

HEISEY NEWS

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Tangerine Display in King House South Front Parlor

HEISEY NEWS

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Museum

Heisey Collectors of America, Inc., a non-profit corporation (tax-exempt status), owns and operates The National Heisey Glass Museum in Veterans Park, 6th and Church Streets, Newark, Ohio. Open year round, Tuesday through Saturday 10:00 a.m. – 4:00 p.m., Sunday 1:00 – 4:00 p.m. (except Jan. and Feb.), closed holidays. Other hours by appointment. Members admitted free.

Identification

HCA will attempt to identify unknown glass items. Send a color photograph, measurements, and a self-addressed, stamped envelope to the attention of the Curator. Other arrangements should be made in advance with the Museum staff. Please keep in mind that the Museum cannot appraise items. Identification is free to members, non-members \$5.00 per item.

Membership

To join Heisey Collectors of America or to renew your membership, contact the HCA Administrative Office Monday through Friday 8:00 a.m. - 4:30 p.m. Eastern Time. Associate dues are \$30.00 plus \$5.00 for each additional household member. Voting members pay an additional one-time fee of \$25.00. Please consider supporting the Endowment Fund by joining at one of the levels listed on the back page.

Museum Gift Shop

There is always someone in the Gift Shop during the Museum's hours of operation to help answer questions or take orders. When ordering by phone, please have a credit card ready. When ordering by mail, please be sure to include appropriate charges such as shipping and sales tax. Please note that the HCA member discount does not apply to original Heisey or special project items.

Shipping and Receiving

We prefer to use USPS. If you have not received a package, please call the Administrative Office to confirm it was sent. We will assist you in tracing it. If your package arrives damaged, please contact your local USPS representative. We insure everything.

Donations and Loans to the Museum

If you would like to make a donation to the Museum or have questions regarding items on loan, contact the Curator. HCA reserves the right to accept or refuse items based on current holdings.

HEISEY CALENDAR OF EVENTS

2011

Percy and Vivian Moore Weekend, Newark, OH October 14-15
Heisey Fall Select Auction, Newark, OH October 15
Holiday Open House December 10

2012

Convention 2012 June 13-16

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MESSAGE FROM THE PRESIDENT

Sue Kilgore

Dear HCA Members:

I hope that everyone is having a wonderful summer and that it is not too hot where you are. We have never had a busier summer than this one...company (some are Heisey friends) and no less than six – yes 6 – family or class reunions – two high school and one college. We are involved with planning and hosting most of them and, of course, cooking for all of them in one way or another. We are only half way through and we are already tired – we need a vacation! But we love it!!!

This Newsletter will give all of you a first look at the Gordon & Darlene Cochran Endowment Challenge. Chairperson, Mary Cameron, will have updated information in every issue from now until August 2012. Please help us with this wonderful effort to grow our Endowment Fund for the future security of the National Heisey Glass Museum.

Plans are under way for the Percy & Vivian Moore weekend, October 14 & 15, which will also feature the Fall Select Auction and the 40th birthday of HCA. The 15th of October is the actual date that the founding members of HCA received the non-profit papers from the government, so it is HCA's actual birthday. Please see the information and registration form in the September Newsletter and make your plans now to join us back in Newark for this fun event. The list for the Fall Select Auction is exceptional so it will be amazing just to see these pieces all together in one place. I hope to see many of you there.

Our Michigan Heisey club will be meeting on August 6 at Houghton Lake at the home of Jack & Marge Deppong. We are hoping for a beautiful day – not too hot – so that we may enjoy the outdoors and the lake. We will make our plans for the coming year and renew our

local club memberships (that means pay our dues). I wish that all of our members could be part of a study club because it means many wonderful times together and great friends.

I would love to make a formal challenge of my own. We have heard, often, about Jean Will's jams and jellies. I, having learned all about making jams from my mother-in-law, Margaret Kilgore, am challenging Jean Will, another good friend, to a competition. So far, this year, I have made strawberry with local Michigan strawberries, of course. I will also be making cherry jam with the best cherries in the world from Traverse City, Michigan, my home town. There will also be raspberry, peach and apple cinnamon. Soooooo, Ms. Will, if you are coming to the Moore weekend, bring along your jars of jams and we will have a taste off at "a dollar a vote" for the best jam within the Heisey family. All in good fun, of course!!!

I am always thankful to all the members who help HCA continue to grow and prosper – board members, study club members, local supporters and the greater Heisey family – who know what it takes to make this "one of a kind" Museum last into the never ending future. ♦

DIRECTOR'S NOTES

Charlie Wade

Greetings! Everything has really slowed down after the big Convention rush. We are now getting ready for the Vivian and Percy Moore event to be held in Newark this year. Mr. Spahr will be talking to you soon, I am sure, about some of the great glass in this year's auction, so please stay tuned and look for Dave's column.

I want to take a few lines and thank everyone who donated glass for sale in the Gift Shop. I put a personal plea out for glass and you responded beyond belief. Sharon is in the planning stages now working with one of our new board members on how best to display it all. I am sure they will come up with a very nice layout.

So far this summer we have been pretty breakdown free in all three buildings. (Knock on wood.) Other than a couple of HVAC units needing more GAS we have seen very few problems. We are still waiting for a couple more estimates to come in to see where we stand with the office building front porch. In case you missed it, we have water coming in on the porch leeching through to the basement.

We received many great compliments this year on how your Museum looked at Convention. We thank you as everyone here works very hard to make sure it is kept that way.

Walter is getting stronger and stronger, so I will probably not be here much in the future. Glad he is getting back on the road to recovery. I do have several projects I am working on and as long as the Board will permit, I will remain and work on them. One of those projects is ELECTRICAL CONSERVATION within the Museum and office building. Electric is one of our biggest bills and I will be working with the staff and outside sources to come up with ideas to conserve usage.

Next month Sharon will be taking this column over as she is now very familiar with everything going on here. Sharon is very capable and we are very lucky to have her with us. She really has taken to the Museum and Heisey very fast. If you have not met her yet, please stop in when you get a chance and introduce yourself. ♦

CURATOR'S REPORT

Walter Ludwig

The excitement of Convention is now behind us and we are about to enter the dog days of August. We have already gotten a good taste of the hot and humid weather ahead of us here in Ohio. Everyone is wishing for those nice snowstorms we had in February now that they were complaining so bitterly about back then.

The Museum is keeping busy. One of the big tasks is processing all of the wonderful glass that came in during Convention for us to use in the Gift Shop. You will see a little of it listed in the **Real Heisey in the Gift Shop** column toward the end of the Newsletter. Some real bargains can be found here.

I want to direct your attention to the pictures on the back cover of this issue. Since last year we have been converting the old media room into a new showcase for the Heisey tools and molds that the Museum owns. The space was designed so that we could still show our video on the story of Heisey glass in the same space. Through generous donations of both money and time from the Heisey Collectors Club of Michigan this project has now been finished and was officially opened during Convention this year. The new seating benches, display areas, and new DVD and flat screen all make this room a great asset to the Museum. I want to again express my gratitude to the Michigan club for the work they put into this project.

You may think that it is too hot to go out and search for Heisey, but that is not how you will get your next treasure. Get out and hit some of those summer flea markets – you never know what is out there to find if you do not look. Remember what I say: Heisey will not find you; you have to get out and find it. ♦

Museum Volunteers for June 2011

Carolyn Clark
Jim and Karen Clark
Chuck and Amy Jo Jones
Frank Kuhlmann
Tom LeBlanc
Dick and Ginny Marsh
Phyllis McClain
Pat Moore
Don Moore
Dick & Marilyn Smith
Dave and Mary Ann Spahr
Susan Wade

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.

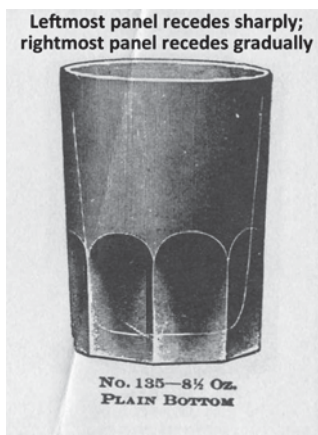


Figure 12

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.

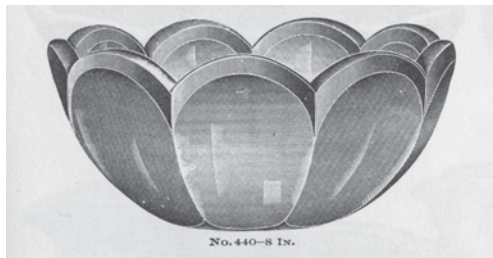


Figure 15

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?

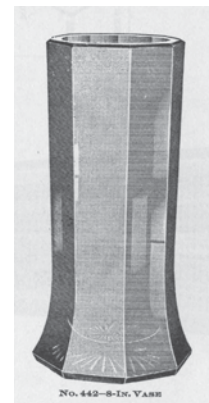


Figure 16

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.

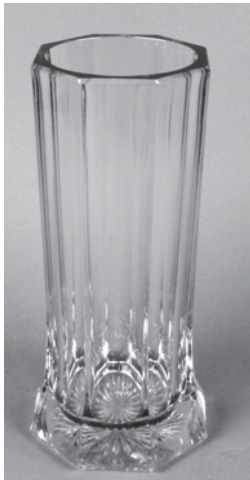


Figure 17

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.

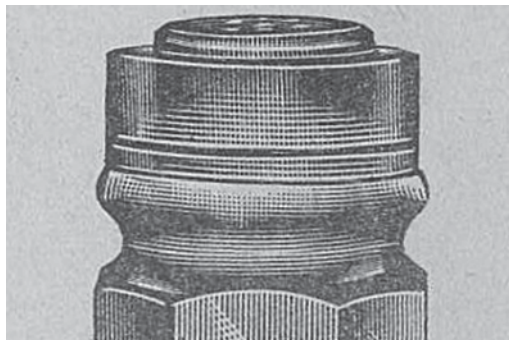


Figure 21

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.

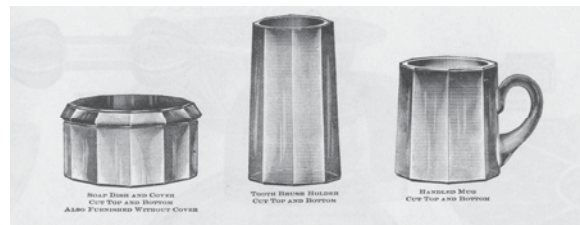


Figure 23



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.

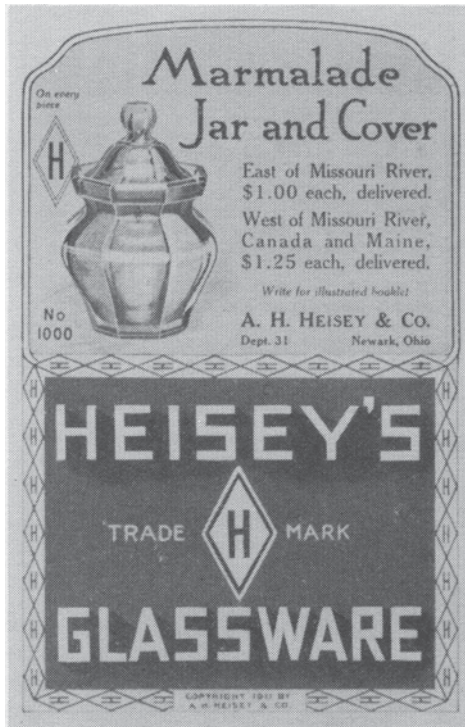


Figure 27



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. ♦

NUMBER, PLEASE?

Eric Tankesley-Clarke

When I was a child, I loved visiting my mother's parents. They lived in town. Not only that, they lived on the square, right next door to — are you ready for it? — the town switchboard. I was just sure it was the actual place where everyone rang up Central and she asked for "number, please?" More likely, it was where Opal called to get gossip about Ruby. Nevertheless, in my five-year-old estimation it was clear that my grandparents were not only *in town*, but also *uptown*.

Heisey collectors are always trying to find the number, please. That's part of the fun for many of us, digging through books and sundry scraps until we find that definitive identification. Fortunately, there is a lot of material around these days to help. When a piece is identified, we have a handy, conventional way of referring to it — just give pattern number, pattern name, and the piece. If, for example, one collector talks about the 1205 Fancy Loop hotel sugar she just found, other Heisey collectors can immediately picture the piece and they can happily compare notes, assured that each is talking about the same thing.

It isn't always that easy.

The pattern numbers used for Heisey glass fall into three broad groups: (1) 1-7000; (2) any other numbers in the 7000's; and (3) numbers in the 8000's. (We won't get into the 9000's used for some undocumented decorations. Those aren't numbers for the glass itself, anyway.) Any piece with a pattern number from 1 up through 7000 sports an authentic, factory-assigned Heisey number. These are the ones we are going to find in their catalogs, price lists, or advertisements. These are also the numbers that we really want to know.

A fair amount of pieces are known by numbers somewhere within the 7xxx range (but 7000 itself is not included, since that was a bona fide Heisey-assigned number). The 7000's were assigned by Clarence Vogel, one of the pioneer researchers and collectors. He didn't use all the numbers in that range. He published numbers only through 7183, although it is possible he assigned a few more than that.

Clarence began assigning numbers in the late 1960's (before HCA or other formal study groups were even formed) as a way to keep track of pieces that could not be found in the Heisey material he had. Some numbers assigned by Vogel have become obsolete since genuine Heisey numbers have been found, so not all his numbers are currently in use. As

more and more original factory material came to light, it was bound to happen.

For example, Vogel gave the number 7055 to the Heisey Hairpin pattern. Since then, we've learned that pattern's original Heisey number is 477 (fig. 1). It is unlikely now that you'll find Heisey Hairpin pieces identified with the Vogel number, but you can show how up-to-date you are if you do. (Not exactly the same as going to Kansas City, though. Everything's up-to-date there.) If you are fortunate enough to have the Vogel *Heisey Glass Newscasters*, published from 1971 until 1986, you may see how Clarence himself sometimes announced the original Heisey number and recommended dispensing with his 7xxx number. Other times other researchers found the correct number.



Figure 1

In 1971, HCA was formed and within a year or so it had begun assigning numbers, too. HCA used numbers beginning with 8000. Just as with the Vogel numbers, some of them were later identified, so sometimes the 8xxx number has dropped from view and the true Heisey number is used instead. An example of that is the 8014 Gondola floral bowl, which we now know as the 132 Sunburst floral bowl (fig. 2).



Figure 2

Between Vogel's 7000's and HCA's 8000's being assigned at the same time, there was bound to be a different sort of confusion, where a piece ended up with more numbers than it knew what to do with. Another obsolete HCA number is 8008, which is the same as Vogel's 7055, which is really 477 Heisey Hairpin. Yes, sometimes HCA assigned numbers to patterns that Vogel had also numbered. Various reasons account for that. Without any formal coordination, it wasn't easy to keep track of who had published which first.

The ultimate, of course, would be to find Heisey numbers for every piece identified by either Vogel or HCA, maybe in some long-forgotten bin of Heisey-related papers. You never know when a box from an old department store might contain a Heisey catalog unseen for decades. (I have this daydream that someday I'll find a huge carton with a giant blue diamond on the side. Inside will be 50 thick Heisey catalogs, all different and none ever seen before. I'm sure it will be sitting next to the barrels of Rose and Trial Blue glass I also expect to find.) The sad fact is, however, that a great many of the Vogel and HCA numbered items remain unknown in the Heisey factory literature, so we're stuck with those 7xxx and 8xxx numbers until something more is known. For example, it is still correct to refer to an 8029 Princess Lily goblet (fig. 3) or a 7052 Diamond Grid puff box (fig. 4).



Figure 3



Figure 4

In short, then, numbers in the 7000's or 8000's usually should be thought of as temporary numbers. Once a piece has been identified with its Heisey factory number, we can stop using the temporary number and relegate it to a curiosity. Of course, if the genuine Heisey number never re-appears, "temporary" will last forever. On the other hand, Heisey collectors are nothing if not optimistic. For any one of the 7xxx or 8xxx numbers, the hope is that eventually, just possibly, the "real" Heisey number will show up.

Or will it? What about those pieces that had no numbers, ever? In a few rare instances, Heisey never gave numbers. One example is their early jelly jars (or jelly tumblers, as some price lists called them). Whether it was in catalog illustrations or in price lists, these jelly tumblers were always just described, in terms of volume and little else, with no number in sight. For the screw cap jelly HCA was perhaps overzealous, but someone gave it a number of 8042 (fig. 5). (For some reason, the other jellies were not assigned HCA numbers.)

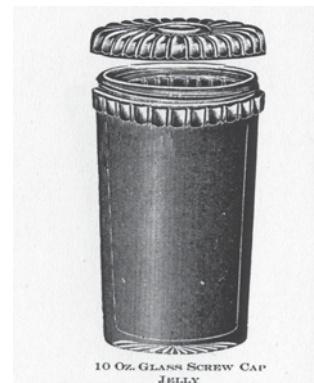


Figure 5

Now we're left in a quandary. Was assigning a number doing us a favor by allowing us to refer to the screw cap jelly concisely, or was it misleading to assign a number to something that never had one? Normally, we'd get rid of the "temporary" 8xxx number when the real one was found. Should we dump the 8042 number because we know the jelly never had a number? That doesn't seem productive. On the other hand, if we leave the jelly with its "temporary" number made permanent, should we search out other pieces that Heisey never numbered and finish their work for them by assigning new numbers? Do you get the feeling we're getting long on questions and short on answers?

Where can you find all these assigned numbers? That's a great question, and not easily answered. Vogel's Volume 4 has an index that includes most of his earlier numbers. Later Vogel numbers, though, must be sought out in other ways. Scouring his old *Newscasters* is one way. The *Index of Heisey Patterns* lists many numbers — original Heisey ones, Vogel numbers, and HCA ones — but it omits a variety of published numbers in each of those series. While the *Index* lists numbers, it doesn't tell you where to go for more information.

Many of the HCA-assigned pattern numbers have been published in the *Heisey News*. But hold your hurrahs even if you have every last one of the *Heisey News* in your possession. It seems that some numbers in the 8000's were never published, not in the *News*, not anywhere. In talking with Walter about these, I learned that he has long been on the lookout for a master list of the numbers. If anyone made such a list, it has not seen the light of day for many years.

What about those missing numbers? There's always the chance I overlooked something. But if I didn't, either the numbers were skipped and never used or they were assigned but never published. For instance, I have not found a reference for 8022. As long as I'm mentioning them, the other missing numbers are 8043,

8050, 8064, 8075, 8076, and 8080. Also, I'm missing a few socks.

One of the missing numbers, 8043, requires some explanation. The *Index of Heisey Patterns* includes 8043 for the Jay goblet. However, the only other published reference for Jay that I have found is in a 1982 issue of the *Heisey News*, and there it was given number 8049 (fig. 6). Other than the *Index* entry, I have found nothing else for 8043. The *Index* does not have anything for 8049. It appears that the two numbers got confused in preparing the *Index* and 8049 is the correct number for Jay, while 8043 was never truly published. (Not that I'm blaming anyone. Far from it. You try putting together a list of over 1500 things and see how many get confused.)

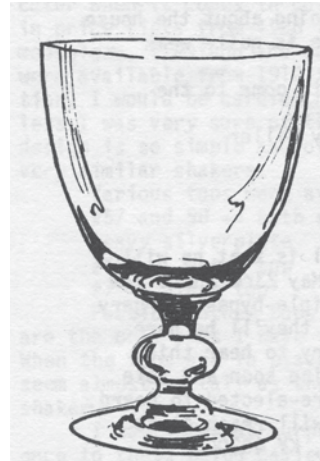


Figure 6

It is possible that these "skipped" numbers were assigned to items that never made it into the *News*. If so, it is also possible that the owners were told of the newly assigned numbers. If any of you could give me information on any of these seven missing 8xxx numbers I would be forever in your debt. Well, I'd be grateful for a long time, anyway. Finding one or two of those socks would go a long way, too.

While some numbers were skipped, a few 8xxx numbers were used twice. Sometimes that occurred when the real number was quickly found. Apparently in a spirit of thriftiness, the HCA number would then be re-used for another item. An example of that is 8055, which was

first used for a pattern called Rhoda. Later, it was learned that 8055 Rhoda was the same as 3379 Pyramid (fig. 7). Someone then used 8055 for a plate called Ribbed Empress (fig. 8).



Figure 7

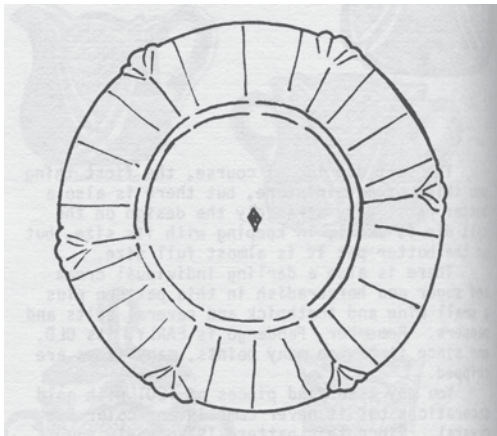


Figure 8

Other times, duplication appears to have been due to oversight. The number 8041 was assigned both to a funnel and to the Peacock Eye tumbler (fig. 9). As far as I know, both pieces still carry that number.



Figure 9



Figure 10

The last number for which I have found a record was 8087, and it was one of those used twice. In 1992, it was applied to the Rarey cream and sugar. Someone later realized this was identical with Vogel's 7068 Four Arch (fig. 10). In 1993, the number 8087 was re-used for the Walker Drape stem. That is the last number I have found that HCA assigned.

Somehow, HCA got out of the habit of giving numbers. It wasn't always great about handing them out even before it gave up altogether.



Figure 11

During that period from 1971 to 1993 when HCA was actively assigning numbers some items got published with no numbers at all. We have no way of knowing whether someone assigned numbers behind the scenes or not. An example of that is the Carlene goblet (fig. 11). Carl Sparacio wrote about this rare goblet with an unusual optic in 1977. As far as I can find, no number has ever been published for this piece. Given the timing, I almost suspect that 8022, one of my missing numbers listed above,

might belong to Carlene, but I have no way of knowing.

Now let me take you back to the beginning. Remember how I said at the start of this piece that all numbers from 1-7000 were assigned by Heisey? As it turns out, there is at least one exception. Naturally, there had to be; consistency and Heisey don't necessarily go together. There is a number floating around, 4225A, which is not an original Heisey designation. It refers to a cocktail shaker, called Cobel Prototype on the assumption that it was an early design for what became 4225 Cobel. You can read about it in a couple of issues of the *Heisey News* from 2000. Unfortunately, Cobel Prototype's number (not assigned by HCA) could create some confusion, since Heisey used the "A" suffix for Eva Zeisel designs. An example of a Zeisel number is 1637A Town and Country; there is no plain 1637 in the Heisey pattern lines. And that's the way it is with the other Zeisel designs. Clearly, Ms. Zeisel had nothing to do with Cobel Prototype. Had this been published in the *News* before 1993, the shaker might have been given an 8xxx number. Unless someone decided to skip it, of course.

If you're a real stickler (you know who you are), you might quarrel with another statement I made at the start, about those 9000's. In a couple of recent benefit auctions, the number 9960 has appeared, attached to at least two different pieces. In fact, that is not a properly assigned number. It has been used as a number in the Museum database to help track pieces that have never had properly assigned numbers. But it was never intended for publication and shouldn't be used for identification purposes as a pattern number.

The numbers may have quit, but discovery has not. Collectors are still scouring booths, scavenging garage sales, rifling through estate sales, and trolling the internet to find unknown, unsuspected patterns. With the doubtfulness of

assigned numbers, it put us at a loss when trying to refer to them. Caution dictated that no one rush in and assign numbers willy nilly. What if that master list reappeared and numbers overlapped? Think of the confusion. Never mind that Heisey did not pay us the same favor—they threw around numbers easily, generously allowing multiple patterns to share a number to confuse and annoy collectors forever more.

Numbers are handy and unambiguous, although not everyone remembers them easily. Names alone can be unwieldy or unclear, but are often more easily remembered. The ideal is to have both names and numbers assigned to new patterns as they appear. At this point we are left with close to 20 published patterns that have come to light over the years that seem never to have been given numbers, and others that have never been published at all. So where do we go next?

After allowing for the possibility that even more HCA numbers may have been assigned than we know, we need to resume number assignment. After talking with Walter, we agreed that 8100 would be a good place to start. That leaves a gap in case that elusive master list ever appears. It is also a convenient way of recognizing an HCA pattern number as one recently assigned.

As time and space permit, I plan to write about some of these unnumbered pieces, many of which have been mentioned at one time or another in the *News*. Along the way, I'll also introduce a few pieces that have never been published. Either way, it will give an opportunity to attach numbers to them so we can speak confidently of these forlorn items in the future. That would really be uptown.

Hello, Central. Know any of the Heisey gossip? Even if you don't, I've got your number. Write me at heisey@embarqmail.com. ♦

THE GORDON AND DARLENE COCHRAN NATIONAL HEISEY GLASS MUSEUM ENDOWMENT MATCHING FUNDS CHALLENGE

Mary Cameron

More than 100 years ago, John D. Rockefeller said: "You never need to apologize for asking someone to give to a noble cause."

By now many of you have heard the news about the matching funds challenge that was announced at the HCA Convention in June.

The specific goal of this campaign is to raise \$250,000 for the purpose of matching the \$250,000 Gordon and Darlene Cochran have generously agreed to match dollar for dollar. The overall goal of this campaign is to increase the National Heisey Glass Museum Endowment Fund by \$500,000 to ensure the future of the National Heisey Glass Museum. The Campaign will run from April 8, 2011 until August 1, 2012.

Our aim is to strengthen the Museum's endowment to sustain the Museum's future and the legacy of Heisey glass. The importance of this campaign to the future of the National Heisey Glass Museum cannot be overstated. Growing the Endowment Fund will help secure the future of the Museum by providing additional monies used to supplement reduced income to cover operating expenses, the result of declining HCA membership.

All donors to the campaign will have the opportunity to be recognized for their contributions. There will also be the opportunity to donate to the campaign anonymously. All gifts will be acknowledged to the individual donor.

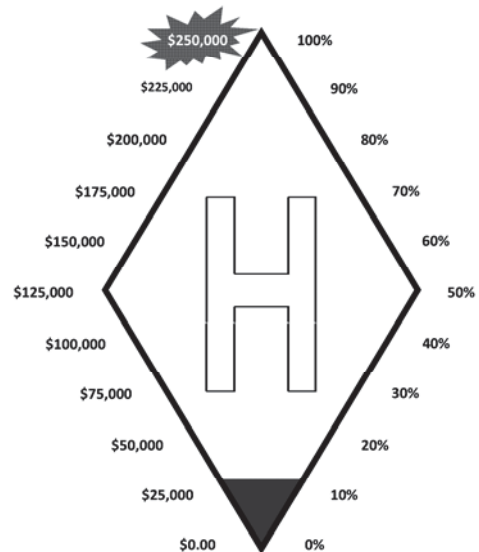
Chart of Giving Levels:

Crystal	\$100 - \$249
Flamingo	\$250 - \$499
Sahara	\$500 - \$999
Moongleam	\$1000 to \$2500
Cobalt	\$2500 - \$4999
Tangerine	\$5000 - \$9999
Alexandrite	\$10,000 and above

What can you do to help? Please make a contribution regardless of the amount. Everyone has an individual level of giving that only they can decide. Help the HCA Board with the campaign. No Board member is a professional fund-raiser. We need to solicit donations outside of the HCA membership. This includes national as well as local family trusts or endowments that give to capital campaigns. ♦

The Gordon and Darlene Cochran National Heisey Glass Museum Endowment Matching Funds Challenge

Check our progress below!



\$32,847.41 dollars raised thru JUNE 30, 2011!

***The Gordon and Darlene Cochran
National Heisey Glass Museum Endowment
Matching Funds Challenge***

Donation Form

To make a donation to *The Gordon and Darlene Cochran National Heisey Glass Museum Endowment Matching Funds Challenge*. Mail completed form to:

Endowment Fund
The National Heisey Glass Museum
169 West Church Street
Newark, Ohio 43055

Please provide your contact information below.

This gift should be credited to my spouse/partner and to me.

Name _____

Spouse /Partner's Name _____

Home address _____

Home address _____

City/State/ZIP _____

City/State/ZIP _____

E-mail _____

E-mail _____

Home phone _____

Home phone _____

My gift is in memory / honor (circle one) of _____ (Optional)

Gift Information

Enclosed is my gift of:

- \$5,000 \$2,500
- \$1,000 \$500
- \$250 \$100
- Other _____

Make check payable to the **National Heisey Glass Museum Endowment**

or

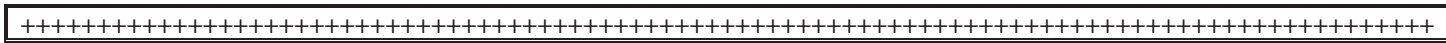
Please charge this gift of \$ _____ to my/our credit card

MasterCard Visa Discover

Card Number _____ Exp. Date _____

Signature _____

I would like to make a gift (other than cash) and would like to speak with a representative of the *Campaign* before doing so. Please contact me at (telephone) _____. Thank you.



If you wish your gift to remain anonymous check here.

DONOR CONFIDENTIALITY REQUEST

I/We, _____ have made the above gift to the *National Heisey Glass Museum Endowment Fund* and hereby request that my/our identity **not** be disclosed by the museum to the public unless disclosure is required by law.

The National Heisey Glass Museum respects the privacy of donors' personal and financial information and will not release information to the public about prospective or actual donors other than donors' names and gift amounts. Requests from donors that their names not be released will be honored.

Thank you for your support of the National Heisey Glass Museum!

MANY BENEFITS FROM DONATING DURING THE MATCHING FUNDS CHALLENGE - PART 2

Robert Loch

You already know that Gordon and Darlene Cochran will match dollar-for-dollar your gifts until August 1, 2012, up to a total of \$250,000. That means that every one of us can double our gifts right from the git-go. Send in a \$500 check, and the endowment fund will increase by \$1000. Now, that's a benefit. And, it's perfectly simple.

Last month's Heisey News explained how HCA members can benefit while making a cash donation to the Matching Funds Challenge directly from an Individual Retirement Account. To do so, the donor must be over 70 ½ years of age.

Here's how you may get a income tax benefit if you are not 70 ½ years of age.

You don't have to be 70 ½ to get a tax benefit when you donate corporate stock. Here's how.

Say you have owned shares of Corporation G for more than a year, and you have seen the per-share price move up. Now you have a (paper) capital gain, and you may need to pay tax should you sell the shares. If you donate the (unsold) shares to the National Heisey Glass Museum endowment fund, you don't incur the capital gains tax. And, the matching funds challenge will double the market value of the shares and add it to the endowment. That's right. The endowment will receive another dollar for every dollar of the shares' market price. You will not pay capital gains tax. Ask your tax or investment adviser about this benefit. Why not do this right now before the matching funds challenge ends?

Park National Bank is prepared to assist you in making wire transfers of corporate shares for the

National Heisey Glass Museum endowment fund, Account Number 2799.

Our elected Congressional representatives enacted these beneficial tax provisions because they see clearly the positive effects of institutions such as the National Heisey Glass Museum.

We're excited that National Heisey Glass Museum supporters have multiple reasons to donate now to the endowment fund: matching funds, and possible income tax benefits from cash, stock, or IRA withdrawal gifts. And, paramount, we'll see the endowment fund grow, and we'll see our grand Museum prosper.

We are unable to give income tax or financial and investment advice, so we urge you to consult with your own advisers before making any decision with respect to transferring stock to the National Heisey Glass Museum endowment fund. We strongly urge you to do so promptly.

Please clearly mark all your documents "Matching Funds Challenge - Endowment". ♦

HCA WELCOMES NEW MEMBERS FOR June 2011

Wendell Barr, GA
Sandra Buntaine, TX
Ear & Bridget Gentry, OH
John & Cindy Lewis, MA
Jim & Sharon Morrison, OH
Jon Chase & Lynda Porter, FL
Stephanie West, OH

JANUARY - JUNE 2011 MONETARY MUSEUM CONTRIBUTIONS

Sharon Gray

At this time we would like to acknowledge all of the monetary gifts that have come into the Museum in the first half of 2011. It is only through these generous donations that we can continue to operate our wonderful Museum devoted to the glassware and history of A. H. Heisey and Company.

If you made a contribution between January and June that does not appear on this list, or is listed incorrectly, please contact the Museum so that we may update our records and properly recognize your contribution.

Endowment Fund Donations (of \$100 or more):

Phil Abrams 50 Shares of Pepsi Co. in the amount of \$3537.25

Apple Tree Auction Center \$155

Charles Baird \$125

Bay State Heisey Club \$300

Mary & Gregg Cameron \$1000

Darlene & Gordon Cochran \$500

Marilyn Coleman \$100

James Cooke \$500

Jim & Karen Clark \$275

Joyce & Donald Deany \$125

Karl DeJong \$500

Sandra Dyer \$500

Gerald Easterla & Jerry Laitinen \$125

Glen Gall \$125

Gulf Coast Heisey Club \$600

Great Plains Heisey Study Club \$2200

Dennis Headrick \$100

Larry Hefti \$250

Bob & Bev Heise \$335

Heisey Club of California \$2500

Edward & Vicki Hinshaw \$215

Roger Hulslander \$559

Virginia Johnson \$125

Paul Keister \$200

Craig Kratochvil \$400

Sally Lancaster \$150

Jeffrey & Janice Larson \$215

Robert Loch \$2500

Nancy McCall \$120

Robert Moreno \$250

Ann M Moll \$100

Michael Morgan \$278

Isa Nelson \$150

Joseph Noll \$500

North Carolina Study Club \$1000

Northwest Heisey Collectors Club \$2000

Mary & Douglas Olson \$105

John & Laura Oversvee \$100

Fred Pease Family \$135

Fred & Betty Pease \$500

Lynda Randolph \$1000

Miriam Slemmons \$125

Angela Stormer \$139

Marjorie Stormer \$100

Madeline Sullivan \$180

Sharon Sweeney \$100

Junior & Sherron Thiry \$1000

Sally Thomas \$300

Richard Turkiewicz & Laurice Zielinski \$125

Lydia Wareham \$100

Margaret Wilkinson \$300

Endowment Fund Donations (special):

Isa Nelson \$50 in memory of

Fred Olsen

National Capital Club \$25 in memory of

Vincent Pugh

National Capital Club \$25 in memory of

Susan Brubacher

National Capital Club \$25 in memory of

Frank Maloney

National Capital Club \$25 in memory of

Knobby Ross

Northwest Heisey Collectors Club \$50 in

memory of Nita Kadwell

Bob Kreimer Card Box Naming:

Robert Bartholomew \$25

Mary & Gregg Cameron \$100

Sid & Mary Edwards In honor of Phil & Sally

Abrams \$75

Sid & Mary Edwards \$100

Tom Files \$100

Jack Grenzebach \$100

Gulf Coast Heisey Club of Florida \$100

Loleta Hammontree \$25
Joseph & Florence Harner \$100
Norval Heisey \$50
Amy Jo Jones \$25
Robert Loch \$100
Dick & Ginny Marsh \$100
Mac Otten Sr. \$75
Dave & Mary Ann Spahr \$100
Don Walzer \$100

Operating Fund Donations (of \$100 or more):

Phil & Sally Abrams \$450
Sandra Barker \$100
Charlene Bowman \$100
Mary & Gregg Cameron \$100
Gordon & Darlene Cochran \$625
Timothy Dall Family \$105
Joyce Deany \$100
Gerald Easterla & Jerry Laitinen \$100
Sid & Mary Edwards \$350
Ann Glenn \$150
Bob & Bev Heise \$375
Elaine Husted \$125
Dan & Sue Kilgore \$100
Rex & Patricia Lucke \$525
Marlyn J Marsa \$300
North Carolina Study Club \$1000
Northwest Heisey Heisey Collectors Group
\$500
Steven & Susan Pescatore \$175
Kenneth & Judy Rhoads \$200
Karen Taylo \$200
Junior & Sherron Thiry \$150

Miscellaneous

Central Chapter Ohio Region AACA – Portable
PA system
Heisey Collectors of Michigan TV, VCR, and
Stand
Dick Smith 744 miles + \$45 to operating ♦

MUSEUM CONTRIBUTIONS JANUARY 2011 – JUNE 2011 Walter Ludwig

We want to thank all those who have contributed to the success of the Museum in the first six months of 2011. The following have

made contributions that greatly enhance the Museum by donating glass for the collection and for sale in our Gift Shop as well as valuable archival material. If you made a contribution and you are not listed or not listed correctly, please let someone at the Museum know so that proper recognition can be given.

To the Collection:

Mary Cameron: 354 Wide Flat Panel lavender jar, ftd, 2 ½ oz.

Jim Cooke: 134 Trident candlestick, 2 light, Trial Blue; 1186 Yeoman nest of three ashtrays. Both pieces given in memory of Mary Poole.

Paul and Gail Duchamp: 5024 Oxford goblet with 958 Ping Pong cutting given in memory of Carl Sparacio

Terry Goslin: 3366 Trojan claret, Moongleam stem and foot with 445 Trojan etch.

Earl and Elaine Hart: 343 Sunburst bon bon, club

Heisey Club of Northeast Florida: 433 Greek Key straw jar (no lid) given in honor and appreciation of Walter Ludwig

Amy Jo Jones: 4218 Marilyn vase, 9 ½", Marigold

OSU Dealers - 2011: 1508 Kreimer card case with 450 Chintz etch given in memory of Robert Kreimer

Bob Rarey: 10 mustard paddle; 335 Prince of Wales rose bowl, ftd; 1184 Yeoman individual butter; 1280 Winged Scroll cigarette jar, Emerald; 1469 Ridgeleigh cologne; 3331 Statuesque goblet with 415 Classic etch; 3350 Wabash goblet with 741 Chantilly cut

Lynn Welker: 133 Swan Handled candlestick, Sahara; 335 Prince of Wales creamer, table with ruby stain and egg cup

Jean Will: 1295 Beaded Swag tankard, Emerald given in honor of Sally and Phil Abrams

For the Archives

Lynn Welker: stack of early order sheets and bills of lading from Lotus factory records showing orders placed with A.H. Heisey & Co.

Donations for the Gift Shop or Benefit Auctions:

Barbara Rauck Bartlett
Mary and Greg Cameron
Gordon and Darlene Cochran

Jimmy and Anita Coffey
 James A. Cooke
 Roy Eggert
 Jerry Easterla and Jerry Laitinen
 Bari Fauss
 Tom and Cathy Files
 Judith Gabel
 Fran and Jack Grezenbach
 Jan Hardy
 Robert and Patricia Harrison
 Heisey Collectors Club of Michigan
 Scott Heron
 Dr. Elaine Husted
 Marcie Krosha
 Ned Lavengood
 Linda Lowe
 Rex and Pat Lucke
 Michael Maher
 Jean and Cole Miesner
 John and Trudy Mock
 Mrs. Edmond W. Morris given in memory of
 Helen R. Rosenthal
 Ron and Ginny Pratt
 Bob Rarey
 Richard and Annelore Stoltzfus
 Junior and Sherron Thiry
 Ron Walzer
 Jean Will

Items Placed on Loan:

Automobile headlight (different from others in Museum collection) ♦

IN MEMORIAM

We just received word that Mary Kreimer, wife of Bob Kriemer who died in May, has died in Ocala, Florida. Mary was bravely fighting her own battle with cancer. She and Bob had been members of HCA since 1991 and members of the Gulf Coast Heisey Study Club. Mary was always willing to educate you on the pieces that she showed and sold at the HCA Convention Show. ♦

WHAT WAS DONE IN '71?

Sue Kilgore

August 1971

On August 1st, 40,000 people attended the "Concert for Bangladesh" in New York City.

A total lunar eclipse lasting 1 hour, 40 minutes and 4 seconds is seen from the southern hemisphere.

Apollo 15 returns to earth, with one of the three main parachutes deflated but lands safely 330 miles north of Honolulu. Construction began on the Louisiana Superdome in New Orleans.

Australia and New Zealand decide to withdraw their troops from Vietnam.

People born in August, 1971 are - Pete Sampras, an American tennis player in Washington, DC and actress Rebecca Gayheart both on the 12th

The original SHAMU died at Sea World San Diego after being the third killer whale displayed and surviving for 13 months in captivity. Others who died in August are Bennett Cerf, founder of Randon House Publishing. Jim Turnesa, winner of the 1952 PGA Championship.

Musicians releasing albums in August were Al Green, The Beach Boys, Barbra Streisand, Conway Twitty, Smokey Robinson & The Miracles, Ronnie Milsap, The Partridge Family and Johnny Mathis.

It must have been the heat of the summer that caused not much to be happening...what were you doing that summer? ♦



FRACTURED FAIRYTALE Sisters Graham

So where are we in this "story"? There is a medium size town, near a babbling brook, where a group meets to "conceive" a creation. They met often, they had dreams, they made plans and they got help...that seems plausible, right?

Then they thought about a home for the creation and a yearly celebration of the "whole ball of wax." So, now we see ...

As more and more preparations were being made, papers needed to be created to secure the "creations" future. As the time drew near for the completion, all plans were flowing together and "becoming one." All who were involved were excited about the "arrival" of the plans final "certification."

They were also surprised by the more than overwhelming response from the larger union's people. There seemed to be never ending "support" from all who found out about the pending "arrival." At one point it seemed as though there were over four thousand supporters of this "creation." Hopes and dreams were that all supporters would be involved forever – something we realistically know is never true.

Can you remember how good it felt to be a part of the "creation" all those years ago?

To be continued... ♦

include our wonderful seventh annual **FALL SELECT AUCTION** in Newark. As you read this the auction is ten weeks away! The auction is scheduled for Saturday, October 15, 2011 and will be in the early afternoon. The auction will be over in time so you can easily attend the Moore evening festivities. To repeat myself from other Newsletters, this event is open to the public and hopefully those who come will come early to visit the Museum, see our wonderful glass collection, and help us continue to celebrate the 40th anniversary of Heisey Collectors of America!

We have **selected** glass for the auction from our submitted lists but have not inspected the glass. Our deadline for submission of glass was July 11 and happens to be the date this article was written to meet the Newsletter deadlines and my vacation schedule! We should have nearly 200 lots of clean damage-free Heisey glass for your buying enjoyment! As with the Spring (Benefit) Auction, all net proceeds go 100% to support the Museum.

We are also planning to have a late Saturday morning activity at the Museum - a glass show/flea market in our parking lot! Please contact Michael Maher by telephone at (740)-763-4256 or e-mail theflyingmaher@yahoo.com if you are interested in setting up. All space rentals will go to the Buckeye Club that in turn will contribute them all to HCA!

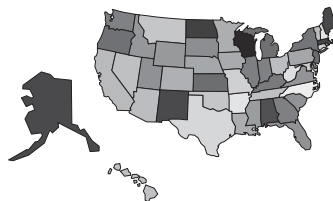
FYI, the September Newsletter will include a listing of the Fall Select Auction glass and other instructions, including absentee bid forms for use by those who can't make it to Newark for a great weekend. Hopefully, we can highlight our special pieces for auction in that issue. We also intend to have the information on the Heisey Glass Museum website.

Hope to see you there - please come and plan on spending the day with us and have a great time at your Museum! ♦

HEISEY FALL SELECT AUCTION – OCT. 15, 2011 Dave Spahr, HCA Auction Chair

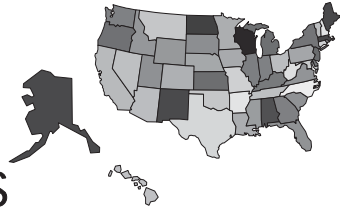
Hope you have marked your calendars for the Percy & Vivian Moore Weekend which will

Study Club Directory



Interested in joining a study club? You will have the opportunity to meet fellow collectors and HCA members and learn more about your favorite glassware. If your club is not listed or you need to make corrections to your listing, please contact the Museum.

STUDY CLUB	MEET WHEN?	WHERE?	Email/Web Site	CONTACT
#4 Central Illinois Heisey Collectors Club	Four times a year	Members' homes or restaurants		Joyce Deany (815) 432-4310
#5 Bay State Heisey Collectors Club	2 nd Tuesday of each month except July, Aug., and Dec.	Whole Foods Community Rm, Bedford, MA	spescatore@houghton.com	Stephen Pescatore (978) 256-5418
#7 Dayton Area Heisey Collectors Club	3rd Tues. of the month Sept. to May, 6:30 p.m.	Huber Heights Library	LH937@aol.com	Joe Harner (937) 372-0852
#8 Heisey Heritage Society <i>NJ, Eastern PA and DE areas</i>	Four times per year	Members' homes	craigkratochvil@aol.com	Craig Kratochvil (973) 962-4004
#13 Heisey Club of California	4th Sunday every month, 12:30	Members' homes	herbet@sbcglobal.net www.heiseyclubca.org	Richard Borino (949)-496-0676
#14 Northern Illinois Heisey Club	Four times a year	Members' homes	niheisey@comcast.net	Jeff Morrow (630) 833-4644
#15 Heisey Collectors Club of Michigan	Every six weeks, August to May	Members' homes	kilgoredesigns@att.net	Sue E. Kilgore (269)-345-3990
#16 Heisey Collectors of Texas	2nd Sat. of every odd month except May 1st Sat., 1 p.m.	Members' homes	sanddollars97@tx.rr.com www.heiseycollectorsoftexas.org	Greg Freeman (817)-545-5889
#19 Heisey Collectors of the Rochester Area	10 meetings per year: Sunday, 2:30 p.m.	Members' homes	seo2@aol.com	Sharon Orienter (585) 288-8076
#20 Buckeye Heisey Collectors Club <i>Newark, OH area</i>	September to May, 4th Monday	Members' homes or the Museum	Theflyingmaher@yahoo.com	Michael Maher (740) 763-4256
#22 Northwest Heisey Collectors	First Saturday of the month	Members' homes	bahama50@hotmail.com	Deborah de Jong (425) 868-0457
#31 Nassau Long Island Heisey Club	Generally every other month	Members' homes		Babs Kent (516) 228-8274
#32 Dairyland Heisey Club	Once every two months	Members' homes		Ray K. Courtneage (414) 962-9747
#33 Golden Gate Heisey Collectors Club <i>Northern California</i>	Quarterly	Members' homes		Russ Nicholas (916) 515-8558
#36 Heisey Club of Southern MA	April, June, September, December			Maria Martell (508) 833-0633
#38 North Carolina Heisey Study Group	6 meetings per year: Jan.; March, May, July, Sept., Nov.	Replacements Ltd Greensboro, NC	Nchsg@yahoo.com www.northcarolinaheiseystudygroup.org	Karen Taylo (252) 637-9985
#39 Florida Heisey Collectors Club	4 times per year: January – February-March-April	Westchester Country Club Boyton Beach, FL	Shirley400@aol.com	Everett Dunbar (772)-337-1558
#42 Gulf Coast Heisey Club of Florida	Nov., Jan. and March; 2 nd Thursday 11:00 am	Members' homes		Jack Grenzebach (727)-391-5784
#43 Tri-State Heisey Study Club <i>OH, IN, MI</i>	1st Sat. every 3rd month	Members' homes	Maxwellm@cktech.biz	Mike Maxwell (260) 925-3484
#45 Hoosier Heisey Club	Four times a year	Warren Library, Indianapolis, IN		J. David Litsey, (317) 872-7800
#48 Dixieland Heisey Study Club	Odd number months, 2 nd Saturday night	Members' homes	www.dixielandheisey.org	Craig German (770) 967-8733
#49 Great Plains Heisey Club	March, May, July, September, and November	Members' homes	cameron_mg@mchsi.com www.greatplainsheiseyclub.org	Mary Cameron (515) 450-2483
#50 Northwoods Heisey Club of Minnesota	Four times a year	Members' homes	neslocg@aol.com	Carole Olsen (715) 386-8273
#51 Heisey Club of Northeast Florida	Feb., May, Aug., and Nov. 2 nd Thursday	Avonlea Antique Mall, Jacksonville	Clasyglas2@aol.com	Barb Bartlett (904) 280-0450
#52 Northern Virginia Heisey Study Club	Monthly, Sept. – May	Members' homes	rreopell@verizon.net	Russ Reopell (703) 250-6117



CLUB NOTES

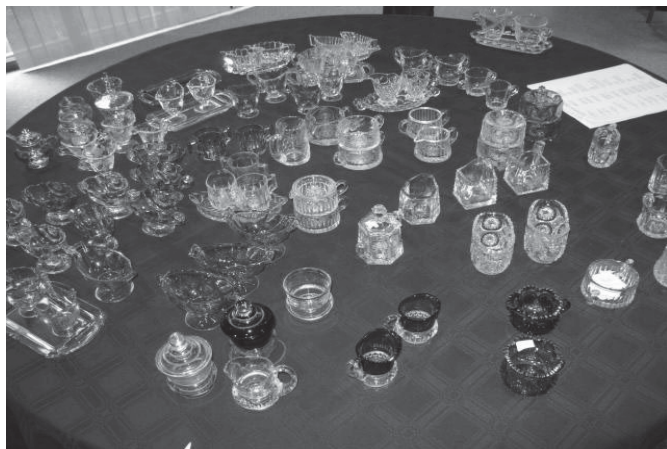
Heisey Club of California
Gerri Pinion

The month of May found us in Redlands at Bill's church in the Dike chapel. This is an all glass chapel, so we have the wonderful natural lighting. We discussed our annual donation to HCA and who was going to Convention this year. Bill provided lunch for us at his expense. Our program was on Heisey's individual cream and sugars. This also included stack sets and sets with trays.



This is a pepper grinder that Rich had specially made with the Heisey logo on. ♦

Great Plains Heisey Club
Kathy Files



We also had a great show and tell.



July 9, 2011 was a hot ol' day in the Midwest but the Great Plains Heisey Club had a cool meeting at the Red Robin Restaurant in Overland Park, KS with 15 members and 3 guests present (2 were Cambridge collectors but we hope we made them welcome and they had fun). Thanks to Bucky Will for arranging the site and bringing her fresh and fantastic blackberry cobbler for dessert. President John Mock and wife Trudy had a family celebration to attend so Tom Files called the meeting to order. Minutes of the previous meeting were approved and Tom put on his Treasurer's hat to give that report. Our club was happy to have made a food donation to the Convention's hospitality room and to contribute \$2,200 to HCA's endowment fund (that will double as explained later).

Our program was presented by Ande and Greg Henne on the 4044 New Era pattern. Ande's mother's wedding pictures from 1949 were shown since it was she who had chosen New Era as her crystal pattern. The examples displayed (a very full table) included nearly every item in the pattern in crystal plus some cobalt and frosted pieces – many with etchings and cuttings. Beautiful to see the glass and we each received a great handout for future reference. Thank you, Ande and Greg, for a very informative presentation.

Mary Cameron gave a 2011 Convention report (yea, attendance was up!) and noted we had 18 Great Plains members in attendance. Mary and Gregg spearheaded the silent auction at the Museum and banquet auction -- a great job that raised over \$5,000 for operating expenses for our beautiful Museum. Mary also explained the Gordon and Darlene Cochran challenge to match endowment fund donations and urged our members to 'meet the challenge.' Mary announced a 'challenge within the challenge' where Pat and Rex Lucke will match all Great Plains members' individual donations up to \$7,500 made by December 1, 2011. So, for every dollar a GPHC member donates, the Luckes' match will make it \$2, and the Cochran's match will then make it \$4 to the endowment fund. That's compounding at its best! Thanks to the Cochrans and the Luckes for their generosity. Ande Henne and Bucky Will conducted novel individual fund-raisers to obtain endowment donations – the kind of creativity we need to 'meet the challenge.'

It was announced that the HCA Board has approved the Great Plains Heisey Club to host the 2012 Percy and Vivian Moore event and 2012 Fall HCA board meeting in Omaha, NE during the weekend of September 8, 2012. Mark your calendars now and plan to attend. This will be our second hosting, the first was special, so we'll have to work hard to make our second event even better and more fun. We have a year of planning ahead of us but we're up to the task!

With the business concluded, we moved on to Show and Tell. Several Convention "finds" and other pieces shown by our members included: Four 1184 Yeoman grapefruit centers (#3) with paper labels, 357 Duck ashtray/Flamingo, 4004 Impromptu bar glass, 305 Puntty and Diamond Point one handled nappy, 1165 oyster cocktail, 1300 octagon compote (cake salver)/Moongleam, 27 Tall Six Panel salt with 9082 Blackberry etch, 40 salt with cutting, 47 Spool salt/Flamingo, 300 Peerless sherbet/Flamingo, 393 Narrow Flute mustard with Lotus enamel decoration, 1183 Revere 9" footed punch bowl

with cutting, 1406 Fleur De Lis 8" square plates – one with beaded stringer and one with straight line stringer, 1540 Lariat handled celery heart, 4160 Ellen ½ gal. jug with 152 Apollo etch, and a large 1519 Waverly footed vase probably created as a whimsy or feasibility piece.

The 50/50 auction (which we should call the 100% auction as all donors allowed total receipts to go into the treasury and eventually to HCA) was conducted by Bucky Will and started with the famous "Jean's Jellies." They were strawberry and tart cherry flavors this time. Thanks to the 'Jerrys' for donating 4 single candlesticks that helped enrich our treasury – and thanks to the other donors as well.

Our next meeting will be held at Pat and Rex Luckes' home just west of Omaha, NE on 9-10-11 (a lucky date for all attendees at the Luckes). The program on the color Dawn will be presented by Mary Cameron – she promises we will see many sought after pieces in that elusive color. Hope to see everyone at the September meeting and, as usual, keep up-to-date by visiting us at www.greatplainsheiseyclub.org. ♦



The Northwoods Heisey Club of Minnesota invites HCA members living in Minnesota and Wisconsin to join our Minnesota Club. We organized 10 years ago; we meet the second Saturday 1 pm., the months of August, November, March and May and usually at a member's home. There is always an education program. Contact our President, Carole Olsen, neslogc@aol.com for more information. ♦

Advertising Guidelines:

Advertising: Ads may be mailed to: HCA Advertising, 169 W. Church St., Newark, OH 43055; faxed to (740) 345-9638; or e-mailed to curator@HeiseyMuseum.org.

Classified: 20 cents per word (members), 30 cents per word (non-members), \$1.50 min., 1/8 page limit. Personal ads 1/8 page limit. Abbreviations & initials count as words.

Display Ads:	member	nonmember
1/8 page (12 lines)	\$ 20	\$ 30
¼ page (25 lines)	\$ 40	\$ 60
½ page (60 lines, horizontal or vertical)		

Dealer Directory

Maximum 6 lines/12 months/\$35 MEMBERS ONLY

Contact the Editor to place your ad!



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<p>ALL HEISEY AUCTION Consignments Welcome Apple Tree Auction Center 1625 W. Church, Newark, OH 43055 (740) 344-4282</p>	<p>MOUNDBUILDERS SECOND GENERATION Barbara and Richard Bartlett Heisey Exclusively! 1-904-280-0450 PO Box 1931, Ponte Vedra Beach, FL 32082 Toll Free 1-888-434-7397(HEISEYS) EMAIL: CLASYGLAS2 @AOL.COM</p>	<p>EAGLES REST ANTIQUES Buying Heisey, China & Pottery Carl and Mary Evans 62 Fieldpoint Rd., Heath, OH 43056 (740) 522-2035</p>
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