes even been considered a whimsy. But it is in price lists from 1933 to at least 1941, so it is surprising they don't turn up more often. I've seen it most frequently in Sahara, but it was also made in crystal, Moongleam, and Flamingo.

#1189 Yeoman individual footed cream and covered sugar

As a pattern, #1189 is an odd conglomeration. There is a large celery, 13" long with a broad flange pointed at the ends. Later, it was made with a sectional divider and called a pickle and olive dish. There are the footed squarish bowls with rounded corners in an assortment of sizes. These all date from the early 1920's. And then there is this set of sugar and cream, dating from the early 1930's, which doesn't relate stylistically to the other pieces in #1189 at all, or to anything else in Yeoman, for that matter (fig. 3). The sugar and cream are called individual, but they sit on unusual large pedestals. The cream has a handle like nothing else in the Heisey body of work. All this makes cream and sugar look larger than they really are.



Fig. 3: #1189 Yeoman footed individual cream and covered sugar

The design is almost breathtakingly different, another exuberant exercise in Art Deco by Heisey. The large, truncated cones on which the bowls sit are hollow. Rather than gracefully curved handles of graduated weight, the cream handle is unapologetically lean and geometric. The cream's spout is large and moulded, with only a slight nip at the end being done by hand. The sugar has no handles at all. The knob of the sugar cover is clean and simple, round with no facets or panels. I have never seen a marked cream. The sugars I have seen have had no marks on the cover, and the sugar itself is marked subtly with a very small mark on the side of the foot just below the bowl.

The #1189 sugar and cream are only illustrated in Cat. 211, putting them at about 1933 for their initial production date, and discontinued before about 1938. Sahara seems to be the most common in this pattern, but they were also made in crystal, Moongleam, and Flamingo, always with the diamond optic. The sugar cover, always plain rather than optic, was probably an optional item, borne out by the number of sets I have seen offered without lids. If this set was ever made with Heisey cuttings or etchings, they aren't recorded anywhere.

#8126 individual restaurant cream



This is the smallest cream known to have been made by Heisey, with a capacity of only about three quarters of an ounce, obviously intended to be used with a cup of coffee in restaurants (fig. 4). In fact, it is only because they are marked that we know these creams are Heisey. Nothing appears in any price list or catalog to place them in a particular pattern. Until a real pattern number is found, this cream has been assigned the HCA number of 8126. All known examples have diamond optic and a thick base with slight foot. This, along with the utterly simple design, and they all but label

Fig. 4: #8126 ¾-oz. individual cream between #1020 Phyllis cream and #1106 Touraine custard

themselves as #1184 Yeoman. Nevertheless, there are other patterns from this time that are similar, so without some documentation, the original pattern number is only a guess. But everyone who has seen one has always made the same leap, so I won't fault the collector who puts them in #1184. #8126 is one of the few handleless creams made by Heisey. The few pieces that have been discovered have all been in crystal. That doesn't mean that colors might not be possible, though. Just as with the little porcelain creams of the same size, there is no accompanying sugar.

#1184 sugar pourer

In a later article I plan on dealing with all the sugar dispensers (sifters, pourers, muffineers, call them what you will) all together. For now, just for the sake of completeness, I will mention that in the 1950's Heisey produced what they called a sugar pourer under the 1184 number. I can't resist noting, however, that even though Heisey put this under #1184, they considered it part of the Revere pattern. Why they didn't just call them #1183? Chalk that up to yet another in the list of questions that probably can never be answered.

#1951 Cabochon cream and sugar

To be truly complete, I can't finish the Revere and Yeoman tour without mentioning the #1951 Cabochon cream and sugar set. I dealt with that pattern quite a while ago (July, 2011). In that piece, we saw that Cabochon was continued by Imperial after A.H. Heisey & Co. closed. What I didn't say is that eventually, Imperial used the Cabochon cream and sugar in their Revere offerings, even putting them under #1183. I'm not saying a strict Heisey collector should include

them with Revere. After all, A.H. Heisey & Co. never put the Cabochon pieces in Revere. But if you happen to see them offered as Revere, you'll have an idea why. And you might whip out the UV and give them the once over in case you have doubts about who made them.

Update on #8130 and #8132

In December, 2014, I wrote about two patterns of creams and sugars and discussed at some length my efforts to match them up with previously unidentified Heisey pattern numbers. In that article, we saw the round, footed, ball-stemmed set often called Revere and how I thought it probably should have been #484 Edith, since #484 was the only number known to have the right sort of cream and sugar yet to be identified. Right about the time the article was going into print, another creamer showed up that threw some of my reasoning into doubt, one with a narrower body and a low, hexagonal-knopp stem. Suddenly, I had not one, but two unidentified patterns vying for the same pattern number, #484. That couldn't be, so both were assigned temporary HCA numbers, The newly uncovered narrow-bodied, six-sided-knopped creamer was given the temporary HCA number of 8130, while the round, ball-stemmed set was given the number of 8132.



Fig. 5: #4291 Marlene cream (left; formerly #8130) alongside #484 Edith cream (formerly #8132)



Fig. 6: #4291 Marlene covered sugar (left, with unknown cutting) and cream

Since then, more information has come to light. The #8130 cream had a deep, narrow body on a low stem with a six-sided knob that resembled some Yeoman pieces in #1186 (fig. 5). But the #1186 stems are taller. The connection I failed to make at the time was that the exact same short stem seen on the cream is used on #4291 Marlene candy jars. Sure enough, price lists verify that #4291 Marlene has a cream and a covered sugar. The sugar is the same as the Marlene 1/4-lb. candy, a rarely seen size (fig. 6). Now, who would even think to look in the 4000's for creams and sugars? Other than #4044 New Era and #4222 Horseshoe, there just aren't any to be found. Except for Marlene. So, we can quickly retire #8130 for the mystery cream and start calling it by its correct number and name, #4291 Marlene.

Where does that leave #8132, the round, footed, ball-stemmed set? The whole reason that set was given a temporary number was because the set now known to be

Marlene had appeared and seemed to be trying to fit into the same numerical slot. Identifying Marlene removes the obstacle I had in assigning the round, footed set to #484 Edith, so now we can also get rid of the temporary number of #8130 (fig. 7).

In short, the #8130 cream (and the matching covered sugar, of course) can now be called #4291 Marlene. The #8132 cream and sugar set, sometimes considered part of #1183 Revere, can now be called #484 Edith. And now we can include Marlene and Edith along with Carol, Debra, and Dunham among the many friends of Revere and Yeoman.

Summary

It's taken nine articles to fully cover all these related items. But it is no wonder. Astonishingly, in this series suggested by just two names, we've looked at nearly 70 different items from over 20 different pattern numbers. We've been led far afield a few times. Remember all the discussion on the diamond-footed bowls, for instance? Not to mention mustards, salts, marmalades, and spooners. The creams and sugars of Revere and Yeoman have many friends, indeed.

Vital Statistics

#1190 Yeoman oval hotel set—Marked. Fire-polished star bottom. Crystal; one Flamingo set known. Sugar: height at side, $2\frac{3}{4}$ "; height at end of body, $3\frac{1}{8}$ "; width across top, $3\frac{1}{2}$ "; length, handle to handle, $6\frac{7}{8}$ "; base, $2\frac{1}{8}$ " X $2\frac{3}{4}$ ". Cream: height at side, $2\frac{5}{8}$ "; height at spout, $3\frac{3}{8}$ "; height at body at handle end, $3\frac{3}{4}$ "; width across top, $3\frac{3}{8}$ "; length, handle to spout, $5\frac{3}{4}$ "; base, $1\frac{7}{8}$ " X $2\frac{3}{8}$ ".

#1184 Yeoman individual cream (bulbous)—Marked. Ground rim plain bottom. Crystal, Sahara, Moongleam, Flamingo. Height, $2\frac{3}{4}$ "; diameter at top, 2"; diameter of body, $2\frac{3}{4}$ "; diameter of base, $1\frac{5}{8}$ "; length, handle to spout, $3\frac{1}{2}$ ".

#1189 Yeoman individual footed set—Sugar marked; cover and cream not marked. Fire-polished bottom. Crystal, Sahara, Moongleam, Flamingo. Sugar: height, $2\frac{5}{8}$ " without cover, $3\frac{7}{8}$ " with cover; diameter at top, $3\frac{1}{8}$ "; diameter at base, 2". Cream: height, $2\frac{5}{8}$ " ($2\frac{7}{8}$ " at handle); diameter at top, $3\frac{1}{8}$ "; diameter at base, 2"; length, handle to spout, $4\frac{3}{8}$ ".

#8126 individual restaurant cream (no handle)—Marked. Fire-polished bottom. Reported only in crystal. Height, $1\frac{7}{8}$ "; diameter, $1\frac{3}{8}$ ".

Got some miscellaneous thoughts to share? Let's see if we can find the thread that ties them together. Write me at heiseyglass@gmail.com.



Fig. 7: #484 Edith cream and covered sugar (formerly #8132)