

HEISEY news

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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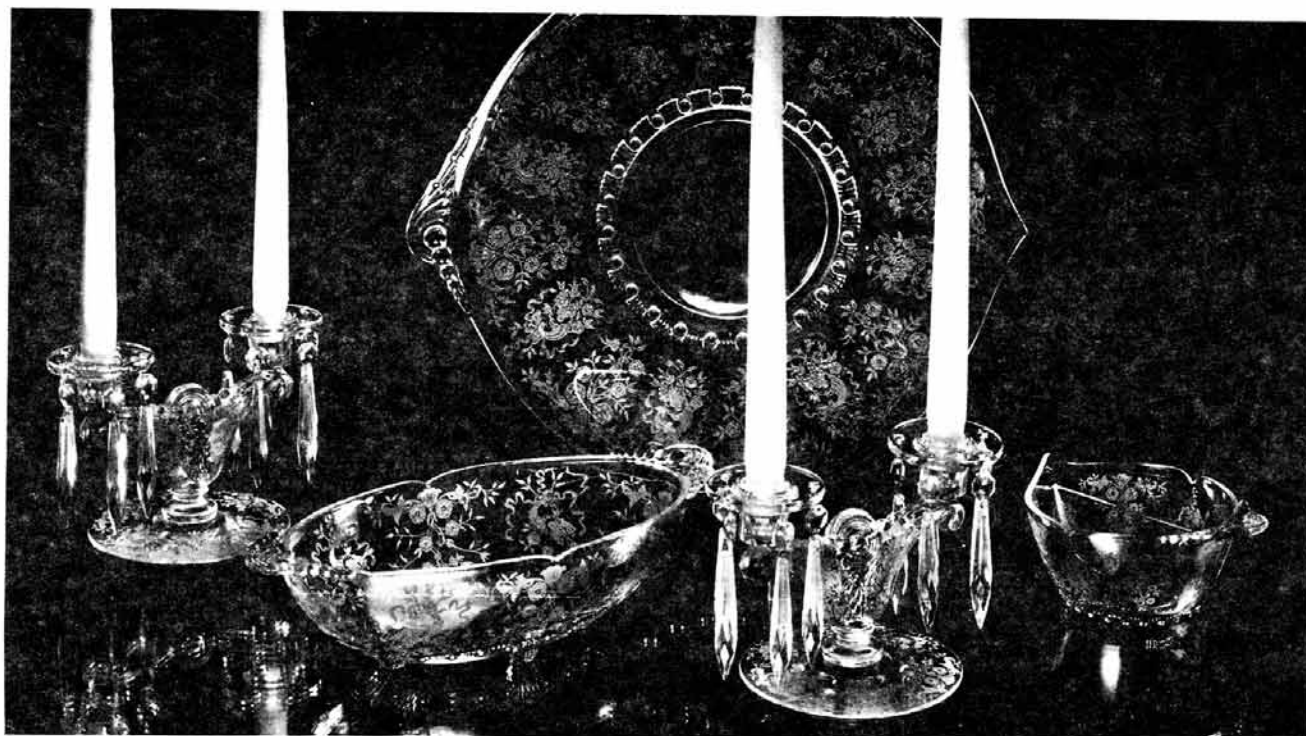
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THE SEASON'S VERY SMARTEST ETCHINGS



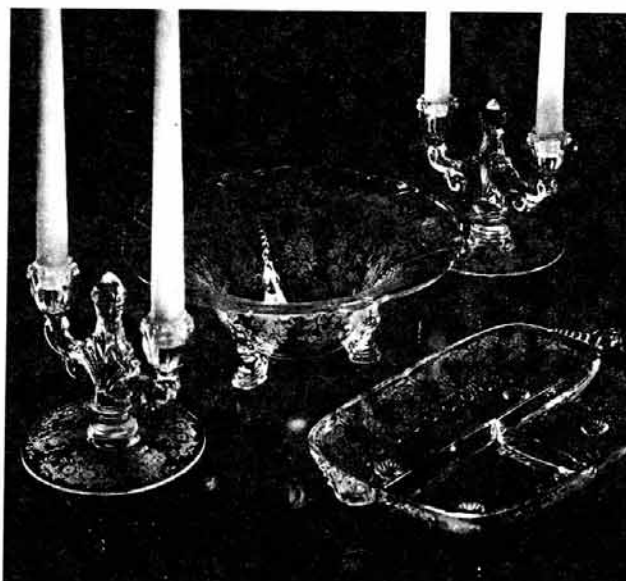
These etchings are masterpieces of artistry, delicately wrought into the glass in a way that greatly enhances the general effect.

The Fern pattern (No. 1495) is illustrated above in Candelabra with A prisms, Floral Bowl, Torte Plate and 2-Compartment Mayonnaise, all with etching No. 497.

NEW ETCHED SPECIALS FOR FALL

To the right are shown the No. 1401 Floral Bowl, No. 134 Candlesticks and No. 1495 3-Compartment Relish Tray, all with No. 497 etching.

Don't fail to stock these items at once, as you can make many a sale to customers who like fine glassware at attractive prices.



#497 ROSALIE ETCHING - SEE PAGE 5 FOR MORE ON THIS ETCHING
FROM SEPTEMBER, 1937 TABLE TALK

NOTES FROM YOUR PRESIDENT.....

On March 31st, the National Depression Glass Association held a meeting, inviting five other glass collectors' clubs. Among items discussed were:

1. Planning conventions that do not interfere with other clubs.
2. Work toward legislation requiring marks on reproduction glass.
3. One combined convention for all glass clubs.
4. Preparation of video tapes on all glass patterns.
5. Plans for an all-encompassing museum, perhaps with Federal help.

Hopefully this organization can become a moving force in the field of glass collecting. If anyone has any suggestions for this organization, I'll be glad to pass them along.

Neila and I, for the first time, were able to attend the National Capital HCC All-Heisey Show and Sale in Silver Spring, Maryland last month. My only regret is that this was the first time we were there. It was a wonderful experience. Everyone was quite friendly and helpful. The Armory Place glowed with Heisey, and only Heisey. Tom Felt, Neila and I conducted an identification service for two hours each day. It was heart warming to be able to tell people "Yes, It is Heisey." One lady had bought an entire service for 12 in Heisey Rose when she was filling her "hope chest" and was astounded to see what her investment had become. Another lady was pleased that we could document that the candlestick she had bought to be Heisey was not. Now she could get her money back. Three pieces of "Krystal" by Jefferson Glass Co., turned up having been thought of as Heisey and their owners had to be disabused of the idea. The distinctive handles on these pieces should be known by all Heisey Collectors. See illustration.

One other highlight of the trip occurred on the way home. Yours truly was driving and two of the three self appointed navigators were admiring "cute houses." Naturally, a turn was missed. I backed into a parking lot to turn around and lo and behold, there was a small insignificant Flea Market in progress. Nothing would do but we had to stop and look around. I finally pried the others away but one of us brought with her a "Filthy McCoy Cookie Jar." Heisey? - Not a bit.

All in all, it was a wonderful weekend. I hope we can do it again next year.

*Ed. Note - See Illustrations on Page 3.

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 and articles to the EDITOR. Letters to columnists should be sent to the club address and will be forwarded.

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 * Other hours by appointment. Members admitted free.

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 * \$15.00 per year plus \$2.50 for each additional family member in same household who wishes a membership card. For VOTING MEMBERSHIP, add \$25.00 one time only fee.

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 * **CLASSIFIED** - 12¢/Word - \$1.20 Minimum.
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DISPLAY:	MEMBERS	NON-MEMBERS
* 1/8 pg (9 items)	\$15.00	\$25.00
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 * ALL ADS MUST BE PREPAID. Ad copy must be received by the 5th of the month to be included in that month's NEWS. Ads containing reproductions will not knowingly be accepted unless clearly stated (i.e. Heisey by Imperial, etc). HEISEY News assumes no responsibility for false advertising or misleading information. In the event of typographical error, the incorrect portion of the ad will be run in the following issue, but HEISEY NEWS assumes no further liability.

DESK OF EXECUTIVE DIRECTOR.



As you can see by the Registration Form on Pages 22 and 23, it is the time once again to be thinking of your annual trek to Heiseyland. Several people have called thinking that they had missed the form, but it always comes out in this issue, at the end of April or first of May.

The price for all events remain the same this year which will be a pleasant surprise to you - the way everything else goes up.

Pay special attention to The "Dream Makers," the meeting of HCA members and former employees. You should all be very interested in the guest speaker, W. E. Porter. He will be explaining and showing you how he makes the lovely art glass paperweights and vases which we now sell in the museum. Mr. Porter learned the glass blowing trade when working at Heisey with Arthur Kessmeier, their finest glass blower. Members seem to check this event on their form but sometimes fail to attend and they will be missing a lot if they don't go this year.

The three seminars should be very worthwhile and the subjects are all new this year. Slides and examples of glass will be shown. Research had been done by all of the collectors participating.

The ruby Oscars, (Plug Horse) are just beautiful and orders were pouring in at a great rate - now they have slowed considerably. This is our major money raiser of the whole year and we depend greatly on the funds. New members may not be too aware of Oscar, the plug horse, but he has been our yearly souvenir, in different colors, since 1977. It is nice to have them all but even a few are fun to own. This little horse is a caricature and very popular with most members. So much so that he is scheduled again for at least 1985. All of them are marked "IG" and dated. Some members say he seems like a club mascot. After the first of June, the price will go up to \$24.00 so get your order in prior to that.

Dave Kuster has recently cleaned two of the museum owned decanters which were "sick" inside, and is working on two more. What a transformation!! Thank you, Dave, for the donation of your time. Dave and Dick Smith also do electrical work for us when needed - no fee for that either.

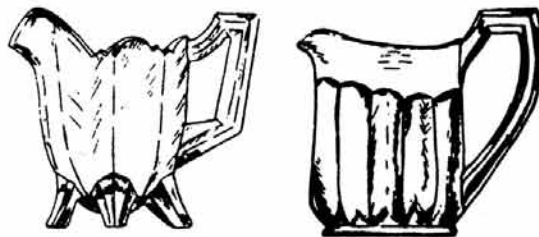
Viola Henze, of Las Vegas, wrote us of the death of her husband. Our sympathy goes to her and her family.

The Show is full and there are seven new dealers this year. That should be interesting! The Display promises to be better than ever.

Louise Ream

SEND FOR "OSCAR" NOW. YOU'LL BE SORRY IF YOU DON'T. THEY ARE A BEAUTIFUL RUBY RED.

CHIPPENDALE

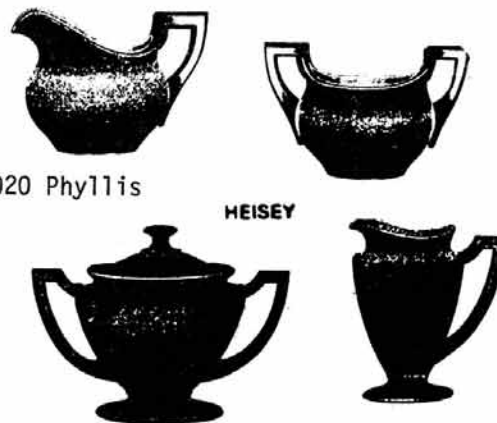


The "Chippendale" design for a handle was patented. It was first made by the Ohio Flint Glass Company of Lancaster, Ohio, which later joined the National Glass Combine. B. W. Jacobs who was the manager of National Glass bought the moulds and patent rights to the trademark "Krystal" for the entire Chippendale line. The Jefferson Glass Company later had these moulds and made the line using the "Krystal" trademark.

There are creams and sugars, footed salt dips in two sizes, compote, large and small and two handled candlesticks all in this line. The glass is quite good.

Westmoreland made a very similar handle and Heisey made the 1020 sugar and creamer as well as the 1021 (both pictured) which are "look alikes" for the Chippendale. Heisey's, of course, are marked.

Some of the above information was taken from Minnie Watson Kamm's famous "pitcher books."



#1020 Phyllis

HEISEY

#1021 Christine

PLEASE NOTE THAT ALL VOTING INFORMATION IS IN THIS ISSUE. VOTING MEMBERS WRITE FOR YOUR BALLOTS BEFORE MAY 19TH, TO BE RETURNED BY JUNE 2ND. A \$25 ONE TIME FEE WILL MAKE YOU A VOTING MEMBER ANYTIME.

HEISEY CANDLESTICKS

LITTLE SQUATTER*

By Tom Felt

This month's candlestick, although not particularly awe-inspiring, nevertheless has a rather important place in the history of Heisey candlesticks. No. 99 was actually the first pattern number to begin what is now thought of as Heisey's middle period of candlestick production.

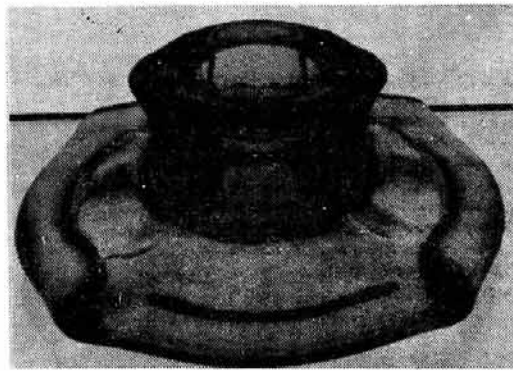
In fact, though, the little candleblock assigned this number had a rather slow beginning. Although it was designed and assigned its pattern number before the no. 100, 101, 102 and 103 candlesticks, it did not actually go into production until after them. The reason may have been the dramatic contrast in style between the tall, elegant colonial candlesticks which immediately preceded it and these equally tall and much more formal transition styles which immediately followed it. The no. 99 candleblock, on the other hand, is certainly very informal and was even called a "toy" in some of Heisey's price lists, so it very well may have caused some hesitancy on the part of the company prior to being placed in full production. It certainly could not have been immediately apparent that it would be as popular as it later became.

In fact, the first turn in June 1922 produced only 44 of these candleblocks and it was not until six months later that a second turn of 182 were made. Then another entire year passed before in February 1924, it finally went into production on a regular basis. But it must have then become suddenly very popular, because within the next two years over 39,000 were made and it remained in production for another eighteen years, until 1944. It was made in crystal, flamingo and moonbeam, and is not difficult to find in any of these colors today.

It was also used as a blank by various decorating companies, one of which applied an amber stain to it. Another company sold it with a floral cutting. Ed. Note: It has been seen w/gold decoration, silver overlay and enameled flowers.

Two other companies made somewhat similar candlesticks. The Westmoreland Glass Company's no. 1061 candlestick (which is pictured in Hazel Marie Weatherman's Colored Glassware of the Depression Era 2, p. 370) and which was produced at about this same time, is shaped very much like Heisey's, but with a pronounced lip around the candleholder, which the Heisey candleblock does not have. Less easily confused is the Tiffin Glass Company's no. 310 low candleholder (pictured in Fred Bickenheuser's Tiffin Glassmasters, book II, p. 61), which has more of a circular design, with two pairs of double ribs running down either side. The Heisey and Westmoreland candleblocks are both basically square in shape (in that they have four distinct corners). It is interesting to note that a very similar candleblock was also made in pottery by Rookwood.

The Heisey candleblocks are frequently marked on the bottom, though due to the large



quantities made, it is not unusual for the Diamond H to be extremely faint or to be worn away entirely. This candleblock has not been reissued by Imperial.

THE TIMES LEADER - WEDNESDAY, APRIL 11, 1984

LENOX CRYSTAL SEEKS CONVERSION OF GLASS PLANT BANKRUPTCY STATUS

COLUMBUS -- Lenox Crystal has filed a motion to convert Imperial Glass Corp. from chapter 11 to chapter 7 bankruptcy status, which could mean liquidation for the Bellaire firm.

Carolyn Clark, bailiff for U.S. Bankruptcy Court in Columbus, said today all creditors must be notified before a hearing on the motion will be scheduled. She said a March 27 hearing was continued to May 15 at 1:30 p.m. and the conversion hearing will probably be the same day.

Imperial Glass officials have said they would appeal any decision to put the plant in chapter 7 bankruptcy. The company has been in chapter 11 status since 1982 while owner Robert Stahl has sought \$600,000 to repay debts to Lenox Crystal.

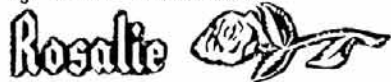
Stahl bought the 80-year-old plant from New York businessman Arthur Lorch in 1982 after a strike by members of the American Flint Glass Workers Union idled the plant for several weeks. Lorch had purchased Imperial from Lenox Crystal, which filed a \$1.8 million foreclosure suit against the Bellaire firm after Stahl bought it. Lenox claimed in that suit that payments were never made on two security promissory notes Lorch signed when he purchased the plant.

Stahl filed for chapter 11 reorganization after Lenox instituted the foreclosure suit. Since then, repeated attempts have failed to find what Stahl called "bridge financing" which would allow Imperial to repay Lenox and pave the way for the U.S. Department of Housing and Urban Development to actively consider an application for a \$5 million Urban Development Action Grant.

Meanwhile, a group of laid-off Imperial employees approached Anchor Hocking Corp. about buying the plant. Senior Vice-President Richard Elwood admitted last week his company might be interested in the plant, but he said no decision can be made until Anchor Hocking examines Imperial's financial status.

HEISEY DECORATIONS

By Neila Bredehoft



Rosalie etching was a very popular etching for Heisey with the result that it had a rather long life and also quite a large number of items in its line.

Rosalie was introduced in 1937 and was discontinued by 1955. It was still available on special order after 1955 and catalogs so stated. The design consists of a spray of small flowers (roses?) and leaves, gracefully hanging in a pendant from around the top of the bowl of stemware. Alternate motifs consist of small floral sprays in tiny cornucopias with ribbons to fill out the design. All together, it is a pleasing design.

A friend of mine says she is still trying to find matching sherbets for her stemware. This brings up a good point in that while many, many pieces were made with the etching, sometimes it is quite difficult to locate specific pieces. In every pattern, some pieces are more difficult to find than others.

Rosalie was popular enough to have its own pattern folder which Heisey sales people gave to customers. In it, Rosalie was described like this: "This is ROSALIE...Heisey's floral pattern that's delicately etched with rose petals and leaves. Reminiscent of the charm and fragrance of a formal garden, ROSALIE'S complete line of stemware and table accessories wins lasting, envious admiration for the hostess whose table it graces."

Rosalie was made on the following:

- #3304 UNIVERSAL 6 oz hollow stem champagne
- #3408 JAMESTOWN full line of stemware (12 items including dinner bell)
- #3408-1/2 JAMESTOWN footed juice and ice tea
- #4091 KIMBERLY full line of stemware (10 items including the Rhine wine)
- #4091-1/2 KIMBERLY footed soda and ice tea
- #4092 KENILWORTH full line of stemware (12 items)
- #4092-1/2 KENILWORTH footed soda and ice tea
- #5009 QUEEN ANN full line of stemware (8 items)
- #1184 YEOMAN 16" buffet plate
- #1401 EMPRESS accessory items - at least 22 items
- #1495 FERN accessory pieces - at least 24 items
- #1509 QUEEN ANN accessory - at least 31 pieces
- #2401 8 oz. old fashion
- #3368 ALBEMARLE 7" comport

Candlesticks available were #134 Trident, 2-light and #1495 Fern 2-light with or without bobeches and prisms.

In addition to the above items the following were found after the original etching book had been published:

- #3411 MONTE CRISTO 5 oz ftd. soda

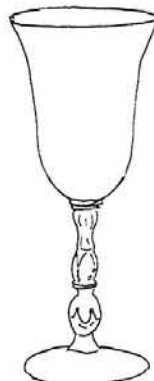
#1401 EMPRESS 10" 7-compartment relish, 10-1/2" plate, 13" hors d'oeuvre, 2 handled, and square center handled sandwich tray.

#1509 QUEEN ANN 10-1/2" plate, jug, 1-light candelabrum.

Other items might exist and I would be interested in hearing from any of you about such pieces.



3408



4092



5009



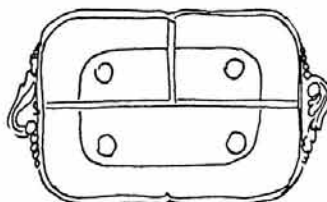
4085 Goblet



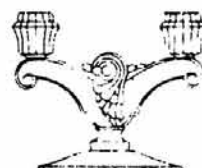
#134 Trident



#1401 Empress



#1495 Fern



DIAMONDS ARE FOREVER.....

By Janet M. Caswell

There is a mythical legend that has grown thru the years concerning a house right here in the Yachting Center. The story has it that at the time of Lafayette's second visit to our town in 1824, the corner of the house was supposed to have been cut away to make room for the carriage of this distinguished visitor to pass by. The street is very narrow at this point, and the corner gives on five streets, thus making the cut a very practical one. The "Lafayette House," as it was therefore named, was the focal point in the movie "Home Before Dark" starring Jean Simmons.

With the warm weather approaching I can begin looking forward to "yard sales." Seems like forever ago that we chased from yard to yard seeking a hidden treasure. It goes something like this: dig out the local paper - check the sales - scurry from one to the other before your best friend gets there. While I'm waiting, the "Felicitous Flamingo Hunter" did some scurrying around on her own and found a #406 Coarse Rib 7" Plate in Flamingo (now she has six) and the #1280 Winged Scroll Covered Sugar in Emerald. The Flamingo Hunter is always going on one business trip or another and of course if time permits, "hunts." Not always lucrative, but this trip she packed away an Empress #1401 Individual Cream & Sugar in Moongleam; #1485 Saturn Cruet in Dawn; #1403 Half Circle Cream and Sugar in Flamingo and a #1425 Victorian 4" Cigarette Box/Cover.

"Two Guys from Connecticut" report the #1231 6-1/2" Grapefruit in Moongleam which, I understand, shades toward the Emerald side.

What about the #2401 12 oz Soda, found in the Bay State, with #467 Tally Ho Silhouette etching - where was yours truly that day? Also from the Bay State: #1229 Octagon Mint Dish; the #393 Narrow Flute Cube Sugar; a #1506 Whirlpool Sherbet; #1205 Fancy Loop 4 oz. Claret; #7052 Diamond Grid Puff/Silver Top; #300 Peerless Individual Decanter and Bitters Bottle; a lovely little #352 Flat Panel Ash Tray (Beauty); #1519 Epergnette and a #1776 Kalonyal 9 oz. Goblet.

Do you remember my telling you about "Grampa W"? Ran into him again last week and he was telling me about a #1280 Winged Scroll Covered Butter in Custard and the #1483 Stanhope 2-Lite Candelabra, both of which he left behind. Prices were really up there. He did manage to capture two Duck Stoppers, both in Moongleam; a #1405 Ipswich Creamer in Crystal and a pretty #7012 Puff/Sterling Top.

From "The Land of Lincoln" comes good news: the #411 Rib and Panel Footed Cream and Sugar; the #1776 Kalonyal Table Set consisting of Cream and Sugar - Spooner & Butter Dish. Did I also hear the word sleeping???? A little bird told me that you were trying to become the proud owner of a Measuring Cup.. hmmmmmm Let me know, that would be a real goodie. Also understand that a Signed Filly (head forward) galloped into

your Corral. I hope you closed the gates real quick.

From the "Empire State" I have a new contributor, she is a fairly new collector but has had Heisey in her home for over thirty years. Her wedding crystal was Plantation! This past summer, she found a 5" Vase in Plantation with a paper table, nice! Also added to her growing collection were four (4) #1229 D/O Almond Dishes in Sahara and a Dolphin Footed Mayonnaise with Will-o-the-Wisp Cutting.

I usually hear from "Mountain Gal" at least twice a month but this past month she only wrote once. You know, I miss you when I don't hear news.

But the once she did write was great and as always, she didn't come up empty handed: a smoking item was the order for the day - ready - this was a Chromium Plated Tray, made by Forman Bros Inc, with four compartments shaped, one each, Heart, Diamond, Club & Spade - nestled nicely in each compartment were the Ridgely Bridge Set (heart-diamond-club-spade). Very interesting! Along with this little gem was: #1509 Queen Anne Individual Cream and Sugar; #1503 Crystolite 5" Vase, flared and Ruby Stain; #1483 Stanhope Cream and Sugar/with Black Knobs, and four (4) 7" Plates; #1200 Cut Block Sugar with floral decoration - Ivorina Verde. On her latest trip down the mountain, "Mountain Gal" took her best friend with her, namely "Old Mountain Gal" and here is what she packed away: #1190 Hotel Sugar, dated 8-30-20, and a #8061 (Lodi) Creamer (these were sold as a set). Even so, not bad, not bad at all!! Also #1503 Crystolite 3" Short Stem Flower Vase, Ruby Stain. Boy, you two make a real good pair.

"My Evergreen Friends" want to brag and that's okay: #433 Greek Key 9" Banana Split* without feet; Plus an Oil Bottle; also #1469 Ridgely Cruet. *Probably a pickle dish.

It just wouldn't seem right to write an article and leave out "The Tipper," he would feel neglected to say the least, so here goes: remember last month he found a Basket, well this month he found two (2) #458 and the #459, both 8" and etched, nice going, baskets are harder and harder to find. I have seen several but the handle has been cracked. Also a #1184 Yeoman D/O 8 oz. Goblet in Flamingo (now he has four of these); a pair of #1428 Warwick 2-Lite Candlesticks; a pair of #1503 Queen Ann Candlesticks with built-in-bobeches and #4162/2 5" D/O Vase in Flamingo with the original Flamingo sticker.

Now that spring is here I'm sure your thoughts are turning toward Convention time - I know mine are, and the Mr. and myself are getting excited just thinking about seeing all our old friends and wondering how many new ones we will meet. In the mean time, maybe you will be working on your "tans" and while you're sitting in the sun doing just that, why not take time to drop me a line telling me about your finds. Come on, wouldn't it be fun to see your finds in print? Sure it would.

From the Yachting Center of the World comes my very best regards.

See you in June, H.H.H., Janet Caswell

HEISEY'S LITTLE THINGS

By Louise Ream

In January, I pictured the #369 Hartman bar sham. I believe a little explanation is needed.

A sham is the addition of extra glass in the bottom of an item. It not only makes the inside smaller and rounding but also gives the illusion that there is more in the glass than there really is. In the bowl of goblets and tumblers, it gives weight and perhaps a look of "class." For instance, Heisey mentions the sham in #5011 Yorktown goblets as being for the luxury trade.

Number 379 Urn is an interesting pattern which dates from about 1905. It is rather a short line and has only a few items which are HLT's.

All of the pieces are octagonal in shape and most have ground and polished top and bottom. All of them also have small horizontal ribs around the body. The punch cup (custard) has only two rows of these, both close to the bottom. The salt and pepper, toothpick and the various salt dips have two ribs at the top, three across the lower body and three on the side of the bottom rim.

There are three different salt dips as you can see but it is difficult to know just which ones you have as the catalog gives no sizes. The individual salt is two inches across the top, 1-1/2" across the bottom and 1-5/16" high. My next size is about 3" across the top, 2-1/4" across the bottom and about 1-1/2" high. If any of you have a third size, maybe we can solve the puzzle as to which is the large table salt. The glass in these is thick and of good quality, and both are marked. Each has a convex starred bottom.

I also have another piece which I don't know exactly what it is. The glass is only half as thick, or less, as the salts. It is about 2-3/4" across the top and 1-3/4" across the bottom, which makes it quite flared. It is also 1-3/4" high. What its use could be escapes me. The toothpick holder is an elusive one and so far I do not have it in my collection. According to the Jones' book on toothpicks, the value is \$110. All of these are great pieces for your collection so keep looking.

We probably will not have an HLT display this year at Convention and we no longer have the cabinet of small items that was in Room 7 since both the cabinet and the glass belonged to one person. It had been here from the time of the opening of the Museum and the owners decided that they would like to have them at home for awhile. We are trying to get another cabinet to display these. We will be able to have someone else's collection on loan but it would be nice to have our own. Donations will be accepted but please contact us first so that we will not be getting duplicates.

Until the next time, "Think Little."



INDIVIDUAL SALT



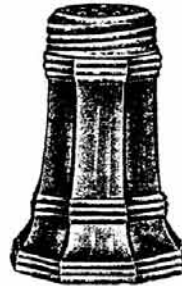
SMALL TABLE SALT



TOOTHPICK



LARGE TABLE SALT



SALT OR PEPPER
WITH
FLAT TOP



1/2 OZ. CUSTARD
GROUND BOTTOM

Q I recently bought a cream/sugar set, Whirlpool pattern, in an amber color. Both items are marked on the bottom. Can you tell me if these were made by Imperial in Heisey molds? I believe I have read somewhere that Heisey did not make amber glass.

Also, at the same flea market, I purchased what I think is the bottom of a 1 lb. candy jar in Ipswich. The green color is more avocado than Heisey's moongleam. It is not marked. Some time ago I believe one of your newsletters indicated that Imperial did not reproduce Ipswich.

Thank you for any help you can give me on identifying these items.

I surely enjoy the Heisey News each month.
M.R., IN

A Heisey made Provincial (Whirlpool) only in crystal and limelight (blue-green). Your amber set would have been made by Imperial prior to 1968 when the mark was removed from all molds. Amber cream and sugars were made 1961 - 1971.

Your candy jar bottom is no doubt Imperial's Verde (olive green). Imperial did make four items in Ipswich.

See enclosed page from our Heisey by Imperial book. I suggest that you purchase this invaluable book which costs \$6.95 plus 70¢ shipping (6% Sales Tax in Ohio).

L.R.

BOARD NOTES

BOARD OF DIRECTORS MEETING OF THE
HEISEY COLLECTORS OF AMERICA, INC.
March 10, 1984

The Board of Directors met on March 10, 1984 in the lower level of the Museum.

Fifteen members were present. Those members absent were Percy Moore, Chauncey Delaney, Dick Marsh, Richard Marshall and James Jordan.

Endowment Fund: Now Has \$10,645.20.

It was approved to submit a budget at the December Meeting for the following year.

EXECUTIVE COMMITTEE REPORT:

Museum to be open year round on a regular summer hours schedule. Sam Schnaidt and Frank Frye are co-sponsoring an auction in June with H.C.A.

NOMINATING COMMITTEE:

Met, with George Schamel, Jack Metcalf, Sonny Larson, Frank Maloney, Norman Thran, Dick Smith, Burl Whaley and Al Miller to run for the 1984 terms, starting in 1984.

PROJECT COMMITTEE:

The Project Committee recommended that we continue the Sparky for the 1985 Convention souvenir item. Project Committee also recommended that we hold our September Event in the tent on the grounds of the Museum and that the number 603 bar glass with the Orchid Etch would be the souvenir item for 1984.

Both motions passed.

OLD BUSINESS:

A motion by Frank Husted that all material published by H.C.A. bear the notation "This publication is an H.C.A. Study Guide Intended for Collectors of Glass and Related Items." Seconded by George Schamel.

Motion passed.

It was reported that we are having a mould for a 1/2 size Horsehead book end being made now. The Board passed with no objection that we establish a policy of placing Heisey Glass which has been donated for that purpose to be sold in the gift shop. No Consignments of glass will be accepted.

It was reported that we recently received notification that as of January 31, 1984, the United States Patent and Trademark Office registered the Heisey Collectors of America, Inc., the diamond "H" figure as a trademark on Beverageware and Figurines in glass. We have been waiting for a long time on this.

Respectfully submitted,
Ray Ziegler, Secretary

DATES TO REMEMBER!

FLEA MARKET ON THE SQUARE - JUNE 9 - 10 &
16 - 17th.

CONVENTION,
SHOW & DISPLAY - JUNE 14 - 17th.

SOUVENIR DINNER - SEPTEMBER 8th.

CHRISTMAS DINNER - DECEMBER 7th.

CLEANING CRUETS

By Homer Paulson, CA

I'd like to share a method that has been successful for me in cleaning cruets and returning many of them to near their original luster. Because of my experience with lapidary work, I borrowed from that knowledge to help clean my so called "sick" cruets. It took a period of trial and error to get to the present process, that I will try to explain in the following paragraphs.

The principle tool is an architects electric eraser, made by Bruning, catalog number 87-201. It can be purchased at an architectural supply store for about \$46.00. The seven inch electric machine erasers in soft pink No. 74 are the best. This eraser is flexible and can be utilized to reach the bottom of the tall cruets. The eraser does not scratch or mark the glass. Take coarse string or even twine in about seven inch lengths, tie them in square knots to the bottom of the eraser about 1/2 inch apart. Two strings are plenty. After they are securely attached, you tie knots in the ends of the strings, so the knots will hit against the inside of the cruet as the eraser spins.

Now you need something to clean it--I use lapidary powder polish called Tun lap Polish (or something similar) purchased at a lapidary supply store for about two dollars per one half pound. Put one level teaspoon full into the cruet along with a small amount of water, three tablespoons full should be enough. You want it to be liquid or runny. I have found it good to add some wood chips, pieces 3/8 of an inch long that look like little square bullets, also purchased at a lapidary store. Now I put the eraser with the knotted strings into the cruet, the size of the string and knots are controlled by the size of the throat or opening in the cruet. Once you have it together you can spin the eraser. You should get a lot of motion and with a little patience, the results will be rewarding. The motor will get warm or hot after about fifteen minutes, so you will have to repeat the spinning process every hour as your time allows.

If the cruet was in bad condition it may take several hours or days to clean it completely. After a few spins you should drain it (save to reuse) and dry the cruet just to see how much progress you have made. The same process can be used on salt shakers, vases and decanters.

ED. NOTE - Mr. Paulson of California, has a large collection of Heisey cruets which he is bringing to show at the Convention Display. He will also be doing a seminar and slide show.

MEMBERSHIP UPDATE!!!!

PLEASE NOTE THAT IF YOUR DUES ARE
DUE AFTER APRIL 1, 1984, YOU PAY THE NEW
RATE OF \$15.00 ASSOCIATE MEMBER, \$2.50
PER PERSON FOR EACH ADDITIONAL HOUSEHOLD
MEMBER DESIRING A MEMBERSHIP CARD.

CLUB NEWS

DAIRYLAND HEISEY CLUB

Monumental would best describe the task of describing what happens when the Dairyland Heisey Club meets. Good food has become a tradition with us. This is probably because we all love to eat.

Our Valentine meeting was held at the home of June Revelle. The red tablecloth emphasized the beauty of the Orchid Etch dinner service and serving pieces. Just to stop for coffee at June's home is an experience. Now, in your mind's eye, try to picture the elegance of this dinner meeting.

We briefly discussed details of the convention and it was agreed that the Dairyland Heisey Club would bring along, as a contribution, a large percolator for the Hospitality Room.

The study portion of our meeting usually consists largely of a presentation by the host or hostess pertaining to their own collection--in this instance, Orchid Etch.

We are all anticipating the upcoming St. Patrick's meeting, appropriately being held at the Harper home. We've all been advised to wear green. This will also be election day for our club and Marge Harper has offered the use of her shower for providing privacy as we cast our ballots.

In the future we hope to keep the national club better posted on our exciting meetings. You'll get to know us a little better and we'll look forward to seeing you at the convention.

Karen Miller, Secy.

* * * * *

HEISEY COLLECTORS OF ROCHESTER AREA

On March 4, 1984, the regular monthly meeting was held on a beautiful but frigid day at the home of Edith Bockes, Fairport, New York. The meeting was well attended by Heisey lovers.

Edith served a lovely snack but with all her great Heisey glass, who had time to eat? Bill and Marian Heron, just back from Hawaii, raffled off a fresh pineapple. Arlene Reynolds was the lucky winner. The proceeds went to the club.

The program for the day was celeries - Empress #1401, in Sahara, Fancy Loop #1205, Victorian #1425, Crystolite #1503 and an Octagon #468 with rim and etching were a few of the many shown.

A few of the finds for the month were an emerald Winged Scroll sugar and butter dish by Betty and Bill Barnard and a beautiful #1401 Sahara dolphin footed fruit bowl by Lois and Marv Jacob.

Well, the auction has come and gone, Marian and Bill Heron, Betty Evans and Sharon Orienter made the trip, and have arrived home safely with all their finds, despite the awful weather.

The writer, one of the newer members, recently had heart surgery and is well on the road to recovery, largely due to the wonderful caring support he received from all the club members

and his great wife. Heisey certainly means a lot more to him than just glass.

He sends his love to all.

George J. Reynolds

HEISEY CLUB OF CALIFORNIA

The February 26th meeting at the home of Frances & Walter Brock was certainly an indication of a renewal of interest in Heisey by Southern California collectors. Some 25 members attended. Many had not been to a meeting for months. Perhaps the beautiful, warm, sunny day contributed. Our hosts had decided that the program would be that each member bring one interesting - rare or unusual item in their collection. Many members brought one or more items (try and decide your favorite). Presented by each member in turn - the story involving the discovery and purchase of these items was fascinating. Many members began their collections with this first or later find. A large table was cleared and soon filled with "Show & Tell" finds. Many colors and hard to find items. In Southern California, Heisey seems to be available again, and members are snapping it up for their collections. Congratulations to our President, Roy Boggs for conducting a great meeting, and thanks to the Brock's for their hospitality and delicious food. WITH great assistance from Tom Parsons.

The Heisey Club of California welcomes members of Heisey Collectors of America, who live in California, to attend our meetings, held the 4th Sunday of each month. Please send your name, address and telephone number to: Norval Heisey - Box #114, 2554 Lincoln Blvd., Marina Del Rey, CA 90291 - for future meeting information. Norval Heisey

BAY STATE HEISEY COLLECTORS CLUB

Your roving reporter from the Bay State reporting all the news that is news....

We held our regular meeting at the Follen Church in Lexington, Mass.

The program for the evening was #411 Tudor or Rib & Panel. These patterns started around 1923 and went on for twenty years. Janet and Lloyd Caswell presented the program which was very interesting.

David Steer did "Show & Tell" as usual. Herewith are some things that were brought: #1776 Kalonyal Goblet, a goodie; #1404 Old Sandwich Coffee Cup in Flamingo; #1205 Fancy Loop Cocktail; #7052 Puff Box; #2401 12 oz. Soda with Tally Ho Etch, and a tumbler with a Fort Henry Etch. David always makes this interesting.

The meeting adjourned and we had coffee and pastry provided by Helen Mead & Rita Rozinha. The pastry was delicious.

George Fogg has resigned as Vice President and Lloyd Caswell named D. Young to fill in for George's remaining term. We will all miss George up there with the other officers. Good Luck George! By the way, he is still a member. We also wish D. Young all the luck in the world in his new position.

Your reporter,
George Gleason

TO ALL VOTING MEMBERS

The Nominating Committee met prior to the March, 1984 Quarterly Meeting and selected a slate of nominees for presentation to the members present at that meeting.

The nominees are alphabetically listed as follows: Charles (Sonny) Larson, Frank Maloney, Jack Metcalf, William Alwyn Miller, George Schamel, Richard Smith, Norman Thran and Burl Whaley. There were no nominations from the floor.

Absentee ballots must be requested by May 19th, and returned by June 2nd. Those of you wanting an absentee ballot should send your request to: Ballot, P.O. Box 27, Newark, Ohio 43055

Robert G. McClain, Chairman
Nominating Committee

FRANK MALONEY lives in Boston, Massachusetts, where he operates an antique shop. After a career of 28 years in radio and television production, he also frequently lectures on glass collecting.



He has been a member of HCA since 1972, and was one of the founders and the first president of the Bay State Heisey Collectors Club. He is a member of the National Capital Heisey Collectors Club and is on the Board of Directors of the National Early American Glass Club, the country's oldest glass club. He also belongs to several other glass clubs as well as a number of civic organizations.

Frank has served as HCA Convention Hospitality Chairman and is currently on the Authentication Committee. He has assisted the Display Committee at several conventions.

His special collecting interests include Fancy Loop, Stemware and Heisey Memorabilia.

GEORGE C. SCHAMEL, III was born at St. James, Md., & attended Public school in Williamsport, Md., graduating in 1947. He graduated from Ashland College, Ashland, Ohio, with a B.S. in education in 1951. He also attended Virginia Polytechnic Institute at Blacksburg, Va.; Western Maryland College, Westminster, Md., graduating with a Master's in Education in 1962.



He taught Biology & Chemistry at Boonsboro High School for 30 years, retiring in June, 1981.

George married Eileen Ronk in 1949 and they have two children, Rolinda and George.

He belongs to Washington County, Md. and National Retired Teachers' Associations, the National Capital Heisey Collectors and is a life member of the National Rifle Association.

He began collecting Heisey in 1970 and, along with Eileen, has been active in HCA & NCHC since 1972. He was appointed a director by the HCA Board in 1981 to fill the unexpired term of Louise Ream when she became Executive Director of HCA.

The Schamels operate an antique business under the name of Diamond H Plus.

NORMAN N. THRAN is a former resident of Fall River, Massachusetts, now residing in Newark, Ohio, with his wife, Janice, and daughter, Kelly. A graduate of Southeastern Massachusetts University, he is employed by Owens-Corning Fiberglas Technical Center as a senior Engineer with responsibilities for coordinating the development and marketing of rubber reinforced products for the automotive industry.



He is an elected member of the Society of Automotive Engineers and is a member of the Akron Rubber Group, a division of the American Chemical Society.

An active member of HCA since 1979, he is currently president of the Reynoldsburg Heisey Collectors Club and a member of the Buckeye and National Capital Heisey Collectors Clubs. He has served as a docent and museum volunteer and has helped to identify and catalog the glass for the March Benefit Auction the past three years. Norm is serving on the Museum & Convention Show Committees for 1984.

His collecting interests are varied with specialties being ball vases and cobalt items.

Norm is seeking his first term on the Board.

BURL A. WHALEY lives in Pataskala, Ohio, with his wife Betty. They have 5 grown children. He has been employed by AT&T in Columbus as an Electrical Technician for the past 28 years.



He has been an active member of HCA since 1979. He belongs to the Reynoldsburg Heisey Collectors Club, Far East Heisey Collectors Club and National Capital Heisey Collectors. He serves on the HCA Project and Convention Committees and has assisted with the Museum Benefit Auction for the past three years. He also acts as a docent for the museum. He is presently doing extensive research in the club library & archives for a book on all types of bar items.

His special collecting interests include mugs, barware and goblets.

He is seeking his first term on the Board.

WILLIAM (AL) MILLER lives in Shelbyville, Ky. with his wife Peggy. Retired from the Postal Service, he and his wife are very active in their community. He spends much time pursuing his Heisey collecting hobby.



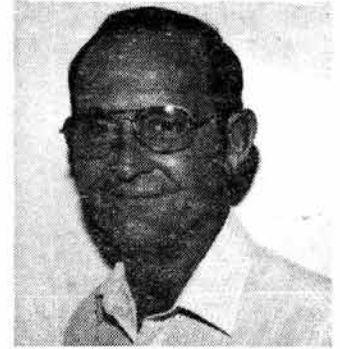
He has been a faithful member of HCA, traveling to Newark for most Quarterly Meetings and has served on the Convention Committee. He is currently on the Research and Archives and Projects Committees.

Loyal and dedicated supporters of HCA & the museum, they both are always ready to help with any job needing done.

Al served on the Board from 1978-1982, missing only one meeting during that period. He is seeking re-election to the Board.

Marigold Twist is his favorite pattern in tableware.

CHARLES (SONNY) LARSON resides in Dupou, Ill. with his wife, Cecelia, & son, Raymond. They also have a married daughter, Barbara.



He is president of Larson Industries, Inc., an oil producing corporation.

An active member of the Southern Illinois Diamond H Seekers, he has served three terms as club treasurer and one term as president. He was also a member of his club's first annual glass show committee in 1983 and is again serving on that committee for the 1984 show.

Sonny is also an active and enthusiastic supporter of HCA and its functions and is in attendance at most Quarterly and all Annual Meetings. He served on the HCA Show Committee in 1983 and again in 1984. He is a member of the 1984 Budget Committee.

An avid Heisey collector, Lariat is still his favorite pattern.

Sonny is seeking his first term on the Board of Directors.

JACK METCALF is a resident of Utica, Ohio, and is seeking re-election to the Board. He, along with his wife, Sharon, & son, John Adam are long-standing Heisey enthusiasts, his specialty being Heisey Candlesticks of any description. Jack enjoys researching and has done substantial research on candlesticks & has written a number of articles for the newsletter about Heisey candlesticks.



He is employed at the Newark Branch of Ohio State University as an instructor in Computer Science.

He has served as vice-president of HCA and has been the chairman of the June Show for a number of years, currently still serving on the Show Committee. Jack is a member of the Land of Legend Heisey tee. Jack is a member of the Heisey Hunters and of the Land of Legend Heisey Study Clubs.

RICHARD P. (DICK) SMITH lives in Newark, Ohio, with his wife, Marilyn, & two teenage children.



He is an electrician and has been employed by the Powell Electric Co. for the past 20 years. He is currently serving his fourth term as president of the Land of Legend Heisey Study Club.

Dick is serving his third year on the HCA Project Committee, and has been on the Convention and Display Committees

Dick is serving his third year on the HCA Project Committee, and has been chairman for the past two years. He has been on the Convention and Display Committees for three years, managed the Starlight Flea Market for four years and the September Mini-Show for two years.

He has been generous in giving his time to do electrical work in the museum and office.

His special interests in Heisey collecting are Rosalie Etched items, vases, nappies and Dolphin Footed items.

He is seeking his first term on the Board.



BEAUTIFUL DESSERTS TO SERVE IN BEAUTIFUL

HEISEY

By Virginia Johnson

Many collectors have floral bowls, such as the oval Crystolite, the oval Ridgeleigh, oval Old Sandwich--or the footed banana bowl--or a large compote, footed. I have prepared and served the following desserts, which have brought forth many compliments, and would like to share the recipes with you.

English Sherry Trifle (may be prepared the day before)

1 pound cake, sliced about 1/2" thick
1/4 cup cream (sweet) sherry
Boiled Custard - and 1 cup cream, whipped
Maraschino cherries, drained & sliced
About 1/3 Cup slivered, toasted, blanched almonds.

Place a layer of sliced pound cake in bottom of bowl and even along sides. Place in HEISEY BOWL a crystal one is lovely for this purpose as you will serve it at the table. Sprinkle with sherry. Cover with Boiled custard; add another layer of cake, then sherry, then more Custard. Chill thoroughly. Top with whipped cream, sprinkle cherries and almonds over top and chill again. (I put on the whipped cream, etc. just a couple of hours before serving) I also put raspberry jam (or strawberry jam) on the cake slices, which surely adds to the flavor!

Boiled Custard

2 cups milk 1 tablespoon all purpose flour
2 eggs 1/2 teaspoon vanilla extract
1/3 cup sugar

First put milk in top of double boiler over simmering water; scald. Meanwhile in a small bowl of electric mixer, beat eggs until frothy, thoroughly beat in sugar mixed with flour. Very slowly blend hot milk into egg mixture. Return to double boiler and cook, stirring constantly until custard barely coats a metal spoon. Remove from heat and stir in vanilla.

The second recipe undoubtedly has fewer calories--and looks beautiful, too.

Double Feature Fruit

1 can (15-1/4 oz) Pineapple Chunks in its own juice
1 large Delicious apple
2 oranges
2 ripe bananas

Drain pineapple, reserving juice. Pare oranges and slice thinly. Slice apples into thin wedges. Slice bananas and dip apples and bananas in reserved juice to prevent browning. Arrange

fruits in compote or other crystal bowl - HEISEY. Combine reserved juice and honey to taste; mix well. Pour over fruit and garnish with coconut. Serve at the table.

These will each serve at least eight. Do use your HEISEY sherbets or champagnes placed on HEISEY plates and ENJOY.

LETTERS, we get letters....

I just want to say that I think the members of The National Capital Heisey Collectors Club and all the dealers who participated in the All-Heisey Glass Show last weekend should be commended. The show was stupendous. Everything about the show was just right, very professional. It is hard to say which was nicer, the glass or the people! At any rate, it made for a wonderful weekend. A very educational one for someone like myself who grew up with Heisey but never really paid it much attention until recently.

Oh, just one more thing, if I wasn't "hooked on Heisey" before, I certainly am now.

Sincerely,
Jay C. Martin, N.Y.

* * * * *

Having left the Bay State Collectors Club area, I am in limbo here in Maine. No one to enjoy my favorite subject with.

If anyone should write for the name and address of a Heisey Collector in Maine, please give them mine.

Sincerely,
Marian H. Althoff, ME

* * * * *

I always say "Happy Birthday to Me" when I send my membership renewal for Heisey News. I feel absolutely underprivileged, when I realize I won't make convention this year, hope something changes so I can. Anyway I can look forward to my Heisey News and the arrival of spring.

Beth Edwards, ME

* * * * *

We wanted you to know we really like the Heisey horses put out by Viking. The colors are so great. Is this the final horse?

Thank you. Sincerely,
Mrs. Joseph Gazdik, OH

Editors Note: No, this is not the final Oscar. We plan to have at least one for 1985, and maybe more, if the mold is still available to us by 1986.

MAKING GLASS BY HAND - Source Unknown

The ingredients for high quality glassware arrive at the factory in sacks and barrels, except for the sand, which is used in such large quantities that it must be shipped in bulk. The sand must be of the best quality, white, and almost pure quartz. The FOREMAN of the Furnace department gives the BATCH MIXER an order for so many pounds of a certain batch. The BATCH MIXER shovels the materials out of their packages, weighs them, and mixes them on the floor with hoe and shovel. In some plants a machine is used to shake the sand, soda, lime and other ingredients, to an even mixture. When the batch is mixed, the BATCH MIXER shovels it into a metal cart and the POT FILLER pushes the batch cart into the Furnace Room whenever more batch is needed at the furnace.

The glass is melted in large fire clay pots, standing about five feet high and four feet across, with a dome shaped roof. The furnace is simply a brick chimney, some thirty feet wide at the floor level and narrowing to one-third that size at the roof. The clay pots are placed inside and next to the wall of the chimney at the floor level, each one at an arched opening in the wall. The side of the pot next to the arched opening has a square hole, called the pot mouth. The entire lower part of the chimney in which the pots stand is roofed over with brick, and in the middle of the floor of this roofed space (the fire chamber) are two holes. The burning gases enter the fire chamber through one hole at a time. The draft through the fire chamber goes from one of these holes to the other, and not out the chimney as one might expect, because it has no opening. After the burning gases come out the first hole, they rise up to the brick roof and are directed by it to the outer wall of the chimney where the pots are. They then return to the other hole and are carried away through a brick channel from the fire chamber.

The FURNACE MAN reads instruments which show him the temperature in the fire chamber and the strength of the draft which pulls the burning gases through, past the pots. Every twenty minutes or so he switches a lever which projects upward through the furnace room floor, turning a big valve beneath the floor in the gas channels. The gas and air then start flowing in the reverse direction. The cold, unburnt gas enters the fire chamber through the channel and hole which just before was carrying away the burnt gas. The bricks of the channel through which the burnt gas had been flowing are hot, and this heat can be absorbed by the new gas after reversal takes place. This type of furnace is called the regenerative furnace, and is economical because the incoming gas and air are always hot, and do not have to absorb any heat from the fire chamber before they start burning.

To charge the pots with batch, the POT FILLER wheels the batch cart up to the furnace, takes a fireclay stopper from one of the pots, and carefully shovels batch in through the pot mouth. When the pot is full of batch, the

stopper is put back on, the cold batch absorbs heat through the walls of the pot, and finally starts melting. In a few hours it has been melted down to much less than its original size. The POT FILLER keeps shoveling in batch at intervals until the pot is full of melted glass. Then the stopper is placed in the pot mouth and sealed there with clay, and any cracks are also filled with clay by the CLAY MAN.

The molds in which glass is formed are made in the Mold Shop by MOLD MAKERS. Mold making includes very exact machine work and bench work, using hammer and chisel to carve out the designs on the inside of the mold. The MOLD MAKER uses chilled cast iron castings which come to the glass factory in the rough shape of the mold to be made from them. He machines the castings on the lathe, planer, shaper, grinder, etc., to obtain the dimensions given by the glassware design blueprint. The MOLD MAKER must, from long experience, become acquainted with the tolerances that are to be allowed between the separate parts of the mold, so that when the hot glass is put into the mold the different parts will not expand unevenly. All MOLD MAKERS can operate the metal working machines, as well as finish the mold on the bench with hammer and chisels.

The molds which are used in the hand shop for blown ware are lined with a "paste" mixture. It is made of cork dust and linseed oil which has been baked on to the inside of the mold. When hot glass is used in the mold a few times, this preparation is turned into a charcoal paste. The mold is lined with the cork dust-linseed mixture by the MOLD PASTER.

After the molds have been in use for several days (perhaps less) they require a thorough scraping, cleaning, and polishing, which is done by the MOLD CLEANERS.

When the glass is about ready for use, the HEAD FURNACE MAN thrusts an iron rod through a small hole in the side of the pot and lowers it inside until it dips into the glass. He withdraws the end of the rod suddenly from the glass, and carefully pulls it back through the hole so the glass he has collected will not all be scraped off. As the white hot sheet of glass drips from the rod to the ground, the HEAD FURNACE MAN notices the bubbles in the glass which show him whether the glass is completely melted or not. If he pronounces the glass ready for use, the door to the pot is taken off, allowing the glass to cool from the melting temperature of about 2500 degrees Fahrenheit to the working temperature of about 2000 degrees.

In the meantime, the men who are to work the glass have been assembling near the furnace and preparing their equipment. The glass worker's equipment is called furniture, and consists of chairs, boxes, stands, and iron machinery. All of these pieces are movable, and are set up at the beginning of each "move" (four hour working period) for the greatest convenience of the workers in walking from one place to another as they make the product. Next, they connect flexible air hose to the large air conductor which circles the furnace above the worker's head, bringing air from a compressor. The jets are arranged to blow

MAKING GLASS BY HAND CONT'D.

air to the spot where a worker will be standing, or where it is desired to hold glass for cooling. The group of men who work together making one glass article are called a "shop." Each shop in a glass house makes a different article and, as there are many kinds of glassware made by hand methods, it will be impossible to explain how they are made. But the basic operations are the same for all hand-made glassware, and will be described here for some typical pieces.

The blow pipe is the main tool used by the glass-blowing shop. It is a hollow tube of iron, from four to six feet long, widening out at the lower end ("nose") where the glass is held. Hot glass will stick to the hot nose of the pipe, and if air is then blown through the pipe, the lump of glass will expand. The GATHERER is the first man to use the pipe. The first shop to be described is making a beer glass. To "gather" the glass for this article, the GATHERER walks up to the furnace and stands in front of the arched opening in the pot. He slides the pipe through the pot mouth and raises the end he is holding in order to dip the nose end under the surface of the molten glass. Then the GATHERER twirls the pipe a few times, using both hands, and slowly lifts the nose out of the glass, thus collecting a ball of sticky red hot glass. The size of this ball depends on how many times he turns the pipe and on the temperature of both the glass and pipe. The GATHERER quickly withdraws the pipe from the pot, turns around and walks with the glass over to the block. The block is a small iron mold, shaped like half a pear which has been hollowed out, and resting in a tub of water. The GATHERER rests the end of the pipe with the glass on it in this mold, and turns the pipe several times. The form of the mold gives the glass a pear-like shape, and the cold water chills the surface of the glass, causing a skin to form. (Sometimes this one operation, called blocking, is performed by a workman known as the BLOCKER). The GATHERER will blow into the pipe, sometimes lifting it above the head, and holds his finger over the mouthpiece of the pipe to keep the air inside. The air inside the lump of glass is expanded by heat, so that the lump gradually swells into a small bubble. In the making of this tumbler, the gathered glass is both blocked and marvered, but both operations are not usually carried on to make one article.

The GATHERER then lays the end of the pipe on the marvering block, which is a smooth, flat slab of iron standing on four legs. By rolling the glass on the end of the pipe back and forth across the block, while he holds the other end about waist high, the GATHERER presses the glass into a cylindrical shape. It is almost the shape of the final beer glass, but of course it is not yet hollow, and at this stage of the process the partly formed glass is called a parison. The GATHERER takes a few steps from the marvering block over to the BLOWER, AND GIVES THE PIPE TO THE BLOWER by placing the nose end of the pipe in a rack and letting the BLOWER take the other end

in his left hand. The BLOWER holds the pipe in this position for a short while, since his right hand is still occupied with the previous piece. He must keep turning the pipe slowly, to prevent the soft glass from sagging out of shape.

The BLOWER is standing on a platform about two feet off the ground, with his back to the furnace. In front of him, and under the platform on which he stands, is a tub of water. The mold into which he will blow the glass is made in three sections which are attached by metal arms to the platform. One of the sections, called the bottom plate, can be lowered or raised from the tub of water as the BLOWER steps off or on a pedal on the platform. The two side sections, which are swung open when the mold is under water, are closed when the BLOWER steps with his left foot on another pedal. This apparatus, which is merely a convenient way of wetting and cooling the mold when it is not in use, is called the dummy.

When the BLOWER finishes the blowing of one glass, he gives it to the CRACK-OFF BOY, who takes the pipe with the glass on it to another part of the shop. (Explained later) The BLOWER then takes the pipe he has been holding in his left hand, examines the parison or partly-formed glass to see if the glass can be blown, and puts the pipe to his lips to blow a little more air into the bubble. He turns the pipe from one position to another, letting the cylindrical piece of hot glass sag until it is brought into a perfectly straight alignment with the pipe. He swings the pipe like a pendulum once or twice, to elongate the parison by the pull of gravity. The glass is now ready to be blown. The BLOWER steps on the pedal to raise the mold out of the tub of water, and lowers the glass to the mold, but just before he puts it in the mold he lets the bottom of the parison touch a flat metal plate. This flattens the part of the parison that will be the bottom of the finished tumbler. Then the BLOWER holds the glass in between the two side sections of the mold and steps on the second pedal to close the mold around the glass. Now he must bend his head slightly to hold the mouthpiece of the pipe in his mouth. He quickly applies his lips to the pipe and blows, at the same time turning the pipe continually. If he were to stop turning, the seams and steam holes on the inside of the mold would be filled with the soft glass forced into them by the pressure of blowing. The rotating motion gives the outside of the tumbler a smooth surface corresponding to the smooth portions of the interior of the mold. This type of mold is called a pastemold, because a paste of burnt cork and linseed oil has been spread over the inside by the MOLD CLEANER. The paste lubricates the glass so that it does not rub on the inside of the mold. The water which remains on the mold is heated to steam by the hot glass, forming a cushion of steam all over the inside of the mold, which also keeps the glass from rubbing on the metal. As the BLOWER keeps turning the pipe around and blowing, the lump of glass on the inside of the mold swells out into a thin shell which fits the inside of the mold perfectly. The BLOWER can tell when the glass has hardened and cannot be blown any more. Then he steps off the

MAKING GLASS BY HAND CONT'D.

pedal which opens the two sections of the mold and hands the pipe to the CRACK-OFF BOY. (In the meantime the BLOWER has received another pipe from the GATHERER as mentioned above).

The BLOWER does not make a finished tumbler by blowing the lump of glass in the mold. He has made a hollow form, something like a short bottle. When the bottle is cut in two, the bottom section will be a glass. The top part, next to the pipe, is thrown out as cullet. The separation of the excess glass from the article being made is usually done in another department.

The CRACK-OFF BOY takes the pipe from the BLOWER to the Cracking-off stand. This is a shallow metal pan filled with sand, and standing waist high on four metal legs. From one side of it projects a rack upon which the end of the blow pipe can be laid. The CRACK-OFF BOY holds the pipe on this rack awhile, to let the glass cool. Then he holds the pipe in his right hand while the left hand places the end of a chisel on the glass where it joins the pipe. By raising both the pipe and chisel together, bringing them down sharply on the edge of the stand, he "cracks off" the glass. The short bottle falls into the tray of sand, from which it is picked up by the CRACK-OFF BOY, who carries it with long pincers to the beginning of the Lehr. There he sets it on a moving steel wire mesh belt, which carries the glassware through to the other side of the Lehr. In some shops another workman, the CARRY-IN BOY, is required to walk with the glassware from the cracking-off stand to the beginning of the Lehr.

Stemware, such as wine glasses, goblets, etc., is one of the most important products of the fine quality glassware factory. The bowl of a wine glass is made in about the same fashion as the beer tumbler. The GATHERER uses a smaller blow pipe, and "marvers" the glass into a conical shape on the marvering block. By alternate blowing and swinging the pipe, the BLOWER forms the conical lump of glass into a bubble, which he then blows in the mold.

The pipe is taken from the BLOWER by a STRAIGHTENER, who sits at a finisher's chair. The finisher's chair is a bench with two long flat arms, on which the blow pipe can be laid crosswise and rolled back and forth. By rolling the pipe toward and away from his left hand, the STRAIGHTENER rotates the glass bowl on the nose of the pipe. His tool is a flat piece of carbon from which a rounded section is cut at one side. He holds the cut-out against the bowl while the latter is turning, thus pressing the bowl into a rounded shape. The pipe is then passed on to a PIPE HOLDER, who sits directly above the STRAIGHTENER. THE PIPE HOLDER TURNS AROUND IN HIS HIGH SEAT AND ON THE OTHER side holds the pipe upright over a stem pressing mold, upon which he allows the bowl to rest. This mold will force a thin stem against the bottom of the bowl in the following way. The STEM PRESSER pulls a little iron cup from underneath the mold, and the BIT GATHERER fills the cup with glass that he has just brought from the pot. The STEM PRESSER SHOVES THE LITTLE cup back under the mold, closes and locks the mold with a lever, and then presses

downward on another short lever. The action of this lever is to force the hot glass out of the little cup and up into the mold, where it takes the shape of a stem. The upper end of the stem welds to the bottom of the bowl. The STEM PRESSER opens the mold, and the PIPE HOLDER, who has been holding the pipe in its upright position during the pressing operation, passes it down to the WARMING-IN BOY.

The WARMING-IN BOY sits at a small finisher's chair, upon which he rolls the pipe a few times to detect and straighten any unevenness in the bowl or stem. He cuts off a small glass thread that was left on the bottom of the stem by the pressing mold. By this time, the bowl and the stem are so cold that they must be heated again before they can straighten perfectly. The WARMING-IN BOY takes the pipe over to a glory hole, which is a small brickwork furnace heated by flames from burning gas. He holds the glass in the flames a while, until the heat has softened it, and then passes the pipe to a STRAIGHTENER. The STRAIGHTENER sits at another finisher's chair, where he can roll a pipe back and forth and correct any unevenness in the stem or bowl by pressing them into shape with a wooden paddle.

Next, the PIPE BOY takes the blow pipe from the straightener to the FOOT CASTER. The foot of a glass is the flat disk at the bottom end of the stem, upon which the glass stands when upright. The FOOT CASTER is sitting at a finisher's chair, working on the last piece, and the new pipe is laid on the outer ends of the arms. When he is ready, he takes the pipe off the arms and holds it up to the BIT GATHERER, who has brought a small amount of glass from the pot. The BIT GATHERER holds the soft glass on the end of his gathering iron directly over the bowl. The glass drips from the iron down on the end of the stem, which is turned slowly by the FOOT CASTER to let the glass spread evenly over the end of the stem.

After a second or so, when enough glass has dripped down and stuck to the stem, the FOOT CASTER takes a pair of shears in his right hand and quickly reaches out to shear through the stream of glass. He lays the pipe back on the arms of his chair, rolls it back and forth while he shapes the fresh glass into a round lump with a wooden paddle. His main tool, the clappers, is made by hinging two flat, oblong pieces of carbon together and fastening small round metal forming rims at the end of each piece. The FOOT CASTER takes the clappers in his right hand, opens them, and closes them on the soft glass. As he turns the pipe on the arms of his chair, the pressure of the clappers on either side of the lump of glass causes the glass to flatten out into the shape of a disc. When he is finished, he rolls the pipe out to the end of the arms, where the FOOT STRAIGHTENER can reach it from his seat opposite. This same operation is performed to put a handle on a pitcher.

The FOOT STRAIGHTENER rolls the pipe on the arms of his chair and pats the glass here and there with a paddle to make the foot even with the rest of the glass. If the foot is to be convex, instead of flat, he presses the outer edge of the disk into this shape. To remove the glass from the pipe, he holds a small piece of cold iron against the glass where it joins the pipe, and

MAKING GLASS BY HAND CONT'D.

then knocks the end of the pipe near the glass with the same iron. The contraction from cold iron and shock from the knock, cause the glass to break away from the pipe. The PIPE BOY holds a pair of asbestos wrapped pincers around the stem of the completed glass while it is being broken off, and then carries it over to a stand next to the burning-off machine. This machine has four circular holders in which the glass bottles are put by the BURN OFF MAN, where they are held in the center of a ring of small glass flames. The holder turns the glass around inside these flames for even heating. In a few seconds the flames melt through the glass, and the top excess portion falls off into a cullett box, leaving only the finished wine glass. The BURN OFF MAN takes the glasses out of the machine and sets them on an asbestos pad over a small gas flame. They are kept warm here until the CARRY-IN BOY takes them, several at a time, on a pronged fork to the Lehr. He opens the door to the Lehr by stepping on a metal plate in the floor. Then he reaches the fork inside, gently sets the glasses on the moving belt, and withdraws the fork from underneath the bowl.

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TO BE CONTINUED ...

UPDATE ON #10 SALTS

By Neila Bredehoft

After writing the column on the #10 Small Square salt and saying that until very recently I had not seen them marked, I have had several replies to the column. It seems there are more marked #10's out there than I had realized. All this prompted me to check all my #10's very thoroughly and lo, and behold, even one of mine was very faintly marked! I just never looked closely enough. Anyway, rather than considering #10's to rarely be marked, I think now I'd have to say that it would be more accurate to state that they are "sometimes" marked. Thanks to everyone's input on this. This is how we all get more accurate information.

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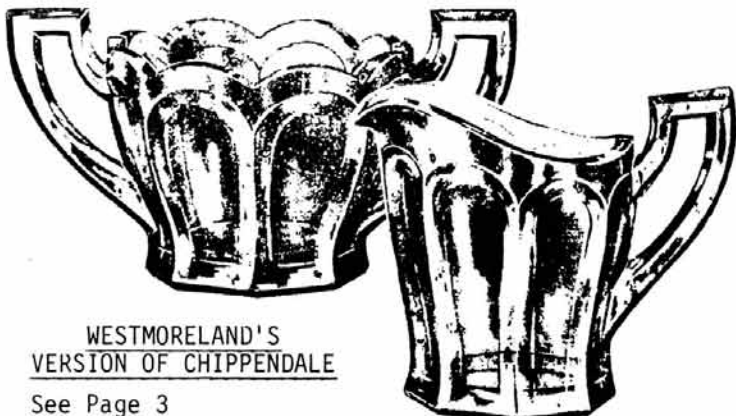
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COUNTRY CLUB DRIVE

NEWARK, OHIO



DISPLAY: HOPEWELL HALL

SHOW: ADENA HALL

The Museum will open at 9:00 a.m. daily. The lounge will open for refreshments at 1:00 p.m. on Wednesday June 13, 1984. The Museum and Lounge will close at the same time as the Show and Display, except Thursday when it will close at 5:00 p.m.

CALENDAR OF EVENTS

THURSDAY, June 14, 1984

1. REGISTRATION: EVERYONE MUST REGISTER. Packets may be picked up at the Museum beginning on June 14th. - No matter when you arrive, the packets must be picked up at the Museum during open hours. Remember that registration badges are required for all events; they permit unlimited admission to the SHOW AND DISPLAY and to all free activities. Children under 12 will be admitted free except where food is served.

PRE-ORDERED OSCARS may be picked up at the Museum June 14 and 15th. After that, they will be at the club booth in Hopewell Hall. Left over Oscars will be sold at the Museum and both club booths at OSU.

2. "LOOKING FOR OUR DREAMS":

Adena Hall, OSU Branch. The Antique Show opens with a champagne preview from 6:00 to 10:00 p.m. A Semi-formal affair open to all members and the public. You will be served champagne and other refreshments for your enjoyment. Booths will be open for selling: 6:00 to 10:00 p.m.

FRIDAY, June 15, 1984

1. REGISTRATION:

HCA Museum only 9:00 a.m. - Till Closing

2. "IDENTIFYING OUR DREAMS":

Sheraton Inn from 8:30 a.m. to 11:00 a.m. Bring your FINDS AND QUESTIONABLE HEISEY for identification. A panel of knowledgeable individuals will be on hand to assist. A continental breakfast will be served.

Introduction of Candidates for Board of Directors.

3. ANTIQUE SHOW:

Adena Hall from 12:00 to 5:00 p.m.

4. DISPLAY - "DREAMLAND":

Hopewell Hall from 12:00 to 5:00 p.m.

5. "DREAM MAKERS":

Sheraton Inn from 2:00 to 4:00 p.m. This is a reception for HCA MEMBERS & FORMER HEISEY WORKERS. Speaker will be former Heisey employee (glass blower) W. E. Porter. Refreshments will be served.

6. "SPINNING OUR DREAMS":

Convention banquet at the Sheraton Inn with social hour beginning at 6:30 p.m. and Dinner at 7:30 p.m. Fred Bosworth, Heisey Salesman, will be the guest speaker.

7. PREVIEW OF AUCTION ITEMS:

1616 West Church Street, Apple Tree Auction Center, after banquet.

SATURDAY, June 16, 1984

- 1. FLEA MARKET: On the Square at daylight.
- 2. AUCTION: 1616 West Church Street, Apple Tree Auction Center
Time - 9:00 a.m.
- 3. ANTIQUE SHOW: Adena Hall - Open from 12:00 to 8:00 p.m.
- 4. DISPLAY: Hopewell Hall from 12:00 to 8:00 p.m.
- 5. *SEMINARS - "LEARNING ABOUT OUR DREAMS": All at the Sheraton Inn.
 - 2:00 - 3:00 p.m. "My Lady's Favorite" - Slide Show - A comprehensive study of colognes of all periods by Virginia Marsh, Sandy Chaconas and Lynn DeGroot, all cologne collectors.
 - 3:00 - 4:00 p.m. "Pink Elephants" - Slide Show and lecture on beer mugs of all periods, blown, pressed and etched - by Burl Whaley, mug collector.
 - 4:00 - 5:00 p.m. "Sweet and Sour," - Oil Bottles (cruets) - An in-depth look at cruets, including a slide show, from the view point of a collector - by Homer Paulson.
- 6. "TRADING OUR DREAMS": At the Sheraton Inn from 8:30 to 10:00 p.m. for members only. A trading post for Heisey Glass will be set up. Bring your duplicates or other Heisey to trade for Heisey of your choice. Each family will be permitted a maximum of 12 items on the table at any one time. These items will be for trade only. Absolutely no money will be involved in the exchange. YOU WILL NOT BE ADMITTED WITHOUT YOUR BADGE.

SUNDAY, June 17, 1984

- 1. FLEA MARKET On the Square at daylight.
- 2. "DREAM ON" Sheraton Inn at 8:00 a.m. - HCA Annual Meeting and Election of Board Members - Breakfast Buffet.
- 3. ANTIQUE SHOW: Adena Hall - 12:00 to 5:00 p.m.
- 4. DISPLAY: Hopewell Hall - 12:00 to 4:00 p.m.

EVENTS:	COST	NO. ATTENDING	TOTAL PER ITEM
REGISTRATION.....	\$ 6.00	\$
**"LOOKING FOR OUR DREAMS".....	\$ 5.00
"IDENTIFYING OUR DREAMS".....	\$ 3.00
"DREAM MAKERS".....	\$ 2.00
"SPINNING OUR DREAMS".....	\$14.00
"DREAM ON".....	\$ 5.00
TOTAL COST OF ALL EVENTS	\$35.00

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Please list all names for badges. Check all events you plan to attend.



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