

TAKING SIDES (PART 1 – LESSONS 1 – 3)

Eric Tankesley-Clarke

The artists of the Heisey catalogs are to be admired. We Heisey collectors owe them a great debt. Thanks to their keen eyes and steady hands, we can point to some of the fine details that distinguish one piece from another. Many glass houses produced catalogs with precise drawings in an age when reproducing photography was a luxury. Which says something about the wages our admired craftsmen must have received. They may not have felt quite so lucky as we. Low wages or not, there was a tradition of draftsmanlike precision in the drawings on many of those pages. (On the other hand, it may well have been that the companies preferred drawings even if they were as expensive as photography. The artist's pen can capture and emphasize detail that a camera may not. But knowing the thriftiness of many of these companies, I doubt it. Few glass company workers retired wealthy.) Attention to detail was the hallmark of the catalogs, especially most of those pre-dating World War II. By comparing one Heisey illustration to another, and one company's catalogs to another company's, we have solved many mysteries of identity.

Fortunately for us, A. H. Heisey & Co. produced a lot of literature. Catalogs with abundant illustrations survive. So do a number of price lists. Although they were slight on illustrations, some key patterns have been identified through them. Then there were the advertisements. Heisey was the first glass company to promote its wares directly to the public through general-circulation magazines, eventually including such titles as *National Geographic*, *Ladies' Home Journal*, *Good Housekeeping*, *Better Homes & Gardens*, and many more. There were booklets or brochures aimed at department store customers and magazine readers, free for the asking. All these are eagerly sought by collectors and researchers today. You just never

know when one of them will solve someone's identity crisis.

What, then, do we make of it when our beloved artists fail us? Is the failure theirs or ours? Did they overlook a detail in the glass when doing the drawings? Or have we overlooked something in the drawings themselves? Sadly, there are no easy answers to these questions. Only careful study will teach us the lessons needed to "read" the illustrations they labored over so many years ago.

Yes, we rely on these carefully crafted drawings to give us the best information possible. And yet...

Don't you hate it when you consult a catalog and you just know that the picture has to be what you have in hand, but something doesn't match? Could it be that sometimes Heisey made mistakes? In that mass of material they printed over 60+ years, there were bound to be some. Other times, it may not have been an error, but they left something open to interpretation. Perhaps a drawing didn't show all the detail one might want. How do you decide?

Sometimes you just have to take sides.

How many sides does it have?

Identifying some pieces is impossible unless you know how many sides they have. Many of the colonial patterns are easily confused. If you are a tumbler collector, side-counting is essential. It isn't always easy to know from looking at a catalog illustration just how many sides a piece actually has. Now and then the catalog gets it wrong. Nearly all the time, though, it gets it right. If you're like me, you've seen some drawings that you interpreted one way, only to have to change your mind when you saw the real piece. More than once I've gone back to a drawing to experience a revelation: "Aha! So that's what they were trying to show!" I've chosen a few examples that taught me some lessons in how to look at those catalog

drawings. Because why should we have to wait to get the piece before having the revelation?

This first example isn't exactly a revelation, but it lays down some basics. You have to start somewhere. How many sides does the 12 Small Eight Flute salt shaker have? Some researcher took pity on us and named it to give away the answer. But look at these catalog illustrations. Two of them are taken from the same page of Cat. 75 (figs. 1 and 2) and the one on black ground is from Cat. 109 (fig. 3).

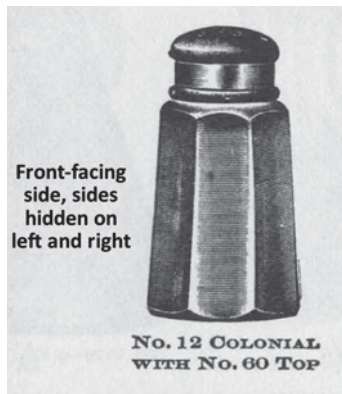


Figure 1



Figure 2



Figure 3

Notice that the salt with the metal 60 top (fig. 1) is drawn so we see three sides. One side (one flute) is turned directly toward us. Assuming the sides are all the same width and arranged evenly around the shaker, we could interpret that as a six-sided salt. But we'd be missing the two sides that are completely parallel to our line of vision, one facing out at the far left, the other facing out at the far right. The salt with the AA top (fig. 2) is drawn to show four sides; in this case, one *edge* faces us directly (well, nearly so; it's off to

the right a little bit). If this were the only drawing we had to go on, it might be hard to say for sure whether this was an eight-sided shaker or a ten-sided one.

Lucky us, we have both illustrations. One could be six or eight sides, while the other could be eight or ten sides. We put them together and know from the illustrations that, yes indeed, there are eight sides. The artist who did Cat. 109's drawing (fig. 3) solved the problem by showing the salt slightly askew, so there is less possibility of sides being hidden from our vision. Bravo, Artist 109!

Lesson #1 in counting sides. Pay attention to what is directly facing you: is it a *side* (panel, flute, or whatever) or is it an *edge*. We saw in the Small Eight Flute example, however, that even that information isn't necessarily enough to determine how many sides a piece may have.

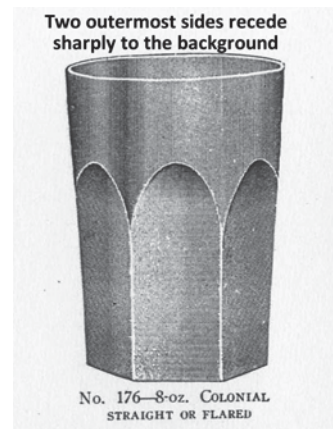


Figure 4

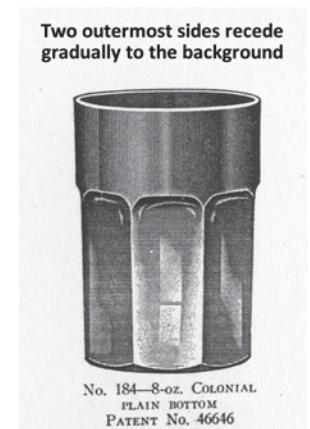


Figure 5

Take a look at these next two figures (figs. 4 and 5). They illustrate the 176 and 184 tumblers, taken from Cat. 102. Both times the artist chose to place a panel facing directly toward us. Looking at the 176 illustration, fig. 4, you can see how the two panels not directly facing appear to recede sharply to the background. If those two panels recede that sharply, then there probably isn't room for "disappearing" panels at the far left and far right, parallel to our vision and hidden from view. If you laid a ruler to the illustration, the side panels would measure significantly less than the middle panel. Looking

at the base of the tumbler, the three panels together form a somewhat tight curve.

For the 184 tumbler, fig. 5, the two side panels seem more expanded or flattened. Laying a ruler to this illustration shows that they may be a little less than the middle panel, but not as much as in the previous tumbler's figure. Looking at the base of this tumbler, the panels form a looser, wider curve. If the artist did his job (and most of the time, he did) that means there are going to be two additional sides, one at the far left and one at the far right, that you can't see but that are needed to completely round the bend to get to the back of the piece. (I'm calling the artist "he." Of course, we can't be sure, but in that time it generally was a job given to men.)

These are clues that the 176 tumbler is probably six-sided and the 184 tumbler is probably eight-sided. It takes a little practice to get to see the difference, but once you've learned to look for it, you can "read" the illustrations more accurately and it becomes almost second nature.

That, then, is **Lesson #2**. Look at the outermost sides (panels, flutes, or whatever form they take). If they appear to bend back or recede sharply, or if they are quite a bit narrower than more forward-facing sides, then you are probably seeing fully one-half of the sides of the piece. You can just multiply the visible sides by 2 to get the total number. But if the outermost sides seem more spread out, or closer in width to the other displayed sides, then it is likely that there are two sides parallel to your view that you can't see. In that case, multiply the visible sides by 2 and add two more sides to account for those two invisible sides.

What number did you want, Mr. Harvey?

It isn't always that obvious or that easy, even when you think you've become skilled at looking at the catalog drawings. Here are two more tumblers, 198 (fig. 6) and 201 (fig. 7). Both illustrations come from Cat. 102. The 201 tumbler was christened Harvey Colonial. It can be found in Harvey Amber, although crystal is

quite a bit more common. There has been a long-standing assumption about the number of sides each of these tumblers has. A quick glance at fig. 6, the 198 tumbler illustration, shows five sides exposed. It would be easy to suppose there are 10 sides to this tumbler. Likewise, fig. 7, the 201 tumbler picture, shows six sides, so you might suppose it has 12 sides total.

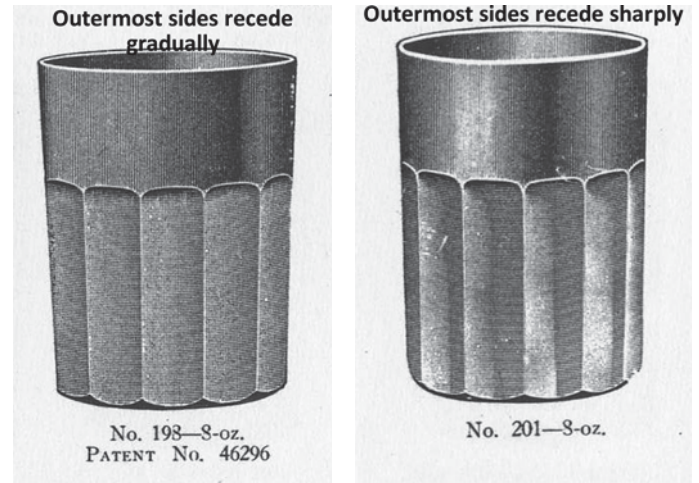


Figure 6

Figure 7

However, looking more closely you can see that the outermost panels on the 198 tumbler are nearly as wide as the other panels; they are not as eager to bend back as those in the 201 illustration. That indicates there are two sides parallel to your eye that you can't see. Take five exposed sides, multiply by 2, and add two for the far right and far left sides. The 198 tumbler must have 12 sides.

The outermost panels in the 201 illustration are quite a bit narrower than the more forward-facing panels, appearing to bend back sharply. Nothing is hidden to the far right or far left. Multiply six visible sides by 2 and the 201 tumbler also has 12 sides.

Now we have to ask. If the 198 tumbler and the 201 Harvey Colonial tumbler both have 12 sides, what is the difference? For that, we have to put sides aside for a moment. There is another difference, more subtle, that can easily be missed in the catalog illustrations.

The picture for 198 shows a slightly tapered tumbler, not flared out at the top, but steadily, gradually decreasing in diameter as it goes downward. The 201 illustration shows one straight up and down. That seems to be the difference between the two.

You can look at catalog illustrations all you want, but until you see actual examples, it is best to draw only tentative conclusions from the drawings. (Can you tell that's the sad voice of experience warning you?) What if the artist just had a hangover the day he drew 198?



Figure 8



Figure 9

Fortunately, there are examples in this case to bear out the catalog illustrations. I've included two shots (figs. 8 and 9) of actual 198 and 201 tumblers side-by-side. Both are twelve-sided and both are amber, although the one on the left (198) is more like the late Sultana while the right one (201) is more typical of Harvey Amber. Even in real life, however, it may not be immediately obvious that the 198 tumbler on the left has a wider mouth than 201 on the right. Figure 9 places them mouth-to-mouth, so the

difference is obvious. Once you've seen both of them, you'll be able to tell the difference easily. But it just isn't that clear from the catalog illustration. If you want to measure some for yourself, you can compare yours to these measurements. Both tumblers are about $2\frac{1}{2}$ " at the base. The 198 tumbler is about $2\frac{15}{16}$ " at the top. The 201 tumbler is about $2\frac{9}{16}$ " at the top, $\frac{3}{8}$ " less than the top of 198.

The Harvey Colonial saga doesn't end there, because there's a third pattern number to consider! Tom Bredehoft, whose research into tumblers I have long admired, wrote about 201 compared to 602 tumblers. See the *Heisey News*, Dec. 1981, p. 5. Among other things, he notes that the 602 tumblers were not produced very long and so are more elusive than the 201 Harvey Colonial tumblers. Looking at the same catalog illustrations that I've put in with this article, he concluded that one was 10-sided and the other 12-sided. We've seen how that was an easy mistake to make. "Now wait a moment," you may well insist. "How could Tom have been looking at the same illustrations when he was writing about 602 and 201, and you've been comparing 198 to 201?" It turns out that the illustrations for 198 and 602 are absolutely identical, right down to the shading lines the artist so carefully gave us to add depth to his work. Not only that, both illustrations cite the same patent number. And both show that slight taper.

Among the catalog illustrations available to me, 198 appears only in Cat. 102. The tumbler numbered 602 appears in Cat. 76 as well as Cat. 102. Wherever either one appears, it is the same illustration. The 201 Harvey Colonial tumbler, however, is always shown using a different illustration. It appeared in catalogs for several more years.

It seems that Heisey used both 198 and 602 for the same tumbler for a while and then dropped the 198 number. Just a few years later, they dropped 602 altogether. This is not the only time that the same tumbler appeared under more than one pattern number. (See the 193

tumbler and the 470 Intercepted Flute tumbler, for instance.) But they sure picked a confusing one to do it with this time! As Tom noted then, I still find today, that the 198 (= 602) tumblers are harder to find than the 201's.

After having sorted out the differences, I still wonder why Heisey made these two tumblers. They are so thick-walled that the tapering of the 198's (or 602's, as you prefer) barely permit stacking. How they are distinct enough to merit their own patent is beyond me. Since they both came in amber, evidently they were both supplied to Fred Harvey. One wonders if Mr. Harvey cared which number he got.

Confusing, isn't it? I know I have to go back to my notes almost every time I think about these particular tumblers. To sum up, for my benefit as much as yours, here is what we know about these tumblers, and it's all thanks to the careful work of diligent artists whose names are long forgotten.

198—same as 602. Wide mouth, slight taper, and 12 sides. Probably produced for only a few years in the late teens and early 20's. Available in both amber and crystal. Illustrated in Cat. 76 and Cat. 102. The ones I've seen are all plain bottom, but there may be some out there with star bottoms.

201—Narrow mouth, no taper, and 12 sides. Probably produced over 25 years or so. Also available in both amber and crystal. Illustrated in Cat. 102, Cat. 109, and Cat. 212, but poorly in the latter two. Again, I have seen only plain-bottom ones, but star bottoms may be available, too.

Lesson #3. Whenever you can, see it in person before drawing your conclusions.

Jefferson

I don't know about you, but my brain is tired after untangling those tumblers. How about a nice goblet for a change?



Figure 10

The 903 Jefferson goblet was only illustrated by Heisey in Cat. 76, shown here as fig. 10. There are five exposed sides, and the two outermost ones recede from view sharply. From that, we can deduce that we're seeing half the sides, so there must be 10 sides. Happily, actual examples match the illustration and all is well with the world.

In the July, 1977, issue of the *Heisey News*, Carl Sparacio wrote about 903 Jefferson. (Carl is another writer whose work I've admired. Can you tell I'm starting a Heisey writers admiration society?) In addressing Jefferson (the goblet, not the president), he referred not only to the Cat. 76 illustration, but also to a photo that appears in *Heisey Stemware*, that masterful survey of stems by Bradley, Ryan, and Ryan that every Heisey stem collector must have. Here is one of those rare occasions when Carl appears to have miscounted. It isn't entirely his fault, though. Unusually for the *Stemware* book, they chose an atypical example to photograph, one that had been fully cut all over, but leaving the telltale Diamond H beneath the foot. And that is what led Carl astray.

Go back to lesson #2. That one only works when there is an *even* number of sides. Most Heisey items have 6, 8, 10, 12, or other even-numbered amounts of sides, so you're safe most of the time. A few items, however, are 7-sided or 9-sided. I don't think I've seen higher odd numbers of sides, but maybe they exist and they and I just haven't crossed paths. How do you tell if a piece has an odd number of sides? If you can't see through it or over its top, it is difficult to be sure. But if you *can* see through it, notice how the rear panels line up with the front panels.

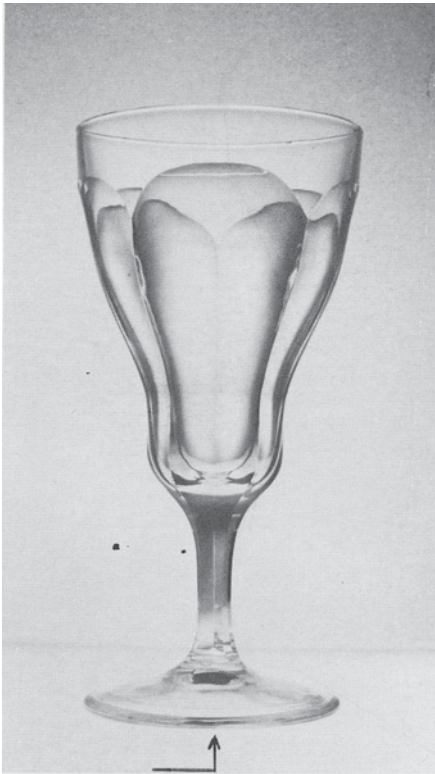


Figure 11

The photo shown in the *Stemware* book (see fig. 11) has a panel directly facing us. We see three sides in front, and $2 \times 3 = 6$. If there were six sides, there would be another panel at the back, directly opposite the forward-facing panel. Instead, directly behind the front panel, we can see an edge exactly opposite it. So there aren't six sides as Carl thought, but only five. Carl was having a hard time reconciling his 10-sided uncut goblet with the Ryan cut 6-sided one. Of course, you can't reconcile them. But once you get the count right, an explanation presents itself. Here's what seems to have happened:

the normal 10-sided goblet was fully cut, and cut so deeply that each adjoining pair of sides was reduced to one wide, flat, cut panel. I would love to see this example sometime, since it probably brought out the clarity in the glass in a spectacular way. But don't rely on it to tell you what the uncut Jefferson looked like.

This discussion will continue in a future issue of the Heisey News.

Got a piece of Heisey that's got you side-by-side with frustration? Having trouble matching it up with a drawing? Let's hear about it, at heisey@embarqmail.com. ♦

TAKING SIDES (PART 2 – LESSONS 4-10)

Eric Tankesley-Clarke

(Editor's Note: This is the continuation of the article that was started in the June 2011 Newsletter.)

Lesson #4. If a panel faces you in front, then a piece with an even number of panels will show a corresponding panel in the back. If an edge faces you in front, then there should be an edge in the middle of the back. But a piece with an odd number of sides will show an edge directly behind a front-facing panel, or a panel behind a front-facing edge.

Odd and Odder

By now we've looked at pieces with even numbers of sides and seen ways to figure how many sides there are total. We've considered the odd-sided ones, and come up with one way to know they're odd.

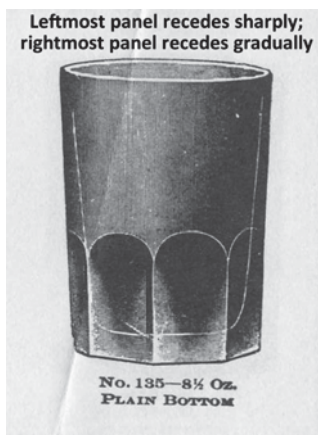


Figure 12

There is another way, and it's particularly useful when you can't see through the piece in a drawing or photo. Consider fig. 12, showing a 135 tumbler. I've given it a caption which gives away how to look at this one. The leftmost panel is drawn much more narrowly than the other panels; it appears to be receding from us more quickly than the others. That means there is probably no "hidden" panel on the far left

side. But over on the right side, that panel appears to recede from us more slowly; it is drawn nearly as wide as the more front-facing panels. That's a clue that there is probably another panel on the far right side that is parallel to our view. In this case, we'd take the four visible panels, multiply by 2, and add only one to get the full number of panels likely on this tumbler, which is nine. I don't have an example in front of me to photograph, so I can't show it to you on a real one. But I have seen the 135 tumbler, and it truly does have nine sides.

Lesson #5. Check both sides of a drawing, left and right. Don't assume they're the same. If they aren't, you may be looking at a piece with an odd number of sides.



Figure 13

I have not seen a 333½ Waldorf Astoria tumbler in real life. Here is how it looks in the catalogs (fig. 13). Just as we had in the 135 tumbler, there is a narrow panel on the far left and a wider one on the far right. This tumbler appears to have nine panels. There are probably other patterns with nine-sided tumblers, but now you're on your own.



Figure 14

Here's an odd piece with an odd number of sides (fig. 14). Early in my Heisey collecting, I came across this nappy, cheap. "Cheap" and "Heisey" in the same sentence? How could I resist? I didn't have many of the reference materials I now rely on. This particular nappy just didn't fit anything I knew about. It became my *bête noire*, its identity always out of my grasp, but lurking around the corner, I was sure.

Here is what troubled me about this nappy. It wasn't quite like 341 Puritan. It wasn't quite like 331 Colonial Panel. It wasn't quite like 353 Medium Flat Panel. Not quite like 351 or 371. But it was very much like all of them. What sort of mongrel did I have? At last, I got a copy of the reprinted Cat. 75. So I plowed through it, once, twice, uncounted times, until I had thrown in the figurative towel.

Then one day my by-then well-worn copy of Cat. 75 fell open to the 440 and 445 nappies. And I thought to count.

What I learned was that 440 nappies have nine sides. My nappy had nine sides.

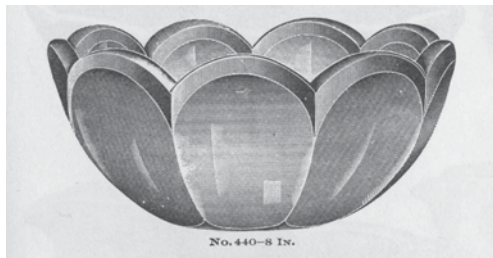


Figure 15

My nappy had nine sides. Not 10, 12, or 14 as most of them did. That's when I realized why I had overlooked it. Figure 15 shows the nappy as it appears in Cat. 75; there was also a shallow, wider version of it. Mine, a bona fide 440 colonial nappy, was flared, and that shape just didn't make it into the catalog, so I continually overlooked it. The nine-sidedness of 440 is one of its distinguishing characteristics, but I hadn't bothered to look that closely. The nine sides are clearly visible in the drawing, since we can see over the top of the nappy. Which brings us to...

Lesson #6. Count. Compare. Repeat.

So your piece isn't exactly what's in the catalog? But could it have been made from the same mold as something that was? In the case of the 440 nappy, it certainly could have, indeed, must have, since I have one. Hand-tooling enabled making multiple pieces from the same mold. Pickle trays became bon bons. Bowls became plates. Re-shaping a nappy was a cinch. Especially in early patterns, nappies were often made straight, cupped, shallow, and flared, four different nappies from one mold. That's not counting the occasional crimping. I'd just been the beneficiary of beginner's luck. As I was to learn, many of these common-looking, utilitarian nappies are quite difficult to find these days, especially in decent shape. They were not objects for the china cabinet. To this day, I haven't found another 440 nappy, in any size, shape, or condition.

Lesson #7. If it doesn't look exactly like what's in the catalog, could they have hand-tooled it to make it look like yours?

Odds or Evens?

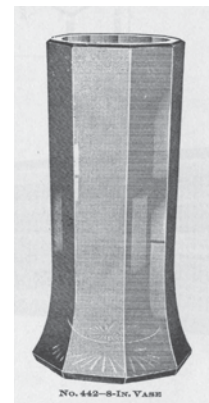


Figure 16

Figure 16 shows the Cat. 75 illustration for the 442 vase. This somewhat uncommon vase has no name, and is so plain that it may go overlooked when it is found. Notice how the artist posed this one. As we saw in our little salt at the beginning, this one does not have a face or an edge aimed directly at the viewer.

Everything is slightly turned. This time, it actually adds confusion; at least, it did for me. Is this thing eight-sided? Or nine? We can clearly see four sides in front. Looking over the top, we can see parts of four more panels in the back. But over there on the left-hand of the illustration, is that another side or not? You can make a good case either way. Well, here's a picture of the real thing (fig. 17). It has eight sides, a perfect octagon. Until I'd seen several of these vases, I still entertained the thought that perhaps there were nine-sided ones. But I have yet to see one, and I have to remember that the drawing is only ambiguous. It might show nine sides, but it might just as well show eight, and experience says eight it is.



Figure 17

Lesson #8. Artists aren't always precise. You can't argue with the real thing.

Heisey was not shy about getting the most out of a piece. Certain items were almost generic, fitting into two, three, or even more patterns as it seemed to suit them.

A little finger bowl was one of them. But exactly which finger bowl was it? Figure 18 shows a pair of finger bowls, as illustrated in Cat. 75 for 333 Waldorf Astoria. The same illustrations (one or both) can be found in 331 Colonial Panel and 351 Priscilla. We can apply our lessons now and count sides. The top bowl has eight sides. The bottom one has seven. Which number of sides did 333 finger bowls

have? I don't know. The problem is that in the real world, there are both seven-sided and eight-sided finger bowls to match the drawings. Maybe Heisey intended them to both be 333, or maybe not. I didn't have an eight-sided one handy, but figure 19 shows a seven-sided one. I have seen the eight-sided ones, though. This one leaves me truly mystified. If someone else has figured out more on the wheres and whys of these two finger bowls, please let me in on it.



Figure 18



Figure 19

Lesson #8A. Sometimes, you can argue with the real thing.

Irregularity that no amount of prunes will fix



Figure 20

I opened with the little Small Eight Flute salt because it was a nice, regular shape that we're all comfortable with. But consider the salt in figure 20. This is the 9 Heavy Octagon salt shaker, as shown in an early, unnumbered salt and pepper catalog.

Neila Bredehoft (another of my favorites to invite to the admiration society banquet) wrote about this shaker in January, 1981, page 5 of the Heisey News. We might look at this one and think about those two panels at the sides. They are much narrower in the drawing than the panel facing us. Usually, our eye would see that as meaning that they were rapidly receding into the background. By the lessons we've already learned, that would make this appear to be a six-sided shaker. In fact, the Index of Heisey Glassware lists just such a pattern, no name: "9 salt & pepper hexagon." Anyone could be excused for thinking a six-sided shaker was shown in that drawing. That is because we expect all the sides to be the same size.

Now look at figure 21. This is the same salt from the same catalog, but it's a different drawing to show a different lid. (You can also see these drawings in Cat. 75 or Vogel 2, but smaller.) Look closely at the shoulders of the shaker (fig. 21 detail), and you'll see a hint of the sides that are parallel to your line of vision. Just as Neila's article indicates, this is an eight-sided salt. As she explains, there are four wide panels and four narrow panels. Rather than a regular octagon, with every side the same, it is more like a square with the corners lopped off. Not at all what one expects, and something that Heisey rarely did.

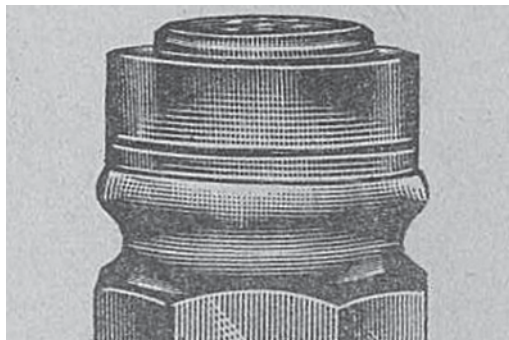


Figure 21

A more clear example of this shape can be seen in another tumbler. Figure 22 shows a 179 tumbler. In this case, it is much more obvious that there are narrow and wide sides because the artist placed a narrow side facing us. The outermost sides are wider than the middle one, even though they are receding to the background. If only the salt shaker guy had gotten that memo!



Figure 22

Lesson #9. Look carefully. Look very carefully.

A slip of the pen

By now, you're thinking that there's just no way you'll ever know for sure that the catalog matches what you have in your hand, or how many sides the darn thing has. So many rules, so many lessons. But you practice, you look at every piece with a jaundiced eye and a doubting mind, and confidence grows.

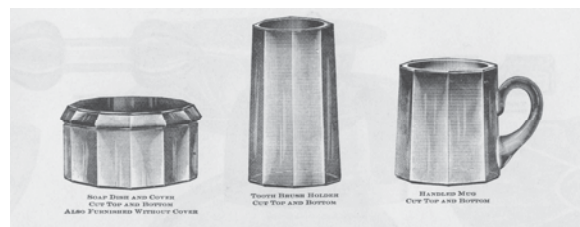


Figure 23



Figure 24

Then 353 Medium Flat Panel comes along. Specifically, the shaving set.

There it is, fig. 23, in all its glory. Your lessons in hand, you look at the drawings and know immediately, the toothbrush holder has eight sides. So does the mug. As an added bonus, the soap dish can be confidently assigned 12 sides. So you get out the items and start counting. The soap dish has the most sides, so let's get it out of the way first. Sure enough, 12 sides, just as you predicted. You give a self-congratulatory smirk at your depth of knowledge. Then you reach for the toothbrush holder and count. One, two, three, four, five, six, seven, eight, nine? Quickly you count again. Still nine. Hmph. Put that aside for later. Get the mug. Count. 1-2-3-4-5-6-7-8-9. What, again? What's going on here? You get out Cat. 75 (or Vogel 2; they're in there, too). There's the toothbrush holder, clearly drawn with eight sides. You look around, and the same drawing is used to show the same piece as a celery holder and a straw jar. Same drawing, every time. Same eight sides. Yes, the mug, too, still has eight sides in the drawing, but nine in your hand. And in figures 24 and 25.



Figure 25

This time, the artist got it wrong. It happens.

Lesson #10. Accept what you cannot change.

Artists get tired, too. Consider the 393 Narrow Flute plates. They made nine sizes of them. Suppose you had to sit there and draw them out,

plate by plate, flute by flute. Each size of the actual plates has a different number of flutes. The 4½" one has 20 flutes, the 5" has 21, the 5½" has 22, and each size going on up adds one more flute up to a total of 28 on the 10" plate. But do you think that's what you'll find in the catalog? Oh, no. The 4½" through 6" sizes and the 7" plate all are shown with 23 flutes. Only the 6" plate actually has 23 flutes. From the shading lines and other details, it appears they may have used two drawings for the smaller sizes. If so, one of them had to be wrong no matter the size. The 6½" plate is drawn with 24 flutes, which is the correct number for it. The 8" plate shows 26 flutes, again what it should be. But so does the 9" plate. Curiously, it does not appear they scaled up the 8" drawing, but drew the 9" one from scratch—just wrong.

It looks as though about five drawings were done to illustrate eight plates, and only three of the plates were shown with the correct number of flutes. Mercifully for our poor artist, they apparently had no room for the 10" plate in the catalog. (In our bedraggled artist's defence, these mistakes could have happened in paste-up. Perhaps someone along the way lost some drawings. Who knows. But our tired, underpaid artist got the blame.)



Figure 26

Once in a very rare while, the artist gets it really wrong. The ever popular 1000 marmalade, named Maezene just a few years ago, is a case in point. Figure 26 shows the standard catalog drawing. Now look at the three panels exposed to the front. Those two side panels are about as wide as the middle panel, maybe even wider. They are in no hurry to wrap around to the back.

So you'd think (and you'd be right) that there are eight sides to Maezene (we're talking the marmalade here, not the person). But look at the top, which we can see clearly. Six sides, no doubt about it.

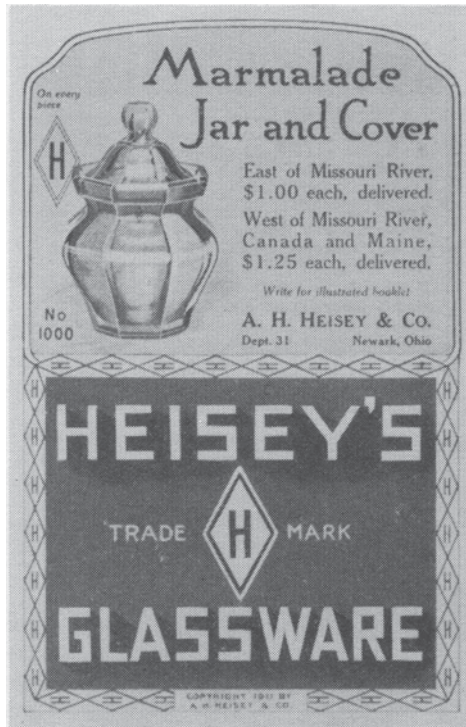


Figure 27



Figure 28

Somehow, the artist lost his train of thought and dropped off mid-drawing. Maybe he did the finished drawing from a sketch and misinterpreted his own outline. He managed to show the Diamond H in the bottom but couldn't get the sides right? (By the way, the mark isn't on the bottom, anyway, at least not on the ones I've seen.) Believe me, this gave me pause when I first got one of these marmalades. The

strange thing is that someone drew a perfectly correct one for Heisey. Here's the ad in which they used it (fig. 27) to prove it. In fig. 28, I've shown two actual pieces. The one on the left is turned with one panel facing directly toward us, and the one on the right is turned with an edge facing us. Either way, it's clear someone dozed off when the catalog drawing was done.

Lesson #10A. If you can't change it, have a good laugh.

Appreciation

When you consider the thousands of drawings that went into just one catalog, and the tedium that must have ensued at the drawing board—how many colonial fluted tumblers can a person draw in a day? — it is remarkable that there weren't more mistakes. It's easy to find the errors and have a little fun with them. For every drawing that wasn't as clear as we might like, there were hundreds that got it absolutely right. So whose side am I on? We really should thank, and thank profusely, these artist-craftsmen who so carefully documented the glass with the Diamond H.

Got a piece of Heisey that's got you side-by-side with frustration? Having trouble matching it up with a drawing? Let's hear about it, at heisey@embarqmail.com. ♦