



# THE WEBFOOTER

**SINCE 1966 - THE OFFICIAL PUBLICATION OF THE  
WEBFOOTERS POST CARD CLUB IN PORTLAND, OREGON**

"Every subject known to man can be found on a post card" - Club Motto

[www.thewebfooters.com](http://www.thewebfooters.com)

Volume 43

Issue Number 7

July 2009



## Glass Factories On Postcards



1920s view showing Heisey's neon sign high above the Atlantic City Boardwalk near the Steeplechase Pier.

◆ See Page 3: Part 2 of Carole White's *"Glass Factories on Postcards"*.

**Next Meeting - July 18, 2009**

**At Russellville Grange - 12105 NE Prescott Street**

**10 am to 3:30 pm**

# COUNTRY COLLECTIBLES



Home # 1-503-579-3169

Now located at:

## ❖ FARMHOUSE ANTIQUES ❖

*Mini Mall in Old Historic Sellwood*

7 Dealers, Tuesday – Sunday, 11-5  
*See Janice on Tuesdays*

---

Glassware • Depression • Elegant  
Postcards • Paper • Sheet Music  
Jewelry • Furniture

---

8028 SE 13<sup>th</sup> Avenue  
Sellwood, Portland, OR 97202  
(503)232-6757

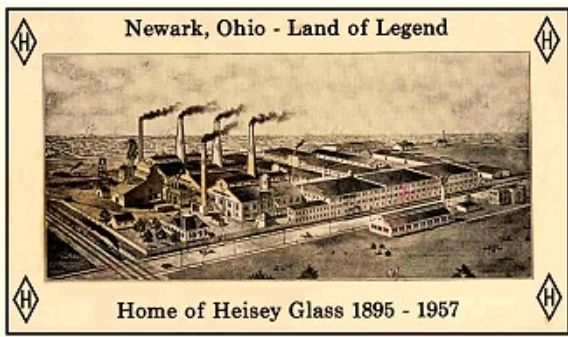
**Also in Farmhouse Antiques in Sellwood  
8028 SE 13th Avenue**

## Margaret Parypa Dragonfly Collectibles



8606 SE 55th • Portland OR, 97206 • 503-777-1176

(paid advertisements)



# AMERICAN GLASS FACTORIES

## PART II

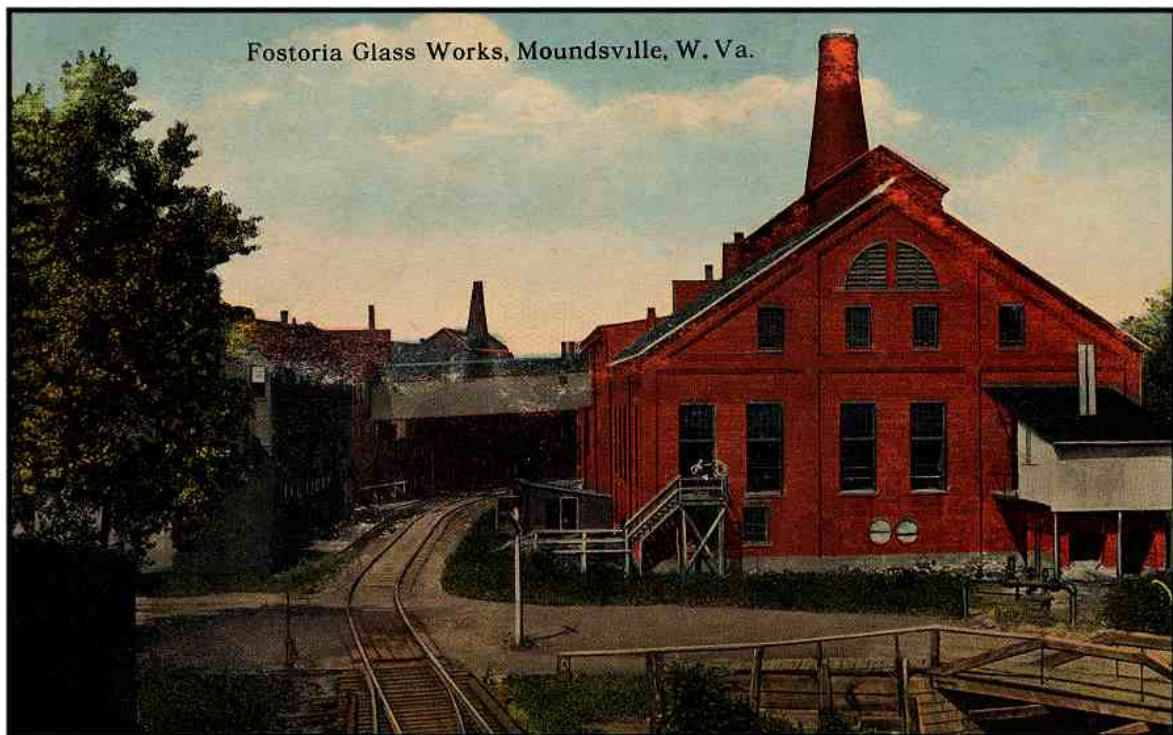
By Portland's Rain of Glass Members  
Carole Bess White and Dennis Headrick

To review, there are two major types of glass from the 1920s to the 1940s: Elegant Glass and Depression Glass.

**ELEGANT GLASS** is the better quality glassware made in America 1925 to 1955. It was hand pressed, hand molded or hand blown, and after the shaping was done it was returned to a smaller furnace called the "glory hole" for fire polishing to a high gloss. Because it required more skill and labor, Elegant Glass was more expensive during its time, and it was usually sold at better quality stores and not given away. Today it is generally more expensive than Depression Glass. Elegant Glass was made in clear as well as many shades of green, pink, blue, yellow and amber.

**DEPRESSION GLASS** is the colorful, machine-made glassware that was manufactured in America from about 1929 to 1941. Made by machine to emulate the more expensive Elegant Glass, it was originally very inexpensive; a complete set of dishes with eight place settings could be bought for \$1.98 or \$2.98. It was also given away in cereal boxes and soap boxes; and at "Dish Nights" at the movies, where a piece of glass was given with each ticket purchased. In addition to clear, Depression Glass was made in many shades of green, pink, blue, yellow and amber.

The "Big Three" Elegant Glass manufacturers were Cambridge, Fostoria and Heisey. We looked at Cambridge in the last issue, so in this issue we will concentrate on Fostoria and Heisey.



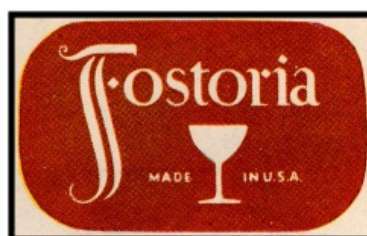
The Fostoria Glass Company was founded in 1887 in Fostoria, Ohio. They made clear pressed glass and oil-burning lamps from the simplest to the fanciest, including painted “Gone With the Wind” lamps. The fuel supply ran out in Fostoria, so the plant was moved to Moundsville, West Virginia in 1891. They gradually changed their focus to glassware for home use, and as their chemistry and techniques became more sophisticated, their products became more beautiful.

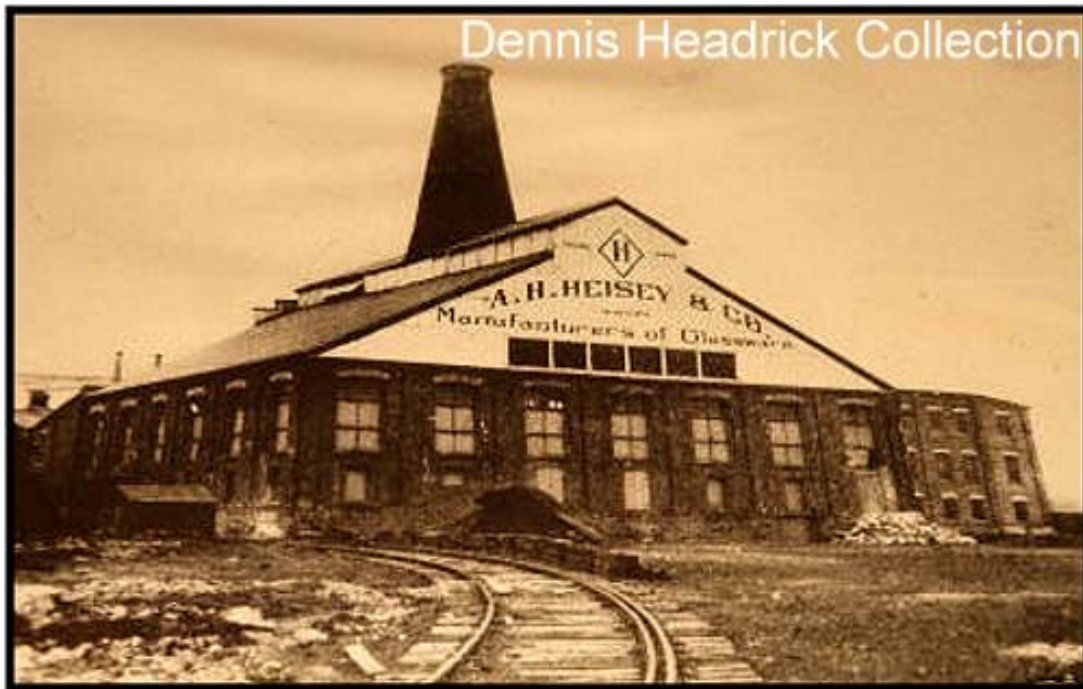
Before 1924, there were lots of Early American Pressed Glass (E.A.P.G.) tableware sets made by many glass companies that would have included any or all of these pieces: a cream and sugar, salt and pepper and a spooner (a goblet-type vessel for storing extra spoons at the table). Other popular E.A.P.G. pieces made were celery vases, comports (sometimes called compotes, but to glass collectors a comport is what one served their compote in!), pitchers, tumblers, pickle dishes, vases, candy dishes and many other accessory pieces. The tableware pieces were meant to complement one’s china set.

Fostoria decided to add colored glass to their line in 1924, and in 1925 they started a revolution in the glass industry when they introduced complete dinnerware sets in colored glass. Colors included canary (yellow), green, amber, blue, ebony (black) and rose (pink). These sets included a different vessel for every type of drink from the smallest cordial to the largest iced tea tumbler, usually 10 or a dozen sizes; several sizes of plates from a 5” or 6” bread plate up to a 10” dinner plate; cups and saucers; and serving pieces and accessories galore. If one wished, a table could be set using nothing but glass up to and including a nice console (centerpiece) bowl and matching candlestick holders. A complete service for 6 including serving pieces quickly added up to more than 100 or even 150 pieces. Fostoria offered many different acid-etched patterns, and today Versailles and June etchings are probably the most popular with collectors.

Fostoria supported this new line by advertising heavily in consumer publications, mainly “ladies’ magazines” such as Good Housekeeping. Because they advertised the most, Fostoria was a bit jealously referred to as the “tony” company by other glass manufacturers. Fostoria’s ran more ads, they were colorful and showed wonderful table settings using Fostoria’s products, and they set the standard for the industry.

As fashions changed, so did Fostoria. In the 1930s their colors became darker and richer: cobalt blue, forest green, ruby red, etc. During World War II, the minerals needed to make colored glass were diverted to war materiel, so Fostoria continued to make clear glass. Ironically, for a colored glass company their most popular pattern was “American,” which was primarily produced in clear glass! American was introduced in 1915 and continued until the factory was sold to Lancaster Colony in 1983. Lancaster contracted with other glass factories to produce some of the American pieces, and new pieces are still available today. Fostoria’s glass was marked with a paper label.

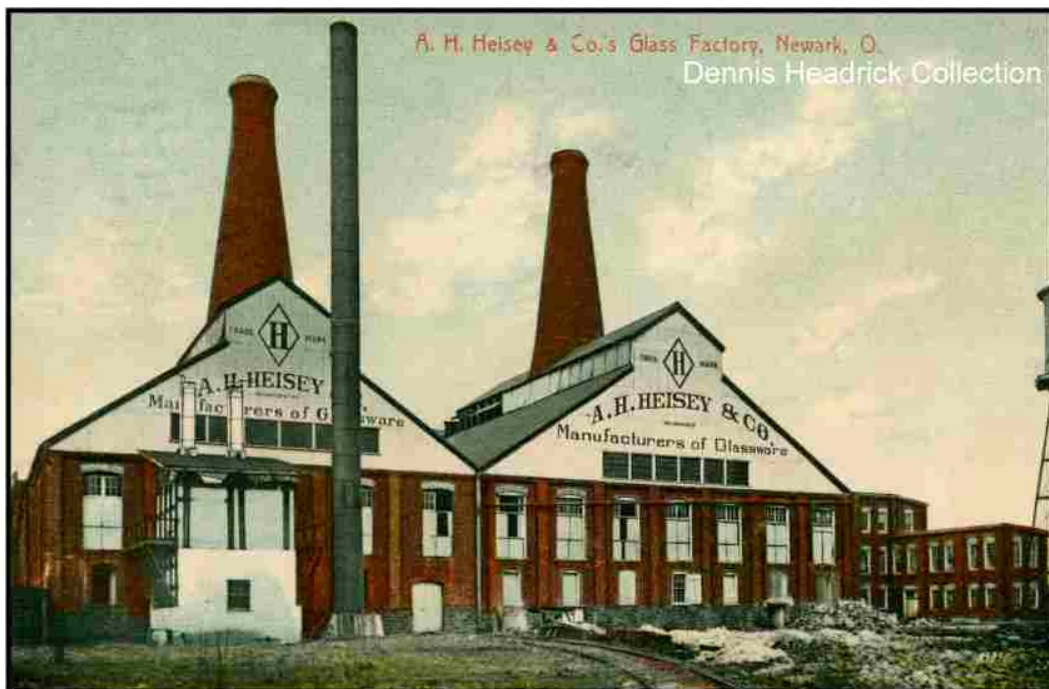


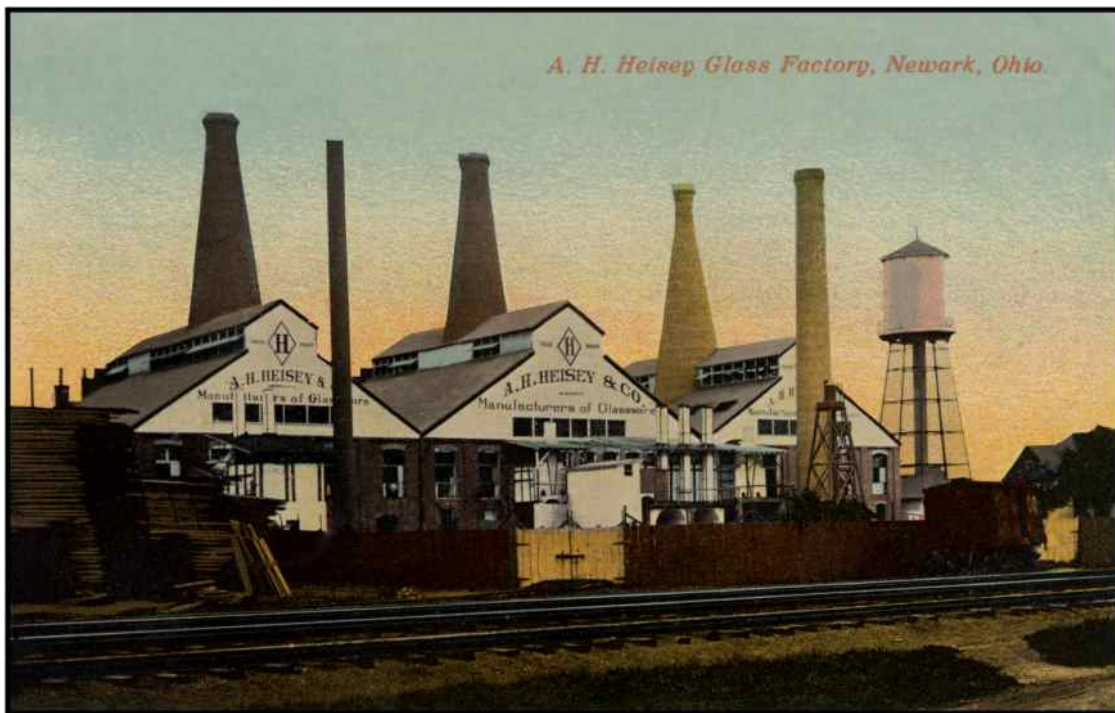


The original Heisey factory had only one smokestack. As the factory grew, a second smokestack was added, and then a third. Many more buildings were added to the complex.

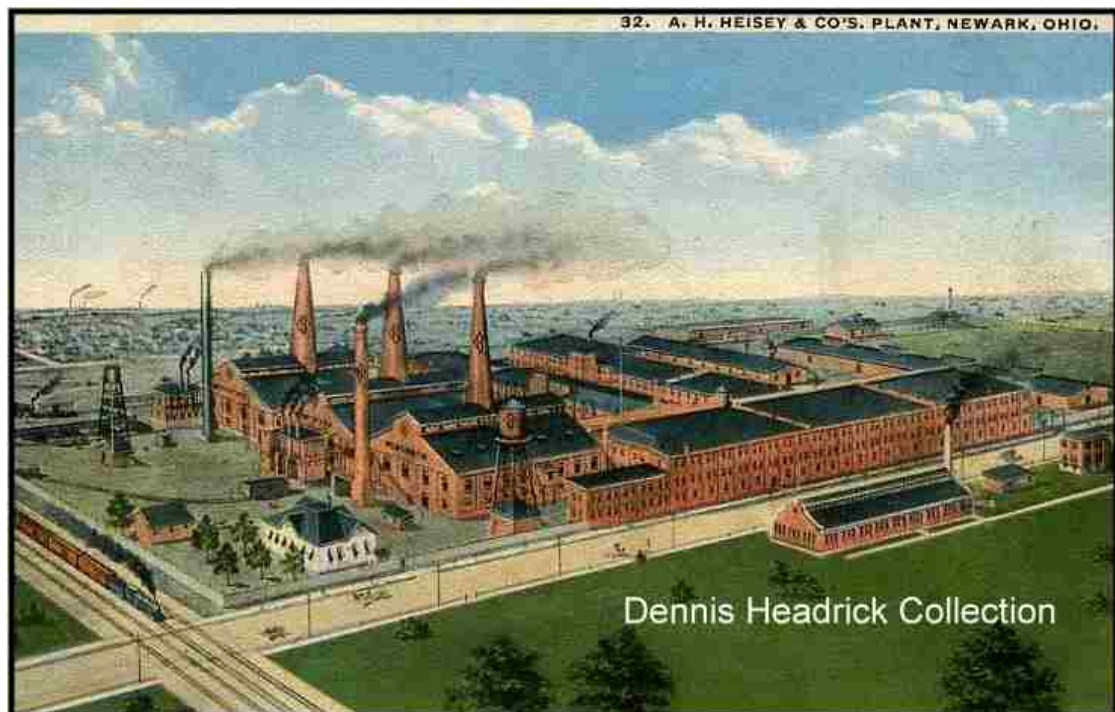
**Augustus Heisey founded the A.H. Heisey Glass Company in Newark, Ohio, in 1895. He was quite a character and in the early days personally inspected the day's production. If the quality did not meet with his approval, he would take his walking stick and sweep the whole lot off the table. Think of the many, probably quite acceptable, pieces that bit the dust!**

Heisey's production followed along the same lines as Fostoria's—first tableware sets and accessories, followed by glass dinnerware sets in similar colors. However, even though all glass was made in the same colors at their respective factories, the colors are easily differentiated. If one compares a green Cambridge plate to a green Fostoria and a green Heisey, it's very easy to tell them apart.





Heisey collectors consider Heisey's quality to be superior to other companies. They claim the glass is purer and more brilliant, and the pieces are better finished with fire polishing and ground feet. Many Heisey pieces are marked with an H in a vertical diamond molded into the glass, so many collectors prefer to collect this company because they don't have to study shapes, sizes and colors—they just have to look for the mark. But they miss out on all of the blown pieces that are never marked.



Like Fostoria, Heisey's most prolific and popular line was made in clear glass: Crystolite. Introduced in 1938, Crystolite production continued until the factory closed and was sold to Imperial Glass Company in 1958, and they continued to produce pieces under the name of "Heisey by Imperial" until Imperial closed in 1984.



Nearly 20 Crystolite items were made through 1961, and several patterns and animals were made up until closing. One Heisey pattern, Old Williamsburg, that had origins as early as 1899 was credited with keeping Imperial alive in its later years and was made until they closed.

**Editor's Note:** Carole White has been a member of the Webfooters Post Card Club for several years and she collects post cards and memorabilia from the Portland area with a focus on hotels and restaurants. She is a noted lecturer and author and she has had several books published. She recently retired from The Oregonian after working there over 40 years.

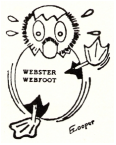
Dennis Headrick is a local collector of glass and he is a noted lecturer and authority on Heisey glass.



## Roster Additions Welcome to our new members!

- |                       |                          |  |
|-----------------------|--------------------------|--|
| <b>Brock Mike</b>     | 1765<br><b>Collects:</b> | Lake Oswego, OR<br>US Navy; US Military; Oregon; California;<br>Washington |
| <b>Waugaman Candy</b> | 1766<br><b>Collects:</b> | Fairbanks, AK<br>Alaska; Klondike; Yukon                                   |

See the full color version of this newsletter at [www.thewebfooters.com](http://www.thewebfooters.com)



# Club Officers

**President/Editor**.....Mark Moore  
**Vice President**.....Tony Roberts  
**Secretary**.....Maggie Parypa  
**Treasurer**.....Arne Soland  
**Membership Chairman**.....Krissy Durden  
**Directors**.....Irene Adams and Phyllis Palmer  
**Historian**.....Joe Macdonald  
**Librarian**.....Steve Kuryk



## Calendar

- July 15 – Webfooters Board Meeting at Elmer’s Restaurant (no host)**  
10001 NE Sandy Blvd – 6:30 pm (Board Meetings held every other month)
- July 18 – Webfooters Post Card Club Meeting at Russellville Grange**  
12105 NE Prescott St near 122nd & Sandy Blvd – 10:00 am to 3:30 pm
- August 15 – Webfooters Post Card Club Meeting at Russellville Grange**  
12105 NE Prescott St near 122nd & Sandy Blvd – 10:00 am to 3:30 pm
- September 19 – Webfooters Post Card Club Meeting at Russellville Grange**  
12105 NE Prescott St near 122nd & Sandy Blvd – 10:00 am to 3:30 pm

**For the latest news, visit our website:**



[www.thewebfooters.com](http://www.thewebfooters.com)



**WEBFOOTERS POST CARD CLUB**  
 PO Box 17240  
 Portland OR 97217-0240

