

# HEISEY NEWS

Vol. VI, No. 2  
February 25, 1977

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One Dollar



PREPARING FOR THE AUCTION AT THE Opera House. Left to right -- Virginia Yeakley, Louise Ream. Backs to camera -- Frank Frye and Jack Metcalf.

*From the desk of...*

*your President*

*When I wrote last month about the weather I "hadn't seen nothin'" yet. We have had cold weather, snow, snow and more snow, gas shortages, frozen water lines all over town and astronomical gas bills! It could be worse!! We really sympathize with all of you who have had the same problems that we have. Many of you had heard about Ohio's troubles and were kind enough to write or call which we appreciated. As I had said last month, we don't have this kind of weather often enough to be prepared for it since this is not really snow country.*

*We have not been any farther away than Granville since the onset of the cold weather and are getting cabin fever. The museum has scarcely been open either but hopefully from now on we can keep regular hours.*

*Neila Bredehoft managed to brave the big snow and came to work on the etching book which is rapidly being finished and soon will be ready for printing. She came for a week but seven foot*

*con't on page 14*

## THE MARCH AUCTION

A sure sign of Spring

by CARL SPARACIO

What with the horrible winter we've had throughout most of the country many of us are climbing the walls because our favorite past-time of Heisey hunting has been curtailed. In desperation I've had my wife hide pieces of Heisey about the house so I could hunt for them but it just wasn't the same. Now, at last, with the coming of the HCA's auction on March 19th we can all bust out, break the shackles and gorge ourselves on all the Hei-con't on page 5



# HEISEY ANIMALS --- FIGURINES

by DICK L. MARSH

This article was prepared with the kind help of Louise Ream. Most of the information this month was taken from catalogs, "War-time Salesmen" (flyers used for ordering during WWII), many ads, notes from sales meetings and letters to salesmen. The largest single list of animals is in the 1949 catalog. Much of this information is on the microfiche at the museum also.

Most of the animals have numbers but they only indicate their place on a list. A few of them do have regular pattern numbers. They are as follows:

- #1540 Plug Horse
- #1557 Rooster Vase
- #1554 Fish Bookend
- # 104 Gazelle
- #1529 Balking Pony
- #1527 Kicking Pony
- #1522 Standing Pony
- #1550 Fish Bowl
- #1550 Fish Candle Stick
- #1550 Fish Cigarette Holder
- # 100 Asiatic Pheasant
- #1538 Rabbit
- # 103 Tiger
- # 101 Tripical Fish

Even though they had pattern numbers most of them were generally listed as Nos. 1, 2, 3 etc.

Some of the animals had names other than what we genrally know them by. At a sales meeting on July 1, 1941, the salesmen liked the plug horse and scottie figurines and wanted to call them "Oscar" and "Scottie". The Scottie dog was also called a Sealyham. One price list calls the donkey a mule. The

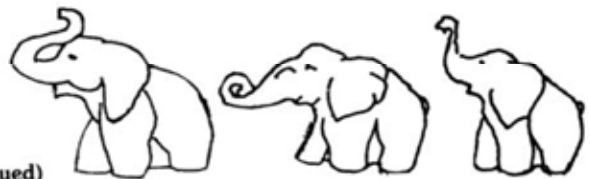
fishbowl and candlesticks were called Dolphins and they were designed by Royal Hickman.

The Fighting Rooster was called "Chanticleer Rooster" and the Airedale was called a terrier. If these new names don't confuse you, take heart because there will be a lot of new names with Heisey items you will be hearing about.

All of the animals but two appear in our reference material. The two are the Doehead and Rearing Horse bookends. The Rearing Horse bookend was never put on the market according to our sources of information.

All of the animals were made in crystal so it is possible that any of them could be made frosted but some would be rare. The #2 Madonna was listed as frosted only. The #1 Madonna was made in Limelight frosted (called turquoise in the 1956 catalog), and is the only figurine in this color. Four came in cobalt -- the three ponies and the plug horse. Amber or Sultana was more popular for the animals and several were made in these two shades of amber. They are.....

- All three ponies
- Plug Horse
- Clydesdale (rare)
- Flying Mare
- All three elephants
- Horsehead Bookends (rare)
- Both Giraffes (unseen but catalogued)



The rabbit paperweight has been reported in amber, but unseen, and the pig reported in flamingo\* also not seen by me. The #1 Madonna has been rumored in both flamingo and amber. For several years there was a story in Newark about a former maid of the Heiseys having a dawn bull. We have met this woman and she does have a dawn bull. Now before you have a coronary let me tell the rest of the story. The bull is free formed, not molded.

There are a few blanks in the currently available information as to dates the animals were made as there were some years when catalogs were not printed. So for simplification, we will assume that when any item was originally issued it was generally made continuously till discontinued. Seeing these dates that the animals were made will give you an idea as to why some of them are so hard to find. For more detailed information on any item see "Heisey News" for month and year given:

con't on next page

## HEISEY NEWS --- P.O. BOX 27 --- NEWARK, OHIO 43055

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Send all letters and articles to be published to the editor. Letters to columnists should be sent to the club address and will be forwarded.

NUMBER	ITEM NAME	YEARS	HEISEY NEWS	con't from former page	-3-
1	Horse Head Bookend	1937-1955	Jan. 1972		
1	Elephant Large	1944-1953	June 1976		
2	Elephant Middle	1944-1955	June 1976		
3	Elephant Small	1944-1953	June 1976		
1	Goose Wings Down	1942-1953	Dec. 1972		
2	Goose Wings 1/2 way	1942-1953	Dec. 1972		
3	Goose Wings Up	1942-1953	Dec. 1972		
1	Giraffe Head back	1942-1952	Nov. 1972		
2	Giraffe Head turned	1942-1952	Nov. 1972		
1	Pheasant-ringneck	1942-1953	March 1972		
1	Donkey	1944-1953	June 1972		
1	Rooster (Chicken Family)	1948-1949	Oct. 1974		
1	Sow	1948-1949	May 1972		
1	Airedale	1948-1949	Sep. 1972		
1	Pouter Pigeon	1947-1949	June 1973		
1	Bull	1949-1952	Aug. 1973		
1	Flying Mare	1951-1952	Jan. 1974		
1	Filly	1948-1949	June 1974		
2	Filly Head back	1948-1949	June 1974		
2	Clydesdale	1942-1948	Oct. 1972		
1	Mother Rabbit	1948-1952	July 1972		
2	Bunny Head down (eating)	1948-1952	July 1972		
3	Bunny Head up	1948-1949 ✓	July 1972		
2	Piglet Walking	1948-1949 ✓	May 1972		
3	Piglet sitting	1948-1949 ✓	May 1972		
2	Hen	1948-1949 ✓	Sep. 1974		
3	Chick Head up	1948-1949 ✓	Oct. 1974		
4	Chick Head down	1948-1949 ✓	Oct. 1974		
4	Swan	1947-1953	Oct. 1973		
5	Cygnets	1947-1949	Nov. 1973		
5	Show Horse	1948-1949	Sep. 1973		
10	Mallard Wings Down	1947-1955	April 1972		
11	Mallard Wings 1/2 way	1947-1955	April 1972		
12	Mallard Wings up	1947-1955	April 1972		
20	Wood Duck	1947-1949	July 1976		
21	Wood Duckling Resting	1947-1949	Aug. 1976		
22	Wood Duckling Walking	1947-1949	Aug. 1976		
100	Pheasant Tail Up (Asiatic)	1945-1955	Jan. 1973		
101	Tropical Fish	1948-1949	Feb. 1974		
1	Tropical Fish, Frosted	1948-1949	Feb. 1974		
103	Tiger Paperweight	1949	Jan. 1975		
104	Gazelle	1947-1949	July 1973		
1522	Colt Standing	1940-1952	May 1972		
1527	Colt Kicking	1941-1945	May 1972		
1529	Colt Balking	1941-1945	May 1972		
1538	Rabbit Paperweight	1941-1946	April 1973		
1540	Oscar (Sparky)	1941-1946	Feb. 1973		
1541	Sealyham (Scottie)	1941-1946	Oct. 1975		
1550	Dolphin Vase	1941-1946	Jan. 1976		
1550	Dolphin Cigarette	1944-1946	Feb. 1976		
1550	Dolphin Candlestick	1941-1948	Feb. 1976		
1553	Sparrow, 1, 2, 3	1942-1945	Nov. 1976		
1554	Fish Bookend	1942-1952	May 1973		
1557	Chanticleer Rooster	1940-1946	Mar. 1974		
12 or 1557	Chanticleer Vase	1939-1948	May 1976		
	Doe Head Bookend	Unknown	May 1975		
	Rearing Horse Bookend	Unknown	Aug. 1975		
1	Madonna	1942-1956	Dec. 1973		
1	Madonna Frosted	1942-1956	Dec. 1973		
1	Madonna Turquoise Frosted	1956	Dec. 1973		
2	Madonna Frosted	1945-1952	Dec. 1975		
1560	Victorian Bell	1944-1948	June 1975		
1	Toy or Small Horse Head	1944-1945	Report to come New Information		

This is the first time that **anything** has been published by **anyone** concerning the **dates** these animals were made.

It is known that some of these items were available from the old stock for sometime after they were discontinued and there were a lot of piglets and chicks, also some amber flying mares, when the factory closed out its stock in the late fifties.

While we know positively that Royal Hickman designed the Pouter Pigeon, Asiatic Pheasant, Clydesdale, Swan, all three Mallards, the Wood Duck Family, Gazelle, Fish bookend, and the two aforementioned dolphin items, it is also probable that he did some of the others. All the information in this article is based on some form of printed material we have researched.

**Footnote:** The possibility of a sow being made in flamingo is slight since it was not made until 1948, more than ten years after flamingo was discontinued.

## LETTERS, we get letters....

Dear Louise:

At a recent meeting of the South Florida Heisey Hunters the subject of the so-called "glass bill" was brought up, with our main concern being what we, as a club, might be able to do to further the passage of the bill. A number of obvious things come to mind. However, it occurred to us that the National club might well have already mapped out a strategy.

The last I heard, HR 6500 was due to be introduced into Congress sometime this month.

I assume HCA is in favor of this bill. If so, has any action been planned to which we might lend the support of our chapter either collectively or individually? If so, please count us in and let us know what we can do. If not, we would be happy to dig into the subject further and recommend action to HCA.

Sincerely

Bob Sindelar

Pres., South Florida Heisey Hunters

Naturally HCA is very much in favor of House Bill HR 6500 even though we were not aware it was coming up again this year so had not mentioned it. In past years we have had petitions in the museum and one year at the conventions. We have also urged members to write to their congressman about it in earlier newsletters. The bill has been pending for several years.

The bill would require that all reproductions be so marked in the glass. Paper labels are now used but there is no permanency to labels.

We do urge all HCA members to write to their congressman and it would be well to discuss it in your local clubs. Louise

# HEISEY DECORATIONS

## PLANTATION IVY ETCHING by Heisey

by NEILA BREDEHOFT

#516 Plate Etching

Plantation Ivy was one of Heisey's last production etchings. This etching was advertised as having "a new deep-etched effect resembling a carving or engraving."

Horace King designed Plantation Ivy in 1949 and it was placed on the market in early 1950. It remained in production until the Heisey factory closed in 1957. It has not been reissued by Imperial Glass. Mr. King also designed the Plantation stemware and the tableware on which the etching appears. I remember him once saying that he designed glass to be unadorned and that he personally did not care for the decorations placed on pieces he had designed. However, the buying public preferred glass to have some decoration and thus we now have the beautiful cuttings and etchings. I respect Mr. King's opinion as an artist, but I must admit that I personally love the decorations and they are responsible for much of my interest in Heisey glass.

Plantation Ivy was also produced to complement dinnerware with ivy motifs al-

though I have not found one specific pattern mentioned. Many potteries produced china with an ivy decoration.

The design is composed of large and small ivy leaves which are frosted (etched). The veins of the leaves and details are unetched and remain clear. The leaves are joined to vines which twine about the piece of glass. Small tendrils fill in areas of the design.

Plantation Ivy was made available in a full line of two styles of stemware and also in a complete line of pressed accessory pieces. Luncheon sets can be assembled.

Plantation Ivy (#516) was etched on the following lines:



#1567



#5086



Plantation Ivy (#516) was etched on the following lines:

- #5067 Plantation stemware
- #1567 Plantation pressed table ware
- #1951 Cabochon candy box & cover
- # 300 Peerless candelabra w/#5080 globe (globe etched)

Clockwise: 11-in. Sandwich Plate; 8-in. Plate; 5¼-in. Twin Mayonnaise; 4-compartment Round Relish; 13-in. Celery Tray; 9½-in. Gardenia Bowl; 12-in. Crimped Bowl; and 3-light Candlestick.



The Finest in Glassware... Made in America by Hand and Nationally Advertised for More Than Fifty Years



# HEISEY CANDLESTICKS

## #134 TRIDENT

by JACK METCALF

Trident is one candlestick which, although seldom marked, is so distinctive in shape that it should be recognized by all Heisey collectors. Thoughts of Neptune and his three pointed spear inevitably come to mind upon spotting the Trident candleholder. Heisey really seems to have been hooked on this one since the production spanned 25 years from the early 1930's until the plant closed. The long production and the fact that many cuttings and etchings were placed on #134 attest to its popularity. As a result, it is fairly easy to find the Trident candleholders, but finding a particular color or decoration may range from the sublime to the ridiculous. Imperial seemed to like the #134 as they produced it for a short time. The Trident candlestick was not part of any pattern group but it was sold by Heisey in several pattern groups, using color or decoration as the commonality. For example, sahara Trident is frequently seen with the #1401 Empress sahara center bowl or the #134 candlestick was matched with the #1519 Waverly using the Rose or the Orchid etch. Trident was produced in crystal, moongleam, flamingo, sahara, and alexandrite with at least one example of a two-color combination known. The museum has on loan (has to be experimental) a #134 with an alexandrite foot and a sahara top. Interesting. And rare really, as is any two-color combination of Heisey.



- |                   |                      |
|-------------------|----------------------|
| #838 St. Moritz   | #913 Everglade       |
| #839 Bonnie Brier | #919 Laurel Wreath   |
| #840 Briar Cliff  | #921 Danish Princess |
| #842 Singapore    | #930 Narragansett    |
| #844 Piccadilly   | #933 Fan             |
| #844 1/2 Cromwell | #939 Festoon Wreath  |
| #848 Botticelli   | #940 Westchester     |
| #849 Nomad        | #941 Barcelona       |
| #850 Del Monte    | #942 Harbvester      |
| #851 Kalarama     | #943 Belfast         |
| #865 Florentine   | #944 Courtship       |
| #866 Kent         | #947 Enchantress     |
| #867 Chateau      | #948 Boquet          |
| #868 Minaret      | #949 Evelyn          |
| #871 Sophisto     | #957 Oriental        |
| #872 Mariemont    | #958 Ping Pong       |
| #875 Sylvia       | #965 Narcissus       |
| #877 Pueblo       | #980 Moonglo         |
| #896 Sungate      | #985 Sheffield       |
| #902 Orlando      | #1091 Wheat          |
| #903 Zeuse        | #1092 Melody         |

Well, do you give up? That's a whole collection right there. I defy anyone to ever get a complete set of all of those. And there might just be another one or two that I haven't found out about yet.

You will be relieved to know that #134 Trident was used for more cutting and etching than any other Heisey candlestick. And that is surely one evidence of popularity. Again, as was said up front, the Trident will certainly not be difficult to locate if you just want a pair for your candlestick collection, but if you want a specific decoration such as, for example, the Simplex etching, you had best be prepared for a search.

**Ed. Note:** Trident has also recently appeared in tangerine.

The following etchings were produced:

- |                           |                     |
|---------------------------|---------------------|
| #448 Old Colony           | #503 Minuet         |
| #449 Pompeii              | #504 Tea Rose       |
| #450 Chintz               | #507 Orchid         |
| #450 1/2 Chintz in Circle | #511 Gardenia       |
| #480 Normandie            | #515 Heisey Rose    |
| #497 Rosalie              | #602 Simplex        |
| #501 Belle-le-Rose        | #9014 Rose of Peace |
| #502 Crinoline            |                     |

Some of the early etchings came on the colored candlesticks as well as on the crystal. If you like etchings, I'm really sorry that there were no more for you. Perhaps the number of cuttings will make you all happy.

The cuttings that I know about are:

- |                  |                  |
|------------------|------------------|
| #81 St. Anne     | #812 Sweet Briar |
| #794 Riviere     | #816 Palmetto    |
| #795 Will-O-Wisp | #832 Continental |
| #797 Killarney   | #835 Larkspur    |
| #799 Manhattan   | #837 Cristobal   |
| #801 Waikiki     |                  |

.....  
con't from AUCTION, page 1

sey we've been deprived of through the long, long winter.

Picture, if you can, about 13 hours of non-stop Heisey auction offering the highest quality Heisey in every category imaginable. Many different patterns, all colors including black and experimental blue, about 40 animals and lots of stemware, tumblers and candlesticks. There will be etchings and cuttings to satisfy everybody. You've seen the auction list and we're sure you have found something you can't live without so make every effort to attend or, if you can't make it, send in mail bids per instructions on your list.

The nice thing about this auction is that everybody wins. The Museum gets needed support and you get the pieces you want.

The auction is being held in beautiful downtown Granville at the Opera House the corner of Broadway and Main. You can't miss

it. The doors will open at 8:30 a.m for viewing and the auction will begin promptly at 9:30 a.m. Because of the length of time estimated to auction all the pieces the viewing time is limited so study your lists carefully. Have a good breakfast because it will be non-stop from beginning to end. Refreshments will be available so you can snack your way through the day.

The annual auction is one of the most exciting and fun filled events on your Heisey calender so tell your boss you need a few days off. We have sick grandmothers for rent for those with no imagination. Those coming from the West Coast may fill anything they buy with snow to bring back home to relieve the drought.

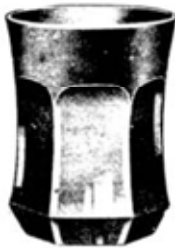
Granville is just a few miles west of Newark off Interstate 70. You'll have no trouble finding it.

# TUMBLERS

by TOM BREDEHOFT

As I write this, the wind is blowing about 25 mph and the chill factor is near -40. I can only hope that by the time you read it, the weather will have moderated and flowers will be blooming for some of you. Right now 7 and 8 foot snowdrifts look forbidding.

## #429 PLAIN PANEL, RECESS



8 oz. Tumbler  
Design Patent #43703

**PERIOD:** The colonial period, 1910 to 1930

**COLOR:** Crystal

**DECORATIONS:** None known, but I wouldn't be suprised at some enameling or engraving.

**VARIATIONS:** 8 oz. tumbler and 12 oz. ice tea

**COMMENTS:** #429 is probably the most striking example of the clarity and brilliance of Heisey's crystal. The weight (thickness) of the pieces shows the flawless sparkle of pure glass. If I were given to speculation, I would say that this pattern was A.H. Heisey's way of saying to the glass making world "I can make better Crystal than anyone else".

This pattern has a ground bottom, and is signed, and often patent dated 5/10/10.

### STOP AND DO IT NOW!!!

HCA members -- now is the time to make plans for exhibiting Heisey glass at the Ohio State Fair this year. On a card or note, ask for an entry blank for the Family Arts and Crafts -- Ohio State Fair 1977.

Send it with your name and address to:

Family Arts & Crafts Department  
Ohio State Fair  
Columbus, Ohio 43211



8 oz. Footed Soda  
Also made 5, 10 & 12 oz.



10 oz. Tumbler  
Ground Bottom  
Straight or Cupped



12 oz. Schoppen

**PERIOD:** Introduced in the Spring of 1931  
Out of production by 1938

Reintroduced in the Spring of 1952

**COLOR:** Crystal, Flamingo, Moongleam, and Sahara

**VARIATIONS:** 10 oz. Cupped or Straight. If you want to count them, there are 5, 8, and 10 oz. footed sodas and 12 oz. Schoppen

**COMMENTS:** #1405 Ipswich was introduced in conjunction with the Bicentennial celebration of George Washington's Birthday in 1932. There was a great resurgence of Early American design at this time, and Heisey jumped on the band-wagon with "Early American Scroll" (Ipswich) and another pattern, "Thumb Print" which we discussed last July under the name of "Old Sandwich". Later in the '50's. Heisey was looking for pat-

terns which could be produced at lower cost and reissued Ipswich, a pattern they had the molds for, rather than go to the expense of having new molds made. It comes with ground bottom rim and is signed.

I would like to take this opportunity to thank those who have sent rubbings of etchings and cuttings to me for identification, and to encourage you who haven't, to do so. The etching book is on it's way to the printer, but there still is much work to be done on cuttings and every little bit of information is valuable. If you have a cutting you can't identify on a piece of Heisey, send me a rubbing of it, in care of the Heisey News, and I'll try to tell you what it is. It might even appear in the cutting book when it come out. Don't forget to identify the piece of glass it's on, that is important, too.

### ADVICE FOR PROSPECTIVE AUTHORS

1. Don't use no double negatives
2. Make each pronoun agree with their antecedent.
3. Join clauses good, like a conjunction should.
4. About them sentence fragments.
5. When dangling, watch your participles.
6. Verbs has to agree with their subjects.
7. Just between you and I, case is important.
8. Don't use run-on sentences they are hard to read.
9. Don't use commas, which are unnecessary.
10. Try to not ever split infinitives.
11. Its important to use apostrophe's correctly.
12. Correct speling is esential.
13. Proofread your work to make sure you haven't any words out.

Keep these in mind when you put together your next great story.

Extracted from the NMRA Bulletin - September 1976

# STEMS

## #5072 ROSE STEM & CARLENE

CARL SPARACIO

Last month we told you we were going to check out an oddity which had been reported in #5072 Rose Stem. Well, we did and we saw a most unusual Rose stemmed piece. Before we tell you about it lets cover the regular #5072 Rose Stem

One writer tells us that we call this the Rose Stem because it was always used with the Rose #515 etching. I would have guessed that we call it the Rose Stem because there is a rose on the stem. Both reasonings are valid so we won't get picky though ALMOST always used for the Rose #515 etching would have been more correct.

#5072 is an odd looking stem. A pair of roses flanked by leaves take up the bottom half of the stem which is topped by a column dressed in smaller leaves and ends in a miniature hobnail and leaves decoration. Both ends of the stem have horizontal striations. This doesn't sound too good but the end result is not unattractive.

The narrow optic bowl is lily shaped and can be found plain or with #1015 Dolly Madison Rose cutting or the ever popular #515 Rose etching. You'll most often find it with the etching. This pattern had a eight year run which ended when Heisey closed its doors in 1956. Consequently it can still be found. It was made in the usual stemware pieces from a cordial to a goblet with the extra added attraction of a dinner bell. The bell was made from the claret. A few years ago I picked up a Rose etched dinner bell, at a flea market, which had been labeled Fostoria by the dealer. The bell was not signed though Rose Stem will usually be signed on one of the base leaves of the stem.

There seems to be more goblets around than anything else but the wines and cordials are particularly scarce. A cordial would be a great find. My guess is that the Rose etch is second only to Orchid etch in popularity today and it seems to be harder to find. Prices should run about the same as Orchid etched pieces with the smaller stems commanding rather stiff premiums.

We might as well say that #5072 Rose Stem was made a crystal only because so few are known in color. The few colored pieces seen have amber stems and there is one in the museum which has a cased amber stem. This means that the center of the stem is amber (looks like a stripe down the middle) and the amber is covered (cased) in crystal.

The new piece in Rose Stem we promised to tell you about is a goblet and we're going to christen it Carlene. No, no, not after me! Carlene happens to be the name of the sharp eyed lady who found it! Don't believe it if you hear rumors that her name is really



Carlene Bowl w/exaggerated Optic effect

Lena. Anyway, as with many Heisey patterns, Carlene and Rose Stem share the same stem but have different bowls. The new piece has a bowl which is almost trumpet shaped and it has an unusually deep sham (about 3/4 of an inch) not usually seen in narrow bottomed bowls.

If the shape of the bowl alone doesn't set it apart from the regular Rose Stem the optic surely does. Carlene has a swirl optic bowl with alternating narrow and wide panels. The narrow strips are clear but the wide ones have an additional optic design which can best be described as hammered metal. This optic is unusual but what is even more unusual is that the optic is on the outside of the bowl and not on the inside where it is supposed to be! Run your finger inside any Heisey optic bowl and you'll feel the optic design while the outside is relatively smooth. I've come up with an explanation of why this bowl has the optic on the outside: the glass blower hiccupped. So, its not scientific, sue me.

Three Carlene goblets were found and its anyone's guess as to how they came to be. If they found in Newark I wouldn't hesitate to say "experimental" but they were found hundreds of miles away at a church bazaar on the

Eastern seaboard. Of course Imperial is always a possibility. If anyone else comes up with this weirdy we hope you let us know. Its not too pretty but it sure is unusual. Carlene is signed.

Got ahold of a #5011 Yorktown goblet with the #925 Huguenot cutting and it has a double sham. Heisey's price list offered #5011 with a double sham but I had never seen one (Tom Bredehoft kept telling me about his but unless Tom is talking about tumblers I ignore him). If you can picture a sham a full inch and a half thick you'll have some idea of the weight of the piece. Even empty it feels full.

Since we mentioned one of the Bredehofts, lets welcome the other one, Neila, to the pages of your Heisey News. If I knew everything that Neila knows about Heisey etchings I would be able to capture all the unsigned Heisey etched pieces in the east. Her column will be a great aid to stem collectors.

If the Ohioans get rid of the snow and cold before the March auction they may see me there. I hope I see you there too.

Ed Note: We have not seen any mention in a trade catalog of any cutting on the Rose stem. Of course anything is possible!

December 1928 color ad  
Items pictured....#4027 Decanter, #4206 Optic Tooth sodas, #500 Octagon ice bucket, #413 Rib & Panel cigarette holder, and #1184 Yeoman (Bowtie) handled ash tray --- Ad donated by Jan Delaney



## *A gift esteemed since Imperial Rome*

DECEMBER in Rome when the gods held sway. It is the festival of Saturn, the time of gift-giving. A patrician youth seeks to speak his devotion with a gift of rare esteem . . . a beautifully wrought bottle, delicate in shape . . . with a heart and a message of love engraved on its tinted surface. A gift of glass, a triumph of the glass-worker's art!

♦ ♦

Across the sea and over toilsome mountain roads went the Ancient Romans in search of the wondrous secret of molding glass. This secret Roman craftsmen carried to such heights that they were heralded by antiquity as the great masters of their art. They discovered many new forms and uses for glass.

Their surprising accomplishments were rewarded by a far-flung vogue of glassware. Nero exulted in a vast collection of it. The banquet tables of the wealthy gleamed and sparkled with it. Imperial Rome thought of glass as worthy of the finest uses; as a gift of rare excellence.

♦ ♦

This rich heritage is yours. In America today thousands turn to glass-



A GIFT SET IN HEISEY'S MOON GLEAM. ODD PIECES, OR COMPLETE TABLE SERVICES, IN DAINTY COLORS, MAKE DELIGHTFUL YULETIDE REMEMBRANCES. YOU GIVE THE BEST WHEN YOU GIVE HEISEY'S GLASSWARE.

# HEISEY'S

GLASSWARE ♦ *for your Table*

ware as the gift supreme . . . to them it whispers a message deep with affection.

And from the glowing furnaces at Newark there come exquisite creations that you can be proud to give . . . that you would rejoice to receive.

Delightful, in enchanting colors, is this glassware by Heisey. There are resplendent offerings in Moon Gleam, the glorious green . . . in the elusive, rosy tints of Flamingo . . . as well as in the clear, brilliant crystal.

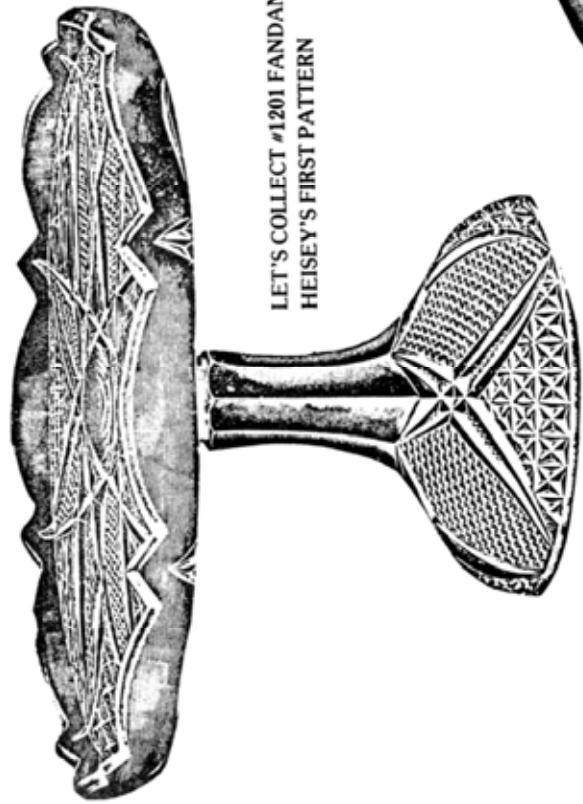
Goblets, glasses, plates, vases, compotes, bowls, candlesticks . . . complete table services . . . what an array of magic beauty there is in Heisey's Glassware for those who wish to choose gifts fittingly expressive of sentiment! They can be found at leading stores. By the ♦ symbol of quality you will know them.

*A beautiful booklet in colors, "Gifts of Glassware," is gladly sent on request. You will welcome it for its many wise gift suggestions.*

A. H. HEISEY & COMPANY,  
302 Oakwood Ave., Newark, Ohio

### GLASS PERFECTED THROUGH THE SECRETS OF FOUR THOUSAND YEARS



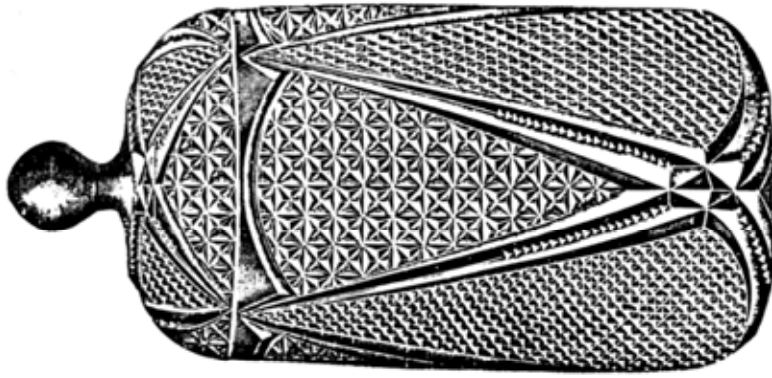


LET'S COLLECT #1201 FANDANGO  
HEISEY'S FIRST PATTERN

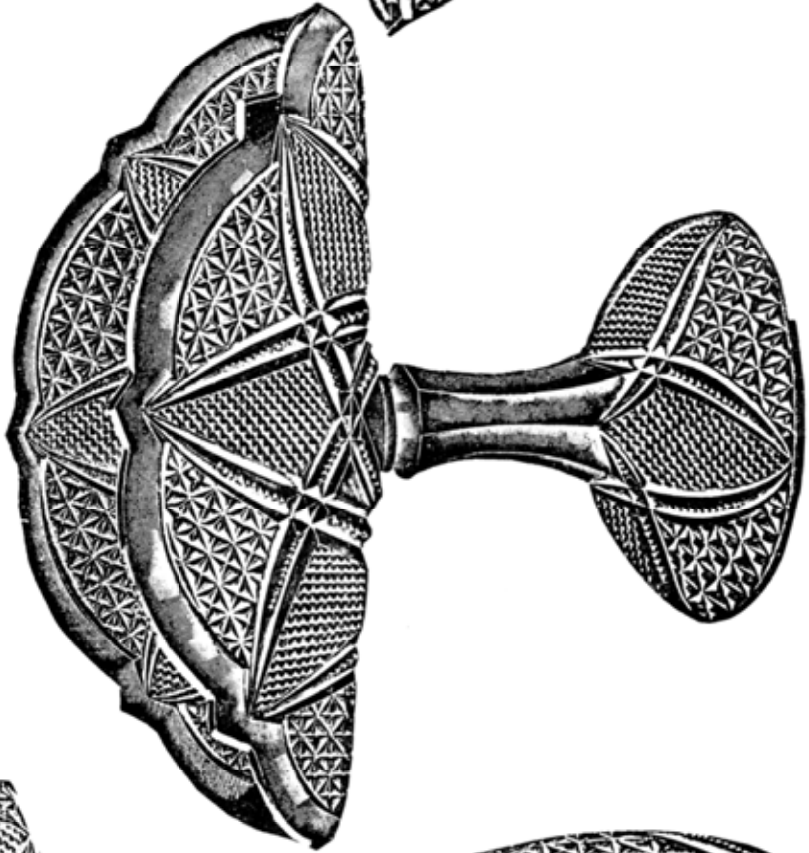
9" Salver



5 1/2" Sq. I. C. Nappy



Small Cracker Jar and Cover



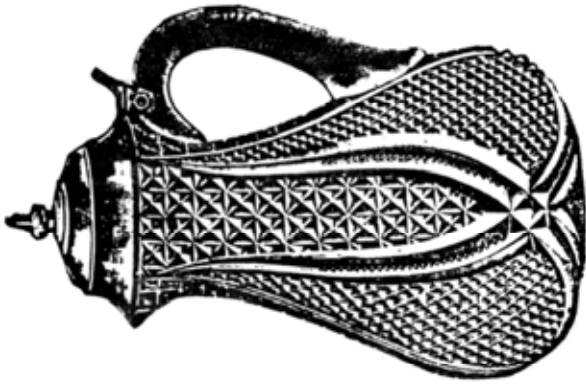
9" Cake Basket



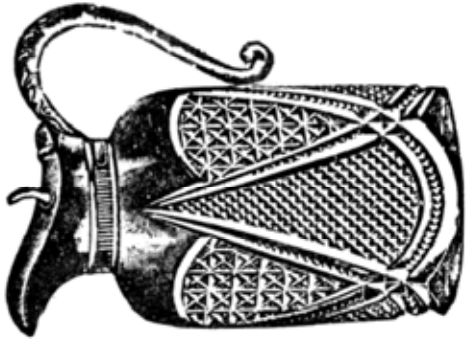
5" Jelly Fid.



Large Cracker Jar and Cover



13 oz. Mol. Can, Glass Lip



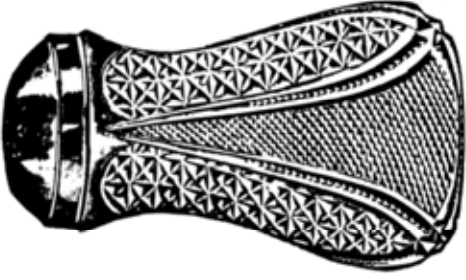
#2 Mol. Can, Silver Top and Handle, 7 oz.



#1 Mol. Can, Silver Top 7 oz.



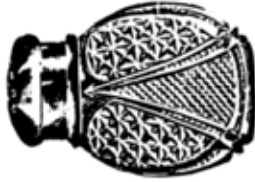
#5 Mol. Can, Silver Top 7 oz.



Sugar Sifter. N. T. or P. T.



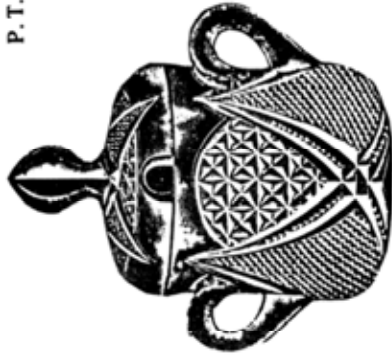
#1 Salt and Pep. P. T.



#2 Salt and Pep. P. T.



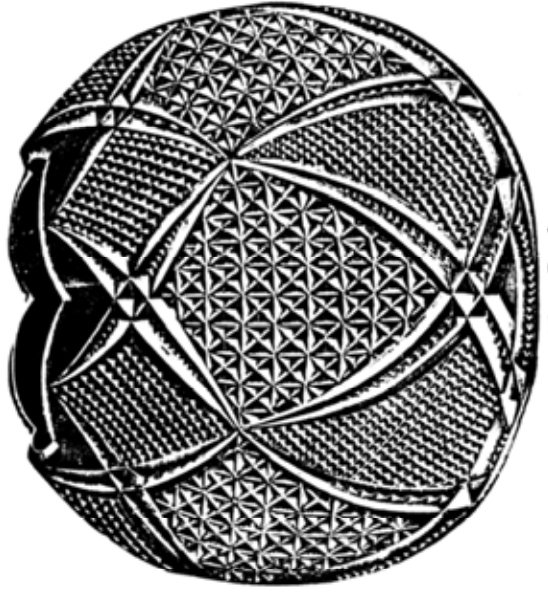
6 oz. Oil, P. S. or C. S. Also make Diamond Stopper



Horse Radish



4" Rose Bowl



7" Rose Bowl

# ORIGINS OF GLASS

by DAVID CURLEY

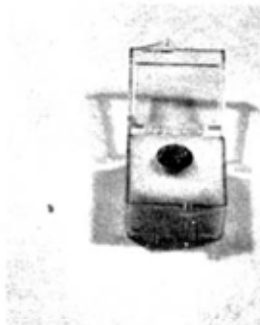
No one knows where or when glass was first made. The origin is lost, but it is surely one of the greatest discoveries of all times. Phoenician sailors, legend has it according to GLASS from Antiquity to the Renaissance, lit a fire on a beach and they noticed vitreous material forming among the embers. Like most legends, some truth is in the above because the basic ingredients in glass are sand, soda (from seaweed) and lime. The best guess is that glass-making started 1600 to 1300 BC.

The earliest glass was made to look like precious stones. A color paste was applied to glass by baking to get the various colored stones. The first things made of glass were strings of beads, colored by the paste, and armlets.

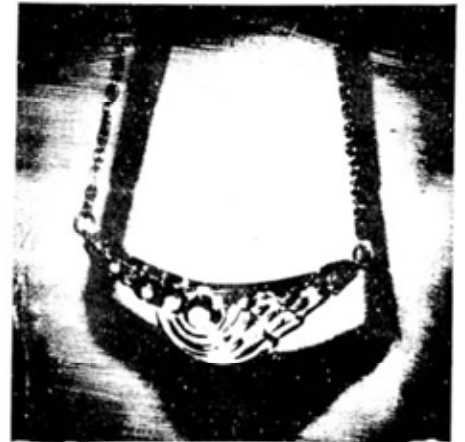
The second big step occurred about the time of Christ when glass blowing was discovered. Until then no large pieces were made from glass. The metal pipe, about 36 inches long, was used by the glass blower to make the size object he wanted. Then color was added. The technique of glass making and glass blowing has not changed. The melting of the glass was done in round stone pots where temperatures reached very high degrees. Holes in the sides of the stone pots facilitated the blow pipes. Later fireproof clay pots were used where temperatures got to 1300 to 1500 C. The wood gathered from along the coast fueled the furnaces.

From the earliest beginning, the things that were made were perfume containers that looked like vases, most with two handles. Many objects were produced for women such as bracelets and necklaces made of multi-colored beads. Cloth was made of glass. This was accomplished by stringing together tiny beads to make a kind of fabric. Probably the first "G" string was made this way. Other things made were glass animals, idols and mythology characters, vases and hollow vessels such as goblets. All were made with the colored paste applied to the glass object.

Syria is credited with many new ideas and techniques in glass making. It was this country that started glass blowing and the first to make utilitarian glass. They made a wide range of tools which made mass production of glass possible. Their moulds, made of metal, added a new dimension to the commercial potential. However, the quality of the glass was poor but beautiful and useful. Popular items were water jugs, plates, medicinal bottles and jars, containers for bath oils and many varied shape vases. And for us they made the first trade marks on glass such as initials and seals. None had paper labels though.



This was just like a cut stone. The picture would not come out good. It is colored amber.



Necklace made from #1495 Fern

Alexandria was the city where the finest glass making was done.

The earliest glass objects made were various pieces of jewelry for women. On

page are shown some pieces of jewelry and other items made from broken pieces of Heisey. Robert Little, of Newark made these pendants.



Finial from a Lemon Dish



## LAST DESIGN PATENT

by JOSEPH D. LOKAY

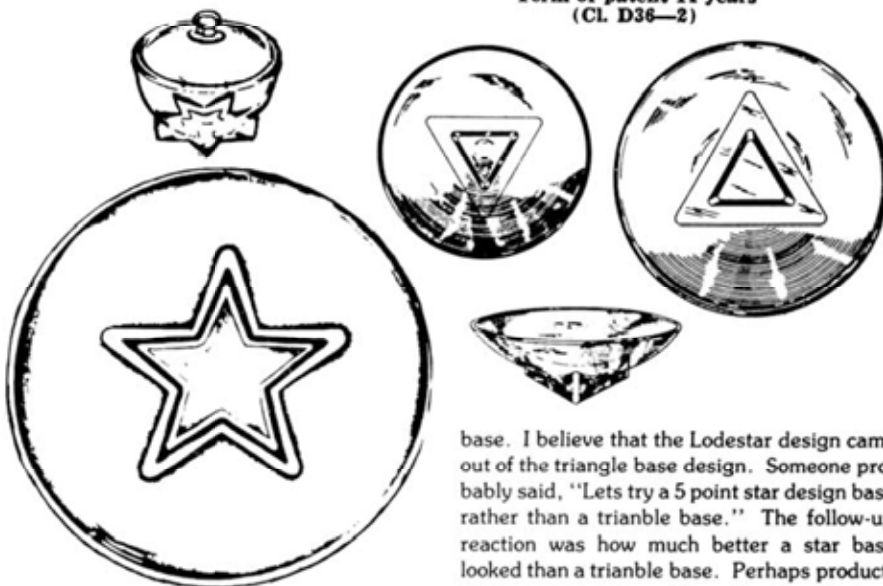
The last U.S. design patent for the A.H. Heisey Company over its 61 year existence (1896 to 1957) was patent #169,314 granted on April 14, 1953. Application for this patent was filed by T. Clarence Heisey on September 13, 1952.

Pictures of the design drawings that accompanied the patent application are shown with this article. The glass bowl shown looks somewhat like Heisey's Lodestar or Satellite pattern #1632 but it is not that pattern. The Lodestar base is a five (5) point star while the base on this patent design is a triangle. The design is essentially very plain and simple except for the triangle base. The Lodestar design is also very plain and simple except for the 5 point star base. An article on the Lodestar pattern appeared in the Heisey News, January 1973, page 4. To my knowledge, this triangular base design never went into commercial production. Some experimental glass pieces may have been made for illustrative sales purposes. These samples could also have been used, if necessary for the patent application, to show that manufacture of the design was possible.

I will offer a Lokay opinion of what may have happened to this design. The Heisey Company did not get a design patent for the Lodestar design. Perhaps, because the company was on its way out and processing and obtaining patents cost money. The Lodestar

Design Patent #169,134  
Granted April 14, 1953

#1632 Satellite



169,314  
GLASS DISH OR SIMILAR ARTICLE  
T. Clarence Heisey, Newark, Ohio, assignor to  
A. H. Heisey & Company, Newark, Ohio  
Application September 13, 1952, Serial No. 21,449  
Term of patent 14 years  
(Cl. D36-2)

design was a late pattern and is found only in the catalog issued by the company. Initial production of Lodestar has been estimated around 1954. Thus, the design for the Lodestar pattern was developed during or shortly after the design was developed for the triangle

base. I believe that the Lodestar design came out of the triangle base design. Someone probably said, "Lets try a 5 point star design base rather than a trianble base." The follow-up reaction was how much better a star looked than a trianble base. Perhaps production was even easier. Thus, the triangle base was dropped and the 5 star base was born.

Ed. Note: For pictures of this pattern see th, 1956 reprint of the last Heisey Catalog, Vogel Book IV and the aforementioned Heisey News.

## #473 CUBE SUGAR & CREAM SET

by JOSEPH D. LOKAY

The "Narrow Flute with Rim" pattern #473 has three styles of cream and sugar sets. One is what I call the typical 2 piece cream and sugar set, the second is the stack cream and sugar, and the third is the set that is specifically designed for cube sugar. The purpose of this article is to discuss the cube sugar set. Pictures of many of the pieces in this pattern are shown in Vogel book II, pages 101 to 107.

The set consists of a circular tray for the cube sugar plus one of the typical cream pitchers for that pattern. The tray has 2 square style handles. There is a circular ridge of glass in the center which divides the tray surface into 2 areas. The cream pitcher sits in the center circular area and the sugar cubes are placed in the donut shaped area around the cream pitcher. Note how this is shown in one of the Heisey ads that are with this article.

A patent for this design of sugar tray was applied for on June 11, 1915 by Andrew J. Sanford, U.S. design patent #49,224 was granted one year later on June 20, 1916. Figure I shows the design drawings that accom-



FIGURE II Heisey Ad April 1915

panied the patent application. Even though the drawings show the circular ridge in the center, note that the drawing title refers to the item only as a tray or dish.

The flutes which proceed around the body of the tray are concave and a little more than 1/4 inch wide as shown in Figure I. The bottom is fully ground and contains a large Heisey style star. The large diamond H is located on the inside bottom. The PAT. DATE 6-20-16 is included around the Diamond H mark on some of the pieces.

The cube sugar tray came in two sizes; a 5" diameter for the dice shaped sugar and an 8" diameter for the longer rectangularly shaped loaf sugar or, I guess, for several rows of dice size sugar.

This circular tray design without the glass ridge in the center was used for severr other items in the #473 pattern. These at the 5" dia. jelly, the 6" dia. cheese and the 8" dia. sweetmeat. Another similar 6" dia. circular tray design has a glass partition or wall



DESIGN.

A. J. SANFORD.  
TRAY OR DISH.

APPLICATION FILED JUNE 11, 1915

49,224.

Patented June 20, 1916.

Fig. 1

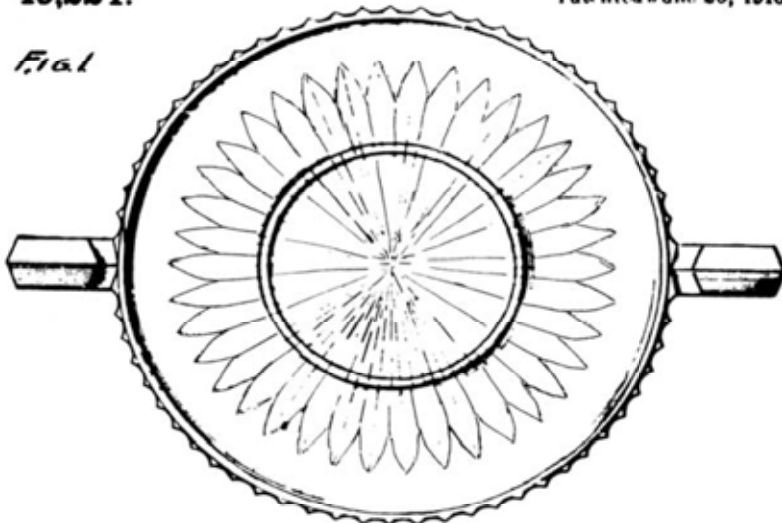


Fig. 2.

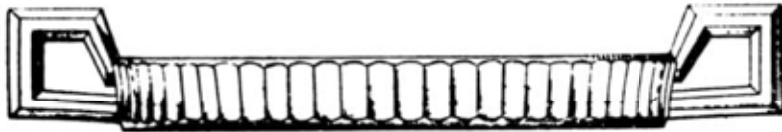


FIGURE I  
Heisey #473 Tray  
US Design Patent #49,224

*A. J. Sanford*  
*By Brook & Lomb L. Co.*



Loaf Sugar and Cream Set  
Ground Bottom

across the center to form a 2 compartment or combination relish. There are perhaps other diameter or sectioned trays that I am not aware of at this time. I have seen the 5" dia. jelly tray in Flamingo and in green, most likely Moongleam.\* The purpose of the color was to promote the salability of the individual pieces as gift items.

There are several Heisey ads which show the #473 combination cube sugar and cream set. The ad in Figure II was shown in the April 1915 Woman's Home Companion, page 82 and in the April 1915 Ladies Home Journal, pg. 68. A third ad was shown in the August 1921 Ladies Home Journal, pg. 128 and in the Sept. 1921 Woman's Home Companion, pg. 90.

The initial production year for these items in the Narrow Flute with Rim pattern #473 is estimated at around 1914. These #473 pieces are shown in Heisey Catalog #76 dated 1915. The existence of color pieces means that some of these items were still being made in the middle 1920's.

Ed. Note: Some of these trays are very dark green and flouresce like any emerald. This was a transitional period between emerald and moongleam's and items in a few patterns were made in both.



#4037 - 32 oz. Decanter & #2 C/S  
Plain Only

-14- con't from DESK OF, page 1

snowdrifts in their home driveway and impassable roads in their area delayed Tom from coming after her so she was here a little longer. Much progress was made but we've found the winding it up is the hardest of all mostly because of profuse illustrations. The price will soon be known and you will have the opportunity to order in advance.

Your auction lists should have arrived several days ago. We mailed them early to give you more time for your mail bids. It is a lot of glass but by cutting out any recesses we hope to get through in good time. There is certainly something for everyone.

The first day that anyone worked on the glass, unpacking etc, it was 40 degrees in the Opera House. When we started later making up the lists, putting on lot numbers etc, it was up to 50 degrees.

With our thermal undies, two pairs of socks, sweaters, and an electric heater (which Loren kept hogging) we managed to get the job done in several evenings. We had fun anyway and a lot of laughs but it was a very big job and we are grateful to all those who helped. I always seem to get the job of identifying because I remember pattern names and numbers. There is just no doubt that these All-Heisey auctions are the best catalogued of any auctions anywhere. What other glass has enough information available information to give pattern

number and/or name of practically every item? It is obvious that most of you are becoming very knowledgeable because your lists are so much more accurate than formerly.

We mentioned that our printer was moving her shop. Well, the extreme cold plus her husband's unexpected 16 day visit to the hospital held up the move but they will be moving in a few days.

Marge Dzierwa, whom most of you know from shows and the convention, had a heart attack a week or so ago and has been in Licking Memorial Hospital. We hope she is better and home by the time you receive this HN.

A few people wondered why the auction was moved to the Opera House. I suppose the best reason is because it was offered to us free and other places charged so much. It also eliminated two moves for all the glass since all of the preparation could be done there. Sam Schnaidt and Craig Connelly donate their services as auctioneers which is the only way HCA is able to make so much for the museum. Auctioneers usually charge 20% for this type of auction. HCA should be very grateful to these people who help us so much.

Animal orders are coming in fast. Remember they are limited, with only HCA members being able to order until May 31 when they will go on sale to the public if any are left. By ordering now you are assured of getting them and be-

sides that will be one less thing to have to pay for at the convention.

We have included the motel registration form again this month, as well as the animal order form. At this time nearly 60 of the 100 rooms are taken so make your reservation at once. There will be many people in town that week so wherever you plan to stay you should be making your reservations soon. You can find lists of local motels in Newsletters from former years.

We hope the dealers support the project of the Newark Diamond H Club. They have both a short article and an ad this month about it. They will be furnishing HCA with a booklet which will contain ads for motels, restaurants, antique shops etc. to be handed out at the convention and throughout the year at the museum. People coming to Newark really need this information. Since our members and other museum visitors travel a lot it should pay all of you dealers everywhere to get a listing in the book. A minimum of 10,000 will be printed and rates are reasonable.

I will try to get all of your letters answered as soon as possible.

This looks like another big year for HCA and we hope you all participate as much as possible.

*Louise Peam*



#4026 - 16 oz. Decanter & #73 P/S  
Plain or Diamond Optic



#338 - 7" nasturtium Bowl  
Also Make 5 and 6"



#3390 - 1 qt. Decanter & #84 P/S  
Wide Optic Only



#3397 - 1 pt. Decanter & #88 P/S  
Wide Optic Only

# CLUB NEWS

## Newark Diamond H Club

Members held their January and February meetings at the Heisey Museum to discuss and work on their 1977 club project. We plan to compile and have printed 10,000 informative booklets which will contain the history of the Heisey factory, the King house, (Heisey Museum), A.H. Heisey, and the H.C.A. Paid display ads, dealer directory, and patron sponsors will cover lodging, restaurants, retail shops, service stations, etc. The book will be given to each person attending the Antique Show and Heisey Glass Display in June and to everyone who visits the Museum during the coming year.

We hope members and dealers from every state will participate since our members travel all over looking for Heisey glass. We have had approximately 15,000 visitors to the Museum during the first two years it has been open. People have come from 48 states and from 8 foreign countries to see the Museum and learn about Heisey glass.

Dealer directory ads will be limited to five lines for \$8.00. Patron sponsors will be listed by name, city, and state for \$3.00. Information and rates for larger dealer ads will be available upon request. Deadline is March 15th. Make checks payable to the Newark Diamond H Club and mail to them at 640 Melanie Court, Newark, Ohio 43055 c/o V. Yeakley.

Phyllis Bryan

## June Show Report

by CHARLIE WADE

Remember all the nice hot weather we had in June last year for the show? Well, we could sure stand a little of that weather now.

Many of you might be wondering about this year's show since the energy shortage has closed several schools in Ohio. Here in Newark the schools are open and plan on staying open. We have been studying alternate locations just in case a major catastrophe would prevent us from using the high school.

I would like for all study clubs planning on selling their club projects in June to contact me personally for space.

The waiting list for the show continues to grow. The list is now longer than it was before we added the twenty booths to the balcony.

We are looking forward to another great show and convention, so hope to see all of you folks in June.

## ATTENTION ALL CLUBS

If you are planning to participate in the display be sure to contact Mary McWilliams as soon as possible.....See page three of the January Heisey News for more information.

## Wisconsin Study Club Wanted

Ann Dibraccio is interested in forming a study club in the Milwaukee, Wisconsin area. Phone her at 786-6059 or write to: Ann Dibraccio, 2565 N. 128th St., Brookfield, Wisc. 53005.

## Northern Illinois Heisey Club

The Northern Illinois Heisey Club held its annual Christmas Party and meeting at the home of Ben 7 June Revelle in Milwaukee, Wisc. Traditional holiday hors d' oeuvres and punch were served to the members followed by a delicious Pot Luck supper. The recipes for the feast may be found in the "HEISEY-ITES FAVORITES" cookbook sponsored by the club and sold in the Museum.

After a brief meeting, a Grabbag exchange brought many "oohs and ahs" at the lovely Heisey gifts. Highlight of the evening was a special gift to our HCA Board Member Jerry Robinson. He was positively thrilled upon opening his gift to find a FLYING MARE.

Carol Whitton, Secy

## Gateway Heisey Collectors Club

The Gateway Heisey Collectors Club is pleased to send to the National Heisey Glass Museum a check in the amount of fifty dollars. This represents a percentage of the sales receipts from our invited participation in a local antique show as a club.

We had an educational display as well as a sales area and found it to be an interesting experience despite the weather. This was our first venture in such an undertaking and hopefully we will do it again.....and again share our experience with the Museum.

Phyllis S. Goldstein  
Treasurer

## Heisey Collectors of Texas

Back again after the holidays in full swing! Great attendance, great program and great "Quiche" prepared by hostess Trudy Miller and served on great Empress moon- gleam Heisey.

We welcomed two new members, Mr. and Mrs. Shockler, to our club, and also our first junior member, Rosemary Sullivan.

Our program consisted of thirty five different candlesticks brought by our members, including a three-lite candelabra. Unusual items included a pair of Cherub candlesticks with enamel decorations and a pair of cobalt blue Thumbprint and Panel candlesticks.

Erma Hulsander, Secy

## Northwest Heisey Collectors Club

Our NWHCC is on the move. We have a study session each month in a different member's home. The new host keeps the charter in their home for one month and at that time a new host volunteers.

We have a couple of requests. We wish that all HCA members from Oregon, Idaho and Washington would join our club, the Northwest Heisey Collectors Club. The dues are \$3.00 single or \$5.00 for the family. Contact: Melvin D. Egbert, 12709 NE 254th St., Battleground, Wash. 98604.

We also request that the members to whom we gave blanks to fill in on Verlys prices would send them in to the same address as soon as possible for our price guide. This is an HCA approved project of our club and we want to offer this guide for sale at the convention in June '77 so hurry, please.

Our next hosts for February 26 meeting will be Mr. and Mrs. Robert Perry, 8618 So. D. Ave., Tacoma, Wash. 98444.

Maurice Seeber, Pres.

## Letters, we get letters.....

Would like to tell you how much we enjoy your Questions and Answers. Sincerely hope you will continue to include it in the Heisey News. It is really great to have so much information so handy. We missed it in the December issue.

You, your writers and workers are a fantastic group.

Dick & Dot Moody, Fla.

ANTIQUES 'N' COLLECTABLES  
"HEISEY OUR SPECIALTY"

LYNNE



ART'S

ROUTE 202 — LAHASKA, PA. 18931  
P. O. BOX 242 215-794-7800

# GLASS-HOUSE INC.

*Dear Heisey Collector and Dealer,  
We're Heading Your Way!! Heisey Animals,  
Lovely Old Patterns, and a Rainbow of Colors, will  
be coming along with us.*

*We'll be at the following shows.*

1. PIKESVILLE, MD. PIKESVILLE, ARMORY, MARCH 1, 2, 3
2. ALEXANDRIA, VA. HOLIDAY INN #2 ALL-HEISEY SHOW MARCH 26 - 27
3. WAKEFIELD, MASS., 1ST PARISH CONGREGATIONAL CHURCH, APRIL 1 - 2

*Our shop in Lahaska will remain open while we are  
on the road.*

*See you soon,  
Lynne and Art*

## HEISEY'S GLASSWARE of DISTINCTION

by Mary Louise Burns



The FIRST Comprehensive reference book on Heisey Glassware! All major patterns of Heisey tableware, stemware, cuttings, etchings, Heisey animals and Verlys.

124 pages - over 240 patterns - more than 5600 items listed.

Several hundred photographs showing details of each pattern thus making identification easy.

Also, information on dates and colors of each pattern.

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Price Trends given on over 5600 items of Heisey Glassware listed alphabetically for easy reference.

only \$4.95 plus 75¢ postage  
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GRANTS PASS, ORE 97526

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STREET \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
6 books or more 40%

## Rainbow Review GLASS journal

"KEEPING GLASS COLLECTORS INFORMED"

### RAINBOW REVIEW GLASS JOURNAL — ESTABLISHED 1971 —

64 pages printed magazine style on glossy paper with large, clear photographs. Subscribers in every state, Canada, Australia, Greece and the West Indies!

Our writers are all respected in their field of glass with published books on their subjects: Clarence Vogel (Heisey); Vicki Gross (McKee); William Heacock (Victorian Colored Glass); Gene Florence (Depression and Akro Agate); Mary Van Pelt (Figurines and Animals in Glass); Glenita Stearns (Depression) and others.

Two of our writers are syndicated columnists: Jabe Tarter of Ohio and Orva Heissenbuttel of Washington, D.C.

Dedicated to "Keeping Glass Collectors Informed" on every facet of the glass field: news, books, shows, reviews, clubs, shops, questions & answers, interviews and a variety of ads: classified, display, wants, trades, bids and even a section for the "new" collectibles (such as Degenhart, Tiara, St. Clair, Fenton, etc.).

\$6 - one year \$11 - two years  
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Send name, address, city, state and zip code, enclose payment, mail to RAINBOW REVIEW, P.O. Box 2315, Costa Mesa, CA 92626 (Allow 30 days) NOTE: Foreign subscribers add \$2 per year.



# Classified Ads

FOR SALE: #433 Greek Key Punch Bowl, Foot and 12 Punch Cups -- marked -- \$265.00 (614) 453-5410

FOR SALE: (Old) Queen Ann #365 - 17" Flared Punch Bowl and Base, Mail or telephone bids accepted to Mar. 19, 1977. Zircon #1485 Saturn goblet 1 @ \$35.00. Sahara #1252 Twist ice tub w/silver plated handle \$50.00. Prince of Wales #335 punch cup \$22.50. Victorian #1425 cream & sugar set \$22.50. All items marked, postage & insurance extra. Norval Heisey, 15248 Dickens St., Sherman Oaks, Ca 91403. Phone: (213) 986-7739.

WANTS: Flamingo #414 Rib & Panel hotel sugar cover (price guide pg.37) #331 straw jar cover - Vogel 2,p14,117, #4163 Pretzel jar cover, Vogel 3, pg.127.

WANTED: Plantation #1567 Marmalade Tops, Banded Flute #150 Tumblers, Goblets, & Wines, Flamingo Pleat & Panel #1170 Glassware, Flamingo Empress small plates & all Glassware, Tall 7" or taller colored Candlesticks, Heisey colored Salt & Peppers. R.W. VAN AKEN, c/o BETZ LABS. INC., 3154 E. HARCOURT ST., COMPTON, CA90221.

(See article under Club News)

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5. #1205 1/2 Fancy Loop Salt bottle w/o top-unm.....10.00
6. #417 Double Rib & Panel jam jar w/lid\* .....16.00
7. Victorian 2 oz. bar glasses \* .....7.00
8. #351 Cross Lined Flute sherbet \* .....12.00
9. #3408 Sherbets w/Barcelona cutting(2) unm...ea....6.00
10. #465 Recessed Panel small basket \* .....40.00
11. Pr. #133 Crystal Swan candle sticks....unm.....150.00
12. Powder Box w/lid (Yeoman?) irredescent Hawthorne  
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13. 1972 HCA Imperial Souvenir Convention Plate .....25.00
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15. #407 Coarse Rib Sherbets (4) \* .....8.00
16. Pelican Holophan soap dish-small chip on bottom..15.00
17. Pleat & Panel Moongleam cruet w/o stopper.unm..15.00
18. #452 Gascony Sahara decanter --  
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WANTED: Victorian Old fashions & floral bowl

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- 30. Lariat Lily Compote Lid 6" (31) .....ea...3.00
- 31. #1540 Lariat Compote Lid 5½" (21) .....ea...5.00
- 32. #1503 Crystolite 4" Box lid (3) .....ea...4.50
- 33. #1503 Crystolite Spoon Slotted lid 4" (25) .....ea...6.00
- 34. # 352 Flat Panel lid 2⅛ i.d., 2¾ o.d. (9) .....ea...4.00
- 35. Zodiac 6 sided lid 3¾" (24) .....ea...8.00
- 36. Dawn Cocktail Strainer, lid nick on rim of strainer..25.00

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#1503 Crystolite 2 1-lite Candlesticks (unknown etching)	20.00
#1503 Crystolite 2 Candleblocks	10.00
# 142 2 3-lite Candlesticks (unknown etching)	45.00
#1425 Victorian 7 5 oz. Sherbets	All -- \$60.00 ea...9.00
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#1405 Ipswich 6 4 oz. Sherbets	All -- \$50.00 ea...9.00
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8. Puntly Band custard mug mkd.	
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9. Acorn Flamingo goblets* (9)	ea...16.50
10. Acorn Flamingo wines* (8)	ea...16.50
11. Acorn Flamingo Champagnes* (6)	ea...16.50
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13. Matching plates to above (11)	ea...8.00
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15. Queen Ann Sahara ftd. cream & sugar	50.00
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17. Flam. diam. optic demitasse c/s* (4)	ea...15.00
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MARCH 20, 1977

9 A.M. to 5 P.M.

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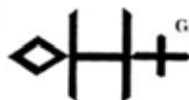
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**Make your reservations now.....**

-21-

**CONVENTION 1977  
June 16-17-18-19**

The SHERATON INN will once again be our convention headquarters for 1977. All activities will be held there with the exception of the SHOW AND DISPLAY. Many people told me last year how convenient it was to stay where all the action is. Please make your reservation right away because last year all motels in the Newark area were filled and many people had to stay 30 or 40 miles away.

A special rate has been given us again this year by the management. ONE PERSON IS \$19.50 or TWO PEOPLE IS \$23.50. NO ADDITIONAL CHARGE FOR CHILDREN UNDER 18 YEARS OF AGE AND NO ADVANCE DEPOSIT. All rooms have two double beds. There is a \$5.00 per night charge for a rollaway bed if needed.

Please make your reservation by clipping the attached form.  
Mail it to ROBERT McCLAIN, 156 W. SHIELDS ST., NEWARK, OH 43055 or PHONE (614) 345-8061.

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**SHERATON INN RESERVATION REQUEST**

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No. of persons in party \_\_\_\_\_ No charge for children under 18 years of age  
Single room requested \_\_\_\_\_ \$19.50 (one person) Double room requested \_\_\_\_\_ \$23.50 (two double beds)  
No advance deposit needed

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**1977 SOUVENIR "OSCAR"**

This year's souvenir is a plug horse or "Oscar" as he was called by Heisey. He is Fern Green, an Imperial color soon to be discontinued, and will marked both with the Imperial IG and HCA 77. The number is limited and is being offered to HCA members exclusively until May 31, 1977. The price now is \$12.00 but it will be \$15.00 after that date. REMEMBER ONLY MEMBERS MAY ORDER; ONE FOR EACH PERSON LIVING IN YOUR HOUSEHOLD WHO IS A PAID UP MEMBER.

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**ORDER FORM**

Oscars ordered prior to June 1 are \$12.00 each. Only ONE Oscar per HCA member. Ohio residents add Ohio tax. If you want yours mailed add 10% for postage and handling. Dealers please enclose your vendors license number with order. Make checks payable to HCA, Inc. and mail to address given. Please list all names as they will be checked.

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Please mail my Oscar \_\_\_\_\_ I will pick up my Oscar in June \_\_\_\_\_ Check one

\* Only one per member -- this can be Voting, Associate or \$1.00 family member.

HEISEY COLLECTORS OF AMERICA, INC.

c/o *Kay Darling*  
3442 North High Street  
Columbus, Ohio 43214

# Question & Answers

**Q** Heisey's price list #60 dated 1901 contains 25 novelty items. One of the listed novelty items is a #1280 Winged Scroll trinket box & cover in opal color. On occasion, one hears about or sees for sale, a Winged Scroll trinket box in Clambroth. Are these the same thing? What about glass color? Is opal a white-white color as opposed to clambroth being a grayish color and thus the reason why it is called clambroth? What if the trinket box is a souvenir? Does that necessarily make it one or the other, or is color the important factor?

J.L., Pennsylvania

**a** No, I do not believe that a trinket box in opal is the same as a trinket box in clambroth since we have seen many items from this list and they are white opal and not clambroth. However none of them are of the same fine quality as other Heisey items of the same period and look like cheaper glass made to sell as souvenirs. Opal is a white color while clambroth made by any company is a dirty gray resembling the juice from clams or oysters, thus the same. I do not feel that the fact that they are souvenir has any bearing on the name of the color.

This leads into a subject which is controversial and I don't know of anyone who has the correct answer. Certainly it does not appear in any Heisey catalogs. It is a difficult question which I can't answer to everyone's satisfaction, I am sure, but I can give my own opinion.

Opal, as Heisey used the term, apparently meant a white opaque glass which had opalescence. This is most evident by holding the piece of glass to the sun or bright light and observing the fiery color, especially around the edges. Some Heisey opal will glow yellow under the blacklight but strangely, even though most of it does show fire, all of it does not fluoresce. In examining twelve opal pieces from my cupboard, all of them Bead Swag but two, I find that only two pieces glow like custard and the others either look pink or do nothing at all. Neither of two pieces of Winged Scroll glowed. The bottom of a butter dish glowed like custard and the lid did nothing, proving again that individual batches could vary.

Some trinket boxes are definitely opal. Some of these, as well as other opal pieces, have a bluish cast in thinner areas, even though they still have the fiery look in bright light. Still others are dead white, and then there are the clambroth ones. These last ones along with some in black, are the ones which are questioned. We have absolutely no way of knowing at present whether Heisey made any clambroth or black in those early days.

We had a seminar on this subject once at a quarterly meeting but came to no firm conclusions. The one difference found be-

tween the souvenir type box and those made for the dresser trays was that there is an indentation on the better ones just at the center of each scroll. On the others there is nothing but the mold seam mark. Also the better ones sometimes have ground bottom rims while the souvenirs do not. It does stand to reason that they would not necessarily finish those made for souvenirs as nicely as those to sell with dresser sets.

The possibility does exist of worn molds or even of more than one mold. Our emerald and clambroth boxes have at least as good mold detail as the better finished opal and custard ones yet we have a dead white one with very poor detail.

As I said in the beginning, my answer would not satisfy everyone. So far as we know today the only company to make a similar pattern to Heisey's Winged Scroll was Jefferson Glass. They made a hair receiver and puff box in a very similar pattern but the detail was changed so that they are not identical. The little butter dish shown in last month's Heisey News is also of this pattern but made in crown tuscan and the pattern is not identical.

I, for one, do not plan to throw away any of our trinket boxes until I know far more than I do now. Someday perhaps we will find the answer.

.....

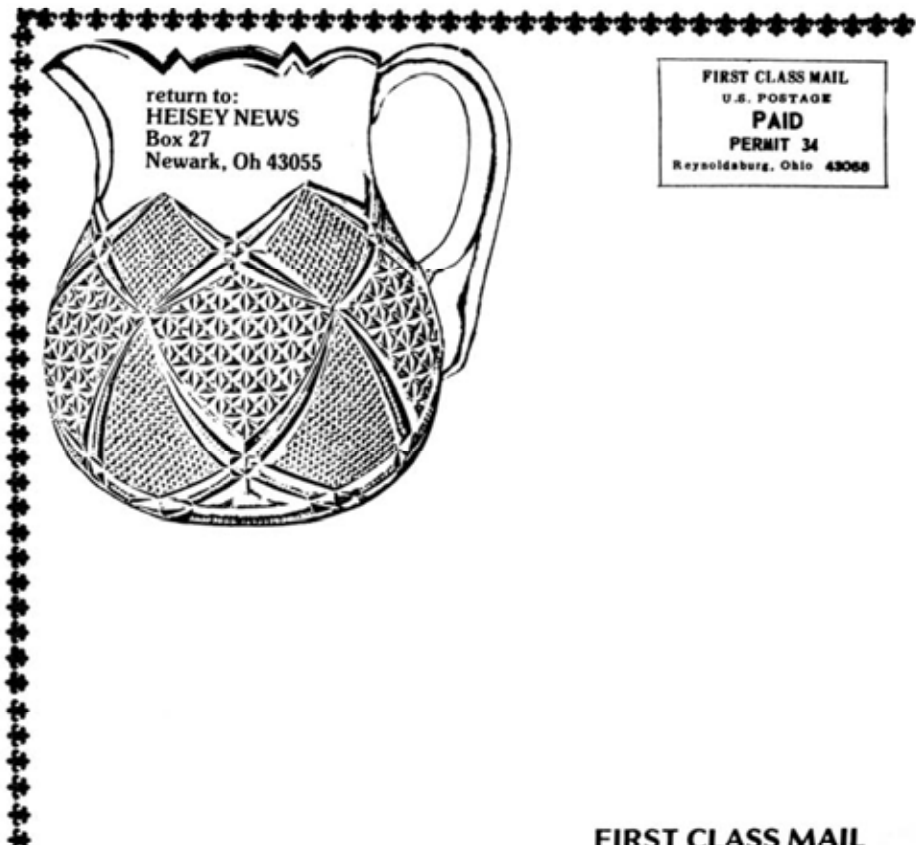
## DATES TO REMEMBER

**MARCH 18** - Board meets at Opera House -- 7:30 P.M.

**MARCH 19** - Doors open for  
Auction -- 8:30 A.M.  
Quarterly Meeting -- 9:00 A.M.  
Auction Starts -- 9:30 A.M.

**MARCH 26-27** - All Heisey Show in Alexandria, Va.  
Holiday Inn #2

**JUNE 16-19** - Sixth Annual HCA Convention, Newark, Ohio



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