

# HEISEY *news*

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NO. 1567 PLANTATION - DR. JOHNSON PUNCH SET



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## FROM THE DESK OF THE EXECUTIVE DIRECTOR

Another great Convention has come and gone! As usual it was a complete success. We enjoyed seeing so many who have been here so many times before as well as all the newer members. I was sorry not to have met all of you.

Convention is tiring for all of us who work so hard here but your appreciation of our efforts makes it all worth while. We will have more convention news in the next issue as our deadline for this one has actually already passed and there is not enough room.

We are very glad to welcome Tom as our new president and we wish him a happy term of office. It is also with sadness that we say "goodbye" to Bob. It has been a real pleasure working with him the past two years, years which have flown by so rapidly that it is hard to believe they are over. Thank you, Bob, for all of your kindnesses to me.

I was a little handicapped this Convention by the recent surgery on my wrist which was a result of an injury caused by forcibly closing a cabinet door back in March. It is finally getting better since I don't have to use it so much - or won't when I finish pasting up this newsletter.

Harley Bethel was back in the hospital before the Convention ended though he did make it to part of it. Our thoughts and prayers are with him.

I was completely surprised at the banquet when I received the resolution naming the museum library after me. It was also the finest honor I have ever received. As usual I was teary eyed as I accepted the plaque. A copy of it is printed here and it was also signed by the Board Members. It is not only my efforts which achieved this goal but I hope I was a catalyst as it certainly had always been my dream.

The museum never looked better and we received many fantastic gifts at Convention as well as several fine acquisitions. These will be listed next month. In the meantime if anyone has a Pineapple and Fan emerald spooner with gold on the fans, which needs a home, it would complete our table set.

Till next month - Louise

## NOTES FROM YOUR PRESIDENT

I want to begin by thanking all of the board members for their faith and trust. And of course, I want to also thank all of you who stopped and spoke with me Sunday offering congratulations and support. Please feel free to offer suggestions; however, put them in writing, I have a short memory.

Bob McClain deserves a great deal of gratitude for his two terms as president. Aside from the fact that he did a terrific job, Louise was a tough act to follow.

As of this writing, Jim Frazer is in critical condition in Licking Memorial Hospital in Newark. He suffered a stroke at the show Saturday afternoon. His wife Marie, has her family with her. Our hopes and prayers are with them both. They have faithfully attended the show for many years.

Emogene Shomaker, Virginia Yeakley and Joe Lokay are to be thanked for the years of service they have given to the club. I hope they know they aren't off the hook yet. I will hope that they contribute as much service in the future as they have in the past.

Congratulations to Butch Jones from Temple Hills, Maryland, Lloyd Caswell from Marblehead, Massachusetts and Frank Husted from Phoenixville, Pennsylvania - the newly elected members of the board. Percy Moore and Bob McClain of Newark were re-elected.

Club members on their way to Convention stopping at Imperial reported that in addition to materials from their archives (Imperial, Heisey and Cambridge material) Imperial has recently made and are selling crystal tiger paperweights. They were also selling the amber show horse. I will try to put together a list of all the Heisey animals Imperial has made in Heisey colors (crystal and amber) so that someone won't be unpleasantly surprised.

A dealer with Imperial animals at a flea market this week was overheard to tell a potential customer "If you just buff off this mark, it will be exactly like the Heisey..." I haven't heard of this actually happening yet, but it may be a possibility.

If any of you are considering purchasing a Heisey animal (or any other piece of Heisey) and have doubts as to its origin, have the seller bring or send it (postpaid both ways) to the Museum. If it is determined to be Heisey, the seller will be issued a Certificate of Authenticity (at a cost of one dollar). If it is not Heisey, there will be no charge and no certificate. This offer is of course for any piece of Heisey glass, not just the animals.

Newly elected officers of HCA are Jim Kennon, Vice President; Ray Ziegler, Secretary; Dick Marsh, Treasurer; Bob McClain, Member at Large and myself as President.

*Chas. H. Bredehoff*



#4004 Jacobean With  
#910 Copperfield Cutting



#4055 Park Lane With  
#849 Nomad Cutting

#4091 Kimberly With  
Sungate Cutting



#4091 Kimberly With  
#893 Carlton Cutting



## HELLO, YOU HEISEY COLLECTORS --

I certainly enjoyed meeting you again this Convention time, also all the new first-timers. Am waiting impatiently for the next Convention so I'll see you all again.

Your Doorkeeper,  
Mrs. Percy Moore

Ed. Note: Between Vivian and Percy Moore they have greeted Convention visitors ever since the Museum opened in 1974. We are sure you all have appreciated their friendliness over the years.

# COINCIDENCE

BY TOM BREDEHOFT

I said a couple of months ago that I would write about anything I darn well pleased, this is going to be one of those. Besides, the line I want to write about has a footed soda, and that's close enough to a tumbler.

Last month I happened to be looking through Paul Gardner's book on Frederick Carder and Steuben glass. I noticed what appeared to be a Ramshorn goblet in an illustration. The caption said that it had been made for Marshall Fields in Chicago. It was identified as #6565, with Fountain engraving. The Corning Museum Library said that the Rockwell Museum would be the place to find out about it, so I wrote them asking for any particulars they could supply. They wrote that 1. according to the numbering system it had been designed about 1925, and 2. one of the pages with it on had been hand dated 1926. They included a copy of a list with 14 pieces in the line, including tumblers, highballs, brandy and sodas, and the standard stem pieces. They sold (when they were made) for between \$16.50 and \$18.00 per dozen. The line was available in five colors and crystal.

Back to Heisey. Heisey's #3365 Ramshorn (notice the number similarity) was patented on February 12, 1928, having been applied for on September 22, 1927. The line was made in crystal and flamingo, in ten pieces, including a fruit salad (sort of a low footed bowl), a 1½ oz. bar, listed as footed, but illustrated as made without foot, and the regular complement of stem line pieces. When introduced they sold for \$4.00 per dozen in crystal and \$4.25 per dozen in flamingo. Heisey made these until 1931.

Aside from color the only major distinguishing feature is the optic. Heisey's had a strong swirl optic, hence it's name. Steuben's seem to have a medium (straight) optic. I can't tell from the illustration if Steuben's #6565 has a pressed stem or if it is hand tooled, but Heisey's #3365 is pressed, being signed just below the wafer.

Just to keep us on our toes, Heisey made the Ramshorn line again in 1937 in crystal, without the optic.

## #3365 RAMSHORN

PERIOD: middle period-1927 to 1931; 1937

COLOR: crystal and flamingo

VARIATION: with and without ramshorn optic

DECORATION: found with Sea Nymph etching and unidentified cuttings

COMMENTS: Carl said it was all right if I wrote about stems.



Goblet

|                |   |                |
|----------------|---|----------------|
| Marina         | } | 18.00<br>dozen |
| Crystal        |   |                |
| Moonlight      |   |                |
| Bristol        |   |                |
| Spanish Green) |   |                |

|           |                |
|-----------|----------------|
| Grenadine | 22.00<br>dozen |
|-----------|----------------|

**6565**

## REGISTRATION ANNOUNCEMENT

The Heisey Collectors of America, Inc., is proud to announce that we, the club and its members, now have the exclusive right to the use of the "Diamond H" as a symbol of membership, for use on business cards, stationery, posters, etc. This "Collective Mark Registration" was issued on March 8, 1983 by the United States government for a period of six years, renewable.

To maintain the right to this mark, we must 1. establish a registration of those who use the mark and 2. stop the unauthorized use of it.

In order to establish the registry, we are asking all of you who use the mark on your business cards, or letterheads, or who use it in any way to write to us (send samples) telling us how you use the mark. This will be recorded on your membership cards and you will be sent a certificate of authorization. On the other hand, if you know of anyone who is not a member of the HCA who is using the "Diamond H" in their business or shop to indicate they have Heisey glass, please let us know so that we can advise them that they are using it without authorization. Charter clubs who use the "Diamond H" on their club newsletters should also register.

After you have registered your use of the mark, when you have your stationery reprinted, please have the words "listed with HCA" printed just below the Diamond H. Not only will this show your support for the HCA, it will show that HCA supports you.

Remember, this is not meant to be a restriction on members of HCA, but protection for them and for the "Diamond H" which has become a symbol of our common interest. Only members of the HCA may use the "Diamond H", anyone else can legally be prevented from using it. Of course, there will be no charge for this service.

# **Resolution**

**Whereas,** The Heisey Collectors of America, Inc., was established by twenty founding members in 1971, and

**Whereas,** They were organized into a viable national club with the goal of establishing a permanent museum for the preservation and study of Heisey Glassware; and

**Whereas,** Louise Ream, one of the original members, had as her goal the establishment of a library for the collection of information relative to Heisey Glassware; and

**Whereas,** Due to the efforts of Louise Ream, the Heisey Collectors of America, Inc., has actively pursued and acquired a large number of Heisey catalogs and other original factory paper material for the library; and

**Whereas,** The Heisey Collectors of America, Inc., under the guidance of Louise Ream has established such a library in the Museum Annex at 169 West Church St. in Newark, Ohio; therefore let it be

**Resolved** on this 13th day of March, 1983, we, the Board of Directors of the Heisey Collectors of America, Inc., do declare that henceforth this library shall be called the **Louise Ream Library**.

Adopted this 13th day of March, 1983, by the Board of Directors of the Heisey Collectors of America, Inc.,  
Robert McClain, President.

## DID HEISEY SELL 'SECONDS'?

by Fred Bosworth-former Heisey  
salesman

There are many conflicting opinions on this question. For instance in September HEISEY NEWS there appeared a copy of an advertisement run by Hudson's of Detroit, "400 barrels of Heisey glassware that is unselected..." dated 1924. Also many people who bring old glassware saying "Is it Heisey in your opinion?" When I tell them I don't think so because of the poor selection they often say "But maybe it's a Heisey second."

I don't know the Heisey policy before my time with the factory (1937-1952) but I do know that during those years we never sold any so-called job lots of unselected ware.

How about the earlier years? It is my opinion that policy did not vary. First of all the Heisey owners had too much pride in their product to sell seconds. Further I feel the skill of the Heisey workers and the strictness of their supervisors kept flaws to a minimum. Also there is always the need for culler where the off selection goods winds up. The people running the hot end had an uncanny-to me almost a mystic-knowledge of when to take off a mould that was not working well and putting on another mould (pattern) that would work nearly perfectly.

The only two exceptions to the above thoughts were during the two World Wars. There the demand was so great and supplies so scarce that buyers would literally take anything that Heisey would produce. Of course, inspection may have slipped then but even in World War II there was never a policy of "anything goes".

How did Heisey rid itself of over-runs, discontinued patterns and slow sellers?

Every few months we salesmen would get a list from Paul Fairall of the "distressed" stock. We could offer any part of this stock at 50% off our regular prices. All salesmen had customers who liked this type of purchase - first quality goods at half price! For instance I knew that T. G. Hawkes and Hunt Glass of Corning N. Y. would be interested in buying any plain pressed blanks such as 1184, 4044 or 1489.\* Which is one of the reasons you collectors find Heisey pieces with mysterious cuttings. Of course they always cut out the diamond H! Joe Lower, our New York City man had scores of silver mounters and lamp manufacturers who might even create a new item to get a real buy. Flea market visitors should look closely at glass lamps - 4069 and 4085 ball vases\* were very popular. We sold thousands of these at cut prices.

Between 1935 and 1952 we made almost no colored glass - save for very small quantities of Sahara and Zircbn. Yet we continually got close-out lists with Flamingo, Moongleam, Amber, Marigold, Haw-

thorne and so on - often as low as 10¢ on the dollar. They had laid in the bins for years but it was a crystal era and colored glassware went begging.

To get back to the original question - Did Heisey sell seconds? We offered no lots of unselected goods during my years with the factory and I firmly believe the factory never did dump unselected ware on the market.

\* #1184 - Yeoman, #4044 - New Era, #1489 - Puritan. #4069 - Ridgely and #4085 - ball vases with saturn optic (Kohinoor).

## HEISEY SALES IN CANADA

In the fateful year of 1939 I received one of these close-out lists in Buffalo N. Y. just as I was leaving for Toronto, Canada.

I made my normal call on my best account, Simpson's Department Store, to find everyone very upset. Hitler had that day invaded Czecho-Slovakia and at least a dozen Canadian buyers had been trapped in Prague and were confined to their hotels. They had managed to get a cable through outlining their predicament and that there would be no European merchandise for Fall. Canada makes no glassware and Simpson's were desperate for goods. I showed my Heisey close-out list to Mr. Bruce Douglas, the assistant-buyer, and he immediately took it to his merchandise manager and in a very few minutes we were sitting in a meeting with their President. Douglas was given orders to go to Newark with me that day to purchase as much Heisey as he could find on the closeout list for immediate shipment.

For the next three days Paul Fairall, Budge Hinger, Douglas and myself looked in every old stock bin in the factory. I'm afraid the Heisey factory was not the most orderly place in the world and people would find jewels in the most unlikely places. We pried open barrels, climbed ladders and responded quickly when someone would say something like "Go up to the etching room, there's probably a couple barrels of Flamingo sandwich plates in the men's locker room." And there usually was!

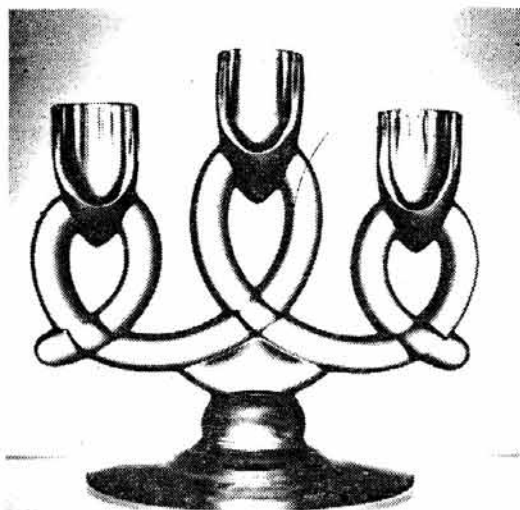
When we finally finished there was a solid car-load (40,000 lbs.) mostly large pressed pieces and mostly in gorgeous colors which still sold well in Canada.

It was (in bulk) the largest order I have ever written and needless to say, Simpson's enjoyed the largest glassware sale they ever had.

It seems to me that Canadian collectors in the Toronto area should keep a careful watch for these wonderful pieces that still must be up there someplace!

## NO. 1540, LARIAT CANDLESTICKS

By Bob O'Grady



As one of Heisey's major patterns, Lariat had a long life with many items added and deleted over the years. The January 1942 issue of China and Glass and the February 1942 issue of Crockery and Glass Journal both reported Heisey's new Lariat pattern as having just been introduced to the trade at the January Pittsburgh show held at the William Penn hotel. The pattern was an instant success and along with Crystalite, Orchid etching and many of their animal pieces, it saw Heisey through the difficult war years. China and Glass described the pattern as "Gordian's Knot", while Crockery and Glass Journal called it an intriguing "rope" motif. The following year, in April of 1943, Heisey started a rather unique merchandising method with the issuance of what they called the "Wartime Salesmen". These were ordergrams or order blanks with pictures and prices for each item. One of these "Salesmen" was for the Lariat pattern which by that time had close to one hundred pieces. It pictured five of the six candlestick items which had been put into production in the Lariat line. The sixth had already been discontinued.

With all the items in the pattern, only one was issued a patent dated November 11, 1941. It was for one of the several floral bowls in the line and claimed T. C. Heisey as the designer. In fact, it was most likely Carl Cobel who initially designed the pattern and Horace King who later added more pieces to it.

Sometime in the Spring of 1941, Carl Cobel began designing candlesticks for Heisey's new Lariat pattern which they planned to introduce the following January in 1942. Between December of 1941 and August of 1942, six of the

many candlestick designs of Cobel were chosen and put into production - all in fairly close succession. They included a small one-light, a two- and three-light, two small hurricane types and a three-light candleblock. And although many new items were later added to the pattern, no new candlesticks were among them.

It seems fairly certain that both the two-light (photo #1) and the three-light (photo #2) were introduced with the line at the Pittsburgh show. It is less certain whether the other four were introduced at that time, however. It is always interesting to compare the information in the original Heisey factory records (turn books) with the trade journals. According to the turn books the two-light candlestick went into regular production in December of 1941, yet the three-light did not go into regular production until February of 1942. Both, however, were shown at the Pittsburgh show in January. This probably means the three-light was only a feasibility item at that point in time. Feasibility items were "test" items and were not recorded in the turn books since only a few were made at a time. A common practice among glass companies was to present feasibility items at trade shows in order to get buyer reaction before going into full production with an item.

The two-light was to become the most popular and remained a standard for Heisey from 1942 until 1957 when they closed. It appears in most of the available price list and catalogs from 1942 until 1956 which means it was produced fairly consistently and available turn book information attests to this. Five hundred were made during the first turn in December 1941. By

## HEISEY KNIFE RESTS

By Joseph D. Lokay

The A. H. Heisey Company produced three knife rests. Two were commercially produced and information about them can be found in Heisey catalogs and price lists. There is some question as to whether the third one was commercially produced or not. All three are dumbbell in shape and are colonial in design. The first two knife rests were in colonial patterns 352 and 353. The third was made from the number four 5" epergne center post fitting. Knife rests 352 and 353 are pictured in catalog #75 (1913) on pages 195 and 205 respectively. The epergne center post is also pictured in that catalog on page 337. Pages 195 and 205 are also reproduced in Vogel book two as pages 27 and 37.

For talking purposes, let's think about the knife rest as three parts, the shank and two end units. The shanks for either the 352 or the 353 knife rests are hexagon in shape. The end units for the 352 rest are flat, thick and button-like in shape with six sides that line-up with the six sides of the shank. The end units for the 353 rest are knob or acorn in shape with six sides that line-up with the six sides of the shank. To create the knife rest from the epergne center post, the threaded ends were cut off after which the ends were polished smooth.

I have two of the 352 knife rests from which I took the following dimensions. The shank is 2-1/4" long and the end units are 5/8" thick for a total length of 3-1/2". The 353 knife rest is scarce, and I have not seen one to measure. I would guess it is about 3 to 4 inches long. From the catalog pictures, the 353 knife rest appears to be a little bigger and much heavier than the 352 knife rest. The epergne post knife rest measured 3-3/4" long.

Knife rests 352 and 353 first appeared in Heisey Catalog #75 (1913) and in Price List #175 (1913). One would think of knife rests as an item of use from colonial times. Heisey first offered a colonial style pattern in 1899. From about 1900 to 1915, Heisey colonial patterns were in their "hey-day". By 1925, only a few colonial style items were left. Thus, as you can see by the first appearance date, Heisey-made knife rests were not available during the peak time of Heisey's colonial patterns. Perhaps knife rests were added along with other items to stimulate continued interest in the colonial patterns. Production of knife rest 352 was from 1913 to about 1927 or for about 14 years. Production of 353 was from about 1913 to 1921 or about 8 years. Even with 8 years worth of available for sale, knife rest 353 is a scarce item. Perhaps it was not a good selling item.

The epergne posts were made from 1913 into and maybe beyond the 1940's. The knife rest from the 5" center post could have been made at anytime over the life of the epergne



#352



#353



Knife rest made  
from epergne post

post or even after as a way of using up inventory. A reasonable assumption would be to say they were made sometime during or over the life of the other two knife rests. It has been suggested that the epergne post knife rests might have been made by the same company that used Heisey epergne posts in the late 1940's.

The 352 knife rest is marked in three different ways; in the center of one side of the six-sided shank, on the face of the end unit or both. The one on display in the HCA Museum is double marked, one on the shank and one on the end face. I have seen knife rests equal in design and quality to the 352 Heisey knife rest that are unmarked. I have no reason to doubt that these are not Heisey made.

I have not seen a 353 knife rest, so I can not say whether it is marked or not. My feeling is that it would be marked because Heisey was marking most if not all of their pressed items in the late 1910's. The epergne post is marked near the end, so knife rests made from the post would be marked. The one I have is marked. I assume the epergne posts continued to be marked over their entire production life.

It is interesting to compare the cost of the 352 to that of the 353 knife rest. In Price List 175 (1913), the 352 rest was 80¢ per dozen, while the 353 was \$1.75 per dozen. The whole-sale cost of the 353 rest was more than twice as much as the 352 rest. The exact price ratio was 2.2. Sometimes the 352 rest has a ground end face, sometimes the end face is only fire-polished. The cost differential must have been caused by substantially more glass in the 353 rest as compared to the 352 rest. Because of the design in the end units, the 353 rest may have been harder to produce than the 352 rest. Price list #205 (June 1919) showed the 352 rest at \$1.60 per dozen and the 353 at \$3.45 per dozen. Thus, six years later, 1913 to 1919, the price ratio between the two rests is still at 2.2.

I believe the three knife rests were made in crystal only. I am not aware of any kind of

CONT'D. ON PAGE 9

## NO. 1540, LARIAT CANDLESTICKS CONT'D.

the end of 1945, twenty-nine thousand had been made; so this is not a scarce item for collectors to find today.

The two-light stands between five and six inches tall and design-wise is truly representative of the pattern. The candleholders (cups) are unusually plain and the foot was molded as one piece with the rest of the candlestick rather than applied. It does not seem to be marked very often with the Diamond H. Heisey cuttings used on this candlestick were the no. 980 Moonglo, the no. 981 Moonbeam, the no. 982 Moon Gleam, the no. 984 Lancaster and the no. 985 Sheffield. It may also be found with cuttings, etchings and silver overlay done by other companies. It was made for ten years, 1958 through 1968, by Imperial who also produced it with the Moonglo cutting. It is sometimes very difficult to distinguish the Heisey from the Imperial.

According to turn book information, the Lariat three-light candlestick went into regular production in February of 1942 when the first full turn of 170 were made. By the end of the year, thirty-four hundred had been made. The January 1942 issue of China and Glass, the February issue of Crockery and Glass Journal and the June 1943 issue of House and Garden all carried photos of the Lariat three-light. It was a bit more stylized and formal than the two-light and was also produced fairly consistently until 1953 when it was discontinued. It was pictured, along with the other Lariat candlesticks in the 1943 "Wartime Salesman" where it listed for \$2.50. This was twice as expensive as the two-light. Part of the reason may have been that it had an applied rather than a molded foot like the two-light. It is seven inches tall at its highest point and the candleholders (cups) with a narrow fluting around the tops are a bit fancier than the two-lights. It is usually of good quality glass (its design seems to show the quality of the glass better than the two-light). And like the two-light, it is not marked often with the Diamond H. Heisey cuttings used on the three-light were the no. 940 Westchester, the no. 980 Moonglo, the no. 975 Bow Knot, the no. 978 Bedford, the no. 981 Moon Beam and the no. 982 Moon Gleam. It was not reissued by Imperial, and while not as common as the two-light, it is not difficult for collectors to find today.

.....Rest of Lariat to be continued next month.

## HEISEY KNIFE RESTS CONT'D.

etching, cutting or decorations put on the knife rests by the Heisey Company. The epergne post knife rest on display in the Museum has a small cutting on it. The small cutting may have been done by the company previously mentioned that put silver overlay on the epergnes.

A. H. HEISEY & CO.

RIVIERE — CUTTING No. 794



3404 — 10 oz. Goblet



#925 Hugenot Cutting

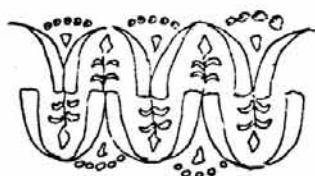
No. 5011 — 10 oz. Goblet

## HEISEY DECORATIONS

BY NEILA BREDEHOFT

#172 DOVER \*

PANTOGRAPH ETCHING



3324

When we first published the etching book, we knew of this etching on Delaware but the only information we could find was a copy of an old ad which showed an etching on the Delaware stems.

Since that time we have been lucky enough to find it listed in a very small price list which was a supplement to price list 13B.

We originally assigned the number 9002 to the etching for reference purposes. Now we have the original number which is #172. The price supplement did not name the etching, so we will continue to use the name Dover.

The listing found for the etching changes the information we listed in the etching book. All of you should make the appropriate changes in your books.

First of all, the etching was apparently done only on flamingo, not on crystal. Also the entire Delaware line was not listed as etched. Only the goblet, saucer champagne, sherbet and cocktail were listed as being etched. In addition to the Delaware stems, #2351 8 and 10 oz sodas and a #2930 10 oz tumbler were listed as etched, so be on the lookout for these pieces.

The corrected list for Dover etching should read:

- #3324 DELAWARE
  - 9 oz goblet
  - 6½ oz saucer champagne
  - 6½ oz sherbet
  - 3½ oz cocktail
- #2351
  - 8 oz soda
  - 10 oz soda
- #2930 PLAIN & FANCY
  - 10 oz tumbler

All of the above in flamingo only. None of the items will be found marked with the Diamond H, so you will need to learn the stem shape and the etching. Have fun looking. It is not an easy etching to find.

### MEMBERSHIP!!

How do I best describe it? People? Glass Collectors? - To the best of my knowledge I would say Membership in HCA means truly and sincerely a lovely group of friends.

Do you know someone who needs a friend? You can't beat this group. They are loving, kind, patient, and so willing to help out in any way.

It has been a pleasure meeting the many new people and a treat to see the long time members. Forgive me if I don't remember you all again next year, I keep trying.

In the meantime, keep sending your membership dues in on time and let's make new friends every day.

Merrell, Membership  
& Office Secretary

### A NOTE OF THANKS

Thanks to all of the members and friends of HCA for your patience and kindness in the Gift Shop during The Convention. However the more you buy the better off HCA is. One of the surprises of my job is how every one has treated me like a friend over the last three years. I didn't expect this when I came to work here.

I am looking forward to seeing you all again next year.

Wanda Lybarger, Bookkeeper  
and Gift Shop Manager

### HI FOLKS!!

I enjoyed talking to every one whom I came into contact with on the lower level and Shipping Room.

The Champagne Preview was great, the Dealers were nice and what Merrell and I saw, in our fast pace through the Display, (which was all we had time for) was beautiful.

Keep the orders coming in!

Margaret Weber  
Shipping Clerk

## CLUB NOTES

### BAY STATE HEISEY COLLECTORS CLUB

Here is your roving reporter reporting on all the news in the Bay State. By the time you read this we in the Bay State hope that Lloyd Caswell has been voted in on the Board and if so we in the Bay State wish him good luck in the next four years.

The program for the evening was "Little Things", i.e. miniatures, by Esther and D. Young who did a superb job.\*

David Steer did the show and tell part of our program. Here are some of the beautiful pieces shown: #1401 Empress 12" round plate, Moongleam, etched; Locket on Chain spooner; #473 Nabisco tray; 3 different #350 Hair receiver; #1183 Revere champagne, #1401 tangerine plate; a console set in Thumbprint and Panel in cobalt; a beautiful set I must say.

The meeting over, we had coffee, cake and fruit provided by Arlene Wise and Jane Cherney.

This is your roving reporter signing off until next month.

George Gleason

Ed's. Note: George also sent a large list of "Heisey's Little Things", but space necessitates that this not be printed. Let us say, it was quite a group of goodies in toothpicks, salts, nut dishes, ash trays, butter pats, fan vases, etc.

It must have been an interesting meeting.

### NORTHWEST HEISEY COLLECTORS

Northwest Heisey Collectors April meeting was held at the home of Lee & Bette Nichols on beautiful Whidbey Island. Twenty-seven members and guest enjoyed a potluck dinner after browsing the many china cabinets filled with baskets, vases, Lariat and much more. Election of officers followed with Willa Carty accepting the office of president for a 3rd term, Don Beatty to assist as vice president, Luvonne Nelson, secretary and treasurer was again accepted by Paula Beatty. Study items for the meeting were rare ash trays, cigarette boxes, powder and perfume containers.

The May 7th meeting was held at the Flame II Restaurant in Tacoma, WA., in the form of a dinner and study period, with 32 members enjoying the evening. Earlier in the day Luvonne Nelson and Paula Beatty were in charge of a NWHC display table at the Evergreen Depression Era Collectors show in Tacoma. The table was tastefully decorated using members cherished pieces such as Gascony tangerine tumbler, set of beehive colored plates, Puritan horsehead cigarette box, one place setting in Crystolite, Beaded Panel & Sunburst tall celery Victorian condiment set, Twist marigold water, Puritan toothpick with sterling overlay, many more colored pieces all surrounding a large three tiered epergne in Old Williamsburg.

Items for study at this meeting were stems in blown, molded, color, crystal, etched, and cut. Just to name a few of the 75 pieces brought by members, including Sahara Carcassone flagon; Monami stem with needle etch; 351 pilsner; Puritan flamingo Pleat & Panel; Duquesne w/Pompey etch; Zodiac with red flashing; Continental; Puntty Band; Locket & Chain; Beaded Swag; 8 different sizes of Lariat stems with moongleam cutting; Rooster stems; Athena; some marigold, moongleam, sahara and other colors added to group.\* After each was described, Willa Carty turned out the lights and used a black light on each piece to show the contents.

Business at hand being taken care of, it was decided to hold our June meeting at the home of Don & Paula Beatty, theme to be mustard jars, pickle jars, and preserves all with lids or stoppers. July 9th will take place at Anita & Kaz Kanda's home. August being such a beautiful month in the Northwest, the Knights have planned a 2:00 picnic at Twin Bay State Park near their home in Sequim, WA. It was also revealed that the Convention in June will be visited by Ken and Wanda Heikes, Mervin & Evelyn King, Lee & Bette Nichols and Oliver & Mary Beatty, all from our NWHC. We will wait anxiously for their reports and "show & tell".

\*Frona Pedigo also added her Verlys Poissons fish bowl in amber with shells plate rest to the table.

Nancy Alderson

H. C. A. !!

(TUNE: GIVE MY REGARDS TO BROADWAY)

Hey!! We're collecting Heisey!!  
We're members of the H. C. A.!!

We love the patterns and the colors, too  
They steal your heart away!!

It brings us all together  
From every part of our great land!!

Hey!! We're collecting Heisey Glass!!  
C'mon and join our friendly band!!

Suggested Theme song for HCA by Frank Husted. This has been sung at the 1982 - 83 banquets.

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### BENEDICT MANUFACTURING CO.

"Regarding the article on Salt & Peppers in the June HEISEY NEWS, the Benedict Manufacturing Co. was located on West Manlin Street in East Syracuse, NY. The factory opened in 1894 and went bankrupt in 1950. It was last sold in 1954. I have seen displays of Benedict Silver at antique shows here but it is not a well known silver company. All the silver I have seen was hollow ware."  
- Marion Rush, Syracuse NY

## DIAMONDS ARE FOREVER.....

By Janet M. Caswell

The Yachting Center is famous for many things, Pottery being one of them. Pottery, the oldest of the handicrafts, is still practiced in New England, and dates back to the beginning of time. Marblehead Pottery, now treasured as a collectors item, had its start as a therapeutic program offered by Dr. H. J. Hall, a Marblehead physician, in 1904. He set up a workshop in his Devereux mansion where his patients were taught the art of Pottery making as a way to soothe their nerves. Production continued until 1936 under a different owner. Some of the pieces were molded, others were thrown and turned. The hallmark for Marblehead Pottery was a ship under full sail with an "M" on one side and a "P" on the other. The mark was always impressed except for experimental pieces, on these the mark was painted on the surface.

Heisey, on the other hand, never made pottery. There are, however, pottery canister sets on the market with a "Diamond H" on the bottom; some are green other sets brown with Coffee, Tea, Sugar & Cinnamon imprinted on the sides. Beware, friends, these are not Heisey. Yours truly saw just such a set a couple weeks ago, would loved to have added it to my collection of "fakes"\* but the dealer wanted too dear a price. An example can be seen in the misleading case in the Museum.

"My good English Buddy" likes to keep me green with envy. Or maybe I should say "zircon with envy". He reports six (6) #1469 Ridgeleigh coasters and a beautiful #4085 Kohinoor 6" Ball Vase, all in zircon. He also told me something about a #351 Priscilla toothpick, a Crystal Thumbprint & Panel Console set and a pair of #32 5" handled candlesticks, marked. "I say, ole buddy".

The "Felicitous Flamingo Hunter" only reported one Flamingo piece this month, but it was a real nice one, the #7024 Decagon two handled jelly. She did find other things, such as: #150 Banded Flute 1-1/2 oz Bar sham, #1189 Yeoman 13" Celery tray with Sterling overlay, six (6) #1184 2-1/2 oz diamond optic Bar, flared and a pair of #1469 Ridgeleigh Salt and Pepper with #7 top..... How about a pair of Rooster Vases, frosted, from the "Golden State", the #1220 Punt Band Tankard, red stained and the #1401 Empress 14" handled tray in Alexandrite. Alexandrite is such a pretty color! True, True.

The "Little One" added five (5) #3357 King Arthur stems to his collection; they have clear bowls with moongleam base & stems; also six (6) #433 Greek Key punch cups. These were very nice additions to any collection, I would say.

"The Point" had her little spy-glass working again and came up with eight (8) #5024 Oxford goblets, no decoration; and a pair of #1425 Victorian 2-light candleholders.

Pretty good spying.....

Now there are some people who find nothing in the "Pine Tree State" and then there are others who have great luck. Our "Evergreen Friend" found a few things; #341 Puritan cordial, the Giraffe with head turned and the Scottie; a #1485 Saturn goblet in Zircon and also in zircon the #1485 Saturn tumbler. Well I guess we don't all look in the right places.....

The "Empire State of the South" recently saw a set of six (6) #4090 Coventry goblets in Crystal with #903 Zeuse cutting. The price was rather steep. They must have been beautiful!

Have you been wondering what "The Tipper" came up with? O.K. here goes; five (5) #4054 Coronation 5 oz half shams with Gold around the base; the #1508 Card Box; #1503 Crystolite 9" four part Cloverleaf Relish and the 12" square plate (and believe me that is a beautiful dish); also a #1519 6" Waverly divided relish with Silver plate fork and spoon, in the original box from Rogers Brothers; two (2) #1228 Marcel Wave 6" nappys in Moongleam and a pair of #16 9" candlesticks.

Shall we find out what "Twinkle Toes" is up to - two (2) #353 Medium Flat Panel syrups, both found in the same day..... and then there is "Mr & Mrs Speedy" they spotted an unusual candy jar heavily overlaid with silver which, they thought, had that Heisey look. It was a #1430 Aristocrat 1/2 pound low footed Candy-jar. Yes, I would say that it did have that Heisey look.

Yours Truly went out looking a few times and found the #1401 Empress 8" Tangerine Plate; it was snoozing quite soundly in an out of the way place that we probably couldn't find again. It was also the only good piece of glass in the whole place. Also found the #393 Narrow Flute six-sided Marmalade Jar with cover; a #397 Narrow Flute six-sided Marmalade Jar with cover; a #397 Colonial Cupped Scalloped Spooner (lovely) and a #160 Locket-on-Chain Spooner; three (3) pair of Toy Candlesticks, #5 - #30 and #33; another little Indian Basket with cover just large enough to hold the #2351 2 oz Bar glass was also transported home along with the #407 Coarse Rib 5" footed jelly in Moongleam. What a pretty piece that one is.

"I must tell you what "Eagle-eye" has been up to. Unfortunately he hasn't found anything for quite a while but when he does he makes up for all the lean weeks. How does the #1519 Waverly two part relish sound to all you good people? Well he found one, but not in crystal, in Limelight!! That's what we can call a real "goodie" and fast asleep besides. Which makes it even better. This was an experimental piece and there is one to be found in the Museum. Keep hunting "Eagle-Eye" and keep writing.

"The Bay-Staters" report the 7" Crystolite Vase and 2-part relish; also the Shell plate in Crystolite; #5 Toy candlestick made into a Pin Cushion; #305 Perfume; #331 Toothpick, and the #433 Greek Key Ice Tub (med)..... That "Terrific Lady" did come up with a "goodie" the #4069 Ridgeleigh Soda. Nice!

Just as I was about to finish this month's column I received a letter from a new

## DIAMONDS ARE FOREVER CONT'D.

contributor; "The Keeper" from the Land of Lincoln. Let me tell you just one of the things found; the Goose Decanter with crystal tail, it didn't have a stopper but the price was certainly right. The rest will come next month. Keep those finds coming "Keeper" no matter what they are. Big or small, clear or color, rare or common.....

Without all the in-put I couldn't write a column. Drop me a line and see your finds in print. Believe me it is quite a fun feeling. Now Yours Truly has decided it would do her the world of good to walk every evening, so this evening I'll walk across the Causeway. The Ocean will be on one side of me as I walk and the Harbor on the other. This is a very popular place for joggers or walkers, such as myself, any time day or night someone will be there to give a friendly "Hi-there"!

From the Yachting Center of the World,  
very Best Regards and Happy Heisey Hunting  
(HHH)

Janet Caswell

\*Ed. Note: The pottery marked with the Diamond H is actually not a fake. Use of a similar mark on another medium such as ceramic or metal may be misleading but is not a fake and is legal.

## BOOK REVIEWS

THE KOVELS' COLLECTOR'S GUIDE TO AMERICAN ART POTTERY by Ralph & Terry Kovel. 384 pages, published by Crown Publishers, Inc. One Park Avenue, New York, NY 10016.

This book is a new paperback edition of the Kovel's 1974 hardbound book on American Art Pottery. This volume is a standard in its field as a reference book on pottery. A well-illustrated volume containing listings of the various potteries in alphabetical order.

Well-known potteries such as Roseville, Weller, Rookwood, Ohr and Van Briggie are thoroughly covered as are the more obscure potteries. Known lines of wares are listed with descriptions and often with illustrations. Decorators are listed along with their marks. Full illustrations of marks and labels used by the companies are included.

The book includes a section on art tiles.

This should be a valuable reference work to anyone needing information on art pottery. Price: \$10.95 paperback.

\* \* \* \* \*

THE KOVELS' COLLECTORS' SOURCE BOOK by Ralph & Terry Kovel. 384 pages, published by Crown Publishers, Inc., One Park Avenue, New York, NY 10016.

A new book by the well-known authorities on antiques covering every conceivable facet

of where-to-find, how-to-do-it, and other pertinent information for collectors on many collectible subjects.

Some of the subjects included are Comic Art, Clocks, Books, Photography, Oriental Rugs, Music Boxes, Lamps, Leather Goods, Stencils, Stoves, Tools, Trunks and Wicker.

Detailed information on most subjects includes where to find supplies, repairs, replacement parts, collectors' clubs, newsletters and much more.

Separate chapters are found in a general information section including Appraisals, Auction Houses, Mail Auctions.

Also included is a list of 128 books the authors consider essential for a well rounded library on antiques.

There is also information on Preservation, Conservators & Restorers plus Security Information.

There is also a chapter devoted to Decoding Advertising Copy. This includes the usually seen abbreviations found in ads which specialized collectors and dealers use to refer to standard descriptions.

The book should be very valuable to the collector and the dealer.

Price: \$24.95 hardcover; \$13.95 paperback.

\* \* \* \* \*

PRESSED GLASS 1825-1925 by The Corning Museum of Glass, Corning, NY 14831. Arranged by Jane Shade! Spillman.

As with all publications by the Corning Museum, this is an excellent reference tracing the history of pressed glass from its beginning in the early 19th century to mid 20th century.

The United States can be credited with this truly innovative technique which made glass available to the masses and not only to the wealthy.

This booklet traces the history of American pressed glass from the earliest colonial glasshouses through the Depression Glass so popular today. It also contains a chapter on the pressed glass of Europe.

Fine, full page color illustrations accompany the text.

Actually, the booklet is a catalog of the current special exhibit of pressed glass in the Corning Museum of Glass. This exhibition is well worth visiting as I can say from first hand experience.

Price: \$6.00 paperback.

Neila Bredehoft

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THERE ARE NO MORE OLD BURNS BOOKS  
OR OLD PRICE GUIDES AVAILABLE.  
SEE PUBLICATION LIST FOR NEW BURNS  
BOOK.

## FASCINATING INSIGHTS INTO EARLY HEISEY

### HISTORY - TAKEN FROM EARLY TRADE JOURNAL REPORTS

CROCKERY AND GLASS JOURNAL - March 26, 1925

An additional furnace has been placed in operation by the Heisey Glass Co., Newark, O., which means that the production schedule of this factory has been doubled.

CROCKERY AND GLASS JOURNAL - May 5, 1925

In order to increase its production, the Heisey Company, Newark, O., has placed an additional tank in operation.

CROCKERY AND GLASS JOURNAL - May 21, 1925

The original model for the celebrated Dolphin candlestick, an item which was manufactured for many years by the Sandwich Glass Co., of Sandwich, Mass., has been acquired by the Heisey Glass Co., Newark, O. It may follow that the company will again place this old time popular item on the market.

CROCKERY AND GLASS JOURNAL - 1925

A beautiful crystal lamp of ornate style from the Ideal Cut Glass Co., Canastota, N.Y., has created widespread enthusiasm. This lamp shows an original idea representing an upright dolphin resting on a glass base. The realistic modeling of the fish, with head, fins and tail true to nature, is a fine achievement in glass manufacture. The colors are well adapted to the style of decorative lamp and the idea is splendidly carried out in developing an attractive unit. Early American lamps in green and amber and a complete line of cut and decorated glass in crystal, green and amber are some of the firm's worthy products which have sustained their popularity through fine color and craftsmanship.

CROCKERY AND GLASS JOURNAL - March 25, 1926

### OBITUARY

#### Trade Shocked at Death of Arthur Bean

It was a great shock to his many friends in the trade to learn on Monday morning of the sudden death on Sunday, March 21, at his home, 205 West 103rd St., New York, of Arthur A. Bean, probably one of the best known glassware salesman in the business.

Mr. Bean, who was born at Manchester, N.H. fifty-five years ago had been in the china and glassware business all his life.

He started his career as a boy in Boston with Jones, McDuffee & Stratton Corp. From there he went with the Mitchell Woodbury Co., of the same city. He then went to Philadelphia, where he represented in conjunction with Thomas Downs of that city, the Quaker City Cut Glass Co., and other lines under the name of Downs &

Bean. He then came to New York and became New York manager for the Mitchell Woodbury Co. In 1908 he became New York representative for the A. H. Heisey Co. He continued with the Heisey Co. until 1916. Since then he had represented the Lonaconing Glass Co. He also was with the hotel department of M. Sells & Co., Portland, Ore., for a time. Returning to New York he went with the Herbert Glass & Import Corp., and was also with J. J. Hines, Inc. His last connection with the trade for the past four years and the place he held at the time of his death was salesman for the well known importing concern of Graham & Zenger, 105 Fifth Ave.

Mr. Bean was possessed of a fine personality and readily made friends wherever he went, which was a strong contributing factor to his success as a salesman.

The remains were taken to the home of his brother at Concord, N.H., where the funeral services and interment were held.

CROCKERY AND GLASS JOURNAL - May 20, 1926

### T. C. HEISEY BELIEVES IN QUALITY PRODUCTS

"We are very well satisfied with general conditions and we believe glassware is more in vogue than ever, and therefore plenty of business is to be had if we work for it." commented T. C. Heisey, of A. H. Heisey & Co., Newark, O. "We believe the public are interested in purchasing merchandise of a higher quality than in the past, and the secret of securing the business is in offering quality products and not "junk" at a price."

CROCKERY AND GLASS JOURNAL - January 20, 1927

An official report just issued by the United States Bureau of Commerce, copies of which have just been received here, disclose that of the 310 factories in the United States in which the manufacturing of glass is the chief product, 32 of these factories are located in Ohio.

CROCKERY AND GLASS JOURNAL - Nov. 1928

Another visitor of the older generation was J. H. Nock, father of E. G. Nock, New York representative of A. H. Heisey & Co., Newark, O., who came here to visit his son for a week or two. Mr. Nock, Sr., lives in Elberton, Ga., and despite the fact that he is now in his eighty-sixth year is still actively engaged in business. His line, like that of his son, is glassware and for the past fifty-three years he has traveled on the road. He is still very active and enjoys the best of health. His road work now consists of two trips a year.



## FASCINATING INSIGHTS INTO EARLY HEISEY HISTORY - TAKEN FROM EARLY TRADE JOURNAL REPORTS

Heisey & Co. -- New effects in electric portables are special attractions in the display of this firm, which is in charge of Charles C. Cassell. Many new items and specialties have been added to the other lines, among which is a syrup and plate made in one piece, and another a two-piece syrup and plate with a sanitary top. A new cone-shaped shaker is also shown. Hand-some effects in candelabra and vases, together with cracker jars, jugs and nappies, are on view.

CROCKERY & GLASS JOURNAL - Jan. 19, 1922

Ten new deep etched patterns are being shown this season in the Heisey blown line, which is displayed at the Fort Pitt by C. C. Cassell. The exhibit is the largest the firm has maintained in Pittsburgh for several years.

THE POTTERY, GLASS & BRASS SALESMAN - Jan. 15, 1914

A. H. HEISEY & CO., Room 778, Fort Pitt Hotel, C. G. Cassell, Rep.

A prominent feature of exhibit of this well-known house is a line of Colonial glass lamps and electric portables. These are shown in many sizes and forms, several designs being trimmed with cut prisms.

There is also a large collection of covered jars for various purposes and an almost endless number of new, useful things of novel character in the famous "Diamond H" glassware, which the buyer must necessarily see to appreciate.

CROCKERY AND GLASS JOURNAL - June 18, 1914

The entrance to A. H. Heisey's beautiful new showroom in the Fifth Avenue Building is very impressive, with its glistening mirrored walls and tables filled with shining glassware. Several improvements that have just been completed add to the beauty of the room. The office partition which occupied one corner has been removed, and in its stead the wall has been mirror lined and the display tables so arranged as to form a square for the desks of Manager A. H. Bean and his assistants. The new "phone number is "Gramercy 549." Jot it down now before you forget it.

CROCKERY AND GLASS JOURNAL - July 23, 1914

A. H. Heisey & Co., Newark, O., have just made their annual awards for excellence of product during the year just closed. The first prize went to the J. Hounker shop and the second to the J. Fulmer shop. Over \$12,500 have been given in prizes since the system was founded.

CROCKERY AND GLASS JOURNAL - Sept. 10, 1914

A. H. Heisey & Co., has received some new all-glass electroliers built on Colonial lines, the feature of which is a glass shade-holder instead of the ordinary ring. A patent has been applied for, and it looks as if it will be one of the hits of the season. He has also some new cigar rests combined with ash trays, cut tops and bottoms, which make an attractive and at the same time reasonably priced article for smokers.

CROCKERY AND GLASS JOURNAL - Dec. 24, 1914

Arthur A. Bean, manager of the New York office of A. H. Heisey & Co., who has been proving his capability to fill an order file for the past twenty-two years, says: "A good deal of the success achieved in selling is the beginning a salesman gets. I was fortunate in this respect, having received an excellent schooling with Jones, McDuffee & Stratton, Boston, a concern that is known for its training of salesmen. Hence, as a solid foundation to begin upon, my advice is, in the first place, to get started right. It is of paramount importance to acquire a knowledge of the goods you are selling--from A to Z. I do not consider that the salesman must necessarily have the greatest confidence in the articles he is selling. If that is a qualification, how account for the success of the green goods men? Make a study of human nature and be able to size up the man with whom you are doing business. Be persistent, but not to the extreme; never press a buyer beyond a certain limit. Once you have obtained your customer's confidence, be honest in all your dealings with him, and you will retain it."

THE POTTERY, GLASS & BRASS SALESMAN - Feb. 10, 1916

Col. A. H. Heisey, the well known glass manufacturer of Newark, Ohio, has been elected a member of the Board of managers of the American Protective Tariff League.

THE POTTERY, GLASS & BRASS SALESMAN - May 18, 1916

Col. A. H. Heisey, the well known glass manufacturer of Newark, O., has just given publicity to a broadside on the tariff, which he wrote the Rev. H. Tucker Graham, D.D., president of the Hampden-Sidney College, Hampden-Sidney, Va., in reply to a letter by Dr. Graham published in a recent issue of The American Economist.

THE POTTERY, GLASS & BRASS SALESMAN - Sept. 14, 1916

Word comes from Newark, Ohio, that work has been started on the new addition to the plant of the A. H. Heisey Company, mentioned in The Salesman some weeks ago. The building about to be constructed is a 50 x 110 foot structure of reinforced concrete.

We assume no responsibility for errors in these ads after the first printing...Editor. For changes in ads during the year, please send \$1.00 per line.

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Kimberly Cagle, FL

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| 73.   | FLOATING DUCKLING, Sunshine Yellow, Limited edition of 1035 Plain and 340 Satin - Made. \$   | 14.00    |
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| 74.   | MOTHER WOOD DUCK - Sunshine Yellow, Limited Edition of 375 Satin and 317 Plain - Made.. \$   | 29.95    |
|       | in original Heisey molds by Imperial Glass Corp. exclusively for Heisey Collectors of America, Inc. - Marked IG - 4-1/2" High.   |          |
| 75.   | NO. 1435 HCA 10TH ANNIVERSARY ASH TRAY, Tallyho Etch - Crystal - SPECIAL PRICE.....  | \$ 3.50  |
| 78.   | FISH MATCH HOLDER, Sunshine Yellow - Limited edition of 483 - Made in the original Heisey molds by Imperial Glass Corp exclusively for Heisey Collectors of America, Inc. Marked IG.         |          |
|       | PLAIN.....   | \$ 12.50 |
|       | SATIN, Limited edition of 382.....   | \$ 14.00 |
| 89.   | FISH CANDLESTICK, Sunshine Yellow - Marked IG - Limited edition of 465 PLAIN.....  | \$ 15.95 |
|       | SATIN Limited edition of 170.....  | \$ 16.50 |
| 90.   | NO. 4045 4" BALL VASE, Swirl Optic (Never made in optic by Heisey) Ultra Blue, Emerald..   | \$ 11.00 |
| 91.   | NO. 4220 4" VASE, Drape Optic (Made only in Spiral Optic by Heisey), Plum, Ultra Blue..  | \$ 13.00 |
|       | and Emerald Green.   |          |
| 94.   | YEOMAN TRIANGLE ASH TRAY - Marked with Diamond H & HCA. This ash tray was made - COBALT \$   | 8.00     |
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|       | Few Left - NO DISCOUNT ON THIS ITEM - only 163 made - Marked IG  |          |
| 96.   | NOTE PAPER by Nassau, L.I. Study Club - Rose or Orchid etch - Blue on White - May be... \$   | 3.00     |
|       | assorted if desired - Per dozen P.P.   |          |

97. BLACK TIGER - Made by Imperial in Heisey Mold - Marked ALIG .....\$ 35.00
98. HEAD FORWARD FILLY, frosted - Made by Imperial in Heisey Mold - Marked ALIG.....\$ 45.00

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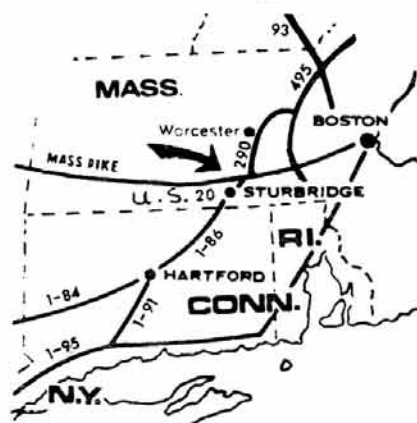
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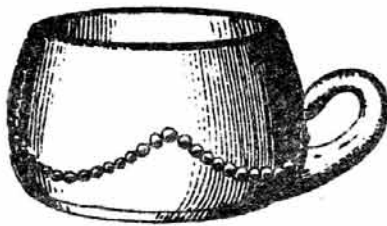
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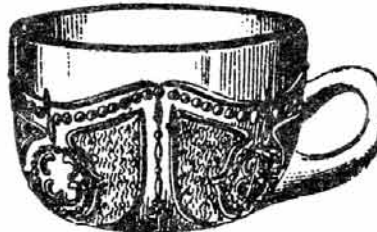
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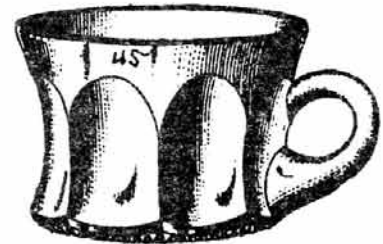
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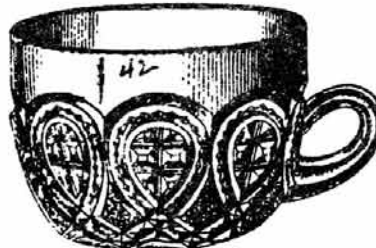
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