

HEISEY NEWS

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Heisey's Finest Is Crystal Clear

Louise Ream reports on "that rare color in Newark." Often passed up by the collector in favor of less available colored pieces, Heisey's Crystal has been given the raw end of the deal. Not a good collecting principle, says Louise. ♦

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Coming soon to your VCR: A Legacy of American Craftsmanship ♦ Summer Travels
New Feature: Whimsies ♦ A Brief History of Duncan Glass
Focus on the Collection—Cordials ♦ From the Archives—Psi U's Diamond

HEISEY NEWS

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Heisey Collectors of America, Inc. a non profit corporation (tax exempt status), owns and operates The National Heisey Glass Museum in Veteran's Park, 6th and Church Streets, Newark, Ohio. Open Tuesday-Saturday 10-4, Sunday 1-4, closed holidays. Other hours by appointment. Members admitted free.

Membership

To join Heisey Collectors of America or to renew your membership, contact Mary Holland, membership secretary. Associate dues are \$18.50, plus \$2.50 for each additional household member. Voting members pay an additional one-time fee of \$25. Please consider supporting the Endowment Fund by joining at one of the levels listed on the back page.

Museum Shop

There is always someone available in the shop to answer questions or take your order. When ordering by phone, please have a credit card ready. When ordering by mail, please be sure to include appropriate charges such as shipping and sales tax.

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If you have something you would like to share with the museum or have questions regarding items on loan, please contact Karen D. Kneisley, curator. HCA reserves the right to accept or refuse items based on current holdings.

Identification

HCA will attempt to identify unknown glass items. Please enclose a photograph with your drawings or descriptions. Other arrangements should be made in advance with Karen D. Kneisley, curator.

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Look for an update on the 1994 Convention and the Donation List for January through June 1994. ♦

Sam's Scribbles

Sam Schnaidt, President

By the time you read this a lot will have taken place in Newark. First and foremost HCA will have a new group of officers leading our organization. I certainly wish them my best as they serve. It has been a pleasure to be president of this great organization for the past two years. The best part of our club is the people. We have a wonderful group of willing and dedicated members who help in anyway they can. I do not dare begin naming people who have been so important to this organization, for fear that I would miss one. I would like to especially thank the Executive Committee and board members who have served with me both of these years.

The Museum and the Expansion Committees put in hundreds (probably thousands) of hours to complete their monumental projects. Their work would not have been possible without the support of our many members from coast to coast. Chairpersons and members of other committees put in many hours also, some of those included: convention, special projects, nominating, endowment, education, archives, benefit auction and Cadillac-Lincoln dinner, just to name a few. The museum volunteers who come in and regularly serve as docents or do other volunteer work are part of the life blood to the continuous future of our club. All of you who come to attend our convention or other quarterly meetings and to support our projects are equally important. To sum it up, I would like to say thank you and ask you to continue to support this organization.

As I reflect back on the last two years I am proud to have played a part in our accomplishments. Two years ago in June we broke ground to start construction of our new wing. One year later it was not only completed and dedicated, but completely paid for with enough money and time left to completely refurbish the King House. This year we will have a professional video ready to show everyone who visits our museum to acquaint them with the Heisey family, factory and HCA. I just viewed the film before its final editing and was extremely impressed, as I am sure you will be. Many of you will see this at the convention and will be able to take a copy back for study club meetings or to show to other groups in your area. Most of the credit for production of the video goes to Karen Kneisley, our curator, who has worked very closely with the production company. It is a first class production that I hope will set the tone for our future projects. In addition to Karen, several other staff members have worked on this project which leads me to tell you that we now have the finest and most professional staff we have ever had. They all do a fabulous job.

The Endowment Committee has really taken the bull by the horns and developed some plans that should help to ensure the perpetuity of our museum. This will need to be supported by all of our members in order to be guaranteed. I believe endowment and education should be our primary focus for the next several years; however, new ideas, projects and goals are always needed. If you have an idea tell a board member and maybe it will become an important part of our organization.

Having a quarterly meeting away from Newark was exciting to me as I think this was another important step for our national organization. There will be an offer made in June for another meeting to be held in another part of the country. Again, I want to say **Thank You** to everyone who helped HCA in any way during the past two years! ♦

In Memoriam

Bill Little of Littles Antiques, Lorian, Ohio, and Willard (Bill) Walton of Marshfield, Massachusetts passed away. Our sympathy goes to friends and family of Mary Little and Irene Walton. Both men were longtime members who will be missed.

Curator's Report

Karen D. Kneisley

In May and June we put a lot of finishing touches on this and that activity. From matters at hand (i.e. the convention), to longer-ranged, more permanent projects, we were fortunate to see many pleasing results.

One of the more fleeting accomplishments was by a temporary addition to the staff. Intern Aric Watson came and went during the month of May. He assisted Don Valdes with cataloguing in the archives through Denison University's May Term Program. Aric leaves his lasting mark at HCA in the forms of photo labels, the correspondence index and a newsletter article on page 12.

It seems as though it was just yesterday that Kathy McCracken and I took off for Dalzell Viking with the video crew. But after months of work, the video is complete and running for visitors in the Media Center. If you're lucky, a representative from your study club who was in Newark for the convention has returned to your area with a copy of the production. If not, every club will have one eventually. You can even purchase *A Legacy of American Craftsmanship: The National Heisey Glass Museum* from the Museum Shop to keep in your own library. The cost is only \$10.00, plus shipping and applicable sales tax.

The conclusion of such an undertaking leaves many wondering "what's next?" In our case, there are more educational opportunities awaiting us. We've tackled a video overview of Heisey history that gives people a general introduction—now we need to move into more specific areas. Again, the groundwork is already in place. Slide presentations exist for a variety of presentations. We can now fine tune them and convert them to this readily accessible medium. A professional narrator and quality visuals make a world of difference.

Beyond that, our materials need to reach out to the non-collecting audiences that eagerly await our input. Area schools are often hard-pressed to find resources for local history. We have a wealth of information to share with teachers and students and can do so through tours, displays and audio-visuals. What says more about the economic background of Newark and Ohio than the glassware industry? Based on several small-scale school tours I've conducted, I find children to be captivated by the glassmaking process and ready to personalize this rich history. Many of their family members work in the glass industry and they too share the pride.

With the groundwork laid by expansion and careful redirection of our focus, we'll proceed with plans to incorporate a broader variety of media—displays, videos, teacher manuals, speakers bureau—into our efforts. Look for more from HCA in the next year. ♦

Focus on the Collection—Cordials

Karen D. Kneisley

One glassware item that is universally sought by Heisey collectors is the cordial. These cute little creations often bring the most attention (and, consequently, the highest prices) at auctions and shows. Even children pause at the museum's cordial display and gaze at the pieces with big eyes. Why? I asked Norm Thran.

As usual, I received a highly scientific answer from Norm. He explained that the item's size gives it an aspect of collecting convenience—you can fit more in a cabinet. In Heisey stemware, the cordial is a miniature version of the water goblet. So, if you're attempting to

*See page 13 for
a review of A
Legacy of
American
Craftsmanship.
To order your
copy, call the
Museum Shop.*



#150 Banded Flute

have an ample representation of Heisey stems in your collection, you won't have to add a wing onto your house for the glassware. Furthermore, the founding members of HCA seemed to have a concerted passion for "little things." This lead other members to focus their attention and devotion to Heisey's smaller wares.

The supply and demand concept also applies. There just aren't as many cordials to go around. First of all, Heisey introduced its blown wares at a time when social graces were changing. As lifestyles became less formal, people weren't serving liqueurs as much and therefore weren't buying stemware in which to serve them. In addition, the pieces tend to be easily damaged (let's face it—they were used to serve alcoholic beverages in a festive atmosphere).

So that's why people spend so much time looking for just a little bit of glass! I must confess, I too am taken by them. Imagine a big-cheeked blower creating a teeny, tiny bowl and attaching it with seemingly clumsy tongs to a teeny, tiny pressed stem. Wow!

You'll find cordials throughout the museum. The greatest concentration is, of course, in the aforementioned cordial display in Room 1 of the King House. There you'll see a substantial selection of Heisey's stems, including Colonial pressed styles—like #300 Peerless, #337 Touraine and #433 Greek Key—and more unusual examples—like #3416 Barbara Fritchie (in several colors), #4083 Stanhope (with Zircon foot and bowl) and #3381 Creole. In the Moongleam section, Gallery 2, you'll find #3380 Old Dominion and #3357 Fairacre cordials, each with a Moongleam stem. An Alexandrite #3381 Creole cordial will also be found in the same gallery. In Gallery 1, the Octagon Case houses a pair of #5058 Goose Stem cordials, one in amber, and a #5066 Horsehead sherry.

If you too are taken by Heisey's smallest creations, various bar glasses and drink bottles can be found in Gallery 2 and among the barware in Room 2 of the King House. Salud! ♦



#3381 Creole

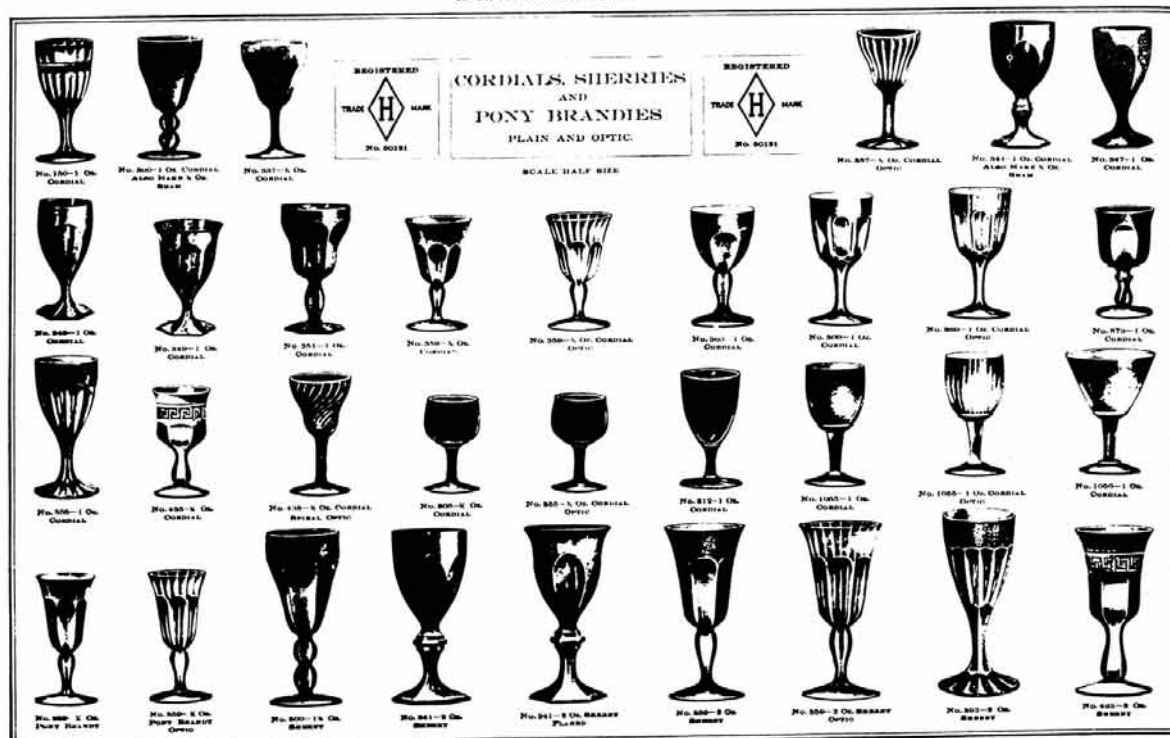


#3350 Wabash



#4085 Kohinoor

A. H. HEISEY & CO., NEWARK, OHIO.



Summer Travel—or Independence Hall vs. National Heisey Glass Museum

Carl Sparacio

Old time movie comedian, W.C. Fields said, "I spent a week in Philadelphia one night." As much as anything, that line killed Philadelphia as a tourist mecca. W.C. Fields would have had only nice things to say about Newark, Ohio.

Today more folks visit the Poconos in Pennsylvania than visit Philadelphia. To be fair, it probably has more to do with heart-shaped bathtubs and primal instincts than the sightseeing urge. Ignoring the lure of heart-shaped tubs, Helen and I were recently in center city Philadelphia and neither of the two nights we spent there seemed like a W.C. Fields week. In fact, they went well. We drove around the city, took in its sights, stopped at some fascinating places and ate in great restaurants. We've done this in Newark in the past, too. We've enjoyed its sights, its fascinating places and its great restaurants.

Newark is less intimidating than Philadelphia and not nearly as hectic. Streets in Philly are either extremely narrow or very broad, there doesn't seem to be middle ground. Narrow has the edge. Traffic is frightening only when you venture onto one of the broad boulevards. The narrowness of most streets keeps the traffic frenzy in check and when I say narrow, I mean NARROW. There is no space to double park, East Coast drivers can't handle that. The streets in Newark, Ohio, however, are blessedly manageable.

We elected to do the touristy things during our short Philadelphia trip. My wife hadn't toured there before and I haven't been there since the renaissance. Twenty-five years ago it was a place to avoid, unappealing during the day and as dead as W.C. Fields hinted at night. It's much improved. The night life in Newark, however, is as quiet as it was in early Philadelphia because most tourists in Ohio's heartland turn in early in preparation for the many sunrise flea markets.

Our first Philadelphia stop was Independence Hall. No surprises there. It looks exactly like its pictures. It is a well preserved building in almost as good a shape as buildings a fraction its age (like the National Heisey Glass Museum, for example). Except for a couple of fireplaces there's no heat in Independence Hall (ha! the Heisey Glass Museum has fireplaces **and** central heating!) The lack of heat may explain why the words "hardy" and "colonials" combined to become this nation's first trite description.

The caretakers of Independence Hall, guardians of our historical legacy, are sticklers for authenticity. Everything must be as it was, that's why a heating system has never been added. "They didn't have one back then ("then" being when the Declaration of Independence and our Constitution were signed) and one will not be installed now," is what they told us. Air-conditioning surely would be a blessing in the heat of a Philadelphia summer but don't look for it at Independence Hall. Fortunately there's plenty of heat **and** air-conditioning in Newark at the National Heisey Glass Museum. If you plan a visit to our nation's birthplace to see the old desks and quill pens, do it in spring or fall. If you want to visit the Heisey Museum and see the gorgeous glass, go at anytime.

Prior to being the first seat of our government, Independence Hall was the Pennsylvania State House so the building is hardly "pure." Of course the Heisey Museum isn't "pure" either seeing as it was originally the King House. The attractions are even on that score.

Though there's ample room for a lift in the entrance hall of Independence Hall, stairs are the only access to the tour guide's second floor history lesson. The handicapped are left to smile



and wave as friends and family embark up the stairs. An elevator is out of the question. Once again, an elevator would not be of the period. Not so in Heiseyland, docents will ride you up and down the three levels of the Heisey Glass Museum elevator all day long or at least until you toss your cookies.

The guardians of our heritage would be forgiven for stretching their imaginations a bit to install a "colonial style" elevator. We once had a "colonial style" TV set in our living room and it didn't bother us that it wasn't the same as George Washington's.

Across the street and a few hundred yards up the mall from Independence Hall is an exhibition building housing the Liberty Bell. The Liberty Bell looks out of place in the modern glass sided building protecting it, a building out of character in the authenticity that drips like syrup all around it. No matter, the Liberty Bell itself is not quite what you thought, anyway. Sure, it looks exactly like its pictures, too, but the famous crack isn't at all what it's cracked up to be. It's not a crack at all, it's a series of holes drilled in close proximity to each other. It only appears to be a crack. The guide said this was done because those in charge back then felt they should change the tone of the bell when they discovered it went "*boing*" instead of "*bong*." The operation was not a success.

Isn't that a kick in the head? I'll bet there's not a history book extant that tells it like it is. Children are taught that the Liberty Bell was the "Little Bell that Could" and it pealed its little heart out to herald our contry's new found freedom only to split its seams in the name of liberty. Yeah, sure.

Thank goodness the Liberty Bell looks to have a "crack" rather than to appear to be a hunk of metal attacked by a deranged colonial gone berserk with an electric drill. Do your self a favor, preserve you illusions, don't get too close. Better yet, go to the National Heisey Museum in Newark, there's no such duplicity there. If you see a glass at the museum with a crack in it, you can bet your bippy it's a real crack!

When compared to eratz history, a heart-shaped tub in the Poconos becomes more and more appealing but even better is a tour through the National Heisey Glass Museum. You may not find a heart-shaped bathtub but the heartfelt greeting will be as big as all get out. ♦

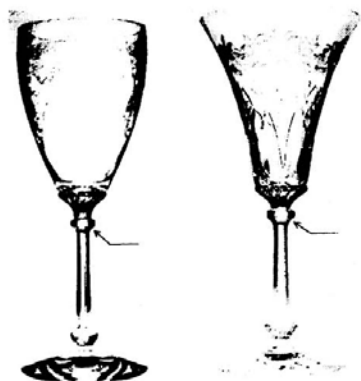


*From left to right:
#3380 Old Dominion,
#3368 Albemarle,
#3365 Ramshorn,
#3366 Trojan.*

Whimsies—Brief Tidbits of Heisey History

Kelly Thran

Did you know? ... that when Heisey re-introduced Zircon (1936-1939) as Limelight (1955) the actual color is different, due partly because ingredients found in the Zircon formula could not be obtained in 1955 when creating Limelight; hence that is why the color and name are not entirely the same.



Did you know? ... that Heisey used the same stems and changed the bowls to create different pattern lines. For instance, #3365 Ramshorn (1923-1930) and #3366 Trojan (1924-1932) have the same stem, but #3366 Trojan shares a bowl with #3368 Albemarle (1924-1956) while #3368 Albemarle shares the same stem with #3380 Old Dominion (1925-1935). Now instead of only a couple of stem lines, Heisey was able to create four very elegant, distinctive and successful lines. ♦



From the Archives—Psi U's *Diamond*

Don Valdes

Just as I think I have finished the correspondence I come upon another box. This one was a dandy. Down amidst the sunflower seeds and maple "noses" was a copy of the Psi U *Diamond*, January 1944, with the article I had heard much about in correspondence with his old fraternity buddies. I thought it would provide a good skeleton upon which to hang some of the ideas and thoughts the Heisey correspondence has generated. It certainly conveys to us T. Clarence's love for fraternities in general, as well as his own beloved Psi U. His was the passion for the "brotherhood" that I, as an academic, both loved and abhorred, so warm, so potentially constructive, yet so often misguided. I am reminded here of a portion of a thank you letter to Ohio Congressman J. Harry McGregor:

You have a wonderful gang down there, Harry. Just reminded me of being back to college and dropping into the old fraternity house. Everybody seemed to be in good spirits and I am sure one-half of the propaganda one hears about the Republicans not getting along is just plain bunk.

For the old timers, this may be old hat, but for the barely initiated, I hope you enjoy the T. Clarence revealed in *Diamond*:

Happy is the man who has an engrossing hobby, but doubly fortunate is he who enjoys several. One such man is Brother T. Clarence (Tim) Heisey, Gamma '08. On his desk you are likely to find a volume of *The Psi U Diamond*, *The Amherst Quarterly*, and *The National Horseman*. Within their covers are represented three vital interests of his life, his Alma Mater, his fraternity, and horses.

How grand it would be if Psi Upsilon really became the life-long hobby of "all who wear the emblem of the chosen few!" Such an example is set by Tim Heisey.

Brother Heisey's love for horses dates back to his childhood. In fact, the years of 1899 and 1900 were spent in Arizona on a cattle ranch. The whole Heisey family have been horse lovers. Tim's brother, the late George Duncan Heisey, Eta '97, had a stable of some of the world's fastest harness horses at the beginning of this century.

From Brother Tim Heisey's stables in Newark have come some of the nationally famous saddle horses, whose appearance and performance in the show ring have won them many ribbons and trophies. Probably the most famous of these was Rexanna H. Peavine, daughter of the immortal Rex Peavine, one of the outstanding progenitors of the American saddle horse. This mare's greatest achievement was the five-gaited Grand Championship, Traymore Stake, at Atlantic City in 1932.

Other famous horses were Cocobola, of the five-gaited open gelding class at Louisville in 1932; Patsy Cronan, who won the five-gaited mare Championship of the Eastern States in Springfield, MA., in 1937; Top Hat won the reserve walk-trot Championship at the same show in '37; Blissful Fragrance, whose name was taken from the Psi U smoking song, won the blue ribbon in every show she was entered in Kentucky during 1938.

However, of all the top horses from the "High-C" Stables, Goodness Gracious was internationally famous. She was many times Grand Champion of the 14-2 Class, Atlantic City; Grand Champion Eastern States, Toronto and Madison Square, and numerous other shows of lesser magnitude. During Goodness Gracious' triumphant career, she was always ridden by "Young Tim" Heisey, Gamma '40 who started



riding at the age of nine, and began showing horses at twelve and thirteen. Many were the trophies and ribbons brought back to the Heisey tackroom by Goodness Gracious and young "Tanker Tim," as he was nicknamed at Amherst.

Several of these mares have been retired to comfort and clover at the "High-C" Stables where they are busy looking after their families of potential champions. Among them are Scherezade, daughter of the Champion Mare Patsy Cronan, by Hallmark Peavine; Mais Oui, chestnut daughter of Goodness Gracious, and "Tiggertanktoo," a yearling colt christened for the nicknames of his son Tim, and daughter Mary. These juvenile equine beauties are awaiting the master hand of "Tanker Tim" to bring them to blue-ribbon form, when he returns from the Army after the war.

From showing horses to judging them was a short step for Brother Heisey, who holds the certificate of "recognized judge" from The American Horse Shows Association. He has judged many prominent shows in all parts of the country, and has been a Director of the American Horse Shows Association for more than ten years.

His initiation in judging took place in Springfield, Kentucky, where competition was keen and partisan spirit ran high. Knowing that the mountaineer sportsmen argued best with rifles, Tim was relieved that his decisions were disputed only by the band's rendition of "Oh, You Nasty Man!"

Tim Heisey is never happier than when back at Amherst attending Homecoming or Commencement. His is no old grad's escape from business and other cares. Reunion to Tim means a family delegation, including his charming wife Anne, daughter Mary, and until the war, young Tim. Many alumni and their wives look forward to Open House they know will be found in the Heisey suite at the Lord Jeff.

Finding Tim at Reunion Time often involves a search of the Gamma Chapter House, Tom Walsh's "emporium," and the home of the beloved Professor Manthey-Zorn, only active survivor of the faculty during his student days. Either one of these gathering places or at various class headquarters, Tim will usually be found in the company of Barney Plimpton '02, Henry N. Young '08, George Burns, '08, Hugh Weed '05, Allen Wyman '07, all Gammys; also Bill Washburn and Cap Jones, both Alpha Delts '08; Freddy Smith, Phi Delt '08, and his old roommate, Tex Hughes, AKE '08, when Tex is back on the hill.

Brother Heisey represented Ohio on the Gamma Convention Committee in 1942, to help raise the Psi U fund for the "First Citizen of Amherst," a permanent Senior Class award. His face is usually found in most convention pictures. In the November *Diamond*, he is sitting third from the right in the front row of the Rye convention picture. Heading back for the Gamma Convention in '42, he and Young Tim detoured by way of Warren, Ohio, to pick up Brother Tryon G. Dunham, Gamma '90, who enjoyed the trip with all the relish of youth.

The Heisey home at 372 Granville Road in Newark is often a gathering place for Psi U's of all ages and chapters. Around the fireplace in their spacious colonial living room, conversation is spiced with allusions to "Hamp" and the Lord Jeff and all those cheerful recollections of the New England college which means so much to this family.

Located only thirty miles from the Iota Chapter at Gambier, Newark is a convenient

way station for brothers travelling east or west on the Pennsylvania railroad. En route to the Iota convention in April, 1938, three members of the Executive Council stopped over to breakfast with the Heiseys—Freddy Fales, Gamma '96, A. Northey Jones, Beta Beta '17, and Benjamin T. Burton, Chi '21. First of the Heisey clan to wear the Garnet and Gold was George Duncan Heisey, Eta '97, Tim's older brother whose death was reported in the March 1943 issue of the *Diamond*. A nephew, George D. Heisey II, famous Amherst halfback of his time, was in the Gamma delegation of 1930. The initiation of Young Tim in the fall of 1936 continued the family's Psi U lineage.

It was George Duncan Heisey I who borrowed the fraternity emblem and the Eta's Greek monogram to create the Diamond-H trademark which identifies Heisey's hand-wrought glassware. The year 1945 will mark the forty-ninth anniversary of the establishment of A. H. Heisey & Company, of which Tim is president.

His more serious moments are devoted not only in trying to make the best glassware in the world, but in serving as a member of the Executive Finance Committee and Board of Directors of the Ohio National Life Insurance Company. Tim has been associated with this organization for almost a quarter of a century. He has also been a Director of the Ohio Chamber of Commerce for almost a decade.

Tim's devotion to Amherst and Psi U has its counterpart in his wife Anne's loyalty to nearby Denison University and her sorority, Kappa Kappa Gamma. She formerly served on the Alumni Council of the University and is now a member of the Panhellenic Council. Wartime volunteer service now makes heavy demands on her time, since she is Chief of Staff Assistants of the Blood Donors Center of the Red Cross in Licking County, Ohio.

Here you have the Heisey's! Of Tim and his clan we can only add hopefully, "May his tribe increase!"

And here you have one more chapter in Heisey history. ♦

Keeping in Touch—That Rare Color in Heisey

Louise Ream

Much has been said and written about the Heisey rarities and the relative rarity of the various colors. The absurdity of this fascination with, and display of, so much color in collections was pointed out by a reference in a member's club's newsletter referring to that rare color in Newark—Crystal.

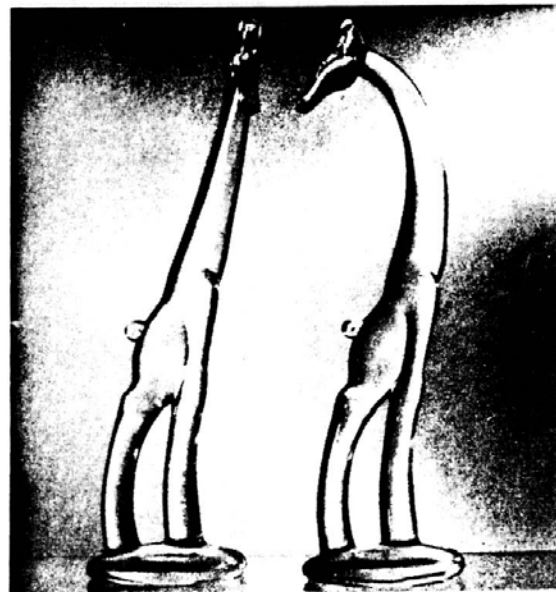
The mad scramble in recent years for color has been akin to a gold rush. Admittedly much beautiful Crystal has been overlooked and lost to us forever. Perhaps it is because less glass was made in color, so there was less of it to collect. That caused a color boom.

Most of the glass workers scorn the colors and will tell you that only Crystal shows up the fine quality and therefore the real beauty of glass. Color covers up defects, especially in strong colors such as Cobalt and Tangerine. Perhaps this is one of the reasons that they were made in the first place.

There is nothing more beautiful than the plain piece of #1489 Puritan when cut and polished all over. They sparkle like jewels. Gardenia bowls and candlesticks with cuttings and carvings in this clear Crystal are absolutely lovely.

The animals, always popular items, are so clear and bright that is no wonder they sell so well. Of course, a few of them were also made in color and they are now much higher in price. The Flying Mare, Horsehead Bookend and all three Elephants were made in the Amber referred to as Sultana. A few Roosters are also known in Amber, and though the Giraffe was in a price list as being made in Amber, to my knowledge none made by Heisey are known. The Flying Mare was also made in light Amber as were the Plug Horse (Sparky, Oscar) and the Standing Colt. The three colts and the Sparky were made in Cobalt, too.

The fabulous cuttings and engraving of the masters would be nearly wasted on color, but how they enhance the Crystal! The work of the cutters and engravers such as the Kralls, Seidel, Weippert, Wharton, Gray, et al is among the very finest work ever done at Heisey.



#1503 Crystolite and #1469

Ridgeleigh, scorned by some but favorites of many, show the beauty of the Crystal more than many other patterns do. Some very interesting and lovely pieces were made in these two patterns.

The period of the Crystal Colonial styles was certainly one of Heisey's finest. The glass, beautifully fire polished and so many with fully ground bottoms, again shows the very fine quality and attracts attention wherever displayed.

A very late pattern seldom mentioned is #1632 Satellite. With the star base being etched or frosted, it really looks, as the 1956 catalog stated, to be carved from solid glass.

The popular animals (above), Colonial style pieces (left) and Crystolite (below) show off the beauty of Heisey's quality Crystal.

Most people will probably go right on looking for color and the price will no doubt remain high. However, if you happen to see a beautiful piece of Crystal while looking for color—don't let it get away either. Someday it is sure to be very much appreciated as Heisey's finest work. ♦

Crystolite



simple...modern...inexpensive

From the Archives, too

Aric Watson

While Don Valdes was gone on a bike trip he left me to take care of the archives. Karen Kneisley asked me if I wanted to do a column. In case you don't know me, my name is Aric Watson (yes, it's spelled right) and I am Don's intern. I worked here through most of May, under Denison University's May Term program. It was a most interesting time, much of which was spent reclassifying the photos in the archives in a way that hopefully is a bit more logical and is easier to use. In the process of sorting all these old photos, we have found a number of strange photos, some of which Don has shared with you before.

One interesting thing that we came across was this huge black photo album stuffed full of photos of store displays, and various store staff. Some of the pictures were labeled, some weren't. There were so many photos in that album that I think they now make up a good fourth to a third of the non-glassware photos in the archives. Why was this album created? It is put together just like a family photo album, but instead of pictures of Uncle Albert, there's photo after photo of the glass displays at Bloomingdale's, or Altman's. There were quite a few unlabeled photos, and in some cases photos covering up other photos. Quite a strange book.

Another strange find was a small envelope filled with photos that date back to the 1940s, and many of which are taken of things completely irrelevant to the Heisey Glass Company, such as an Ohio State football game and a parade.

We also have a picture taken at the time of the flag-raising at the American Bottle Plant, in 1917. Why we have this photo I don't know. On top of the pole, where one assumes the flag would be, someone has attached a color sticker of a flag. Once again, I don't know why. On the back of the picture is a long hand-written message in which the author solemnly informs the reader that he has been granted authority by President Roosevelt to speak of the patriotic significance of the flag. I assume he means Teddy Roosevelt, but who knows? Regardless of which Roosevelt, he goes on to fill the back of the picture with patriotic thoughts about the flag.



And then there is the mysterious Iva Settles, a worker in the grinding department, who is in three different photos (make that four—just found another one!) Why? I have no idea. Perhaps she donated them herself.

Finally, a photo that we came across that has us both puzzled. It's a picture of several people gathered around a punch bowl (I assume it's a Heisey punch bowl, but I don't have the knowledge of glassware to be sure.) Anyway, when I first saw the picture, I assumed these people were movie stars, or some other sort of media personality. But I didn't recognize them, and the names on the back were no help. So we have a picture of several people who seem to be important people, but who no one has ever heard of. We assume this picture was taken for an advertisement of some sort. Perhaps someone out there knows who these people are?

Well, that's all from me. It's been a good three weeks. I really enjoyed myself and I learned quite a bit. I learned more about glassware than I ever thought I would know, plus the experience of organizing the archives has been extremely interesting. ♦

Coming Soon ... to Your VCR

A Legacy of American Craftsmanship: The National Heisey Glass Museum

Kelly Thrane

No, this video production wasn't directed by Francis Ford Coppola or Oliver Stone, and no it's not a MGM or RCA production, but better, Heisey Collectors of America presents *A Legacy of American Craftsmanship: The National Heisey Glass Museum*. Make certain you have plenty of popcorn and Junior Mints because this short video will not only enhance your knowledge of handmade glass, broaden your history knowledge of the Heisey family and factory, but educate you with archival photos, ads and correspondences (some never before seen, until now).

From the first instant, this professionally narrated 26 minute video grabs the attention of the viewer, and like the yellow brick road that led Dorothy to the grand wizard, will delightfully lead you down the Heisey road. Learn what it is that makes your Heisey piece that *special* piece, how the national organization became what it is today, how you identify your glass, why the company introduced the colors, and what led to the demise of the once leading maker in fine quality handmade glass. Your answers await you. As board member Jay Martin says in the video ... "just step into the Heisey Museum."

If you're an avid collector learn about the factory color trends in the industry, why certain patterns and colors out lived others, and most importantly the additional effort that goes into making just **one** handmade piece of glass. Follow the narration to the height of the company's prestige. An era in history that is lost forever, but captured in this charming, yet educational video.

For non-collectors, museum visitors and new collectors alike this presentation offers the opportunity to see rare, unusual and common pieces of glass that you will be able to admire in the museum's collection. Learn why A.H. Heisey chose Newark for the construction of his factory. Travel through the company's history meeting the presidents who each brought to the helm new and different ideas that continued to make Heisey glass the leading manufacturer of its time.

Yes, I promise that you will not feel that you are sitting behind a desk or that you will be quizzed afterward. However, I can't promise that you will **not** fall in love with the splendor of the glass. As founding member and first president Louise Ream states in the video, ... "its just something you fall in love with." How can you not!

Professionally narrated, edited, coordinated and filmed, this video production will leave an everlasting impression. A promising debut was made during convention—this is what counts—infectious fun! And its not because I'm prejudiced, rather, quite tasteful, that I must give this video *A Legacy of American Craftsmanship* five stars, I mean five diamonds. ♦♦♦♦♦



If you would like to order your own personal copy of A Legacy of American Craftsmanship: The National Heisey Glass Museum, call the museum shop today. Each copy is \$10.00. Call the shop, (614) 345-2932.

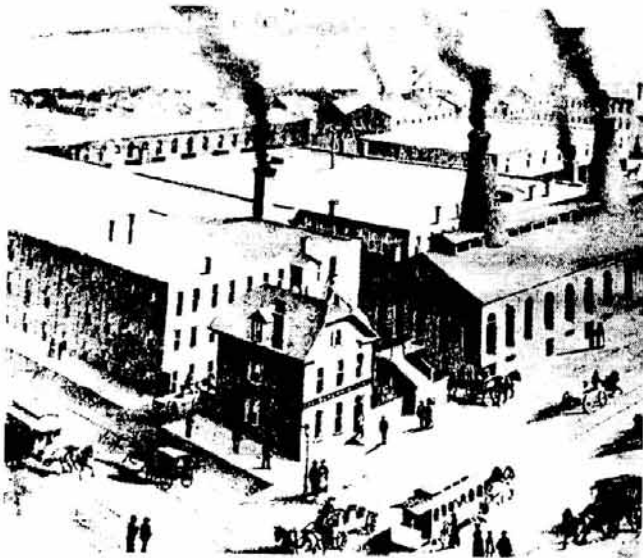
A Brief Overview of Duncan Glass

William K. Heron

History

In 1865, just at the close of the Civil War, George Duncan, an iron manufacturer, and his two sons, Harry and James, together with his son-in-law, A.H. Heisey, established a factory in Pittsburgh, Pennsylvania. Their objective was to design and make fine glassware for table use.

John Ernest Miller, born in Germany in 1840, joined the company in 1874 and remained with the firm for fifty-two years. Miller had a great deal of experience in glass making, having started at the bottom when he was only ten years old.



In 1891 the Duncan Company merged with the U.S. Glass Company, but specified that the Duncan section would continue to operate under the same name and with the same personnel. The plant, however, was completely destroyed by fire within a short time after the combine had been in operation. Immediately a new glass firm was organized by James Duncan and John Miller, George Duncan having passed away a short time earlier.

The new plant was located at Washington, Pennsylvania, about forty miles from Pittsburgh. The site offered adequate supplies of natural gas and was served by excellent transportation facilities.

As was the case for other American manufacturers of hand-crafted glass, the Duncan business thrived. The "Golden Age" probably took place during the years between the two World Wars. A wealth of attractive patterns was designed and produced, and the ware was offered in several eye-pleasing colors.

During World War II, Duncan made nearly a million adapter-boosters which were screwed into the tail portion of bombs. Rockets for the navy and clay targets for the army were also produced for the war effort. In the meantime skilled glass craftsmen did the best they could to produce fine glassware.

As was true for other American glass houses, the post World War II years were hard for Duncan. Producing Duncan glass or Heisey or Cambridge was a very labor intensive process, and as the cost of labor went up, prices for finished product needed to be higher. Unfortunately, lower cost foreign glass made it difficult for companies such as Duncan to raise prices enough to insure profitability.

As a result, Mr. James Duncan tried a different approach. In Washington, Pennsylvania, in 1947, he established the Chartiers Division. The Chartiers Division attempted to make machine made glass, using a basic approach much like that used to make "depression glass." Skilled glass workers accustomed to making high quality product had a difficult time adjusting to the machine made process.

After about a year the Chartiers Division was shut down, a disaster believed to have accelerated the Duncan Company's demise. Very little salable product ever came out of the Chartiers plant, and even that which did was of poor quality, being thick and unattractive in color.

Finally, with great reluctance, Duncan ceased operations on June 24, 1955. The remaining inventory was sold through the factory showrooms, and by April 1956, the shelves were bare. The U. S. Glass Company which had plants at Tiffin, Ohio and Glassport, Pennsylvania, purchased the molds, equipment and machinery. Fire totally destroyed the idle Duncan plant on June 29, 1956.

The history of Duncan patterns is quite similar to that of Heisey. In the early years, patterns tended to be full of detail, ala Fancy Loop or Fandango, and were intended to simulate cut glass at a significantly lower selling price. These included patterns such as Teepee, Maltese Cross, Grated Diamond and Sunburst, and Block, a pattern very similar to Heisey's Pillows. Mardi Gras was a particularly successful pattern originating in the earlier days. It's popularity can be seen in the fact that it is one of the easier Duncan patterns to find.

Patterns

A variety of Colonial-style patterns then came along, although none were as successful as Heisey's Peerless or Old Williamsburg. John Ernest Miller, who designed many of Duncan's most successful patterns, scored a real winner with the Three Face line. All of the items in this line had a foot which included three, three-dimensional renditions of a female face. The model for the face was Mr. Miller's wife, Elizabeth.

Items made in Three Face included pitchers, lamps, cream sugar spooner and covered butter as well as compotes. One must be careful in buying glass that appears to be Three Face. Many reproductions have been produced, including three items made for the Museum of Modern Art. The later are clearly marked "MMA," but other reproductions are not so honestly labeled.

Between the two World Wars, Duncan really hit their stride. The very popular pattern, Early American Sandwich came out along with other winners such as Tear Drop, American Way, Canterbury, Caribbean and Hobnail.

Duncan also made what they called a "sculptured" glass pattern. Sculptured glass is characterized by having a pattern that is molded into the ware with higher relief than is usually the case. If you are familiar with Cambridge's pattern, "Everglades," then you will have a good idea as to what a sculptured glass pattern looks like. To my recollection, Heisey did not go very far into sculptured glass, although, I suppose that the Daisy and Leaves pattern might be considered in the sculptured glass category.

The primary Duncan sculptured glass pattern was called "Chanticleer," and, as would be expected for such a name, the principle design element was a rooster. Chanticleer was produced mostly in bar ware, a lovely cocktail shaker, for example as well as cocktail glasses to go with it. The bar ware was produced in both ruby as well as cobalt. It is not easy to find and any ruby or cobalt specimen will command top dollar when for sale.

Other Duncan sculptured glass items include some shallow floral bowls, some using a dogwood motif, others a chrysanthemum design. In a way, these items resemble the sort of things that Verlys produced. The floral bowls, as well as some items in Chanticleer were given a "satin" finish by means of an overall acid etch process.

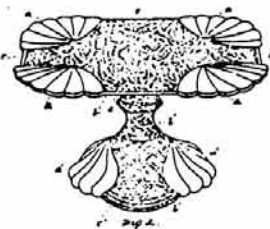


*Kinds of Items
Produced*

DESIGN.
A. H. HEISEY.
GLASSWARE.

12,372.

Patented July 26, 1881.



Colors

As was the case for Heisey, Duncan was willing to make almost anything out of glass that could be made out of glass. They didn't make automobile head light lenses nor did they make mail boxes, but if you wanted table ware accessories, tumblers, stems, baskets, vases, bar ware, cocktail shakers, ash trays or animals made of glass, they had you covered.

Looking specifically at animals, Duncan did not make near as many varieties as did Heisey. They did make a very good looking Sailfish, however, and I consider their Heron to be superior to both Cambridge's as well as Imperial's.

They also made a rather delightful three piece set which included a peasant, ("Pedro"), a donkey and a cart. These are very difficult to find. Occasionally, one sees a donkey cart at an antique show. If you do, it probably isn't Duncan. Their cart is larger than the ones usually found.

Several years ago, the National Duncan Glass Collectors club commissioned reproductions of the donkey and the cart, made from the original molds. These were produced as "souvenirs" for the annual convention, just as HCA has turned out its long line of "Oscars." Sales did not go very well, however, and new items or colors have not been forthcoming.

Duncan glass was produced in a variety of attractive colors in addition to crystal. As was the case for Heisey, there was a yellow, a green, and a pink, as well as cobalt. There was no Hawthorne, Alexandrite, Marigold or Tangerine, but in the early days there was a very attractive Amberina.

Duncan had a very attractive pale blue color, very similar to Cambridge's Moonlight Blue. Duncan called theirs Cape Cod Blue. In addition, Duncan also made a gorgeous red. I know one person who is very fond of it, and, Marian, I don't blame you—it's a real winner!

Duncan often embellished their colored ware by adding an opalescent touch to it. All in all, Duncan seems to have done more with the opalescent affect than was the case for their competitors.

Duncan produced both etched as well as cut glass. They do not seem to have gone nearly as far with etches as did Heisey or Cambridge, although they had reasonable success with some etch patterns, for example, First Love.

They did, however, use a considerable number of cut patterns. Here we are talking about simple, rather stylized designs. They never had an Emil Krall. Cocktail shakers, cocktail glasses and stem ware appear to have been cut at the factory as opposed to etched to a greater extent than was the case for Heisey. Whereas Heisey might put a deep plate etch such as Fisherman or Tally Ho on a cocktail shaker and glasses, Duncan was inclined to cut a simple design such as a sail fish.

*Decorative
Touches*



It is not as easy to get started collecting Duncan glass or to continue to do so as is the case for Heisey glass. There are several reasons for this.

*Collecting
Duncan Glass*

There is a lot less Duncan glass around than there is Heisey. Duncan never sold as well as Heisey or Cambridge or Imperial, and this is reflected in the scant supply of Duncan glass on the market today. When Duncan and Heisey were active, the top dog in the market was Fostoria—everyone else was an "also ran" and had to scramble for dealers. Certainly Duncan made ware as attractive as anyone else. Thus it could be that Duncan's problem was more in the area of marketing and distribution rather than in design and production.

With one very obscure exception, Duncan glass was never signed. The neophyte Heisey collector has the comfort of the Diamond H. With Duncan you have to study your patterns and then act accordingly.

Reference materials for Duncan glass are much less comprehensive than those for Heisey. There is nothing that approaches the breadth of the Vogel books, for example. What there is for Duncan comes "a little bit here, a little bit there." There is no historical archive of Duncan history. All of the company's records were destroyed in the fire which swept the factory in 1956.



It is much more difficult to get and maintain a "feel" for prices for Duncan glass than it is for Heisey ware. The National Duncan Glass Collectors society does print a journal six times a year, but it seldom contains ads for glass for sale from dealers listing items and asking prices. In a similar vein, Heisey has the annual benefit auction as well as other auctions held regularly in Newark. These do a great deal to establish and make known prices and trends for Heisey glass. There is nothing comparable for Duncan.

Identifying Duncan glass, just as in the case of Heisey, carries with it a bit of hazard because of reproductions and "look-a-likes." Several companies made glass in the Georgian pattern; so did Duncan. Separating the Duncan from the others is not easy, and sometimes one is left with the answer, "maybe."

*Identifying
Duncan Glass*

Hobnail is another example. Duncan made it and so did other people. Identifying a specific item as "Duncan" takes quite a bit of knowledge and experience.

Early American Sandwich, a very popular Duncan pattern, is easy to confuse with a very similar Westmoreland pattern. In addition, there have been patterns from other companies that are less similar to Early American Sandwich than is the Westmoreland pattern, but which nonetheless are close enough to present a hazard.

When Duncan went out of business, whatever molds were in existence went to the U. S. Glass Co. Thus it was that Early American Sandwich molds were used at the old Tiffin plant. At a quick glance, the Early American Sandwich items from the Tiffin plant look like Duncan, but even a quick examination reveals that the quality of the glass itself is inferior and many of the design details are lost or blurry.

As to exactly which Duncan molds went to U.S. Glass or elsewhere, there seems to be no good record. As has been said, the Early American Sandwich molds have been used, maybe the Hobnail molds also have been used, and for a fact some of the Three Face molds have been used. Are there other molds out there, and will they be used some day? Who knows? The probability is that those who love fine, hand crafted American glass, whether Duncan, Heisey or some other brand, will remain a lot happier with originals than with later day attempts. ♦

CLUB NOTES

Dixie Land Heisey Club #48

Bob Bartholomew, Secretary

The Dixie Land Heisey Club held its second meeting on May 14. Eight members and eight guests were present, six of whom joined by the end of the evening. Members brought recent finds for "Show and Tell." We were also treated to a great collection of Heisey ads.

Our members come from Alabama, Tennessee, South Carolina and yes, even Georgia. We expect to meet every other month at the Holiday Inn on Virginia Ave. one block west of I-85, Atlanta, GA. (near Hartsfield Airport). Meetings are held the second Saturday to coincide with Scotts and Lakewood Antique shows.

For our next meeting on July 9, our President Sid Edwards will present a slide show from HCA. Please bring your first Heisey find. RSVP to: Bob Bartholomew, P.O. Box 637, Loganville, GA 30249. (404) 466-7879. Newcomers are welcome! ♦

Buckeye Heisey Collectors Club #20

Darlene Zeiher, Secretary

Our last meeting was held in the lower level of the Heisey Museum hosted by Leota Friel and Darlene Zeiher. The meeting was devoted to our two projects, the Flea Market on the Square in Newark and our Museum Benefit Raffle. (Hope everyone enjoyed themselves). All proceeds from these projects benefited HCA. After the meeting our program was cleaning glass at the museum. Gordon Kinney's eagle eye told us if it was clean.

It was great seeing everyone on the square, hope you found that special piece of Heisey glass you had been looking for. ♦

The Golden Gate Heisey Collectors Club #33

Fran Shields, President

Our spring Golden Gate Heisey Collectors' club meeting was held Sunday, April 17th at the lovely home of Jane and Paul Edward in Citrus Heights. This was an exceptionally well attended meeting, with most of our members present. We proceeded through a short business meeting which included information about the upcoming 24th annual Heisey National Convention, and the election of HCA Board members. Our club contributed San Francisco dry salami for the hospitality room during convention week. Hope everyone enjoyed!

Show 'n Tell was outstanding as usual. We really had a variety of items this time, with some of the finds even coming from the Folsom Flea Market held earlier that same morning (see, the "early bird" does indeed get the good stuff!)

Our next meeting will be held August 6th at Bob Kneass' in Salinas. I'm sure there will be lots of wonderful stories about the Newark Convention. ♦

Northwest Heisey Collectors Club #22

Dixie Fuller, Secretary

Our June meeting had twenty-one members in attendance with four of the group, including the President Rollie Martin, on the way to the Convention. Several members stopped at the 800-booth Tacoma Dome Antique Show and brought items for Show and Tell. According the Carl Sparacio's article on Ridgeleigh in the June *Heisey News*, our collectors are in the Northwest are turning up some interesting pieces. Our Ridgeleigh collector says "Yes, Vince, the shoetree is signed and the odd pressed wine purchased for \$20.00 is going to a place of honor."

The Show and Tell items were numerous as the program was unusual Heisey pieces: #1540 Lariat celery heart dish and a sweet meat basket with loops up; #394 Narrow Flute individual domino short sugar marked; #353 Medium Flat Panel toothpick; #394 mustard Narrow Flute with cover; #353 Flat Panel ashtray with match stand, and of course many more great finds. As always, if you are on vacation in the beautiful Northwest, come join us at our meeting! ♦

Dayton Area Heisey Club #7

HCA BINDER PROJECT

The perfect place for your Vogel books. A binder that holds all four books in place. Always ready for you. Very easy to use preserves your books and attractively marked.

Send \$10.00 plus \$2.50 postage to:

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Clarksville, OH 45113

Please make check payable to: HCA Binder Project.



ADVERTISING: Send all ads to HCA Advertising, 169 W. Church St., Newark, OH 43055 or fax ads to (614) 345-9638, includ MasterCard or VISA information. Ads are to be typed or printed on white paper with dark ink. Please double space. All ads must be prepaid. Please do not abbreviate Heisey pattern names or colors. Ads which are entered in a vertical column format can contain a maximum of 67 characters per line, including spaces and punctuation.

CLASSIFIED: 20 cents per word (members), 30 cents per word (non-members), \$1.50 minimum, 1/8 page limit. Personal ads 1/8 page limit. Abbreviations and initials count as words.

DISPLAY ADS:	MEMBER	NON
1/8 page (9 lines)	\$20.00	\$30.00
1/4 page (20 lines)	\$40.00	\$60.00
1/2 page (horizontal or vertical)	\$80.00	\$120.00
Full page	\$160.00	\$240.00

Ad copy must be received by the first of the month prior to publication (e.g. April 1 for May issue). Camera ready ads must follow specification. Reproductions (i.e. Heisey by Imperial) must be clearly indicated. Heisey News accepts no further liability.

Classified Ads

WANTED: New York City epergne collector seeking epergne of any origin. Particularly desirous of unusual shapes, colors, those with hanging baskets or tulips, and any which are of definite American manufacture. Send photos only: Ann Aikens, 810 7th Ave., 36th floor, New York, NY 10019. Phone (212) 830-2072, Fax 5199.

WANTED: Heisey "Fox Chase" #1509 8" sq. plate, #5012 7" ft'd. vase, #4163 16 oz. beer mug w/red, Mnglm., Amber, handle. Fred Ludwig, 300 Rt. 10 Randolph, NJ 0789. (201) 366-7279.

FOR SALE: 29 pieces Rose etch Waverly, \$700.00 neg., Yvonne (412) 583-0404.

FOR SALE: Gold Series (Rosalene) and Gem Series (Lavender Ice). Complete sets/numbered. \$950.00 each set/both for \$1800.00 (shipping extra). Susan Currier, 650 Pee Dee Road, Galivants Ferry, SC 29544 (803) 358-6640.

WANTED: Lid for #4163 pretzel jar and lid for #1401 Empress lemon dish, Sahara. Call Jamie at (614) 366-6595. Leave message.

WANTED: #3390 Carcassone, #1401 Empress or #1509 Queen Ann blank with Old Colony plate etching, #448 in crystal, any pieces, especially interested in serving pieces, vase, ice bucket, pitchers, etc., contact: Amy Drake, 927 Gabes Rd., Mosinee, WI, 54455. (715) 693-3279.

FOR SALE: Orchid etch #3484 Donna pitcher, \$450.00; 12 #3484 tumblers, ea. \$65.00. (614) 457-4830.

WANTED: One stopper for each of the following: Gascony decanter; Moongleam Old Sandwich cruet; Stanhope cruet. Michael Krumme, P.O. Box 5542, Santa Monica, CA 90409-5542. (213) 936-4214.

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Georgetown, IL 61846 H=Marked

#300	Colonial cordial 1 oz. 4" tall, H, (2) ea.	\$45.00
#337	Touraine punch cups 5 oz., H, (9) ea.	\$8.00
#347	Colonial stem 3 1/2" tall, H	\$15.00
#433	Greek Key high ft'd. sherbet, H	\$55.00
#433	Greek Key banana split footed, H	\$55.00
#1519	Waverly cream & sugar, H, pr.	\$65.00
#1570	Lotus leaf candleholders, H, pr.	\$65.00
#3362	Charter Oak saucer champagne, Flmg., (3) ea.	\$25.00
#3362	Charter Oak goblet, Flamingo, H	\$45.00

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New Albany, IN 47150

(812) 944-2171
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	Rearing Pony, 3 3/4" high	\$175.00
	Standing Pony, 5" high	\$125.00
	Plug Horse, 4" high	\$110.00
	Sparrow, 2 1/4" high	\$95.00
	Puff box, glass top w/silver overlay, H	\$150.00
#300	Peerless 8" cornered jelly w/handle, H	\$55.00
#1425	Victorian 2 oz. bar glass, H	\$35.00
#1425	Victorian 3 oz. oil bottle w/#7 stopper, H	\$75.00
#1469	Ridgeleigh bridge set w/square cigarette holder, H	\$110.00

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Milford, MA 01757

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#1000	Marmalade and cover, HH (mint)	\$100.00
#1503	Crystalite 1/2 gallon jug, ice lip, blown	\$110.00
#354	Wide flat panel 3 pc. stack set, HHH	\$90.00
#1503	Crystalite cruet or oil w/#110 ps	\$42.50
#1425	Victorian 3 oz. cruet w/#7 ps, H	\$50.00
#1469	Ridgeleigh 5 pt. star relish, H	\$40.00
#341	Individual butter pats, H, (6) for	\$60.00
#1401	Triplex relish 7", Sahara	\$30.00
#1509	Queen Ann ft'd. jelly, 2 hnd'd. , Rose etch	\$45.00

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H=Marked

#348	Colonial egg cups, H, 3 for	\$35.00
#1229	Octagon individual 2 handled nut, d.o., Sahara, H	\$25.00
#3308	Bob White goblet w/Balboa cutting	\$45.00
#3335	Lady Leg wine w/Zodiac etch, H	\$20.00
#3350	Wabash goblet w/Mt. Vernon cutting, H	\$45.00
#3370	African goblet, d.o., Flamingo	\$45.00
#3380	Old Dominion wine w/Old Colony etch, H, 4 for	\$95.00
#3390	Carcassonne tall goblet w/Old Colony etch, H 2 for	\$30.00
#5082	Mid Century goblet w/Rose Bud cutting, H	\$55.00

D & B Antiques
P.O. Box 637
Loganville, GA 30249

(404) 466-7879
S. H. I. Extra
H=Marked

#5067	Plantation goblets, (8), ea.	\$35.00
#5067	Plantation 6 1/2 oz. champ/sherb., (8), ea	\$25.00
#1567	Plantation 8" plates, (8), ea.	\$20.00
#433	Greek Key coasters, H, (6) all	\$75.00
#1420	Tulip vase, Sahara, H	\$450.00
#5072	Rose cordial Rose etch, (6), ea.	\$160.00
#1519	Waverly 7 1/2" plates, Rose, (4), ea.	\$25.00
#1519	Waverly 9" relish 4 compartment	\$75.00
#1519	Waverly individual cr./sug., Rose	\$110.00

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#21	Aristocrat candlestick 11½", H, pr.	\$275.00
#150	Banded Flute saucer, ft'd., cndl. 2"	\$65.00
#343	Sunburst nappy (343½) 7½", H	\$55.00
#351	Priscilla jug (pitcher) 1 qt., H	\$135.00
#354	Wide Flat Panel Domino sugar	\$55.00
#393	Narrow Flute mustard, covered, H	\$43.00
#407	Coarse Rib covered mustard, H	\$40.00
#433	Greek Key water bottle 1 qt.	\$250.00
#433	Greek Key jug 3 pt., H	\$195.00
#433	Greek Key sherry, flared 2 oz., H	\$135.00
#468	Octagon w/rim celery w/cutting 12", H	\$42.00
#1184	Yeoman hi-ftd. comport, d.o., 5", Flamingo, HH	\$20.00
#1238	Beehive plate 8", Moongleam, (5)	\$115.00
#1404	Old Sandwich footed soda 12 oz., H, (8)	\$165.00
#1405	Ipswich footed soda 12 oz., H	\$23.00
#1425	Victorian cocktail 2 ball 3 oz., (4)	\$72.00
#1433	Thumbprint/Panel candlestick 2-lite, Sahara, pr.	\$225.00
#1503	Crystalite ft'd. cigarette, H	\$40.00
#3390	Carcassone goblet short stem 11 oz., Sahara	\$35.00
	Elephant, small, bruise	\$165.00

H & R DIAMOND H**Helen & Bob Rarey****1450 White Ash Drive****Columbus, OH 43204****(614) 279-0390****after 5:30 p.m.****UPS & Ins. Extra****H=Marked**

#150	Banded Flute 4 oz. cruet, H	\$49.50
#300	Peerless 7 oz. syrup, metal top	\$49.50
#300	Peerless hotel sugar, H	\$22.50
#300	Peerless 5" jelly compote, gold dec.	\$45.00
#300	Peerless hotel creamer, H	\$22.50
#315	Panelled Cane 4" nappy, H	\$22.50
#335	Prince of Wales Plumes 6" jelly compote, H	\$69.50
#339	Continental 5" jelly compote, H	\$35.00
#341	Puritan 3½" sauce dish, H, (3) ea.	\$12.50
#341	Puritan 7" compote, H	\$55.00
#343	Sunburst 4" nappy, good gold dec., H	\$25.00
#351	Priscilla 5" nappy, H	\$15.00
#351	Priscilla covered mustard, H	\$30.00
#357	Prison Stripe 4" shallow nappy, H	\$35.00
#465	Recessed Panel 1 lb. cov'd. candy/cutting, H	\$45.00
#466	Panel & Double Pleat 4" nappy, H	\$25.00
#1184	Yeoman cup & saucer, H, (12 sets) ea.	\$10.00
#1201	Fandango sugar shaker, metal top	\$115.00
#1250	Groove & Slash 5" shallow nappy	\$21.50
#1447	Rococo 7" plate, H	\$17.50

Dozier's Antiques**Marti Dozier****2301 NW 121st Street****Oklahoma City, OK 73120****(405) 752-8971 + Rec.****Ins./Shipping Extra****H=Marked****All are #1401 Empress with Formal Chintz etching, Sahara**

Cups with square saucers, (12 sets), H, ea. set	\$40.00
7½" dolphin footed serving bowl, (2), H, ea.	\$50.00
13" oblong celery, H	\$30.00
12" square platter, H	\$45.00
Dolphin footed creamer & sugar, H (set)	\$90.00
5½" dolphin footed mayonnaise, Chintz etching, H	\$65.00

All are #3389 Duquesne stems with Chintz etching, Sahara

Footed grapefruits, (7) ea.	\$45.00
9 oz. water goblets, (10) ea.	\$45.00
4 oz. oyster cocktails, (11) ea.	\$20.00
#1776 Kalonyal 5½" footed, flared jelly, H	\$55.00
#1401 Empress 6" dolphin footed mint, Rose etch	\$42.00
#1495 Fern twin mayonnaise	\$32.00
#1485 Saturn mayonnaise, Zircon, H	\$110.00
#1469 Ridgeleigh french dressing with no. 100 p/s	\$75.00

Walrick Antiques**Rick Vaughan & Walter Sherman****P.O. Box 212****Brighton, MI 48116****(810) 229-5994****UPS Extra****H=Marked**

#341	Puritan 2 oz. sherry, flared, H	\$17.00
#352	Flat Panel 6 oz. cruet, paper label	\$42.00
#352	Flat Panel covered mustard, H	\$45.00
#1205	Fancy Loop hotel sugar	\$22.00
#1225	Ridge & Star 6" plate, H, (7) ea.	\$8.00
#1401	Empress 6" plate, Moongleam, H, (6) ea.	\$9.00
#1401	Empress 13" pickle and olive, Moongleam, H	\$32.00
#1401	Empress cream, Moongleam, H	\$36.00
#1469	Ridgeleigh square footed 1-lite candle, pr.	\$55.00
#1469	Ridgeleigh square cigarette holder	\$18.00
#1469½	Ridgeleigh 2-hdld bon-bon, H	\$22.00
#1469½	Ridgeleigh 2-hdld cheese plate, H	\$19.00
#1503	Crystalite 3-lite candle, pr.	\$70.00
#1506	Provincial 4 oz. cruet, H	\$50.00
#1540	Lariat cream & sugar, Moonglo cut, H	\$38.00
#3390	Carcassone short stem goblet, (6) ea.	\$17.50
#3390	Carcassone 3 oz. oyster cocktail, (3) ea.	\$16.00
#3408	Jamestown goblet, Barcelona cutting, H, (8) ea.	\$18.00
#4054	Coronation 30 oz. martini	\$90.00
#5078	Park Avenue 4½ oz. cocktail, H	\$19.00

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#325	Pillows, 6 oz. some roughness	\$350.00
#411	Tudor	\$45.00
#417	Double Rib & Panel	\$65.00
#429	Plain Flute (floral & leaf cutting)	\$85.00
#451	Cross Lined Flute, 6 oz.	\$65.00
#473	Narrow Flute with rim, 6 oz., mold flaw on handle	\$50.00
#1170	Pleat & Panel, Flamingo	\$65.00
#1170	Pleat & Panel, Moongleam	\$70.00
#1183	#5031 French Dressing bottle, org. label	\$65.00
#1184	Yeoman, 2 oz., Flamingo	\$60.00
#1184	Yeoman, 2 oz., Crystal	\$35.00
#11	Yeoman, 4 oz., Sahara	\$75.00
#1184	Yeoman, 4 oz., Moongleam	\$85.00
#1184	Yeoman, 4 oz., Marigold with Crystal stopper	\$150.00
#1201	Fandango, 4 oz.	\$75.00
#1220	Punty Band, 6 oz.	\$40.00
#1235	Beaded Panel & Sunburst, 6 oz., (2)	\$75.00
#1252	Twist, vinegar & oil, Sahara	\$125.00
#1252	Twist, vinegar & oil, Flamingo	\$110.00

CRUETS!

#1252	Twist, Crystal 2 oz.	\$45.00
#1252	Twist, Moongleam 4 oz.	\$145.00
#1252	Twist, Flamingo 4 oz., silver overlay	\$100.00
#1252	Twist, Sahara 4 oz.	\$135.00
#1401	Empress, Flamingo	\$125.00
#1401	Empress, Sahara	\$110.00
#1404	Old Sandwich, Crystal	\$75.00
#1404	Old Sandwich, Sahara	\$110.00
#1404	Old Sandwich catsup bottle, Crystal	\$65.00
#1405	Ipswich, Sahara, flake on handle	\$150.00
#1425	Victorian oil & vinegar	\$75.00
#1425	Victorian	\$55.00
#1469	Ridgeleigh	\$50.00
#1469	Ridgeleigh oil & vinegar	\$70.00
#1485	Saturn 4 oz. new style, original label	\$45.00
#1485	Saturn 2 oz. old style	\$55.00
#1503	Crystolite	\$50.00
#1506	Provincial	\$50.00
#1506	Provincial vinegar & oil bottle	\$70.00
#1509	Queen Ann (Empress), Crystal	\$55.00
#1519	Waverly	\$75.00
#1540	Lariat	\$100.00
#1567	Plantation	\$90.00
#1951	Cabachon	\$45.00
#7037	Temple	\$95.00

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#1252	Twist cov. mus., underplate/spoon, Mnglm., H	\$125.00
#1469	Ridgeleigh covered mustard, H	\$40.00
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#1485	Saturn covered mustard silver finial, H	\$30.00
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#1567	Plantation goblets, (2) ea.	\$27.50
#343	Sunburst punch cups, (4), H, ALL	\$40.00
#411	Tudor punch cups, (8), H, ALL	\$55.00
#1401	Empress 11" d.f. bowl, elaborate cut	\$45.00
#1404	Old Sandwich, lot - toddys (2), 8 oz. tumbler, H, ALL	\$20.00
#1469	Ridgeleigh 4" covered cigarette box, H	\$25.00
#462	Picket 8" basket Floral cut, H	\$145.00
#461	Picket 7" basket, Flamingo, H	\$285.00
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