

Prison Stripe* and its children

#357, #357½, #358 and offspring:

#331 Colonial Panel* and #400 & #400½ Colonial Scalloped Top*

Eric Tankesley-Clarke, Great Plains Heisey Club, May, 2018

Prison Stripe was made for only a short time around 1906. Only one catalogue had a page given over to it. Even that page was an afterthought, sandwiched in with several other pages between pages 25 and 26 of Catalogue 50. While many of the shapes are reminiscent of #300 Peerless, Prison Stripe was not directly adapted from Peerless moulds. Prison Stripe moulds required much maintenance to reliably produce the sharp ridges, and those ridges were prone to damage in both the moulds and in the finished glass. This all conspired to limit the time that Prison Strip was produced. The name was given by Vogel. However, Prison Stripe was the only pattern labeled "Plunger Cut" by Heisey, not quite a name.

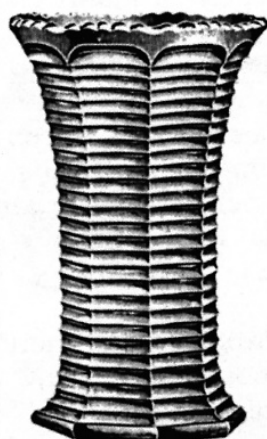
Fortunately, we do have a price list that mentions many more pieces of Prison Stripe than were illustrated in the catalogue. Even so, we almost always know what the pieces looked like, because it turns out there are some major clues in another pattern.

When Prison Stripe was discontinued, the moulds were re-worked to remove the horizontal stripes. The re-worked moulds were then moved mainly to a brand new pattern, #400 Colonial Scalloped Top. A few pieces, however, were moved to a different new pattern, #331 Colonial Panel. Lucky for us, both #331 and #400 were fairly well illustrated in later catalogues. By comparing price lists, illustrations, and known pieces, we can come up with a good idea of what most pieces of Prison Stripe looked like.



Most known factory illustrations of Prison Stripe are on this page from Catalogue 50 (ca. 1906). All were later adapted for #400 Colonial Scalloped Top, except the oil and the molasses, which were adapted for #331 Colonial Panel. Note the hotel sugar in the upper left corner. It is shown with handles. All known examples do not have handles. The hotel set is known with the low foot shown on all the other pieces (instead of the ground bottom in the illustration), but still no handles. This page says they made an oval individual sugar (but no individual cream); the price list does not mention it, nor any other source.

Here are three other pieces that were illustrated in original factory material, the straw jar and two vases:



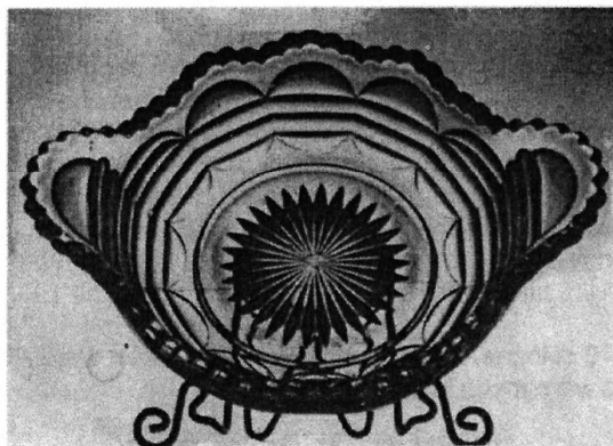
No. 357 Tall Vase
Style "B"



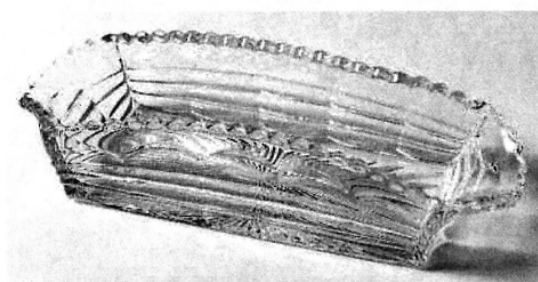
No. 358 - 5"
Sweet Pea Vase
Cupped Shape

The straw jar without its cover appears to have been used to make two styles of tall vases. Only Style "B" was illustrated, shown above in the middle; Style "B" was belled, making it slightly trumpet-shaped. By elimination, the straight-sided tall vase with flared rim must be Style "A".

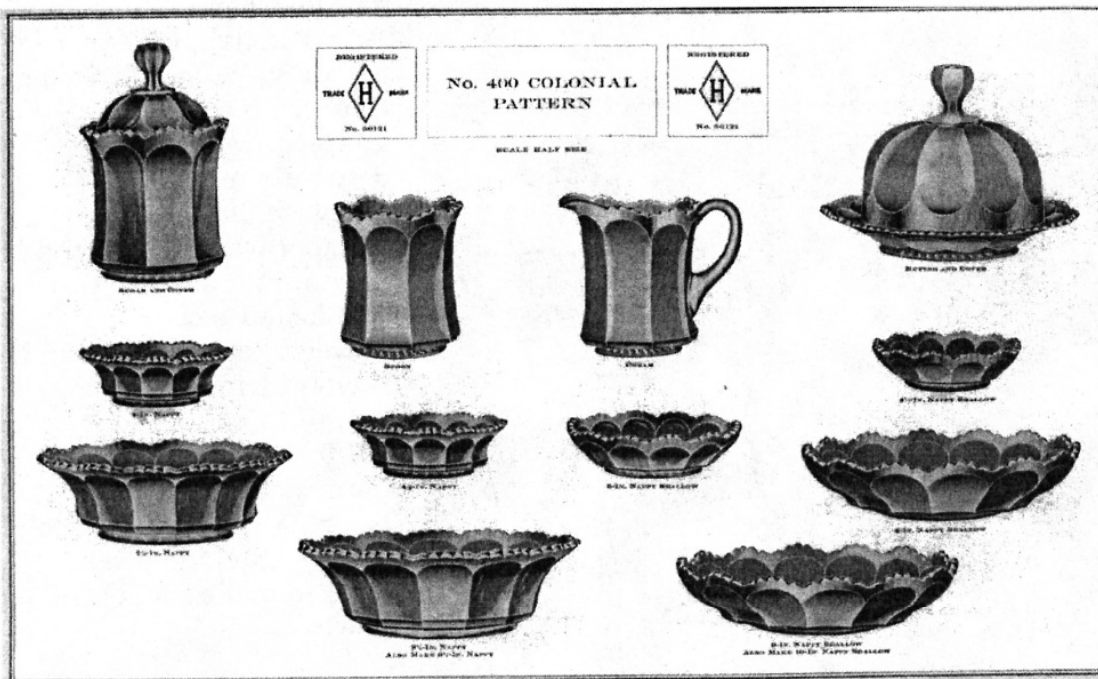
The cupped vase on the right, a sweet pea vase, is #358 Prison Stripe Variant. Notice how the ridges are inverted to be convex, not concave as in #357. This vase came in straight, flared, cupped, and basket shapes, all made from the same mould, all about 5" tall. The same four shapes, again 5" high, were also made in #357 Prison Stripe, with the usual concave ridges; the #357 sweet pea vases are certainly rare and may not have been seen. They were not mentioned in Joe Lokay's extensive list of Prison Stripe pieces (Heisey News, March, 2004). The moulds for either sweet pea vase do not appear to have been re-worked for any other pattern.



Price lists tell us that this two-handled nappy was made in three sizes in Prison Stripe. It was not illustrated in any catalogue we know of. It was re-made in #400 Colonial Scalloped Top in all three sizes, but wasn't illustrated for that pattern either. (Photo from Vogel-Bredehoft, Volume 1)

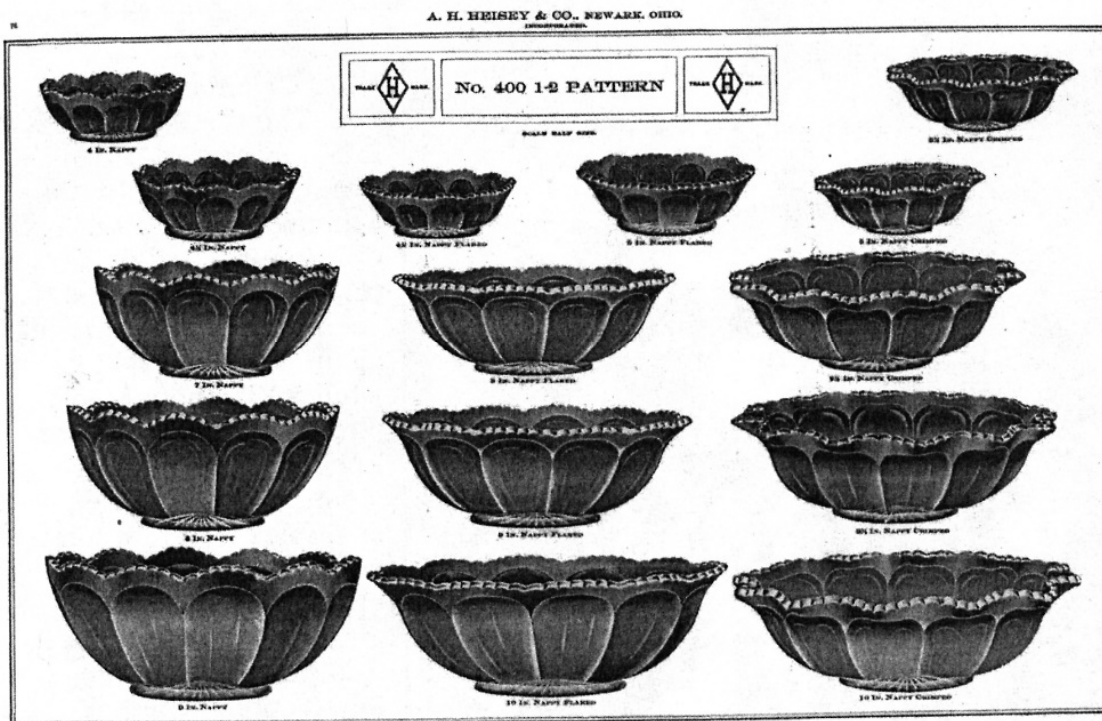


Bon bons in three shapes, pickle trays, and spoon trays were made for #357 Prison Stripe. As with other patterns, all five pieces were variations from the same mould. All five were then adapted for #400 Colonial Scalloped Top. Neither pattern ever had them illustrated in a catalogue.



#400 Colonial Scalloped Top. All pieces on this page derived from #357 Prison Stripe. Note squared-off bottoms of bowls in the nappies, matching the shape of #357 nappies.

The domed shape of the sugar and butter covers is slightly more elevated in the Colonial Scalloped Top drawings than shown for Prison Stripe, but actual examples are the same shape between the two patterns.



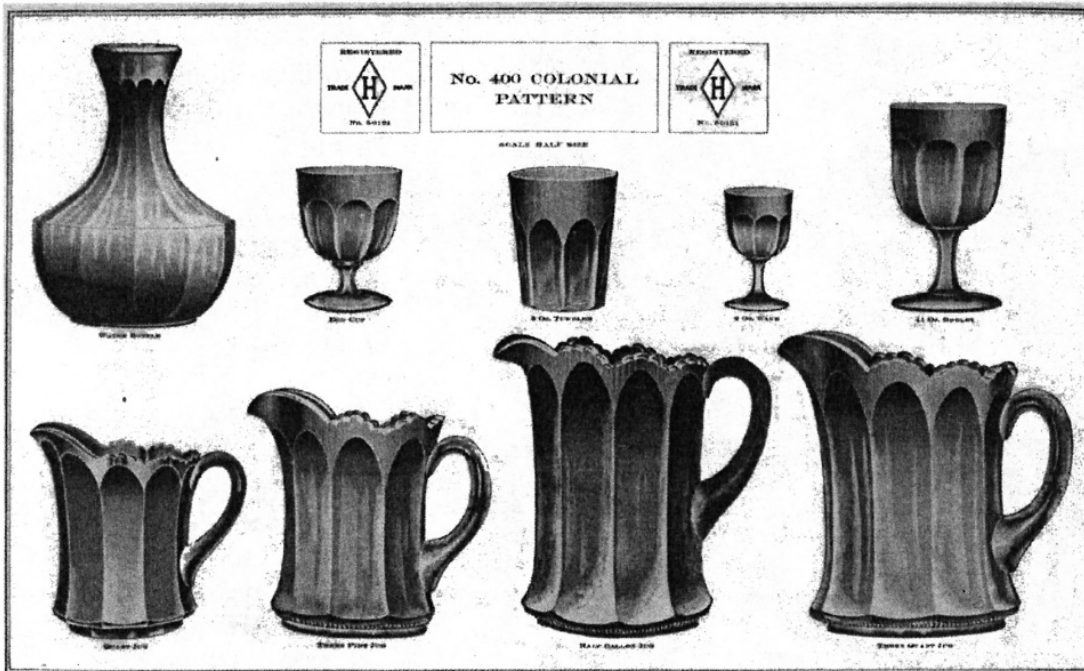
#400½ Colonial Scalloped Top nappies. Made flared, crimped, shallow, or straight; straight, flared and crimped shown here, shallow shown on next page. All taken from #357½ Prison Stripe. Note rounded bottom of bowls. The #357½ nappies were known from price lists, but we had no illustrations. The illustrations for the #400½ nappies proved what the #357½ nappies looked like.

The #357½ nappies also came in two more shapes, cupped or an unusual deep-flange shape (actually a rolled edge), in addition to the four more common shapes. These two shapes were not made in #400½ Colonial Scalloped Top; at least none are known to exist and none are mentioned in price lists.



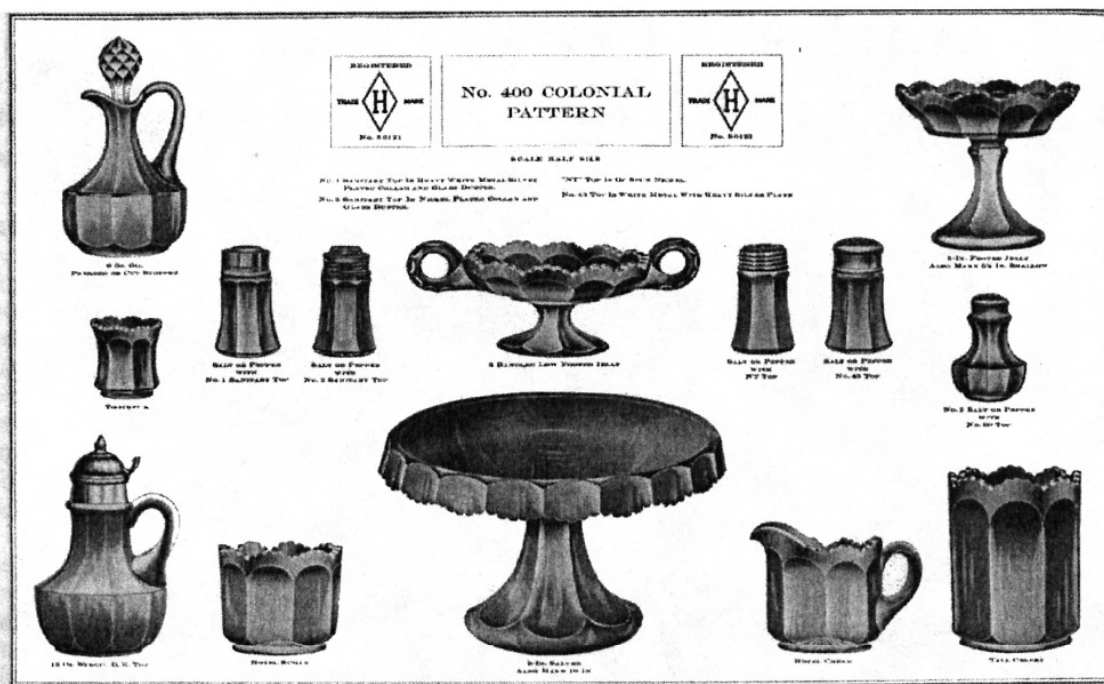
#400½ Colonial Scalloped Top. The nappies came from #357½ Prison Stripe. Usually, if a piece was adapted from #357, the new number was #400. Likewise, if the old number was #357½, the new number was #400½. The footed bowls, however, came from #357 Prison Stripe, but were moved to #400½, not #400. This actually made more sense, since clearly the #400½ nappies were simply stuck on a tall base to make the footed bowls.

We have no illustrations of the Prison Stripe footed bowls, but once again Colonial Scalloped Top tells us what they should look like, and real examples bear out what we expect.

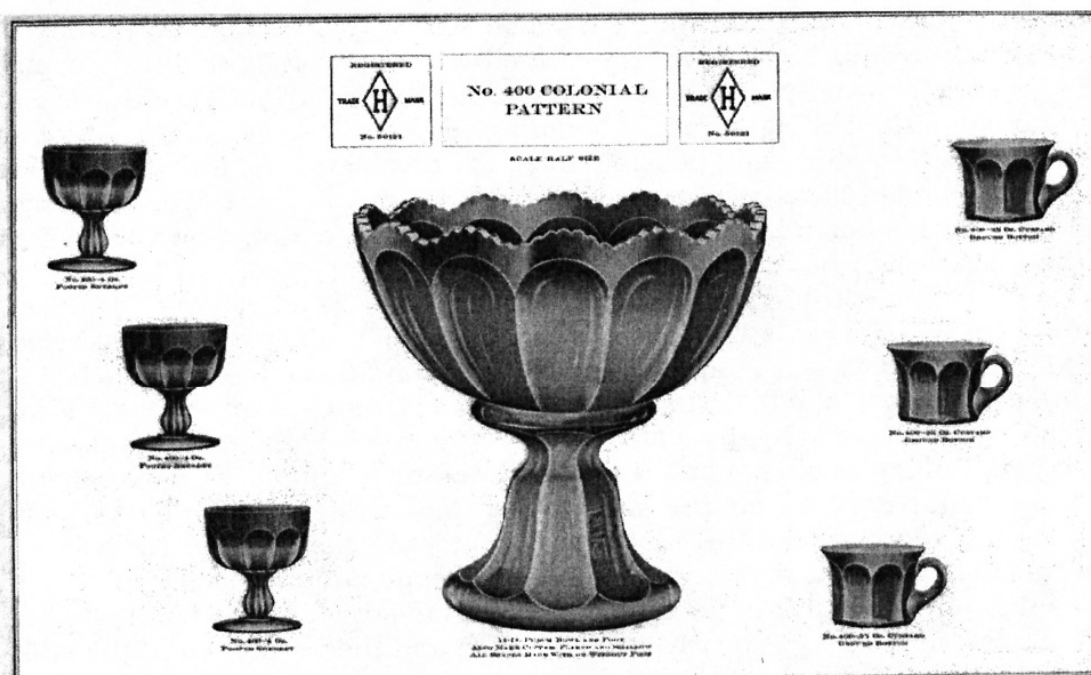


#400 Colonial Scalloped Top: The three stems were taken from #357 Prison Stripe. The water bottle was taken from #339 Continental and the tumbler had previously been known as #140. Yet again, #400 shows us what #357 should look like; no illustrations are known of Prison Stripe stems, but actual examples look just like #400 if you add the stripes.

It is unclear from the illustrations whether Colonial Scalloped Top used jugs from #357 Prison Stripe or #300 Peerless or both. More study is needed.



#400 Colonial Scalloped Top. All pieces above taken from #357 Prison Stripe except the oil and the molasses (on the left) and the No. 2 bulbous salt (on the far right), all three of the latter taken from #339 Continental. The other four salts shown are all the same body, adapted from the #357 Prison Stripe No. 3 salt. There was a No. 2 salt in Prison Stripe, but it was adapted for #331 Colonial Panel. Notice the hotel sugar and cream each has a low foot and the sugar has no handles.



#400 Colonial Scalloped Top. The punch bowl and foot and custard cups were taken from #357 Prison Stripe. The distinctively shaped punch bowl foot was also used for #379 Urn. Strangely, the small Prison Stripe custard went to #400, but the large one went to #331 Colonial Panel.

Sherbets were possibly adapted from Prison Stripe, but no sherbets are known in Prison Stripe and none are mentioned in the price list. The sherbet bowls are the right shape to have come from Prison Stripe, but the stems are not like other Prison Stripe stems. The sherbets may have been created specifically for #400 Colonial Scalloped Top.



#331 Colonial Panel. Most things shown on the catalogue page above were adapted from #357 Prison Stripe. The pickle jar with the mushroom stopper was borrowed directly from #393 Narrow Flute, even though it hardly looks like it fits. Everything else on the bottom row originated in Prison Stripe. The finger bowl in the upper left corner probably also came from Prison Stripe, but the bar glass used for the oyster cocktail combination (upper right) probably did not. Prison Stripe's tall No. 2 salt and the large custard cup were converted to #331, and possibly the #331 tumbler came from Prison Stripe, too. The square individual salt seems to have been made just for #331; there is no evidence it originated with Prison Stripe. The mustard is borrowed from #300 Peerless. Nappies, not shown here, completed #331 Colonial Panel; their design was not derived from any other pattern.

About that toothpick. In Cat. 56 (ca. 1909), #331 is shown using the same toothpick as #400. The #400 Colonial Scalloped Top toothpick was adapted from #357 Prison Stripe. In Cat. 75 (ca. 1913, and the source of the above illustration), the #331 toothpick was taken from #300 Peerless. Although #400 is well represented in Cat. 75, it was already a smaller line than a few years earlier and on its way out. Price lists offer no help; unlike in later years, they do not tell us when pieces were borrowed from other patterns, much less which patterns were the donors. That means they don't tell us which toothpick they're borrowing for #331. Since both the #300 and #400 toothpicks cost the same as whatever was listed for #331, you can't even look at prices to get a clue. Despite any articles to the contrary, there is no evidence to say that one toothpick is "more correct" than the other for #331. Most likely, #331 at first used the #400 toothpick with its eight nearly straight sides and then switched to the #300 toothpick (six concave sides) anticipating the phase-out of #400.

Probably no other pattern was scavenged so thoroughly as Prison Stripe. (Unless you count the conversion of Empress to Queen Ann, a much less dramatic change.) Heisey's frugality worked in our favor and helped us peel back the curtain on Prison Stripe in a way we can't for other early patterns.