

# HEISEY NEWS

VOL. II NO. 8

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

AUGUST 25, 1973

SIXTY CENTS

## MUSEUM NOW MORE THAN DREAM

by Louise Ream

**HOORAY!!!!**

We have a museum. Well, not quite, but we do have a house to restore for the future museum.

Little did we realize at the Annual meeting in June that in a few short weeks the "dream" might begin to take shape as a reality.

The 1973-74 Museum Committee with Sam Schnaidt as chairman and Donna Yeager as secretary, went into action immediately and looked at several available houses. They soon came up with the offer of one that could be ours for the taking if we wanted to move and restore it.

The King House at 64 N. Second Street was built in 1831 and is one of the oldest in Newark. For all of the intervening 142 years the house has been occupied by descendants of the same family. Miss Elizabeth King was living there until July 23, 1973. It was her great grandfather who had built it.

Progress was forcing it to be moved to make way for a motor inn. The new owners, Robert Weakley, and others, were willing to give it to someone who would preserve it.

After seeing the interior, the museum committee members were unan-



**The King house as it is today.**

imously in favor of accepting it. A special meeting of the Board of Directors was called for July 21 to be followed on Sunday, July 22, by a special meeting of the voting membership. Both groups, after viewing the house, voted, unanimously once more, to accept it. Several voting members who could not attend wrote or telephoned their approval. Absentee votes can not be counted but they were recorded as being favorable, for the record, since it was such an important issue.

Time was very important since

we had first seen the house on July 12 and the two special meetings had to be called with adequate notice before Miss King moved on July 23. At such time she would lose possession and all rights to anything in the house. She had already sold several of the nicer things including two beautiful chandeliers, a marble mantel, the glass around the front door and other items. These were to be removed on the day she moved. The buyers generously offered to release her from these sales if we took the house so that the things could stay with it. We are grateful to Miss King and to the buyers.

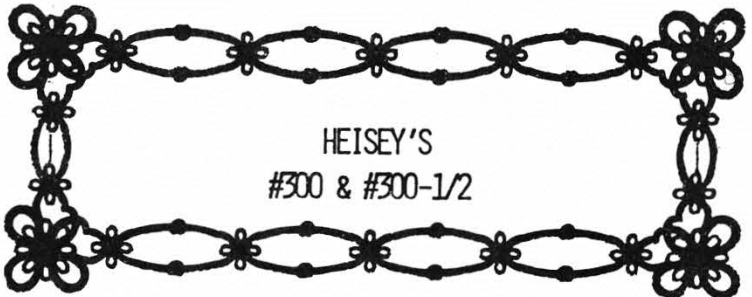
So, we moved fast again on July 23. Russ Ream and Jim Korus immediately removed items which we feared might be stolen and had to hurry to keep ahead of a contractor we had hired to board up the doors and windows to avoid vandalism. In fact, Miss King left her good white shoes in the house and will have to wait until it is unboarded to retrieve them.

The house will be moved to 6th Street Park where the Licking County Historical Society already has two  
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*by Loren Yeakley*

Introduced circa 1898 by Heisey the early price lists offer No. 300 Colonial "The Pattern Without a Peer" subsequently called Peerless by Minnie Watson Kamm in her second book on pattern glass. A. H. Heisey pioneered the plain "colonial" type glassware knowing that to be marketed it had to be crystal clear, flawless, and with no possibility of discoloration. At first this pattern brought no competition from other glassware firms, but after the seal of approval was granted by the housewives across the country, all the other glass manufacturers fell into line.

Items found in this line are of very good to exceptional quality glass, thick, heavy and usually a brilliant mirror polish. The body of this pattern contains broad vertical panels, each irregularly arched over the top and slightly indented below the surface just under the rim. The panels flare out at the base and are bevelled on the margins. The underside below the bevelled line is grooved in short vertical flutes. This row of flutes appears on most all the items in this line and provides for quick and easy identification. The rim of most of the large open serving pieces is doubly scalloped. Although at first glance the handles seem to be applied, they are actually pressed with a large bulbous base.

The early price list we examined offers this pattern in no less than 166 different items. The #300-1/2 pattern, offered in 57 different items is identical except for the fact that none of the items were available with scalloped edges, all being plain. In addition to the table set there were offered no less than 40 different nappies and bowls, six different water jugs and bottles, more than 50 different goblets, stemware, sodas, tumblers, etc., decanters, salts, sugar and cream sets, and many other items. One interesting item offered was the 10" Cemetery vase with no foot. We have seen those with the stem ground to a point and purple colored from the many hours exposed to the sun in the Cemetery. We have the 14" Punch Bowl and cups which we use when entertaining. It is a beautiful brilliant piece and never fails to draw comment about the excellent quality of the glass.

Both No. 300 and No. 300-1/2 were offered with the No. 1 Gold decoration on edge and plain portion of the top and a band around the base of the flute. Most pieces found today have had most of the gold decoration worn off. Offered primarily in crystal you will find items in this pattern both marked and unmarked which indicates that they were making this line when they introduced their trademark. One will find a few pieces of the stemware in Flamingo. We have in our collection the 7 oz. Footed Tumbler and the 4 oz. Low Footed Sherbet in a Flamingo color and signed.

As of this writing we have not learned of any reissued of items of this pattern. More than likely the molds were either worn out or scrapped many years ago. The introduction of this plain simple "colonial" line was to

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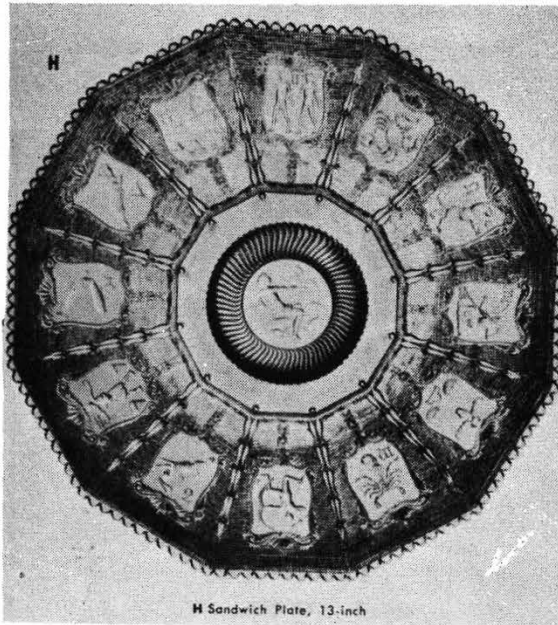


# Zodiac

It has been written that, one day, E. Wilson Heisey directed me to design the 1590 Zodiac pattern. This is a historical impossibility because I never knew "Wils" Heisey. He died in January of 1942, and I did not meet any Heisey officials until the late spring of 1943 when T. Clarence Heisey called me to ask if I had a talented Denison University student who might be interested in an apprentice job as a future designer of glassware. I went to

## HOW IT ALL BEGAN by Horace King,

me a Bee Hive salad plate and asked me if I saw any possibilities in it for a novelty 13-inch sandwich plate. Bee Hive was a 1927 product that was based upon an early colonial pattern from Old Sandwich, Mass. Clarence liked the brilliant stippling and the "pie crust" edge ornament. The relief patterns in the plate were obscure, and he thought that my design should be much brighter. I did all of my working drawings in my home studio in evenings and week-ends so my family lived very close to Heisey for many years. When I showed the Bee Hive plate to my wife and three daughters, I told them I had a real problem this time. I explained that this design was to be a large plate in polygon shape with same edge and stippling as the Bee Hive sample. Each panel was to contain some ornament in clear crystal. One of my girls asked me to define polygon for her. I said it is a many sided shape, and that a regular polygon had an even number of sides like the Bee Hive plate, then eight, ten, twelve sides and so on until there



H Sandwich Plate, 13-inch

the factory late in May with a very talented senior in art, but Clarence was not in a mood to talk business so my student and I left, each with one horse head bookend and a hilarious farewell from Clarence. My student graduated and left Granville, and I dismissed the Heisey incident as just one of those things.

Late in the fall of 1943 Clarence called again to ask if I could be interested in designing glassware. After many false starts in this unusual call on design talents, I came up with the first items in Plantation, began revisions of Fern, Queen Ann and Empress molds to expand Oceanic, later Waverly, and introduced the Cabachon pattern. By this time I had served as apprentice under Ray Cobel, a rather severe and exacting master, and I began to feel some confidence as a designer of glassware.

Zodiac was a challenge to this new confidence when Clarence handed



N

were so many sides it would become a circle. I also said that such a large plate would have to have ten or twelve sides to look good, and I asked if they could think of a theme that could apply to ten or twelve sides. My eldest daughter was an eight year old astrology buff and she said that the twelve signs of the Zodiac would be nice on a twelve sided plate. So it would, and out of the mouth of a child! Now she has a small Heisey collection with a full set of Zodiac, including two sandwich plates. And that is how it all began.

I searched many illustrations of the Zodiac to acquaint myself with the signs because my knowledge was limited to the fact that I was Taurus. Most illustrations were too complex to be translated directly



N Flower Bowl, 11-inch  
 O Candelstick, 2-light  
 P Footed Candy Jar and Cover  
 Q Compot, 6-inch

Additional places not shown include oyster cocktail, 5-oz. footed juice, 5-oz. regular juice or soda, salt and pepper, salver, and coaster.

into glass, so I spent many weeks re-drawing them and simplifying them so they could be cut into the mold. I found that I would need to frame them and separate the frames by some sort of abstract ornament. Four weeks and some 15 sketches later I began to work on the finished drawing. When Ray saw the drawing he said the figure work on the signs would be too much for the die cutters, and he asked me if I would make a couple of large scale plaster models. I could see the difficulty and I explained to Clarence that production would have to be delayed until I had finished the carvings. I carved two models, each six by twelve inches, or four times the finished size. There were Gemini, the twins, and Taurus, a small vanity of mine. Unhappily, these have been lost but they served the purpose and the die cutters did a superb job. The design is so intricate that it was weeks before the mold was finished and the plate put into production. After the first turn Clarence and I waited at the end of the lehr so we could handle the plates to see how our joint enterprise had turned out. Clarence was delighted and he handed me the first plate from the mold, a rare piece which is still a prized possession.

I was very happy with the result and I was relieved that the tedious detail drawing was a thing of the past. Cabachon was such a pleasure after this, and it was a nice change of pace to continue other work on Plantation and Waverly. Sometime later, Clarence said con't page 7

# 1973 HEISEY DISPLAY

by Bob Ryan

The fourth Annual Heisey Display (the second by HCA) was SPECTACULAR and attracted the largest crowd ever. It was estimated that nearly 5000 people attended this year.

Eleven of the production colors were featured in table settings. They were expertly arranged and enhanced by complimenting floral arrangements. The Flamingo table setting had #1184 Yeoman plates, cups and saucers and the stemware was #3312 Augusta. The #109 Petticoat dolphin compote and candleholders accented the table.

#300 one light candelabra and #1401 Empress floral bowl with Old Colony etching attracted interest to the beautiful Sahara table. Arranged around in traditional dinner setting was #1401 Empress dinnerware with Old Colony etching. The stemware was #3390 Carcassone with the same etching.

#3360 Penn Charter Stemware was dazzling on the Hawthorne table. #407 Coarse Rib plates, #354 Wide Flat Panel cream and sugar, #393 Narrow Flute nut cups, #52 individual salt and pepper, Penn Charter covered compote and #116 Oak Leaf candle holders and #1184 floral bowl completed the table setting.

The Limelight (Zircon) table gleamed with the #1485 Saturn plates and stemware. A #1469 Ridgeleigh oval floral bowl and #132 candleholders added much to this beautiful table. There was also a Saturn mustard and cover.

The #1252 Twist floral bowl and #128 candleholders formed a perfect centerpiece for the Marigold table setting which featured #1184 plates, cups and saucers and a variety of stemware in #3380 Old Dominion.

The Tangerine table was centered with #1509 cut clear crystal candlesticks and floral bowl. The



plates and cream and sugar were #1401 Empress. #3389 Stemware in three sizes and sherbets in #3397 Gascony was the stemware.

#1951 Cabachon plates sparkled on the Amber table which featured the #1624 Patio tumblers in three sizes, #352 Flat Panel tray and beautiful #1504 Regency candleholders. #7043 Panel and Diamond Point goblets (very rare) drew attention on the Moongleam table. #1231 Ribbed Octagon plates, cups and saucers, #1229 Octagon nut cups with #1252 Twist underplates, a Twist cruet, and #1433 Thumbprint and Panel console set completed a very full table.

The seldom seen #1000 mustard and cover was dazzling on the well represented Alexandrite table. The #1401 Empress plates, cups and saucers, cream cups, nut cups and serving pieces were complimented by #3381 Creole stemware in several sizes. #134 candlesticks and #1252 Twist bowl completed this table setting.

Dawn was well represented with the #1485 Saturn plates, #1637 Town and Country tumblers, 1632 Lodestar console set and #1621 sauces.

Centered in the display of color settings was a large table featuring cobalt. #1401 Empress plates and covered sauce, #3404 Spanish stemware with crystal stems, #4227 and 4232 individual favor vases, #1404 Old Sandwich individual ash trays, #1401 Empress diamond-shaped ash tray, #1430 Aristocrat High footer, #3390 Carcassone cigarette holder and #301 three light candleabra and #1433 Thumbprint and Panel floral bowl. Also on this table was a wine set in #3397 Gascony.

All of the table setting were equally attractive with individual color tastes

determining preferences. The display drew praise and awe, from seasoned collectors to people seeing the color arrays for the first time. Needless to say there was much fantasizing going on around the color table settings.

A magnificent collection of ash trays and cigarette holders of an individual collector was shown. There were many in the display that were seen for the first time by many collectors.

A much improved display of stemware dominated an end wall. A whole year's planning and searching went into this display and it was evident that much more detail was able to be seen. Many more of the older pattern were represented this year.

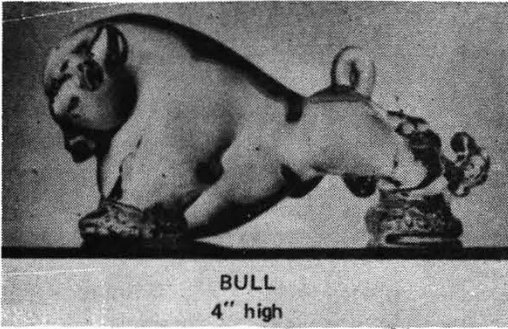
At the opposite end of the room most of the deep plate etchings were displayed as well as a very complete display of Verlys Glass both by Holophane and by Heisey.

Many experimented colored pieces were on display. Some of them were a "gob" of gold ruby, #1054 Coronation crackled dawn tumbler, black pieces in #341 Old Williamsburg and #1540 Lariat, a spittoon in



# HEISEY ANIMALS --- FIGURINES

" BULL "  
by Dick Marsh



I had planned to save this fellow until winter so we could go to Mexico and thaw out while watching a bull fight. I have decided he is not a ring bull, but the Lord and Master of the pasture field.

This item was reissued by the Imperial Glass Company in a small quantity in crystal. There was a story around Newark about a pair of bulls that were made in the color of Dawn for one of the Heisey's household maids as a gift. This lady still owns them. Before all of you have cardiac arrest, you should also know that they are free-formed and not the mold cast ones, although you can still eat your heart out over the thought of them. This beast was made for sale in crystal and crystal frosted glass only and none are known to me in any color. The quality of glass is generally excellent. There are frequently mold marks that run around his body just behind his front legs.

He is free standing without a base. His hoofs are not shown as such, as in the area where they would be, the glass has a rough appearance to give the impression of grass. From this grass at the front, begins his chest, body, and legs. The rear of the legs stand out from the body but are a continuation of the glass. The front of the legs are even with the body to the brisket which extends beyond. His chin is down against the brisket and the mouth is open. The upper jaw is much larger than the lower. The nose is shown by a dimple on either end of a raised rounded area of glass. At this point, the glass swells out on either side to form his cheeks and head while the front is nearly flat with a sharp incline

to the forelock. The eyes are located to either side of this area and are dots located in a cupped-out semi-circle.

The horns start at the rear of the eyes. They rise from the head and taper down to the tips at the forelock. They look like a comma turned upside down. The forelock is raised from the head and has a scalloped edge much like a doily for a candle stand. The ears protrude from the sides of his head from the back of horns. The front side of the ears rises quickly in an arc to the top. The rear of them drop straight down then flatten out a short distance before dropping back to the head.

His mane starts at the back of his forelock as a series of ridges back and down his neck to over the shoulders. The downward drop of his mane is continued down his back to the flanks. During this decline, he also tapers in on the sides. The flanks now swell out on the sides and his rump rises to the tail. His tail starts with a raised loop then continues down his legs in a series of waves ending in a fluffy tip of protruding curls.

The down and backward drop of the legs is broken by a raised area representing the knees. After the knees, on the legs there is an area which looks like a fetlock. From here it is a short distance to the area representing grass around his rear hoofs. The front of his leg is shaped like the letter C to under his knees. The legs and belly now run together on a slight incline. During this incline, there is an oval dropping in the glass telling for sure he is not a steer. At the top of the incline and at the start of the swelling of his body there is an elongated oval of glass further showing his manhood. The glass now drops in a curve to the rear of his front legs and the grassy area of the hoofs.

All of the bulls that I have seen are marked on the right side about 1/2" behind the area representing grass.

#1519 WAVERLY -- IMPERIAL REISSUES  
(See Waverly--July, 1972 issue)

Most of the following items were made in clear crystal or with Heisey Rose or Orchid etchings. These may be signed or unsigned. The same would be true if the pieces were Heisey-made since much Waverly was unsigned. The Orchid etching was discontinued by January 1, 1962. Most Heisey Rose was discontinued by 1/1/66. Apparently a few pieces were made as late as 1969. No stemware was made with orchid etching but stemware was made in Heisey Rose. This was made on the 5072 Rose stem, rather than on Waverly. For more information on particular items, write to Editorial Staff, Heisey News, Box 27, Newark, Ohio 43055. Please send a self-addressed stamped envelope.

- 7" plate \*\*
- 8" plate \*\*
- 14" party plate \*\*
- 14" flat plate \*\*
- 3 piece Mayonnaise set \*\*
- Footed cream and sugar \*\*
- 7" 3-part round relish \*\*
- 9" 4-part round relish \*\*
- 6-1/2" 2-part oval dressing \*\*
- 3 pc. oval dressing set \*\*
- 6-1/2" Footed honey or cheese \*\*
- 7" Mayonnaise plate \*\*
- 5-1/2" Footed Mayonnaise \*\*
- 5-1/2" Footed Mint \*\*
- 5" Tall footed candy and cover \*
- 12" Celery tray \*\*
- 11" Oblong relish 3-part \*\*
- 9" Salad bowl \*\*
- 12" Crimped Bowl \*\*
- 11" Footed floral bowl \*\*
- 13" Gardenia bowl \*
- 5" Epergnette candleholder
- 6" Epergnette candleholder
- Salt and pepper
- Oval compote, Caramel slag
- Covered candy box, Caramel Slag
- Footed Candy box, Caramel Slag
- \* Orchid Etched
- \*\* Orchid & Heisey Rose Etched

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## Our experiences with victorian #1425

by Arthur Anderson, Massachusetts

Louise Ream wrote an excellent article on this pattern for the Heisey News, Vol.I,#8, so I am not going to go into details on the pattern.

My experience with Victorian began in the late 1930's when my father bought a summer farm in Orange, Mass. This was the glassware that my mother bought for everyday use. It probably came from Jordans in Boston. It was used constantly and added to from time to time. After Dad's death in 1964 the farm was sold and one of our daughters used the "Waffle", as we always called it, for several years and finally packed it up and consigned it to our attic.

One evening last fall, after we had had a wonderful trip to Ohio to visit Clarence Vogel and many new friends in Newark, (by this time we were complete Heisey addicts) my wife, Caroline, said, "I'll bet that the Waffle pattern is Heisey". I dug out the cartons and sure enough it was. So with a good nucleus of about 90 pieces consisting of sodas, goblets, sherbets, juices, nappies, plates and some miscellaneous pieces, we started to study and add to it.

I will relate some of my findings and assumptions. I do hope that where I make errors you members will correct me and also if you can add information I will write a supplement later.

In studying the sherbets I have discovered that some were double marked. These evidently were first marked in the bottom of the bowl. Later the mold must have been re-marked under the bowl next to the stem, this time with a smaller mark. Some of my pieces show both, while some have only one. Mr. Vogel had an article in his Vol. 3, #6 Newscaster stating that he had not seen any designs after 1930 that were double marked. I wrote him about my findings and had a nice reply agreeing with my conclusion that the new mark was put on later after the original mark was nearly worn off.

Another thing that has intrigued me is the apparent way that various pieces are made from the same mold by shaping them before

cooling. Some examples are: the 4" vase from the 10 oz. tumbler mold; the 5-1/2" vase from the 12 oz. soda; the 6" vase from the 12 oz one-ball soda; the 4-1/2" compote from the champagne; and the buffet plate from the punch bowl mold. I would appreciate comment on this.

I have seen the buffet plate with a flat rim and also with the edge turned up. The 5, 8, and 12 oz sodas, or, as they seem to be more commonly called 5 oz. juice, 8 oz. tumbler, and 12 oz. ice teas are listed in the catalog as "straight or cupped". I have not seen any of these cupped but a member told me she has the 8 oz., cupped. Can anyone tell me of others?

The pattern is scarce in Heisey colors. I have seen or heard of the following in Sahara: Rose bowl, 2 ball goblet, 2 oz. bar, and sugar. Does anyone know of others?

The following are additional pieces that I have, or know of, that were not mentioned in Louise's article. (A few are pictured in Vogel 3, second edition.) Rose bowl; compote, 4-1/2" 2 ball stem; compote, 4-1/2" 1 ball stem; 12" celery; 8" triples bowl; 11" 3-compartment relish; 8" bowl 3-1/2" high; 12" sandwich plate, 3-1/2" footed base with Sterling Gadroon rim; water pitcher, and covered mint.

I am very much interested in hearing from other members if they can add any information to my studies of this pattern. Names will be kept confidential.

A word about Imperial's reissues. Louise says the colors are crystal, amber, verde green, cranberry (azalea). Mr. Vogel in Vol.3 says also cobalt and red. I have a 5 oz. juice in amber and a 12 oz. soda in green. I would like also to hear from members who have other pieces and colors. Editorial comment.....

We appreciate Mr. Anderson's article and also invite other comments on this pattern as he requests. As he mentions, many items in a pattern can be made from the same mold. For instance a plate starts out as a bowl. More will appear on this subject in a future issue.

As for Heisey colors, a member

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of the board of directors has pieces in flamingo, moonbeam and cobalt which came from the Heisey factory. Of course these are very rare. We have copied Imperial's files and in respect to Victorian there was no mention of them having made either cobalt or red. This is not to say that it is impossible, but if they did, it would not have been for production or it would have been in the files. Often they made items for the gift shows and if they did not go over well they never went into production. Probably such items would have been sold at Imperial's Hay Shed shop at the factory. Our assumption would be that if anyone has a piece of Victorian in red that it would be Imperial.

con't from page 3  
 he thought the sandwich plate was lonely, and why not do a salad plate to keep it company? I now began a new set of drawings on a reduced scale, and so I was back at work for another long session. This time the die cutters did not need models, so work progressed at a better pace. The salad soon went into production and this seemed to end the program of Zodiac, but Rod Irwin, sales manager, became interested and he proposed a full line of tableware. After this decision, I lived with Zodiac for three years and nearly 200 drawings.

Several months after the sandwich plate was in production, Clarence proposed a figure for the center which had only the Diamond H as ornament. Among my collection of drawings I have eight studies of the Greek sphinx, Zeus with his thunderbolt, Neptune with his Trident, and Jupiter Pluvius sitting on his raincloud. This last was meant to be a joke, but Clarence liked it, so he succeeded in creating a rare item for today's collectors, the original plate with the Diamond H center.

The expansion to 24 pieces produced a few unhappy results. Items like the sugar and cream, each six-sided, allowed full use of the signs. The covered candy jar, also six-sided, could show six signs on the bowl and the other six signs on the cover. The various bowls were 12-sided and they could show the original theme, but the stemware were round and the signs here are only casual decoration not related to the theme of the sandwich plate. The coaster and ash trays are attractive novelty pieces with the centers of Jupiter Pluvius still sitting bravely on his storm cloud. The salt and pepper did not even get off the ground as far as the Zodiac theme is concerned.

There is much speculation about the failure of Zodiac to capture the market. It could be that it was ahead of its time and there was not the interest in Astrology that we find today. Zodiac was competing with a number of Heisey lines in heavy production. Older patterns such as Lariat, Whirlpool and Crystolite, and the newer lines of Planta-

tion, Waverly and Cabachon were in heavy demand, and it could be that the sales force was just too busy with these to find the time to promote a new pattern like Zodiac. It is also a fact that Zodiac was a costly item to produce. The molds were very expensive and production was slow because of difficulty in releasing the glassware from the molds. The loss was higher than usual because the large plate was often distorted in leaving the mold, and it is known that Imperial had great difficulty with this item.

It may be that Heisey was relieved when it disposed of its large stock of Zodiac. I was disappointed when I learned that it had been sold to an Eastern buyer, but I was busy with other work and I dismissed it from my mind. I was in New York City in the mid-1950's, and my hotel was The Devon on West 55th Street near 6th Avenue. There were many novelty shops in the vicinity, and early one morning I was walking down 6th Avenue when I passed a store window full of Zodiac. The shop was not open, and I thought I would return early enough in the afternoon to stop in. I was delayed and the shop was closed when I returned. My plans required me to return to Newark on the mid-night train, so I will never know the fate of that Zodiac.

Editorial comment.....

When buying this pattern it is well to remember that if it is of original Heisey origin it will be marked. In a few pieces the mark is difficult to find. On ash trays and coasters for instance, it is almost hidden in the stippling, just to the rear of the heel of Jupiter Pluvius. If Imperial marked the items which they made it was with their own I G mark. An interesting factor is that candy jars by Heisey, which have been seen, do not have the pattern on the base but those by Imperial do.

Reproduction by Imperial:

1/1/69 -- 12/31/70 The following items in crystal, amberglo and verde.

- 10 oz. goblet
- 5 oz. sherbet
- 5 oz. footed juice
- 5 oz. tumbler
- 12 oz. tumbler
- 12 oz. Footed Ice Tea

- 4-1/2" Fruit nappy
- 8" plate
- 13" plate
- Footed sugar and cream
- 5-1/2" compote
- 8" 4-part relish
- 3-1/2" coaster
- Salt and pepper
- 2 lite candleholder
- 4-1/2" ash tray
- 11" Footed Bowl
- 9-1/2" ash tray
- 7-1/2" ash tray

The candy box and cover was made from 7/1/68 to 1/1/71 in the same colors and in a light blue iridescent color.

In 1972 the compote and candy box were being made in carnival glass only. It is safe to assume that Imperial made nearly all of the original line. The records do not show quite as many stems as Heisey made, as there is no listing for the claret, or cocktail.

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## Committees

This is a partial listing of committees for 1973-74.

Sergeant-at-arms: Stephen Bradley  
Project Committee: Frank Frye, Russ Ream and Bob Ryan.

Historian: Virginia Marsh  
Budget Committee: Virginia Yeakley, Hilda Ryan, and Wayne McPeek.

Museum Committee: Sam Schnaidt, Chr. Donna Yeager, Secy, Maurice Holman, Frank Frye, Loren Yeakley, Dick Marsh, Percy Moore, Tom Bredehoff, Wayne McPeek, and Dick Marshall.

Membership chairman: Ann Holman  
Custodian of club property: Frank Frye. (We are using part of the Opera House for storage of our property)

Newsletter: Louise Ream, Editor, Virginia Yeakley, advertising and Frances Law.

Regular contributing editors: Bob Ryan, Loren Yeakley, Dick Marsh, and Horace King.

More names will be added to this list in the future. With so much to do on the museum much help will be needed both in actual work and in fund raising.

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THOUGHT FOR THE MONTH,  
 GROWING OLD IS A BAD HABIT WHICH A  
 BUSY MAN HAS NO TIME TO FORM.

Andre Maurois

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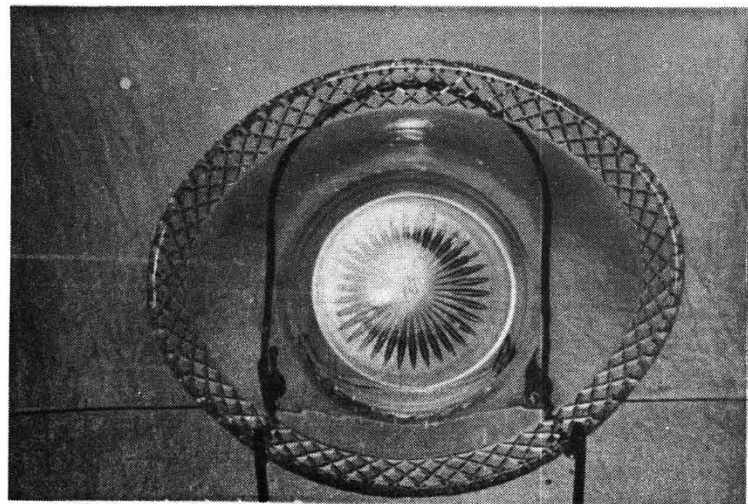


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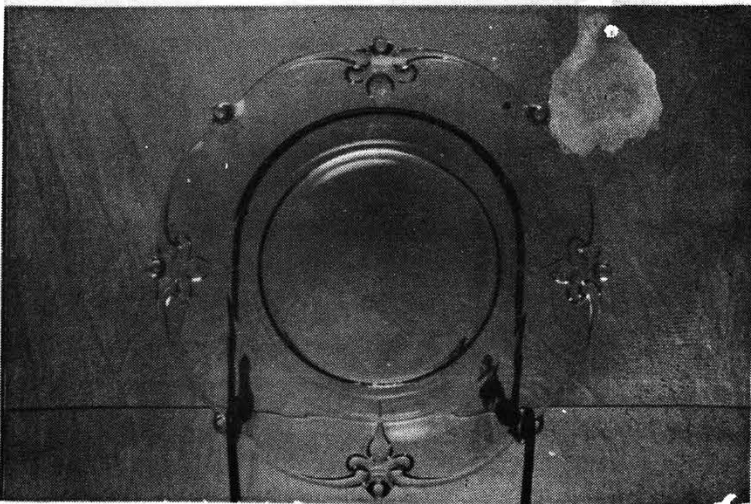




J8009 CROSSBOW tumbler only known.  
U8003 HEISEY THISTLE TUMBLER, only, known (2)



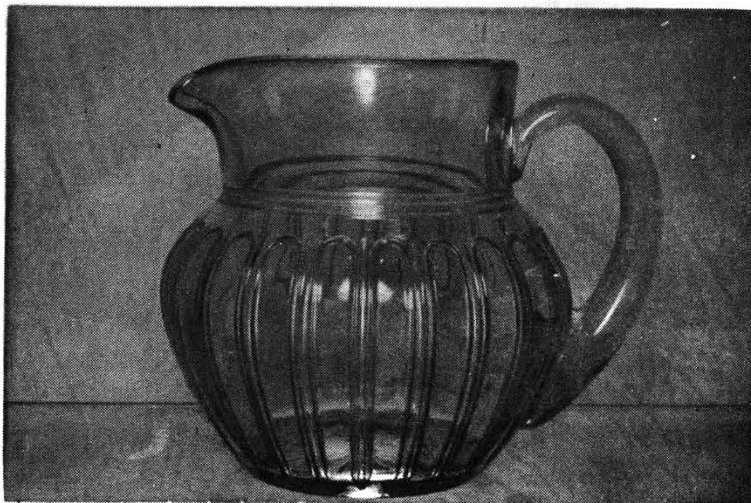
U8006 LATTICE BAND BOWL, only, known (2)  
U8004 CHRISTY COLONIAL STEM (not pictured)



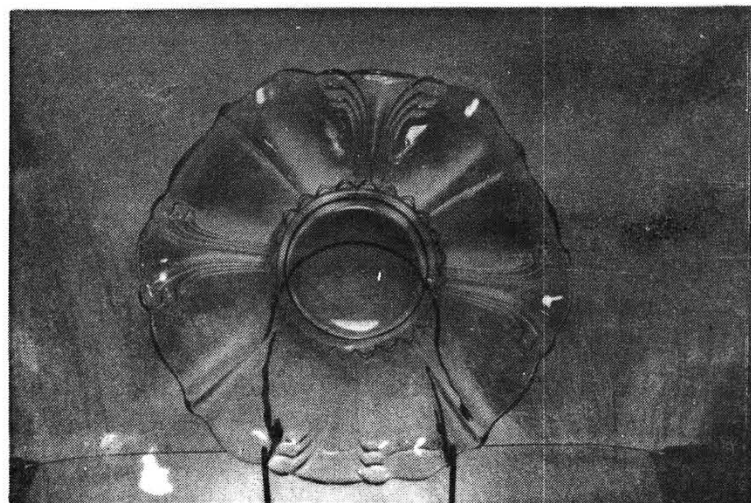
U8001 FLEUR-de-LIS PLATE ONLY, known  
U8005 GALAXY STEM (not pictured)



U8000 CLOVER ROPE MUG ONLY, known  
U8007 DAISY SCROLL PLATE, only, known



U8008 HEISEY HAIRPIN PITCHER and WASH SET  
(large pitcher and bowl) and basket known.



U8002 COCKADE Bowl only, seen but was made in  
sandwich and low floral bowl



con't from page 1

restored houses, one which is the Museum and the other a meeting house. The King House will be placed north of these. There will be no charge for the land which is owned by the city.

A free house and free land might lead one to believe that there will be little expense. Quite the contrary is true. However, when restored, and the original porch rebuilt this house will be a source of pride to all HCA members and to the City of Newark.

It is a very large house and the part to be moved has ten rooms plus some little ones which can be made into 2 restrooms and a kitchen for washing glass. Basically the frame house is quite sound. Redecoration, with some plaster repair, will do wonders for the interior. The rest rooms, new furnace, plumbing, wiring and cabinets will be quite expensive. However everyone agrees that we will have much more space for our money than if we were to build a new building which would lack all of the charm of an old house.

The front entry has a beautiful spiral staircase with a cherry rail. This was almost enough to "sell" many of us. To the right of the charming entry hall there are three large rooms, each leading into the other which makes an almost unbroken expanse of nearly 60 feet. The rooms have high ceilings and beautiful old woodwork. On the other side there are three more rooms, not so large and impressive as the others.

Upstairs there are four rooms, one of which will probably be used for a library or office since it has low ceilings and it not too adaptable for displaying glass.

Moving the house and setting it on the foundation is very expensive and will take most of our museum fund to accomplish. Donations will be needed to continue. Our project committee is busily at work and by this time you may have already received a letter concerning the first money-making venture. All donations to the museum fund are tax-deductible.

Lest you may think we will have no glass for the museum when it is finished, many collectors plan to provide glass on loan as they do in

## Keep looking....

### they're still around

Those of you who might think all the Heisey favor vases have been found and are in collections will be interested to learn that a HCA member from the west reports finding all of 13 (lucky 13 I'd say) favor vases, including one in Tangerine, since the Heisey Show and Convention in June. Most paid for a single one was \$6.00 so we didn't inquire for fear the Tangerine was found at a flea market for 50¢.

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## Our Sincere Sympathy to...

the families of

Miss Grace Gallatin  
Concord, California, who died recently.

Mr. Dale L. Scoles  
Newark, Ohio, who died July 27, 1973.

and Emma Wray (Mrs. Robert) Ingram,  
Atlanta, Georgia, who died the week of August 5, 1973.

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## Membership Report

by Ann Holman

Our membership as of August 10, 1973 is a total of 1133 members representing 44 states. We are now mailing 806 newsletters monthly.

States with more than ten members are: Ohio 477, California 102, Pennsylvania 67, New York 53, Indiana 41, Illinois 40, Maryland 40, Michigan 38, Massachusetts 36, Virginia 35, Florida 34, New Jersey 32, Texas 17, Kentucky 12, North Carolina 12 and Kansas 10.

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many museums. We also anticipate donations of glass and related items.

This will be your museum and we can speak with pride about the fact that, with your help, the museum will become a reality long before we had ever dreamed possible. Heisey Glassware will have a fitting home in the King house and the house itself will have great historical significance. We hope you are all as pleased as we are.

## Patterns Named by HCA.

In the absence of any known names or numbers for these patterns, members of the HCA have assigned these for the purpose of identification. If at any time the correct name and/or numbers should become known, we will print them immediately. If anyone has further information on any of these, please let us know.

Mr. Vogel recently gave a different name to the one we call Clover Rope. However, using the theory, he also uses, that the discoverer of the pattern may name it, we claim the privilege since we had it so marked at the 1972 convention. Mr. Vogel is using the 7000 series for numbering his unknown patterns so we chose the 8000s. The "U" ahead of the number means "unknown". (see pictures on page 8)

### NOTICE .....

Send your questions to:

Louise Ream, Editorial Chrm.  
Box 27  
Newark, Ohio 43055

Your Ads to:

Virginia Yeakley  
640 Melanie Court  
Newark, Ohio 43055

Your Finds to:

Bob Ryan  
Box 27  
Newark, Ohio 43055

Membership information to:

Ann Holman  
Box 27  
Newark, Ohio 43055

con't from page 2.

have a long lasting effect on the Heisey Co. From that time, pre 1900, until the time the factory ceased operation they offered a line of "colonial" glassware. Their #341 Puritan later was reworked and called #341 Old Williamsburg and was one of the best selling lines of Heisey glass. Later when the Imperial Glass Co. acquired the Heisey molds the #341, Old Williamsburg proved to be a major line in their production. Circa 1935 Heisey was still offering a few items in the #300 Colonial pattern.

con't from DISPLAY, page 4

a tangerine that was almost cranberry, saturn optic ball vase in tangerine, a burned out tangerine vase that had an almost golden inside turned rim, an opalescent #300 Peerless nappy and a experimental blue "potty" which was a whimsey.

Resting close to the experimental colors was a fox ash tray and an ink well.

It is impossible to note all the items that were on display but some of the notables were: a #1404 Old Sandwich 8" Tangerine plate, #1420 Tulip vases in cut crystal, cobalt, moongleam and sahara, Sahara #1401 Punch bowl with dolphin feet, Apple shaped punch bowl with cover, #1503 Crystolite pressed goblet, Amber constellation old fashion, #7044 Cactus plate in cobalt, a crystal Wreath candy dish #7004, #1511l Tourjours candle vases, #1485 candlesticks etched and satin finished, and a collection of one-handed jelly dishes featuring many old patterns of one Heisey collector. A collection of ball vases of various sizes and color, cobalt, cocktail shaker with Carcassone cocktails, #4044 New Era frosted console set complete with frog, a silver covered copper etching plate for the preparation of the orchid etching, a display of #1405 Ipswich candlevases in crystal, sahara and cobalt, covered candy dishes in the same pattern in cobalt, moongleam flamingo and crystal and also a co-

balt floral bowl in Ipswich.

There were #1404 mugs in cobalt, moongleam sahara, amber and crystal and also a red handled mug, an opal #343 sunburst punch bowl, a display of bee hive and Eagle plates in various colors #1489 Puritan decanter with a cutting of a Lincoln bust and a pair of Gothic 2 light candle holders. There was a cobalt standing pony, a frosted mother rabbit, a Limelight Madonna, frosted, and one in limelight unfrosted, #5 Colonial 4 light candelabra complete with 25 year old beeswax candles, a glass enclosed case of miniatures that took one's time for at least an hour and featured so many rarities that it should be written about separately, a crystal Rum pot, a #150 moongleam dresser tray as well as a rare hawthorne vase with moongleam base in the 4206 Optic Tooth and a footed tumbler in flamingo with moongleam foot in #3481.

The challenge is now out for next year's chairman to come up with a display that will be equally attractive and informative. Photos were taken for the preparation of slides to be made available to club members. Information will be forthcoming on this.

The comments from those in attendance were testaments to those who aided in the preparation of the display and those who shared their glass with others by submitting it for display. Many a proud collector was heard to exclaim ownership

of an admired piece. Make plans for next year and when you come across an interesting item make a note for including it in the 1974 display.

Many thanks from the display committee to all those who helped make this year's display so successful.

Editors Note: The "gob" of gold ruby referred to is an ingot of this glass which was mentioned in Paul Fairall's article on page 4 of the April issue. The "burned-out tangerine vase" is one of the two #4157 vases referred to in the same article by Mr. Fairall. It is very rare and beautiful. The crackled Coronation tumbler in Dawn was an experiment in using screen wire in the mold to make this unusual effect on the glass. Similar experimental pieces have been observed in clear and in limelight.

### NOTICE

We need stories about your collecting experiences and your collections, how you began, etc. These must be sent directly to Editor, Heisey News, Box 27, Newark, Ohio 43055. Or to...Louise Ream, Editor, 1472 Mariner Drive, Reynoldsburg, Ohio 43068. We also appreciate questions of general interest to be answered in the newsletter. Continue to send your finds to Bob Ryan but letters to be printed must be sent to the news staff.

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82 slides --- \$30.00 plus \$1.00 postage.

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Receiving Charter #1 from Louise Ream at the Annual Meeting in June are George Abdalla and Virginia Marsh, President and Secretary of the Newark Heisey Collectors Club.

George also presented a check from the Newark Club for \$4000.00 for the museum fund from the sale of the Land of Legend plates. He wishes to thank everyone who helped to sell the plates.

## STOLEN

### All Heisey marked items

- 1 small elephant
- 1 Blue Heisey sign
- 6" Queen Anne tangerine plate

STOLEN FROM FRANKLIN PARK MALL TOLEDO, OHIO

on August 7th. Any information please inform:

HEISEY COLLECTORS of AMERICA, INC.

BOX 27, NEWARK, OHIO 43055

### PAPA'S GLASS ANTIQUES

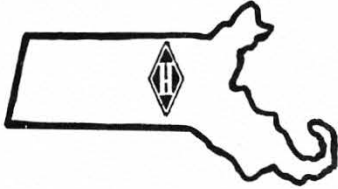
Libby & Sandy Flashner  
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Phone: (201) 360-9084

#### INSURANCE AND POSTAGE EXTRA

1. #1401 Sahara, Empress, Dolphin Footed Creamer & sugar, mkd	- - - - -	\$ 36.00
2. #1503 Clear, Crystolite, 3 light Candlesticks,	- - - - - Pr	15.00
3. #1401 Sahara, Empress, Ash tray, mkd	- - - - -	42.00
4. #1401 Clear, Empress, Ash tray with Gold Etching, mkd	- - - - -	45.00
5. #1401 Sahara, Dolphin Footed 9" Vases, mkd	- - - - - Pr	78.00
6. #1401 Moongleam, Empress Dolphin Footed 11" Floral Bowl, mkd	- - - - -	55.00
7. #1637 Dawn, Town & Country, 10 oz. Tumblers, mkd	- - - - - (6) All	125.00
8. #1201 Fandango, 9" Fluted edge bowl	- - - - -	60.00
9. #1404 Sahara, Old Sandwich, 6 oz. Old Fashioned Glasses, mkd	- - (10) All	85.00
10. #1404 Clear, Old Sandwich, 12" Oval Floral bowl with insert, mkd	- - - - -	18.00
11. # 305 Punt & Diamond Point, 9" Lily Vase, mkd	- - - - -	18.00
12. #1205 Fancy Loop, 9" Vase	- - - - -	18.00
13. #3368 Alexandrite, Diamond Optic, 7" Compote with Albemerle Stem, mkd	- -	150.00
14. # 150 Banded Flute(Wedding Band) 9" Berry Bowl & Five(5) 4-1/2" nappies		
	mkd, All	48.00
15. #4164 Pied Piper, 73 oz. Water Jug, and five(5) 12 oz #2351 Tumblers	- - -	85.00
16. #1184 Flamingo Diamond Optic, 2-1/2 oz Juice Glasses, mkd	- - - - (5) All	22.50
17. Heisey Blue Oval Advertising Sign	- - - - -	80.00
18. #6060 Clear, Country Club, Wine Decanter with Stopper	- - - - -	17.50

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- SEPT. 21, 22 { Funk Fest Antiques & Crafts,  
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All profits to museum fund.

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- #1632 DAWN Lodestar quart cocktail pitcher - - - - - 40.00
- #3404 Spanish stem 5-1/2 oz. sherbets, clear footed stem & COBALT bowls,  
beauties, Unmarked - - (5) - - 40.00@
- #1495 Fern 6" handled jelly w/etching, unmarked - - - - - 10.00
- #1295 Pineapple & Fan toothpick, clear w/red flashing, unmarked - - - - - 25.00
- #1401 Empress SAHARA dolphin footed nasturtium bowl, mark very faint - - - - - 42.50
- #1425 Victorian 5 double knob champagnes, unmarked - - - - - 10.00@
  - 6 double knob 9 oz. goblets, marked - - - - - 10.00@
  - 1 double knob 9 oz. goblets, unmarked - - - - - 10.00
  - 1 claret wine w/double knobs, marked - - - - - 10.00
  - 5 single knob 9 oz. goblets, unmarked - - - - - 9.00@
  - 1 single knob sherbet, marked - - - - - 9.00
  - 2 Individual ash tray & cigarette holders, monogramed, marked 10.00@
  - 6 2 oz. bar glasses, marked - - - - - 10.00@
- #1509 Queen Ann SAHARA dolphin footed 3 handled c&s w/Old Colony etching - - 30.00
- #4044 New Era Frosted & crystal demitasse cups & saucers (3) unmarked - - - 10.00@
- # 433 Greek Key 6 oz. low footed sherbets (4) - - - - - 10.00@
- # 433 Greek Key 9-1/2" shallow bowl, ground bottom - - - - - 30.00
- #1533 Wampum Sandwich plate, unmarked - - - - - 10.00
- #1533 Wampum Fluted flower bowl - - - - - 20.00
- #1533 Wampum Matching console candlesticks, unmarked - - - - - 20.00
- #1533 Wampum Individual ash trays,(3), marked - - - - - 10.00@
- #1506 Whirlpool 12 oz. footed ice tea, LIMELIGHT - - - - - 20.00
- Verlys Fall & Spring Seasons vase, signed Verlys, artist signed Carl Schmitz  
and dated 1940 - - - - - 90.00
- Holophane oval frosted & clear adv. ashtray, slight roughness on cig. rests 12.00

All items clear, marked and perfect unless noted. Postage & Ins. extra. Excess refunded.



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# 350 Pinwheel & Fan Punch Bowl Base only, mkd	27.50
#1632 Dawn 12" Bowl, mkd - - - - -	40.00
# 150 Banded Flute Punch Bowl Base only, mkd	25.00
# 343-1/2 Sunburst 9" Shallow Bowl, mkd - -	30.00
# 343-1/2 Sunburst Water Bottle, Unmkd - - -	40.00
#1255 Pineapple & Fan, 10" Vase, Unmkd - - -	27.50
# 433 Grecian Border Oval Hotel C/S, mkd - -	45.00
#1201 Fandango 7" 3-Corned Bowl, unmkd - -	35.00
# 355 Prince of Wales, 5" Handled Jelly, mkd	20.00
# 355 Prince of Wales 1/2 gal. Pitcher, mkd -	75.00
#1540 Lariat 14" Plate Moonglo Etch, unmkd -	13.50
# 17 Handled Decanter, unmkd - - - - -	30.00
#7027 Newark Sesqui Plate, unmkd - - - - -	35.00
<hr/>	
V960 Verlys 5 3/8" Rose Bowl, unmkd - - - -	17.50
Verlys Pelican Ash Tray (Clear), unmkd - - -	13.50

POSTAGE & INSURANCE EXTRA

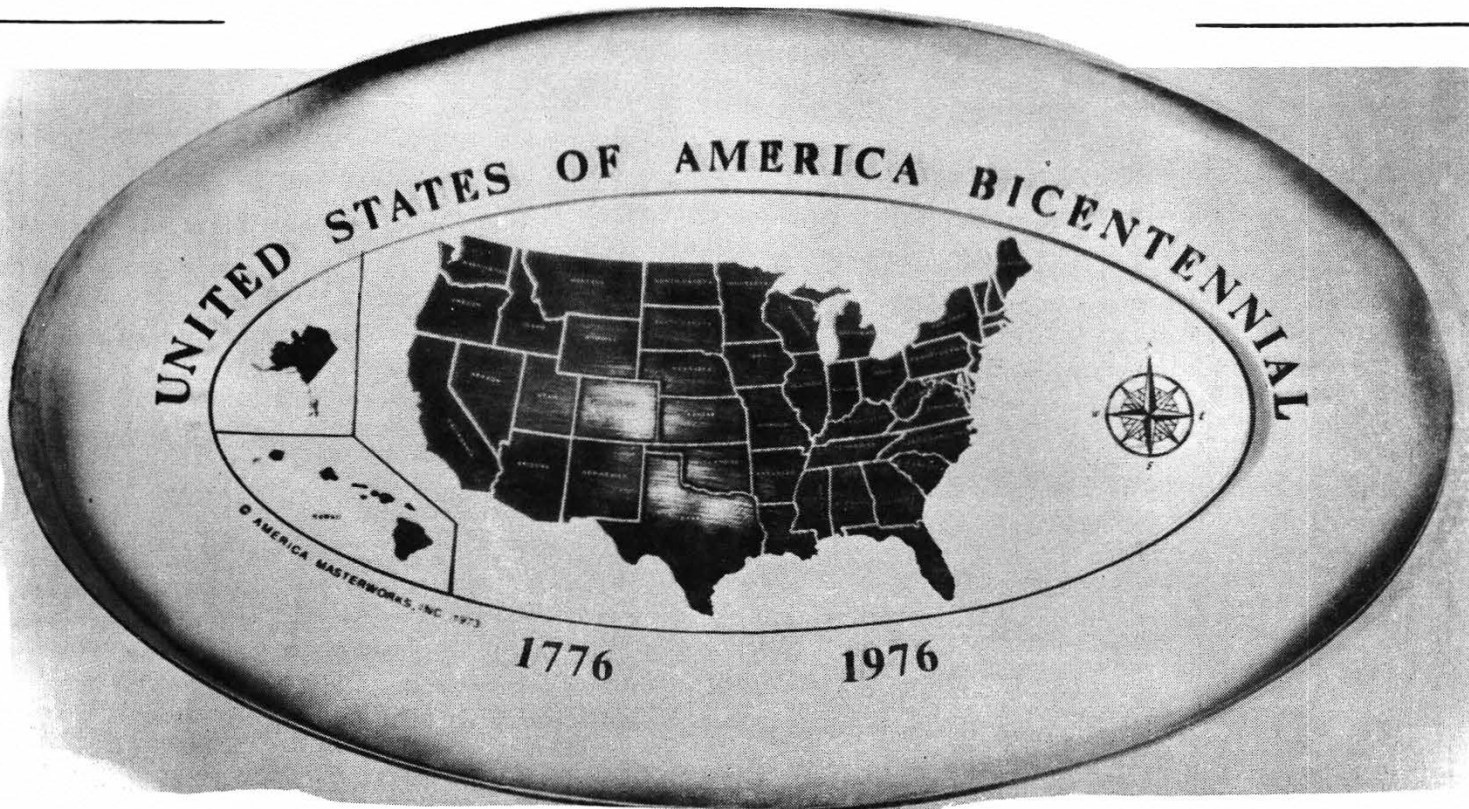
MINNIE'S CORNER

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#1401 Empress Queen Anne, Tangerine 7" plates, mkd - - - (2) ea	\$ 185.00
<hr/>	
# 507 Orchid 6" stemmed sherbets, mkd - - - (4) ea	10.00
<hr/>	
#1540 Lariat 14-1/2" Sandwich plate w/center handle, unmkd - - -	25.00
<hr/>	
# 463 Basket, 15-1/2" tall, Old, mkd - - -	45.00
<hr/>	
Diamond Optic, Flamingo 9 oz. goblet w/drawn stem, unmkd - (1) -	9.50
<hr/>	
Same 6 oz. Champagnes - - - (3) -	9.00

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4. #1250	Groove and Slash spooner, unsigned, bruise on one groove, so	-----	20.00
5. #1295	Bead Swag covered sugar, opal, unsigned	-----	47.50
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7. #1295	Bead Swag spooner, gold flower decoration, unsigned	-----	30.00
8. # 300	Peerless hotel salt and pepper, orig. tops, unsigned	-----	12.00
9. # 339	Continental handled jelly, signed	-----	15.00
10. # 343	Sunburst 5 piece berry set, signed	-----	70.00
<hr/>			
11. # 343	Sunburst handled jelly, signed	-----	15.00
12. # 351	Priscilla 2 handled jelly, low foot, signed	-----	15.00
13. # 351	Priscilla mustard and cover, signed	-----	15.00
14. # 351	Priscilla toothpick, signed	-----	10.00
15. # 352	Flat Panel mustard and cover, signed	-----	15.00
16. # 352	Flat Panel horseradish jar, signed	-----	17.50
17. # 352	Flat Panel 2 qt. crushed fruit, signed and dated	-----	80.00
18. # 352	Flat Panel pickle jar, signed	-----	20.00
19. # 353	Medium Flat Panel 4" small footed comport, signed	-----	5.00
20. # 393	Narrow Flute 6" footed almond, flamingo, signed faintly	-----	15.00
<hr/>			
21. # 393	Narrow Flute 8" nappy, signed and dated	-----	12.00
22. # 393	Narrow Flute individual almonds, moongleam, unsigned	----- (3) ea	10.00
23. # 393	Narrow Flute 3 pt. jug, unsigned	-----	15.00
24. # 417	basket, moongleam, signed	-----	35.00
25. # 429	Plain Panel hotel cream & covered sugar, signed and dated	-----	35.00
26. # 433	Grecian Border individual almond, signed	-----	15.00
27. # 433	Grecian Border small ice tub, signed	-----	40.00
28. # 433	Grecian Border punch cup, signed	-----	10.00
29. # 433	Grecian Border 2 qt. crushed fruit, signed and dated	-----	110.00
30. # 433	Grecian Border banana splits, faintly signed	----- (2) ea	17.50
<hr/>			
31. # 468	Octagon with Rim 12" celery gray cut flowers and base star, signed	-----	16.00
32.	Pleat and Panel cruet, flamingo, unsigned	-----	17.50
33. #1229	handled bon-bon, hawthorne, unsigned	-----	15.00
34. #1229	6" mayonnaise, flamingo, unsigned	-----	7.00
35. #1252	Twist goblet, moongleam, signed	-----	20.00
36. #1519	Waverly candy jar, Elks, lid signed	-----	35.00
37. #7019	Sunflower cream and sugar, signed	-----	25.00
38. # 459	basket, gray cut flowers, signed	-----	75.00
39. # 480	fruit basket, cut over pressed, signed	-----	55.00
40. # 353	Medium Flat Panel 5 oz. lavender jar, signed	-----	25.00
41. #1614	3 light candlesticks, pair, signed	-----	40.00
42. #1474	hot and cold liners, signed	----- (6) ea	3.00

SATISFACTION GUARANTEED, PLEASE INCLUDE POSTAGE AND INSURANCE

DICK & VIRGINIA MARSH

149 FAIRFIELD AVE.  
NEWARK, OHIO 43055  
Phone: (614) 366-5608

ALL ITEMS MINT UNLESS NOTED.

PLEASE INCLUDE POSTAGE AND INSURANCE \* MARKED

1. #1255 Pineapple and Fan, 6" Vase crystal - - - - -	\$ 12.50
2. #1255 10" Oval berry bowl, crystal - - - - -	25.00
*3. # 411 Rib and Panel, 8-1/4" plate Flamingo w/Label - - - - -	9.00
4. #1509 Queen Ann covered Mayonnaise Antarctic etched - - - - -	50.00
5. # 160 Locket on Chain Compote - - - - -	100.00
6. #1225 Plain Band Sauce - - - - -	9.00
7. #1235 Beaded Panel and Sunburst Sauce, Gold Decorated - - - - -	9.00
8. #1200 Cut Block Sauce - - - - -	12.50
*9. #1632 Lodestar Ash Tray Dawn - - - - -	37.50
*10. # 335 Prince of Wales Plumes, Celery Vase - - - - -	60.00
*11. # 300 Peerless Wine - - - - -	10.00
12. #1776 Kalonyal #2 Salt Shaker - - - - -	25.00
13. #1205 Fancy Loop Salt dip - - - - -	12.00
*14. # 393 Narrow Flute Nut Dish Flamingo - - - - -	10.00
15. #1245 Ringband Tooth-pick, Custard - - - - -	35.00
*16. # 433 Greek Key Punch Cup Flamingo - - - - -	25.00
17. #3480 Pitcher w/6 #3480 Glasses, Moongleam & Crystal - - - - -	100.00
18. #1250 Groove & Slash Puff Box - - - - -	12.50
19. #1483 Stanhope Candle sticks Pair etched w/prisms - - - - -	150.00
20. # 462 Fox Chase etched old fashion - - - - -	25.00
21. # 341 Tulip Salt dip - - - - -	4.50
22. #1205 Fancy Loop Large Covered Sugar - - - - -	20.00
*23. #1467 Ridgeleigh Ash Tray Sahara - - - - -	15.00
24. #3480 Nut Dish crystal w/Moongleam Base - - - - -	10.00
25. #1485 Saturn Ball Vase - - - - -	12.50
*26. #1405 Ipswich Candle Vase, No Inserts - - - - -	65.00
*27. #1401 Empress Triplex Relish Sahara - - - - -	20.00
28. #1401 Empress, Triplex Relish Floral Cutting - - - - -	15.00
29. 1972 Land of Legend Souvenir Heisey Plate Blue Haze - - - - -	15.00

MARGARET LANE ANTIQUES

2 EAST MAIN STREET

NEW CONCORD, OHIO 43762

Phone (614) 826-4418

ALL PIECES PERFECT  
POSTAGE/INSURANCE EXTRA  
EXCESS REFUNDED  
RETURN PRIVILEGE

# 150 Pointed Oval in Diamond Point, Crystal spooner - - - - -	\$ 15.00
#1200 Red Flash creamer, engraved Mrs. M. Graff - - - - -	15.00
#1200 Custard Open sugar, Souvenir Ashville, Pa. - - - - -	25.00
#1201 Fandango 9-1/2" crimped edge bowl - - - - -	20.00
#1201 Fandango salt dip - - - - - (2) ea	12.00
#1225 Sawtooth Bands cakestand - - - - -	12.00
#1225 Sawtooth Bands 12" covered compote, tiny nick under finial, signed - - -	60.00
#1255 Pineapple and Fan, Emerald 6-1/2" vase - - - - -	30.00
#1229 Octagon, Marigold 2 handled mayonnaise compote - - - - -	20.00
#1246 Acorn Border, Hawthorne 11" plate - - - - -	25.00
#1252 Twist, Marigold 4-1/2" plate (deterioration) signed - - - - -	7.00
#1252 Twist, Moongleam 11" oval bowl, signed - - - - -	20.00
#1413 Cathedral Vase, Crystal 8" x 9" across - - - - -	12.00
#1428 Warwick, Crystal 7" vase, faint sign - - - - -	10.00
#1428 Warwick, Cobalt 7" vase, signed - - - - -	100.00
#1428 Warwick, Sahara 11" floral bowl, signed - - - - -	65.00
#1632 Lodestar, Dawn 5" bowl, signed - - - - -	25.00

Goose with wings half-way out, original enameled roses, leaves & gold - 40.00  
 Verlys, Amber Rose bowl, double sign - 40.00

AL PARKER  
201 ZINFANDEL DRIVE  
UKIAH, CALIF. 95482  
(707) 462-4349 after 6 PM

(S - indicates signed)

OPAL (MILK GLASS)

A11 #1295 Bead Swag w/gold trim beads & rum and pink, green & gold hand painted flowers.

- 1. Berry set (8" bowl and 4 4" nappies) - - - - - Set \$ 240.00
- 2. 4" nappy (match #1) 3 minor chips on rim - - - - - (1) ea 25.00
- 3. 4" nappy (match #1) 3/8" V chip out of rim - - - - - (1) ea 7.50
- 4. 4" nappy (not exact match above) S - - - - - (1) ea 40.00  
(items 1 thru 4 - all \$300.00)
- 5. Tumblers, some wear on gold - - - - - (2) ea 55.00
- 6. Cov. sugar, gold worn, 9 random spaced beads chipped - - - - - (1) ea 45.00

ALEXANDRITE

- 7. #1401 Empress dolphin foot nut cup, S, Yeakley 9 - - - - - (6) ea 40.00

ZIRCON

- 8. #1488 Kohinoor 17" Hors D'Oeurve tray, S, (some minor base chips and surface scratches) V. 3, pg 117 - - - - - (1) ea 17.50
- 9. #1485 Saturn mayonnaise bowl, S, V. 3, pg 115 - - - - - (1) ea 22.50

MOONGLEAM

- 10. # 479 Hotel cream, faint sign, V. 3, pg 133 - - - - - (1) ea 12.00

HAWTHORNE

- 11. # 411 2 handled cheese, S, V. 2, pg 92 - - - - - (1) ea 12.00

SAHARA

- 12. #1401 Empress dolphin foot cream, S, Yeakley 10 - - - - - (1) ea 12.00
- 13. #1401 Empress cov. sauce or candy, S, Yeakley 10 - - - - - (1) ea 25.00
- 14. #1404 Old Sandwich 6 oz. sundae, V 3, pg 98 - - - - - (1) ea 8.00

DECORATED CRYSTAL

- 15. #1295 Bead Swag cup, ruby flash, "Fern 03", V 4, pg 128 - - - - (1) ea 22.50
- 16. #1255 Pineapple & Fan 4" oval Nappy, gold trim worn on rim, good elsewhere, V 4, pg 119 - - - - - (7) ea 7.00

CRYSTAL

- 17. # 433 Greek Key 5" plate, S, V 2, pg 69 - - - - - (6) ea 5.50
- 18. # 433 Greek Key 6" plate, S, V 2, pg 69 - - - - - (1) ea 6.00
- 19. # 433 Greek Key 2 handled jelly, S, V 2, pg 71 - - - - - (1) ea 11.00
- 20. # 433 Greek Key water bottle, V 2, pg 75 - - - - - (1) ea 35.00
- 21. # 433 Greek Key water bottle (slight cloudiness) - - - - - (1) ea 27.50
- 22. # 335 Prince of Wales Plumes 10" orange bowl, S, very thick and heavy, a beauty, V 1, pg 63 - - - - - (1) ea 85.00
- 23. #1255 Pineapple & Fan 7" dia., rose bowl, V 4, pg 124 - - - - (1) ea 35.00
- 24. #1255 Pineapple & Fan 6" dia., rose bowl, V 4, pg 124 - - - - (1) ea 27.50
- 25. #1255 Pineapple & Fan butter cover only, V 4, pg 117 - - - - - (1) ea 22.50
- 26. #1495 Fern 6" handled mint, V 3, pg 118 - - - - - (1) ea 7.00
- 27. #1201 Fandango hotel sugar, V 4, pg 68 - - - - - (1) ea 17.50
- 28. #1201 Fandango Individual sugar, 1/2" crack extending down from rim, a sparkler, V 4, pg 68 - - - - - (1) ea 10.00
- 29. #1205 Fancy Loop 4" sq. nappy, rim chipped - - - - - (1) ea 3.50
- 30. # 433 Greek Key salt, S,(faint) tops poor, V 2, pg 79 - - - - - (1) pr 15.00
- 31. #1567 Plantation cream, S, V. 4, pg 15 - - - - - (1) ea 11.00
- 32. # 305 Puntly & Diamond Point claret jug, carbon flecks on 1 side of rim from manufacture(could be ground out) V. 1, pg 75 - (1) ea 55.00
- 33. # 343 Sunburst spade shaped bon-bon, S, V. 1, pg 31 - - - - - (1) ea 22.50
- 34. # 305 Puntly & Dia. Pt. ELECTRIC SHADES, medium sun color, otherwise good (not in books) - - - - - (5) ea 40.00
- 35. #1503 Crystolite swan and 3 sm. swans, V.4, pg 10 - - - - - (4) ea 9.00
- 36. GOOSE, wings half way, V.4, pg 62 - - - - - (1) ea 42.50

POSTAGE AND INSURANCE EXTRA. LISTED PRICE REFUNDED UPON RETURN OF ARTICLE POST PAID INSURED IF YOU ARE NOT SATISFIED.





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

I'm doing another library exhibit and thanks to Horace King's drawings it should look good. I've xeroxed his line drawings on gold colored paper and super-imposed the actual glass item in white paper, then framed them in black. They are very striking when shown with the finished Heisey piece.

Frank Maloney, Boston

CENTRAL ILLINOIS HEISEY COLLECTORS CLUB

The June meeting of the CIHCC was held Sunday, June 24, 1973, at 2 P.M. in the home of Delbert and Sharon Foust, Charleston.

The group discussed the Heisey

Collectors of America's Annual meeting and related activities, which was held the previous week in Newark, Ohio. The meeting was attended by three of our members, Mr. & Mrs. Delbert Foust and family, and Mrs. Jean Mehnert. They found it most interesting and agreed it was worth the trip. Some books purchased in Newark were inspected by the group.

Recent Heisey "Finds" included a #1280 Winged Scroll creamer, sugar and spooner in emerald with gold a #112 flamingo floral bowl, frog, and matching candlesticks; a #4157 DO flamingo rose bowl and a #469 Hartman candy jar with cuttings, but without lid.

Barbara Eyestone, Secy-Treas

DAYTON AREA HEISEY CLUB

The August meeting of the Dayton Area Heisey Club was held with the members studying the color Flamingo. Each member brought some pieces in Flamingo from their col-

lection and they were examined under the black light. A few pieces glowed yellow, the #1210 frog handled cheese dish, #1252 twist mayonnaise, #500 Octagon cream and sugar, one decagon #7024 two handled dish glowed yellow another one a little lighter to the eye did not glow. Could the supplier of the minerals or other ingrediants be changed in mid production? Only one piece of stemware that was brought, a #3355 Fairacre, glowed, but it was more a bluish color.

The finds of the month were shown with great delight by all. Loren Yeakley stopped by for a few minutes (you can tell it wasn't long he didn't even stay for dessert), and was a great help identifying Heisey and some other glass items.

Betty and Jim Richmond joined our local club at this meeting, welcome hunters.

Hilda Ryan, Secy



FIRST CLASS MAIL