

HEISEY NEWS

VOL. 1 NO. 10 OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA OCTOBER 25, 1972 SIXTY CENTS

MEMBERSHIP REPORT

by Ann Holman

From the desk of . . .

President, Louise Ream

Fall is upon us with the kids back in school, for you younger members at least, so it is time to get caught up with letter writing, send a story or a question to the Heisey News. We really appreciate the ones which we receive and I am sure the readers do too. It adds a little human interest to the Heisey scene.

We received a note from a member which included this interesting item. "The building at 225 Fifth Avenue is the wholesale gift center in New York City. The directory in the lobby has a listing that reads: Imperial Glass Company----Heisey, Room 1135. This of course is the New York showroom of the Imperial Glass Company. It is nice to know that Imperial feels that the Heisey name is still a draw in the trade."

A minor tragedy occurred this week. We put some prepared copy in our mailbox for our printer to pick up and someone apparently pilfered the mailbox. When she came for it there was nothing there. Fortunately, we had carbons of most articles. However, a letter from Eloise Lowenstein of Philadelphia was among the missing. Please write again, Eloise, and we'll try not to lose it this time. The moral of this story is----never leave anything important in the mailbox.

The December 15th quarterly meeting of the HCA will feature a dinner. This follows the tradition, started two years ago, of the clubs in this area getting together for a

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As of October 5, 1972, we have 59 Active members, 740 Associate members and three Voting Clubs. Total Membership 802. 545 Newsletters are being mailed monthly. We now have 38 states represented. Connecticut had no members when I have the last report and now has three members. By the end of last January we had 254 members. In February 80 joined. In March 70 joined. In April we added 55. In May 67 joined. In June a record 141 swelled our membership. In July 31 joined. In August 42. In September 58 members were added. Don't forget, many memberships will be due at the end of the year. We will accept your renewals anytime - \$6.00 per year, plus \$1.00 for each additional household member. Check your membership card for renewal date.

Ed. NOTE: It will be of great help to our over-worked Secretary if renewals are sent in promptly.

A new column this month is written by Robert Ryan of Centerville, Ohio. His wife's name is Hilda. He has two sons in college and daughters ages 6 and 13 at home. The oldest daughter, Connie, is a real student of the glass and quite knowledgeable on stems in particular.

NOTICE !!! NOTICE !!!

SEVERAL ADS HAVE ARRIVED TOO LATE FOR PUBLICATION. ADS MUST REACH EVELYN ALLEN BY THE TENTH OF THE MONTH TO ASSURE BEING PRINTED THAT MONTH. SEE PAGE 2 OF EACH ISSUE FOR INFORMATION ON PLACING ADS.

WHY DO I COLLECT HEISEY? HOW DID I GET STARTED?

by Phyllis Hess

About 13 years ago while living in a small rented house, with one great husband and 2 babies, our leach bed system failed. Dave, the husband, told our landlady that he would replace it for her, the cost being one month's rent. When the job was done we found we had \$25.00 left over. Since it was close to my birthday the money became mine. (Also due to a little wheedling on my part!) Mother, Helen Rea, a close friend and now member of the HCA, and myself had already made several trips to the Heisey plant where they were selling this fabulous crystal for absurd prices. Being a young married couple with two

babies meant we had more bills than money, so, I had only been able to purchase a few things. Now with \$25.00 in my hot little hand I became as a child in a candy store. I purchased 15 each goblets, wines and sherbets in Plantation Pattern and still had \$13.75 left over! Then I had all those hard decisions to make, so many pretty things and what to buy? I ended up with a limelight salad bowl with matching plate which for several years, until we all became Heisey concious, was my potato salad bowl, also several goblets which were "one of a kind", assorted dishes, cream and

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COLLECTOR'S OF AMERICA, INC.
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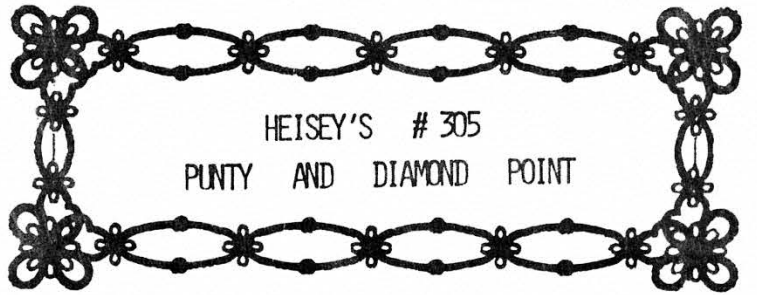
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by Loren Yeakley

This pattern was named by Minnie Watson Kamm and appears in her Second Pitcher Book and again in Book Seven. Not too much information has been available to us about this pattern other than that contained in the Kamm reference books. The pattern was introduced by Heisey circa 1900 and a trade catalog of 1905 listed 57 items available which indicates that it was one of the major early patterns.

The quality of glass in items found in #305 is usually exceptional. The pattern consists of pressed oval thumbprints lying crosswise in vertical columns which are alternated with columns of fine diamond point. The diamond point is arranged in four continuous vertical rows and reflects the light so as to give the appearance of cut glass. All the items found in the pattern have been made with the same design. The 1905 price list offers this pattern in the four piece table set, water pitcher, claret jug, two different salt shakers, bitters,



bottles, decanter, plates, cruet, vases, syrup can, tumbler, toothpick, punch bowl, nappys and bowls, etc. Although they did make a small individual cream and sugar we have not found other small items which might have been made for souvenir items. Usually souvenir items were found in the plainer patterns. It seems strange that they did not offer a goblet in such a large line as this, but then no goblet was offered in the #1201, Fandango pattern. We have not found individual salt dips in this pattern either.

We are not sure exactly when it was discontinued but probably around 1905-07. Items found usually are not signed but a few items have turned up with the Diamond H. Usually it will be the small nappys, tumblers or punch cups. This pattern was made only in crystal and a few pieces have been found with the punties flashed with gold. To our knowledge it has not been reproduced and, due to its age, we must assume the molds were destroyed.



Plans have been finalized for the Christmas dinner at the Y.W.C.A., FIFTH AND CHURCH ST., NEWARK, OHIO SATURDAY EVENING, DEC. 16th at 6:30 P.M.

Advance reservations must be made no later than Dec. 5. Make checks payable to Heisey Collectors of America, Inc. Send Reservations to: Emogene Shomaker, Chairman Route 8 Newark, Ohio 43055

PROFILES OF FORMER HEISEY EMPLOYEES #10

" CARSIE D. ALLEN "

by Evelyn M. Allen

Carsie D. Allen, born Jan. 7, 1907 in Lumberport, W. Va., just happens to be my father-in-law. I can credit him for my love for hand made glassware. After his son and I were married, he gave us a few pieces of glass he had made. Although the market price on any one item would not exceed twenty five dollars today, no amount of money could buy them from us today. He started an addiction with me that at first scared my husband, as I would purchase different pieces of glass at what he thought was a phenomenal price. Now, on to my story.

Carsie married Audra Muster in W. Va. and they had four children; three daughters and an adorable son. (I'm partial.) Carsie started to work at the age of 14 at Mound City Glass House, Lumberport, W. Va., gathering glass for punch tumblers made on a paste mould for \$2.60 a day. Like many other glassworkers, he worked at several glass companies such as the Marion Glass Co., Shinnston, W. Va. (making bird baths and seed cups), the Weston Glass Co., the Louie Glass Co., and the W. Va. Specialty all located in Weston, W. Va. In West Virginia his longest stay was at the W. Va. Specialty which was for ten years. He might have retired there except, being a strong union man, he left because the plant went non-union. He then brought his family to Ohio, and settled in Cambridge in 1941,

working at the Cambridge Glass Co. until it closed. I asked him "why Cambridge and not Heisey?" He said there was no particular reason except the first three men to leave Weston went to Heisey and the second group to Cambridge. He was part of the second group. He never worked at Heisey, But heard rumors in the plants he worked in that the Heisey plant was a great place to work. I have shown him several pieces of Heisey and explained it's current value. He always admired the high polish, clarity, and workmanship of Heisey glass.

I thought this article would be of interest to as Carsie did work on "Heisey by Imperial". After Cambridge, he went to Tex Glass Co, Texas, Phoenix Glass Co., Monaca, Pa., and Tiffin Glass Co., Tiffin, Ohio. Last but not least, he went to Imperial Glass Co., Bellaire, Ohio, in 1967 and from there he retired.

In the early years, he started as a gatherer, then advanced to a blower. At Imperial he worked in the Hokey-Pokey shop. He said the shop was really the "Pressed Stemware" shop, the reason for the nickname being that so many things seemed to go wrong. At Imperial the shop consisted of nine men, the glass being handled as follows: First the gatherer put a pipe into the furnace and gathered a piece of glass on it. This he would roll on

a marble (a flat piece of iron) and then blow it once and hand it to the blower. He would then raise the paste mould out of water and blow glass into it. (the paste mould is an iron mould covered with a paste made from graphite and bees wax). The blower could roll the glass around and there are no seams in a paste mould piece. The glass then goes to the stem presses who puts the stem on, then to the foot caster, and then the foot finisher. It is then cracked off and the carry-in boys put it onto the lehr and then it is selected.

My mother-in-law worked on a Glazier. This is a machine that cuts tops off tumblers, then they were ground and the tops melted to make them smooth. She also crimped vases. She worked in the decorating department where glasses were placed on "spinners" and with a brush and steady hand she put on gold bands. She also put on iridescent paint and a yellow colored paint before colored glassware came into being. At Cambridge she wrapped glass off the glazier and filled orders.

My father-in-law knew many Heisey workers and often asks me about different ones. This last time Happy Swans name came up and Carsie said he worked with him at Tiffin. Hap told him of the many paperweights he made at Heisey. (These paperweights were on display at the 1971 Heisey Show)

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sugars and serving pieces. For Christmas that year and many times since, we have been fortunate enough to receive gifts of Heisey from my parents, Barcelona wines, plantation relish, salt and peppers and a pair of three branch candelabras among these gifts. Unfortunately the only color I had gotten was the salad bowl, something I have had reason to regret many times in the ensuing years. Then I was only buying Heisey because it was beautiful and I had inherited a love of beautiful glass from my

Grandmother.

Then came an awareness of what we had purchased and 2 tragedies. One day I walked in the house laden with groceries and to my horror the kitchen cabinet had fallen from the wall!! When the mess was cleared, I had a box of broken glass, much of it broken Heisey glass, as the top shelf of this cabinet was where I kept good things to which I did not want anything to happen.

My advice to all of you is to check your cabinets and if they are away from the wall the slightest amount, have your husband add some

nails or screws immediately to make sure they are securely anchored to the wall or ceiling.

The second tragedy occurred a few months later when we were alerted to the fact that the Olentangy River was rising and were advised to leave our home. At this time we lived south of Worthington and much of my Heisey was packed in barrels in the basement for lack of space. The neighbors rallied to help one another get things up from the rising water and one over zealous neighbor brought my barrels from

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COLOR OF THE MONTH

" HAWTHORNE "

by Frances Law

This color has been described thus, "the delicate tint of the amethyst". Virginia McLean says "Hawthorne is on the pink side of orchid, and can be innocently mistaken for Alexandrite". They are both pastels, both lavender types, and it is terribly hard to explain the difference. Hawthorne has been called a muddy type of color, whereas Alexandrite is sparkling lavender.

The amazing thing about Hawthorne is that it was made for only about three years. The color must have been unpopular with the housewife. When Alexandrite was perfected, it proved more appealing to the buyers.

There seems to be some controversy between Hawthorne and Heliotrope. The lighter, prettier shade has been called Heliotrope while the darker is called Hawthorne. It is debatable whether Heisey made two distinctly different shades. It is possible the lighter color was poured first or was in the pot longer. We are inclined to believe the difference was in the cooking process. However some Newark people refer to heliotrope as a definite color. Will we ever find the answer to this question?

It really should not be too difficult to distinguish between Hawthorne and Alexandrite. Place

both colors on a white cloth and one can perceive that Alexandrite is a true lavender shade. If you still have a problem place them under a fluorescent light; the Alexandrite will turn to a true blue, which the Hawthorne does not do. We repeat that Hawthorne is more scarce since it was made for such a short time and since Vogel places it as number 8 on his color chart, it will be harder to find than Alexandrite.

We admit these two colors are terribly confusing, however if you use the suggested procedure you soon should be able to tell the difference without resorting to a white table cloth or a fluorescent light. So keep looking, because there is still Hawthorne out there somewhere.

If we have omitted patterns which you have, please call our hand on it; this way we will have a more complete list.

The following patterns have turned up in Hawthorne:

- #10 Oak Leaf coaster
- #14 Kingfisher flower block
- #52 Individual salt and pepper
- #112 Candlestick
- #116 Oak Leaf Bowl and Candlesticks
- #354 Wide Flat Panel cream and sugar
- #393 Narrow Flute nut cup
- #407 Coarse Rib

- #411 Rib and Panel Plates, cream sugar
 - #417 Double Rib and Panel Basket
 - #461 Basket
 - #473 Narrow Flute with Rim Nut cup.
 - #479 Hotel Cream and Sugar
 - #500 Octagon
 - #515 Cologne and Powder box
 - #516/1 Blown Vase
 - #1023 Cream and Sugar
 - #1184 Yeoman
 - #1193 Conserve Dish
 - #1202 Floral bowl
 - #1228 Swirl plate
 - #1229 Octagon
 - #1231 Ribbed Octagon
 - #1233 Pressed Diamond Plate, baked apple, cereal bowl.
 - #1238 Beehive plate (Strawberry and thistle)
 - #1246 Acorn and leaves plate
 - #1401 Floral Bowl
 - #2517 Vase
 - #3350 Wabash stemware
 - #3359 Diamond optic vase
 - #3360 Penn Charter stemware
 - #3362 Charter Oak stemware (Egyptian)
 - #3366 Trojan stemware
 - #3408 Jamestown stemware
 - #4160/1 Vase
 - #4204 Vases
 - #4206 Vase
 - #4164 Pitcher Diamond optic
- Other blown vases as shown in catalog 14-B The Yeakley book has a half page of hawthorne, so check this color. If compared with Alexandrite there is great similarity.

can't from Desk Of, Page 1 Christmas party, greatly enjoyed by all. Full details will be in the November issue. Advance reservations will have to be made for the dinner.

A real bargain was bought at the Plain City Auction near here on the same day as the September meeting in Newark. Seems that some HCA members from Columbus "stole" the rare #2 Madonna (which is a large bust rather than the full figure) for \$5.00. Apparently no one knew what it was except the few advanced Heisey collectors who were there and, since they were all friends, no one bid against them, so, they got

it for the opening bid. I've been wondering how many of us would have let that happen had we been there and somehow I am just not sure. A long time ago I was told that if you really want something to go ahead and bid because if you don't you may end up getting only what goes high, while your friends get the bargains. There is something to that, I guess. Anyway, it was very generous of this gal's friends to let her have the madonna which she loves and I know it has found a permanent home.

Seems as though members of the news staff are gluttons for punishment and enjoy hard work since both

the Reams and the Allens have recently opened antique shops. For the Reams, this is a new venture, our only selling in the past being done at a few shows or flea markets. (In answer to many questions, we are not selling our collection unless we have duplicates.) Evelyn had maintained a shop in her home but has now moved to another location. If any of you open a shop, please tell us about it and we will mention it in the news.

HAPPY COLLECTING!!!!

PATTERN OF MONTH

#1506 WHIRLPOOL

by Louise Ream

This pattern was first made in the mid-thirties and was then called Whirlpool. Around 1950 the name was changed to Provincial. Sometimes it, like Old Sandwich, is also referred to as "Thumbprint". It is generally believed that the pattern was named by sales manager, Rodney Irwin, who thought the round circles which cover it looked like little whirlpools. Why it was later changed, I do not know at this time.

Colors made by Heisey were clear and limelight only. All other colors, signed or unsigned are the product of Imperial Glass Corp. Perhaps one should not be quite that positive about anything about Heisey glass since much experimenting went on and many patterns have been found in non-production colors in Newark. But so far I know of none of these in Provincial. This is another reissue which doubtless has found its way into countless Heisey collections since so much is signed with the diamond H, as it was at the Heisey plant.

#1506 is a fairly heavy glass for this period and in true Heisey is very clear and bright. The deep round indentations reflect and mirror the light in a delightful fashion and give a sparkling appearance to the glass. When held to the light they give a thousand eye effect to the piece. The size of the indented circles, which encircle and cover each piece, varies with the size of the item, sometimes being larger at the top, but on some pieces, such as cruets, the reverse is true.

There are nearly fifty items include four sizes of stemware and three straight tumblers with ground and polished bottom rims, and four sizes of stemware, pressed of course. With few exceptions, pieces have scalloped tops and many also have scalloped bases. Others may have a row of beading around the base. Handles on some items are solid glass circles with round indentations for a finger hold. Some pieces have three round balls for handles.

Some of the large torte plates and punch bowls have huge circles with only two or three rows to a piece. The 1956 catalog shows the punch bowl with four rows of increasingly smaller circles which are all smaller than on an earlier one which we have. There seems to be no standard size for the circles. The single candleblock is a solid glass ball covered with rows of circles. These clear hunks of glass are very pretty.

As stated previously, Imperial made many items in #1506. Those commonly mistaken for true Heisey are the cobalt and red tumblers and the heather (purple) cream and sugar. The unaware take the latter to be hawthorne or alexandrite. It looks nothing at all like alexandrite and is much darker than hawthorne.

Items made by Imperial from Jan. 1, 1959 to Jan. 1, 1962 in cobalt, ruby and stiegel green (a dark color a little on the blue side) include three sizes of regular tumblers with or without ground bottom rims (unpolished) four footed tumblers and a 5-1/2 inch nappy. The bottom rims usually have a hazy appearance as they are not polished like Heisey. The ruby sometimes varies to a near amberina color and these are often offered as rare "amberina" by Heisey. They no doubt came from Imperial's seconds shed.

Other colors by Imperial are "Heisey" Amber (dark amber), amber-glo, a lighter amber which is the color of our 1971 souvenir plate, and Heather which is purple. Besides the items named above which were also made in these colors, the following items were made by Imper-

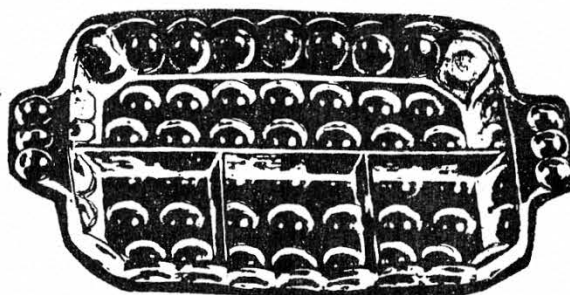


ial in some or all of these colors, as well as crystal. 4-1/2 inch nappy, salt and pepper, 13" torte plate, 11-1/2" gardenia bowl, 5" vase, covered jar, 5-1/2" footed candy box and cover, 18" buffet plate, 80 oz. pitcher, 1 lite candle block, 4-1/2" candleholder, 8" deep bowl, 5-1/2" ash tray, and three handled covered box. These handles resemble the lariat pattern.

The bar and stemware and an 8" salad plate are still being made in amber, verde and crystal and all but the plate are also being made in ruby, all unsigned of course since January 1, 1968.

Since the list is lengthy and items were produced and discontinued many times, it might be well for anyone wanting more information to write, sending a self addressed, stamped envelope for any particular information. Remember that in any color other than limelight it is almost sure to be Imperial.

Suffice it to say, this is a very pretty pattern whether by Heisey or by Imperial. The limelight, in particular, commands high prices and is not plentiful. Items by Heisey are beautifully fire polished and mold seams are not nearly as prominent as on the reissues. Since Imperial colors are also attractive they are also certain to become valuable, when signed with the Diamond H.



HEISEY ANIMALS — FIGURINES

" CLYDESDALE HORSE "

by Dick L. Marsh

If everyone will watch their step we'll go out to the barnyard for a look at the Clydesdale. As we cross the paddock you will note this is the only draft horse in the Heisey stable. This breed of horse has gained great fame via the Anheuser Busch team.

As you will notice, this one is in crystal glass. They are not known to me in any other state, such as colored or frosted. The quality of glass is excellent being very brilliant and free of mold marks for the most part. There generally is one around his middle and the mane is plagued with them.

This item has not been reissued by Imperial Glass Corp. Therefore all of them found are Heisey without question.

When seeing this fellow, one soon knows he is of the working and not riding class giving the appearance of largeness and great muscular strength. He is 7-1/4 inch tall, 6-1/2 inches long and 1-1/2 inch across the flanks. The left front leg is 3/8th inch in front of the right. The hooves rise 3/8th inch up the front of the leg on an incline toward the body. The glass then comes back out for 1/16th inch over the hooves. This is to represent the fetlock as this breed is long haired and the fetlock sometime nearly reaches the ground. The fetlocks then rise, tapering to the legs for a distance of 1/2 inch. Up the legs it is about 9/16th inch to a raised area that represents the knees.

Another 1/2 inch after the knees, the chest begins, which is large. A slight indentation on either side of the chest gives a very muscular appearance. Our friend's head is drawn back against his chest. The lower lip of his mouth is 1/4 inch thick up from his chest. The mouth is also open 1/2 inch up both sides of his head. The upper lip extends 3/16th inch from the muzzle, which is flat and rises outward for 3/8th inch.

The nostrils are located on either side of the muzzle. They are pear-shaped being 1/8 x 1/4 x

1/16th" deep. From the start of the muzzle to the eyes and forehead it is 7/8th inch. There is a slight rise to this point. This bridge of the muzzle narrows after the nostrils with a slight curve in and out to the forehead. The outward swing of this curve continues over the eyes. The eyes are oval dots of glass that are located in oval recesses on either side of the head.

About 1/4 inch over the eyes the mane starts. The mane, from the right side, looks like a series of commas or colons. They run in height of 1/16th to 3/8th inch. After the second one we come to his ears. They are the same height as the mane, extending 1/4 inch over his head. The neck and mane continue to rise for a short distance, before starting down the back of the neck in a sweeping line. The base of the neck is large, being 1-1/2 inch from the head to the mane. Again this helps to give an appearance of this horse's strength and largeness.

The back drops sharply for 3/8th inch then slopes more gently for 7/8th inch to the flanks. In the next inch of flanks, the rump rises slightly and drops to the tail. The rounding of the flanks continues thru the thighs where the knee squares straight out from the leg for 1/4 inch. Then the leg continues down to the area that represents the fetlocks on the rear legs. The fetlocks rise from the legs, and then sharply return to the hooves. The hooves drop to a series of curls in the glass.

Just after the flanks start to drop the tail rises quickly in a graceful arc for about one inch when it starts to fall. Approximately 1/2 inch from the front of the tail four areas on either side swells out then drop back. Each of these drop down the flanks in a flowing line. The farther from the body, the farther they descend down the legs; with the third one out-ending at the knees. The last and fourth one extends past the knees ending with a curl.

Our friend has a large hooves



CLYDESDALE

as it is 2-1/4 inch across the bottom of the rear ones. The left leg is about 1/4 inch in front of the right. It is 3/8th" to the top of the hooves and the fetlock. The fetlock is represented by an out-crop of 1/16th inch. The legs curve in for a short distance then slowly curve in and up to the belly. As the legs reach the body, the glass narrows to give the appearance of a small waist. The belly now slants down to the front legs. The front legs extend from the body 3/16th. This extension extends one inch up the body then dips forward in a semi circle. This helps to give our friend his muscular look. Down the rear of the legs is a raised area 1-1/2 inch from the belly. Another 1/8th brings us to a number of curls that represent grass.

This writer knows of none of these fellows that carries the diamond H Trade Mark, though it could be possible.

Ed. Note: We saw a frosted one in a collection only last Friday night.

MORE ABOUT HEISEY HAPPENINGS AT LOCAL AUCTION.....

In last months Newsletter we reported that six 13 oz. Imperial Red sodas in the Heisey Provincial pattern sold at a local auction for \$42.50 each and were represented by the auctioneer to be authentic Heisey. We learned after the Newsletter had gone to press that the person who was the top bidder was, in fact, just bidding them back for the owner who had put them in the sale. Why, we don't know. While it is true that Imperial signed with the Heisey trademark is becoming collectible it should not be represented as authentic Heisey nor sold as such.

SKETCHES OF NEWARK HISTORY.....
by Robert H. Coyle

VERLYS

Verlys glass originated in France in 1931 as part of the Societe Anonyme Holophane Les Andelys.

All of this fine glassware was obtainable only through import until Verlys of America, Inc. was established in 1935 as a wholly owned subsidiary of the Holophane Lighting Company, Inc.

The factory for the manufacture of Verlys glassware was located in Newark, Ohio. Verlys glassware was produced at the Newark plant during the years 1935-1951. Very little production was made during the war years 1940-45. During 1948 Verlys of America was on display at the New York Metropolitan Museum. The companion glassware display adjacent to Verlys was Steuben.

Verlys of America purchased moulds from Holophane Francaise, a French company, and placed various pieces on the market mid 1935. The items were produced from a high quality lead glass and, in later years, an excellent soda-lime glass. Etching or frosting was accomplished through the use of a hydrofluoric acid solution. The relief portions generally were etched. Portions to remain clear were coated with an acid resistant solution which was removed by chemical solvents after etching.

Cutting was done by skilled glass cutters and "high lighting" of the ornamental patterns was achieved by buffing away portions of the etched surface to add life and interest to the etched design.

Confusion exists concerning the signatures of French made Verlys as opposed to American made Verlys. Perhaps this will aid clarification. French made Verlys was signed with one of three mould impressed script signatures: "A Verlys France", "Verlys France", and "Verlys Made in France". American made Verlys was signed in script two ways, "Verlys" scratched on the piece with a diamond tipped pen or "Verlys" impressed by the mould.

With the advent of the Second World War, production of Verlys decreased appreciably as most glass production was devoted to military needs.

At the conclusion of the war, efforts to revive Verlys production were plagued with various problems. Demand for non-related items of the parent company was high, skilled labor shortages were acute, and perhaps, most of all, costs associated with finishing of Verlys had increased considerably.

In an attempt to reduce costs many of the finishing techniques were changed. Items which formerly had only the relief portions etched were changed to complete etching of the outside and/or inside. This technique reduced the cost of "resisting" (blocking out those portions which were to remain clear), cutting of tops and bottoms eliminated where possible. Some items with very high finishing costs were completely withdrawn from the market.

Because of the forementioned problems, the fact Verlys was a secondary product line of the parent company, the decision was made to discontinue all Verlys production and sale in 1951.

In June of 1955, certain Verlys moulds were leased to the A. H. Heisey Company. Heisey made certain pieces in crystal etched and in Turquoise, which is the same in color as their own Limelight.

Heisey produced Verlys for approximately two years. None of the pieces produced by Heisey were signed with the Verlys signature. The moulds were returned to Verlys of America in July of 1957.

Ultimately all Verlys moulds were sold to the Fenton Art Glass Co. in 1966. Fenton elected not to acquire the name "Verlys", as they felt their own name was more widely known and accepted. Thus, any piece produced by Fenton will not carry the Verlys script signature.

To date Fenton has worked only a few of the Verlys moulds, producing items primarily in white and black milk glass and purple carnival glass. Fenton has not produced items in crystal or the colors used by Verlys of America.

Ref. Verlys of America Decorative Glass - McPeck

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THIS AND THAT.....

Joanne Turner of Reynoldsburg has been assisting with the newsletter for the last three months. She says her title should be "Folder, Stamp Licker and Mailer", the jobs she has been doing. Joanne is a hard worker for the HCA since she joined the Far East study club. She is a mini-collector, so far only collecting small items. However she loves the glass and the club as much as anyone possibly could.

HEISEY HUNTER HAPPENINGS!!!

by Bob Ryan

This column will endeavor to bring to you some of the strange happenings that are incurred in pursuits after that prized glassware. We will report rare finds, sleepers and fakes and of course, hope that each and everyone of you will contribute so we will really be national in our reporting. Let us know if you find the following interesting.....

The Buffalo, New York area was canvassed for Heisey by our daughter who found most signed Heisey "out of sight" price wise but the unsigned pieces were mostly in the "sleeper or steal" categories. Items found in pattern #1225, SAW-TOOTH BAND, a tooth pick and a pewter topped syrup jug. A #1201, FANDANGO horseradish, and six #5072 ROSE STEM, Rose etched juice glasses....these items were found in a booth at a show next to a so-called Heisey expert.

A Columbus couple found a rare #333, WALDORF ASTORIA decanter, #5010 SYMPHONY stemware with MINUET etching with the Minuet pattern stickers still in place..... needless to say I had to liberate one of those for my collection.... they also found a pair of #116 leaf etched flamingo candlesticks and a beautiful Hawthorne colored pair of #121 candlesticks....this trip was through the south and east.

While attending a show in Springfield, Ohio a Dayton couple showed us a #1509 dolphin footed ice bucket with the deep plate etching #460, CLUB DRINKING SCENE. This was found in Indiana..A New Jersey member found a real rarity, #365 QUEEN ANN goblet in the Philadelphia area....another Dayton man found an Amber pony in a recent visit to Chicago. This game hunter found a pair of fighting roosters in Montreal in the "steal" category. Will he come home next week with a gazelle?

On a recent trip into northwestern Indiana a #339 CONTINENTAL toothpick and footed sherbet were found in the sleeper class..Center-ville, Indiana was the scene for a major find. #421 PRISM BLOCK with ANGULAR SCALLOP 8" bowl. This is

one of the most beautiful pieces of glass ever seen by this writer..... Mr. Vogel in his second book stated that there were 101 items produced in this pattern and none had been found at that time for studying.... There are a few known pieces now... it is exceptional glass.

The Hoosier Antique Exposition in Indianapolis, Indiana, yielded the next gem, #7011 Daffodil. Mr. Vogel suspected this to be a single item pattern in book IV but now we know that it also had an 8" plate handsomely done with a very large diamond H, and exquisitely polished bottom....the glass is outstanding.the Castleton Mall Show, Indianapolis, Indiana the same day offered a #379 URN molasses jug with a ball type silver top. This item was in the sleeper class also...the Scott show in Dayton yielded an extremely rare signed tumbler with the impressed thistle pattern...our happy hunting HCA prey beat yours truly to this gem but I did get to see it...and on my home turf too, Louise...The same operative who did so well in Buffalo struck again in the Lebanon, Ohio show and found three pieces in the "steal" category, #1255 PINEAPPLE AND FAN pint pitcher in emerald with excellent gold decoration...the third piece, a large crystal covered sugar with a band of red flashing across the middle and at the top of the lid in #1295 BEADED SWAG....just shows that you still can occasionally find a good buy at an antique show. ...another Columbus couple found two pieces of emerald PINEAPPLE AND FAN at a small Dayton Mall show, one piece being the bottom of a large pickle bowl and the other a 10" berry bowl.

The Hoosier Antique Show had a dealer who was exhibiting for sale one of the Cobalt star toothpicks that have been revealed to you as fakes by the HCA....this piece was signed much better than the example I had seen at the quarterly meeting in peach....the lady graciously removed the Heisey label and the \$85.00 price tag...be careful.

Also saw some other dubious pieces labeled Heisey including

some New Martinsville piglets....we have them up here too, Elizabeth... this lady was taken by a Florida dealer with a large New Martinsville sow...the dealer did take it back when advised it wasn't Heisey.

While commenting to my wife at a recent show about a decorator's abuse of an #1129 FINE TOOTH nappy the lady dealer from Kansas volunteered that she never did think Heisey glass was that great and where she came from the people would not even let it be shown at antique shows and considered it junk. She claimed it was only popular in Ohio. My wife then pointed out to her that the people in California were second in interest in collecting Heisey and that it was definitely national in scope. I perfunctorily advised her that there was no better glass made in America and that she had better "get with it" and left, only to note that she still had a price tag of \$225.00 on her pair of "junk" glass bowls in cheap gold carriers....some dealers still have a way to go...I do not like to have anyone, especially a stranger, volunteer that my taste in art, collecting, clothing or anything else is ridiculous.....

HEISEY PRICE GUIDE

Shortly after publication in 1970 of the Heisey Color Book by Virginia and Loren Yeakley a price guide appeared on the market which stated it could be used in conjunction with "Heisey in Color" by L. Yeakley and other books on Heisey. It was published by L-W Promotions, Gas City, Indiana. Several members have written both to the Yeakleys and to HCA asking information about the price guide. The Yeakleys report that they had nothing to do with publishing this price guide. They did not grant their permission nor did they collaborate with the publisher. They report that they paid more for several of the items than the price listed in the guide. The animals listed in the price guide are not in line with those sold at recent auctions in the Newark area.

URANIUM GLASS

Since we have mentioned that vaseline (canary) and custard glass glow under black light, perhaps some explanation is advisable.

Uranium is a mineral which has been known since 1789. It is shiny, silver colored and heavier than lead. Since it is radioactive, prospecting is done with Geiger Counters. For a time it was in Short supply but in 1957 the Atomic Energy Commission stated that the shortage no longer existed.

Uranium was used for many years to make certain colors of glass such as vaseline, some shades of green, opalescent yellow, custard and some glazes of yellow, green and orange.

In 1942, the government of the United States banned the use of Uranium for commercial purposes and took over it's control for use in the war effort. By 1958 it was again permissible to use it in coloring glassware and licenses were issued by the A.E.C. for it's use.

Presence of uranium in glass causes it to Fluoresce under the blacklight with a very interesting effect. Heisey colors which glow include vaseline (canary), custard, marigold and the old emerald green. Some early pieces of moonbeam and, strangely enough, some early pieces of flamingo also react to the blacklight. There are possibly others. These listed have been examined by us. Mr. Vogel has done much experimenting with the blacklight.

How strange it is that the same element that helped make the bombs to destroy Hiroshima during World War 2 could also be responsible for such beautiful colors in glassware.

Glass containing uranium is radioactive but the amount of radiation is so small that it is harmless to anyone in proximity to it for long periods of time, according to Dr. Arthur Peterson.

Reference---Arthur Peterson, Salts and Peppers. Compton's Pictured Encyclopedia

HELP TO KEEP YOUR NEWSLETTER ALIVE BY TAKING ADVANTAGE OF THE ADVERTISING SPACE. FOR CHARGES SEE PAGE TWO.

BOOKS AND REPRINTS THAT THE CLUB HAS ON HAND TO SELL...

THE HEISEY ANIMALS - \$2.50

by James McDermott

This book pictures all of the animals produced by Heisey. It also states the size of each animal. HEISEY'S GLASSWARE with a copyright date of 1935 - \$10.00

This is a reprint published by Virginia McLean.

HEISEY CATALOG & PRICE LIST #33

dated June 1, 1956 - \$6.95

This is a reprint published by Antiques Research Publications. This is the last known catalogue to be published by the A.H. Heisey Company.

HEISEY GLASSWARE - \$10.00

This is a hardback book written published by Viola Cudd.

HEISEY'S GLASSWARE - \$10.00

This is a pressed ware catalogue #109 published by Herb Long.

ORDER FROM:

Miss Donna Yeager Loudon Street, Rt. #2 Granville, Ohio 43023

CLASSIFIED

GOLDEN HORSESHOE ANTIQUES, Heisey, Roseville, desks & China. Cabinets & General line. Phone: (317) 539-3463. Harrison, Mich. 48625.1: 12 Orchid sherbets \$14.00 ea or \$150.00 set. 2: Orchid Vase \$30.00; 3: Orchid Compote \$20.00. 4: Horn of Plenty \$30.00. 5: 8 Crystalite punch cups \$7.00 ea. Wanted Greek Key punch cups, Heisey Animals & Birds.

PARTS WANTED: Need lid for custard Ring Band sugar. Base for Greek Key cracker jar 5 1/4". Base for Fancy Loop sugar with good gold. V. L. Roberts, Spring Valley, Minn. 55975.

Will consider trade of Heisey crystal goblets and sherbets, Rings of Saturn with Kohinor diamond stems, for Tally-Ho old-fashioneds and/or Scotch and sodas. Please write or call after five or weekends. Mrs. Edwin M. Penney, 736 Robinwood Drive Pittsburgh, Pa. 15220. (412) 561-4740.

WANTED: Greek Key punch bowl with foot. Give price and size, mint only. Roy R. Manning, P.O. Box 495, Smyrna, Ga. 30080

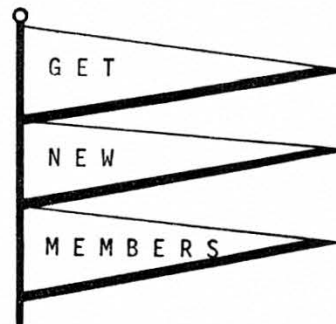
con't from page 3, the basement. I discovered later, several of my goblets had been broken when he set the barrels down. Despite all this, we still have service for twelve in our crystal and many other lovely Heisey pieces.

I've joined the Far East Heisey Club and both Dave and I belong to the National Club. Studying about Heisey has now become a necessity, as well as a pleasure, if I am to converse with my family and our friends. It seems this is a favorite topic when we gather. What else----when my Mother is your President and my Aunt Ruth the president of the Long Island Club? Now my brother and his wife are about to join our ranks as they have "hinted strongly" for Heisey for Christmas.

Since my husband, who is a builder, built our new home we have securely anchored cabinets and ample room to display my lovely Heisey and like most other collectors the Heisey is "for display only" and no longer used for potato salad.

" A NOVELTY "

We have in our possession an electric lamp which is made up of several pieces of Provincial pattern. The base is a #65 vase, inverted. A ferrule of metal separates the base from a #56 French Dressing bowl which is then topped by another one upside down. There is another metal divider and then an ash tray upside down topped with the light socket. Strange as this may sound, it is rather attractive and certainly a novelty. I have seen a catalog with lamps made up of glass parts from several companies. Mr. Vogel has also mentioned this company. For more pictures of #1506, see Vogel 3 and Long reprint of catalog 109.



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for Heisey list

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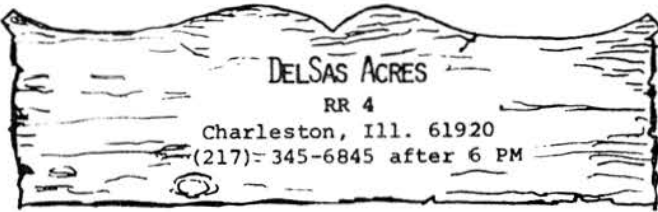
#4157	Flamingo jug (unmarked) Vogel III p75	-----	\$ 10.00
#1295	Beaded Swag c&s w/lid and spooner, red flashed trim on beads & a red center band w/etched design. Band & beads originally edged w/gold. Gold on s&c worn. (Unmarked) lovely set.	All three	75.00
# 397	4" cream pitcher, old rare pattern, sugar shown V.IV pl64	---	16.00
# 335	Prince of Wales Finger bowl plate V.I p66 (unmarked)	---	15.00
# 433	Greek Key Punch bowl base	-----	18.00
#1252	Twist Marigold leaf pickle tray	-----	25.00
#1519	Waverly orchid etched Flower bowl w/sea horse feet	-----	25.00
#1519	Waverly orchid etched sugar	-----	8.00
	7" Diamond optic Empress etched Moongleam plates, ground bottom rims, 8	----- each	4.00
#1231	Pr. 2" Moongleam Candleholders V.III p34	-----	10.00
#1252	Twist 2" Candleholders, three, 1 has a few tiny impurities in glass.	----- all	10.00
#1503	Ind. swan nut dish, Crystolite, (unmarked)	-----	6.00
# 300	Peerless 3-1/2 oz. wine	-----	6.00
# 300	Peerless 4 oz. high footed shall champagne	-----	6.00
#1413	Sahara Flared Cathedral Vase V.III pl31, a beauty	-----	75.00
#4036	Cocktail shaker w/Sportsman deep plate acid etchind, (unmarked)	-----	75.00
# 357	Prison Stripe 4" nappie, nice little piece	-----	14.00
# 343	Sunburst cruet, stopper not original, (unmarked) V.I p35	---	20.00
# 148	Horn of Plenty tooth pick holder	-----	18.00

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# 393	Narrow Flute Covered Butter V.II p50	-----	20.00
# 393	Narrow Flute 5" Handled Jelly V.II p53	-----	8.00
# 393	Narrow Flute French Dressing Boat & Plate, gold enamel trim	---	18.00
# 393	Narrow Flute Ind. Cream & Sugar V.II p59	-----	10.00
# 359	Colonial 3 oz. Cocktails, tall footed; optic, V.II pl31	10 for	40.00
# 341	Puritan 3 oz. Sherbets V.I p47; Scalloped rims	--- 6 for	27.50
# 407	Coarse Rib 9" Celery, Amber in metal holder with handle	---	18.00
# 411	Rib and Panel 3 pt. jub, ground bottom V.II p93	-----	20.00
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# 2	Chrysanthemum Vase 15" Tall V.I p108, discontinued	-----	45.00
#1184	Yeoman Creamer, dia. optic, some wear so, V.III p46	-----	5.00
#1469	Ridgeleigh 12" Celery tray V.III pl04	-----	12.00
#1469	Ridgeleigh 8-1/2 Bowl, 3" high	-----	12.00
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#1486	Coleport 7 oz. Old Fashions V.III pl16,	----- Have 4 for	20.00
#1489	1/2 Puritan Horsehead Ash Tray, 5 inch, V.IV p7	-----	15.00
#1503	Crystolite 5" Dressing bowl and underplate V.III pl19	-----	15.00
#1503	Crystolite Torte Plate, 13" dia. V.III pl20	-----	12.50
#1503	Crystolite 3 lite Candlesticks V.III pl22	-----	
#1507	Plantation 8-1/2" Plates, '56 cat pl4	----- 3 for	25.00
#1507	Plantation Ivy Ice Teas '56 cat	----- 2 for	25.00
#1507	Plantation Sherbets '56 cat pl4	----- 3 for	18.00
#5025	Orchid Etched (unmkd) 10 oz. Tall Goblets, Have 5	----- each	12.50

* WANTED: "D" PRISMS .



FOR SALE OR TRADE

- # 507 Orchid 6" stemmed sherbets, Mkd 4-ea - 9.50
Same but 1/4" shorter with two slight
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- #1540 Lariat footed candy with cover,
gorgeous, UNMKD. - - - - - 22.50
- #1540 Lariat saucers with paper labels (3)ea 2.00
- #1540 Lariat 10-1/2" plate with small straw
mark, UNMKD. - - - - - 10.50
- #1540 Lariat 14-1/2" sandwich plate with
center handle, UNMKD - - - - - 27.50
- #1404 Old sandwich 4oz. Oyster cocktails
with faint mark - - - - - (3)ea 3.00
- # 393 Pair of 9" celery trays, MKD - - ea 9.50
- # 393 Footed Banana split dishes, MKD (2)ea 12.00
- #1025 Arcadia Footed juice, MKD - - - - - 4.00
- #1170 Flamingo cream & sugar, sugar has
slight chip on side, faint mark - - - 14.00
- # 341 Eight inch bowl, MKD - - - - - 9.50
- #1509 Queen Anne TANGERINE 7" plate, MKD(3) 225.00ea.
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- #1401 Vase 3 Hld ARTIC Free Etching* - 42.50
- # 407 Plates* 7 inch Moongleam - -(7)ea- 5.00

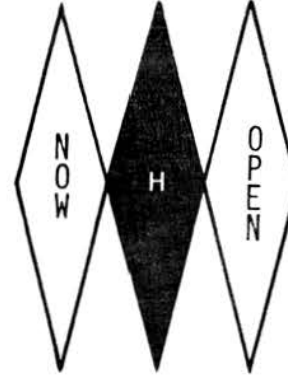
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- # 468 Pickle Tray* - - - - - 9.50
- # 479 Cream & Sugar 2 Sets - -Each Set - 15.00
- # 394 Domino Sugar Pat'd* - - - - - 15.00
- #1401 Nasturtium Dolphin Footed Bowl 7-1/2" 25.00

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Vogel IV, p22.



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# 433 Greek Key 5" high stem jelly compote, signed - - - - -		35.00
# 433 Greek Key low footed sherbet, signed - - - - -		8.00
#1205 Fancy Loop salt dip - - - - -	(2) ea	10.00
#1201 Fandango salt dip - - - - -	(2) ea	14.00
# 341 Puritan, stemmed toothpick holder, signed - - - - -		40.00
#1252 Twist (Oceanic), Moongleam 12" oval bowl, signed - - - - -		25.00
#1252 Twist, Moongleam ice bucket, brass handle, signed - - - - -		32.50
#1401 Queen Anne, Moongleam, footed nutcup, signed - - - - -	(?) ea	8.00
#1401 Queen Anne, Sahara, 11" footed floral bowl - - - - -		30.00
#1405 Ipswich, Sahara, 8" square plate, signed - - - - -		12.50
#1229 Octagon, Sahara, 6" nappy, gold edge, diamond optic - - - - -		5.00
Rib and Panel, Crystal, water goblet, signed - - - - -	(4) ea	5.00
Colonial, Candleabra base, small flake on bottom - - - - -		17.50
Ringneck pheasant, signed - - - - -		50.00
Goose, wings up - - - - -		35.00
#1229 Octagon, Flamingo, nut cup, signed - - - - -	(2) ea	3.50
Acorn stem, Flamingo, sherbet, diamond optic - - - - -	(6) ea	4.00
#4026 Water Lamp, Flamingo, <u>no</u> fittings, all over Krall cutting of birds and foliage, diamond optic, original Flamingo sticker tag - - - - -		100.00

HEISEY

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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:

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# 351 Priscilla Mustard & Cover - - - - -	12.50
#1454 Diamond Point 7 Ind. Jelly Dishes - ea	3.75
#1454 Diamond Point 4 Ind. Ash Trays - - - ea	3.75
#341-1/2 Puritan Covered Butter VI-37 - - - - -	35.00
11 Plain Punch Cups Star Bottom could be Revere \$3.50 ea or all - - -	35.00
# 115 Révere 1 - 4" nappy or finger bowl - - -	2.50
Pair 5" Handled Candlesticks V2-159- - -	20.00
# 353 Colonial 7oz. Sanitary Syrup-lid dated 4/5/1910, slight roughness inner lip - -	8.50

THE FOLLOWING ITEM NOT HEISEY
 KRYS-TOL 1-1/2 Qt. Sanitary Ice Jug dated
 Dec. 14, 1909 - no lid - - - - - 15.00

WANTED: #2 Salad Spoon V3-132
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LETTERS.....WE GET LETTERS.....

Thank you for the Heisey News, we await it's arrival eagerly-and the Sept. 25th issue was particularly helpful. The next day after reading "Heisey Happenings at a Local Auction regarding Imperial's - Heisey Provincial tumblers, we ran across a red one at a Flea Market - and did not bite, at a price of \$22.50, thanks to your Heisey News.

We have never visited Newark, Ohio, but after being totally "hooked" on Heisey for two years, during which time we have acquired about 250 pieces, we are already planning towards the convention and show next year.

Some of our prize pieces recently acquired are a pair of double swan candlesticks in Flamingo,

the frosted Madonna, a large Fandango bowl, a Fandango ice cream tray, and a Fandango hotel cream. My earliest choice find was a Fancy Loop ice bucket, that involved several trips between home and the second-hand shop, comparing it with Vogel's books! After that experience, whenever I go out, all of my Heisey reference books go with me - and with my husband!

Once again, thanks for the Heisey News, a really helpful publication.

Leona and Jim Callahan
St. Petersburg, Fla.

We the CIHCC (Central Illinois Heisey Collectors Club) wish to announce we are very much in force.

We had our first meeting in July and the second in August. As of now we have not elected a president etc. We are to busy oohing and ahing at each others collections experiences.

There are 10 members with two more to come in September to the meeting. When we all have had our turn at "Show and Tell" in our homes, we will organize and start some serious study of Heisey.

We have seen place settings of Dolly Madison Rose No. 1015, Ipswich No. 1405 in cobalt footed centerpiece with the candle holder in cobalt, among our goodies. I understand next meeting will have Reverse Ess 7022 and the next 4 #848 water goblets Botticelli cutting. Now you can see why we haven't taken time to elect our president. We are having a ball. Please send us the information when you have worked up the Charter. By the way we really enjoyed the Show in June and the meetings. We have the meetings on tape and play them once in a while and sure enjoy them. Has Steve B. started that stems book yet? Forever Heiseying.

Mildred & Robert Lee
Decatur, Illinois



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