

# HEISEY

# news

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VOLUME XI

NO. 6

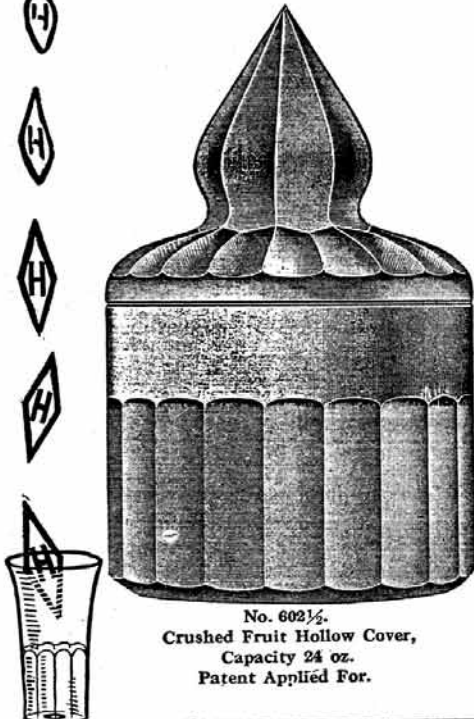
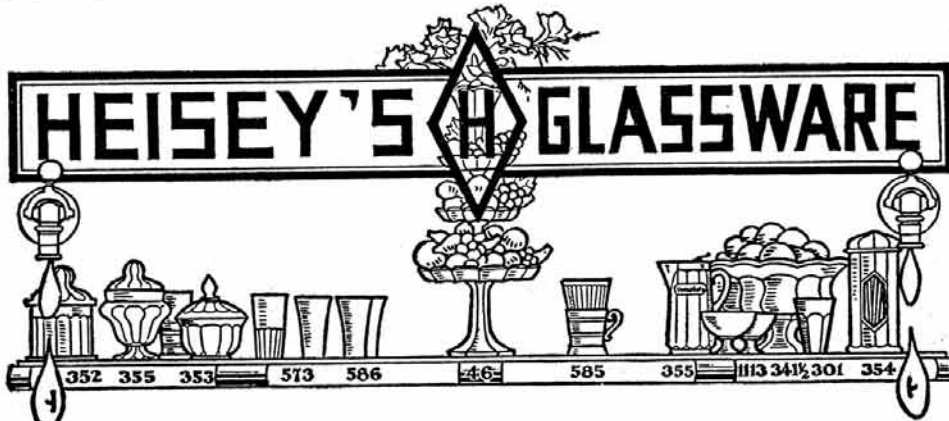
JUNE, 1982

ISSN 0731-8014

ONE DOLLAR

NATIONAL DRUGGIST.

January, 1914.



WRITE FOR  
 ILLUSTRATIONS  
 AND PRICES  
 OF OUR NEW  
 SODA FOUNTAIN  
 GLASSWARE,  
 No. 461  
 AND  
 No. 602  
 PATTERNS.

MANUFACTURED BY  
**A. H. HEISEY & CO. NEWARK, OHIO**  
 WRITE FOR CATALOGUE NO. 58

## FROM THE DESK OF YOUR PRESIDENT.....

By the time you receive this newsletter the Convention will be in the past but I hope that you will have many good memories. I thought the economic situation might have an affect this year but it looks like the reservations are coming in as fast as ever.

I am afraid every year that we will forget to do something that will cause a disaster but at the last minute everything falls into place. There are so many things to look after as the time draws near such as sending out the advertising, getting the poster designed, printed and distributed, printing the programs and tickets, Phyllis making up the packets with the name badges and tickets to the special events, making the final arrangements with the Sheraton Inn and getting the decorating crew together. Then the day arrives when tables come and we can start to set up the Show and Display. We work late on Tuesday night and all day and evening on Wednesday. It's a lot of work for a lot of people but it is worth every minute when it is enjoyed by so many.

I received a phone call the other evening from a lady in Hudson, Ohio, who had 140 pieces of Heisey (All crystal and all marked) stolen from her home. A few of these pieces were 24 bowls in Pillows, Prince of Wales and Sunburst patterns, 10 Recessed Panel candy jars in various sizes, 2 large cut baskets and 10 cruets in different patterns. There were many other items too numerous to mention. If you see or hear of any of these pieces, please notify the Heisey Museum. This was quite a loss and any leads would be greatly appreciated. (Phone: 614-345-2932).

I talked with Al Miller and learned that he got out of the hospital on Friday, June 4th, and is recovering from his open heart surgery in fine shape. It will be about four weeks before he can drive or travel so he and Peggy won't get to the Convention which they regret very much. He said that it is amazing the number of cards, letters and calls that he got from HCA members. He wants to thank everyone and tell them they are the best friends anyone could have. We all feel the same about you, too, Al.

Jim Oliver, Backroom Antiques, Noblesville, Indiana, recently suffered a heart attack and he and Dot were unable to do our Show. We hope Jim has a rapid recovery and we will certainly miss them at the show.

I hope that all of you had a good time at the Convention and a safe trip home.

Happy Hunting,  
Bob

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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.

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1/8 pg (9 items)	\$12.00	\$20.00
1/4 pg (20 items)	20.00	30.00
1/2 pg (20 items)	35.00	45.00
1 pg (50 items)	60.00	75.00

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Opinions expressed in articles are those of the authors and not necessarily those of HCA. Editorial Staff reserves the right to edit or refuse any material submitted for publication. Send all letters & articles to be published to the EDITOR. Letters to columnists should be sent to the club address and will be forwarded.

FASCINATING INSIGHTS INTO EARLY HEISEY

HISTORY - TAKEN FROM EARLY TRADE JOURNAL REPORTS

NATIONAL GLASS BUDGET - February 4, 1899

The firm of A. H. Heisey & Co. are putting on the market several lines of fine opal decorated tableware, following the lead of Harry Northwood.

+++++

CROCKERY AND GLASS JOURNAL - February 23, 1899

Clarence B. Marter is showing full lines of glass from A. H. Heisey & Co., and particular attention is directed to pattern No. 1,250. Mr. Marter also has full lines from Gillinder & Sons, and dealers in want of Easter goods will do well to see what he has.

+++++

CROCKERY AND GLASS JOURNAL - March 9, 1899

The new lines of A. H. Heisey & Co. are reported meeting with a favorable reception from the trade this spring. They are peculiarly graceful patterns, modeled on genuine art lines and made in excellent glass.

+++++

CHINA, GLASS AND LAMPS - August 10, 1899

A. H. Heisey & Co., Newark, O., report a splendid demand for their various lines of glassware. Their handsome imitation cut No. 1250 pattern has been the admiration of everybody who has seen it ever since it was placed on the market last winter. It has staying qualities and is commanding a good sale today. This firm is making a magnificent 14-inch punch bowl in opal, with foot or without, which is having an excellent sale. They also make it in ivorina verde, emerald and crystal, plain and decorated. The prospects for a heavy fall demand were never better.

+++++

CHINA, GLASS AND LAMPS - September 21, 1899

A. H. Heisey & Co., of Newark, O., known among the makers of fine pressed crystal and opal glassware in the United States, have departed boldly and radically from the beaten path in designing their new line of crystal tableware, which they call No. 300. The line is severely plain being a reproduction of the old pure lead flint cut glassware of our fathers, with its limpid honest crystal, its broad cut flute, and regularly scalloped edge. There is good weight and strength in the set line, the inward cut curved line of colonial glassware being preserved, which shows off the fine quality of

the metal the set is in. After so many attempts to do something out of the ordinary rut in glassware designing, and the monotonous repetition of the small light incut of modern cut glassware, it is pleasant to turn to an honest and unpretentious reproduction of the old and simple forms of antiquity, since one feels at once that only a metal maker capable of producing pure fine crystal would be bold enough to adopt a heavy cut ware pattern with broad flute. We predict a large sale for Heisey's new No. 300 line.

+++++

CHINA, GLASS AND LAMPS - October 19, 1899

A. H. Heisey, the Newark, O., flint glass manufacturer, spent several days last week among Pittsburgh friends, putting up at the Duquesne Club. While in this city he paid several visits to the directors of the tableware combine, and report has it that he will either identify himself with the combine or co-operate with it.

+++++

CHINA, GLASS AND LAMPS - October 19, 1899

The new imitation cut pattern, No. 300, of A. H. Heisey & Co., Newark, O., is one of the richest and prettiest things offered the trade for some time. It is made of the purest crystal glass and the shape is a decidedly pretty one. They are receiving the endorsement of the public for good taste and sound judgment in the way of fine orders and it is certain that this line will be one of the most popular things brought out this season.

+++++

#3365 RAMSHORN UPDATE

This pattern was given its name by Vogel because the catalog lists it as having Ramshorn optic. However it came both with and without the optic, at least in crystal. Though Bradley and Ryan list it only in flamingo it, like every other stem pattern, did come in crystal.

In our etching book we showed the "Sea Nymph" etching on this stem and the pieces seen in it have not had the optic. Since plates in this pattern are known in both flamingo and moongleam the possibility still exists that the stemware could be found in moongleam as well, even though not listed.

Ramshorn was also sold to cutting companies and examples seen have been beautiful. Newton is one of the companies and even the stems are cut which would eliminate the mark.

Since the etching book came out several years ago goblets have been found in crystal with Sea Nymph etching and with no optic. In the etching book we mentioned only the cock-tail and plate.

Louise Ream

## THE NO. 1405 IPSWICH CANDLESTICKS

BY: Bob O'Grady



Figure 1

For a period of 63 years, from 1825 to 1888, the Boston and Sandwich Glass Company, located in the small town of Sandwich, Massachusetts, on Cape Cod produced some of the most important and desirable glassware for today's historians and collectors of early American glass. By the end of the Civil War in 1865, the Company had started to decline. The popular pressed lacy glass which was produced in the earlier years of the Company was going out of style. It was also at the end of the Civil War that Augustus Heisey was a young man beginning his life long career in the glassware industry which means that he was involved in the business in one capacity or another for about 23 years before the Sandwich factory closed. In 1896, at the age of 54, Mr. Heisey opened his own factory in Newark, Ohio and in 1922 he passed on, leaving the factory to his sons. It was inevitable that over the years he would have established many contacts in the industry; and so it was at some point in his career that he came to possess several barrels of mahogany models for glassware which were said to have come from the Sandwich factory. Just how and when this happened is somewhat vague. There are some minor variations to the story, one of which relates that one James E. Johnston, a descendant of one of the owners of the Sandwich factory and a salesman for the Heisey Company during its early years, passed the models on to Mr. Heisey.

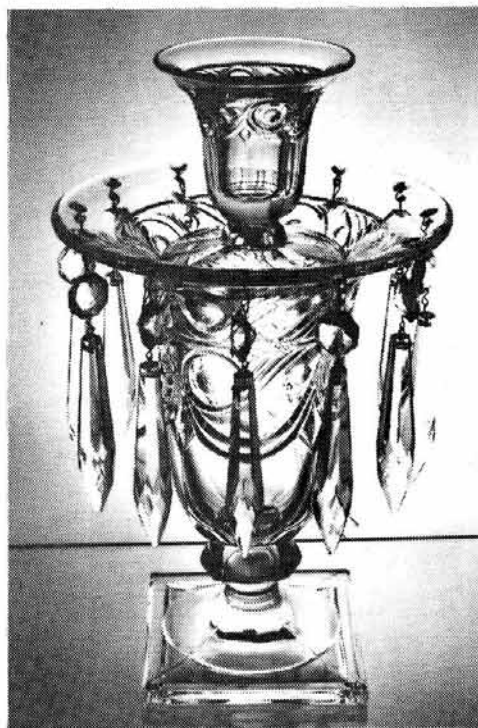


Figure 2

At any rate, in the 1920s there was a general renewal of interest in early American glass and it was about this time that the Heisey Company decided to bring out the Sandwich models which they had stored away for many years in an effort to capitalize on the current interest. Probably one of the first Sandwich items Heisey reproduced was the No. 110 Dolphin candlestick which they first molded in October of 1925. Over the next decade the Heisey Company produced several successful patterns as well as some individual pieces based on the Sandwich models. The Company was rightly proud of their possessions and on several occasions they shipped the models to various parts of the country for display in advertising their new lines. The September 1933 edition of the CROCKERY AND GLASS JOURNAL pictured two of the models and noted that a selection of the Sandwich models owned by the Heisey Company were on display on the 15th floor of the Merchandise Mart in Chicago in the Heisey exhibit.

Sometime in the late 1940s or early 1950s, Minnie Watson Kamm, author of an eight volume work on pattern glass, paid a visit to the Heisey factory to gather information for her seventh volume. In it she related the story, most likely passed on to her by Clarence Heisey, the president of the Company, that in about 1935, most of the Sandwich models were shipped to Seattle to be exhibited at a glassman's convention when the entire express shipment was lost en route never to be found again.

Among the Sandwich models was that of a gob-

let in a pattern generally referred to by collectors as "Comet" because of its resemblance to a shooting star. There is no indication that any name was originally assigned to the pattern by the Sandwich factory. The following illustration is pictured in Ruth Webb Lee's book, EARLY AMERICAN PRESSED GLASS, wherein she states that this pattern is known to have been made at the Sandwich factory in the late 1850s or early 1860s.



In the summer of 1931, Heisey issued the No. 1405 pattern line which adapted this comet motif. The line included a footed soda, a goblet, a tumbler, luncheon plates, a candy jar, a finger bowl, a floral bowl, a jug, a cocktail shaker, a creamer and sugar and an oil cruet. A full page ad in the September 1931 issue of the SATURDAY EVENING POST referred to this as Heisey's Early American Scroll Design glass. It is not clear whether this was meant to be the official name for the pattern at this time or merely a descriptive phrase for advertising purposes. The official name "Ipswich" by which we know the pattern today was not assigned by Heisey until sometime in 1935 or 1936.

The pattern was promoted in 1932 by associating it with the celebration of George Washington's 200th birthday. In the March 1932 issue of CHINA, GLASS AND LAMPS, Heisey placed a full page ad which stated "...People are thinking Early American. Fashion has swung back to Early American glass...the Washington celebration will increase its popularity. Show the glass with whatever Washington displays you will have during the year." The ad went on to say that Heisey's early american designs were adapted from Sandwich glass of which Heisey owned many original models.

There was one candlestick and one candlestick-related item produced as part of the No. 1405 line. Both were added to the line in the summer of 1932: The one lite candlestick (Photo #1) was first molded in June of 1932. It was six inches high and consisted of a plain round foot and a paneled column of eight sides. The top of the column carried the "comet" motif which appeared four times around it, so that each repetitive comet motif spanned two panels. The candleholder portion was also composed of eight small panels. The factory turn books indicate that no more of these candlesticks were pressed after the middle of 1935 although it was still offered in the 211-16 catalog which dates to early 1936. This gives it a production span of a little less than four years. Judging from the scarcity of this candlestick today, it evi-

dently was not popular and even though it was offered for about four years not many turns were made. It was available in Sahara, Moon- gleam, Flamingo and of course, Crystal and has not been reissued by Imperial.

The second item in the No. 1405 line which related to candlesticks was usually labeled in catalogs and price lists as a "footed center- piece with vase" (Photo #2 & 3). The terminol- ogy is somewhat confusing but it seems evident from a review of all the available price lists, catalogs and factory turn book information that it was the small "candleholding" removeable insert that was intended to be the "vase" portion of the item. The "vase" insert was listed and priced separately in price lists and labeled "vase", while the larger portion was labeled only as a "footed centerpiece." Turn book in- formation indicates that many more of these small vases were made than the centerpiece por- tion which explains why the vases are sometimes seen for sale by themselves. Turn books also refer to the vase as a candleholder which in- dicates that it was intended to serve a double purpose.

Another confusing aspect about this item is whether the footed centerpiece (with or without the vase insert) was intended to be used singly or in pairs and with the floral bowl as a con- sole set. Its name implies it was initially in- tended by its designer to be used singly and that it was the retailers and buyers who made use of the item in pairs and in console sets. It had a rather long production life, from 1932 to sometime in 1944. It was available in Cobalt, Moongleam, Flamingo, and Sahara and is almost always found marked on the bottom of the foot. And at various times it could be purchased with "A", "H", "P", or "X" prisms. Like the candle- stick the body of the centerpiece is composed of eight panels with the "comet" motif appearing four times around the top. It is not too diff- icult to find today in Crystal and it has not been reissued by Imperial.



Figure 3

# HEISEY DECORATIONS

By: Neila Bredehoft

#965



Rock Crystal (Polished)

This column is in response to a request from Bevely Laschinske who wanted more detailed information on Narcissus cutting. Apparently Narcissus was one of the new cuttings introduced in mid 1941. Our first reference to it is a mimeographed sheet inserted in the catalog dated 7-7-41 calling the cutting "Olde Towne" -- however, by 7-24-41 the name had been changed to Narcissus on another mimeo sheet.

A Heisey Co. pattern folder had high praise for Narcissus (the following is a quote from the folder.):

"NARCISSUS Hand-Blown Rock Crystal Cutting

Spring or no, a young woman's fancy turns to thoughts of love...and to NARCISSUS, the exquisite Heisey rock crystal cutting. Hostesses fairly burst with pride at the beauty of a table set with NARCISSUS stemware, complemented by matching accessories."

Narcissus proved very popular with the buying public and remained in the Heisey line until the closing of the factory in 1957. Narcissus stemware is not hard to find but finding some of the accessory pieces would be difficult. I imagine finding every item listed would be almost impossible.

Some of the more interesting items listed as cut with Narcissus include the #3304 Universal hollow stem champagne; #1509 Queen Ann 15" social hour tray; #1519 Waverly oil, 12" footed salver, butter and cover and dinner plate; #1610 square plate; a liquor set consisting of a #4036 decanter and #2401 bars; and seven varieties of candlesticks. Probably the most interesting, and the most desirable!, item available is the Waverly oval trinket box with the lion finial. This was not a whimsy-type item, but was listed as available with Narcissus cutting in Catalog #31 dated 12-51. It only appears in this catalog however, and was not listed in the next price list dated 10-52 so its life span was indeed short.

Items cut with Narcissus were:

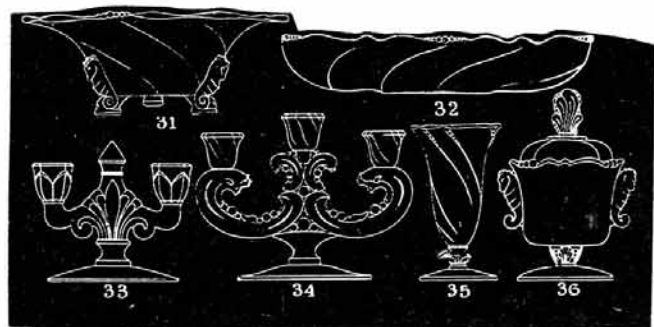
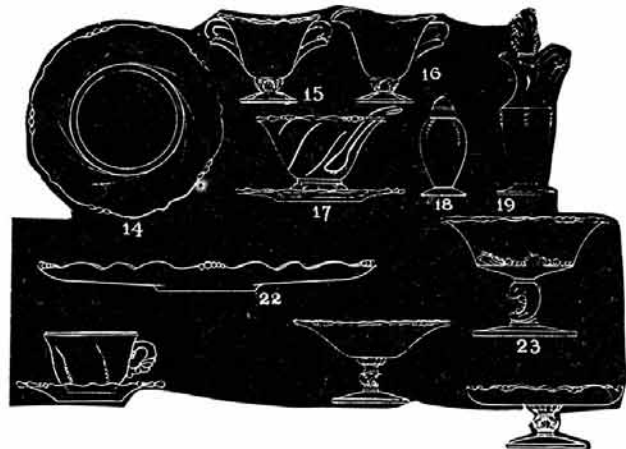
- 3304 UNIVERSAL - hollow stem champagne and cocktail icer & liner.
- 3408 JAMESTOWN - full line of 13 stemware items including a dinner bell.
- 3408-1/2 JAMESTOWN - 5 oz. footed juice and 12 oz footed ice tea
- 57 Salt & Pepper
- 1184 YEOMAN - 7 & 8 in. plates
- 1509 QUEEN ANN - 6 items including a cup and saucer.
- 1519 WAVERLY - about 36 items including the lion finial trinket box, salver & dinner plate.
- 1540 LARIAT - cream & sugar
- 1610 Square plate
- 1951 CABOCHON - floral bowl (only in 1956)
- 2351 Ice tea

- 2401 2 oz. bar
- 3484 DONNA - 1/2 gal. jug
- 4036 1 pt. decanter
- 4164 73 oz. ice jug
- 4191 6 in. bud base
- 4192 Tall vase
- 4192-1/2 9 in. footed vase
- 5031 8 oz. French dressing bottle

### Candlesticks:

- 112 MERCURY 1 light
- 134 TRIDENT 2 light
- 142 CASCADE 3 light
- 1509 QUEEN ANN 1 light with A prisms
- 1519 WAVERLY 2 light and 3 light
- 1615 FLAME 2 light (only in 1956)

As a final note, if you find a piece of Narcissus, especially in the Waverly pattern in an ornate, heavy silver plate frame or mounting, do not be surprised. Apparently the Heisey Co. sold many Narcissus cut items to Olde Silver Classics, of New York City, who added various metal mountings to them. We have seen several illustrations of these and they are quite attractive.



HEISEY DECORATIONS

#440 Frontenac

Plate Etching

By: Neila Bredehoft

Frontenac plate etching is a lovely etching composed of graceful twisting flowers, leaves and vines. It is somewhat stylized and has a classic type border about the tops of pieces from which most of the design flows down the sides of the glass. On taller items such as parfaits, the design is particularly attractive since it drapes down the entire bowl of the item.

Frontenac was made for at least 20 years. It was first available in 1922 according to our best information and was discontinued in 1942. However, matching was available after December, 1942, although we don't know exactly for how long this continued. The usual Heisey Co. policy was to provide matching services for discontinued patterns for six years.

Patent #64040 was granted on February 16, 1924 to Josef Balda who assigned the patent to the A. H. Heisey Co. The patent was applied for on December 16, 1922 and was for the ornamentation of a goblet (Frontenac etch.)

Frontenac is pretty enough on crystal glass, but it was also available in flamingo, hawthorne, moongleam and marigold. The 3350 Wabash stemware was made with crystal bowl, moongleam foot but in a 14B price list was also listed as all moon-gleam. I have never seen Wabash in all moongleam and it is possible that this is an error in the price list. It's something to look for!

The price lists show listings for the etching on wide optic ware only. This certainly adds to the attractiveness of the etching.

Frontenac is found on a full line of 3350 Wabash stemware and table items in 1184 Yeoman. Several blown bars and sodas are listed along with a decanter, plates and 2 types of jugs. This makes a fine variety for a usable set.

Sometime ago, a collector reported that she had a 520 candlelamp in Frontenac etch. This would certainly be a prize. This item does not appear in the etching price lists. Good luck at finding one!

Frontenac is found on the following items:  
3350 WABASH stemware -- full line of 17 stemmed items plus 2 styles of pitchers, a comport and cover and a plate.

1184 YEOMAN -- table service items -- at least 17 items including 5 sizes of plates (also a dinner plate)

520 Candlelamp

2052 2 oz bar

2351 8, 10, 12 oz sodas

2401 5 oz soda

2930 PLAIN & FANCY 10 oz tumbler

4026 16 oz decanter, d/o with or without cut neck

4163 54 oz tankard pitcher

4164 73 oz jug, with or without cut neck

4182 THIN PRESSED 6, 7, & 8 inch plates

4187 6 and 8 inch plates



Footed Ice Tea



Goblet



2351



2401



Squat Jug with Cut Neck



2930

## HEISEY ANIMALS---FIGURINES

### #109 DOLPHIN CANDLESTICK

These are being reprinted in response to many recent questions about dolphin items.

BY: Dick Marsh -- Reprinted from August, 1974, and July, 1975, Heisey News.

July has arrived here in Ohio which means "hello" to high temperatures in the eighties and nineties with humidity to match. Unless everywhere you go is airconditioned life is very hot and damp. Therefore I vote for a trip to the coast where there always is at least a breeze. If one goes deep sea fishing the dolphins frequently show up and race the boat.

One must remember that the dolphin is a mammal, and one of the smarter ones at that. He has been making sport of the collectors for years by confusing them. Yes, confusing them as to who made them. Heisey definitely did since we have catalogs to prove it. Some people credit the Boston and Sandwich Glass Co. which also definitely did make them, as those by Heisey are copied from their models which Heisey owned. Others credit the McKee Bros. of Pittsburgh, Pa. One company which did NOT make them was Imperial Corp. They have never used the mold, if they have it.

Crystal ones could have been made by any of these companies, unless it was cast in flint glass and this would eliminate Heisey. In addition to crystal Heisey made them in flamingo, moongleam and sahara but none are known in any other color. Those found in vaseline opalescent, crystal opalescent, blue opalescent or clambroth are not Heisey, but of other manufacture. This item does not carry the famous Diamond H trademark.

The Heisey Dolphin, often referred to as the petticoat dolphin, varies in height and width depending on the amount of flare at the base. I have seen the bottom flared out to nearly flat to no flare at all. The bottom edge is a series of 12 ruffles. Above each of these is a raised design looking somewhat like a stylized sea shell. About this section there is a plain ring of glass protruding, with a smaller one on top of it. Above the ring there is a very small area of plain glass before 24 raised areas of elliptical glass appear curving up and in to the dolphin, giving this area a bell shape since it is hollow.

The dolphin is the common stylized dolphin of the time period of its original manufacturing. The mouth is large and open, with the lower jaw resting on the raised areas of elliptical glass and its upper jaw raising upward at about a 45 degree angle. The head is rather oval shaped and pointed upward. The eyes are shown by raised lines shaped like question marks drawn sideways with a dot in the center of each curve.

Below the eyes there are raised areas of different sizes, shaped like feathers, representing fins. These, like the lower jaw, rest on the bell-shaped base. From the top of its head, a section of glass rises to meet the body as it curves up. This is to represent a fin and shows ridges on the top. At the back of its head,



there are raised areas of glass, again feather-shaped, to show its gills. The body now curves upward in the shape of the letter S. The body is covered by small indentations to give the appearance of scales. At about half-way up the body another fin is shown. The first part of the fin is plain with two raised areas, one on top of the other, the second one being smaller. As the plain area ends, a section raises that shows scales ending with a plain section of semi-divided glass which is the tail and meets the candleholder.

As the body ends there are 8 feather-shaped areas that the candleholder rests on. On the sides of the candleholder there are 4 more of the seashells like the ones near the bottom, but these are larger and turned over. Again there are 24 raised ovals as on the lower section but these flare out. The glass now curves over to a nearly flat top in which is the hole for the candle.

Sometimes a plate or bowl has been applied to the top during making which turns it into a compote which is sometimes signed on the applied article.

Editor's Note: These comports always carry two numbers - one for the item on top - one for the dolphin. i.e. The one pictured here is the #1225 plate, so the number of the item becomes #1225/109. L.R.

### #110 DOLPHIN CANDLESTICK

As the con man once said, "there is a sucker born every minute" or "Keep them confused." I am here to tell you that all of the fish in the sea, there is much confusion, with all the dolphins jumping up to be seen. One would think that nearly every glass house has made a dolphin candlestick.

Today we will look at three of these; the original Sandwich, Heisey's and one made on special order by Imperial for the Metropolitan Art Museum of New York. (MAM). This one can only be bought from MAM. It is in several colors including blue and vaseline. There has been a rumor that Imperial has made the Heisey Dolphin, but this is unfounded since what some thought was the Heisey dolphin was the one for MAM. This dolphin is marked MAM and is an exact copy of ONE



#110 DOLPHIN CANDLESTICK CONT'D.

of the Sandwich dolphins as there was more than one type made in Sandwich glass.

The Heisey dolphin is the ringer. There is only one difference between the Heisey #110 dolphin and the Sandwich one. As the one made by Heisey does not carry the Diamond H, there is some question of the intent of Heisey making it as it is nearly an exact reproduction. The unknowing could easily have sold these for old Sandwich. This is proven by a large museum on the east coast displaying a Heisey dolphin labeled as Sandwich. The difference will be noted when we look over the piece.

The dolphin is a large item being 4-3/8" across the base and is 10-1/2" tall. It has a square base which is hollow. The sides of the base rise straight up to a beveled edge of about 45 degrees, after which the glass forms a flat vertical base top. On the Sandwich one, rather than the beveled edge, the glass turns in 90 degrees, then turns back at a right angle to the flat base top. If you will look at the drawing you will notice that each side of the base is different. The left side represents the Sandwich shape and the right is Heisey's.

The dolphin does not sit squarely with the base, but diagonally. The head is partially hollow before the stem becomes solid. The lower jaw rises from the base on an inward angle with a groove to show a lip. The upper jaw and snout rise over the lower lip turning upward and back down to the head. The line of the open mouth is continued to the back of its head with a grooved curling line. Under the back of this line there are several scales. Nostrils are shown by curved indentations on the snout.

The eyes are small circles of glass on larger circles that are recessed areas. The top of its head is nearly flat. The body is S-shaped; the farther up and around, the smaller it gets. There is detail showing scales all over the body. The pectoral fin rises from the back side of the S and meets the tail fin. Both of these fins have a series of grooves. The dorsal fin is not much more than a low ridge on the back that is also grooved.

The candle-holding section rises from the top of the S. There is a small round section of glass; then a much larger circle. This is topped by a circle of six rounded raised circular sections of glass from each of which a flat panel rises. They swell out, then turn up becoming smaller before they flare back out. The glass now tapers back to the candle holder. It also has six sides and is topped with six scalloped edges that extend from the sides.

These come in flamingo, cobalt, moongleam (sometimes so dark as to seem to be emerald) amber and recently have been seen in Zircon (early limelight). The item is pictured in the reprint of catalog 109. Sometimes the candle holder portion is removed and a lamp made from the rest of it.

Many other companies used the dolphin motif. Some of these were Cambridge, Fenton and Westmoreland. Many pink lamps with dolphin base

were made by Westmoreland rather than Heisey.

Editor's Note:

Since this article was written in 1974, the Museum has been able to purchase a pair of beautiful Zircon dolphins. We also have a pair of Cobalt ones on loan.

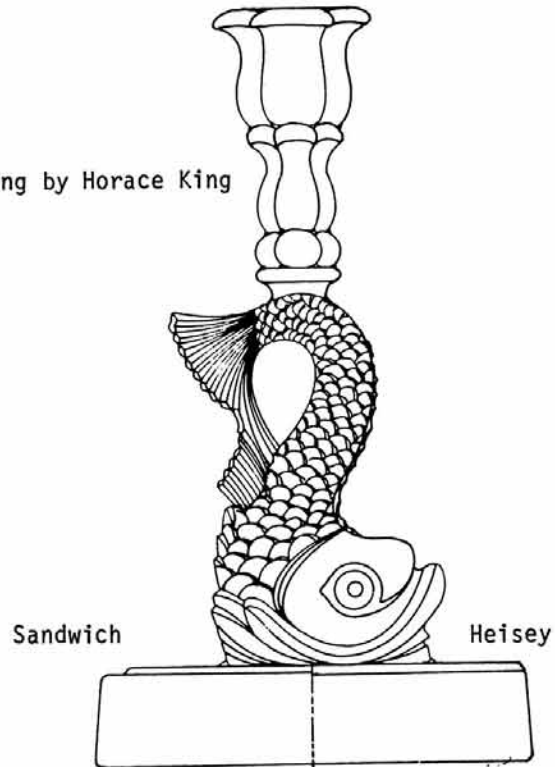
Imperial had made several different dolphins for MAM, but NONE of them were made in Heisey molds. Also since the article was written many of these have been seen both in the hay shed at Imperial, flea markets, etc.

On further study we are not sure that the Heisey one is as exact a copy as Dick thought in 1974.

Sandwich dolphins were usually, if not always, made in two parts, the top being separate from the base and fused together while hot.

Louise Ream

Drawing by Horace King



1225/109 Comport

## HEISEY'S LITTLE THINGS

By: Louise Ream

I hope that some of you at least have been out hunting for "Little Things" the past month. Back when I began collecting them they were fairly easy to find. I suppose that by now they are becoming more elusive as is much of the glass. This month we'll consider more of the early patterns.

### 1200 CUT BLOCK

This is Heisey's second pattern, first advertised in January, 1896, again like Fandango, even before the factory had opened. As has been mentioned before, samples were made at the Robinson Glass Company in Zanesville.

Sometimes this pattern is called "Square in Diamond Point, but HCA prefers "Cut Block" because it is easier to say and to write and also because it was given this name long before Vogel named it again. Neither name was original to the Heisey Company as they only gave numbers to their early patterns.

Vogel shows a few items of the pattern in his books but HCA had the only known original catalog which showed the complete line and these pages were printed in Heisey News back in October, November and December of 1975. This catalog came from the attic of the Wilson Heisey home and was donated to us by the Spences who now own the home. Since that time we have acquired a couple of other small catalogs which also show the pattern.

There are only a few items which get into our "Little Things" category. The salt dip is very interesting as you can see by the picture. Ordinarily they are not plentiful but I once was able to buy six or eight at the same time which helped several people add it to their collection. I collect in pairs but many people want only one so it is fun to share with them.

The salt and pepper and toothpick are also quite nice. The toothpick in my collection is flared at the top, unlike the picture. It is also ruby-stained on the plain part above the band as is much of the #1200 line.

There is an individual cream and sugar which is usually seen in custard as souvenir glass, though it is also known in crystal. Sometimes in the years after 1900 many souvenir items were made in custard and opal and since they were using the mark by then some of these items are found marked.

The shape of the individual sugar is often varied and mine has fairly straight sides with a slight flare at the top, rather than being cupped like the picture from the catalog. This set is not tiny as the sugar is 2-1/2" wide and 3" tall but it still is a "little thing." The creamer seems small by comparison to the sugar, even more so than the picture indicates.

Only one type of salt shaker was pictured in the catalog. In stemware, so far as we know, there is only a small wine. Does anyone have this? I can't recall having seen it.

Note that Cut Block comes with shallow engravings which really look more like etching than engraving.



Toothpick.



Wine.



Wine.



Salt and Pep., N. T.



Ind. Sugar.



Ind. Cream.



Ind Salt.

Continued on page 11

1205 FANCY LOOP

First advertised in February, 1897, Fancy Loop apparently soon became a popular pattern and was a very extensive line. It is full of little goodies and I consider it to be my favorite of the early patterns. It was made in both crystal and emerald and in the latter color it ranks very high in desirability.

Fancy Loop has more variations than any other pattern as can be seen by the pictures. The regular patterns appears on the individual salt, butter pat, celery dips, individual cream and sugar and toothpick. The salt and peppers have the loops at the bottom instead of the top but otherwise are much the same. The cologne may not really be as small as you want in this category but it is really darling and we can fudge a little and call this a "little thing." It is a great addition to ANY collection. It also has the loops at the bottom. No matter how much the pattern varies it all has the same element of design - the loop, the cane and the fine cut or diamond point.

The sherry, wine, bar tumbler, and mustard jar are often not recognized as Fancy Loop because of the extreme variation. Note that the lid of the mustard jar is the same as that of the Fandango pattern. I've never seen most of these LITTLE pieces in emerald but have seen the bar glass, wine, toothpick, individual cream and sugar and large salt shaker in it. Let me know what YOU have in emerald in this category. Check Neila's article on Heisey Decorations - Volume X, No. 10, 1981, for possible decorations on Fancy Loop.



Wine.  
Made Straight and Cupped.



Sherry.



Individual Sugar.



Individual Cream.



1 oz. Cologne.



Celery Dip.



Mustard.



2 oz. Bar Tumbler.



No. 1 Salt Bottle.



Individual Salt.



Individual Butter.



Tooth Pick.

## HEISEY FINDS:

By: Janet M. Caswell

Diamonds are forever-----

Here I am again writing to you from the Yachting Center of the World, on a bright and sunny May day....Sitting at the base of our Lighthouse, I am watching the Sailboats way out at the horizon line like tiny specks against the sky. Other Sailboats are waiting in our pretty Harbor to line up for the first race of the day. The cannon goes off, signaling the start of the race, the sails billow out in the wind. Oh, they are beautiful! Some with their snow white sails and others with pretty multi-colored sails, are heading out of the Harbor heeling first to port then to starboard...Who will win??? The sun is shining on the Masts and throwing diamonds on the water. What a beautiful day!!! It's a race to the finish....A race to the finish!! That rather reminds me of my last encounter at one of our local flea markets; I found a #352 Flat Panel Sugar Sifter/#1 Sanitary top; 6 Old Sandwich #1404 parfais with paper labels and a Holophane lamp shade in perfect order...My other half came up with a #353 2 oz. oil; #351 Priscilla Mustard and cover, both marked; and a #473 Narrow Flute dice sugar & cream....He also added to our collection of little things a lovely little #1535 Diamond Nut....While looking thru a catalog we had received in the mail, we noticed on the front of one of the inserts an ad for some Gourmet Recepte Books, they were using for a complementary effect, the #406 Coarse Rib plates. So you can see that some companies are still doing very elegant advertising!!!!...Another of our astute collectors from Dallas, Ft. Worth came up with a Glass Ferrule (Mr. Vogel's name for it) for a kersosene lamp, \* and marked on the side. This had been made into a toothpick. Very nice piece!..... Bean Town isn't to be left out; we have a terrific lady that has added a very nice #150 Banded Flute Match Box & Cover to her already super collection; she also has a #310 Ring Band Custard in Opal....and how about the young lady who picked up a #1403 Half Circle Sugar in Moongleam...Would you like to own a beautiful Tangerine Comport??? So would I;.....Well the person who found this goodie also found a few other real insignificant things, at a garage sale no less, Two (not one but two) #5092 Empress Lily Goblets with Saturn Optic Bowls. The first time ever seen in Saturn Optic in Crystal...What a find! also found at the same sale was a Goblet with the same Empress Lily Stem but with a different bowl. This apparently has not ever been seen before...probably experimental....WOW!!! We should all be so lucky!.....A new collector has informed me that to her delight she has found her first piece of unmarked Heisey, a #4225 1 quart Cocktail Shaker.....It is a thrill to be able to recognize an unmarked piece and I'm sure she will find many more in her travels.....found at a flea market by one

of our other friends, I'll call him "Curley", was a #351 Priscilla Mustard & Cover; #1428 Warwick Individual Candles in Sahara; and a #401 Empress Mustard Bottom in Moongleam....Also seen at this same sale, but not purchased were: four Waverly Orchid Etched 7" Plates; a Flamingo #133 Swan Handled Bowl & #17 10" Flower Block; two pieces in #1404 Old Sandwich; a pair of Salt & Pepper shakers, clear; and a pair of Candlesticks in Cobalt; Another pair of Candlesticks were seen, #1445 Grape Cluster, 1 light; It must have been the day for Candlesticks because sitting there as big as life was a pair of #133 Double Swan sticks; Oh to own those!....Pillows can't be left out, a #325 Compote about 6" high, with a Bowl about 3-1/2" in diameter was also seen....The holder for the #1184 Bridge Smoking Set was seen in Moongleam by another collector who passed it by because the ashtrays were missing...could be used for a candy dish\*\* .....The Sailboats are heading one by one back into our beautiful Harbor after a hard but thoroughly enjoyable day of racing, the sun is setting, throwing interesting shadows on the water and the Yachting Center of the World is settling down awaiting the start of another day!!!! I'll say "so long and Happy Heisey Hunting" with my wish for a great Convention with lots of special finds for all you very special people....Write to me: C/O HCA

Editor's Note: \*The catalog calls this a #1 Glass spool.

\*\* This item without ash trays was listed in the catalog as a bonbon dish.

## LETTERS, WE GET

Dear H.C.A.

Enclosed please find check #4031 for renewal for 1 year. Wish it could be for more. Keep up the good work, I look forward each and every month for my issue of Heisey News.

Carolyn J. Allen  
Arlington, VA

With reference to the article "New Fake on Market", in the May issue of your paper, I have seen a similar fake on the market.

The people selling the fakes were A & A Importing in Los Angeles (they are also available through the catalog), and the quality was absolutely revolting (the seams protruded horribly, there were blisters in the glass, and the mold detail was poor).

The items that I saw were poor copies of the Atterbery milk glass animals (covered swan, chicken, duck, etc), and the glass was in varying colors of slag - blue and purple, and possibly some others - and a pink similar to that of the depression era.

These pieces were mostly marked with the squarish Diamond H mark mentioned in the article; however, there were a few pieces that were unmarked (possibly 20%).

There are probably other pieces with this mark, as the selection at the Los Angeles off-

ice was much smaller than shown in the catalog.

Thank you for your attention; I thought you might want to warn your readers. Incidentally, the catalog price of the covered dishes was around \$3.50 wholesale, and some of the pieces were on sale at the L.A. office for \$1.75; so evidently they didn't think too much of the pieces either.

Linda Friend, CA

My husband and I are deeply appreciative of the kindness that you extended to us when we visited the Museum last week.

It was a wonderful experience - one that we had looked forward to with great anticipation and one that has left us with a much deeper appreciation, if that is possible, of the beauty of Heisey glassware and of the Museum itself.

We came home laden down with research books and old newsletters, and I find that it is much more enjoyable to study them than to do my housework!

We also came home with greater appreciation of our modest collection of Heisey. We feel that we have by buying only the pieces that have pleased us, acquired some really nice pieces. And of course, after studying all the wonderful material on Heisey, we will be even more discerning.

Harold Clukay, NH

#### NORTHWEST HEISEY COLLECTORS CLUB

By: Nancy Alderson

The April meeting was called to order by President Willa Carty at the Omni Restaurant in Seattle. Members and guests enjoyed dinner during roll call and reading of the minutes. A letter was read from Louise Ream regarding the purchase of #3390 Carcassone decanter in Alexandrite to be placed in the Museum from Northwest Heisey Collectors Club.

Election of officers for the 1982-83 year was held with the following results: Willa Carty - President; Mervin King - VP; Nancy Alderson - Secy.; Paula Beatty - Treas.; Maxine Johanson - Program Chairman and Evelyn King in charge of purchasing books and items from HCA.

Al & Sandy Knight, from Sequim, WA., recently joined NWHC. At some future date they will discuss the family background in the designing of "needle etching" equipment, complete with several needle etched pieces.

The May meeting at the Rodeway Inn, Tacoma, followed the Evergreen Depression Era Glass show in Tacoma with NWHC having a display table of "Forty Different Early Patterns." Dinner was served during the meeting with 33 in attendance. President Willa Carty nominated a Committee to work on the details of the auction to be held in October.

"Show and Tell" brought many exciting pieces including A #300 3-lite Candelabra in Sahara, 32 different pairs of candlesticks, Old Sandwich cruet, Moongleam Twist plate, and more. Willa Carty and Maxine Johanson then presented HCA's set of 121 candlestick slides. They are a show

well worth seeing. HCA's Heisey Handled Jellies will be the slide presentation June 5th at the Rodeway Inn, Tacoma.

#### BAY STATE HCC

BY: George Gleason

The Bay State Club held its monthly meeting at the Follen Church with Lloyd Caswell at the lead. The topics discussed were convention, display and our glass show in October.

Program for the evening was one-handed nappies (jellies). This was presented by Ann Montague who did a fantastic job. Some of the nappies brought were: 357 Prison Stripe, 1201 Fandango, and 1183 Yeoman, which was a good piece for an apprentice to work on in the factory in days gone by.

"Show and Tell" was done by David Steer. Here are some of the items shown: 1205 Fancy Loop saucer champagne and bowl, 357 Prison Stripe bowl, 351 Priscilla mustard. As always Dave did a fine job.

Ann Montague and Eileen Wise hosted the refreshments this month. Instead of the regular coffee and cookies, they had an impromptu reception for our newlyweds, Janet and Lloyd Caswell, who were recently married in the Heisey Museum. Cake and champagne were served. A good time was had by all, especially the principals. Good luck to both of you!

#### GOLDEN GATE HCC

By: Russ Nicholas, Secy.

The May meeting of the Golden Gate Heisey Collectors Club was held in the home of Mr. & Mrs. Charles Calhoun in Sacramento. The meeting was chaired by President Lenore Shelley. After the reading of minutes of our last meeting by Secretary Russ Nicholas, and the treasurer's report by Lee Jones, we turned our attention to the main order of business - the financial report on our March glass show and discussions for next March show.

The March 1981 glass show and sale was a success. We voted to donate a substantial sum to the Museum during the Convention in June. We have decided upon a \$1,000.00 donation to be used for acquisition of glass for display at the Museum. This donation will leave our club with enough of a surplus to fund the next glass show without borrowing from members.

After our usual "Show and Tell" and our raffle for a fine door prize, we were all impressed by the large collection of tumblers by Mr. Calhoun. He collects not only Heisey tumblers but all sorts of pressed tumblers. A stunning collection!

The next meeting of G.G.H.C.C. will be Saturday evening (dinner) July 31, 1982, in Salinas at the home of Bob & Jane Kneass. This is the evening prior to the annual San Juan Bautista Flea Market. San Juan is just a few miles North of Salinas so we hope many members will stay over and enjoy this great sale.

## #1229 INDIVIDUAL NUT DISH

BY: Joseph D. Lokay

An interesting specialty in collecting Heisey glassware is the "small items." The individual nut dishes are good examples of small items. This article will take a look at one such small item, namely, the 2 handled individual nut dish in the #1229 Octagon pattern. Depending on your degree of interest, this particular Octagon pattern item could add up to 18 pieces to your "small items" collection. Let's see what the 18 items would be.

First, a brief look at the #1229 Octagon pattern. The pattern came out in about 1926. It first appeared in Supplement No. 3 for Price List #208, circa 1927. Counting plain and diamond optic items separately, 13 items were available in the Octagon pattern in that Price List Supplement. However, the individual nut dish was not included in this initial offering of 13 items. My estimate is that the individual nut dish came out about 1 year later or circa 1927. The nut dish was first listed in Price List #209, circa 1928. There were now 26 items available in pattern #1229 in Price List #209.

In the 1933 Price List and the 1935 Catalog, there were only 22 items remaining in the pattern. Catalog #212, circa 1937, no longer listed anything in the Octagon pattern. Thus, the production life for the #1229 pattern was from 1926 to 1936 or about 10 years. The individual nut dish was available to the end of the pattern, so its production life was about 9 years. Production lives for the various colors were shorter. The production lives for marigold and hawthorne were the shortest, lasting about 1 or 2 years.

Price List #209 offered the individual nut dish in plain or diamond optic in the colors: crystal, flamingo, moongleam and marigold. I have seen the individual nut dish in hawthorne with plain optic, and I assume it also exists in hawthorne with diamond optic. Price List #210, circa June 1933, offered the individual nut dish in plain or diamond optic in the colors: crystal, flamingo, moongleam and sahara. The columns in that Price List for the colors alexandrite, tangerine and cobalt blue were blank for all the items in the #1229 Octagon pattern. I have now identified 12 of the 18 possible nut dishes in the #1229 pattern for your "small item" collection. The nut dishes in plain and in diamond optic for each of the colors: crystal, flamingo, moongleam, marigold, hawthorne and sahara equals 12 items.

The simple outside surface made these nut dishes ideal for decoration. I've seen the nut dishes with etchings, cuttings and gold decoration. The #447 Empress etching was the only Heisey one used on this nut dish, and is frequently seen. The addition of a nut dish in each color with an etching, cutting or decoration on it will add 6 more items to your collection. I now have defined 18 of the #1229 individual nut dishes for your collection: 6

colors with no optic, 6 colors with diamond optic, and 6 colors with decorations. There are more possibilities if one goes into various decorations, with and without optic.

The nut dish has a polished bottom rim, and is signed with a small diamond H in the center of the inside bottom. The diamond H in these nut dishes, sometimes appear to be more of a square shape where the height of the diamond about equals the width rather than the more typical diamond shape where the height of the diamond is greater than the width. The nut dish bottoms are plain in that they do not contain a typical Heisey star. The optic design is on the inside surface of the bowl walls only. The inside bottom has no optic. If you are wondering how an optic occurs in glass, feel the inside surface and compare it to the outside surface. Feel the impression in the surface with the optic.

The two handles on the nut dish are pressed handles and not applied ones. That means that the handles were formed in the mold along with and at the same time that the bowl of the nut dish was formed. The mold design and technique for pressing the style of handle used on the items in the #1229 Octagon pattern was patented by Heisey. The patent application was filed by Ray C. Cobel on April 17, 1928, and patent #1,774,871 was granted to Cobel and assigned to the Heisey Company on September 2, 1930. A discussion of this particular patent was presented in the July 1980 issue of the Heisey News, Page 10. This Heisey handle design is unique to pattern #1229 and represents one feature for identifying the Octagon pattern, particularly the many unmarked pieces in the pattern.

The #1229 individual nut dish measures about 4" across the handles, and is 1-1/4" high. The octagon measures 1-1/4" across each face and 3-1/4" across the diagonal. The base is a circle 1-5/8" in diameter.

Vogel's book III, Page 13, that shows the #1229 pattern is a copy of Heisey's Catalog #109, Page 97. The nut dish with the #447 Empress etching is shown in Vogel III, Page 54.

Several #1229 individual nut dishes in colors and with and without optic are on display in the HCA Museum.

Editor's Note: For further information on the #1229 Octagon pattern, see Heisey News, Volume I, No. 3, 1972.

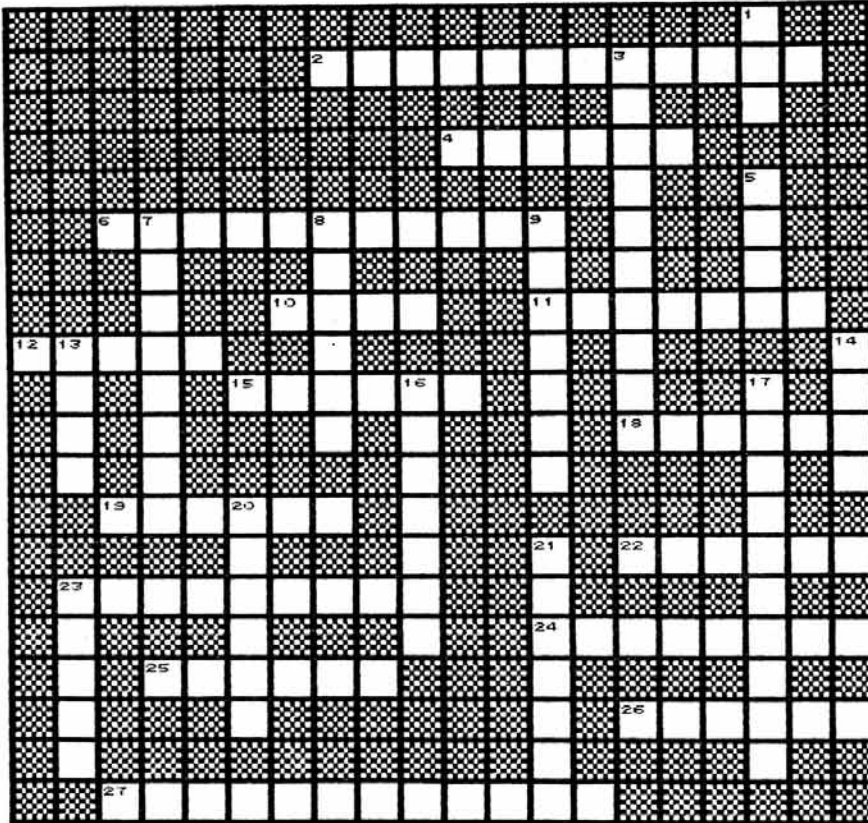


MODEL DESIGN USED WITH THE  
#1229 OCTAGON PATTERN

HAPPINESS IS HEISEY

BY: Betty Regan

Puzzle created using  
CROSSWORD MAGIC from  
L&S Computerware

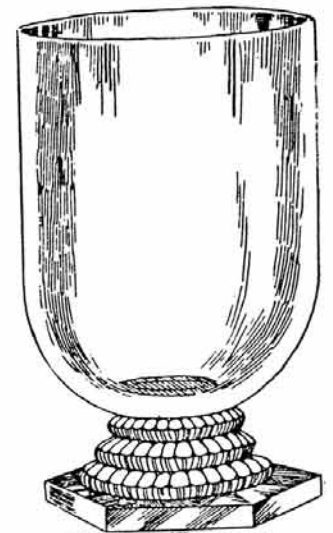


ACROSS CLUES

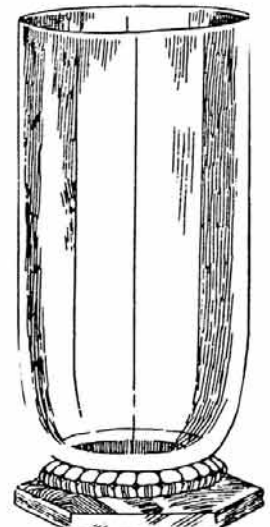
- 2. PLACE WHICH MAKES GLASS
- 4. A DARK BLUE
- 6. CHANGEABLE COLOR
- 10. GLASS MENAGERIE
- 11. A FORM OF DECORATING GLASS
- 12. AUTHOR
- 15. ROPE AND LOOPY PATTERN
- 18. DESERT COLOR
- 19. FOUNDER
- 22. OIL & VINEGAR .....
- 23. HEISEY IS ..A...F...
- 24. WE DRINK OUT OF THIS
- 25. MADE IN FRANCE & OHIO
- 26. WHAT COLLECTORS DO FOR HEISEY
- 27. AN OPAQUE COLOR

DOWN CLUES

- 1. GRECIAN PATTERN
- 3. PEOPLE WHO GATHER UP GLASS
- 5. EARLY MORNING
- 7. RARE COLOR
- 8. HOME OF HEISEY FACTORY
- 9. A DECORATING FORM
- 13. STATE OF HEISEYLAND
- 14. WHITE GLASS
- 16. OUR FAVORITE COLLECTION
- 17. HOLDER FOR CANDLES
- 20. A COMET
- 21. ANOTHER NAME FOR PUNCH CUP
- 23. WAY TO MAKE GLASS, NOT PRESSED



12 oz. Goblet





18 oz. Soda

3397 GASCONY

Answer on Page -16-

Send Orders To: HCA SALES, DEPT. F, P.O. BOX 27, NEWARK, OH 43055  
The Usual Discounts Apply

- 68. HEISEY BY IMPERIAL, by Newark Heisey Collectors Club..... 6.95  
Update and added pages. Soft Bound - Includes price trends and color plate. Every piece of every pattern made by Imperial is listed and priced in all colors used for the pattern. All items are dated. A must for the collector or dealer specializing in Heisey or Imperial glass. Many items are already collectible. 
- 79. HEISEY GLASSWARE by Heisey Collectors of America, Inc. A reprint of 1915 addendum to Catalog 75. Soft Bound - With Price Trends. 58 pages - Many items never shown in books or catalogs. Including all of the kerosene lamps and many electric lamps. An interesting catalog. Price Trends included. 

FRED HARVEY #586

By: Tom Bredehoft



There is a saying somewhere that "research has its rewards." I'm beginning to think they come in the form of ulcers.

I have, for the past several years, been trying to identify the amber sodas and juices which were apparently made for Fred Harvey's restaurants. They've been called #337 Touraine but ever since I wrote about #337, I've known there were no sodas or juices in the line. Looking for alternatives I found the 2927 soda line (they have the Touraine shape) but they were blown, and since both of mine are marked, they couldn't be blown. Then Neila found a reference that the #586 sodas were made in amber for Fred Harvey. No. 586 (Oct. '81 Heisey News) comes with the right optic, but is flared.

For some reason I compared a known #586 soda with an amber soda and, wonder of wonders, they seemed to have the same dimensions, bottom to bottom they were the same, side by side, the same except the amber one was cupped while the crystal one was flaired.

So, until someone comes along with proof otherwise, I'm going to call my amber soda Fred Harvey #586 and recommend that everyone else do the same.

PERIOD: Late '30s  
 COLOR: Amber Only  
 DECORATIONS: None Known  
 VARIATIONS: Cupped Only

Comments: The ones found around Newark are usually irregular and unfinished, probably seconds.



FOSTORIA GLASS INTO MACHINE AGE

"The Fostoria Glass Co. at Moundsville, W. Va., has entered the machine age, ending nearly a century of producing glassware by hand.

The glass company decided to end its 90-year practice of making handblown and hand-pressed glassware, because of the high cost of the process.

While the new machinery will enable the plant to boost its output, it also means nearly half of the 425 employees will be without jobs. Fostoria is the biggest employer in Moundsville.

Fostoria Glass Co. is the nation's oldest producer of handmade glassware, and has been recognized as the best-known producer of hand-crafted glassware in the country. It has even manufactured special stemware with the Presidential seal for a quarter century, through a special White House commission.

Fostoria began operations in Fostoria, Ohio in 1887, moving to West Virginia in 1891. It installed its first machines in 1965, and about a third of the glassware produced at the plant--nearly 28 tons daily -- has been handmade.

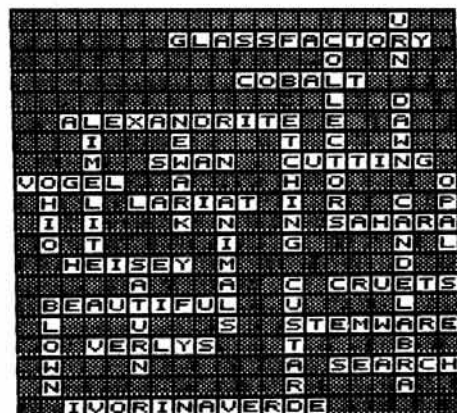
Company officials say that each machine, operated by one employee, can produce 6.5 pieces of glassware per minute. It takes 10 people to make four glasses a minute by hand."

Editor's Note: For some time I have been aware that Fostoria was making machine made glass and that it was "carrying" the plant. It was obvious that the time was coming when they would either close their doors or go to all machine made glass.

When I was at Lazarus in downtown Columbus on May 22nd with a group of glass experts, the designer for Fostoria was there and told me that Fostoria had just announced that the company had discontinued handmade glass entirely.

The above article is from the June 5th issue of the Tri-State Trader. To me this is the saddest announcement I've heard in many, many years. Let's hope it is not an omen of things to come!

Louise Ream





## A SAD STORY

Excerpts from "American Flint", publication of the Flint Glass Workers Union for 1958. Harry Gebhart, better known as "Boots" was a columnist from Heisey for this publication. Boots, a long time Heisey employee, in his eighties and an active member of the Former Heisey Employee's Club, which meets monthly at the museum.

Since obviously these columns were sent in a month or so before the magazine came out, the May 1958 article still expresses hope that the plant will reopen when, in reality, the company had sold all of its existing molds to Imperial in April, 1958.

Is history now repeating itself with the demise of so many of the fine old glass houses? What is going to happen to handmade glass in America? L.R.

March 1958

"NEWARK, OHIO--Harry Gebhart...It's news time once again from Local Union No. 523, hot metal department of the A. H. Heisey Co. here in Newark, O., but it's bad news from start to finish, for our plant has been completely closed down since a week before Christmas and no reports of re-opening as of this writing.

At first we were to be off a few weeks but then during the middle of January the furnace was turned out until such a time when business would improve and we sure hope that will be real soon. On the 21st of January when our furnace was turned out, it made the first time since 1895, which was the opening of the plant, that all fires were completely out, which of course makes us all feel pretty blue.

When a plant that has been one of the main industries of the town and noted the world over for its fine glassware and located in the richest country of the world, is idle, it really hurts down deep. So you can be sure we are anxiously awaiting the good news to come back to work, for to many workers who have worked at Heisey's these many years, it has been quite an honor to have worked and help make such a famous factory. So I hope I can have better news next month, for I know the trade in general has had at one time or another many workers who have worked at Heisey's and they will be anxiously awaiting our re-opening.

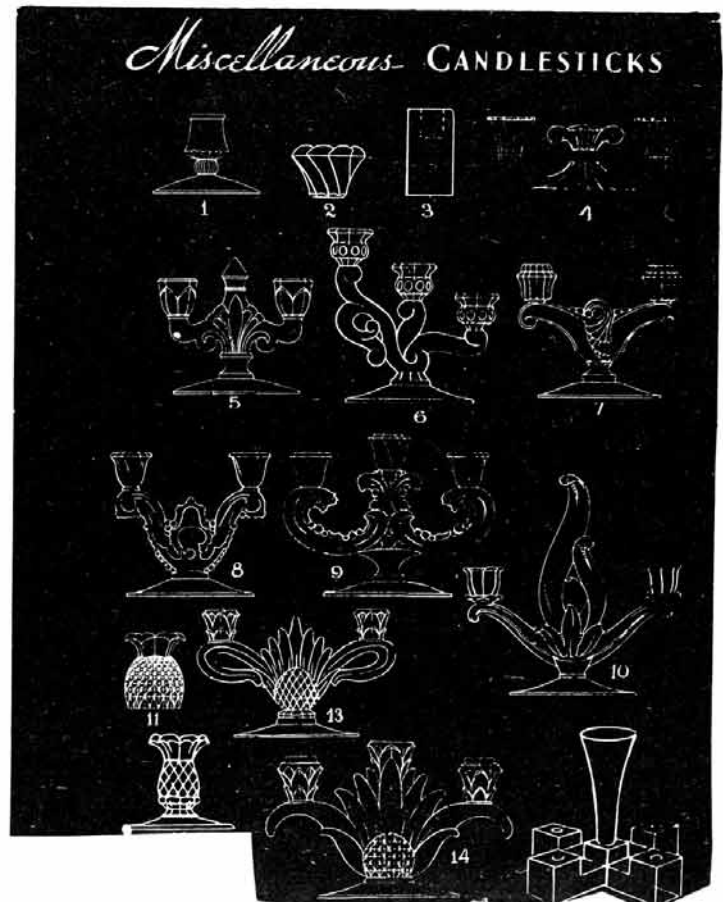
Still in the bad news department is the reporting of the death of Arthur Kessmeir, paste mould blower and member of Local Union No. 30. Arthur is another one of our fine glassworkers having been employed here at Heisey's for many, many years. He worked up until two years ago when sickness forced him to retire, but always with the thought of getting well and returning to his work that was his pride and joy. He too was very much interested in his union and fellow workers having served many years on the conference board and always striving to get better adjustments for his co-workers. We offer our deepest sympathy to his wife, sons and daughter at the loss of a good husband, a fine father and a splendid worker."

April 1958

"NEWARK, OHIO--Harry Gebhart...Although it's news time once again for our fine magazine it sure would be a pleasure to write if there were any good news available, but as it is our only report from Local Union 523 hot metal department of the A. H. Heisey Co. here in Newark, Ohio, is of a sad and discouraging nature for our famous plant known the world over is still completely down with no encouraging hopes of reopening as of this date. Our once strong hopes are beginning to weaken fast and as we set the time away in our hours of waiting we can just think of one lonely word (why?) So with Spring in full sway and the dark winter past, let's hope a streak of light will soon appear to lighten our road and future hopes."

May 1958

"NEWARK, OHIO--Harry Gebhart...News time again for our fine magazine and I am sorry, indeed, that I do not have any good news in so far as the A. H. Heisey Company is concerned. The plant has been completely shut down and we have not worked an hour since the week before Christmas. At this writing there are no plans to start production again and our hopes of ever seeing the plant in operation again are fading fast. This plant had a world wide reputation for fine glassware and some of the greatest glass workers that ever touched a pipe walked through its doors. It's a shame that it now stands idle when so much beauty could be flowing from its furnaces and the hands of its workers. I hope that before long I will be able to write an optimistic article and report that we are at work again. Let's hope that the old saying, "No news is good news" comes true in this case."



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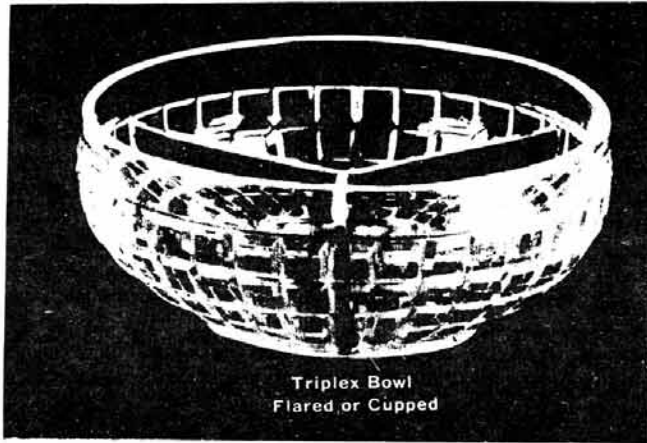
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5 in. Compot



Triplex Bowl  
Flared or Cupped

## RECENT DONATIONS

1. #1423 Sweet Adeline Goblet - Donated by Valli and Bernie Feldman (This was overlooked last month but was donated at the National Capital Show in March.
2. #4054 Coronation, 4 oz., Footed Cocktail Donated by Norman and Janice Thran.
3. Baby Elephants, Plain Pink, Plain Green by Imperial - Donated by Bill Clifford.
4. Pair of Pink Fake Candleholders with squarish Diamond H. (New from Taiwan?) Donated by Malone's Antique Shop and Marge and Jerry Gillette.
5. Zircon Wine, 2-1/2 oz., Donated by Jim Earnshaw
6. Brick doorstep for Docent's lounge. This is covered with a very charming needle-point design made many years ago by Liz King for the house when it was hers. When someone insisted on buying the milk glass rabbit which served as a door stop, Liz gave the museum this one to replace it. The brick had originally come from the Jewett Car Co. where her father worked.
7. Wooden model for 5097 Goblet (never made that we know of, Model for 4090 Coventry Goblet, Models for 5092 Empress Lily and Princess Lily items, Model for 1567 Plantation cruet, plastic model for a candlestick (never made?), 2 sets of wooden gauges, 6 patterns, 1 3408 Jamestown unfinished champagne - All donated by Marian B. Strimple whose father Edward F. Brown was a mold maker for 50 years.

NOTE: All club donations will be listed in the July issue after Convention.



# Heisey's Glassware

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Catalogue No. 58

A. H. Heisey & Co.

Newark, Ohio



807-3 lb. Candy Jar



803-3 lb. Candy Jar

Note the 803  
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Does Anyone  
have this  
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us know.

**HEISEY'S  GLASSWARE**  
TRADE MARK

## "CHICAGO OBVIOUSLY THE PLACE FOR THE SHOW"

By T. Clarence Heisey, A. H. Heisey & Co., Newark, Ohio

**W**E have been asked to express our preference as to the city best qualified to hold the Annual Midwinter Crockery and Glass Show, and it really seems to us that it is rank heresy for a manufacturer to have an opinion on that subject.

Rather we manufacturers should emulate that great Biblical heroine, Ruth, when she said, "Whither thou goest, I will go," and paraphrase her immortal words with "Whither the trade goes, we will go," but since the matter has been plainly put up to us, we will, like the proverbial fools who "rush in where angels fear to tread," endeavor to express our preference not alone from a selfish standpoint, but in the interests of the crockery and glass buying fraternity.

We are sure that everyone will agree, if the time is taken to squint at the map of the good old U. S. A., that Chicago presents the most favorable position geographically of any city in this country. Likewise, Chicago is the second largest city in the western hemisphere, and therefore offers all the advantages of the world's greatest cities as to hotel accommodations, amusements and entertainments. Last and by all means the most important, Chicago

is the home of the Merchandise Mart, the outstanding market place of the world.

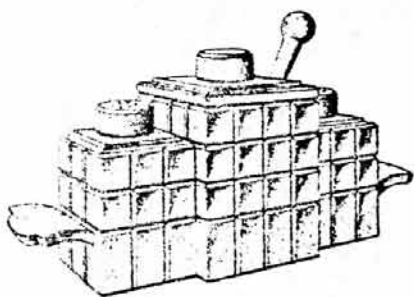
Housed in this colossal structure are the entire products of hundreds of manufacturers. Almost all the important manufacturers of our industry are represented therein. In consequence of this fact, the Merchandise Mart of Chicago reduces the buyers' purchasing problems to the least common denominator. In other words, the Mart offers the buyer a cross section of almost everything that is manufactured in this country at a glance in comparison to the old-fashioned, temporary and inadequate displays set up in rooms of some hotel where at best the buyers get only a symptom of the vast number of beautiful and artistic items produced by the crockery and glass manufacturers of this country.

Therefore, it seems quite obvious to us that the great city of Chicago with its Merchandise Mart is really the answer to the buyers' prayers in that it offers the ideal place to see the greatest number of lines in the least possible period and at the same time the advantages of a great metropolitan city are theirs for their leisure moments.

HOUSE FURNISHING DEALER, CHICAGO—May, 1936

**T**HE special interest of buyers has been attracted to the display room of A. H. Heisey & Company, 1561 Merchandise Mart, Chicago, by the arrival of samples for several new and very snappy lines.

One of these is a new soda or refreshment line, consisting of items



Four Piece Condiment Set

for clubs, bars and homes. Included are 5, 8, 10 and 13 oz. sodas, bar glasses such as old-fashioned and hot toddies and the like.

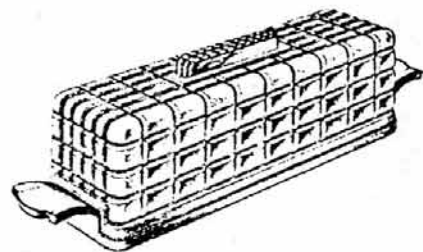
In shape the new line has a convex bulge a short distance above the base. This bulge is concave on the interior of the glass, adding to capacity and making, it would seem, a

lower center of gravity, although the feature is said by the company not to have been a prime consideration in designing the new shape. The treatments are plain, sand-blasted rings and cut.

The "checkerboard" pressed line of A. H. Heisey & Company has also been getting a big play. This line contains some novelty pieces which are different from anything on the market. One of these is a neat little condiment set—a much needed number on the average home table—also a covered butter which holds a quarter pound piece of butter. The leading creameries say that a large part of their retail distribution is in the quarter pound units, and all of them package butter in this size. The housewife has nothing to do but remove the paper and place the piece into the butter set. The cover guards against contamination and heat while on the table.

A. H. Heisey & Company have a "Continental Salad Bowl" in plain, cut and frosted design, which is proving a big number. Capacity is between one and two gallons. With the plate and bowl an all glass two pronged fork and a spoon are furnished. The inclusion of these two

utensils in glass means a great deal to housewives who wish to make a salad free from discoloration. The use of metal utensils for stirring and serving will tend to turn the various ingredients of the salad dark



Butter Dish and Cover

in color, in all cases except where solid silver is used. The glass utensils are perfectly durable, in addition to the feature mentioned.

A. H. Heisey & Company at the Chicago office and display room, are also writing plenty of business on the line of heavy mitred ash trays, which are done in reproductions of fine French glass. This is primarily a smoker's line, and includes, also, a special cigarette box and candlesticks to match, just the thing for a man or woman who wishes to fix up the den in a really classy manner.

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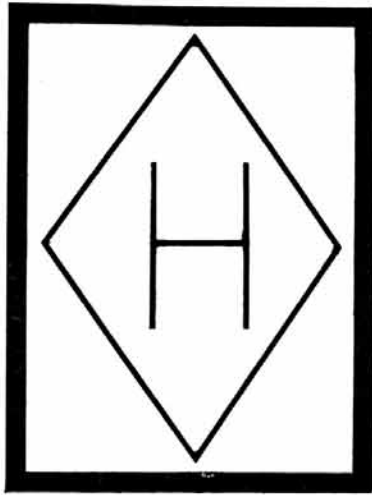
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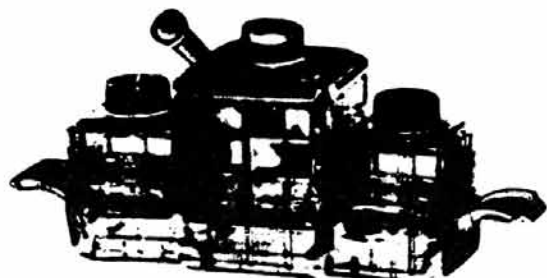
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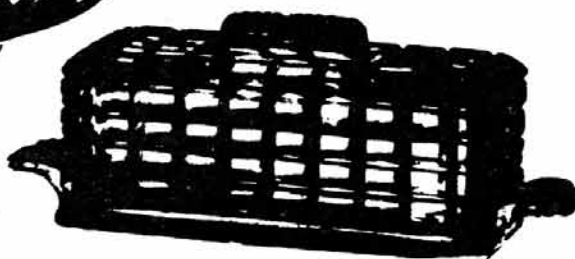
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