
OUR HERITAGE

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Constable Keiffer

Miles Keiffer's grandfather, Jefferson Keiffer, who died in 1923, was a constable in the Second Ward for many years. When he went out to get an offender he usually got his man. Years ago a cigar factory burned down on West Ferdinand Street. The then proprietor of the factory (I will not mention his name) kept a parrot in the factory at all times. The next day after the fire, Mr. Keiffer remarked to the proprietor "that it was a pity for pretty Polly." He replied: "I took the parrot out last night." Do you catch the significance of that remark?

About 1917 a report reached Keiffer that there was a big gang of hoboes in a meadow, along the railroad at the lower end of town. They were drunk and fighting. An Irishman had cut the throat of "Red Nosed Mike", a traveling cigar maker. Keiffer got a horse and spring wagon and fetched both the wounded man and his attacker to the basement of the public building. Dr. Guie was called to stitch up "Mike", and while he was so doing the Irishman in the cell was pleading to be left out so he could finish his victim, instead he got a term in the County jail.

The above information appeared in the April 12, 1945 issue of the Manheim Sentinel. It was written by William S. Shiffer.

Pictured in the next column are the leg irons and handcuffs used by Jefferson Keiffer when apprehending a lawbreaker.



The Good Old Days

Pictured here is an item that might bring back some fond memories of the days when Manheim and other small towns had a movie theater. Henry

Deemer donated the theater folder to our collection of Manheim memorabilia and he researched when the films were produced. An Ideal Husband - 1948 and Duel In the Sun - 1946. On the other side of the folder are Sing Your Way Home - 1945 and Sitting Pretty - 1948.

Based on Henry's research, Saturday, July 17 was in the year 1948. I wonder how many of us, as kids, went to see the movies almost every day during the summer months. The matinees were really fun times. Admission fee was; we think, 15¢.



Glass In America

We have been provided a page from a publication on glass in the United States by our member Eddie Yetter and we are herewith reprinting the part that pertains to the pre-nineteenth century glass industry in America.

The London Company of Virginia set up a glasshouse in Jamestown in 1608 for the manufacture of "glasses" and beads. A "tryal of glasse" was sent off to England before the winter of 1609, the "starving time" during which 440 of the colony's 500 inhabitants died. In 1621 the company tried again, and although the second attempt was more carefully planned, it too failed. Excavation of the site has revealed that glass was melted in considerable quantities though no evidence of bead manufacture has been found.

For more than a century after Jamestown, there was little American glass to speak of. The earliest successful glasshouse was begun in 1739 by Caspar Wistar. The fact that his works produced only humble utilitarian vessels and windowpanes saved him from extermination by the "lords of trade." Wistar died in 1752, after which the factory was operated by his son Richard. It was offered for sale in 1780. Although few, if any, objects exist which can be assigned to the Wistar Glass works with certainty, it is important as the cradle of the American glass known today as South Jersey type. Glass so-called is the work of individual glass blowers using ordinary bottle or window glass to make objects of their own design. Applied glass and, occasionally, pattern moulding were the only feasible means of decoration, and the resultant loopings and threadings are typical of continental traditions. One decorative device, the lily pad, is of particular importance as no European prototype is known. A hot gather of glass applied to the base of the bowl is pulled up around the sides in a series of projections in which the bowl appears to rest.

The second great name in early American glass is Henry William Stiegel. In 1763, 13 years after his arrival in America and after several years in the iron business, he built his first glasshouse. Like Caspar Wistar, Stiegel was concerned with the bottles and

and windowpanes, but, with the founding of his second house at Manheim, Pa., in 1765, he ventured into the table glass business. No longer beneath the notice of the "lords of trade," he reported to them in 1767 that the glass he made was both insignificant in quantity and quality. This report is in sharp contrast to the many advertisements in which he favorably compares his wares with English imports. Encouraged by the patriotic adoption of the non-importation agreement, Stiegel built a third glasshouse, the American Flint Glass works, also located at Manheim and completed in 1769. Adverse economic conditions, caused by approaching war and colonial preference for imported tableware, brought final failure in 1774.

Few pieces can be attributed with confidence to the Stiegel factories and, like that of Wistar, his name survives as the founder of a tradition. Stiegel-type glass is characterized by the use of clear and artificially colored glasses; by extrinsic decoration, such as engraving, enameling and pattern moulding; and, in general, by two distinct styles, one involving English and the other German techniques and decorative devices. Certain mould-blown patterns, such as the diamond-daisy and daisy-in-hexagon, are believed to have been originated at the Stiegel houses, no European prototypes having been identified.

Before the turn of the century, several other glassworks were founded, but few survived the Revolution. These houses were devoted largely to the manufacture of bottles and window glasses and, with the notable exception of the New Bremen Glassmanufactory, most of the off-hand pieces which can be tentatively assigned to them are of the South Jersey tradition. Three of these enterprises are of particular importance: First, the New Bremen Glassmanufactory, founded by John Fredrick Amelung and company, is of special interest as many of its presentation pieces are both signed and dated as well as being among the finest produced in the U. S. before 1800. Originally from Bremen, Germany, Amelung was persuaded to come to America, Maryland in particular, for the express purpose of founding what he believed to be a much-needed industry. By 1785 his works offered green and white hollow ware for sale; by 1795 the glassworks themselves were offered for sale. One of the most famous pieces in

Glass In America continued:

the history of American glass is the Bremen *Pokal*, blown and engraved in 1788 and sent back to Amelung's German financiers in Bremen, probably the only return they ever received on their investment.

The second factory of importance, later know as the Olive Glass works, was completed in 1781 by former employees of the Wistar Glass works, the Stanger brothers. In addition to the many fine South Jersey pieces attributed to this house, it is of interest because of its long history, eventually becoming part of the Owens Bottle company, a forerunner of the Libbey-Owens-Ford Glass Company.

The third notable venture begun before 1800 was the well-known works associated with the name Pitkin. Erected near the Connecticut river in 1783, it was intended for the manufacture of crown window glass, but need and foresight converted it in 1788 to a manufactory of bottles and flasks. The factory thrived until 1830 and is best known for the half-post ribbed flasks in natural browns, ambers and greens. Today the word "Pitkin" denotes a type of flask and not a specific glassworks



BEAUTIFUL HANDS

**"My hands are so ugly," my mother said
When she became wrinkled and old,
But the service they rendered so many years
In each line and wrinkle was told.
Cleaning and cooking and washing the clothes,
Bringing us comfort and cheer,
Holding me close when I ran to her side
With some childhood trouble or fear.
Gentle, yet strong, always ready to help,
Meeting her household's demands,
There is something so precious, so lovely, so dear,
In the beauty of wrinkled old hands**

Anna Balmer Myers

Beside being a wonderful author and poet, it is known that Miss Myers also crafted ceramic jewelry, samplers and show towels. In a future issue of **Our Heritage**, we'll picture one of her samplers, some of her ceramic jewelry and some jewelry made from Stiegel glass shards obtained by Miss Myers.

Henry William Stiegel's Ad



Above is the ad that Henry William Stiegel placed in the April 22, 1771 issue of *The Pennsylvania Gazette*, published by HALL and SELLERS in Philadelphia. *JH*

The ad reads as follows:

American FLINT GLASS, Is now made at the Factory in *Manheim*, in *Lancaster* county, Equal in quality, with any imported from *Europe*, where all merchants, store-keepers, and others, may be supplied on very reasonable terms; and as the proprietor of those works well knows the patriotic spirit of the Americans, he flatters himself they will encourage the manufactories of their own country, and hopes to be favored with their orders for Flint Glass; and begs leave further to assure them, that whatever commands he may receive, shall, with great punctuality and dispatch, be executed.-----Wholesale dealers may expect proper allowance, or abatement, on buying large quantities.---- Patterns and orders will be received (and forwarded to the manufactory) in Philadelphia, at the London Coffeehouse, by Mr. Alexander Bartram, and Mr. Isaac Melchor; at Lancaster, by Mr. Paul Zantzinger; at York-Town, by Mr. George Stake; and at Baltimore, by Mr. John Litle. N. B. *A glass cutter and flowerer, on application, will meet with good encouragement at said manufactory.*

Henry William Stiegel

Bankrupt and Imprisoned

From George Heiges' books on Henry William Stiegel, we know, that Henry William faced very difficult times, some, but not all, of his own making, and that he spent a short time (10 days) in debtors prison (the Lancaster's Gaol). Much of Stiegel's trouble developed through slumping glass sales, the economic problems that the colonists faced with England and his trust in friends.

Henry William Stiegel was not the only colonial period resident of Manheim to be faced with financial problems. Most of us here in Manheim, who know the town's early history, know that Robert Morris once occupied the Stiegel Mansion and that he is credited as a financier of the American Revolution, a Signer of the Declaration of Independence and the United States Constitution. He was also the founder of the Bank of North America and one of the original United States Senators from Pennsylvania. However, how many of us knew that he was financially ruined through a land venture known as The North American Land Company, and, that he too was placed in debtors prison, just as Henry William Stiegel had been.. It is said that Robert Morris died a pauper.

Robert Morris and his partners had purchased over 4,000,000 acres of the United States, from New York to Georgia, but the Panic of 1797 meant that buyers were scarce and the company was unable to pay its taxes or repay its loans. It failed in 1798, ruining Morris and depressing the finances of his investors. *JH*

Below is pictured one of The North American Land Company stock certificates dated 1795 and signed by Robert Morris,

9½ x 12½



Early Lighting In America



The circa 1840 wrought iron kettle lamp pictured here was purchased at a public auction in Akron, PA in the 1970s. The lamp came from a family whose great, great, great grandfather (Mr. Widders) did Pow-wowing (Pennsylvania German folk magic). The family said that Mr. Widders took the lamp with him as a lighting device when he traveled to homes to Pow-wow for people. Imagine what life was like when

this type of primitive lighting was used. The kettle lamp was popular at the time, because when it was moved or carried in the home the swinging kettle with its flame and oil stayed mostly vertical. *JH*



Acquisitions

Through cash donations from Steve Michael and Dorothy Ruhl, we have been able to purchase a new HP printer.

A stereoscopic card: "The lake at Kaufman's Park" and several Manheim trade cards - gifts from Morris Greiner



2011 DUES

If a check mark appears here____, your 2011 membership payment of \$20.00 is due. We hope that you will continue to support the Foundation.

Thank you!