

HEISEY NEWS

VOL. III NO. 3 OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA MARCH 25, 1974 EIGHTY CENTS

From the desk of . . .

*your President,
If we are late this month blame it on too much preoccupation with the Museum Fund auction, and making an effort to include the price list from the auction.*

Also, we express our sympathy to Marcella Bethel our printer, whose sister died last week of cancer, just as she had started to work on the newsletter. Marcella runs a one woman print shop.

The quarterly meeting was well attended and, again, it was a full day for HCA. The board of directors met at ten, the museum committee at 12 and the general meeting was at 2. Of course the largest crowd arrived from 4 on to attend the auction. Bob Ryan will give full auction details in the next issue.

There was not much new business to attend to. Various committee chairman made their reports and all seems to be going smoothly.

There was a discussion on opening the museum by convention time but this was rejected because of the possible shortness of time to get the displays set up and the ever pre-

sent possibility that delays might prevent the building being ready. This would cause the display chairman, Loren Yeakley, to need an alternate plan for the display. It will take some time to set up procedures for the glass on loan etc. The majority of the board was in agreement to the delay.

It is hoped that the house will be finished and that it will be ready for an open house for club members in June. Finished or not, it can be toured. Tentative plans call for opening whenever the glass

is in, but having the dedication and formal opening on the date of the September quarterly meeting when, hopefully, all or most of the "bugs" will be eliminated and everything in tip top shape.

Full convention details will be published next month and forms included for registration. Be thinking about the areas you prefer to work and what glass you plan to put in the display. Display Chairman, Loren Yeakley hopes for your full cooperation.

Dick Marsh, show chair-

man, reports contracts coming in nicely with at least one California dealer optimistic about the fuel shortage.

200 sets of the first volume of Heisey News will be reprinted soon. Demand for these continues and new members will find the earlier issues very helpful, especially in the realm of old patterns and articles on color. Volume 11 is still available. This is the third printing for the 1972 issues.

Be sure to read the ad in this issue for the con't on page 9

LATE FLASH

THE MARCH 16th AUCTION FOR THE BENEFIT OF THE NATIONAL HEISEY MUSEUM WAS A GREAT SUCCESS!!!!

SINCE ALL EXPENSES HAVE NOT BEEN PAID WE WILL HAVE TO WAIT AWHILE FOR A DEFINITE FIGURE BUT IT WILL BE CLOSE TO OR OVER \$8000.00. WOW!!! A FEW PEOPLE STILL PLAN DONATIONS TO THE PROJECT.

HCA MEMBERS ARE VERY GRATEFUL TO THE COMMITTEE AND ALL WHO DONATED OR CONSIGNED GLASS. ALL HELP WAS DONATED, INCLUDING THAT OF THE AUCTIONEER. IF PRICES REALIZED LISTS CAN BE PREPARED IN TIME THEY WILL BE IN THIS ISSUE. IF NOT THEY WILL APPEAR NEXT MONTH.

BE CAUTIOUS IN USING THIS LIST AS A PRICE GUIDE. SOME PEOPLE WERE EXTRA GENEROUS BECAUSE OF THE PURPOSE OF THE AUCTION. HOWEVER SOME VERY ADVANCED COLLECTORS PAID HIGH PRICES FOR VERY RARE ITEMS. IT CAN BE TAKEN AS PROOF THAT RARE AND EXPERIMENTAL ITEMS WILL BRING GOOD PRICES WHEN OFFERED TO COLLECTORS. SOMEONE HAS TO BE THE HIGH BIDDER BUT OTHERS HAVE TO BE NEARLY AS INTERESTED TO PUSH THE PRICE TO THE HIGH. AS IN MOST ANY COLLECTIBLE, IF YOU DON'T HAVE SOME DESIRABLE ITEM YOU WILL BUY IT EVEN IT COSTS AN ARM AND A LEG. WE ARE GLAD WE HAD SOME OF THOSE PEOPLE AT OUR AUCTION.

MAKE PLANS NOW TO ATTEND THE CONVENTION JUNE 13,14,15,&16.

FULL DETAILS and REGISTRATION FORM IN NEXT ISSUE

HEISEY NEWS

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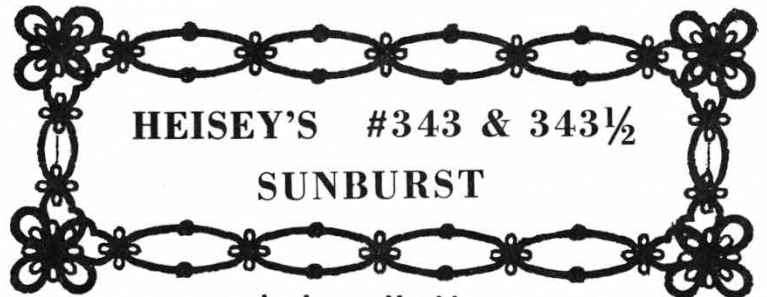
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HEISEY'S #343 & 343 1/2

SUNBURST

by Loren Yeakley

This pattern was appropriately named for the large beautiful sunburst design made up of many tiny faceted figures. On many of the large items in this line the sunburst covers almost the entire side of the piece, while others such as the covered sugar and the covered butter contain horizontal rows of smaller sunburst.

This line was offered in more than 90 items in #343 and 33 items in #343-1/2. On some items it is difficult to distinguish between the two, the major difference seeming to be that the latter lacks the diamond shape fine cut between the sunbursts and the nappies have alternating small petals between the scalloped petals whereas the #343 nappies have only the large scalloped petals. Almost 50 different nappies were offered in this line in addition to the table set, celery and mayonnaise dishes, compots, punch bowls, jugs, water bottles, goblet, tumbler, egg cup, salt shaker, oil bottle, and several specialty items. A few of the items from this line especially popular with today's collectors are the 6" orchid vase, 3" footed rose bowl, individual cream and sugar, egg cup, goblet, footed jelly, oil bottle, toothpick, bon bon dishes in spade, heart, club and diamond shape and, of course, the four piece table set which is very attractive.

The glass in items from this line is thick and brilliant in most pieces. Found only in crystal it was offered with three different decorations. Nearly the entire line was offered with Decoration No. 6, being "gold on plain portions above and between the chrysanthemums or on plain portions chrysanthemum, as the case may be, with more or less variations. Twenty con't on page 13



INDIVIDUAL SUGAR
GROUND BOTTOM



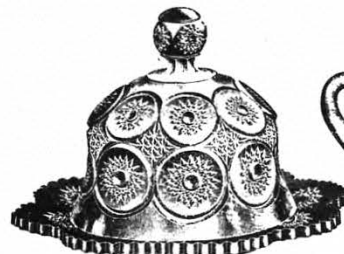
HOTEL SUGAR-GROUND BOTTOM



HOTEL CREAM GROUND BOTTOM



INDIVIDUAL CREAM
GROUND BOTTOM



BUTTER AND COVER



CREAM-GROUND BOTTOM



SUGAR
GROUND BOTTOM



SUGAR AND COVER
GROUND BOTTOM

PROFILES of FORMER HEISEY EMPLOYEES #15 & 16

MARK PICKREL by Frances Law



ABOUT THE AUTHOR

Born in Steubenville, Ohio. Married Edwin Norman of Newark and moved to Charleston, W.Va. Was secretary and chief clerk of Eastern Producing Div. of The Pure Oil Co. for several years. Had assignment with the American National Red Cross at Washington, D.C. during the war. Graduated from the Cocoran Art School at Washington with a honorable mention certificate. Taught art and pottery in night classes at the downtown Y.W.C.A. after moving to Houston. Has been with the Houston School District "too many years to mention" but plans to retire the end of this school year. Has written for educational publications for 15 years.

This very talented gentleman was born in Newark, Ohio on November 7, 1894. It is hard to believe he is 79 years young. He still works hard and has an interest in many things.

Mark Pickrel started working at the Heisey Company in 1908, at the tender age of 14. His first job was that of a carry-in boy. In 1912 he started cutting flutes and stems. After five years he became a journeyman glass cutter. Mr. Pickrel says there was no cutting done at Heisey between the years of 1920-1931. He believes World War I had an effect on the cessation of cutting. He left Heisey in 1931.

During the years of 1931-32 he was a cutter at Tiffin Glass Co, which at the time was a part of the United States Glass Co. Tiffin employed and helped to immigrate Belgian glass cutters. Mark claims he never knew how to cut flutes until he learned from them. They were known as

under-hand cutters. During the years of the depression 1932-35 Mark worked as an exterior decorator.

In 1935 Mark was at the Holophane Co. in Newark, working on their beautiful Verlys line. He worked as a finisher until 1942. The government stopped Verlys production of cut and engraved glass in 1942. This was due to World War II, because the government considered it a luxury, and also Holophane was not getting out the government orders.

From 1942-1944 Mark was back at work for Tiffin. When Emil Krall established his own Cutting shop in 1944, Mark came back to Newark to work for him. He did stone wheel engraving. Mark was nothing but the highest praise for Mr. Krall. There is no doubt that here Mr. Pickrel learned the know-how that makes people come from far and near to avail themselves of his incomparable talent. During the
con't on page 12

DAD WAS AMERICUS VESPUCIUS STEWART

by Velma Norman Houston, Texas

How would you like to be saddled with a name like that? But Dad was the youngest of four children when he came along in Pittsburgh, Pennsylvania, on the 11th day of April, 1874. His father (Police Capt. William Stewart) came home after celebrating the happy event and told his wife, "Annie, you have named the other children, but now I want to name this one. What's more, I want to give him a name that nobody else has. With that he leafed through an atlas lying on the table, and stopped on the page telling about Ameri-

cus Vespucius, the explorer. So that is how he came to have such an unusual name. It wasn't much of a handicap though because everyone affectionately called him "Stewarty," except Mother, who always called him Americus.

I believe he grew up in Pittsburgh as most boys do--getting into little escapades. His Mother sent him off to school one day (in plain view of him home), and ten o'clock in the morning he came back, telling his Mother he couldn't find the school! He and his older brother, Elmer, were always sneak-

ing off to the river to swim. I remember Grandmother Stewart telling me how she worried about the boys swimming, for she was sure they would be drowned. Then they stated playing "hooky" from school. Their father would usually find them at the river. Then they suddenly switched interest to the local glass factory. They were both fascinated with the art of glass making. After this the boys could not be kept in school and their father simply let them start their apprenticeships in the glass business.

Dad started out in

what was then called a presser's shop. My brother, Forrest Stewart of Newark, has told me an amusing story of that period. In those days they did not have the compressed air in the factory to cool their molds, so they used water. The worker would pick up a can of water that they had on their tool bench beside their press and throw some on the molds. One day the presser sent Dad to the neighborhood saloon for a can of beer. When he came back, Dad set it on the bench, and the presser had a hot mold so he grabbed
con't on page 8

The BIG Question About Heisey Patents:

Horace King, Designer

"To know, or not to know; that is the question". This paraphrase of Shakespeare's Hamlet can be aptly applied to the whole matter of the Heisey patents. U.S. Patent Office records simply state the name of the person who assigned the patent to A.H. Heisey & Co., show a drawing of the piece, give it a name, list the patent number and give the date.

This is a perfect source up to a point. It can assert the facts in this situation and lead to the claim that "this is a matter of record". This is an incomplete record, however, because it omits the name of the designer. It has been assumed by several patent researchers that the name of the assignee was necessarily the name of the designer. One notable example is found in Viola Cudd's Heisey Glassware, the chapter on patented glassware, T. Clarence, designer, pages 42 through 62, in which she credits Clarence with 82 patented designs. He did not claim all of these designs to my knowledge, and certainly, he did not claim my 17 designs at the time. Such claims would have been a foolish and transparent fraud, and believe me, Clarence would not be foolish on a point like this.

Viola Cudd did not blunder in compiling her record, and she was not writing bad history to fill out gaps in her information. There is a very simple explanation for patent assignments over Clarence's signature. It was an internal situation that could not come to light for the patent researcher. Mrs. Cudd was accepting

the external evidence she had at hand, the strictly factual information of the U.S. Patent Office records. It was only natural to assume that the assignee had to be the designer. This is normally the case, but my position with Heisey was not a normal state of employment.

As I have written before, my regular full time employment was that of Professor of Art and Chairman of the Art Department at Denison University. My job with Heisey was, by today's description, one of "moonlighting". By mutual agreement, I was to work evenings, weekends, vacation periods, and such other time when I was free of classes. It was also agreed that I was never to be interrupted during my working hours at Denison. The Heisey people were most considerate on this point. There were many times when a large assignment of Heisey work held me to my home studio for as long as 10 days to two weeks, and there were five patent assignments in the summer months when I vacationed in Michigan.

Patent papers had a habit of coming in at times when I could not go to the Heisey office to sign them. I did not want them sent to Granville for fear of loss, and Clarence did not want them on his desk for any length of time for fear they would be misplaced or overlooked. It was simple enough for me to ask Clarence to sign for me. After the excitement of assigning my first patent, the novelty was gone and I did not think of a patent record as an earth shaking event. I was also relieved to put aside

one more chore that could interfere with a very busy life.

I emphasize this situation because I want to answer a few critics who have been a little bitter in their charges that A.H. Heisey, Wils, and Clarence "stole" credit from their employees. I cannot answer from personal experience concerning A.H. and Wils, but I never had any doubts about Clarence's honesty and goodwill. It is inconceivable to me that any employer would steal credit for a design when it is, in itself, a record of its source. A design is a document in the form of an original drawing, signed and dated. When the mold is made from it and the glass is put into production, the resulting product emphasizes the presence of a design and its designer. This is not to say that mistakes cannot happen. Witness the March 17, 1973 meeting when I spoke about my work with Heisey, gaily claiming that I invented "Waverly" and that Carl Cobel's candlestick was my design. The fact that "Waverly" originated in "Oceanic" came to light shortly after this, and I discovered that I was wrong. My claim of the candlestick stood for some time until Louise Ream told me she had seen Carl's original drawing. I simply had mixed fact with fancy after an interval of 20 years, and although deception was not my intent, I should have kept my mouth shut until I was certain of my facts. Even though I was supposed to be the expert on my own work. I was guilty of the same bad history that has plagued much of the Heisey

world. Although this is a troublesome problem, there can be a moment of occasional humor in it. One day Tim Heisey and I were discussing this situation, and he remarked, "Well, Horace, this is the 'Land of Legend' you know".

This is not meant to be a sermon on patent research, but I think it is appropriate to emphasize the hazards involved in relying entirely upon the single source of U.S. Patent Office records. It is obvious that the complete record, in most cases, cannot be known because most of the former designers are gone and cannot speak for themselves. We can only speculate on their work and the resemblance to items assigned by Heisey officials. It would require the talents of a highly skilled archeologist to unravel completely all these mysteries.

Now for the sake of a complete record of my patented glassware designs, I am listing the 17 items I designed and which were credited to Clarence Heisey by Viola Cudd. The numbers at the extreme right refer to the page on which the item listed is found in Mrs. Cudd's book.

The number to the left refers to the pattern and, in parenthesis, the item number in pattern sections of the Heisey catalogs and Vogel Book IV. 1503 (67) ftd. candleblock (early 1944. This was my first successful design, and it was patented, but it does not appear in the Cudd listing. It was an extension of the candleblock found in Cudd, page 58 and patent 114, 217, March 6, 1939)

con't on page 9

HEISEY ANIMALS --- FIGURINES

"FIGHTING ROOSTER"

by Dick Marsh

This is going to be a surprise to some of you but not all chickens are sittings laying eggs, or being fried golden brown. It is unlawful to hold cock fights in most of the U. S. but raising game chickens is legal. If one likes cock fights, they can be found.

The fighting rooster was made in crystal and crystal, frosted. The quality of glass is good but the tail detail is such that it is plagued with mould marks. The Imperial Glass Company has reissued this item in crystal.

He is 5-1/4" long, 3" wide, and 7-3/4" tall, making him a middle sized animal in the Heisey zoo. The detail starts on the side of the base by showing the side of his foot. The glass turns in to form the toes, one rear and 3 front. As the leg rises, his spur is shown.

His neck extends from the base and slightly upward and past his wattles to his beak. The beak is slightly open. The head looks straight forward and is crowned with his comb. The eyes are round dots of glass surrounded by a small recess. Behind the ears there are three vertical raised lines representing ruffled feathers and following them is a larger one to show the ears.

The back of the head drops to just past the comb before rising up the back. Slightly past the point where the back begins to rise, the wings extend from the body. There are 3 layers of feathers shown, each being longer than the one before.

As the line of ascent of the back continues, there are 3 rows of feathers. The first has 4, the second has 4 and the third has 6.

From the top of the 3rd row of feathers, the tail curves outward, then up and in, forming a feather. The next feather curves up and slightly back then drops to the next. This feather curves up and over his back and then continues down to the 4th tail feather. The 4th continues to curve down flipping up slightly at the tip. The 5th is shown as a tip of a feather only. The 6th one is intersected by the 7th and the 6th drops very little as it is nearly horizontal. The 8th feather again drops and then turns back to give it a tip. The 10th and 11th each lay one atop the other and droop over the wing tip. The 12th is not separated from the last 3, but ends his tail as it curves back up to his posterior.

There are 5 feathers on the tail that do not make it to any edge of his tail. The first two curve out and back. The 3rd curves forward at the tip as do the 4th and 5th.

While possibly there are some of them marked, I do not recall ever seeing one.

When submitting copy please remember that Heisey News is reduced 15% in order to save paper and print more news. It is reduced from an 10 x 12-1/2" mock-up.



Q I have a water cooler bottle. On it is printed: "XXth Century" trademark COOLER C&H-N.Y.

There is a large Diamond H in the bottom. We bought this bottle in Saranac Lake, N.Y. It is Heisey?

A It is very doubtful since Heisey never made bottles (except decanters, bar bottles, etc.) The Illinois Bottle Co. made bottles and their trademark has often been confused with the Heisey mark. However theirs is actually an I in a diamond instead of a Diamond H. Many bottles have been seen with this marking.



Mark of Illinois Bottle Co., Alton, Illinois.

Q I recently saw a #1401 Empress cruets, which was clear glass with a moongleam handle and base. Is this rare? Mrs. J.P., New York

A It certainly is not common. I have only seen one myself and it was very pretty. I would have bought it but the handle was cracked. Does anyone have any of these cruets in any color combination? L.R.

Q How plentiful are Aristocrat tall candy jars in sahara?

A These candy jars are most seen in cobalt, strangely enough. In other colors they seem to be very scarce. However they are very desirable and expensive in any color.

Q I have seen the Lariat cologne bottle with different stoppers. Which one is correct?

A The correct stopper is the one which looks like a loop of rope. Please refer to October, 1973 for original drawing by Horace King, the designer, to see this stopper. Many cruets and colognes, etc, are seen with stoppers which are not correct. It seems that stoppers must have been easily broken.

PANCAKE SET !?!

Tom and Marie Hughes of Mt. Kisco, N.Y. write that they also have the set of dishes referred to and pictured on page 13 of the January Heisey News.

They purchased their set in the Adirondacks and were told that it came from one of the hotels and was a pancake set. This was one of the suggestions at the quarterly meeting also. It seems a little small for pancakes but could easily have been meant for that purpose, since there is a plate with cover and a pitcher which could be used for syrup and a butter pat. It probably was for room service.

Spring Fever Has

HEISEY HUNTER HAPPENINGS by BOB RYAN

Spring fever has really hit Ohio and I am a real victim. It is a chore just to get out of bed not to mention, go to work and this 70° weather is something else....ah, well, St. Patrick's day is coming and it is sure to snow a bundle and all this lethargy will be gone.... can you imagine not enough energy to even go to my favorite Mall show or flea market.....did make it to the high school basketball tourney this afternoon.....didn't see any Heisey there but the gals did see a #352, FLAT PANEL syrup jug on an old Our Gang comedy show on TV this morning....now if you gold diggers from California want to go look around the studios for a syrup there's a clue.....

At our Dayton area club's meeting last month we visited one of the couple's home for the first time and I must tell you of their collection... the item that struck my fancy was the #353 MEDIUM FLAT PANEL shaving mug.... that's a new one.....FOX CHASE beer mugs, #355 Quator creams and sugar with moongleam handles, #427 DAISY AND LEAF pitcher, vase and berry set...#1201 FANDANGO rose bowl...#357 PRISON STRIPE celery with an opalescent top, very, very nice piece....RIBBON CANDY small pitcher and small bowl, both items different from other pieces seen in this difficult pattern (by the way when will the HCA assess a number to this pattern.).....#397 COLONIAL CUPPED SCALLOP berry set.....#1245 STAR AND SIPPER emerald bowl... #1295 BEADED SWAG emerald salad bowl...#1200 SQUARE AND DIAMOND POINT compote.

....#462 NAIL nappy...#343 SUNBURST cruet, #1201 FANDANGO syrup, #379 URN salt dip, syrup and toothpick..#433 GREEK KEY rose bowl.....#1245 RING BAND custard dresser tray with gold decor, also a custard berry set in Ring Band and #1280 WINGED SCROLL custard water set.....a very nice collection of many old patterns and a budding stem collection with some real winners already aboard.....Heard from a California prospector who came home with the following from a week end trip..#160 LOCKET ON CHAIN items, 8" footed bowl and cake salver...one #56 15" kerosene lamp with bobèche and prisms.....one spooner, emerald #1280 WINGED SCROLL....one butter cover, emerald, in #150 OVAL AND DIAMOND POINT.....and several other patterns including INTERCEPTED FLUTE, PRISON STRIPE AND PRISM AND ANGULAR SCALLOP...wouldn't tell me what pieces were found in these patterns. A report comes from Maryland of the liberating of a very unusual piece of #1540 LARIAT...the perfume bottle and stopper shown in a past issue in an article done by Horace King..good find.....

My Beantown pal reports finding at long last #462 NAIL nappy and a piece of INTERCEPTED FLUTE #470....also reports finding a great stem piece, #3376 ADAM stem with the Adam etching.....this is one of the more delicate stem pieces around and not many have survived usage.. ...also has added the #325 PILLOWS molasses.....a really great addition.....

Here's another of those helpful hints on hunting Heisey from the

ole Hunter: watch for a local church auction and be sure to be very pessimistic and maybe you will come home with something that compares with what this couple nabbed....a pair of #1433 ARISTOCRAT tall stem candy jars in SAHARA....has anyone ever seen these before?...also continuing their "yellow day" they added a #1404 OLD SANDWICH floral bowl and frog in sahara...very, very nice auction...no, these are not plentiful, to answer your question about the candy jars..... they comment, "funny what people donate to raise money". I found this very interesting during the HCA auction.....

A late report of a find from Florida.....a #3397 GASCONY decanter in Sahara.....that must be really beautiful.....same collector added a pair of ASIATIC PHEASANTS to her growing animal collection.A prominent deep plate collector has added two CIRCUS pieces and a TAVERN SCENE to his collection at premiums, I hear.....also that pore lil country boy who never finds anything has done it again and from now on will be known as "The Finder"....he added a Limelight thistle nappy to his collection along with a Zodiac Candy Jar.

The Watkins Memorial Flea Market that has been so good to many of us Ohio collectors was held this year and was a rather poor show for us....maybe all the Heisey sellers were saving their wares for warmer weather...can't see paying the prices that most were asking for ordinary pieces....The Hoffman Show in Columbus was a delight for the Heisey Col-

lector....many great items here and I won't even attempt to repeat all of them....added to our stem collection was a #3381 CRE-CLE goblet with sahara bowl, great find....also added a #4004 IMPROMPTU shot glass to our shot accumulation, plus #5044 CONSTELLATION shot, the rarest of rare, a #5087 COMET shot glass, also not very common and lastly a #4054 Coronation shot...when you find 'em you find 'em in batches....added a new etching, the Four seasons, on a #5040 LARIAT parfait.also a #6091 CABOCHON parfait with a new etching for us...you can see it in the new stem book if some guy I know ever gets to working daily on it and his initials are not S.B.found a #5067 PLANTATION parfait with the Bridal Band platinum trim... first of these I ever seen for sale.....other couple found lots of Limelight... #4085 Saturn rose bowl, #1506 Whirlpool mayonnaise and a #1469 Candlevase... all great buys, as were all items at the show.... most prices were better than those shown at the aforementioned flea marketif you missed this show you missed a great opportunity to buy right at every booth....my wife added a 24oz. Lavendar jar in #353 MEDIUM FLAT PANEL.... absolutely beautiful.....

A New Jersey couple celebrating their 25th wedding anniversary in Hawaii came upon and bought some #1486 COLEPORT champagnes and hope that they brought one home for me....these have not been seen before. An Ohio couple went scavenging in Chicago and came home with a large 2 qt. decon't on page 15

The Mystery of Mike Owens or Who Done It

by Dorothy S. Leviton

Several weeks ago my husband and I purchased a Mike Owens bust. I became intrigued by it, possibly because not too much was known on the subject, and I wanted to find out about both Mike and man and his statuette.

Michael Joseph Owens was born in 1859, the son of poor Irish immigrants. His story was one in the true Horatio Alger tradition. At the age of ten he worked as a firing boy in Wheeling, West Virginia for Hobbs Brockunier & Co., and by the time he was fifteen he was a skilled journeyman glassblower. In 1888 he joined Libbey Glass Co. in Toledo, Ohio and soon became plant manager. In 1893 Mike, as he was called by all who knew him, was in charge of the Libbey Glass exhibit at the World's Columbian exposition in Chicago. This so popularized cut glass that Libbey became the largest cut glass producer in the world. Edward Drummond Libbey--financed Mike in many of his glass ventures, and he and Mike became partners in the Tole-

do Glass Company. Mike is best known for producing the first fully automatic glass bottle blowing machine. When it was fully perfected in 1914 each machine could produce 57,000 bottles daily. Mike was recognized as the foremost figure in the glass industry of his day. He died in 1923 at Toledo, Ohio.

The Owens statuette is crystal glass with a frosted finish. It is five inches part pressed mold, and does not have a solid base. It is well executed with much facial detail.

The bust was made soon after Mike's death either in 1924 or 1925 on Mr. Libbey's orders. It was a commemorative piece to be presented to special business customers and friends of the Libbey Company.

No formal records were kept and therefore it is unsure how many busts were produced. Mr. Carl U. Fauster, who was associated with Owens Illinois Glass Company and is now Director of the Antique and Historic Glass Foundation feels possibly a few hun-

dred up to a thousand were pressed.

It is believed that Fred A. Vuillement, who was a designer at the Libbey factory, was the sculptor of the bust. The original mold was made in the Libbey plant in Toledo, Ohio as confirmed by John Moll, who was in charge of the shop. Mr. Robert W. Newell, First Vice President of the American Flint Glass Workers Union, told me he met a Mr. Charles Holder, now deceased, who claimed to have made the original mold for the bust.

Mr. Moll ascertained the statuettes were not made at the Libbey plant. He thought either the plant was too busy with orders; or they did not have the means to make it. He guessed the busts were made either at Imperial in Bellaire, Ohio or at Fostoria in Moundsville, West Virginia. Another source thought the Tiffin Glass Company produced the busts. However, Heisey Collectors suspect the Owens bust was made at the Heisey plant even if no one is able to confirm this fact. The

bust is pictured in "The Heisey Animals Etc". Book Two by Coyle, Block, and Hartman, and it has been sold at auctions featuring all Heisey glass.

Someone must have a clue to end the mystery of who produced the bust and I as well as other glass collectors would be most happy to solve the puzzle.

I would like to thank Mr. Clark Ashley, Chicago Libbey-Owens-Ford Regional Office Manager, Mr. Carl U. Fauster, Antique and Historic Glass Foundation, and Mr. Robert W. Newell, First Vice President American Flint Glass Workers Union.

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- "Collecting Bottles", by Cecil Munsey
- "Fire & Sand", by E. William Fairfield
- "American Historical Glass" by Bessie M. Lindsey
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Your comments are invited.

EXPLANATION OF TERMINOLOGY

The following was taken from the 1949 catalog.

DEFINITIONS

Capacities and sizes of items in this catalog are given in fluid ounces and inches, but we cannot guarantee that these are accurate. Slight variations will occur.

Measurement of items is usually listed at the longest dimension. For example: plates, bowls, relish dishes and nappies are measured horizontally, while tall vases and footed candy boxes (not counting lid) are measured vertically.

Comport (compote) - Can be used for jelly, candy, nuts, cheese.

Finger Bowl - May also be used as sauce dish

Footed Salver - Cake plate

Footed Ice Tea - Used for water or as footed soda

Footed Juice - Used also for parfait

Nappy - Sauce dish without foot. Smaller sizes suitable as finger bowl

Saucer Champagne - Another name for tall sherbet

Sherbet - Lower than saucer champagne if a pattern

has both

Sandwich Plate - Perfectly flat

Torte Plate - Similar to sandwich plate, but with edge slightly rolled

Optic - (S/O etc.) refers to faint design lines in the glass, plain or decorated

D/O is Diamond optic.

M/O is medium optic.

S/O is Saturn optic.

W/O is wide optic.

Grinding or Ground (Grd) - refers to the smoothing or finishing operation on the bottom of most plates,

bowls, relish dishes, etc. Grinding also refers to the operation of fitting or "grinding in" stoppers or strainers to cocktail shakers, bar bottles, decanters or oil bottles. Since these items are individually fitted, it is not practical to interchange parts. When replacements are needed, send in the undamaged part for custom fitting. Note: M/O and W/O are vertical optics. S/O is rings inside the glass.

con't from Former Employees, page 3 the beer, thinking it was water, and threw it on the mold. The presser was so mad, he almost ran Dad out of the factory!

Americus's father died young, as a result of his imprisonment in the infamous Andersonville Prison during the Civil War, and it was well that Dad and his brother glass trade because they become the breadwinners of the family. Dad married Mother, Lizzie Langenfeld, in 1898 and they settled in Indiana, Pennsylvania, where Dad was working. The factory burned down and a move to Steubenville, Ohio, was accomplished. This factory closed in 1907 and Dad moved us, via river boat, down the Ohio to Williams-town, West Virginia. Dad went to work with the "Fenton Boys" there. As everyone knows the Fenton Glass Factory prospered and is still in operation today.

It was during the terrible 1913 flood that we all packed and ready to move to Ohio, where Dad had a job with Heisey, when my younger brother and I came down with the German measles. Poor Mother unpacked necessities and nursed us back to health before we could move to Newark. Dad was starting what would be almost a thirty-year tenure with the A. H. Heisey Company; with a brief interlude at New Martinsville, W. Va.

For a short time we lived on Dewey Avenue, near the Heisey plant. It was always a thrill for us kids to see Miss Louise Adkins (later on the Heisey plant manager) dash by in her smart rig with her hair and her horse's mane swinging and shining in the sun.

During the time that

Dad worked in West Virginia the family continued to live in Newark, but we visited Dad often. One time when we were there it was during the filming of "River Queen" where Gloria Swanson was being starred in this river boat epic. The movie people hired some of the factory employees for bit parts and they asked Dad but he wasn't interested. He stayed right on the job. But we were glad when Dad returned to Heisey.

Looking back--for we were never affluent folks--I wonder that Dad was always able to feed us so well. But I guess his creativity extended to other arts beside glass. He had a real talent for growing things, and had two large lots down on Garfield Avenue that he gardened. The gardens were really a hobby. He grew terrific vegetables and Mother not only canned vegetables but Dad kept most of the neighbors supplied as well. Another hobby was making his home brew and his wines. He made wonderful wine and served it at the table in a small Heisey pitcher. And Dad was an excellent cook. Every Sunday he made a big pot of soup. It might be vegetable, bean, barley, split pea, turtle, or some surprise. Since Monday was always wash day for Mother, the soup pot was a big help. Our family at this point numbered eight--Forrest, Freeman, the twins, Aline and Seline, our widowed Aunt Selena, my parents and me.

I can recall we had fresh cabbage all winter, Dad dug a large hole, wrapped his cabbages, placed them in straw, covered them with earth, and when the snow came the storage was perfect. He put carrots and parsnips down in

sand in large lard cans. He made huge crocks of saurkraut. He grew three kinds of grapes, and what didn't go for wine went for jelly and jams. Mother and Dad always had a friendly race to see who got the pink grapes first. Oh, yes, and he made all our catsup--hot for himself and the boys, and a sweet-type catsup for the ladies of the house. He made this in a large copper pot over an outdoor fire.

Dad also raised prize-winning white leghorn chickens walked off with most of the prizes during County Fair time, and he had a drawer full of ribbons to prove it. All the years Dad lived he never discarded one of those ribbons. One Saturday Dad and I were bathing some of the hens in blueing water in the family bath tub, when Mother returned home unexpectedly. After that we were relegated to the wash tub in the back yard!

In addition to Dad's vegetables and fruits he had a thing going with hollyhocks. He loved them and even had them growing in our back alley to beautiful it.

In his youth Dad was a good athlete, playing semi-professional baseball, and was a member of the "Dutch Turners" in Pittsburgh. He could walk on his hands as well as his feet, and he loved to dance---not only in the ballroom but that old soft-shoe routine. Dad also had a good voice, and it was always a happy time when Al Gruber, another Heisey employee, came to our house and played the piano and Dad sang his favorite songs.

Dad was very fond of Wils Heisey, and during the last year of Dad's life Mr. Heisey would pay

comforting visits. During the time when Heisey was experimenting with the tangerine glass Dad suggested they toss a bit of ruby into the pot, and Dad furnished the ruby. After that he told Wils to try some gold. Wils felt in his pockets, found a gold coin, and he tossed it into the pot. I remember Dad talking about not being able to get the same results each time, and that the blown ware and pressed plates did not match. I didn't pay much attention; now I wish I had!

With all Dad's interests and hobbies he was first, last and entirely a "glass worker". Today he would be an artisan, for he learned the business from the "cradle" up. In the old days if one was called a "blow-hard" it was a compliment among glassmen. Such blowers developed a face found only in the Old Masters. We kids were always delighted when we could talk Dad into puffing out his cheeks, "like when you work, Daddy." For only those steeped in the Glass trade know that a glassmaker blows and "fingers" his blowpipe with the artistry of a fine musician.

Dad was a member of the American Flint Glassworkers, a member of the Fraternal Order of Eagles, the K. of P., The Red Men, and the AIU. I can recall the big parades on Labor Day and all the glassmen carried those glass canes. Most of all Dad was a Heisey Man and a great guy!

Yes, I remember Dad and the old timers will remember Dad, who was Americus Vespucius Stewart.

WE ARE LOOKING FOR YOU
AT THE ANNUAL CONVENTION
IN JUNE. IN NEWARK.

con't from page 1

Desk Of Heisey Heritage Society, New Jersey area) project for the museum fund. You may win a Winged Scroll Custard water set for a small donation.

Read again the ad of the Heisey Hunters of Newark which was in the last issue. They are offering a darling little silver charm in the shape of a diamond. There is a blue background with the H in the center. They are also offering tie tacks on order. Cost \$4.00 each. All profits to the museum fund.

Be sure to visit the All Heisey show in Arlington, Va. April 6 and 7 sponsored by the National Capital Heisey Collectors Club, again for the museum fund. Ad in this issue.

Club members present were able to look over the King House after the meeting. Although it probably looks at it's worst now because of all the mess of repairing, it shows promise of what is to come. It takes vision to look at a house in this state and picture it as it will eventually be. We promise

you it will be lovely.

Real progress is actually being made. The all new jeatomp amd cpp;omg system is in, the all new plumbing is in except for the fixtures, and the wiring is complete except for chandeliers and cabinet lighting. The old wall-paper has been removed, floors repaired, some cabinets installed and many other things too numerous to mention.

The museum committee picked out the carpeting and it is just beautiful. The whole house will be carpeted since many of the floors were in poor shape.

There is to be an intercom system throughout which will include an FM radio for music but it's most important function will be in connection with the burglar alarm system. The lights in the whole museum will be controlled by master panels in the office. This was expensive to install but has important advantages. The lights will not have to be on in the cabinets if there are no visitors present, yet can be turned on instantly when visitors

come, without running all over the house to do it.

A few pieces of antique furniture have been donated and some purchased by the committee to furnish two rooms as a parlor and dining room while all the other rooms will be filled with display cases. There will be glass displayed in all or part of eight rooms plus the large area at the top of the stairway.

Every member of HCA is going to be very proud to have had any part in establishing this beautiful museum which is really years and we hope all of you will be able to visit it some day. It will be expensive to keep up and continued support will be necessary.

It is almost unbelievable that we have been able to realize so much so soon. I know you can tell how excited I am by my enthusiasm in telling about it.

Full convention details will be in the April issue. Be sure to return your reservations and information sheets promptly.

HAPPY COLLECTING!!!!

Louise Ream

As a new subscriber to Heisey News, imagine my delight with my first issue --- January 25, 1974-- when I read of the three historical homes which have been saved and restored in Newark.

My great grandfather, Alexander Duncan, was pastor of the Second Presbyterian Church from 1837 to 1854. Then he was superintendent of public schools from 1854 to 1863. At that time he moved to Mt. Sterling, Illinois, where he was pastor of a church until 1876, at which time he resigned and moved to Florida, because of failing health.

Augustus Heisey married a Duncan*, a connection of the same Duncan family, who lived in Pennsylvania. This accounts for the interest that my daughter and I have in Heisey and Duncan glassware.

I hope to visit Newark, if not this year, then next year, at the time of the Heisey Convention, and see my ancestor's home, along with the beautiful Heisey exhibit.

Frances I. (Irwin) Hawkins Tampa, Florida *Susan Duncan, daughter of George Duncan.

con't from Heisey Patents, page 4

1519(29)	7" ftd.Oval comport	Pat #156,882	8/ 4/48	51
(33)	14" center hdd.			
	sandwich plate	156,508	10/18/48	46
(58)	ftd. candy/cover	157,954	10/29/49	59
(36)	two hdled.ice bowl	156,885	11/13/48	48
(24)	14" sandwich plate	160,860	12/ 9/48	43
(1)	10oz. goblet	159,730	10/18/49	55
(57)	ftd. fan vase	160,385	11/22/49	56
(39)	two compt relish (fern handle)	162,412	11/22/49	49
(11)	oil bottle	160,386	1/26/50	49
(59)	7" ftd. vase	163,602	3/14/50	53
(46)	14" oval bowl(fern hdl)	161,179	4/12/50	51
1506(38)	ftd candy/cover	159,985	5/25/49	57
(28)	14" floral bowl	162,411	11/ 9/49	57
1540(52)	candy box(Waverly handle)	156,883	11/13/48	58
341(49)	5-1/2" ftd epergne	156,097	5/25/49	62
1951(28)	5-3/4" ftd mint(called comport)	168,795	5/ 9/51	95

Mrs. Cudd lists this last item under my name as designer. This is a complete mystery to me because I have no recollection of assigning any patent on such an item. I am surprised, also, that this comport would be considered patentable. Patents were sought on the basis of the mold design and operation rather than on the shape or ornament of the glass itself. Copyright is more appropriate for the latter. Some pieces in 1519 Waverly, 1506 Heisey Provincial, 1540 Lariat, and 341 Old Williamsburg were very diffi-

cult to deliver from the molds so special hinges and other contrivances were designed to ease the process, and to prevent "smears" on the glass which would result from clumsy and faulty mold operation. 1951 Cabachon was fairly easy to produce from conventional molds, and that is why I am surprised to find the patent record on the comport. This is another instance that "this is a matter of record" and I cannot argue the point beyond the offering that this is another of the "Heisey mysteries".

REFERENCE BOOKS AND CATALOG REPRINTS OFFERED FOR SALE BY
HEISEY COLLECTORS OF AMERICA, INC.

ORDER FROM: Miss Donna Yeager
Route #2, Loudon Street
Granville, Ohio 43023

THE HEISEY ANIMALS, by James McDermot - - - - - \$ 3.00
This book pictures all 56 of the different animals produced by Heisey. It also states the size of each animal.
THE HEISEY ANIMALS, ETC. BOOK II. - - - - - \$ 3.00

by Robert Coyle, Lynne Bloch, Art Hartman.

This book pictures items using the animal figure as stems, stoppers, handles, flower frogs, ash trays, etc. Also included are figural items not included in the animal book.

HEISEY GLASS IN COLOR, by Virginia & Loren Yeakley \$5.95
Printed completely in color. Fifteen color plates showing pieces in all Heisey production colors, including experimental colors.

HEISEY GLASSWARE, by Viola Cudd - - - - - \$10.00
This is a hardback book written and published by the author. Contains 245 pages including many late stemware items.

THE HEISEY COLLECTOR-BOOK I, by Orva Heissenbittel \$1.50
Published as a souvenir of the first All-Heisey Glass Show and Sale, March 3, 1973 in Washington, D.C. by the National Capital Heisey Collectors Club. Nine contributing articles are included.

HEISEY'S GLASSWARE, by L-W Promotions - - - - - \$ 9.95
This is a reprint of an original Heisey catalog #109 from the 1920s and contains nearly 150 pages of clear patterns with large size print.

HEISEY'S LEAD BLOWN GLASSWARE - CATALOG 1413 - - \$7.95
by L - W Promotions
This is a reprint of an original Heisey catalog from the 1920 era. Contains 80 pages showing many of the etchings from that period.

HEISEY CATALOG AND FACTORY PRICE LIST - - - - - \$6.95
by Antiques Research Publications.
This catalog reprint, Number 33 dated June 1, 1956, is the last catalog published by the Heisey Company. Contains complete listings of the patterns offered by Heisey when they discontinued operations.

HEISEY PRICE GUIDE AND IDENTIFICATION - - - - - \$3.50
by L-W Promotions.
Contains prices of more than 500 pieces of Heisey including animals, most of the items in the Yeakley color book and 16 pages of illustrations.

HEISEY'S DEEP PLATE ETCHINGS, by Harold E. Willey \$3.50
Contains 40 pages from Heisey trade catalogs and views from Mr. Willey's private collection. Shown are many large size illustrations of different deep plate etchings, carvings and plate etchings.

ORDER SOME POSTCARDS SHOWING THE HEISEY FACTORY
(Printed for 1973 convention)
Order in quantities of - - - 3/35¢, 6/65¢ or 15/\$1.25

HEISEY MUSEUM FUND RAFFLE

*You take a chance from the day you're born,
You take a chance when you wake each morn,
So take another, a real good bet.
On a Heisey Tankard Custard set.*

*Just drop a note and a three dollar bill
For seven tickets, we're sure you will,
But if you wish to write instead,
Send a line to Frank Husted.*

*He'll give you the scoop on the fabulous set,
Let you know of this excellent bet.
The raffle, the winner, we'd like to mention
Will be announced at the annual convention.*

Sponsored by the Heisey Heritage Society for the benefit of the HCA Museum Fund. Donations are 50¢ each or \$3.00 for a book of seven. Winner need not be present for the drawing. For tickets or more details write: Frank Husted, W 113 Oak Hill, Narberth, Pa. 19072.

(Void in states where prohibited by law.)

Catalog #109 Reprint Again Available

HCA has received a shipment of Catalog #109 which contains pressed ware from the 1920's era. This is a companion catalog to the 14B LEAD BLOWN GLASSWARE and both have been reprinted from original Heisey catalogs by L. W. Promotions, Gas City, Indiana. It contains many patterns from the color period including #1170 Pleat and Panel, #1229 Octagon, #1252 Twist, #1184 Yeoman, #406-407 Coarse Rib and #411 Rib and Panel. Also many pieces of #341 Old Williamsburg, #150 Banded Flute, #393 Narrow Flute, Flat Panel and others are shown. Many pages of miscellaneous items such as candlesticks, including the unmarked dolphins and cherubs are shown along with a great variety of other items and patterns all in large size, easy to read print.

This is the same catalog previously offered by Herb Long of Newark, Ohio. If you don't already have a copy of this valuable reference book in your Heisey library order one today.

Send order to: Miss Donna Yeager
Route #2, Loudon St.
Granville, Ohio 43023

Price is \$9.95 including postage. Make checks payable to Heisey Collectors of America, Inc.

THE HEISEY COLLECTOR-BOOK I is again available by Orva Heissenbittel

If you were disappointed before at not being able to purchase these books, we hope you will reorder.

CLUB NEWS

CHAPTER #10 to AFFILIATE with HCA

Gateway Heisey Collectors Club of the Pittsburgh, Pennsylvania area officially became the tenth chapter to affiliate with HCA.

Their officers are:

- President - Margaret H. Reed
- Vice President - Dr. Joseph Lokay
- Secretary - Milton Goldstein
- Treasurer - Ray McGearly

They will receive their charter in June at the annual convention along with the "Land of Heisey Society" which recently affiliated.

There was a valentine wedding in the Gateway Club when Phyllis Soltman became the wife of Milton Goldstein. Our Congratulations to these newlyweds!!!

NORTHWEST HEISEY COLLECTORS CLUB

Another new local club is being organized. Anyone in Idaho, Oregon, Washington and Western Montana, and possibly Western Canada who is interested is to contact Mr. M. G. Seeber, 16701 So. "A" Street, Spanaway, Washington 98387. Phone: 1-206/531-0123. At the present time they have seven members and are looking for more.

ANDERSON, INDIANA

Richard Overdorf, of Anderson, Indiana, is interested in organizing a study group in his area. Contact him at the following address:

Mr. Richard Overdorf
2031 Broadway
Anderson, In 46012

COLUMBUS, OHIO AREA

Anyone who is interested in formation of another club in the Columbus area, please contact Louise Ream, 864-1795 or 866-5911.

If enough interest is shown we can set up an organizational meeting and will help you get started.

IF PICTURE IS DESIRED IN AD PLEASE ADD \$1.50 PER PICTURE. PLEASE KEEP IN MIND THE SIZE OF AD YOU ARE SUBMITTING AND SEND SUITABLE PICTURE.

IN YOUR FULL PAGE ADS DO NOT INSERT ANY MORE THAN 49 OR 50 ITEMS. YOU WILL NOT LEAVE ENOUGH ROOM FOR WORKING IN YOUR NAME, PHONE NUMBER AND ADDRESS.
THANK YOU

A. H. HEISEY & CO.

No. 4044-NEW ERA PATTERN-Patent No. 92247

NO.	SIZE	ITEM	PRICE DOZ. IN CRYSTAL	DOZ. IN BBL.
4044-2	2 Lt.	Candlestick.....	24.00	3
4044-3	2 Lt.	" - Bobeche and 20 - "A" Prisms.....	84.00	2½
4044-4	13 in.	Celery Tray.....	12.00	6
4044-5	13 in.	Relish, 3 Comp.....	15.00	6
4044-6		After Dinner Cup.....	3.60	30
4044-7		" " Saucer.....	3.60	40
4044-8		" " Cup and Saucer.....	7.20	....
4044		Bar Bottle.....	27.00	....
4044		" " Stopper.....	6.00	....
4044		" " and Stopper.....	33.00	....
4044	2 lt.	Candlestick, Bobeche and 20 - "H" Prisms.....	60.00	....

No. 7000-SUNFLOWER PATTERN

NO.	SIZE	ITEM	PRICE DOZ. IN CRYSTAL	DOZ. IN BBL.
7000	10 in.	Salad Bowl.....	21.00	....
7000	13½ in.	Gardenia Bowl.....	21.00	....
7000	15 in.	Torte Plate.....	21.00	....
7000	13 in.	Flower Bowl.....	21.00	....
7000	1 lt.	Candlestick.....	8.40	....
7000	7¼ in.	Salad Plate.....	6.00	....
7000	8 in.	Plate.....	7.80	....
7000	8 oz.	Tumbler.....	2.40	....
7000	8 in.	Relish, 3 Comp.....	12.00	....
7000		Sugar.....	6.00	....
7000		Cream.....	6.00	....
7000		Butter and Cover.....	10.80	....

#7000 SUNFLOWER

A 1940 price lists shows the Sunflower pattern as #7000. The following is a copy of the catalog page. We have included the whole sheet even though it also lists the New Era pattern.

Refer to Heisey News, page 7 of November 1973 for information and picture of Sunflower pattern.

New Era will be written about in a later issue.

PATTERN OF THE MONTH

#1170 Pleat and Panel

by Louise Ream

This pattern is shown in Heisey's Glassware, Catalog 109, which dates from the twenties, the beginning of the color era. (This catalog is available from HCA in reprint form.) There was no pattern name given as was usual during the earlier years. It is now known as Pleat and Panel.

The pattern is rather quaint and unlike any other Heisey pattern. At the first casual glance it could be mistaken for depression glass and is often found mixed in with it. A second or closer look reveal a good quality glass of medium thickness and well finished with ground bottom rims on pla-

tes, bowls etc. Colors are clear, flamingo and moon-bleam and the oil bottle (cruet) has been seen in amber. Much of it is signed but some of it is not.

As seen in the picture, it should be very easy to recognize with it's alternate series of closely spaced raised ribs divided from each other by clear panels. On most pieces there is a band of plain glass round the top. The closely spaced ribs have caused one author to refer to this pattern as Bunched Ribs, an apt description. The tall 8" vase has 5 rows of the main pattern which gives it a checkerboard appearance. Tumblers and jugs have the same ef-

fect though with fewer rows.

Among the most desirable pieces are the cruet and the tall compotier, or covered candy, with the lid. This is often seen unmarked and when marked it is usually in the lid. The compotier sometimes is seen with enamel decoration or silver overlay both undoubtedly being done by decorating companies. In fact many other decorated pieces have been found. It is most common in flamingo and a whole set can be put together. It is much harder to locate in crystal and moon-bleam.

It was made in rather a complete line of table-

ware, including the following: Several sizes of plates, cups and saucers, 6 and 12 oz. tumblers, ice lip and regular jugs (pitchers), sherbet, tall goblet, saucer champagne, luncheon goblet (low foot), bouillon cup and underplate, cheese and cracker, spice (relish) tray, platter, 8" vase, sugar and cream, marmalade dish, 2 handled jelly, 4-1/2 and 8" nappies, oval vegetable dish, 4" oval chow chow, grapefruit or cereal dish, 3 oz. oil (cruet), lemon dish and cover, 6" low compot and cover and possibly others.

We have not seen a candleholder in this pattern which seems unusual. It has not been reproduced.

con't from Heisey's 343 & 343-1/2, page 2
six different items of #343-1/2 were offered with this decoration. More than 100 items of both variations were offered with Decoration No. 75 "ruby lustre over the chrysanthemum" and No. 76 "amber lustre over the chrysanthemum." It would be interesting to learn the difference between the amber lustre and the gold decoration. One rarely finds any piece of this line with any decoration.

Most items found will contain the large H within

a diamond. It has not been copied or reproduced and is fairly easy to find today although the more desirable items demand a good price. You will note that the price list describing the decoration referred to the "sunburst" as the chrysanthemum. It was reported several months ago that a trade magazine referred to Heisey's #1235 as Chrysanthemum. Is it possible that they were referring to the large "sunburst" in that pattern which is very similar, and possibly describing the decoration?

We can feel sure that this line was copied from #1235 which we call Beaded Panel and Sunburst and later Chrysanthemum. Close examination of the two patterns will reveal the similarity.* Several months ago we examined an early copy of the trade magazine, China Glass and Pottery. It contained a picture of a table full of a new line offered by the George Duncan and Sons factory and pictured was what we know as Heisey's #1235. Unfortunately we did not copy the date and volume number. Is it possible this line

was originally a Duncan line? After all A.H. Heisey was a son-in-law of George Duncan and was associated with him for many years. To our knowledge it has not been found in any of the Duncan catalogs. It is possible that they made a mistake in the caption under the picture in the trade journal? Be patient. New facts about Heisey are uncovered every day.

*Both are illustrated in Vogel I, #343 on Pages 26-36 and #1235 on Pages 93 thru 98 and 118 thru 120.

con't from Former Heisey Employees (Mark) page 3
years of 1950-1961 Mark worked as a guard for the Newark Stove Company.

During the year of 1959 in anticipation of retiring, Mark opened his own cutting shop at the rear of his home. This shop is still in operation, despite the fact that Hei-

sey, his first place of occupation, closed down in 1957.

Around 1951 Mark was for a short time at Paden City, possibly just before starting at Newark Stove.

Mr. Pickrel at 79 is still doing the very fine work which was displayed at a Columbus Bank in 1971 and again in 1973. He

still owns and operates the little cutting shop at the rear of his home at 415 Arlington Avenue, Newark, Ohio.

It is a real treat to visit with him in that shop. He will take the time to show you the stones and how to use them. Since Mark Pickrel one of the few great glass cut-

ters left, you should avail yourself of the opportunity of seeing him at work. If you have never seen his cutting perhaps you can find someone who has a piece of his lovely work. I, myself, am the proud owner of a beautiful cut compote.

Mr. Pickrel has three con't on page 13

Classified Ads

WANT TO BUY

Large narrow flute crystal pitcher. Also wings up geese. C. REID. 600 N. Highland, Sherman, Tx 75090.

For Sale

Wabash Stemware #3350, Crystal, no etching, 8 10oz. cocktails, 8 12oz. ice teas, 7 4oz. oyster cocktails, 7 6oz. sherbets, all for \$200.00
WANTED: Lid for #411, Rib and Panel compote, Flamingo see Vogel III, color plate 1, Row 2, item 2. JOYCE ROHDE. Rt. #2, Echo, Oregon 97826, Phone: 503/276-3402.

WILL HUNT

Heisey or Cambridge for you. Specify colors desired or patterns. Houston area collectors, I will be showing April 25, 26, 27, Pasedena Texas Show, Knights of Columbus Hall, 4627 Vista Road, FRANCES BONES, Box 45642 Houston, Texas 77045.

For Sale

Cambridge "Roxbury" Rock Crystal. 8 Goblets \$7.50 ea., 5 Sherbets \$6.00 ea., 4 Sherbets (with chips) \$2.00 ea., 8 Plates (7-1/2") \$3.00 ea., Cambridge Mandarin Gold 7" Luncheon plates \$3.00 ea. (marked) and 2 Mandarin Gold Cheeses. CARROLL WOOLFOLK, Rt.#2, Palmyra, Il 62674

con't from 12.
living children, Robert of Columbus, Howard and Carl Sherman of Newark, Ohio.

In addition to engraving Mark also does glass items. His repairs are so good that it would take an expert to know it.

Mr. Pickrel was employed at the Heisey Co. for 23 years. He retained an interest in the Company's activities till its doors were closed in 1958.

We salute Mark Pickrell! He is one of the very few old time glass cutters active today. We sincerely hope this great artisan will continue active for a long time to come.

Thanks to Carl Williams of Columbus for part of this information.

THE NATIONAL CAPITAL HEISEY COLLECTORS CLUB
Presents the Second Annual
"ALL-HEISEY GLASS SHOW AND SALE"
For the benefit of the HEISEY MUSEUM FUND

Saturday, April 6, 1974 Sunday, April 7, 1974
1:00 p.m. to 9:00 p.m. Noon to 6:00 p.m.

HOLIDAY INN No. 2, Alexandria, Virginia
(One block from Washington Beltway No. 495, Use Telegraph Road Exit 2N)
25 Dealers Offering Heisey Glass for Sale
Club Display of Heisey Colors and Patterns

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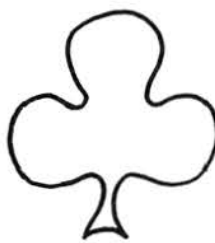
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"Harry says he didn't know the Flying Mare was ticklish".

Price List For March 16th Auction

1	\$ 22.50	39	12.50	117	30.00	175	45.00 X	233	20.00
2	35.00	60	80.00	118	12.50	176	70.00	234	20.00
3	32.50	61	\$35.00	119	80.00	177	70.00 X	235	10.00
4	22.50	62	12.50	120	45.00	178	27.50	236	45.00
5	22.50	63	10.00	121	\$ 25.00	179	270.00	237	35.00
6	15.00	64	20.00	122	20.00	180	40.00	238	50.00 ea
7	20.00	65	22.50	123	180.00	181	\$ 37.50	239	65.00
8	20.00	66	20.00	124	12.50	182	30.00	240	\$80.00
9	3.00 ea	67	20.00	125	70.00	183	90.00	241	15.00
10	12.50	68	25.00 ea	126	60.00	184	120.00 X All	242	55.00
11	20.00	69	37.50	127	130.00	185	17.50	243	40.00
12	6.00 ea	70	10.00 ea	128	35.00	186	15.00	244	55.00
13	350.00	71	50.00	129	25.00	187	7.50	245	not sold
14	40.00	72	17.50	130	15.00	188	17.50	246	12.50
15	17.50	73	37.50	131	17.50	189	15.00	247	30.00
16	20.00	74	90.00	132	130.00	190	20.00	248	30.00
17	20.00	75	10.00 ea	133	35.00	191	50.00	249	3.00
18	17.50	76	435.00	134	25.00	192	20.00	250	8.00 ea
19	12.50	77	65.00	135	50.00	193	40.00	251	2.00 ea
20	22.50	78	22.50	136	300.00	194	15.00	252	7.00
21	25.00	79	37.50	137	65.00	195	20.00	253	not sold
22	10.00 ea	80	not sold	138	65.00	196	15.00	254	12.00 ea
23	300.00	81	15.00	139	425.00	197	5.00 X	255	35.00
24	5.00	82	30.00	140	90.00	198	70.00	256	25.00
25	20.00	83	15.00	141	170.00	199	35.00	257	25.00
26	12.50	84	15.00 X	142	60.00	200	12.50	258	12.50 ea X
27	10.00	85	15.00	143	70.00	201	160.00	259	10.00
28	55.00	86	15.00	144	70.00	202	30.00	260	10.00
29	55.00	87	20.00	145	40.00	203	20.00	261	40.00
30	40.00	88	25.00	146	250.00	204	6.00 ea	262	12.50
31	30.00	89	25.00	147	35.00 ea	205	2.00	263	17.50
32	22.50	90	55.00	148	40.00	206	50.00	264	5.00
33	25.00	91	50.00	149	45.00	207	27.50	265	150.00
34	40.00	92	15.00	150	55.00	208	22.50 X	266	4.00
35	15.00	93	12.50	151	75.00	209	20.00	267	25.00
36	15.00	94	27.50	152	55.00	210	125.00		
37	17.50	95	17.50	153	55.00	211	7.50 ea		
38	not sold	96	70.00	154	15.00 X	212	10.00		
39	25.00	97	40.00	155	50.00	213	20.00		
40	20.00	98	20.00	156	55.00	214	40.00		
41	125.00	99	25.00	157	45.00	215	60.00		
42	125.00 ea	100	20.00	158	30.00	216	70.00		
43	50.00	101	325.00	159	110.00 ea	217	60.00		
44	27.50	102	125.00	160	75.00	218	15.00	#250 - Sahara not	
45	25.00 ea	103	15.00	161	5.00	219	17.50	clear.	
46	45.00	104	15.00	162	17.50	220	7.00		
47	20.00 ea	105	10.00	163	140.00	221	17.50 X	X - indicates	
48	25.00	106	25.00	164	15.00	222	110.00	damage not noted	
49	220.00	107	50.00	165	50.00	223	15.00	on original list	
50	125.00	108	27.50	166	15.00	224	32.50		
51	40.00	109	10.00	167	120.00	225	35.00		
52	45.00	110	70.00	168	30.00	226	75.00		
53	350.00	111	50.00	169	70.00	227	35.00		
54	300.00	112	17.50	170	40.00	228	20.00		
55	5.00 ea	113	40.00	171	55.00	229	455.00		
56	22.50	114	45.00	172	100.00	230	20.00		
57	60.00	115	60.00	173	3.00	231	15.00		
58	50.00	116	20.00	174	80.00	232	20.00 ea		

con't from Heisey Happenings, page 6
 canter beautifully cut and a three pound candy jar with amethyst flashing in #465 RECESSED PANEL....another local couple discovered a "cookie jar" that really turned out to be just what they had suspected it to be from the start, the 2 qt. crushed fruit in #352 FLAT PANEL.....you gotta read in between the lines on a lot of these ads in the antique papers. ...same couple found a #31 miniature candlestick along with a cobalt ball vase.....

Just had a call from Indianapolis and a local couple came up with a #417 DOUBLE RIB AND PANEL flamingo mustard and cover and a #1632 SATELLITE frosted starred bottom whimsey vase....good show....Also discovered at a Cincinnati Mall show was a #160 emerald LOCKET ON CHAIN 8" bowl.....anybody want to trade for a wine?.....this was a really strange find as I was attracted into the booth by a large oriental fan, (our youngest daughter collects fans also) and didn't even notice the bowl that was sitting

right next to the fan on a lower shelf until I had already paid for the fan and then noticed the bowl needless to say I asked for my other money back and wrote a check for both.

Well, I must close for now, next month will tell you about my train ride on the commuter to Long Island..just a thought for the month, everything written about in this column is not a steal, in fact, most of the items are purchased for the going rate but just the fact that they were found makes them newsworthy.....see you all on the road.

thought for the month

" OPPORTUNITY KNOCKS BUT ONCE
 BUT TEMPTATION KEEPS RINGING
 THAT BELL."

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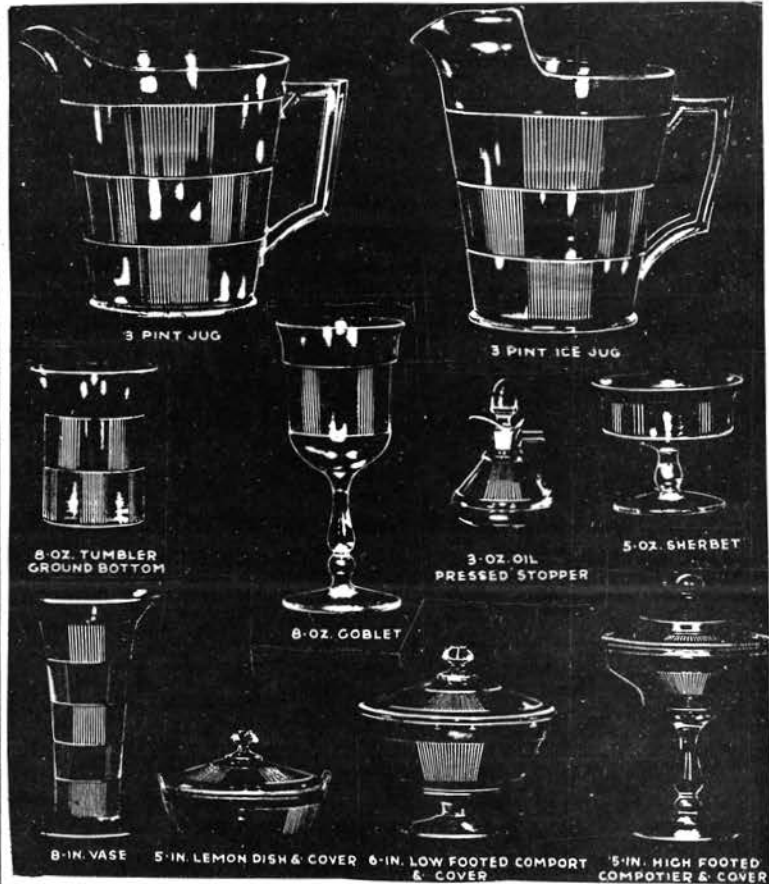
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letters-we get letters.....

Dear Heisey Collectors Club

I would like to express my feelings on the part of Louise Ream's article pertaining to the dealer selling re-ground sherbets. I had received one letter such as this from a customer and inquiring found the article to be about me. In the first place I only received one letter from the woman about four months after I had shipped her the sherbets and in it she threatened to report me to Louise Ream. I don't feel my reputation as a dealer is a bad one and I don't feel Louise is my overseer! I won't begin to explain how mad the threat made me. In the first place I had not had the sherbets reground, proof would be to ask my repair man! If they were I would have immediately

told my customer or refunded money. I had sent her the sherbets at a very reasonable price and had allowed her \$35.00 on a sugar and cream which I ended up selling for \$28. loosing all profit on sherbets, as I only made \$1.00 each on them!! Did she tell of all the good pieces I mailed her? As far as re-ground stemware I don't feel there is any harm done -- even the factory had a department to polish off small nicks. I have always been under the impression as long as the article isn't changed it is better than nicks. I am sure any dealer or collector who has access to a repair man has their collection or merchandise restored to it's original status by repair work. I would like for any dealer to say they don't have repair work done if they have the chance. I do think Louise

could have taken the time to explain repaired articles are better than nicked ones as long as the article isn't changed. Also take 100 stems from the factory, stand them side by side and you'll see they vary in heighth. We are selling hand made glassware and not machine made!

I would like this letter published with my name and then no one will wonder who I am. Also would l ke to hear if there are anymore complaints on me as a dealer.

P.S. The orchid sherbets were not advertised in the newsletter!

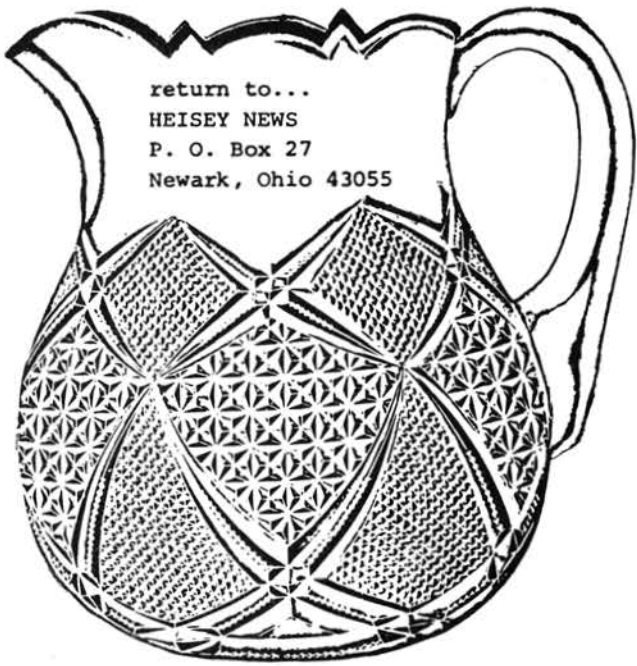
Sincerely
Evelyn Allen
Heath, Ohio

COMMENT: The above letter was submitted in response to the second and third paragraphs of the "Desk Of the President" on page I of the February Heisey

News. The intent was not to embarrass anyone but since we had received the letters referred to we wished to point out that we are not, and could not be, responsible in any way for advertised items. No dealers names were mentioned. Also, I most certainly do not consider myself an "overseer" of anyone and am sure I have not indicated that way.

Since we had only one side of the story we are happy to print the dealer's side. It is certainly true that collectors and dealers who have access to repairmen do have nicks and chips repaired which adds both to the appearance and value of an item. It is also true that stemware as it came from the factory did vary in height.

We have the greatest respect for our advertisers and for dealers in general. Louise Ream



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