

# HEISEY *news*

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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VOLUME X NO. 2 FEBRUARY, 1981

ONE DOLLAR



1569  
SHALLOW BOWL



1497-13 IN.



1497-11 IN.



1558  
FLARED BOWL



1558  
R. E. BOWL



1558  
VASE BOWL



1486  
OVAL BOWL



1571  
12 IN. FLORAL



4045



1575  
12 IN. GARDENIA



1575  
7 IN. LILY BOWL



1183  
13 IN. GARDENIA

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ASS'T EDITOR-NEILA BREDEHOFT, Box 27, Newark, Oh. 43055  
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PHONE (614) 345-2932. Club membership (Includes 12 issues of Heisey News and participation in all club activities) \$12.00/year plus \$2.00 each for additional family members in same household who wish a membership card. For VOTING MEMBERSHIP add \$25.00, one time only fee, or write for information.

FOR MEMBERSHIP-HCA MEMBERSHIP, BOX 27, NEWARK, OH. 43055. Notify immediately of any change of address.

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1 pg (50 items)	60.00	75.00

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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.

## FROM THE DESK OF YOUR PRESIDENT . . .

THE SHERATON INN IS FULL. PLEASE SEE YOUR AUCTION LIST FOR OTHER NEWARK AREA MOTELS.

Heisey Collectors of America, Inc. is today the largest handmade glass club in the United States, or the world, for that matter. We are also the widely copied model for many other glass clubs. And we are still growing! Other clubs report loss of members and wonder why. We lose members, too, but fortunately, so far, we gain overall more than we lose. People join for many reasons and if they lose interest or can't find much glass in their area they feel there is no point in staying in the club. Seldom a day passes that we don't get one or more new members.

A very few people have voiced complaints lately. Dues were raised by the Board of Directors because of greatly increased expenses with the newsletter and for salaries, etc. The first notice was in the September, 1980 issue and continued in the next three. Everyone whose dues came due before March 31st had the opportunity to pay them before December 31 at the old rate. Advertising rates were increased for the same reason-inflation. Dealer directory rates were absurdly low and had never been raised since we started in 1972. Two notices per year had to be sent out, there is constant changing of ads and ~~with a tax~~ pay the printer for each change. Even with the new rate the dealer page brings in less money per month than any other form of ad. The Board of Directors also approved these new advertising rates. We feel that we must try at least to make the newsletter, with its' related costs, self-supporting, or nearly so.

Only two people out of the over 900 who have ordered Oscars have registered complaints about having to send the original form. The decision to require original forms was also approved by the Board and was made for several reasons. In the first place many people's handwriting is almost illegible (including mine) and it helps the people who have to check the names and make the labels. It also rules out some unauthorized person from ordering your Oscars as has happened before and has made problems. We are trying to get all addresses coded so that we instantly know that your membership is current and how many members you have in your family. Since we never print anything but ads on the last two pages so that it won't hurt your newsletter. We are flattered that you want to keep it intact-but all of us here have to do the same thing that you do. We do not believe that we have been arbitrarily unfair in making this one request.

If you do not receive your newsletter anytime please notify us at once so that we can check the problem. We want everyone to receive every newsletter. Your auction lists have been mailed so be sure to notify us if you have not received yours.

I hope you noticed the new items on the back page of the auction list. We now have green Victorian bells, both plain and satin and the bell price has gone to \$8 for plain and \$9 for satin. We also have cygnets in light blue at \$13.25. We purchased a shipment of crystal baby cups at a reduced price since they were a factory overstock and we are selling these at \$7.00 each instead of the regular \$8.50 while they last.

If you are still ordering your Oscar from the December newsletter please send \$1.05 tax instead of 86¢ if you live in Ohio since the extra 1% tax went into effect Jan. 1 and Licking County also had the 1/2% piggy-back tax.

We hope you understand the offer on the Meadow Green Carnival animals. These are quite nice and had already been offered various places for much higher prices than these are. We know that a lot of people are eager to get them. Please do read the form carefully before sending. We will NOT process your checks or your bank card orders until we know that your name, (or names) was drawn at the auction. Each name on your order form will be entered separately for the animal which you ordered. This was the only fair way we knew to give everyone a chance to get one. A few of these have bubbles but as we've said before, a bubble in handmade glass is not a flaw.

There were two typos in "Desk Of" last month. First, the club, as you all know, was founded in 1971 not 1981. Second, the \$18,500 mentioned as sales was for December only and not the entire year as you probably guessed.

In case anyone is looking for something to buy for the Museum-we are in need of a Kodak projector since we have a lot of slides but have to borrow or rent projectors to show them. We also have a price from a plumber for an Oasis water fountain for the Museum in case a club would like to buy that. The price is approximately \$575.00. This would be a nice addition since our visitors and docents often would like a cold drink. The planned place to put it is between the doors to the first floor kitchen and the docents' lounge which is a waste space.

We are still getting a lot of publicity. More and more people have seen Dave's television show and have written us. Also there have been more articles, one in the Boston Globe and one in Illinois and this all means more mail and new members.

The absolutely final date for copy and club news for the newsletter is the 5th of the month.

We are looking forward to seeing many of you at the auction, the flea market and the All-Heisey show in Alexandria.

Till then, Happy Collecting!

*Louis Ream*

We are sending Oscars out as Orders are received. Local members can pick up theirs anytime at the Museum. Bring your ORIGINAL FORM. There will be no more than 2300 and 982 are already sold.

5010 VANITY FAIR CARVING  
 5015 STRIPES CARVING  
 5016 STARS & STRIPES CARVING

These three carvings show a departure from the character of the other Heisey carvings in that they are more decorative frosted effects rather than the faithful silhouette outlines of most of the other carvings. The Vanity Fair especially reminds me more of the simple frosted designs like 600 Satin Finish, 602 Simplex, etc. All were new approximately the same time (1935) - Vanity Fair being sand-blasted rather than acid-dipped (like 600 and 602) to produce the frosty effect so popular with many of the glass companies of the day. All are quite Art Deco. One fact is very puzzling to me. Since Vanity Fair is a carving it should thus be a sand-blasted decoration which used the rubber coating over the glass with the design being cut away for the sand blasted areas. Because of this, I cannot rationalize the existence of an etching plate, but I have seen one. Perhaps there is a possibility that some Vanity Fair was produced as an acid-dipped etching rather than a carving.

Vanity Fair was produced from 1935 to circa 1938 on crystal only. Examples I have seen have only light sand-blasting and the feel is quite soft and smooth. One can barely tell the difference between the carved and the uncarved portions with the fingers - there being no sharp edges to the pattern.

Found on:

Full line of #4044 New Era, both stemware and pressed ware accessories.

Stripes (5015) and Stars & Stripes (5016) Carvings were both designed by Carl Cobel. We had information only suggesting a life span of one year, from 1937 to 1938, but an old trade journal article indicates we were in error. Since these carvings are so rarely found, they must not have been good sellers. The following is the quote from Crockery & Glass Journal, April, 1935 (fully 2 years earlier than we had assumed): "Ball vases have proven their popularity and the A. H. Heisey Co. has developed a line of hand-carved ball vases in 4, 6, 7, 9 and 12 inch sizes. These are lead blown glass, frosted in two different designs to date. There is Stripes, and Stars and Stripes. Both are excellently done and greatly enhance the appearance of these. The group may be retailed for \$1.25 to \$6.00 and make for a smart array of decorative accessories."

As the article states, the designs were made for the ball vases in the sizes listed and have not been seen on other items to date. The carvings are known on crystal only and the ball vases are not marked.



Courtesy A. H. Heisey

Stars and stripes for frosted ball vases



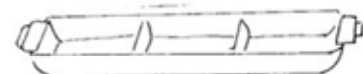
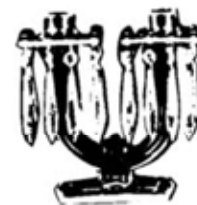
4044



4044 New Era Goblet



4044



Blocks 1 thru 4 are a family of Heisey floral blocks of four different sizes. Block #1 is the smallest in size at 2½ inches in diameter. Respectively, blocks 2, 3 & 4 are 3½, 4½ and 5½ inches in diameter. I had a chance to measure a #2 block. Besides the 2½" diameter, the #2 block is 1½" high and has 19 holes layed out in a hexagon pattern. I made a plane and cross-section sketch of block #2 which is shown with this article. The top surface is ground flat. The bottom surface has a rim around the perimeter which would raise the block about 1/8 inch off the bottom when placed in a bowl. There are 3 notches that divide the raised rim into three equal parts. The catalog states for the 4 blocks that they are "all ground flat top and bottom". This phrase is not easy to follow as the #2 block I saw had a top surface that was ground flat but the bottom surface, while flat, had the raised rim. If you have one of this family of blocks, see what the bottom of your block is like.

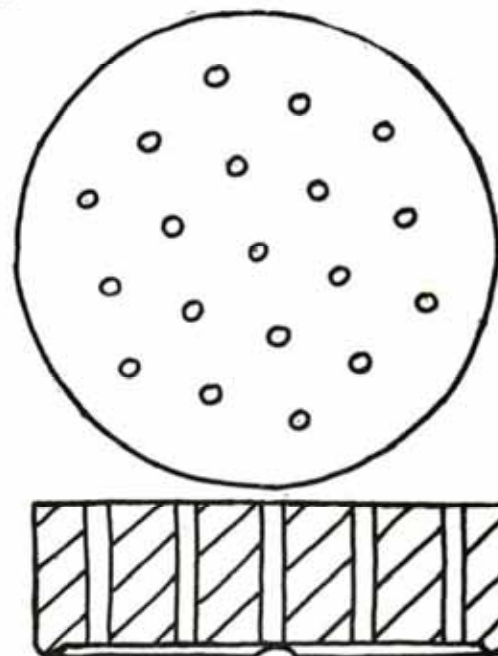
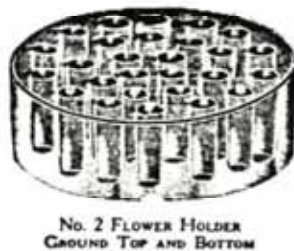
I have not seen blocks 1, 3 or 4. Examination of the pictures of this family of blocks in the Heisey catalogs shows the following. Catalog #109, circa 1929, (reproduced as Vogel III, p 27) shows one picture and labels it block #2. Under the picture, it lists that the block is also available in #1-2½", 3-4½" and 4-5½". Looking at the picture closely, you can count the 19 holes placed in a hexagon pattern.

Catalog #76, circa 1915, contains three pictures labeled #1 flower holder, #2 flower holder and #3 flower holder. There is no reference to a #4 holder. By my count, each of the three holders pictured has 27 holes. This is inconsistant with the actual #2 holder I saw with 19 holes. I believe the picture is an artist sketch and not an actual photograph. Whether the artist saw a block with 27 holes, or was told the block had 27 holes, or found that 27 holes neatly filled his sketch is unknown. The pictures for holders #1 & #2 appear to be the same picture with the picture for #1 reduced in size. The picture for the #3 holder is its own sketch and not a larger version on the picture for the #1 & #2 blocks. Catalog #102, circa 1924, has the same three pictures as catalog #76. However, in catalog 102, the pictures are referred to as flower blocks this time rather than flower holders. Reference is made to the #4-5½" block under the #3 block picture. I found no picture of the #4 block. My feeling is that the #1 block has less than 19 holes and that the #3 & #4 blocks have more than 19 holes. Let me know if you have a 1, 3 or 4 block.

The production of blocks 1, 2 and 3 started in about 1914. Reference is made to only blocks 1, 2, & 3 in Heisey catalog 76. Block 1 was referred to as small, 2 as medfium and 3 as large. Price list 200, dated 7-1-17, listed all four blocks. Thus production of block 4 started about 2 or 3 years later. The four blocks last appeared in catalog #109 and price list #209, circa 1929. Thus the production life for the blocks was about 16 years.

All four sizes were produced in crystal. Only block #2 was made in color, and in two colors, flamingo and moongleam.

There were no special Heisey floral bowls designated to go with this family of four blocks. The blocks are plain in design and thus could be used with any bowl, vase or plate depending on the arranger's choice or preference. A Heisey booklet of color pages, circa 1929, shows a flamingo #2 block in the flamingo #50 bowl. A #2 flamingo block in a #1183 Revere floral bowl is on display in the HCA Museum.



SKETCH OF HEISEY FLORAL BLOCK No. 2

# THE OAK LEAF CANDLESTICK

BY BOB O'GRADY

Dec. 6, 1927.

Des. 74,012

T. C. HEISEY  
CANDLESTICK  
Filed Jan. 7, 1927



INVENTOR  
Thomas Clarence Heisey  
BY  
*Edwin P. Heisey*  
ATTORNEY

PATTERN #: 116  
 NAME: Oak Leaf  
 DATES: 1927 - 1929  
 MARK: Probably always unmarked  
 COLORS: Moongleam; flamingo, hawthorne.  
 DECORATIONS: Frosted Oak Leaf  
 SIZE: 3" high, 4½" diameter base  
 DESIGNER: Thomas C. Heisey  
 PATENT: # D74,012 dtd Dec. 6, 1927  
 AVAILABILITY: Relatively easy to find  
 REISSUES/REPRODUCED: No

The Oak Leaf candlestick was one of the few Heisey sticks which was granted a patent. Patent office records show that Thomas Clarence Heisey filed application on January 7, 1927 for a design patent, pictured here, wherein he claimed as his own the original and ornamental design for this stick. The patent was not granted until eleven months later on December 6, 1927. This time lag was not unusual and it is most certain that the stick was in production prior to December of 1927. What is unknown is whether Thomas Clarence Heisey himself actually designed the stick or whether the designer assigned his rights to T. C. Heisey to claim as his own. This was discussed briefly in an earlier article, "Heisey and the U. S. Patent System" (Heisey News of June, 1980), and was not an unusual practice.

The other reference sources for this stick are the #109 Catalog which dates to about 1928 and price lists 208 and 209 dating from about March, 1927 to October, 1929. So we can only be sure of dating production from early 1927 to late 1929, possibly two and a half years. The interesting aspect of this little stick is that in spite of the fact that it had a short production period and was not widely advertised at the time, it was apparently a popular item in the late twenties based upon the number of these available today. The next available price list dated 1933 does not refer to this stick but I would not be surprised if someday we are able to authenticate its' production into 1931 or even 1932.

During this period, Heisey ordinarily numbered the candlesticks sequentially as they were produced. Heisey assigned #116 to this stick but did not name it. Over the years, for obvious reasons, it has become known among collectors as Oak Leaf.

Other than the patent drawing, the 109 catalog is the only place I know where this stick is pictured. It is a small, simple but well proportioned item, 3 inches high with a 4½ inch diameter base. The raised figure of an oak leaf appears twice molded around the candleholder portion. The 109 catalog and both price lists label the stick as etched. This refers to the raised leaf portion which was matte etched or frosted. And although this was standard, it can also be found plain or unfrosted. A little noticed design element is the stem of the leaf which curves down and extends completely around the bottom of the candleholder portion forming a small border. The price list also tells us the stick was made in 3 colors including a combination of moongleam foot and crystal top, crystal foot and flamingo top and hawthorne, both foot and top. It has also been seen in all flamingo. And this is one of those sticks from the color period which would be somewhat rare in all crystal. Of the 3 known production colors, the combination moongleam foot and crystal top is the most common. Both flamingo and hawthorne seem to be a bit difficult to find however. It is usually unmarked and, I think because of its design, would be unusual to find marked.

There was also a matching eleven inch #116 floral bowl with four identical oak leaves molded equidistant around the inside upper portion. Oddly, the bowl is not as available as the sticks.

Imperial did not reissue this stick and because of the distinctive feature of the oak leaf I know of no stick produced by another company with which it could be confused.

ED NOTE: This candlestick, like many others, was made in two parts. The candleholder itself is pressed, then there is a glob of glass attached to the bottom and hand cast into a foot-the same as it is done with many goblets. This accounts for the variation in the size of the base of many candlesticks. A hand written note in one of the catalogs from Emmet Olson notes that the candle holder portion was offered separately as a toothpick. These are beautifully ground on the bottom and are often seen especially in the Newark, OH area.

## COMPANIES THAT USED HEISEY BLANKS

BY LOUISE REAM

The following list may give you some idea why we cannot identify all cuttings on Heisey glassware. This list of companies which used Heisey glass in some way is only for the years 1938-1942. At some time or other all major silver companies purchased Heisey for mounting, silver bases, lids, etc. or for silver overlay.

T. G. Hawkes, Corning, NY - large quantities  
Hunt Glass Works, Corning, NY - large quant.  
Ebenezer Cut Glass, Ebenezer, NY

From New York City & surrounding area:

Colonial Silver Crafts  
Creative Arts  
Eagle Cut Glass Co.  
Friedman Silver Co.  
Halcolite Co.  
M & J Cut Glass Co.  
North America Cut Glass  
Anzell Specialty Manufacturing Co.  
Globe Lighting Fixture Co.  
Rock Crystal Glass Co.  
Bay Lighting Fixture  
Perma Plating Co.  
Goran Mfg. Co.  
Washington Glass Works  
Progress Novelty Casting Works  
Abbey Ortner Lamp Co.  
Acme Mastercraft Studio  
American Crystal Co.  
Baroque Co.  
Crystal Lamp Co.  
Decorative Lamp Co.  
De Luxe Decorating Co.  
Farber Bros.  
Globe Plating  
Goody Lamp Co., Inc.  
Ideal Novelty Co. (lamps)  
Warren Kessler - large quantities  
Leonardo Lamp Co.  
Mastercraft Frame Co.  
Metro Metal Crafts, Inc. - lg. quantities  
Monoglassware  
National Silver Deposit Wares - lg. quantities  
Nuart Metal Creations  
Benson & Hedges  
Carvene Craft Co.  
Czecko-Slovak Glass Products Co.  
Everlast Metal Products - lg. quantities  
Tre-Jur Co.  
Lehman Bros Silver Corp.  
Devine Silversmiths  
Madrigal Artcraft Co.  
Marianne Glass Co., Inc.  
National Silver Co.  
Swartz Ornamental Glass Co.  
Premier Lamp Co.  
Quality Lamp & Shade Co. - lg. quantities  
Berry Lamp Co., Los Angeles  
Frawley Tobacco Co., Los Angeles  
Los Angeles Cut Glass Co, LA  
Robinhood Wood Products, Los Angeles

Continued on Page 13

## VOTING MEMBER LIST AS OF FEB. 15, 1981

Abdalla, George  
Ablon, Sandra Lee  
Adams, J. Robert  
Adelstein, Joe  
Alford, John W.  
Alford, Norman W.  
Allen, Evelyn  
Allen, Harry  
Ames, June N.  
Anderson, Arthur J., Jr.  
Anderson, Janetta Cain  
Andrews, Muriel R.  
Armentrout, Viola  
Ashworth, Larry G.  
Backulich, David M.  
Bagford, Shirley  
Baird, Charles N.  
Baker, Richard E.  
Balo, Miriam  
Barker, Johnny A.  
Barnard, Betty Ann  
Barnes, Linda L.  
Belfer, Martin  
Bethel, Harley  
Bischof, Elaine D.  
Bloch, Lynne  
Boland, William P.  
Boland, Mrs. William P.  
Bonar, Helen M.  
Bosniak, Elyse R.  
Bourdon, Mildred E.  
Bradbury, Keith P.  
Bradley, Aly Ann  
Bradley, Stephen H.  
Bratt, Darrell  
Bratt, Nancy  
Bredehoft, Neila  
Bredehoft, Thomas H.  
Brown, Jane Ann  
Brown, Roy R.  
Bruny, Dolores  
Bumpus, Anne  
Burrier, G. W.  
Buthy, Richard E.  
Campbell, Donald R.  
Carey, Stanley O.  
Cason, Elizabeth  
Caswell, Lloyd H.  
Caughenbaugh, Jackie L.  
Caughenbaugh, Stephanie A.  
Clifford, William T.  
Cochran, Mrs. Clara S.  
Colangelo, Alfred  
Colangelo, Joyce  
Cordon, Kenneth  
Coyle, Robert H.  
Creason, Mary Anne  
Crim, Harold W.  
Culbertson, Esther  
Culbertson, Howard  
Curley, David  
Dankmer, Wayne H.  
Darling, Kay  
Darling, Stanton G.  
Day, Julia  
Day, Richard E.  
DeGroot, Lynn R.  
DeGroot, Stanley  
Delaney, Chauncey R.  
Delaney, Debra  
DeNiro, Barbara A.  
Dunham, Ethel  
Dunham, Ronald  
Edwards, Bertie D.  
Egbert, Melvin D.  
Eshelman, John L., Jr.  
Evans, Mary  
Farnham, Joyce M.  
Feldman, Bernard  
Feldman, Valli K.  
Felt, Tom  
Fisher, Charles  
Fisher, Mildred  
Freier, Harry L.  
Freier, Phyllis  
Frye, Franklin V.  
Funkhouser, Mary I.  
Gartner, Fred W., Jr.  
Glenn, Ann  
Glenn, Danny L.  
Gillette, Marjorie  
Godden, Mrs. Don (June)  
Goldsberry, Jennie  
Goldsberry, Ray  
Goldstein, Phyllis S.  
Gorsuch, N. J.  
Gosnell, M. Ann  
Guyselmann, Gloria S.  
Hahne, Otto H., M.D.  
Hanks, Betty R.  
Harralson, Cliff  
Harrington, Larry C.  
Harrison, Robert G.  
Harrison, Mrs. Robert G.  
Hartman, Art  
Hartzell, Charles Wm.  
Hauser, Mary  
Hauser, Virgil J.  
Headrick, Dennis L.  
Heald, Charlene  
Heisey, Norval  
Heisey, Tim  
Heissenbittel, Orva  
Henry, Georgeann  
Henry, Jim  
Henderson, Russ  
Henes, J. Donald  
Hertrich, Maxine G.  
Hess, Phyllis  
Hess, Sherry A.  
Hill, Mrs. Barbara M.  
Hill, Robert  
Hoffman, Dr. Paul E.  
Holman, Ann  
Holman, Maurice  
Hranilovich, Leah L.  
Husted, Elaine  
Husted, Dr. Frank L.  
Hyde, Mrs. Robert J.  
Jennings, Margaret  
Jester, Jody  
Johnson, Bob

(continued on next page)

Your name could be added to this list for a one-time \$25.00 fee.

Johnson, Fred H.  
 Johnson, Jean A.  
 Johnson-English, Lee  
 Johnson-English, M.A.  
 Johnson, Odell H.  
 Johnson, Virginia  
 Johnson, William E.  
 Johnston, Bette  
 Jones, David  
 Jones, Butch  
 Jones, Lee  
 Jones, Nancy  
 Jordan, Evelyn  
 Jordan, James W.  
 Kennon, Helen Z.  
 Kennon, James E.  
 Kennon, James Lee  
 Keyes, Pat  
 Kidd, Russell W., Jr.  
 King, Elizabeth  
 Kinney, Walter Gordon  
 Korus, James W.  
 Kowalik, Thomas E.  
 Krupp, Dennis  
 Lach, Barbara B.  
 Lackey, Mary Turk  
 LaMoreaux, James M.  
 Lavelle, William P.  
 Law, Carl  
 Law, Frances  
 Lanthorn, Teresa A.  
 Leviton, Dorothy  
 Little, Mary  
 Loch, Betty & Bill  
 Lokay, Dr. Joseph D.  
 Long, Harold W., M.D.  
 Loss, William J.  
 Lupher, Harold P.  
 Marsh, Dick  
 Marsh, Virginia  
 Marshall, Richard T.  
 Martin, George E.  
 Martin, Tom E.  
 Maskaleris, Chris H.  
 Maskaleris, Christos L.  
 Masson, Carlene S.  
 Masterson, Larry E.  
 McClain, Robert G.  
 McPeek, Carole  
 McPeek, Wayne  
 McWilliams, Mary  
 Mehnert, Ernest  
 Mehnert, Jean  
 Metcalf, Jack A.  
 Metcalf, Sharon  
 Milbaugh, William  
 Miller, Mary Jane  
 Miller, Wm. Alwyn  
 Moore, Percy M.  
 Moore, Vivian  
 Morris, Ellen  
 Mullen, Cecil  
 Neterer, Jerry  
 Newland, Jeanne  
 Newton, Kenneth R.  
 Nicholas, Russell L.

Noll, Joseph A.  
 Noll, Peggy A.  
 Novak, Mrs. Richard  
 O'Grady, Robert  
 Overdorf, Richard  
 Owens, Floyd  
 Pallagi, Helen  
 Parrett, Donald N.  
 Paul, Joanne R.  
 Pearce, William T.  
 Pease, Betty Lee  
 Peddicord, James W.  
 Pemberton, James S.  
 Pemberton, Susanne  
 Perloff, Jack  
 Perloff, Ruth  
 Pratt, Virginia  
 Prialux, James  
 Price, Mary Ann  
 Pringle, Miriam  
 Puderbaugh, Carolyn  
 Puderbaugh, Max  
 Rarey, Helen P.  
 Rarey, Robert P.  
 Rauch, Irene  
 Ream, Louise  
 Ream, Russell  
 Reed, Margaret  
 Regan, Betty  
 Revelle, June  
 Richmond, Betty J.  
 Richmond, James D.  
 Robinson, Jerry  
 Robinson, Judy  
 Ryan, Hilda A.  
 Ryan, Robert R.  
 Sanders, John R.  
 Schamel, Eileen  
 Schamel, George Sr.  
 Schnaidt, Sam  
 Schneider, Mrs. J.C.  
 Seeber, Maurice G.  
 Sexton, Robert L.  
 Shaffer, Glenn A.  
 Shannon, Mary Frances  
 Shaw, Charles A.  
 Shelley, Lenore A.  
 Shomaker, Emogene  
 Sickles, Yvonne  
 Siglock, Joette  
 Siglock, Martin R.  
 Sleight, Alethea  
 Smith, Richard  
 Smith, Marilyn  
 Sparacio, Carl  
 Sparacio, Helen  
 Spencer, Pat  
 Spencer, Richard A.  
 Stark, Dennis E.  
 Stickle, Larry E.  
 Stickle, Walter  
 Stitt, James A.  
 Swain, Mrs. C. M.  
 Swearingen, Hal R.  
 Swetnam, Gertrude  
 Swetnam, Russell

Talbot, Mildred Z.  
 Tandarich, Regis  
 Taylor, Jerry W.  
 Theiss, John J.  
 Thomas, John R.  
 Thompson, J. William, Jr.  
 Tucker, Harold A.  
 Van Es, James H.  
 Wade, Charles B., Jr.  
 Walton, Irene  
 Wanser, Betty  
 Wanser, Herbert  
 Waters, Billie  
 Whaley, Betty  
 Whaley, Burl  
 Wiggins, Berry A.  
 Yeager, Donna  
 Yeakley, Loren  
 Yeakley, Virginia  
 Zehm, Mrs. Leonard  
 Ziegler, Dolores  
 Ziegler, Raymond  
 Zipperlen, Arlene  
 Pool, Mary  
 Flashner, Libby  
 Flashner, Sandy  
 Francis, C. Albert  
 Park, James



(continued)



Is the oval bottle-like container with two pouring lips in Heisey's #1540 Lariat pattern an oil or a cologne? Yes.

Horace King, the designer of the item, obviously thought of the piece as a cologne, since that is what the item is labeled on his original drawing. However, by the time the Heisey Co. listed the article in their price lists and illustrated it in their ads, they described it as an oil (cruet). It is shown in an ad from Crockery & Glass Journal, November, 1942, and plainly called an oil bottle. It is also pictured in the Wartime Salesman showing the Lariat pattern from circa 1943 and called "4 oz. oil, (oval)".

From Catalog 217-22, dated 1/1/44 to Catalog 30, dated July, 1949, this oil bottle is listed. It is always described as "4 oz. oil bottle & #117 P/S". P/S refers to pressed stopper. In Price List 28 dated 9/1/47 the handled oil is finally shown. The two style oils are listed together until Catalog 31, dated 9/50 when the oval oil is no longer listed. The handled oil is described in Price Lists as "4 oz. handled oil bottle and #133 P/S." The handled oil is last offered for sale in Catalog 32A dated 1/55. In no Heisey catalog or price list is there a reference or listing for a cologne in the Lariat pattern.

• Thus if we use terminology from Heisey ads and catalogs, Lariat has two oil designs but no cologne. In the beginning, from circa 1942 to 1950, the oval, handleless oil was sold. Beginning in 1947 the handled oil was available. It was discontinued by 1956.

I have to disagree that the addition of hand-painted flowers to the item proves it to be a cologne. First, what the Heisey Co. called the item when they sold it and what the decorating company called it after they decorated it may very well have been two different things. Decorating companies often called items completely different names and suggested uses different from the official Heisey designations. Second, enameled flowers do not exclude an item being used as a cruet. I have owned and used a non-Heisey cruet of normal cruet shape with hand painted roses and gold decoration for many, many years.

It really comes down to the individual collector's decision as to whether his collection of colognes includes one in the Lariat pattern (certainly Mr. King's intention). The cruet collector certainly should include two Lariat oils in his collection since both were sold as oils by the Heisey Co.

The collector will have to determine if the item is to fit in his collection. As a researcher, I prefer to use original Heisey Co. names, numbers, descriptions, etc. whenever referring to pieces of Heisey. This gives all of us a standard so that we are able to understand each other in articles, ads, and conversations. My Heisey Lariat "cologne" has become a Heisey oil bottle to me and is in no way less attractive to me than when I thought of it as a cologne. See the cover of February, 1980 HEISEY NEWS for the Nov., 1942 ad from Crockery & Glass.



DATES TO REMEMBER

1981 DISPLAY NEWS

BY MARY MCWILLIAMS\*

The Convention Committee met early in January for their first planning meeting. To celebrate our Tenth Anniversary as a Club, the theme this year will be "You're Invited to a Party."

The Display Theme will be "The Birthday Party". The other displays can be anything related to the theme such as Easter Party or New Year's Party or anything else you can devise.

The Display Committee is also interested in individual collections. We would like to have a display of powder boxes, perfumes, dresser sets if we could gather enough items to be interesting.

Please contact me as soon as possible so there will be no duplication of displays.

Let's make this our biggest and best Display ever. Contact me for any further information you may need.

- MARCH 13-14 - Eighth Annual All-Heisey Auction, OSU, Newark Campus, Country Club Drive
- \* MARCH 15 - Flea Market, Starlight School 9 a.m. - 4 p.m.
- \* MARCH 21-22 - National Capital Heisey Collectors All-Heisey Show and Sale
- \* JUNE 18-21 - Tenth Annual Convention, Newark, OH

\* \*\*\*\*\*  
\* REPRINTED FROM NEWARK ADVOCATE, 2/5/81:  
\*

\* "FIFTY YEARS AGO

\* Jersey cattle breeders of Licking County will meet in the Farm Bureau assembly room Saturday at 8 pm according to George Heisey, secretary of the county Jersey cattle club...."

\* + + + + +

\* "Heisey by Imperial" is a fine contribution to the glass collecting field.

\* My personal thanks for your contribution of this well researched publication.

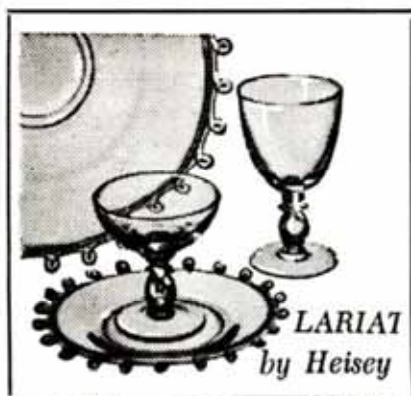
- E. Ward Russell, MD

**LARIAT**

No. 1540 Pattern  
(Pressed)

No. 5040 Pattern  
(Blown)

(Leaflets, 1 & 2-Col.  
Mats Available)



No.	Size	Item	Price Doz. Crystal
5040	10 oz.	Goblet, Blown	\$15.00
5040	5 1/2 oz.	Saucer Champagne, Blown	15.00
5040	4 oz.	Claret, Blown	15.00
5040	2 1/2 oz.	Wine, Blown	15.00
5040	1 oz.	Cordial, Blown	15.00
5040	3 1/2 oz.	Cocktail, Blown	15.00
5040	4 1/2 oz.	Oyster Cocktail, Blown	15.00
5040	5 oz.	Footed Juice, Blown	15.00
5040	12 oz.	Footed Ice Tea, Blown	15.00

1540	9 oz.	Goblet, Pressed	8.40
1540	6 oz.	Saucer Champagne, Pressed	8.40
1540	6 oz.	Sherbet, Pressed	8.40
1540	3 1/2 oz.	Wine, Pressed	8.40
1540	3 1/2 oz.	Cocktail, Pressed	8.40
1540	4 1/2 oz.	Oyster or Fruit Cocktail, Pressed	8.40
1540	5 oz.	Footed Juice, Pressed	8.40
1540	12 oz.	Footed Ice Tea, Pressed	10.20
1540		Shrimp Cocktail, Footed, Pressed	14.40
1540		Coaster	4.20

**Plates**

1540	6 in.	Plate, Ground Bottom	\$ 7.20
1540	7 in.	Plate, Ground Bottom	10.20
1540	8 in.	Plate, Ground Bottom	13.20
1540	10 1/2 in.	Service Plate, Ground Bottom	25.20
1540	11 in.	Cookie Plate, Ground Bottom	22.80
1540	14 in.	Sandwich Plate, Ground Bottom	33.00
1540	14 in.	Center Handled Sandwich Plate	42.00
1540	14 in.	2-Hld. Sandwich Plate, Grd. Bot.	36.00
1540	14 in.	Oval Tray, Ground Bottom	33.00
1540	21 in.	Buffet Plate, Ground Bottom	90.00

**Bowls**

1540	9 1/2 in.	Camelia Bowl, Grd. Bot.	\$ 22.80
1540	10 in.	Floating Flower, Grd. Bot.	22.80
1540	10 1/2 in.	Salad Bowl, Grd. Bot.	33.00
1540	10 1/2 in.	2-Hld. Party Salad Bowl, Grd. Bot.	34.80
1540	12 in.	Floral Bowl, Grd. Bot.	33.00
1540	12 in.	Center Piece, Rolled, Grd. Bot.	33.00
1540	13 in.	Crimped Bowl, Grd. Bot.	33.00
1540	13 in.	Gardenia Bowl, Grd. Bot.	33.00
1540	13 in.	Oval Floral Bowl, Grd. Bot.	33.00
1540	15 in.	Gardenia Bowl, Grd. Bot., Heavy	90.00
1540	14 in.	Floral Bowl, Grd. Bot., Heavy	90.00
1540		Punch Bowl, Grd. Bot., (7 1/2 quarts)	84.00
1540		Punch Bowl Set, Grd. Bot.	276.00
		Consists of: Punch Bowl, 21-inch Punch Bowl Tray, No. 11 Ladle, and 12 Punch Cups and Hooks	
1540		Punch Cups, Ground Bottom	5.40

**Bottles**

1540	4 oz.	Oil Bottle	\$14.40
1540	4 oz.	Oil Bottle and No. 117 P/S	18.00
1540	4 oz.	Handled Oil Bottle	12.00
1540	4 oz.	Hld. Oil Bottle and No. 133 P/S	16.80

**Candlesticks**

1540	1 lt.	Candleblock, Ground Bottom	\$ 9.60
1540	2	lt. Candlestick	22.80
1540	3	lt. Candlestick	44.40
1540		Handled Hurricane Lamp	27.00

**LARIAT (Cont.)**

No. 1540 Pattern

No.	Size	Item	Price Doz. Crystal
5040		Hurricane Globe	\$20.40
1540		Hld. Hurricane Lamp and 5040 Globe	48.00

**Relishes**

1540	7 in.	2-Compartment Jelly or Relish	\$14.40
1540	8 1/2 in.	4-Compartment Relish, Grd. Bot.	24.00
1540	10 in.	Relish, 3-Compt., Round Grd. Bot.	36.00
1540	11 in.	Oblong Relish, 3-Compt., Grd. Bot.	36.00
1540	13 in.	Celery, Grd. Bot.	22.80
1540	13 in.	Celery and Olive, Grd. Bot.	25.20
1540	10 in.	Handled Celery Heart	21.00

**Candies, Nappies**

1540	6 in.	Nappy, Ground Bottom	\$ 7.20
1540	7 in.	Nappy or Fruit Bowl, Grd. Bot.	12.00
1540	8 in.	Nappy, Ground Bottom	22.80
1540	7 in.	Candy, Ground Bottom	14.40
1540	7 in.	Bon Bon, Ground Bottom	14.40
1540	8 in.	Nougat, Ground Bottom	14.40
1540		Handled Bon Bon	22.80

**Dressing Sets**

	7	Mayonnaise Ladle	\$ 6.00
1540	5 in.	Mayonnaise, Grd. Bot.	14.40
1540	8 in.	Mayonnaise Plate, Grd. Bot.	13.20
1540	3 pc.	Mayonnaise Set	33.00
1540	5 in.	Footed Mayonnaise, R. E.	14.40
1540	7 in.	Twin Dressing Bowl, Grd. Bot.	28.80

**Vases**

1540	7 in.	Footed Vase No. 1, Flared	\$19.20
1540	7 in.	Footed Fan Vase, No. 2	19.20
1540	7 in.	Footed Crimped Vase No. 3	19.20
1540	6 in.	Footed Crimped Top Vase No. 5	14.40

**Sugars and Creams**

1540		Sugar, Ground Bottom	\$10.80
1540		Cream, Ground Bottom	10.80
1540		Sugar and Cream Tray, Grd. Bot.	10.80
1540	3	pc. Sugar, Cream and Tray	32.40

**Cigarette Boxes**

1540		Coaster Ash Tray	\$ 4.20
1540	4	in. Cigarette Box (No. 1489 F.P.)	14.40
1540	4	in. Cigarette Box and Cover	22.80

**Candy Boxes**

1540	5 in.	Small Candy Box, Grd. Bot.	\$14.40
1540	5 in.	Small Candy Box and Cover	22.80
1540	7 in.	Candy Box, Grd. Bot.	22.80
1540	7 in.	Candy Box and Cover	42.00
1540	7 in.	Candy Box, 2-Compt., Grd. Bot.	28.80
1540	7 in.	Candy Box, 2-Compt. and Cover	48.00
1540	7 in.	Caramel (7" Cereal Bowl) Gr. B.	13.20
1540	7 in.	Caramel and Cover	33.00
1540		Footed Candy Box and Cover	44.40
1540	8 1/2 in.	Candy Box	25.20
1540	8 1/2 in.	Candy Box and Cover, Plume Hdl.	51.00
1540		Handled Bon Bon	22.80

**Miscellaneous**

1540		Individual Nut Dish, Grd. Bot.	\$ 7.20
1540	7 in.	Medium Ice Tub, Grd. Bot.	22.80
1540	5 in.	Footed Cheese Center	10.20
1540	5 in.	Footed Cheese Center and Cover	19.20
1540		Cup	7.20
1540		Saucer	7.20
1540		Cream Soup, 2 Handled	10.80
1540	7 in.	Cream Soup Plate	10.20
1540	10 in.	Compote	28.80
1540	10 in.	Compote and Cover	39.00
1540	12 in.	Urn Jar	28.80
1540	12 in.	Urn Jar and Cover	39.00
1540	8 1/2 in.	Footed Handled Basket	22.80
1540	10 in.	Footed Handled Basket	33.00

← The #1540 Lariat Pattern listing from Catalog 30, dated 7/49. Note the 2 style of Lariat oils listed.

Being a Learned And Profound Dissertation Together With The Impressions, Opinions, And Conclusions Arrived At By The Power Of Sheer Deductive Reasoning And Impressive Logical Deductions Pertaining To The Recognition, Characteristics, And Features Of A Small Group Dedicated To The Preservation Of An Era In American History.

The Author has a P. H. D. - not the usual Ph. D - but one with a slightly different meaning. The letters stand for "Piled Higher and Deeper", or "Post Hole Digger", whichever is appropos at the moment.

For the uninitiated it might be well to preface further remarks with explanatory notes to ease the burden of assimilating such weighty material. There will be no footnotes. Substantiating and enlightening comments will be in parentheses immediately following the item to be enlightened or substantiated because this seems to be the best place to put such comments. Also, footnotes force the reader to constantly read from the top of a page to the bottom and vice versa and may result in a loss of the train of thought. (Most of my colleagues and others of like ilk think footnotes are something to be played on a shoe horn. This will give the casual reader some idea of the ilks with whom I associate.)

Mania, according to Webster, means "excessive enthusiasm". Maniac means affected with mania. (Mr. Webster was the author of that tremendous tome entitled "Webster's Unabridged Dictionary." He was never at a loss for words although his well-known work does not always hold the reader's interest from cover to cover.) The observant reader will note at once how the use of parantheses gets right to the point.

A very distinguished gentleman, Augustus H. Heisey by name, started the Heisey Glass Factory in 1895. Without fear of contradiction I can say that his glass was about as fine as any glass manufactured before or since. This paper however, is devoted primarily to those who have "excessive enthusiasm" for acquiring as many of Mr. Heisey's products as they can - hence the term "Heisniacs". There are those who think that Heisniacs are infected with a "Heisey Bug". This may well be true, but how did this come about? Let us go a little deeper and see if we can add to our information. When Mr. Heisey built his glass factory at Newark, Ohio, he decided that his glass should be a little better and more desirable, something that would live on and withstand the ravages of time. In every piece of Heisey, Mr. Heisey put in a little undefinable something. Tender Loving Care, "TLC", does not quite fit but it must have been something similar. Maybe "Pride", "Quality", and "Beauty" would be better words. Whatever it was, it met Mr. Heisey's expectations because his product is living on and on and becomes even more in demand with the passage of time. Mr. Heisey manufactured numerous items. Some were intended for the Hotel and Restaurant business, but much of it was made for the table and began appearing in homes, gift shops, and jewelers. Mr. Heisey's glass came in various sizes and shapes and included birds, animals, and fish. His work can be found in the four corners of the world today. There are so many different, beautiful patterns that they alone would warrant a separate dissertation. Rather than trying to name everything that a Heisniac would want I will include them all under the term "Heisies". Hopefully the reader will bear with me. However, I digress. This paper is to be devoted to those who are "excessively enthusiastic" about the glass of Mr. Heisey, in short - the Heisniacs.

Heisniacs are usually indistinguishable from Non-Heisniacs. Like the glass they so ardently pursue, they come in assorted sizes and shapes. They are peculiar to both sexes, and they can be found just about anywhere. They do, however, have some definite characteristics, and maybe even some peculiarities.

Applying my deductive powers and logical reasoning I have come to the conclusion that Heisniacs are both Patriotic and Historical. I reached part of this conclusion when I learned that a large percentage of Heisey pieces were made during what is known as the "Colonial" period. This was my first inkling of the tremendous background to which they can lay claim. They can trace their lineage directly back to their fore-fathers and fore-mothers who came to this country in the early years of it's history. How can I make such a statement, you may well ask. The answer is simple. A prominent term in the vocabulary of a Heisniac is "Old Colony" as is "Old Williamsburg". Obviously this must be a carry-over from the early settlers. The two terms are not, as one might expect, interchangeable. We all know though, that life in the early colonies was somewhat of a Puritan existence and here, wonder of wonders, we find the Heisniac term "Puritan" (341) that is interchangeable with "Old Williamsburg". Throw in some other terms such as "Yorktown", "Old Glory", "Quaker", and "Priscilla" and one cannot escape the conclusion that History and Patriotism are deeply ingrained in Heisniacs. And to further rub salt into the wounds of the non-believers and skeptics let them try the following on for size. Ask any Heisniac what 1776 means. Even those non-believers should recognize the term, 1776. The Heisniac will respond "Colonial" in loud and clarion tones. Anyone who does not believe that this signifies History and Patriotism at its finest is not playing with a full deck! Interestingly enough this is also where we find one of the peculiarities earlier mentioned. If a Heisniac is asked to write the answer as to what 1776 means, it will come out "Kalonyal". This writer's research has failed to come up with the reason as to why this was done but anyone can see that the word is pronounced

(continued on next page)

"Colonial". An idiot once told me that the reason was that Heisniacs couldn't handle a word of two or more syllables. I found this to be a vile untruth. Every Heisniac I have ever met could handle long words with the greatest of ease. This was demonstrated time after time when I found they could spell, just as I could, a word like "Wrenuhsaunse". I believe the falsehood was started by some, who were trying to vilify and demean the good name of Heisniacs.

I also mentioned to a colleague of mine about how I had heard that Heisniacs couldn't handle a word of over two syllables. He muttered something like "Sa G'Dam lie". I say muttered because he had just succeeded in getting both of us evicted (thrown out) from a cafe because he insisted in turning over every kind of container he saw. This included salt & pepper shakers, glasses, sugar bowls and creamers, cruets, ketchup bottles, ashtrays, toothpick holders, mustard jars, and syrup pitchers. Said he was looking for the Diamond H, only he didn't care whether the containers had anything in them or not. Usually they were full, and he made some wonderful messes before he got thrown out, which was usually, frequently, and often.

To the dedicated Heisniac, and they are truly dedicated, there is nothing so rewarding as to stand in the grass on a cool summer morning, or to stand knee-deep in a torrential downpour, or to stand waist-deep in a swirling blizzard, and gaze wistfully at a field of wild Heisies. The wild Heisie, in its natural state, is an elusive, wily, deceptive figure. It is a master of disguise and camouflage and can almost make itself invisible. A favorite trick of the wild Heisie is to place itself among other pieces of glass and assorted bric-a-brac. There it quietly rests, laughing softly to itself, at the frantic efforts of those who constantly try to find the hard-to-find pieces. This is when the wild Heisie may doze off, secure, or almost secure, in the knowledge that it is safe. Occasionally the avid Heisniac is able to ferret out a wild Heisie and carry it away in triumph. I understand this gave rise to an expression, used by Heisniacs to denote a special and very enviable achievement, "I found a sleeper". (The reader can again appreciate the depth and detail of my research.) I can now logically proceed to the next part of this dissertation which has to do with how and when Heisies are acquired.

Aside from "sleepers" Heisies are acquired by normal purchase, trading, and at auctions. They may be acquired anytime but the writer has noticed that they are often acquired shortly after a time known as "Paius Daius". Translated roughly from the Latin, this comes out as "Pay Day". Trading is more exciting than normal purchases. Trading may involve two or more Heisniacs, each with a Heisie, or Heisies, he or she is willing to trade for other Heisies. Trading may be accompanied by much gesticulating, hollering, supplication, and anything else, short of threats that may influence an individual. All parties leave amicably, each one satisfied that he or she has put one over on somebody else. Auctions are another story. Auctions are an old custom, and it is my understanding that everything from an Aard-vark to a Zebra can be bought at an auction somewhere. Since I am not concerned with either Aard-varks or Zebras I see no reason why I should waste my valuable time discussing them further.

For the novice I will explain the Auction with great clarity so there will be no misunderstanding. At an Auction a bunch of people stand at the end of a room. At the other end is an individual. The individual holds up a prize and says something complimentary about it. All the people at the other end of the room start hollering and screaming, sometimes in unison, sometimes alternately. The individual in the front of the room listens to what everyone has to say and, believe it or not, keeps track of what has been said. Eventually everybody shuts up and the individual in front of the room says that a certain person wins the prize. That person then goes up and claims the prize in exchange for a token of monetary value. The one receiving the prize says it cost an exorbitant sum. The one originally owning the prize says it went for a mere pittance. (Here again my research failed me. I have been told that the terms, "exorbitant fee" and "mere pittance" refer to exactly the same amount but mean exactly the opposite. How can this be?) I have also been told, by an unusually reliable source, that at these Auctions, speses, spoces, spuces - (what is the plural of spouse? If the plural of mouse is mice, and the plural of louse is lice then the plural of spouse must be spice. "House" is the exception that proves the rule, and besides is notwithstanding, or something --.) Anyway, spice have been known to leave their offspring to fend for themselves while the parents go to an Auction where they get caught in a frenzy and actually holler in conjunction or alternately, for the same prize. Their ways seem strange and devious.

Because of my guileless ways and my puritanic innocence, I am often made the dupe by nefarious rogues, rapsallions, and other-dupesters. Recently, these same individuals told me that Heisniacs were very much interested in Horticulture - so much so that they even had a book devoted to stems. My joy was unbounded to learn that another volume had such terms as "Poppy", "Pansy", "Japanese Garden", "Orchid", "Plantation Ivy", "Leaf", and "Heisey Rose", which I took to be a new Floribunda. Imagine my dejection when I learned that a stem was that part of a goblet between the bowl and the base. I was even more astounded to learn that a goblet was, in itself, a drinking vessel and was not, as I had been told, a small turkey!

I must close this well-written dissertation as I am off on another search to increase my valuable store of knowledge concerning Heisniacs. I am about to engage in research for a pending article entitled "Epidermal Ailments of Heisniacs with Possible Surgical Complications Arising Therefrom". This is based on information received from my well meaning colleagues about another Heisniac book called "Itchings and Carvings".

(Continued on next page)

From the above the reader can easily conclude that a Heisniac may be a friend or an enemy; a neighbor or a stranger; a boss or an employee; an in-law or an out-law; in fact just about anybody. Many eminent eminences are known to Heisniacs. They are bound together by the desire to amass the elusive, or even not-so-elusive Heisie. Thereby they are knowingly, or unknowingly, perpetuating the name of "Heisey" together with his wonderful glass. Augustus H. Heisey has long departed to his just reward in the remote and gilden ultimate, but I am willing to bet that he is smiling most benignly and in a very self-satisfied way as he sees his earlier hopes and dreams being exceeded beyond his fondest expectations.

Mr. Warner is from Helena, Montana

\* \* \* \* \* COMPANIES THAT USED HEISEY BLANKS Continued from Page 7 \* \* \* \* \*

Thomas Square Decorative Art-Mill Valley, CA  
 Dorothy C. Thorpe, Glendale, CA  
 From Meriden, Conn:  
 Ellmore Silver Co.  
 International Silver Co.  
 Manning Bowman Co.  
 Rockwell Silver Co.  
 Herco Art Mfg. Co.  
 Silver City Glass Co - large quantities  
 R. Wallace & Sons Mfg. Co, Wellingford, Mass  
 Chase Brass & Copper Co., Inc, Waterbury, Conn.  
 CFO Cut Glass Co., Chicago  
 Chicago Art Novelty  
 Dirigold Distribution, Chicago  
 Fashion Lamp Co, Chicago  
 General Lighting Studios, Chicago  
 Inland Glass Works, Chicago  
 Fine Cut Metal Works, Chicago  
 Jeryl Lighting Products, Chicago  
 National Metal Mfg., Chicago  
 E. J. Reba Cut Glass Co., Chicago  
 Special Cut Glass Co.  
 Initial Glassware Co., Evanston, Ill  
 Monogram Glass Co., Evanston, Ill  
 Cromwell Mfg. Co., Evansville, Ind.  
 Johnson & Carlson Cut Glass, Warsaw, Ind.  
 Monogram Glass Shop, Louisville  
 Olson Glass Works, Attleboro, Mass  
 Tuttle Silver Co., Boston  
 Pairpoint Glass Works, New Bedford  
 Newton Glass Co., Newton Center, Mass.  
 Cape Cod Art Glass Co., Rockland Mass.  
 Poole Silver Co., Taunton, Mass.  
 Reed & Barton, Taunton, Mass.  
 F. B. Rogers Silver Co.

Glass Industries, Inc.  
 Crystal Glass Engraving, Minneapolis  
 Lonnquist Glasscraft, St. Paul  
 Classic Decoration, Clayton, Minn.  
 Bergen Cut Glass, St. Louis  
 Flemington Cut Glass Co., N. J.  
 National Sunset Lamp Mfg. Co., New Brunswick  
 N. J.  
 Cataract Sharpe Co., Buffalo  
 Didio Bros. Cut Glass Co., Buffalo  
 National Glass Mfg.  
 From New York City:  
 Sterling Onyx Novelty Co.  
 Tilden Decorating Co.  
 Universal Novelty Co.  
 Variety Metal & Decorating Co.  
 Wrought Iron Art Glass  
 Artistic Lamp Mfg. Co.  
 Elizabeth Arden  
 Artfield Creation Co.  
 Center Lighting Fixture  
 Grosz Art Glass Co.  
 Hamilton Silver Co.  
 Mann Glass Co.  
 Edwards Dec. Mfg. Co.  
 Keystone Silver Co.  
 Lightolier  
 Crescent Silverware Mfg. Co., Port Jervis NY  
 Veronica Art Co., Saratoga Springs, NY  
 Syracuse Ornamental Co., Syracuse, NY  
 West Point Army Mess  
 Beautilite, White Plains, NY  
 Ford Motor Co.  
 Paramount & Universal Studios

\* \* \* \* \*

### LIBRARY DONATIONS . . .

This time of the year many clubs & individuals are interested in planning donations to the Heisey Museum for presentation at the June Convention.

Some clubs may have difficulty finding that special piece of glass or their budgets may not allow purchase of it. For these clubs or perhaps for individuals, I would like to suggest a more inexpensive alternative.

As many of you know we have moved our Research Library downstairs in the Administration Building. We try to maintain a current library of reference books on glass other than Heisey. These are available for any club member's use and, of course, we often use them to answer questions and identify glass other than Heisey.

At the present time, many of our research books are privately owned and we would like to replace them with HCA owned copies. Many of the newer books we have not yet acquired.

We would like to have donations of reference books. If you are interested, I will be glad to send you a list of books we need from which you may choose. You may also know of a useful book not listed, but please check first to see if we already own a copy.

We would be very grateful to any authors who would wish to donate a copy of their book for our Reference Library.

Volumes would be acknowledged as gifts on a permanent bookplate.

- Neila Bredehoft, Chr.  
 Research & Archives Committee

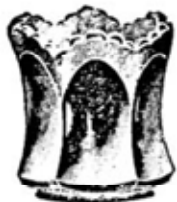
#300 PEERLESS

Probably the most common Heisey toothpick holder is the #300 Peerless. It was made only in crystal from 1899 to 1913 and is usually marked inside the bowl on the bottom. But since Peerless was produced prior to the introduction of the "Diamond H" trademark in 1901, perhaps 10% of all pieces are found unmarked, like the rest of the earliest Heisey patterns. There were two different factory decorations: one with plain gold trim, the other with a broad gold and engraved band around the center. Ruby stain is a possible decoration, but remains unreported so far. Distinguishing features include the rim which has 6 scallops with serrations and a ring of pleats or incised cuts on the body just above the base. The Peerless 2½ oz. bar tumbler appears very similar except for a flat rim to facilitate pouring.

#331 COLONIAL PANEL OR #400 COLONIAL SCALLOPED TOP

An analysis and evaluation of currently available research material indicates that the #331 Colonial Panel and #400 Colonial Scalloped Top toothpick holders are identical. However, Catalog #75 (which is widely available as a reprint) contains an apparent error among three toothpick holders. During the original catalog layout, the drawing for #300 Peerless (page 153) was also used for the very similar #331 Colonial Panel (page 159) instead of the correct drawing from #400 Colonial Scalloped Top (page 233). The earlier Catalog #56 shows them correctly. The key to distinguishing them is very simple. The #300 Peerless has SIX scallops with serrations along the rim and is hexagonal in shape with a body composed of SIX flutes. The #331 and #400 colonial pieces have EIGHT scallops with serrations along the rim and are octagonal in shape with bodies composed of EIGHT flutes.

The #331/#400 colonial toothpick holders were made only in crystal from 1908 to 1913 and are always marked inside the bowl on the base. Firepolishing and wearing of the molds may make the mark very faint, but almost always some indication of the "Diamond H" remains. There are no documented factory decorations and no other decorations have been reported. This always plain appearance in crystal often results in the rash misidentification (and pricing!) as a #300 Peerless, when the #331/#400 colonial toothpick holders are really much more elusive. Remember to watch the rim - SIX scallops means the common #300 Peerless and EIGHT scallops means the uncommon #331 Colonial Panel or #400 Colonial Scalloped Top.



TOOTHPICK

#300 PEERLESS



#331 COLONIAL PANEL

\* \* \* \* \*

CONVENTION NOTES

The Sheraton Inn is full. Check your Auction list for the motel list.

We still need volunteers for the Convention. No club has yet offered to be in charge of the Swap Shop. If anyone volunteers we are sure last year's committee will advise you. It is a fairly simple job since the hotel sets up the room for it.

Also only one club has offered to bake cookies this year for the lounge at the Museum. We need either another club or two or several individuals. This has become a very nice part of the Convention so we want it to be a success in our anniversary year. The lounge will be moved back to the lower level of the Museum since the annex is full of offices and library now.

\* \* \*

# 1483 STANHOPE

# 1951 CABOCHON

The 1483 Stanhope salt shaker was new in 1936 and available only about 1 year (as was the complete Stanhope line). The Stanhope line was designed by Walter Von Nessen, a top commercial designer from New York. He also designed the decorations available on the pattern.

The catalog picture of the Stanhope shaker does not indicate its true shape. In the illustration it appears to be a square with gently rounded corners. In reality it is much more interesting as it is basically oval in shape. Two of the Stanhope swags appear on the shaker with the points of each centered on the broad sides of the shaker, giving a chevron appearance. The shaker is 2 3/8" tall to the top of the neck, basically 2" square, and 1 1/4" across the narrow bottom width. It has a plain bottom and is unmarked. It was available only in crystal. It was also available with the following decorations: 880 Salem, 881 Kashmir, 882 Yorkshire, and 883 Royal York cuttings and 490 Maytime, 491 Frosty Dawn and 605 Frosted etchings.

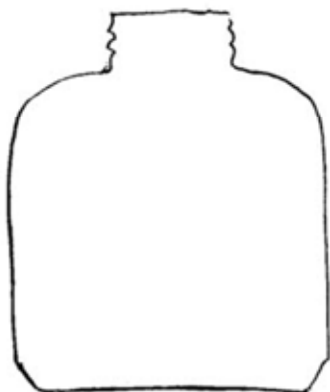
Several years ago I obtained a pair of shakers which I recognized as having the basic Stanhope shape - but they were completely plain. Since the dealer assured me they had come from a former Heisey employee and I recognized the "Stanhope" shape, I purchased them, hoping to find out more about them in the future. I took them home and compared them to my Stanhope shaker - identical (except slightly larger overall) even to the uneven slope on one shoulder. These shakers must have come from the reworked Stanhope mold.

After searching the catalogs and price lists at HCA Archives I finally found a drawing of a 1951 Cabochon shaker in Catalog 31, dated September, 1950. I still could not be sure, as the line drawing gave no feeling for size or shape other than the basic Cabochon rounded square. I found that by the next catalog (dated 1/53) this shaker was no longer pictured or listed with the Cabochon line. By now Heisey was selling the basic #10 small square salt with the Cabochon line.

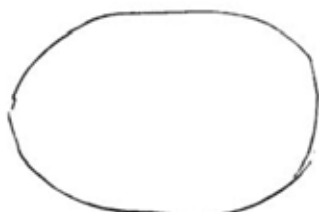
I was reasonably sure my plain shakers were truly Cabochon, but I had no real proof. Then suddenly I was able to purchase a pair of my plain shakers cut with #1015 Dolly Madison Rose. This was my proof since Dolly Madison Rose was cut on several pieces of Cabochon and one of the listed items was the salt shaker.

The original Cabochon shaker was made only from 1950-1953, unmarked, and in crystal. As mentioned it was cut with #1015 Dolly Madison Rose. The dimensions of the Cabochon shaker are: 2 5/16" tall to the top of the neck, basically 2" square, and 1 3/8" across the narrow bottom width. As I mentioned, it definitely was made from the reworked Stanhope shaker mold.

Be on the lookout for either the Stanhope or the Cabochon shaker as neither is easy to find.



#1951 CABOCHON



Bottom Detail



#1483 STANHOPE

QUESTIONS & ANSWERS . . .

\* In response to Mr. Lokay's article  
 \* on punch or custard cups on page 7 of the  
 \* January, 1981 Heisey News, I would like  
 \* to report that I have a #341 4 oz. flared,  
 \* stuck handle cup without a star on the  
 \* bottom. This is the cup designated as  
 \* C in the article.

\* According to my copy of Mary Louise  
 \* Burns' book on Heisey patterns, this above  
 \* described cup was reproduced by Imperial  
 \* and the one you designate as B was not re-  
 \* produced by Imperial. I will leave it to  
 \* you to solve or resolve this discrepancy  
 \* but I did want you to know I have a type  
 \* C without a star. The handle is as  
 \* pictured....

- D. B., OH

\* ANS: Mary Louise Burns' book is incorrect  
 \* on this point. The cup reissued by Im-  
 \* perial, as shown in their catalogs, is  
 \* the same as type B in Joe's article. L.R.

# 199 MAE WEST \*

As much as I hate to say it, I can find no beauty in the shape of this tumbler. Thank goodness its Heisey, the clarity and brilliance of the glass itself make up for other failings. The examples of this which I have seen appear to have been pressed in a straight tapered shape then while the glass was still pliable, hand tooled to its finished shape. In the process of hand tooling, the glass was probably reheated to keep it workable, and this gave it a very high degree of fire polishing which accounts for its brilliance.

This little rascal has only shown up in one price list and one catalog, but the two don't go together. Price list 206 dated 1/1/22 lists it as a 9½ oz. plain bottom tumbler; catalog 102, circa 1924 shows it as illustrated here. Price list 208, dated 1/1/24, which was the price list for catalog 102 does not list this tumbler. Again, probably lead time between printing of the two resulted in the inclusion of a picture of the tumbler which had been dropped by the time the price list went to press.

So, we've got approximately two years of life at the most for this tumbler, which would account for its relative non-availability.

PERIOD: Late colonial, circa 1922-1924  
 COLOR: none known  
 DECORATIONS: none known  
 VARIATIONS: none known, but it could have been flared or straight.



No. 199—9½-oz.  
 PLAIN BOTTOM

\* Not original name

\*\*\*\*\*

NEW ITEMS BY IMPERIAL

Imperial issued a new 1981 supplement effective January 1, 1981. Several new items are offered.

#341 OLD WILLIAMSBURG  
 1 qt. pitcher-Ruby with crystal applied handle  
 6 in. Bell-Ruby

# 33 3½ in. Miniature Candleholder-crystal

# 31 2 in. Miniature Handled Chamberstick-crystal

#1406 FLEUR DE LIS  
 7 in. Nappy in Pink Satin

#1469 RIDGELEIGH  
 6 in. Rose Bowl-Imperial calls it a 6½" Iris vase-crystal

#1518 CUT MITRE  
 7 in. Vase-Imperial calls it a 7" Flora Vase-crystal

#1533 WAMPUM  
 4 3/4" Cigarette box  
 3 in. Ash tray  
 Both are available in crystal satin, pink satin, & mint green satin. Imperial calls them only a covered box and a tray.

SMALL ELEPHANT-mint green satin

All Light Blue has been discontinued and Mint Green Satin is new.

\*\*\*\*\*

CLUB NEWS . . .

The January meeting of the Western Reserve Heisey Study Club met at the home of Lynne Sellers. We were all impressed with her lovely collection of Heisey pieces.

Before the meeting members showed their Heisey finds of the previous month. It was mentioned that some dealers are trying to pass off unmarked pieces of glass as Heisey .... Buyers, be careful!

During our business meeting, we discussed our next donation to the Heisey Museum. Many items were mentioned, but nothing definite was decided. Annual Convention plans were also talked about .... Many plan to attend.

Lynne, our hostess, was in charge of the program. She gave a short recap of her tour of various glass factories this past fall. Her main portion of the program was a talk on Fenton Glass...old and new. She has many examples to show us. Members also brought Fenton pieces and we checked them with the new Wm. Heacock books.

The next meeting will be at Mary Little's home.

- Frances C. Gouldsberry



CLUB NOTES, . .

BAY STATE HEISEY COLLECTORS CLUB

The monthly meeting of our club was held on 1/13/81 and everyone had a nice Christmas and wonderful New Year. We thanked Mary Williams again for a wonderful Christmas party at her son's restaurant. We also voted to have a display this year at the Convention. The theme has not been arrived at yet. We are also planning our glass show again in September, so save your pennies.

The program for the evening was candlesticks: Herewith are some that were brought: Alexandrite candelabrum; #1541 Athena, clear; dolphin footed stick converted into a lamp in flamingo; Kohinoor 2 lite in zircon; #125 Triplex Tricorn in moonbeam; #21 desk in clear; Grape Cluster single light, clear; Cherub stick in flamingo; #1533 Wampum in clear; Candle vase & perfume; #1428 Warwick in cobalt & sahara; #7000 Sunflower in clear; #1469 Ridgeleigh candle vase in clear and zircon; #116 Oak Leaf in flamingo; and #1469 candelabrum in clear. This is just a sample of what was shown. There were at least one hundred fifty on display. Lest I forget David Steer did the program and again did a fine job.

Our next program is Heisey by Imperial.

The meeting was adjourned for coffee and goodies.

Happy New Year and Happy Hunting.  
- George Gleason

\*\*\*\*\*

LONG ISLAND HEISEY COLLECTORS CLUB

Having been engulfed in an unusually severe cold spell in the East, it is particularly pleasant to reflect back on warmer days of months passed.

While last summer heralded a brief recess from normal club activities, it also brought the annual summer meeting at the Colangelo Pocono Mountain retreat. During this festive two day marathon session our members satiated themselves on good food, drink and friendship. Our hosts couldn't have been more hospitable, even providing bungling boards for our overnight stay.

In September, we returned to our regular monthly business schedule and celebrated our club's tenth birthday at a dinner meeting at the Perloff home, the original site of our very first meeting.

Plagued by memories of these recent gastronomical excesses and to simplify meeting preparation, the members courageously adopted a no frills eating policy for future meetings, except for special occasions.

Leading us in our renewed emphasis upon education is Vali Feldman with strong support from Wally Bernstein and Marty Belfer. Recent programs centered around the study of punch cups, nappies and the toothpick and animal slides. Current programs are based upon the

systematic review of both recent and early issues of the HCA Newsletter.

In January, we were surprised by all the previous year's activities when Secretary Maureen Kovacs presented the club's annual report to the membership. With the support of our small but dedicated group we plan to accomplish even more this year.

- Ron Kovacs, President

\*\*\*\*\*

LETTERS, WE GET LETTERS, . . .

In October of 1976 we very unexpectedly found your Museum. We were so fascinated, we became Heisey enthusiasts. Until then, even though we were glass lovers and love antiques, we were unaware of Heisey. After we came home and settled in a home in 1977, (we had been full-time trailerists), we discovered the pitcher and glasses I had inherited from my grandmother had a beautiful diamond H on them, which thrilled us to no end. Since then, in our travels, we have collected some more pieces and enjoy this adventure:

Recently, a Heisey collector identified 4 other pieces of grandma's that are unmarked. We have shied away from buying any unmarked pieces, as we feel we can be taken in.

Now, I want to join your club and my check is enclosed. I will look forward to your monthly paper.

- B. Jenks, CA

\* \* \* \* \*

....I enjoy the paper each month and look forward to its coming.

Am also very pleased with everything I have ordered from the gift shop. The glass is lovely and the service great. Everything arrives in such good shape and is packed so well.

- J. Stougaard, WN

\* \* \* \* \*

I am VERY pleased to read your short article on 1295 Bead Swag, pg. 8 this Jan. issue Heisey News. I am pleased because I have a 2" rose bowl and this is the FIRST time I've read a verification that it was in the regular line. Mine is clear, red stain above beads, not souvenired, VERY neat. I have had it almost 10 years; I bought it early in my collecting from Bill Heacock, when he was a dealer in Michigan.

These small facts printed in "Did You Know" column are indeed informative and I appreciate the research.

Thanks for an ever improving News.

- N. Steele

\* \* \* \* \*

... Thanking you for all your work for Heisey and now again, let me tell you how much joy I have received from the News, collecting, etc.

It is unfortunate that I never get back from Florida in time for the D. C. Heisey Show. I went once and it was great fun.

- K. Manchester, VA

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394 Narrow Flute	6
397 Colonial Cupped Scallop	6
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451 Cross Lined Flute	6
472 Narrow Flute Pln Rim	2
1184 Yeoman-Sahara	4
1245(310) Ring Band-Opal	6
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10.....ea..	17.50
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- WANTED: Heisey baskets and punch bowls. DAVID JORDAN, Box 387, North Salem, Ind. 46165.

- WANTED: Vaseline (Canary) cover for 160 Locket on Chain butter dish. SHIRLEY BARRY, 1702 Wyatt Way, Stockton, Calif. 95209 (209) 477-7004.

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We always look forward to this event --it "pleasures us" to admire and talk Heisey with all of you, and each year, we've found that very special piece of Heisey glass we just couldn't live without. Hope you can join with us this year in the conversation and the hunt! See our discount ticket ad in this and last month's issue of the HEISEY NEWS.

In addition to offering reduced rates to dealers, the Holiday Inn this year also agreed to make an unspecified number of rooms available at reduced rates to those attending the show. For these special rates - \$32.00/night for single and \$37.00 for a double - write for reservations to Ms. Denise Wilburn, Director of Sales, Holiday Inn, 2460 Eisenhower Drive, Alexandria, VA 22314. Requests will be honored on a first-come, first-served basis while the available rooms last.

- Jim Jones, NCHC Show Comm. Chr.



9TH ANNUAL

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