

Heisey NEWS

VOL. 1 NO 6 OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA JUNE 25, 1972 SIXTY CENTS

From the desk of . .

President, Louise Ream

When this issue reaches you, the first Annual Convention of the HCA will be past history and, hopefully, those of you who were able to attend will have had an enjoyable time in Newark. No doubt you will have learned a lot about Heisey and made lots of new friends. We will expect to see many more of you next year.

Many of you have noted the absence of advertising in recent issues. Many Heisey dealers are doing the show and probably have not had time to write ads which is time consuming. Now that things will be getting back to normal we hope to have more ads. The dealers in our directory have good Heisey for sale in their shops.

The club continues to grow by leaps and bounds---even beyond our highest expectations. The recent publicity given us by the Tri-State Trader and the Collector's Weekly has brought in many members.

We appreciate the information which some of you have given us on additional items in colors. We are quite aware that there may be many items which we have not seen and we are writing from personal experience and catalog information.

So far we have neglected the colonial years and are concentrating on early and late patterns, many of which are unsigned. Since most colonial items are signed it is much easier for you to find them without further information. It was a period of glass which was heavy, clear and exceedingly good in quality and finish. There will be more about this era later.

We are pleased to be able to bring you an article written in 19-64 by Kay and Stanton Darling of Columbus. It

OVER 500 MEMBERS

Ann Holman

As of June 5th our membership totals 547. We have 53 Active (Voting) members, 491 Associate members, and 3 clubs with voting rights. We are mailing 379 newsletters monthly. There are 34 states represented: OHIO 285, CALIFORNIA 46, PENNSYLVANIA 33, ILLINOIS 27, NEW YORK 24, INDIANA 14, MICHIGAN 18, NEW JERSEY 12, FLORIDA 10, MARYLAND 9, VIRGINIA 7, KENTUCKY 6, MASSACHUSETTS & TEXAS 5. The others have less than 5.

Our correspondence is unbelievable. We are receiving an average of 10 letters a day: Some are membership applications and part of it is inquiries on how to join the club, etc. This has been going on for several weeks thanks to the Collectors Weekly and Tri-State-Trader articles.

To all the people who have inquired about the 1971 Souvenir Plates - sorry, we have none, they were all sold during the display last year - all 1332 plates.

WHILE ADMIRING MY SMALL, BUT GROWING, collection of Heisey glass recently, I paused to consider how it began. My mother is a Heisey and we often wondered if there was a family connection to the Newark Heiseys. Apparently there is, though it's distant. Thus began an awareness of the glass.

Two years ago my husband and I attended the Heisey Glass Display in Newark. Until that time we thought all Heisey was made in the heavy colonial style and in no colors. You can imagine our surprise and delight in seeing room after room of exquisite colors, lacey etchings and delicate stemware. That was it! The collection had already begun in my mind's eye.

The following summer we began

was printed at that time in "Antique News" which was published by Jean Crutcher in New Carlisle, Ohio. This is in keeping with our policy of giving you all information available to us on our favorite collectible. We are very grateful to the Darlings for their permission to reprint the article.

Next month we will be telling you all about the events in Newark, until then,
HAPPY COLLECTING!!!

attending flea markets in search of marked Heisey. We were afraid to venture into the world of the unmarked. Eventually we met a few dealers who were eager to spend time sharing their knowledge of Heisey. Their advice proved invaluable. And it didn't take long to figure out who really knew his subject.

When our collection grew to ten pieces we determined that I was "hooked on Heisey", so the Vogel books were a must. I spent hours memorizing patterns, till I saw them in my sleep! Then the fun began..... looking for those unmarked gems.

One day while browsing in a local antique shop I spotted a 3-light candelabra that had to be Heisey. It had that look. Upon careful checking I found it in the Vogel book and lured my husband to the shop! Until that time the collection was mine. After seeing and purchasing that piece, it became ours.

Even our children are learning to appreciate our collection. Our 8-year-old can spot a diamond H three tables away at any flea market!

There's a great deal more to Heisey glass than diamond H's, and we're having a good time learning all we can about our new joint hobby.

Linda Galajda
Columbus

PROFILES OF FORMER HEISEY EMPLOYEES #6

"WILLIAM H. ANDERSON"

by Evelyn Allen

William H. Anderson, 96 years old is, to my best knowledge, the oldest Heisey employee alive. He resides at 11 Columbia St., Newark, in a two story home, with his wife, the former Agnes Gruber. Mrs. Anderson lived on the south side of Pittsburgh, Pa., when they met and married.

William, known as "Dink" by his many friends, was born January 1, 1876 in Freedom, Pa., a little town along the Ohio River. He comes from a long line of glass workers. His great grandfather was a manufacturer of glass bottles and his grandfather also operated and owned glass bottle factories, one being located in Zanesville, Ohio. His father was a presser in the Point Bottle Works, Rochester, Pa.

William started to work at age 4 in a Marble shop located across the street from his parent's home. Their product was tombstones on which he would rub the marble by hand to polish it. At age 11 he began working as a carry-in boy at the Tumbler Works in Rochester where he worked for two years.

The family then moved to Jeanette, Pa. and William worked for H. Sellars McKee Glass Factory from 1889 to 1902. Coming to Newark, Ohio in 1902 he was employed by the

A. H. Heisey Co. as a gathering boy at a starting pay of \$14.00 per week. He worked at gathering for one year and then advanced to finisher. Many times as a young lad he left the factory to get a "growler", (a bucket of beer costing 5 or 10¢) for the men at the factory.

He was an all around worker. One of his fellow worker's called him a "Master mechanic". During lay-offs at the Heisey plant he worked at other glass factories in Indiana, West Virginia, and Pennsylvania.

He fathered two sons and in 1947 his oldest son Tom, who was then 39, died. Mr. Anderson said he died from Consumption which he got from impure milk. His surviving son, W. F. Anderson who lives on Central Ave., also worked for the Heisey Co. for about one year.


When I asked William about the plant his answer was, like so many other workers, "It was a great place to work". He said he was never treated as well at any other plant. No matter what any employee did, he doesn't remember anyone ever getting fired. He remembers one incident where a woman was walking out of the plant and a piece of glass fell out of her dress and broke and Wilson

Heisey told her to go back and get another one.

He said he had worked in every shop in the factory. He blew salts with compressed air. He worked in the Paste mold shop the last 8 years shearing and handling water jugs. Not many men could do this. He retired in 1948.

Mr. and Mrs. Anderson, (she is now 87 years old) have one granddaughter, one grandson, and four great grandsons. At the present time Mrs. Anderson is suffering from a broken hip.

William often walks from his house to Super Duper Grocery, which is approximately three miles. He exercises several times a day with 2# dumbbells. And last, but not least, he does the washing and a great deal of the housework. He literally runs from the first floor of their home to the second. He bakes bread and when doing so, rises at 4 A.M. Normally he retires at 10 P.M. and rises at 6 A.M. When asked to what he attributed his long life, he remarked that his wife was a very sanitary person and had always seen that he had the cleanest and most nutritious foods. He eats onions like most people would apples, about 8 to 9 pounds a week.



Q--I have an interesting signed pitcher with the head and neck of a swan for a handle. The body of the pitcher seems to be made up of a feathered design. Can you tell me what pattern this is and is it rare?

A--This pitcher is listed in the 1944 catalog as #1503 1/2 which is a variant of Crystolite. Vogel shows it in his fourth book and calls it #7000 Goose pitcher. The 1944 catalog lists it as -- jug, Swan Handled. It is rare, at least in this area. L.R.

Q--Did someone else make a color similar to Limelight?

A--Duncan Miller made a color very similar. It was made in a pattern much like Saturn so one must know their patterns when buying unsigned items. It no doubt was also made in other patterns. Does anyone know of another company which made this color? L.R.

Q--Do you know of another company making marigold?

A--Some plates were seen at a flea market in Massachusetts which looked much like marigold but were signed "U. S. GLASS". The pattern was something like Heisey's #1243 shown in Miscellaneous Plates in the Long Reprint and Vogel 4. To the best of my memory, the color showed less green than Heisey marigold. L.R.

COLOR OF THE MONTH

" COBALT "

by Frances Law

What to say about cobalt blue? Well, it is "lovely to look at" for one thing. It is dark blue translucent glass. Heisey often referred to it as Stiegel blue. Production of this blue started in the 30's era and was probably produced until the early forties.

The color was made by adding the mineral cobalt to the glass mixture. It must have been an easy color to maintain for there is little variation in the dark blue color. At least all we have seen runs pretty true to color. This is very unusual when there is so much shading in the other colors. Possibly the mineral used was more stable. The color is shiny and bright, a very lively dark blue when the light strikes it.

A word of caution, cobalt is very collectible and brings a big price. Vogel lists it as #11 on his color chart. This places it about the middle of the list of colors.

We have seen a gorgeous large floral bowl in Wampum (1533), the only piece of Wampum seen in cobalt. One could almost believe this is a one of a kind piece. However, never say anything too positive about a Heisey color in certain pattern, for who knows what will turn up, especially around Newark!

Vogel and Yeakley both have color plates of cobalt in their books. Check these out if you are not sure of color or pattern. Once you see some cobalt, you should have no trouble identifying it.

Patterns in cobalt are as follows: (It is entirely possible that we have missed some. Do not hesitate to call our hand if we miss something.)

- #110 Dolphin candlestick
- #135 Candlestick
- #141 U-shaped candlestick
- #301 Candleabra
- #351 Pilsner
- #419 Sussex
- #1183 Revere tub salt
- #1236 Eagle plate
- #1401

- #1404 Old Sandwich
- #1405 Ipswich
- #1413 Cathedral Vase
- #1415 Twentieth Century
- #1417 Tumbler
- #1420 Aristocrat high footed candy jar
- #1421 Hi-lo vase
- #1425 Victorian
- #1428 Warwick
- #1430 Aristocrat low footed candy jar
- #1433 Thumbprint and panel
- #1445 Grape cluster
- #3359 Plateau stemware
- #3390 Carcassone
- #3397 Gascony
- #3404 Spanish
- #3408 Jamestown
- #3428 Shery (Reference, McLean,pg113)
- #4044 New Era - cobalt foot
- #4227-4232 Favor Vases
- #4045 Ball Vase
- #4225 Quart decanter
- Standing Pony
- Plug Horse
- Possibly other animals
- Clear mug, cobalt handle

EDITOR'S NOTE: Imperial made #1506 Whirlpool (Provincial) tumblers in a beautiful shade of cobalt right after they obtained the molds. The 1959 Imperial price list shows the following made in cobalt:

- #407 15" chip & dip 1/1/59 to 1/1/61.
- #1506 Provincial 5 oz. footed tumbler
- 9 oz. footed tumbler, 12 oz. footed tumbler, 5 oz. regular juice (no foot)
- 8 oz. regular tumbler (no foot), 13 oz. regular tumbler (no foot) 1/1/59 to 1/1/62.

These Provincial items were also made in crystal, Stiegel green and ruby during this same period. Items are signed, Ruby is still being made in this pattern, unsigned of course.

NEW INFORMATION ON PATTERNS AND COLORS PREVIOUSLY PUBLISHED.

- Add to your list of Moongleam items:
- #3397 Gascony
 - #3390 Carcassone

— DEALER'S DIRECTORY —

Guthrie's Rock & Gem Shop
Route 1, Hebron, Ohio 43025
(614) 926-4396
By chance or appointment

SIGN OF THE STEIN

113 N. Prospect Granville, Ohio
(614) 587 - 2503
Specializing in Steins & Heisey

BERT'S BUDGET SHOP
403 W. Main St
Newark, Ohio 43055
(614) 349-8045
General line Antiques
2000 pieces Heisey

LYNNE & ART'S GLASS HOUSE, INC
"HEISEY OUR SPECIALTY"
Route 202 Lahaska, Pa. 18931
(215) 794-7800 P.O. Box 242

HEISEY MUSEUM
Write for appointment
C.W. VOGEL 126 W. HIGH
PLYMOUTH, OHIO 44865

YOUR AD COULD BE IN
THIS SPACE

6 ISSUES (6 months) \$6.00

Dear Frances:

In reference to your article on Zircon in the May issue, you may add #3380 Old Dominion to the list of patterns available in Zircon. I have an unsigned saucer champagne in all blue-side Zircon.

Stephen H. Bradley

**WE SURE
NEED MORE NEW
MEMBERSHIPS !!!!!**

HEISEY ANIMALS — FIGURINES

" THE DONKEY "

by Dick L. Marsh

We're back at the stable again!

The Heisey donkey is known to come in crystal and frosted only. Imperial made large quantities of this fellow in crystal and caramel slag. The slag ones carry the Imperial trademark.

A collector whom we know, when seeing the donkey for the first time, said, "The man who designed that donkey knew what one looked like". The glass in the figurine is generally very good crystal, being free of bubbles and mold marks and is brilliant. He is 6 1/2" tall from the feet to the top of his ears, 4 1/2" long and 1 1/2" across at his rear hoofs. Accentuated lips being a characteristic of a donkey, the Heisey one is not missing this trait, as the upper lip protrudes from the head 3/16". His mouth is partly open, being 3/8" from the upper lip to the lower, and the nose is represented by small indentations on either side of the head. The forehead has three rises from the tip of its nose to the ears. The ears extend 1 3/4" over the head and are 1" across at the head.

Starting at the head, there is a concave ridge 1/4" deep that tapers out at the ear tips. As the glass of the ears rises on the front and sides, it has an outward sweeping protrusion which turns back toward the center of the ears, giving an appearance of large pointed ears. The back of the left ear is 1/6" farther back than the right. When the ears reach the back of the neck there is a 1/6" ridge of glass down the nape of the neck to give our friend a mane, and the neck and head are thrown back over the body.

The tail starts only 1/2" from the back of the mane. It is 1/2" wide and slightly over 1" long. The front and sides have a series of small ridges while the back of the tail is smooth. The body contour is formed by glass thickness, the bulk of which is shown as legs. There is a raised area on the chest giving the appearance of a brisket.

Below the flanks on the rear legs there is a rounded, raised area of about 1/4" high and the same width. This is to represent the knees. All four legs are the same shape with the front ones being slightly larger. The legs on the left side are more forward than the right ones by 1/6". This feature gives the legs a separation rather than just one piece of glass.



DONKEY

The legs each stand on a base the rear one being larger than the front. The bases are higher in front and taper to the rear. In front of the base there is a recessing See Heisey Animals, pg. 2

1469 RIDGELEIGH

by Louise Ream

This pattern was first produced around 1934. At least one Heisey author has referred to it as "Coarse Ribbing", but the factory name was Ridgeleigh. Many of you may not agree but some collectors think that it is the nearest thing to depression glass ever made at the Heisey factory. However, like all Heisey glass, every piece was handmade.

All of the pieces have a sharp closely-spaced V-shaped vertical ribbing on the outside. It is usually signed but there are some exceptions, notably cruets, small vases and blown stemware.

There is some variation in the pattern, numbered 1469 1/2 and 1469 3/4. On many pieces the handles are merely an extension of the ribs.

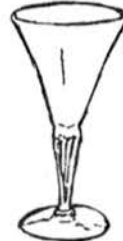


On others, such as plates or celery trays where the pattern is on the bottom, there is a mirror-like effect on the inside which is interesting and many collectors like it for this reason.

The pattern group of nearly 100 pieces consists of every item needed to set a table or serve beverages, plus at least four styles of candleholders. Stemware is both blown and pressed. Judging from the amount available today, it must have been a popular pattern when made and it should not be difficult to collect a whole set.



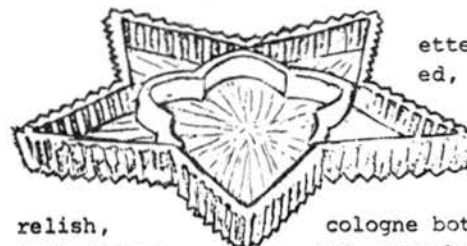
MOLDED



BLOWN

There were ten items in the pressed beverage line and twelve in the blown stemware. The blown items are as beautiful as any made at Heisey when seen with a lovely cutting, such as Botticelli. We own such a goblet which rings like a bell and is one of our favorites. The bowl is conical in shape and the applied stem, which is ribbed, is almost an extension of the bowl and tapers to the base.

For miniature collectors there are individual cream and sugar, salt dips, oval individual jelly, single and divided nut cups and various small ash trays.



There are two cigarette boxes but one, unsigned, appears to be oval when the lid is on and is most interesting. Other unusual shaped pieces are the star relish, cologne bottles, decanter, cocktail shaker and swan-handled bowl. Only the small vases and the tall candlestick have some horizontal ribbing as well as the vertical. Items seen

MORE ON

CONTEST SET

1405 IPSWICH

by Louise Ream

WHEN WE STARTED PUBLISHING THE NEWSLETTER we spent more time deciding on the contents than we did on designing the name banner on the front page. Now we feel it is time to have something more appropriate and have decided to have a contest to give all of you out there a chance to design it.

THE PRIZE WILL BE a 1971 "Heisey Glass in the Land of Legend" Collector's plate, a 1972 Collector's plate and one of the "Heisey Collectors of America" plaques advertised last month. Since the 1971 plate is now selling for twenty dollars and up, the value of the prize is at least \$30.00 with a much higher potential.

CONTEST RULES:

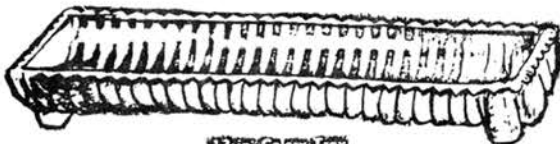
1. You must be a member to enter.
2. The new banner must fit in approximately the same space as it now occupies and must include the name of the newsletter, "HEISEY NEWS".
3. Design must be submitted in black and white.
4. Your copy should be drafted on a WHITE sheet of paper and will not cover a space any larger than 10 x 2 1/2"
5. Entries must be postmarked no later than August 1, 1972.
6. Judging will be done by staff of "Heisey News".
7. Winner will be announced in the September issue.

Submit your entries to:

MRS. LOUISE REAM, Editorial Chairman
1472 MARINER DRIVE
REYNOLDSBURG, OHIO 43068

con't from Ridgeleigh, pg. 5
in Zircon (limelight) and sahara include 8" vase, 6" vases, coasters, floral bowl, 2" candlestick, and cigarette boxes. There are possibly others. Vogel, in Book 3, mentions flamingo and moongleam but we have not seen it in either. A star relish is known in trial blue. What do you have?

Perhaps Imperial has all of the molds but up to now they have made only the 3 1/2" and 4 inch coasters in clear, and cigarette holder, 2 1/2" ash tray and cigarette lighter in heather and charcoal. Charcoal is a sooty black similar to dawn and heather is a deep purple color. Many of these have been seen with "Heisey by Imperial" labels and they are signed, as they were made before January 1, 1968. Since the Ridgeleigh pattern was discontinued about 1944, and the dawn color was not developed until 1954, it



12 1/2" Cigarette Tray

seems logical to assume that Heisey did not make it in dawn.

Apparently someone has closely copied the pattern in small cream and sugar sets which are larger than the Heisey individual ones, of poor quality glass and unsigned. These have been seen in clear, amber and a bright blue which is not a Heisey color. There is also a very simi-

discontinued about 1944, and the dawn color was not developed until 1954, it

I inadvertently left out Antique Blue when listing candy jars made by Imperial when I wrote last month's article. The larger size jar was made in this color.

Also since the article was written, we have seen two small size signed candy jars in what, at first glance, would appear to be Sahara. However both jars have the plain lid with only a little pattern on the finial. These are the lids which Imperial used to make these jars from a goblet mold and the same lid is shown on Provincial and Hoffman house patterns. On our last trip to Imperial we saw these jars in Verde Green in the Ipswich pattern. This was in the Hay Shed since all Ipswich is a discontinued item.

The color of the two jars seen is Mandarin Gold which was a Cambridge color and is very similar to Sahara. Our files show the jar being made from Jan 1, 1962 to Jan 1, 1965. Blue is also mentioned and further research is being done to determine which blue this was. This jar is the only known item to be made in approximately the same color by both Imperial and Heisey, and the only Heisey item made in Mandarin Gold. Sahara Ipswich candy jars by Heisey will have the Ipswich pattern on the lid also.

A 3 oz. Cologne bottle was made in Ipswich as well as a cruet. These were not mentioned in the original article. The 1944 Catalog shows that most of the Ipswich line was still being made at that time, in crystal only. See May issue--page 7 for further information on Ipswich by Imperial

NEW INFORMATION ON PATTERNS PREVIOUSLY PUBLISHED.....

Add to #1428 Warwick (Horn of Plenty)-Jan. issue pg. 9
7" Swing Vase

Individual Vase

A swing vase is one which is swung by the glass worker in a motion much like that of a clock pendulum, while still in a semi-molten state on the end of the punty rod. The result is an elongated vase of irregular shape, usually uneven around the top. Some of the vases in Vogel Book I were made by this method.

lar pattern in depression glass.

Being so plentiful and fairly common pattern, Ridgeleigh should be one of the less expensive patterns to collect.

Imperial Re-issues:

3 1/2" coaster, 4" coaster-being made at present-unsigned, clear crystal; cigarette holder, 2 1/2" ash tray, cigarette lighter and 5 pc. cigarette set-heather and charcoal, 1/1/60 to 1/1/64; cigarette lighter, 3 pc cigarette set, heather and charcoal 7/1/62 to 1/1/64.

Of course there are only three different items in the above groups which make up the sets. These pieces are signed with the Diamond H.

For Ridgeleigh pattern see Vogel 3 and McLean's catalog reprint.

HEISEY GLASSWARE -- A COLLECTOR'S ITEM

by KAY and STANTON DARLING

This article is being reprinted in its entirety by permission of the authors.

"This country has produced notable glassmakers: few, however, are more skilled in their art than the manufacturers of Diamond "H" glass, the famous insignia of the A.H. Heisey & Co. of Newark, Ohio. For 46 years this firm has cherished the traditions of the glass industry and it is their proud boast that they have never lowered their standards. To those who know the story of Heisey glass, this is not a boast but a statement of fact."

This is a quote from *The Pottery and Glass Salesman* in the issue of May, 1939.

The beginning of A.H. Heisey & Co. in 1895 coincidentally marks the period when most of our popular American art glass was first made. Therefore it is no more or less fitting to discuss Heisey glass in an antique publication than Amberina, Burmese, Steuben, Tiffany, or any art glass, since Heisey and the more desirable art glasses were contemporaries.

Some years ago the authors of this article took more than a casual interest in the history and production of the A.H. Heisey & Co. It is a rich history and should be part of the American heritage in the arts. Although Heisey glass was in large production, it was never machine-made. In fact, the Heisey tradition of remaining a hand-wrought glass contributed largely to the closing of the plant in 1954.

In the last years of the Heisey industry the difficulty in finding or training apprentices in this skilled work and matching the pay of other industry was nearly impossible. Too, nearly all other glass firms had turned to machine-made glass which lacked artistry but was cheaper to produce and seemed to serve the needs of the buying public.

It is easier to gather the threads of the Heisey story together than many research jobs since many Heisey people are still living and the Heisey lore, particularly in Licking County, Ohio, is abundant. Augustus H. Heisey, the founder of the company, was born near Pittsburgh, Pa., in 1843. As a boy his German-born parents apprenticed

him to a glass maker. The Civil War came when he was scarcely out of his teens and he enlisted in the Northern Army. By the time of his discharge he was a Major in the United States Army and was referred to as Major Heisey in many places throughout the remainder of his life. Major Heisey married the daughter of George Duncan and after the death of his father-in-law, he and his brother-in-law assumed the operation of the George Duncan Glass Company and when Duncan Glass became a part of the combine that is now the United States Glass Company, he continued as commercial manager.

Although it was necessary to research records and documents for the history and production of the company from 1895 to 1913, it has been the good fortune of the writers to interview at length Rodney C. Irwin of Newark, Ohio, concerning the company's operation from 1913 until the dissolution of the firm in 1954-55. Mr. Irwin joined the Heisey company in December 1913 as a salesman covering Kansas, Arkansas, Iowa, Oklahoma, Texas, and other states in the midwest. In 1933 he was appointed the company's first sales manager and served in that capacity until he left Heisey in 1952. He, therefore, has a host of knowledge gained in 40 years with the firm.

Conversation with the amiable Mr. Irwin makes the Heisey story come alive. He lived Heisey glass day and night for the most productive years of the company. Mr. Irwin was able to furnish the writer with letters, advertising material, descriptive catalogues, and even personal pictures of Heisey people and products. Mr. Irwin routinely traveled his area selling Heisey glass until his entrance into World War I. After two years in Europe he wrote to A. H. Heisey as to whether he could come back to work upon his discharge from the service and was invited to return to the company. After traveling awhile after World War I he was called off the road because sales were far ahead of production. Heisey glass was an unbelievable success! Heisey had invented and patented the "pressed stem" which was a

production innovation over the old "lady leg" or drawn out stem.

About 1924 Heisey decided to "go after the market with new patterns and designs" according to Mr. Irwin. "Territorial salesmen were not really needed until the depression set in," Mr. Irwin said.

During the middle 30's the larger stores in the country were reluctant to carry a large enough inventory which in turn, made sales too slow. In 1934 Heisey decided to place a separate department in certain large selected department stores and maintain a company-trained and paid girl to supervise the department according to certain stipulated methods. This was a great success and is still carried on in a few large department stores through the sales of Imperial Glass of Bellaire, Ohio, the purchaser of the original Heisey molds.

There were special Heisey departments in Macy's Marshall Fields, Jordan & Marsh, Hudsons, Lazarus, Woodward and Lothrop, John Wanamaker, Bullock's, and many more of the large and well-known stores in America.

Heisey couldn't put such departments in all of the stores that clamored for such an arrangement because it required training women in the home office at Newark, Ohio, in the nature of glass production to keep them properly conversant with the company product. It was a company policy that if a particular store deviated from the method that Heisey insisted upon they would remove the department from the store.

The company continued to produce glass during World War II and until 1949 production was behind sales to the extent that all department stores were placed on a quota system. This was relaxed for one year, 1949, and placed on again thereafter. Many times the question is propounded as to why Heisey discontinued business. In the language of Mr. Irwin "sales were good but profit was too low by reason of higher labor and material costs and the price competition with imported glass produced in a cheaper labor market." Mr. Irwin estimated

that the Heisey men put approximately \$2,000,000 of their own funds in the plant during the depression years in the 1930's.

A.H. Heisey & Co. was the first glass company to start a national advertising program. The writer had the opportunity to examine many black and white and color ads of Heisey from some of the national magazines of the time, and some that are still existing. These included Woman's Home Companion, House & Garden, Vogue, and Good Housekeeping. In the October 1927 issue of House & Garden and in the November 1927 issue of House Beautiful appeared Heisey's first color ads featuring Flamingo, Hawthorne, and Moongleam.

The photography required for the national magazine advertising was done by Jerry Matthews of Dayton, Ohio. Of interest is the fact that Heisey sponsored Station WAIU from the AIU Tower in Columbus, Ohio, and now known as the Lincoln-LeVeque Tower. This radio program was described in the June-July 1928 issue of the Heisey house paper known as "Table Talk" in the following language: "Cecil Fanning, internationally known baritone, is the featured artist of these events. Each week Mr. Fanning presents a program of fireside selections, roaming and homecoming songs romances of the gypsy trail, and other similar features. His piano accompaniment is played by Helen Grace Jones."

The economic impact of Heisey on Newark, Ohio, must have been considerable as they had at one time as high as 850 employees. Two of their more formidable competitors were Postoria Glass in stemware and Duncan & Miller and Cambridge Glass Company in tableware for common use. Labor was a problem with them as it is now. Of course, all of the unions at Heisey were trade unions in the various skills required in the production of glass and were AFL before the days of the merger with the CIO. Among others there were unions for flint glass workers, mold workers, glass cutters, and others. Pressed glassworkers couldn't touch blown ware and this created production problems as it does yet today in many industries.

It is notable that the Heisey factory was always at 303 Oakwood Avenue in Newark, Ohio, and was never moved in its history nor did it

ever maintain branch factories.

Wilson Heisey was in the manufacturing part of the company and T. Clarence Heisey was the administrative head of the firm. The company closed in July of each year as a rule in the glass industry and a requirement of the trade union. During this month a great deal of renovation and repair work was accomplished.

The glass market was competitive and the importance of new patterns and design was paramount. Heisey used the skills of many designers, artists and engravers. Royal Hickman of the Haeger Pottery, and one of the best known designers of his time, designed the famous Heisey animals during World War II that are now collector's items and in great demand.

Heisey was fortunate to procure the services of Emil Krall who had been an Imperial glass cutter in the court of Franz Josef of Austria. The writers had the experience of examining some special Krall engraving now owned by Rodney C. Irwin. These are masterpieces of the engraver's art.

The authors spent some delightful time with Max Seidel of Newark, Ohio, who served as a master engraver with the company from 1932 until his retirement in 1953. Max came from Weiden, Germany, and received his apprenticeship in Germany.

He came to the United States in 1906. He worked at Corning as an engraver and at Tiffin for a short time and then went to Libbey in Toledo, Ohio.

He advised us that Emil Krall brought eighteen engravers and cutters to Heisey from Libbey, including Emil Krall and Max, and they were all of German origin and had worked at Corning also. These men were members of the American Flint Glass Workers' union.

According to Mr. Seidel, five or six of these men were actually engravers and the remainder were cutters and did "overhand" and straight work only.

Max still does engraving in the basement of his home and demonstrated for the authors. He originated the Dolly Madison Rose and tells of a mistake he made in this charming pattern that was known in the plant as the "Dutchman's Mistake."

Mr. Seidel said that during his

time at the company the engravers were using stone wheels and not the old copper wheel. He noted that quite frequently the engravers would have to "cut down" on a pattern submitted by one of the designers because the amount of detail involved was too costly.

Walter von Nessen worked at Heisey. He was an internationally known industrial architect in glass, porcelain and plastics. He was born and reared in Germany and worked for several manufacturers of glass, pottery, and furniture in Germany and Sweden. In 1937 Heisey sent him to Europe to study new designs.

There was apparently a lack of practicality among the designers. They often lacked originality and had difficulty in conceiving of designs that would meet with public acceptance.

The clay pots used by Heisey came from a clay deposit in Southern Missouri that was finally expanded and created quite a technical problem for the firm. Later, this quality of clay for clay pots was imported from western Europe. Pure silicate sand for glass was brought in from the Zanesville area. New patterns were produced in plaster and wood and molds were then produced from these patterns.

Other world-known designers employed by the Heisey Glass Company included Jane Phillips, Henry Dreyfus, Ray Coble, Sasha Brashoff, and Walter Pfeiffer.

It is impossible in an article of this length to give any great detailed discussion of the question of patterns and colors, as well as shapes produced by the Heisey Company but it is of some interest to note that a price list of Heisey glass in 1897 refers to A.H. Heisey & Co. as manufacturers of fine glass, tableware and bar goods, and the small price guide lists ale and beer tumblers, bar tumblers, beer mugs, common tumblers, and then goes through the list of cordials, champagnes, clarets, cocktail glasses, custard glasses, and goblets. It is also interesting to note that the 1897 price list discusses gas and electric shades, as well as jelly tumblers, with tin tops. This is a far cry from later publications of the Heisey company in the last few years of its existence listing pictures and des-

con't from Heisey glassware, pg 8

criptions of patterns, colors and forms in black and white, as well as color. Heisey produced the etched glass in the well-known Orchid, Plantation Ivy, Moonglo and Heisey rose. In pressed glass they featured Old Williamsburg, Waverly, Cabochon, Ipswich, Lariat, Crystolite, Whirlpool and Oxford. In cut work they had the famous Narcissus, Arcadia, Dolly Madison Rose, Starlight and Barcelona. These are to mention only a few.

Heisey glass was made in blown and pressed ware and was treated in acid etching, as well as deep and shallow cutting and engraving. The combinations of form, color and manufacutre were almost endless but for one thing in common--the fact that they were entirely hand-wrought.

In the later years of production the company produced such colors as Moongleam, Sahara, Flamingo, Hawthorne, Alexandrite, Zircon, Tangerine, Cobalt and Marigold.

In conclusion it is important to note that the Heisey company did not mark all of its glass with the famous H. In fact, the diamond H was omitted from much of their best glass because of the objections of the buying public to having a so-called advertising mark on fine ware. It must be remembered that Heisey was not making glass for antique collectors but was making glass for the commercial buying public. Therefore, the present day collector of Heisey will have to learn to identify glass by its quality and by association in many cases.

SKETCHES OF NEWARK HISTORY.....

by Robert H. Coyle

The first school house in Newark was a one-story log building on the northwest corner of West Main and Fourth streets. No building was erected in the town expressly for school purposes until after 1825.

Prior to 1845 the schools of Newark, as of other towns in Ohio, were in a rudimentary condition. It would seem that less progress was made in this most important branch of civilization than any other.

When public funds were obtainable for school purposes, there was little improvement in the schools. School -houses were erected, teachers hired, who were required to present certificates of qualification, and the schools were regularly maintained a certain portion of every year.

Newark, probably, made a greater effort to establish good schools than most other towns of its size. This was probably due to the fact of the early establishment of Granville College. Newark did not like being outdone by her sister town.

In 1837, a Miss Stimpson established the "Newark seminary for young ladies". This was referred to as a "select" school. At this same time Newark High School was opened for pupils, being conducted by Mr. R. K. Nash, and controlled by a board of trustees. The tuition fees for reading, writing, and arithmetic were six dollars per term of twenty-two weeks; English grammar and higher mathematics, eight dollars per term, and the lanquages ten dollars.

In 1848 an important change occurred. The schools were reorganized under what was known as the "Akron law".

At a meeting of the teachers and other interested persons, held in the First Presbyterian Church, February 28, 1848, it was resolved to organize what was called "The Educational Society of Newark township". At this meeting a committee was appointed to draft resolutions.

On July 20th a notice was issued by the mayor, A. H. Caffee, that an election would be held August 12th, for the purpose of electing six school directors for the town.

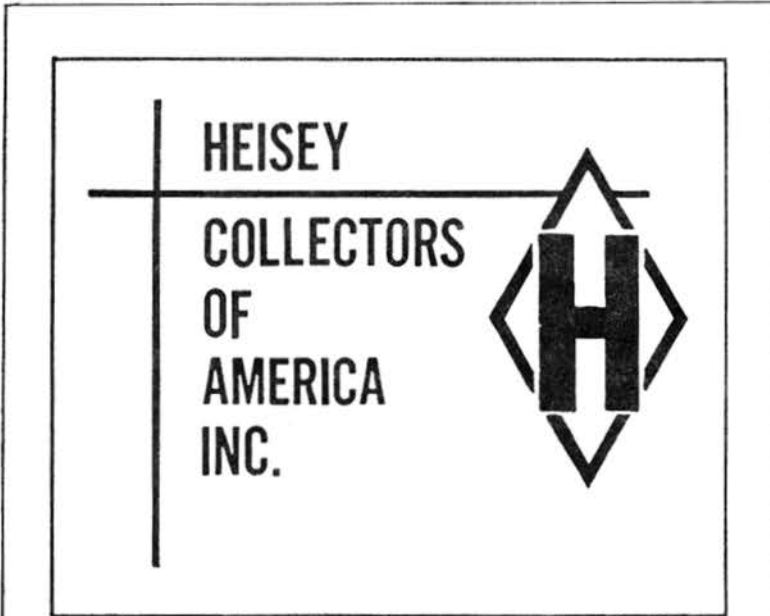
This election resulted in the choice of Isreal Dille, Isaac Smucker, Samuel D. King, Adam Fleek, Abner W. Dennis, and Joshua Gibbs as the first school board of Newark.

November 16, 1848, the committee appointed to rent rooms for the use of schools organized on the graded plan, reported the following, which was accepted.

School-house in rear of the First Presbyterian Church, at one hundred dollars a year; room in the basement of the Methodist Church, on Fourth Street, at four dollars a month; school-room in rear of the Welsh Church, at three dollars a month; house of Israel Dille, on East Main Street, at three dollars a month; house owned by Joel Arnold, corner of Fifth and Main Streets, at one and one half dollars a month; two rooms in front of the Franklin house, east side of public square, at five dollars a month; room of A. J. Smith, in Appele building, at twenty five dollars a year; also two buildings formerly used as school-houses, one on Walnut Street, and the other in East Newark.

Thus it was that the graded schools of Newark came into existence.

Ref. Hill's History of Licking County



This design was used for decals for car windows, shop windows or "Heisey News" binder. We also made it into a plastic laminate sign on a plexiglass stand. Nice in your shop window or in your booth with Heisey Collection. Decal and Sign beautiful white background with blue. Low price of 50¢ or *60¢ (if mailed), for decal; \$5.25 or *\$6.25, (if mailed), for sign. Write to:

Mrs. Dorothy Marshall
Secy-Treas, Reynoldsburg Heisey Club
1090 Roundelay Rd., East
Reynoldsburg, Ohio 43068

*tax included



LETTERS.....WE GET LETTERS.....

Received my first two issues of Heisey News and "fab-u-lous" just doesn't cover it. Each story and article is a "Heisey Gem", especially since I don't know of anyone in my area that also collects.

Sincerely, James Hendrix
Lakewood, Calif. 90712

I would love to hear from any other collectors in the Rochester, N.Y. area in the hopes we could get together for a friendly "show & tell" session and meet new Heisey collectors.

Sincerely, Adele H. Pardee
Pittsford, New York 14534

You all have done such a fine job with your Heisey News. It is remarkable to us how you tie every-

thing together. We have so much to learn about the glass, I eagerly await each issue to gain more knowledge.

We started collecting Heisey after my father-in-law gave us two lovely vases that had been my mother-in-laws. I traced the pattern and found out we were lucky enough to own two Greek Key vases. From then on we were off and running. One of our lucky buys was a banana split dish for 25¢. The poor thing was so cloudy and soiled. However, after many hours of tender loving cleaning this little thing now sparkles like new. Our collection is small but growing. What a wonderful way to spend time adding things of beauty to ones home.

Shall miss not meeting you this year but I know your show will be a huge success.

Sincerely, Mary Jane Miller
Pittsburgh, Pa.

I want to thank you for all the work you and the other members of the club must go to to produce a publication like the HEISEY NEWS.

Whenever a copy reaches me it is cause for everything to come to a screeching halt until every word is devoured. They are passed around to a number of my friends and usually get back to me showing many hours of wear and tear.

I'd like to order back issues of numbers 1 - 2 & 3... and this time they'll get bound in a notebook for safe-keeping. I'm looking forward to attending the convention next month and I'll pick up the back issues then if you'll put them aside for me.

From all I've read in your newsletter I'm afraid my little collection of 100 to 150 pieces of HEISEY looks like a drop in the bucket compared to you Ohio folks... but I admire every item I own and often hesitate to part even with duplications.

Continued success with the HEISEY COLLECTORS OF AMERICA and look out for someone who will be green with envy at the convention...it'll be me!

Yours truly, Frank Maloney
Boston, Mass. 02116



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