

# HEISEY NEWS

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OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

EIGHTY CENTS



## HAPPY NEW YEAR

### A REMINDER - BIRTHDAY PARTY

#### *From the desk of...*

*your President*  
It is really not winter yet in Newark, Ohio though bad weather is much past due. White petunias are still blooming on the south side of the museum along the walk. By the time you read this they may be covered by snow ready for the arrival of Santa and his sleigh.

There were 109 present for the quarterly meeting and Christmas party on Dec. 13. Illinois, Pennsylvania and New York were represented with most being from Ohio. This is a bad time for most of you to travel to Ohio but we do miss you. The dinner was delicious and the food was plentiful. Warm thanks to Mary McWilliams and Margaret Dzierwa who planned it. Thanks also to members of the Reynoldsburg HCC who acted as hosts and hostesses. The table decorations included red and green elephant candles copied from the Heisey glass ones. These were made by Pete Rehbeck, a former Heisey mold maker, and were made from rubber molds.

Honorary members present were Tim and Anne Heisey. Anne is now feeling well after her accident. Phyllis Freier, a new member from Pennsylvania and niece of the late Thomas J. Evans, and introduced. Mr. Freier was responsible for HCA receiving

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Plans are now complete for the OPEN HOUSE on Sunday, January 4 from 2 to 4 p.m. to celebrate the birthday of William (Dink) Anderson who will be 100 on January 1. The affair will be held at the National Museum and all members and former Heisey employees are urged to attend. Mr. Anderson is the oldest living Heisey employee.

Viola Armentrout, chairwoman for the party, will be assisted by Frances Law and Mary McWilliams. Several Heisey employees will also help call the workers and will act as hostesses.

If you can't attend why not send a card to: William Anderson, 11 Columbia Street, Newark, Ohio 43055.

### MUSEUM COMMITTEE REPORT

#### Dick Marsh - Chairman

The displays are always changing and those of you who put off seeing the ashtray display have missed it. As befitting the holiday season the new specialty display is candlesticks and is being presented by the Heisey News' resident candlestick expert, Jack Metcalf and Mrs. Charlie (Susan) Wade. As you likely know Heisey made a lot of candlesticks (see Jack's article in last issue) and it would take a lot of room to show them all. But, alas, poor Jack was limited to one three-shelf case and one shelf in another. This display, while limited by space, is very interesting and a large number of sticks are shown.

If you have an idea for displaying

your specialty, contact me as we will be changing these cases again before the March quarterly meeting.

We have added two small cases in the lower level where we already had a nice display of tools and pictures. In one there is a series of four idea-drawings, the finished drawing and the working drawing of the Plantation goblet designed by Horace King. These drawings were done by his assistant.

The other one has a Shell and Tassel comport and copies of the patent papers for it, which was A.H. HEISEY'S first design patent. This was not made at the Heisey factory but at

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PLAN YOUR VACATION NOW

1976 CONVENTION DATES

JUNE 10 - 13

# HEISEY ANIMALS --- FIGURINES

## "#2 MADONNA"

by DICK MARSH



As the Madonna is a religious item no stories this time; just a season's greetings of Merry Christmas and Happy New Year or Happy Hannukah, even though a bit late.

The #2 Madonna is one of the rarer of the Heisey figural items. It was not made for many years as most of the rest of the figurines were. It was catalogued in crystal frosted only. There is one in the museum that is clear glass and has a very obvious greenish color. The green cast is very interesting as I have seen other animals with no question of their origin, that also have a green cast. This leads me to believe that some of the items were made in a lime glass of poorer quality than that normally used for the crystal figurines. I feel that these were made to be frosted as the quality would not show when frosted. This Madonna does not carry the Diamond H trademark. The only catalog listing her as far as I know is the 1949.

The madonna has an irregular shaped bottom that is 3" across the at the

widest point and she stands 11" tall. The bottom is ground and polished. This particular madonna is just a bust figurine rather than the entire body. She has the stylized shape of a reversed "S" and is shown clothed in a flowing robe that is laying in a series of folds. The robe also covers her head, softly framing her face. A large halo surrounds three fourths of her head.

From under the robe and her chin, the hands are shown as if praying, like the famous painting of "Praying Hands". There are fingers shown on each hand. Her chin is well defined, but the mouth is shown only as an indentation. Her nose is in the shape of a raised triangle. She has large oval-shaped eyes that are not deeply set but are well shown in detail down to the eyelids, both upper and lower. There is a raised, curved area on the top right side of the head, and what this represents is beyond me.

We also have the frosted madonna on display at the museum.

### A R E M I N D E R

PLEASE GET YOUR RENEWALS IN AT ONCE FOR 1976. 500 EXPIRE ON DECEMBER 31st AND IT MAKES A LOT OF EXTRA WORK FOR THE MEMBERSHIP COMMITTEE IF THEY HAVE TO SEND REMINDERS. THERE IS NO PAID HELP IN THIS ENTIRE ORGANIZATION SO LET'S HELP MAKE THEIR JOB EASIER.

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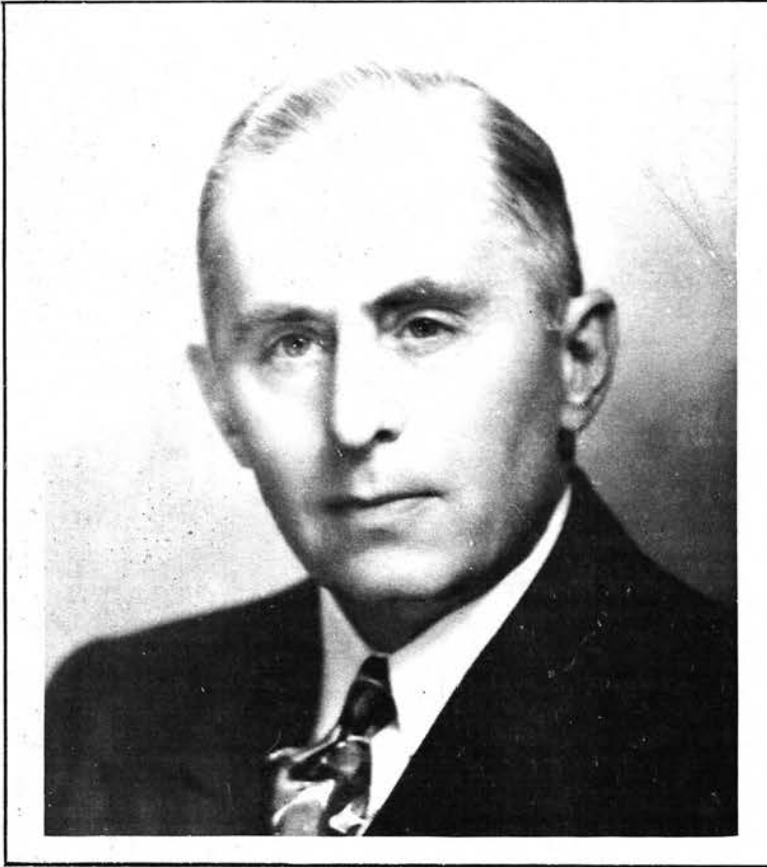
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# PROFILES of FORMER HEISEY EMPLOYEES

## "RODNEY C. IRWIN"

by Louise Ream



each city. This got very involved because he had to have the trunks loaded on the train and when he arrived in a city would have to arrange to have them delivered to his hotel. There he unpacked, polished and arranged the glass on shelves and tables in rooms which most hotels had available for this purpose and the buyers would come to place their orders. Then it was time to pack up and move on to the next city going through the entire process again. It must have taken a lot of stamina to be a glass salesman in those days. The factory usually closed down for the hot summer weather and then Rod would have more time at home.

He was the first salesman to travel by car (or "machine" as they said in those days). He removed the rear seat and upholstery and made racks to hold his cases, now reduced in size. He had to furnish his own car and was paid mileage for using it. Many salesmen came to see how he had adapted his car for carrying his samples and they would follow his example. Gus Heisey has mentioned to us that salesmen had as many as 40 cases.

About 1930 he was transferred to Chicago to assist Walter Redfield who was in charge of the office there. After the new showroom was opened in the Merchandise Mart Rod was made manager. He brought in Lee Beardshear and broke him into the business. When Lee returned to Newark, Conrad Woefel became Rod's assistant. Business was poor in the early thirties and Rod's salary was cut to \$200 a month and later to only \$175. It was difficult for them to live on such a small salary and the company also cut his car mileage from 7½¢ to 5¢ a mile.

On August 7, 1933 he received a telegram from Clarence Heisey asking him to come to Newark the next day. This was in the days of quick travel by train. When he arrived he was offered the position of Sales Manager, which he accepted after the company agreed to a list of conditions under which he would take the job. Some of these included the complete authority and supervision over all salesmen and sales offices, power to appoint new salesmen and to make changes in personnel for the best interests of the company, authority to make revisions in some territories which were unbalanced or overlapped, consultation and approval of all forms of advertising, his approval

con't on page 13

For me it was a short walk west on Main Street from my home and around the corner on 33rd. For Ruth Irwin, it was a nostalgic journey back through her memories of her 48 years with this remarkable man. Some of her thoughts were happy and some of their hard times together, especially through the dreary years of the depression. It was for her, perhaps, an ordeal but it was an exciting insight for me into some of the workings of the company and the life of a man so important in its history.

Rodney C. Irwin was born in Kansas City, Missouri, on December 16, 1890. He died in Newark, Ohio on February 26, 1970, and was taken back to Kansas City for his burial. His family had been involved in the china and glass business for two generations. His grandfather, L. E. Irwin, was president of Irwin and Eaton Crockery and his father Joseph R. Irwin, was a china and glass buyer for leading department stores for many years. Rod had a brother and sister, both deceased.

His first job was in an advertising agency. In 1914 he went to work as a salesman with A. H. Heisey and Co.

When World War I came along he went with Company A of the 117th Ammunition Train, a unit of the 42nd (Rainbow) Division which was mobilized on August 5, 1917 and landed in France in November of the same year. When the war was over he returned to Kansas City having received only minor injuries. Since he was an artist he drew the frontispiece for a book of memoirs of Company A.

Upon returning home he resumed his work with the Heisey Co. In 1922 he married Ruth Irwin of the same city. They had two children, a son Joseph and daughter Rosemary. Joe now lives in Florida, has two college age children and is a manufacturers representative. Rosemary, now Mrs. Charles Weaver, and her family live in Atlanta, Ga. They have three girls and a boy who is named for his grandfather.

Rod traveled out of Kansas City through the middle west from Minnesota to Texas. He carried his sample glassware in huge trunks which Mrs. Irwin said were nearly as big as her sofa. When he left on a trip he would be gone for six weeks at a time. He sent notices ahead to the buyers of the date he would be in

# #21 Electro-Portable Table Lamp

by Joseph D. Lokay

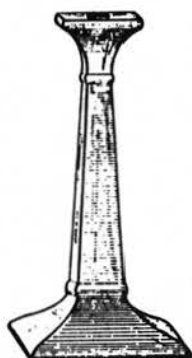


FIGURE 1

#21 Candlestick

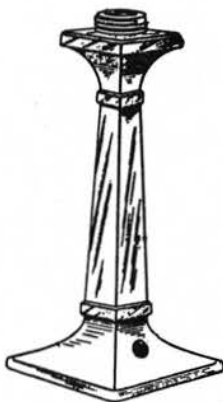


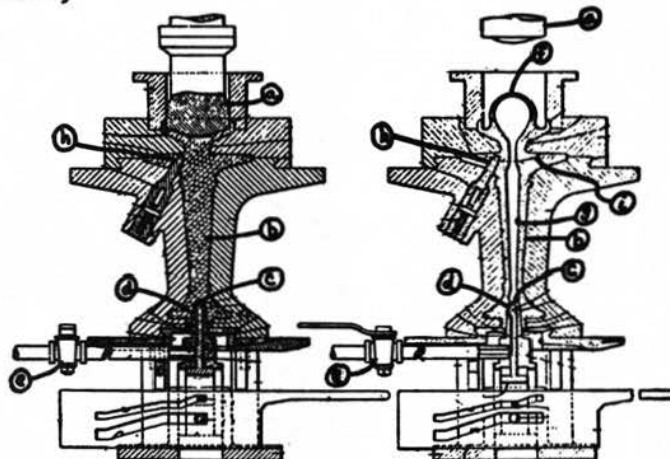
FIGURE 2

#21 Electric Candlestick



FIGURE 3

Mold for Electric Candlestick



The A.H. Heisey Company made several glass table lamps where some of the lamp bases were adapted from existing Heisey candlestick designs. This article discusses the #21 electric-portable table lamp which was adapted from the Heisey #21 candlestick. Note that this electric portable lamp was given the same catalog number as that of the candlestick design used in the base. A picture of the lamp can be found in Cat. #109, pages 144-145 or Vogel III, pages 79-80. Several of the #21 electric lamps are on display at the Heisey Museum.

This lamp is made up of four basic parts: a glass base of a design similar to candlestick #21, an electric socket, a glass shadeholder or a metal shadeholder of several possible types, and an appropriate glass or cloth shade.

To study the lamp, let us first look at the design for the #21 candlestick which is shown in Figure 1. It was developed by Andrew J. Sanford. A patent application was filed on March 4, 1910, and design patent #41,590 for the candlestick was granted by the U.S. Patent Office on July 18, 1911. The candlestick was offered for sale by Heisey in heights of 7,9,11, and 15 inches.

Figure 2 shows the Heisey electric candlestick used as the base for the #21 electro-portable lamp. Comparison to the normal candlestick shows that a threaded glass hub has been added at the top for fastening the electric socket and/or shade holder. Also note the passage through the center for the electric wire. To some extent, this conceals the wire within the candlestick, rather than having it hand outside

the lamp. However, because crystal glass is transparent, one can still see the wire. It also makes the electric wire connect to the socket less prominent. A second, short passage exists at the bottom for bringing the electric wire outside the lamp base.

The electric candlestick was also designed by A.J. Sanford. A patent application was filed on June 24, 1913, and invention patent #1,222,-676 was granted by the U. S. Patent Office on April 17, 1917.

A special mould was designed by Andrew J. Sanford to produce the electric candlestick from a gob of hot glass. Figure 3 shows a cross section of the mold. Note that the candlestick was made upside down. A patent application for the mold apparatus was also filed on June 24, 1913 and invention patent #1,236,-606 was granted on August 14, 1917 by the U.S. Patent Office.

The objectives of the mold invention were to (1) form the exterior shape of the candlestick, (2) with the candlestick still in the mold form a passage longitudinally inside the body of the candlestick while the glass is still in a partially molten state, and (3) form a passage from the interior bore of the candlestick to the outside in which the electric wire can be placed.

I have prepared a brief description of the manufacturing operation using this mold. The small letters in the parenthesis within the text refer to the letters in Figure 3 which point out the part under discussion.

The mold is first closed and locked

in position. It is then loaded with molten glass. The plunger (a) is brought down to thoroughly push the glass throughout the interior of the mold forming a complete, solid candlestick (b). There is a nozzle (c) within a small finger-like rod (d) at the bottom of the mold around which the top of the candlestick was formed. After the plunger is withdrawn, the air valve (e) is



McCALL'S Feb. 1914

FIGURE 4

#21 Electro-Portable Lamp

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opened and air under pressure enters the nozzle and drives the still molten portion of the glass in the center of the candlestick upward forming a glass bubble (f) at the top of the mold. Note that the bubble is on the bottom side of the candlestick. Thus, a longitudinally passage (g) is formed within the candlestick. The passage may vary in diameter in different parts according to the varying thickness of the mass of glass throughout the length of the candlestick. In any event, a passage will be blown of sufficient diameter to readily receive an electric wire for the lamp.

A molding pin (h) is provided in the base forming portion of the mold to give a passage extending from the center bore of the candlestick to the outside. This permits the lateral entrance of the electric wire. The glass forms around this pin during the initial pressing operation with the plunger. This passage forming pin is removable, and it is removed after the blowing operation is complete and the glass is set within the mold.

The mold is opened and the half finished electro-candlestick is removed. The glass bubble at the bottom of the candlestick is broken off and the base is ground to a concave form indicated by the dotted line (i). This connects the center passage with the lateral passage. This completes the making of the electro-candlestick base for the lamp.

The #21 electro-portable lamp was advertised by the A.H. Heisey Co. in the February 1914 and March 1914 issues of the Ladies Home Journal, pages 57 and 77 respectively. An identical ad also appeared in the February 1914 issue of the Woman's Home Companion, page 30. The lamp shown in these ads has the #2 wire shade holder with a silk shade. The complete lamp is shown in Figure 4.

The ads referred to the candlestick lamp as the latest addition to the Heisey' glassware line "marking a new and wonderful epoch in the evolution of Ye Old Colonial Candlestick. It combines the lighting efficiency of the 20th Century with the charming atmosphere of Great Grandmother Days". There were two lamp sizes, 19 inches and 20 inches overall. If the dealer could not supply the Electro-Portable lamp, the Heisey Co. stated that it would deliver, prepaid, the smaller size for \$3.75 and the larger size for \$4.75 without shade or bulb to those East of the Mississippi River. 50¢ was added to the price for shipments West of the Mississippi River. Figure 4 shows other lamps.

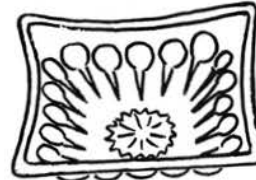
## #462 & #462½ NAIL



No.450 - 8" Vase  
Optic  
Also Made Plain



No. 462½-4½" Nappy  
Ground Bottom  
Patent No. 44939



No. 462 - 4" Nappy  
Ground Bottom  
Patent No. 44938



No.449 - 10" Vase  
Also Made Optic

Named by researchers, Nail seems to be the most obvious name for this pattern. Made both round and square the glass is of medium thickness and bright and clear. The nails are raised area on the glass. The pattern is signed, known in crystal only, known only in nappies. Catalogs in which it is shown date around 1915.

The square is 462 and the round is 462½.

Vases #'s 449 and 451 seem to be the same pattern even though the numbers are different. They are shown in Catalog 76 which would be circa 1915.

We have both the round and square nappies in the museum.

## ALL - HEISEY AUCTION

The "piece de resistance" of the auction held on November 29 at the YWCA in Newark was the amber Dumbo mug. This elephant handled mug is one of only four known at this time all of which are amber. It now has a new home in North Carolina and sold for a shopping \$1500 as many people thought that it would. This mug has been re-issued by Imperial on special order for E. Ward Russell who has been advertising it in Heisey News. (See last month's issue). However a different base has been added to it. The four known amber mugs are all signed with the Diamond H while the Imperial ones are not. Some of the latter were Nixon-Agnew ones and others are plain with the initials E.W.R. on the bottom. The Ford-Rockefeller mug is currently on the market.

A beautiful Mandarin cut vase, a special design done by Heisey's finest engraver Emil Krall went for a respectable \$300 and the museum-conscious new owner may be persuaded to put it on loan for all to enjoy. A Military cap ash tray, also with special Krall cutting, brought \$50.

An old fashion glass with the very rare experimental deep plate etching of the Big Bad Wolf and three little pigs sold for \$400. A 1½ oz. bar with

the Mermaid deep plate etching went for \$85. The price on other deep plate seemed on the low side as it has for the last few auctions. This seems to be typical of many items as they reach a leveling off period before beginning to rise again. They are still one of the more interesting fields to collect in Heisey.

A #4230 favor vase in moongleam (harder to find than cobalt) went for \$42.50, cobalt New Era ice teas, \$42.50 ea, Fandango tumbler, \$25, Puntly Band cruet, \$30, #111 crystal Cherub candlesticks, \$140 the pair, 1417 tumbler in cobalt, \$47.50, Impromptu decanter, \$77.50, moongleam Kingfisher flower frog, \$110, lime-light Kohinoor wine, \$70, and Rib and Panel cruet, \$27.50.

Approximately 260 lots were sold with many commoner items bringing average to low prices. Some rare items in crystal sold for much less than their counterparts have been selling in color. Many people do not appreciate the beauty of crystal which is unfortunate.

Craig Connelly of Granville was the auctioneer with members of the Land of Heisey Society, who held the sale, doing all of the other work.

# HEISEY CANDLESTICKS

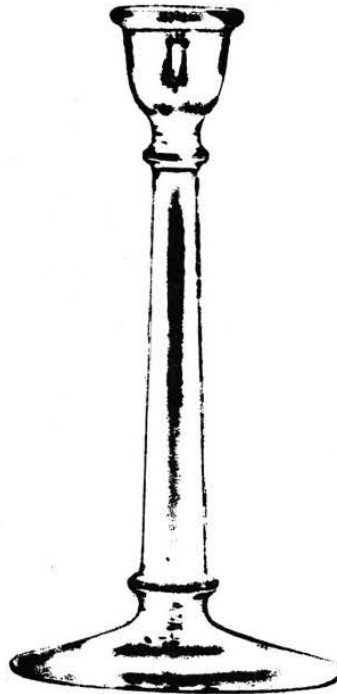
**#100 and #101** by JACK METCALF

The majority of Heisey's early tall candlesticks were all hexagonal or multisided. It was not until quite a bit later that several round candlesticks were introduced. This time we look at two round sticks of somewhat similar appearance. Shown above are #100 and #101. The patent number of the #100 stick is 68,966 and it has a patent date of 1923. The patent was signed off by T.Clarence Heisey as the designer. Presumably the #101 was introduced shortly thereafter.

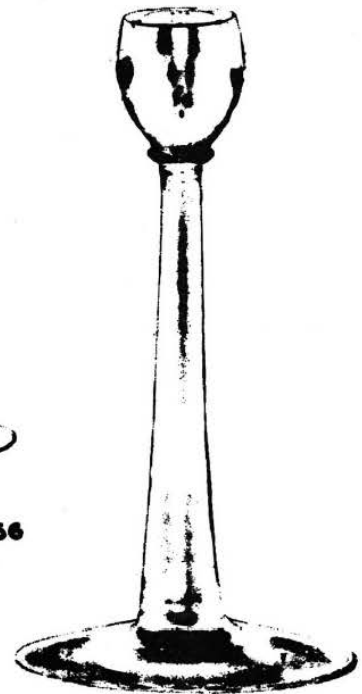
Both are shown in reprint #109 in comparable 9 inch size. The #100 was made also in a 6 inch and a 7 inch size but apparently the #101 was produced only in 9 inch size. Perhaps this is an indication of the relative popularity, I'm not sure. It is the case, however, that the #100 is the more readily found of the two.

Both candlesticks are rotationally symmetric, with a tapered stem, topped by a cuplike holder. The #100 has two angular rings on the stem, while the #101, with only one ring at the top, flows more smoothly from the foot to the stem. Both are sparkling clear crystal typical of that Heisey period. I do not know of any in color or of any reproductions. The sticks are very well finished, having been fire polished until the mold marks on the stem portion are very nearly obliterated. Upon close inspection, the remains of the mold marks may be seen in the constriction. The diamond H is in the upper constriction of the #100 stick. The #101 is also marked at the top.

Both stems were used for decorating. Vogel III shows them both with Heisey standard cuttings. In addition other companies decorated with assorted etchings and cuttings. A case in point is my own #100. At a show during the summer we spotted a pair of 6 inch #100 sticks with a nice flower cutting on the stem and base. I had to pay a good price but felt



**NO. 100-9-IN.  
DESIGN PATENT NO. 68966  
ALSO MAKE 6&7-IN.**



**NO. 101-9-IN.**

it was worthwhile considering the stick and the cutting. Later in the day at another dealer's table, lo and behold to my amazement I spotted a pair of #100 9 inch tall candlesticks with exactly the same cutting. Investigation produced the information that the 9" sticks were signed Hawkes. Fascinating, maybe I should get them, I thought. Maybe enhance the value of mine, but the question

was how much? The answer was..... WOW?!?! I thought I had paid a good price but this was over five times more. Well, so much for the signature, but I still know about my Hawkes cut candlestick.

Ed. Note: Because of the time period it is quite possible that these sticks could be found in color. Does anyone have any in color?

## CONVENTION NOTES 1976 DISPLAY by Mary McWilliams Display Chair.

It is time once again to start serious thinking about our June display. This year (1976) we are going to use the East and West Lounges of the YWCA as the antique show will be using both levels at the high school. Our space is limited so this year instead of a four table limit we will offer only three. Clubs may use one, two or three eight foot tables. Individual collectors may use one or two tables.

We will be having a special display of #1776 Kalonyal as is befitting for the nation's two hundredth birthday. If you have pieces of this pattern you would like to put in this display please contact me early.

We would appreciate if it clubs or individuals would give us an estimated number of tables that will be needed since our table order must go in

early to insure delivery. The Lounge rooms will give our display a "New Look", and will be a nice setting for our glass. We will include a "rest and chat" area to promote a friendly and enjoyable atmosphere.

For those of you unfamiliar with Newark, the YWCA is just across the street from the museum.

# "STEMS, STEMS and MORE STEMS"

#4002 Aqua Caliente Coffee or 4oz. Cocktail

by Carl Sparacio

Like the "Poor Little Match Girl" the 4002 Aqua Caliente Coffee or 4oz Cocktail is a lonely orphan in the Heisey family of stems. Its little stem hints of its parentage but since none in the Yorktown/Oxford family will lay claim to it, it must stand alone. Before this begins to sound like a "Match Girl" sob story we'll skip on to the happy ending.

Being rather plain and insignificant #4002 was dressed up in the best Heisey had to offer: the deep plate etchings and carvings. Voila! A beautiful collectable gem. It is one of my favorites and of all the Heisey stems best exemplifies the spirit of the Holidays (I'll respect your traditions if you'll respect mine). The earliest date I can find on it is Ca. 1933 when it was called an "Aqua Caliente Coffee" in a Heisey catalog. Well, like me, I guess not too many people knew what an "Aqua Caliente Coffee" was supposed to be for an it was later changed to "4oz cocktail". But "Aqua Caliente Coffee" is where it's at. It says so much more than plain "4 oz cocktail"; besides, it sounds so authoritative when you quickly toss off "Aqua Caliente Coffee". The secret is pronouncing it correctly. Let's start with the first word and all say it together softly - - - "Ah-kwa". Great! In a future column we'll tackle "caliente" and for the advanced collector only we'll try "coffee".

If you're into deep plate etchings or would like to collect them the 4002's are your best bet. A good many deep plates were used on these stems starting in 1933 so you can get a wide variety of etchings in very little space. #4002 is known to have been made with the following deep plate etching and carvings: #1 Short Sail Boat, #2 Tall Sailboat, #3 Motor Boat, #459 Fisherman, #460 Club Drinking Scene, #462 Fox Chase, #463 Equestrian, #465 Golf Scene, #467 Tally Ho, #481 Lancaster, #495 Polo Player, #496 Skier, #5003 Nimrod, #5011 Chevy Chase, #5013 Nymph & Satyr and #455 Sportsman. It also



was made in at least two colors, sa-hara and cobalt. An interesting note is that the regular etchings (i.e. not deep plate) are rare on these cocktail glasses. I know of Chintz and Antarctic but that's all so lets here from you folks who have other etchings on your 4002's. I have never seen this stem with a cutting but that doesn't prove anything.

Good news for the Happy Hunters - - though 4002 was signed the mark is so tiny and in such an awkward place that it is usually overlooked. More often than not the Diamond H is completely obliterated or only the very tip of the diamond remains. So if you're lucky enough to come across them they should be easy pickings. Unfortunately you've got to find them first.

Prices will vary when you buy from knowledgeable dealers according to the etching on the glass. It is most commonly found with the beautiful Tally Ho etching but if you consider something as rare as the Motor Boat etch the price will really be up in the big leagues. The 4002's have all the earmarks of a top collectable because of the size and the etchings so I'm not going out on a limb when I predict wide interest and increas-

ing value for these stems.

Thanks to Jim Kennon for advising of additional Fancy Loop tumblers marked with the Diamond H. These are unusual items and yet it is a wonder that more Fancy Loop is not found signed as its production continued for about 7 or 8 years after the trademark was adopted.

We raise our goblet this month to the Florida member who took my advice and checked her 3408 Jamestowns. There amongst the Jamestowns was a ringer - - none other than our elusive friend 3409 Plymouth! Congratulations, you're the first kid on the block to have one. See, folks, it pays to listen to dear old dad.

And we raise our goblet to all of you, you're a great group. May your Holidays be joyous and the New Year bring health and Happiness and at least a little frosting of Heisey.

If you will skip on to the rest of the Heisey News I'll take this opportunity to answer a letter which appeared in last months issue over the initials "V.S.". V.S. believes that if you put one ounce of liquid in a 2½ oz. wine glass you then have a cordial and not a wine. I tried it and, by golly, he's right! I've got a whole bunch of "cordials" V.S. may be interested in. My favorite is the 14 oz. ale. I hope he writes for a price list.

V. S. has a rather unhealthy obsession with Ridgeleigh which is, after all, Heisey's depression glass. Our editor suggests that V.S. is a relative of mine. This is hardly likely. My family may lack many things but good taste isn't one of them.

Ed. Note: What do we have going here, a feud? Now don't all of you other Ridgeleigh collectors write in to speak up for your glass. We don't go along with the Depression glass line since we all know Heisey didn't make D.G. On the other hand, do write in, cause we need your letters.

## CHARTER CLUBS PLEASE NOTE

When clubs elect new officers please send a note to the club address and mark on outside of envelope, Attention: Genny Marsh. Include names of officers and present addresses. Also include name of voting delegate.

Also remember that your projects must be cleared through the project committee. You must submit club names to the national office in order to avoid duplication. Address

Frank Frye, Project Chm, Box 27, Newark, Ohio 43055, to clear your projects. Submit club names to Ann Holman at the same address so that they can be checked for duplication. The latter applies only to new clubs.

# Miscellaneous Early Patterns

by Louise Ream

## #427 Daisy and Leaves



The pattern was no doubt named by Vogel and is an obvious and good selection. There is a half gallon jug, tumbler, cream and sugar and 4½, 5, 8 and 9½" nappies known. All pieces will be found signed. The glass is very thick and of good quality. It is not known in color. The flowers are sometimes frosted. These are the most un-Heiseylike pieces ever made, but the patterns with flowers pressed into the glass must have been popular about 1910-15 since other companies, including Fostoria, were making them. Besides the items shown here there are several others very similar.

Pieces are known which have a single daffodil pressed into the bottom. It looks like an intaglio cut design but it is just pressed. The glass is beautiful. Another pattern also has



#435

a daffodil but has a paneled design between the flowers. It is not shown in any catalog but we have it in the museum.

There are other pitchers and vases with the same type of flower designs. One of these is a large pitcher with a design which looks like the flower of the thistle but the leaves do not look like thistle leaves. Vogel has named it "Iris" which does not seem appropriate since the flower is not an Iris. It also is in the museum.

The 435 tumbler pictured is probably a one item pattern. It is also signed. There is another tumbler with a thistle pattern which is different from any of these. It was named Heisey Thistle by HCA and again one of the four or five known is in the museum.

## #385 Grid and Square



The pictures are taken from the 1913 catalog and the pitcher and tumbler are the only known pieces of this pattern. Both signed, they are beautiful items made in superb glass of heavy weight. The design is very unusual with the squares being concave and separated by the "grids" or cross hatches. It is known in crystal only with no reissues. Vogel dates the pattern to 1908.

# Heisey Glass Around The World

The following is a list of addresses of people who sent orders or inquiries to the Heisey Company. These were on envelopes loaned to us by Florence Dyer, a former employee in the Heisey office.

- Nicolas Fabian, Santiago De Chile, Casilla 748
- Bettane and Co., LaHore, India
- P.G. Buschbeck, Caracas, Venezuela

- Hariram Soonderji Soosania, Elphinstone Street, Sadar Post Office, Karachi, 8, India
- Kian Ngiap, Bangkok, Siam
- EEUU, Montivideo
- Sergio S. Barrero, Havana, Cuba
- Gulf West Indes Company, New York, NY
- Hasanally Brothers, Chakla St., Bombay
- J. Hedderich Arismendi, Caracas, Venezuela

- C.G. Houtopoulos & Son, Piraeus, Greece
- Artur E.G. Cooney, Gwelo, Southern Rhodesia
- African Sales Organization, Cape Town, Union of South Africa
- Aruba Trading Center, Aruba, N.W.I.
- Another came from Iraq with no return address, and one from Port-of Spain, Trinidad and one from Sydney, Australia.

IF THEY COLLECT BAR WARE, JUNIOR....IT'S A SHOT GLASS. IF THEY'RE INTO MINIATURES.....IT'S A TOOTHPICK.

YES, IT'S A VERY INTRICATE CUTTING. THAT'S WHY IT SAYS, "CONTINUED ON NEXT GOBLET".



# HEISEY HUNTER HAPPENINGS . . . .

by BOB RYAN

Merry Christmas everyone...hope your stockings were found stuffed with all kinds of goodies especially sparkling Heisey crystal....no doubt a good many of you have had your faith renewed in Santa Claus after looking under the Christmas wrappings....can you remember as a child the difficulty one had in going to sleep on Christmas eve? All the peculiar sounds emanating from downstairs you were just certain that Ole ST. Nick had already been there. .the fantasies of what the good ole fellow would bring you...oh, if only he would bring me a football....or was it a doll baby for the girls.... as children we could only hope for a single gift and I can remember that it was several christmases before a football finally appeared underneath the Christmas tree and for me an orange, some delicious hard candy and a visit from grandparents with boxes for all.....oh, such warmth, such joy, such love, such contentment.....no matter what it was that Santa left for us it was cherished and what he hadn't brought was forgotten in the thanksgiving for the goodness he had brought.....can you remember...do you remember real candles on a Christmas tree?..the quaint little holders snapped on a tree? can you remember the first flocked tree you ever saw?...how about the first artificial aluminum tree with the revolving multicolored lights playing and reflecting their brilliance...then too, there was the first really artificial tree that was to resemble the real thing.....no more needles to sweep, ah sweet plasticity.....

A transplanted Findin Illini has struck it rich in that heaven on earth tropical isle of Hawaii....after receiving her letter I searched all over for my discharge papers and presidential citation, ribbons, etc. for you see I was off to re-enlist for a tour of duty in Hawaii but then someone mentioned that I would have to either fly or take a boat to Hawaii because the causeway was not yet finished between the islands and the mainland; so that's out....she found six beautiful large #4044 NEW ERA goblets in Honolulu....four #341 PURITAN custards, a #393 BANDED FLUTE creamer.....and a #1201 FANDANGO toothpick.....surprised to find some of the earlier patterns on the island....all nice finds but she sent me a color slide of the fantastic find of the islands...a #3408 JAMESTOWN goblet...so what you say...fantastic, I say...it has a cobalt bowl.....please change your info Carl as she almost threw it away because you said it was only known in Hawthorne.

...Incidentally, that scoops us all. .thanks for sharing it with us all. .a lady in California reports having #1485 SATURN cream and sugars in limelight and sahara....limelight is choice in this pattern but sahara is more so.....I like limelight in the SATURN pattern because of the rings which give the color different shadings and make it more interesting... limelight is not plentiful even though some people find it in sets..

Just had a cheery note from the Big Sky country and the man in the balcony has been out scavenging again. .here are some of his finds.....a SPARROW....captured with the puniest amount of birdseed....has a pair of #34 candlebra or lamp bases with prisms, they are 18" high but he forgot to get the oil lamps or electric parts that go with the bases....got to talk to that kid....thought that we had that worked out at the June convention but there are some people you have to repeat, repeat and repeat before they get the message.... #1220 PUNTY BAND red flashed mug and salt shaker....#353 trumpet vase, #341 PURITAN ice tub...bet that purty.....#305 PUNTY AND DIAMOND POINT salt...nice....a #343 SUNBURST punch cup and club bon-bon...Molly's looking for trade bait for June on these ..last but not least a footed domino sugar in #393 NARROW FLUTE.....

That sno bird hunter says hurry on down sno birds, Heisey pickings are real slim but was able to pick a goodie out of the moss.....a #1001 creamer and sugar sifter diamond optic with moongleam feet and handle.. recently read about in another publication...they are delightful sets.

A Hunter Hall of Famer reports the following prizes found at local auctions, in shops, flea markets and in a Newark shop with yours truly standing by talking to the proprietress. .must learn to look and then yak... #1205 FANCY LOOP emerald custard cup and an 8" cheese plate...#1255 PINE-APPLE AND FAN emerald 5" square plate, not a saucer....and a 5" emerald rose bowl, same pattern with gold decoration...absolutely magnificent ...the glass is truly jeweler quality...#10 Sahara oak leaf coaster... yea, I said Sahara....that's a real goodie, too.....#1220 PUNTY BAND red flashed tumbler....#817-3/4 HOFFMAN HOUSE 17 oz. beer schooner....very nice and huge.....makes you kind of thirsty just handling it....#411 RIB N' PANEL hawthorne mayonnaise, plate and ladle....very, very nice....a flamingo bud vase....#1280, WINGED SCROLL opal match holder that's a real goodie, what no cigar holder?

...24 pieces of cobalt, 16 pieces of #3390 CARCASSONE stemware & 8 #1404 OLD SANDWICH ashtrays.....man am I blue....but that isn't the one that really got me...can you believe this a #423 DIAMOND BAND sherbet....that is absolutely the greatest it is beautiful beyond belief and signed, too. ....I wish they would ask me to go with them some day just to watch them work....I know they gotta work at it cause nothings that easy....

Another local couple did OK also recently finding an unusual small nappy in #473 NARROW FLUTE WITH RIM.... very unique....a #1503 CRYSTOLITE marmalade...beautiful glass...a nice old PURITAN pickle tray...#341 NAS-TURIUM bowl...#433 GRECIAN KEY scalloped nappy and lastly a beautiful cut sanitary syrup...a Cincy couple found a very rare #439 RAISED LOOP salt shaker.....and a #341 PURITAN toothpick with very heavy silver overlay...and a toy beer mug...also reporting was a couple who found a #335 PRINCE OF WALES footed bon-bon. ....all items in this pattern are great finds and a footed bon bon is special.....

I saw the most beautiful #160 LOCKET ON CHAIN crystal piece that I have ever seen...the glass was very good which is not always the case in this pattern and the piece was a molasses jug....complete with pewter top, an exceptional piece found by a local couple who also found a hard to find juice in TEMPO, #6003 with the BELL-FLOWER cutting...very nice....that's one that I have, thank goodness....

Hey, hey, the Findin Illini got a goodie....how about a FILLY, HEAD BACKWARDS....that's a keeper....

I want to thank all those people who allowed me to purchase the #1026, RAMSEY hot whiskey at a recent Newark auction.....it was most kind of you and I do appreciate it....it was very therapeutic.....

Well, it is past my bedtime and the snow is gently falling making southwestern Ohio a veritable picture postcard suitable for framing but the roads won't be very beautiful in the morning so it is early to rise or late for work so here's hoping 1976 fills your hearth with health and happiness and may we share a moment or two during the coming year. .my thanks for all those who share with us their finds and for all the kind words you have had for this column and hope that I can bring a smile to your face at least 12 times next year....peace and may God bless you and yours....Happy New Year.....

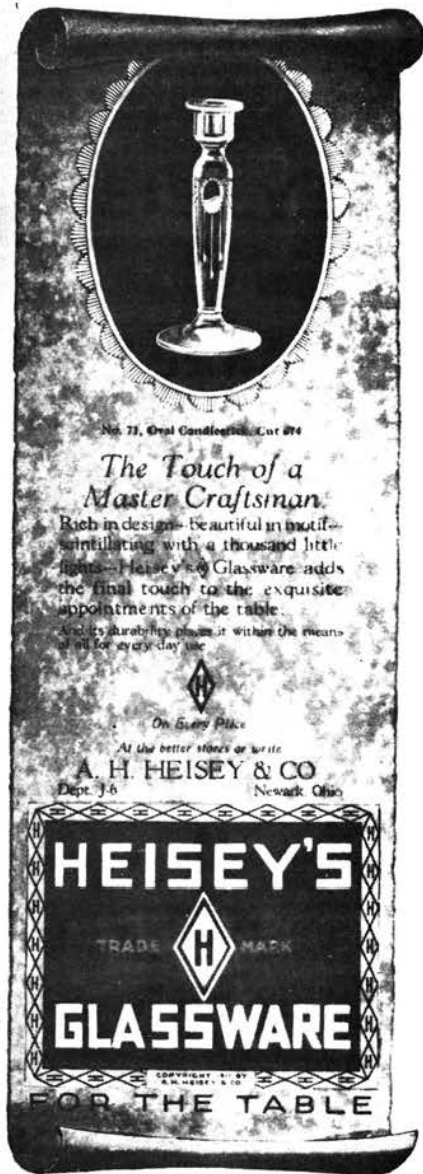
# Heisey Ads In The Ladies Home Journal

Ad. No. 6--1 col.x90 lines

by Joe and Laverne Lokay and Margaret and Charles Reed

Ladies Home Journal

Delineator



No. 71, Oval Candlestick, Cut 174

*The Touch of a Master Craftsman.*

Rich in design—beautiful in finish—scintillating with a thousand little lights—Heisey's Glassware adds the final touch to the exquisite appointments of the table.

And its durability shows it without the means of all for every day use.

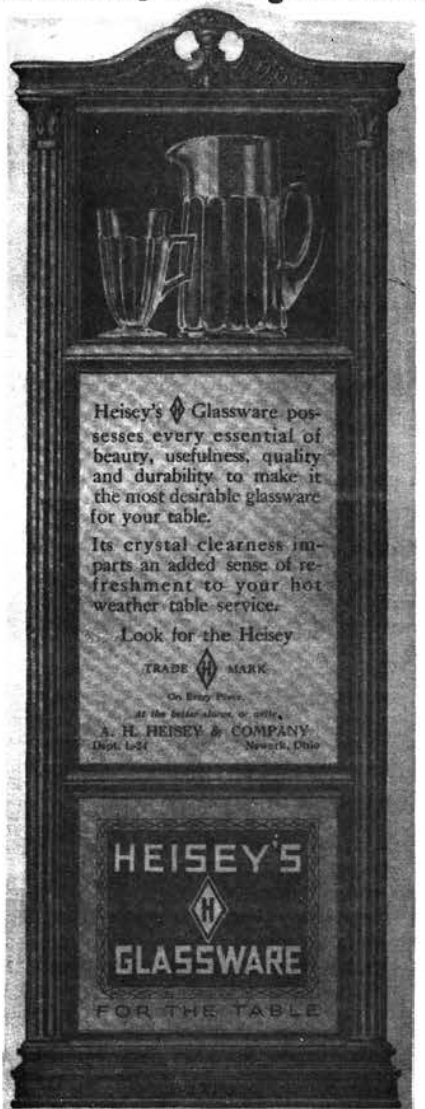
ON EVERY PLACE

At the better stores or write

**A. H. HEISEY & CO**  
Dept. J-6 Newark, Ohio

**HEISEY'S**  
TRADE MARK  
**GLASSWARE**  
FOR THE TABLE

COPYRIGHT 1918 BY A. H. HEISEY & CO.



Heisey's Glassware possesses every essential of beauty, usefulness, quality and durability to make it the most desirable glassware for your table.

Its crystal clearness imparts an added sense of refreshment to your hot weather table service.

Look for the Heisey

TRADE MARK

ON EVERY PLACE

At the better stores or write

**A. H. HEISEY & COMPANY**  
Dept. J-4 Newark, Ohio

**HEISEY'S**  
TRADE MARK  
**GLASSWARE**  
FOR THE TABLE

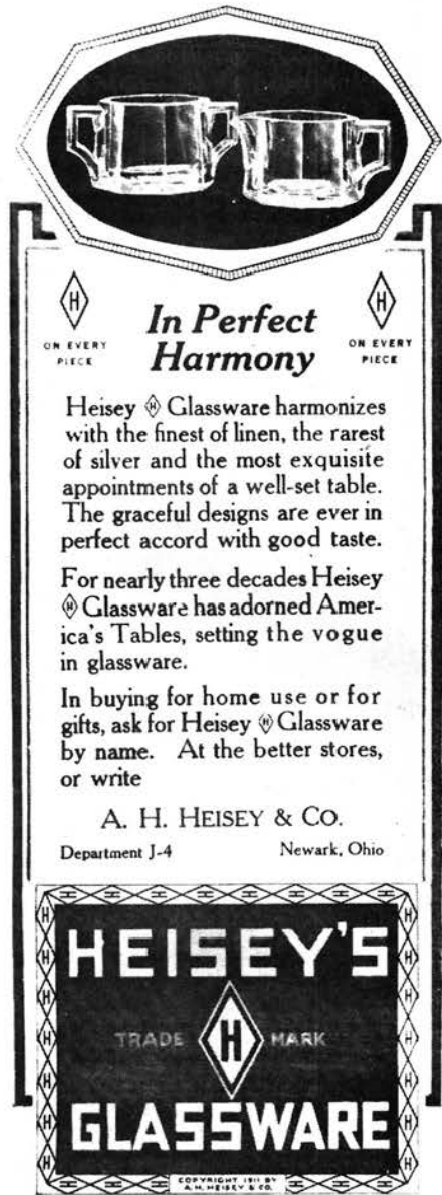
612--Journal--June '22--90 lines on occasion, had found several old Heisey ads.

Our interest increased rapidly after a telephone call to the Carnegie Library when we learned that the library had many of the old magazines available for research. They had the Woman's Home Companion from 1904 to 1957, the Ladies Home Journal from 1887 to date, and Good Housekeeping from 1885 to date. The far back issues were in storage, and a telephone call in advance would make them available.

We had seen advertisement indexes in some of the old magazines, so we thought we had an easy job ahead of us; namely, to check the ad index of each issue to determine which particular months had Heisey ads and on what page. It was decided that we would pursue the Ladies Home Journal magazine. Having made our plans, we called the library and requested that all issues from 1900 to 1957 be brought up for our research. Not having a full appre-

Can you imagine the thrill at a flea market as you are looking through an old magazine and come across a Heisey advertisement? Have you ever taken the time to look through old magazines for these ads?

One day when talking about Heisey advertisements, the Lokays and the Reeds had an interesting idea. We wondered if there was some way we could find and see all of the Heisey ads that were placed in any particular magazine. Our combined interest in Heisey ads had its start when the Gateway Heisey Club developed their display for the 1975 National Convention around Heisey advertisements. We had seen many ads from various magazines such as the Good Housekeeping, Ladies Home Journal, Woman's Home Companion, Holiday, and National Geographic, and,



**In Perfect Harmony**

ON EVERY PIECE

Heisey Glassware harmonizes with the finest of linen, the rarest of silver and the most exquisite appointments of a well-set table. The graceful designs are ever in perfect accord with good taste.

For nearly three decades Heisey Glassware has adorned America's Tables, setting the vogue in glassware.

In buying for home use or for gifts, ask for Heisey Glassware by name. At the better stores, or write

**A. H. HEISEY & CO.**  
Department J-4 Newark, Ohio

**HEISEY'S**  
TRADE MARK  
**GLASSWARE**  
FOR THE TABLE

COPYRIGHT 1918 BY A. H. HEISEY & CO.

FOR THE TABLE ciation for the number of volumes involved, we arrived at the library to find a mountain of books from floor to ceiling. Our assumed quick job ended up taking four long afternoons. Of course, time was lost keeping Chuck on the job as he was constantly being distracted by cartoons, clothing ads or should I say "unclothing ads", and seemingly interesting short stories. Margaret sometimes strayed from the project when she came across Kewpies, Palmer Cox Brownies and paper dolls (Note from Margaret - Joe, being the true researcher, did not get off course.)

There were 102 Heisey ads found which are listed in the table accompanying this article. While we can't say with 100 percent assurance that we found every Heisey ad  
con't on next page

con't from former page

Issues of The  
LADIES HOME JOURNAL  
THAT CONTAIN HEISEY ADS  
(xx) = page number

1911	- Apr. (50), May (31), June (53), Sept. (60), Oct. (96)
1912	- Jan. (50), June (68), Sept. (76), Nov. (89)
1913	- Jan. (58), Feb. (68), Mar. (60), Apr. (102), May (67), June (60), July (46), Aug. (45), Sept. (63), Oct. (95), Nov. (78), Dec. (73)
1914	- Jan. (51), Feb. (57), Mar. (77), Apr. (95), May (79) June (63), Sept. (82), Oct. (83), Nov. (72), Dec. (77)
1915	- Feb. (54), Mar. (88), Apr. (68), May (90), June (75), July (57) Aug. (47), Sept. (72), Oct. (99), Nov. (73), Dec. (63)
1916	- Mar. (73), May (92), July (50), Sept. (70), Nov. (94)
1917	- Jan. (52), Mar. (114), Apr. (86), May (90), Oct. (146), Nov. (118)
1919	- Sept. (74), Oct. (67), Nov. (68)
1920	- June (152), Dec. (178)
1921	- Feb. (134), Apr. (113), June (136), Aug. (128), Oct. (161), Dec. (147)
1922	- Apr. (179), June (165), Oct. (198), Dec. (153)
1923	- Apr. (176), Oct. (216), Dec. (140)
1939	- Oct. (118), Dec. (177)
1940	- Apr. (148), May (139), June (100), Nov. (123)
1941	- Apr. (143), June (147), Oct. (166), Nov. (150)
1942	- May (133), June (127), Oct. (142), Nov. (147)
1943	- Apr. (156), May (159), June (146), Oct. (164)
1944	- Apr. (136), June (153), Oct. (177), Dec. (104)
1945	- Apr. (121), June (90), Oct. (186)
1946	- June (219), Nov. (246)
1947	- June (256), Nov. (18)
1948	- June (230), Dec. (135)

in the Ladies Home Journal, we feel we have found a very high percentage of them if not all. The first ad was in April 1911 and the last was in December 1948. There was a big gap from 1924 to 1938 as no Heisey ads were found for that period.

The ads from 1911 to 1917 essentially show the Heisey colonial patterns. Most of the glassware pictured in these years are identified by pattern numbers; however, no pattern names are mentioned.\* Pattern

numbers with these ads include: 341, 349,351,352,353,354,355,356,359,367, 393,394,395,429,465, and 473.

Reference is made to cuttings and etchings in the ads from 1919 to 1923. The Jack Frost tracing is mentioned in October 1919. One ad states "Tracings as fine as the most delicate of Valenciennes lace". Ads in 1921 make reference to cuttings 624,674,679. The Pied Piper etching is first mentioned in October 1922.

The ads from 1939 to 1948 show the

con't from DESK OF, PAGE 1

\$7500 from the Evans Foundation for the restoration of the King House. The dinner was held in the beautiful vocational school named in honor of Thomas J. Evans in return for the generosity of the foundation. The parlor of the museum is also named in his memory.

Bob McClain introduced his committee chairman and chairladies for the various aspects of the convention. Some of them have reports in this issue. The plans sound interesting. The new Sheraton Inn will be convention headquarters this year and many of the events will take place there. If enough of you reserve rooms (at a discount) we will get free meeting rooms. Reservations may be made through Bob McClain. If full information is received in time it will be in this issue.

Bob Ryan, program chairman, had a display of red and green glass, Heisey of course, and it was emerald, moonbeam and ruby stained.

Elizabeth King read a parody on the "Night Before Christmas" written by Connie Ryan. It concerned a visit by Santa and the "Elks" to the King House on Christmas Eve. Santa also came to visit the party and passed out popcorn balls to all present.

After the program everyone adjourned to the King House to see the decora-

tions. These were loaned by Esther Culbertson and Emogene Shomaker and were put up by the members of the Newark HCC. The party continued in the meeting room of the msueum and gave yet another opportunity for the collectors to become better acquainted. How lucky we are to have a place of our very own for such affairs! We are just sorry that everyone of you cannot attend.

It was a day of meetings beginning at noon for the By laws committee, continuing with a 3½ hour board of directors meeting and ending with a project committee meeting. The purchase of an early blownware catalog, #2B, was authorized. The price of plates will go up on January 15. 1973 -- \$16.00; 1974 -- \$14.00; and 1975 -- \$13.00. You may order these until that date at the last year's prices. See earlier copies of Heisey News.

Watch the antique publications for HCA news. Orva Heissenbuttel had several coming out concerning the attendance last year and the membership totals. Several have already appeared.

Be sure to get your glass in for the March auction. Time is growing short.

Sometimes it looks as though we are trying to change history. If I didn't see so many errors in other publications I'd think it was just

late Heisey patterns. Crystolite is first seen in 1939, Whirlpool in 1940, Lariat in 1942, Oceanic(later called Waverly) in 1942, and Plantation in 1948. The Minuet etching is first mentioned in 1939. In the ad for June 1941, Orchid etch is referred to as their newest creation. The October 1945 ad contains "In the Fall of 1895, Heisey craftsmen produced the first gleaming samples that introduced our crystal to the nation".

We looked at a few Heisey ads in the Woman's Home Companion magazine. While the look was very brief, we found that some of the ads in the Woman's Home Companion were identical to the ads in the Ladies Home Journal. As for example, the following months had identical ads in the two magazines: April 1911, September 1912, February 1914, December 1915, November 1916, and April 1923 plus several others. Sometime in the future, when time permits, we hope to fully investigate the Heisey ads in the Woman's Home Companion magazine.

\* See "Did you Know" in this issue for more concerning the names of early Heisey patterns. Some ads from Ladies Home Journal are printed in this issue.

us. Anyway I really meant World War I as the time of the Christmas card on last month's first page. Also the month before it really was the 1975 Claret Dinner we were talking about. I usually read copy several times but I guess when you overlook something the first time you are just as apt to do it the next time.

This month we are printing the last pages of the number 1200 Cut Block pattern and we hope you enjoyed it. We have on loan a catalog dated 1897 which does not show Cut Block at all but starts with #1201 Fandango. This might lend some credence to the theory that 1200 really was the first pattern and probably not made beyond the first year in any quantity. At least in that case the numbering system would make more sense. This is only speculation on my part of course, but food for thought.

HAPPY NEW YEAR and HAPPY COLLECTING!  
Louise Ream

thought for the month

THE AVERAGE MAN HAS FIVE SENSES: TOUCH, TASTE, SIGHT, SMELL, AND HEARING. THE SUCCESSFUL MAN HAS TWO MORE: HORSE AND COMMON.

# CLUB NEWS

## CENTRAL ILLINOIS

### HEISEY CLUB



The Central Illinois HCC celebrated it's third birthday on November 16. Officers were elected for the coming year. Pictured left to right are Secy-Treas-Mildred Lee, Pres-Jean Mehnert, and Vice-Pres-Joyce Stratton. The meeting was enjoyed by all and we hope to go to bigger and better finds next year.

## GATEWAY HEISEY CLUB NEWS

For their meeting on Nov. 15, 1975 the members of the Gateway Heisey Collectors Club traveled down the Ohio River to the home of Carlene and Jack Masson in Beaver Falls. Ten members and four guests attended. The principal business of the evening was the election of officers with the following results: Pres-Fred Sanders; Vice Pres-Charles Reed; Secy-Meredith Hogner; Treas-Phyllis Goldstein.

There were discussions of several projects being considered by the club. After the business meeting the club members displayed their new acquisitions of glass. President Joe Lokay was in charge of the program. He presented the pattern "Shell & Tassel" for study. This design was patented by A. H. Heisey in 1881 while he was associated with George Duncan & Sons. The pa-

The November meeting of the Heisey Heritage Society was our annual holiday celebration. The Freemans; Frank, Dotty and their daughter Cheryl hosted a Thanksgiving dinner which featured a magnificent turkey with all the delicious trimmings and enough pumpkin pie to feed the H.C.A.

Some time between courses a meeting was held and two club projects for the museum fund were finalized. Our annual raffle to be run at the 1976 convention will be chaired by Helen Sparacio. Helen announced the prizes donated to date and asked for further contributions to amke this the biggest raffle ever. Carl Sparacio, chairman of the all-glass show, reported that a contract has been signed assuring the date and

location of the show. It will be held on Oct. 23rd of 1976 at the Mount Laurel Hilton (Just a few miles east of Philadelphia). Carl reported that dealer response has left relatively few open booths and that he hoped to have contracts mailed soon. Interested dealers are advised to sign up early. Jim Jordan showed the beautiful results of his handiwork which the club hopes to spring as a surprise at next year's convention.

Show and Tell caused the usual excitement and judging from some of the stories it should be called "Steal and Show". Members were in attendance from Delaware, New Jersey and Pennsylvania. Bob and Carlene D'Onofrio were welcomed as new members.

## NEWARK HEISEY COLLECTORS CLUB

The NHCC sponsored a Christmas party for members of the five local study clubs and several guests at the National Heisey Glass Museum on Wednesday evening, Dec. 10. Everyone brought lots of food and we decided that these people not only collect Heisey but are good cooks too. The buffet table was loaded with delicious food and if anyone went away hungry it was their own fault.

After dinner everyone went upstairs

to see the Christmas decorations. The museum is always lovely at night. It was a pleasant evening and gave the members of the Newark clubs a chance to become better acquainted. A suggestion was made to have another such party at a less busy time of the year. Any club may use the meeting room for a \$5.00 fee defray expenses for heat, light and cleaning services. If the upstairs is also used it is \$10.00. We wish that all of you had this same opportunity.

Members of the NHCC who planned the party were Vivian Moore, Ann Holman, Louise Ream and Irene Rouck.

## LONG ISLAND HEISEY CLUB

The Long Island Heisey Club met on October 8th at the home of Ruth and Jack Perloff.

During our first four years, all officers have been women. This year we elected an all-male slate. They are: Pres-William Loss; Secy-Wallace Bernstein; Treas-Martin Belfer. It just proves that men are also avid Heisey collectors.

Refreshments included a birthday cake with four candles to celebrate our four years of fun collecting Heisey as a club and a fifth candle to "grow on".

Ruth Perloff

tent was for a design for glass ware with shell figures and ornament on a rectangular bowl. Sometime later the ornament was described as a tassel, the pattern becoming known as Shell & Tassel. Joe exhibited several pieces of this pattern including a large platter, goblet, and a small nappy. If you are unfamiliar with this design by A.H. Heisey the square compote that is illustrated in the patent can be seen at the National Heisey Glass Museum. It is there through the courtesy of Joe Lokay.

Refreshments were served during the evening by our gracious hosts. Carlene and Jack proudly served the punch from a large beautiful Peerless Punch Bowl. Other delicious refreshments were served on and from Heisey glassware. It was a gourmet delight.

con't from FORMER EMPLOYEE pg 3

and consultation in making all new patterns, lines or articles and deciding when such new merchandise should be presented to the trade, supervision of all salesman's samples since in the past hundreds of useless samples had been sent out which were unnecessary and impossible to carry. There were several other conditions in the agreement with recommendations of improvements or changes. One of these was to place girls in large stores to work under orders of the stores but to have charge of the Heisey stock and be responsible for display and selling. The factory would train such girls and pay their salary if the store bought enough merchandise so that the salaries did not exceed 5% of the stores purchases. This was put into effect and was a great success. Mr. Irwin apparently was the first sales manager the company had.

Judging from the many letters we read, Mr. Irwin was enthusiastically received by the salesmen, advertising companies and the trade. There is more to be written about his twenty years as sales manager but that will be another story. He was allowed to remain in Chicago and pursue his duties as manager from there.

During this time the Irwins lived in Evanston, Indiana, a Chicago suburb. Here he had the good fortune to meet the designer, Royal Hickman. Their next door neighbor was an artist who knew Hickman and she introduced them. Hickman had been a designer for Kosta Glasbruk in Sweden and had done a marvelous bear for them. It was through this meeting that most of the Heisey animals came about. Rod introduced Hickman to Clarence Heisey and the result was the animal line so famous today. The horsehead bookend was already in the line but it is believed that all other items but the tiger paperweight were designed by Hickman. He also designed at least part of the figural stems including the Dancer Leg cocktail recently pictured in Heisey News.

Whenever Rod was traveling he was on the lookout for anything which could be used as a design for glassware. He went to museums and art galleries and made sketches and he often brought back pieces of glass of other companies which might suggest a new line. Then, as now, companies closely watched their competition for ideas.

The Irwins finally moved to Newark in 1944 two years after Wilson Heisey's death when Clarence had replaced him as president. They first lived at the corner of Seventh and Church Streets just three doors west of the present location of our museum. Mrs. Irwin said she recalls

watching the Davidson House, our neighbor to the south which is the museum of the Licking County Historical Society, being moved and re-stored. They later moved to 33rd Street where she lives today with her miniature poodle, Pierre Poupee', Pete for short. Pete was a gift to Mr. Irwin thirteen years ago from his son, Joe who thought he needed company.

I realized while talking to his widow what a great person Rod had been. The papers and letters which she allowed me to read told me how well thought of he was. He was a stickler for detail and was a person whose job was his life. His record keeping was meticulous and had his records not been burned in anticipation of a move to Florida just prior to his death we would probably have a very valuable collection since he had kept all sales records for all those years.

He was responsible for many new lines, the designer of the round crest for Fred Harvey, the #1508 card box, the New Era line, and suggested, at least, the figural stems. He was responsible for the sandblasting or carving and purchased the first equipment for doing these. Carvings are designs on glass done by sandblasting and Chevy Chase, Swan Dive, Bacchus and others are examples of these. It was his idea to call in Macy's buyer from New York to buy all the old glass stored in the bins which included a lot of moongleam and flamingo. He bought it all and Macy's were able to dispose of it quickly at bargain prices and the bins were freed for new production. Horace King has often spoken about things which Rod had suggested. Other people have also told us what an important part he played during his years there as sales manager.

Mrs. Irwin told me that one day Clarence Heisey wanted to give a friend an elephant and knew that a turn had just been made that day. However, when he went to get one he found that they were all gone. Employees had taken them all and it was learned that some had even been thrown out the window to friends. She said that it was well known that A.H. Heisey had said that "the first turn belongs to the men". In later years there was more security including searching of lunch boxes which did not set well with employees.

In the early fifties hard times befell the industry and efficiency experts were called in with much shifting of personnel. In the fall of 1952 Rod resigned from the company. He returned to the field traveling for Duncan Miller, U.S. Glass and for a firm in Germany and one in Sweden. He finally retired in 1967 be-

## DID YOU KNOW

That very few early patterns were named by the Heisey Company? It was not until the mid-twenties that patterns were named as well as numbered. You will find that you must know numbers if you ever examine old price lists, in order to know what the patterns are.

In Ruth Webb Lee's Victorian Glass Book she calls #1201, Fandango. Other researchers refer to it as Diamond Swag. We prefer the name Fandango and have it so marked in the museum. Lee calls #1200, Cut Block and Vogel has named it Square in Diamond Point. In this case we prefer the shorter Cut Block. #1225 has been variously referred to as Plain Band, Sawtooth Bands and Bulging Band. We use Plain Band since #1220 is known as Puntty Band and #1225 is identical except for the absence of the punties thus making Plain Band the obvious name.

The following is a list of names assigned by Heisey in early years:

- #333 Waldorf Astoria
- #335 Prince of Wales Plumes
- #337 Plain Touraine
- #339 Continental
- #341 Puritan
- #351 Priscilla
- #1776 Kalonyal

#300 was referred to as the "Pattern Without a Peer" which has been shortened to Peerless by collectors.

Some old pressed stems were named Bismarck, Continental, Fifth Avenue, Mitchell and Hoffman House as shown in catalogs and price lists.

Mr. Vogel named many of the unnamed patterns and the Heisey Collectors of America have also named several, which our members have found. Both Vogel and HCA have also numbered items not previously known nor shown in catalogs. This is for the purpose of identification and whenever the correct names and/or numbers become known we will change them. Vogel's series of numbers start with 7000. HCA's start with 8000.

L.R.

cause of his ill health and he died three years later at the age of 80, having spent nearly his entire life with the glass industry. How wonderful it would have been if he had lived to see our national museum!!!!

Mrs. Irwin graciously provided me with information which should be of much interest to club members and we shall be using it in future issues. She also has a very lovely cut decanter which she has offered to display in the museum.

## LETTERS, we get letters.....

Dear Louise:

I would like to take this opportunity to express my sincere thanks to you and all the fine people who have dedicated so much time and effort to Heisey Collectors of America.

Everyone should be very proud of the museum and especially the fact that it was accomplished in such a short time.

I regret the fact that I personally do not have the time to take a more active roll in the organization, however, I would like to make a contribution to the museum fund. Enclosed please find 100 shares of BOB EVANS FARMS, INC. stock. This stock is traded on the OVER-the-Counter market and may be sold through any brokerage company.

Thank you again and I would really like to see the "Mortgage Burning" in our BI-CENTENNIAL year, 1976.

Keith Bradbury, Oh

Ed. Note: This stock is currently listed at 23¼. This is a fabulous gift and is one of the largest personal contribution to date. Everyone at the national office and all members of HCA everywhere will be thrilled. Thank you, Keith, for this splendid gesture. With friends like these how can the club and the museum not continue to grow and prosper?

Dear Ann,

Please say thanks again, for us, to Mrs. Law and Loren Yeakley. My hubby and I stopped in to see the museum -- Saturday 11/1/75 at 3:50 p.m. (10 minutes before closing time). Were on our way home to Pa. from an elk hunting vacation -- 23 days in Colorado.

We were so pleased to be admitted at such a late hour and we do appreciate the kindness of Mrs. Law and Loren in allowing us to visit.

We were so disappointed in missing the June convention but seeing "my museum" in person helped to get over it.

It was everything I was sure it would be! "Fantastic" job--well done! Wish I could visit it once a month.

E. Fisher

Ed. Note: We are so happy that you feel it is your museum because it does belong to everyone of us. It could not have happened otherwise.

I certainly enjoy reading about Heisey and had the great pleasure of visiting the museum in July. The house compliments the Heisey and the Heisey compliments the house. Truly superb and many thanks!

Keep up the marvelous work -- how did I ever live without Heisey?

Barbara Henricks, Ca

Reference #1540 Athena pattern - - In 1973 at a Texas Antiques Show I saw a console set in the Athena pattern. All three pieces were beautifully cut and had a paper sticker that read: Heisey Made Athena, Susquehanna cut, Hand wrought glass, Hand Cut Designs. The sticker was round and the head of the Goddess Athena was in the center. A border of the "reverse-ess" design was on the outer edge of the sticker. This label is shown on page 134 of Lafferty' Forties Revisited, Vol. II. Perhaps this will ring a bell and someone else will come forth with more information. Pg 139 of this book shows a Susquehanna cutting on Duncan's "Flair" pattern. Keep up the good work on the newsletter....It's great.

Frances Bones, Tx

Ed. Note: We checked this out with Paul Fairall who was in charge of the shipping department for many years. He is very familiar with the Athena pattern and the fact that it was made for Montgomery Ward. Since Heisey did not sell it to anyone else he felt that Montgomery Ward probably sold it to Susquehanna. Susquehanna is still in business. If we get a copy of this label we will show it in a later Heisey News. We have the book she mentions and looked it up. Very interesting. Thanks Frances.

## MEMBERSHIP REPORT

by ANN HOLMAN

As of December 6, 1975 our total membership is 1969 and we are mailing 1347 newsletters. The December renewals are coming in but there are still a lot of them still due. Besides the December renewals due - remember January 31st is just around the corner. Check your membership cards for your renewal due date.

This month I will give you a breakdown of Illinois and Iowa:  
ILLINOIS has a total membership of 73. Annawan 1, Aurora 2, Antioch 2, Belleville 2, Bradley 2, Champaign 4, Charleston 2, Chicago 5, Colona 1, Coal Valley 2, Carterville 2, Coal City 1, Danville 2, Decatur 2, East Peoria 2, Evanston 2, Fairbury 1, Freeport 1, Glen Ellyn 2, Highland Park 2, Hudson 1, Joliet 1, Kankakee 2, Lake Villa 4, LaGrange 1, Lincolnwood 1, Marion 2, Monee 2, Naperville 2, North Riverside 1, Olney 2, Palmyra 1, Pekin 2, Petersburg 2, Plainfield 1, Princeton 1, Schaumburg 1, Simpson 1, Smithshire 1, St. Charles 1, Vandalia 1, Wood River 1, Worth 1.

IOWA - 6: Colo 1, Des Moines 2, Iowa City 1, Waterloo 1, West Branch 1.

## CLUB TO PRESERVE GUARD HOUSE

At the quarterly meeting on Dec. 13 the board of directors approved a recommendation from the museum committee to accept the guardhouse from the Heisey factory as a gift from Herry Haslop, a nephew of Louise Adkins.

The building is 7x12 and is in poor repair. The Heisey Hunters of Newark have volunteered to restore it with the HCA paying the costs estimated at \$1000. It will be made portable for possible use in par-

ades and as a ticket booth for the show as a promotion for the museum. Probably at some future time it will be put someplace on the grounds permanently if possible. Saving the building seemed imperative since it is probably the only original Heisey structure which we will ever own. No completion date has been set but it is hoped that it will be ready by June. One of the members of the Heisey Hunters is a builder and he will advise and assist with the restoration.

con't from MUSEUM REPORT pg 1

the George Duncan & Sons glass plant when A.H. was associated with Duncan (part owner). This is on loan from Joe Lokay.

There is also an early photo of the Heisey factory and a letter to A. H. Heisey from Harry Northwood on Northwood stationery. There are two etching drawings which are not catalogued. One is "Rose of Peace" which is an over all rose design with lea-

ves and the notation on this drawing is "1509 Torte plate". The date is 1941. This design is known on a 1509 Queen Anne bowl, torte plate, Gardenia bowl and 134 candlesticks. The other has no name notation and is not presently known on any item.

The museum has been decorated by the Newark HCC and is ready for your visit. The decorations will be up until after the birthday party for Dink Anderson on January 4.

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- 4. HEISEY'S GLASSWARE OF DISTINCTION, by Mary Louise Burns..... \$ 9.95  
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- 5. PRICE GUIDE FOR BURNS BOOK, by Mary Louise Burns..... \$ 4.95
- 6. HEISEY GLASSWARE, by Viola Cudd..... \$ 10.00  
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- 12. PRICE GUIDE FOR ABOVE BOOK, by L-W Promotions..... \$ 2.00
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- 14. PRICE GUIDE FOR ABOVE BOOK, by L-W Promotions..... \$ 2.00
- 15. HEISEY CATALOG AND FACTORY PRICE LIST, by Antiques Research Publications..... \$ 6.95  
Catalog reprint #33 dated June 1, 1956. Last Catalog published by the company. Complete listings of patterns offered by Heisey when they discontinued operations in 1957.
- 16. HEISEY'S DEEP PLATE ETCHINGS, by Harold E. Willey..... \$ 3.50  
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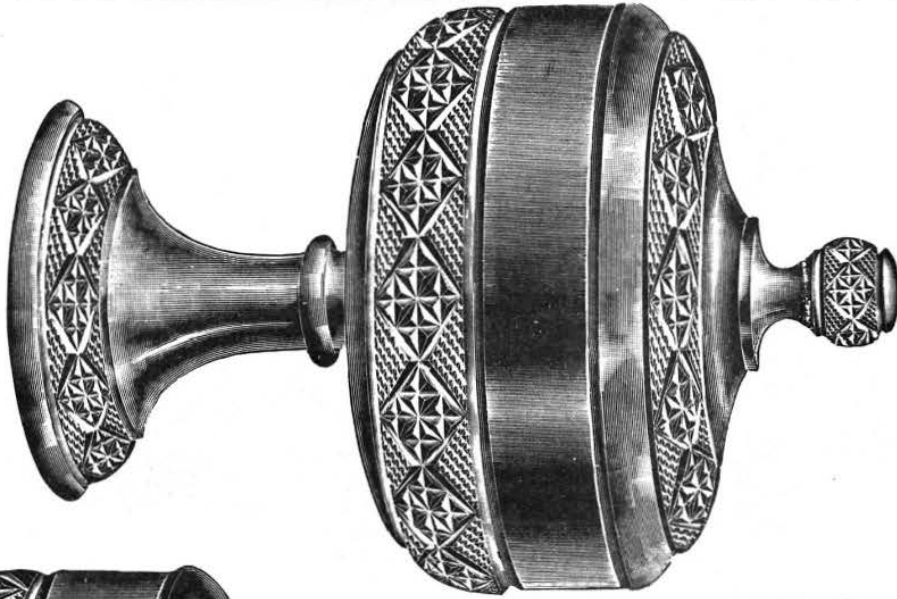
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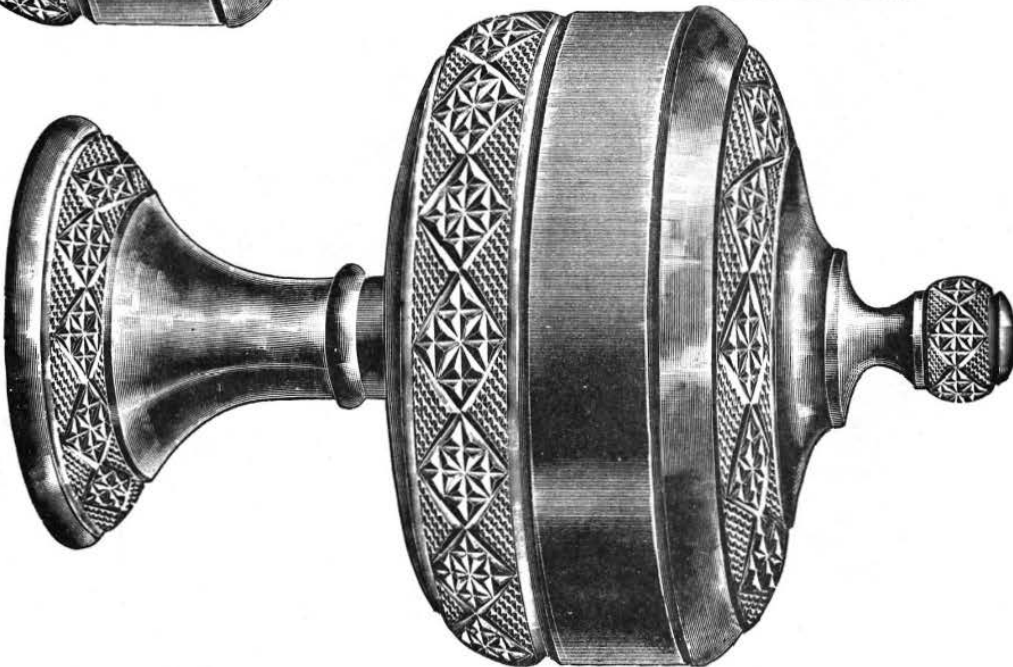
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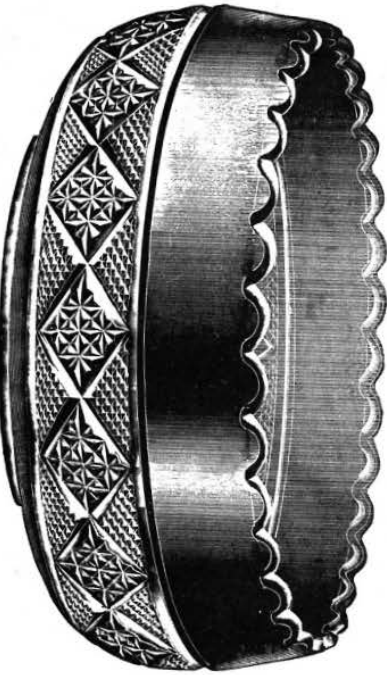
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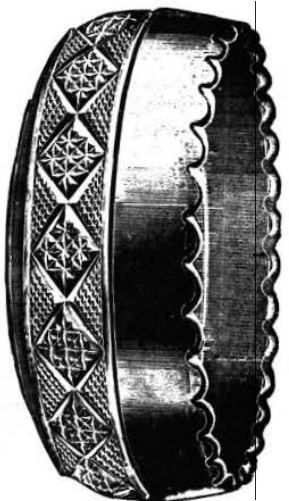
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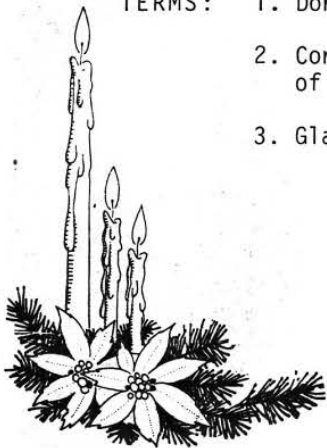
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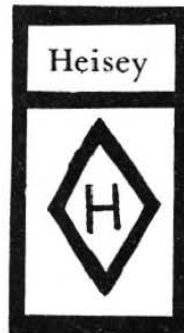
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