

HEISEY NEWS

VOL. II NO. 5 OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA MAY 25, 1973 SIXTY CENTS

From the desk of .

Jim Korus, convention chairman, has asked me to remind you that you must be registered for the convention if you plan to attend any of the free events. Your badge is your admission ticket. All children under 12 need not register. Jim is receiving registrations daily but from the number of people whom we know are planning to come, many are putting it off. There is a lot of work to do after they are received so please make it easier on Jim and his committee by registering as soon as possible. Several have been received without checks.

Loren Veakley is still waiting for your pink sheets. If you have not responded and are willing to help, please contact him now on when you arrive. We especially will need people to act as hosts and hostesses for the display.

At the annual meeting following the breakfast on Sunday morning 5 directors will be elected, each for a four year term. Within two weeks after election a special meeting of the board will be called for the election of officers by and from the board.

Mr. Horace King will be the guest speaker at the dinner on Saturday night. Many of you were unable to hear him when he spoke at the quarterly meeting and you are in for a treat.

We also have invited members of the Heisey family to attend as they did last year.

Bob Ryan was in town when we were preparing the last newsletter for mailing and got his fill of the taste of postage stamps. (He prefers licking them to the other met-

ATTENTION DEALERS!!!

SHOW SET-UP TIME IS WEDNESDAY, JUNE 13th FROM 1 to 9 p.m. ONLY THOSE PERSONS HAVING BOOTHS AND ACTUALLY SETTING UP WILL BE PERMITTED ON THE SHOW FLOOR.

DICK MARSH, Show Manager.

DISPLAY NOTES

by Loren Veakley

By the time this issue of the newsletter reaches you the Annual Convention and Display will be only a matter of a few days away. Many last minute details need to be taken care of and the last few days are the most hectic.

If you haven't returned your "pink sheet" please do so at once. We need to get our work schedules established and to know what glass members from away will be bringing.

If you have written and volunteered to bring items from your collection to display please have them listed and appraised on a list (preferably 8 x 10) in duplicate. This is to be used for establishing an insurance value. All items are fully insured while on display in the High School.

We are looking forward to visiting with many of you again this year and to meeting many of you for the first time during your visit to Heiseyland in June.

hods we offered). Strangely enough he could carry on a steady stream of conversation even with his mouth full of glue. Just kidding, Bob, we really appreciated the help.

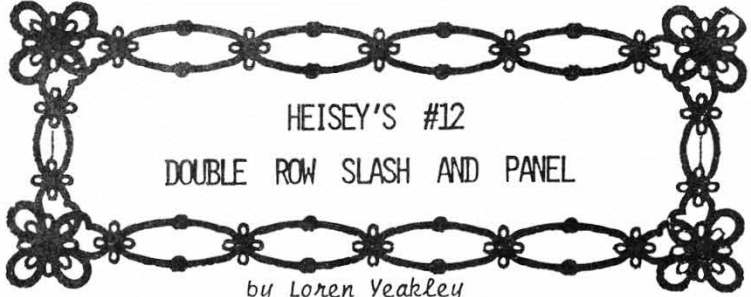
A phone call from a Reynoldsburg collector revealed an interesting story. This lady, Maggie Liffick, was calling for convention information. It seems that she is the niece-in-law of Percy and Vivian Moore of Newark. The Moores are the people who bought out all the stock which was left when the Heisey factory finally closed the salesroom doors back in 1959 (?). They owned a gift shop in Etna, Ohio, a little town on U.S. 40, and sold the glass there for many years. The famous cut glass cabinet was owned by them and finally went to Texas with the rest of the glass and has since been owned by Viola Cudd. It has again made

it's way back to this area, temporarily at least. (See ad for F.&S. Auction this issue.)

Mrs. Liffick informed me that at least 42 members of the Moore family will be on hand for the Heisey convention in June. They will be coming from Indiana, Michigan, Pa., Illinois and Florida. Most will be the houseguests of the Lifficks or the Percy Moores. She says she is planning sleeping arrangements for nearly every inch of her house, including the garage.

The matriarch of the clan is 91 year old Roxie Moore who is temporarily making her home with her daughter in Evansville, Indiana. Mrs. Moore is well remembered by local residents as working in her son's shop in Etna. She will be attending the events as she did last year.
see Desk of, page 2

X
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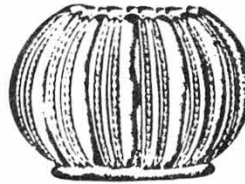
HEISEY'S #12
 DOUBLE ROW SLASH AND PANEL

by Loren Yeakley

We close this elusive pattern to write about immediately prior to the Annual Display and Convention in anticipation that one of our members coming to Newark next month will bring a piece for display. To my knowledge no collector in this area owns an item in this pattern. One collector had a piece and sold it before they realized how scarce it is.

Introduced circa 1896 during the very early years of the company the name was chosen by Vogel and it appears in his Book #1, page 102. As in several of the very early patterns the

A. H. HEISEY & CO. 21



No. 12. ROSE BOWL.

No. 12 PATTERN—Fire Polished.

	Price Per Doz.		No. Doz. in Bbl.	Wt. in Bbl.	Page in Cat.
	L. P.	O. P.			
4-in. Nappy.....	30	23	32	130	30
4½-in. " Flared.....	30	25	28	135	30
8-in. "	95	85	4	105	30
8-in. " Crimped.....	1 10	1 00	4	105	30
9-in. " Flared.....	1 10	1 00	5	115	30
10-in. " Shallow.....	1 25	1 10	4½	110	30
11-in. Plate.....	1 25	1 10	5	115	30
Lilly Bowl.....	1 50	1 35	2½	90	30
Rose Bowl.....	1 50	1 35	3½	100	30

O. P. means Price Per Doz. in Original Pkge.
 L. P. means Price Per Doz. in Less than Original Pkge.

Made long before the Heisey trademark was introduced it is not likely a piece will be found signed. The molds obviously were destroyed long ago so one needs not worry about buying a reissue.

Any member owning a piece in this pattern and planning to come to the Convention in June please bring it along so we may place it on display.

con't from Desk of...page 1.
 She is the mother of 13 children and the get-together in June will be like a family reunion. Mrs. Moore, who is very active and does much hand work is considering setting up at the flea market.

Mrs. Liffick says the whole family is Heisey conscious and when a girl is brought home by the sons, the first question is apt to be "Do you like crystal?"

We are really looking forward to seeing our old friends again and the rest of you for the first time. Make yourselves known to us as we have heard from many of you and are anxious to meet you in person.

See you real soon in Newark. Until then, HAPPY COLLECTING!

Louise Ream

APPLICATION TO MAIL
 AT SECOND-CLASS POSTAGE RATES
 IS PENDING AT NEWARK, OHIO 43055

ENGRAVER SERVED ROYAL HOUSEHOLD

REPRINTED FROM A COLUMBUS NEWSPAPER FROM THE EARLY 1930s

Nimble Fingers which once engraved on glassware the royal crests and crowns of European nobility, and particularly those of Franz Josef, late emperor of Austria, today are busy in Newark, Ohio, fashioning and executing designs in the modern manner to delight the hearts of American women.

They are the fingers of 53-year old Emil Krall, sr., native of Haida, Austria's "crystal city of the world" and foreman of the engraving department at the Heisey Glass Co.

The Kralls have been glass workers since 1648, perhaps longer, could family records beyond that date be unearthed. It is in their blood, like the smell of printer's ink to a newspaperman. It is their life. They begin to study this great art when they are children. They keep studying until their hands are no longer steady enough to hold their work with the firm hand which engraving demands.

From his earliest school days Emil Krall liked to create designs on paper. His work was so outstanding among the exhibits of school children that it attracted the attention of Haida's masters, who saw in the 10-year-old boy the makings of a genius.

These same masters took little Emil out of the public school and gave to him the advantages of their vast knowledge. It was their money which paid for his schooling, because he was the youngest of five children in a family which had been left fatherless and poor. They felt it would be a wise investment.

Under Prof. Josef Hartell he learned drafting, designing and engraving; then came sculpturing and plastic work under Professor Berciany. Even this was not enough to satisfy the boy's hungry mind. Each afternoon after school, for five years, he studied under Henry Rasche, acclaimed the greatest of them all.

To quote Krall himself, "My time I devoted to nothing but study."

Even today Emil speaks of Rasche with reverence.

At the age of 20 Emil was declared a mechanic, after 10 years of intensive study. Then came the greater honor of all. The masters assigned him to the Austrian imperial household, which boasted the best craftsmen in Austria, whose duty it was to supply the royal family with household necessities.

Assignments to the royal household meant a four-year period of absolute subservience, even to the point of being constantly under guard when enjoying proletarian pleasures.

Quarters of the imperial household's craftsmen were situated a-

cross from the castle in a three-story building wherein their lives housed their workshop, living quarters were maintained on the second floor and the top floor was given over to a casino for their entertainment.

An oath which each member of the household must take on becoming so affiliated prohibits him discussing activities of the castle and even now, after more than 30 years, Krall has never revealed what he saw during his four-year residence there. To enforce this oath, the craftsmen were not permitted to mingle with the townspeople unless accompanied by a royal guard.

Here for four years Krall and the other glass workers fashioned Austria's crown and crest on goblets and other table service for Emperor Franz Josef's personal use. Royal parties were hard on glass service, Krall recalls, and replacing goblets alone kept them busy.

Monarchs of other countries were Franz Josef's frequent visitors and to each of them, on their departure, he gave valuable gifts. Often they received a splendid carriage. Often the gift was a complete set of table service or glass service, engraved with their own crown and crest.

When this latter was the case, it was Krall who was chosen to do the work. It was he, also, who put the visiting monarch's insignia on the carriage lanterns when the gift was of that type.

Although Franz Josef frequently made inspection trips through the royal household's factories, his personal contact with the workers was nothing more than a curt greeting. On the other hand, Krall recalls with pleasure the visits of Emperor Karl, father of Archduke Otto, whose return to the throne is being urged.

As a child of three, the Emperor Karl often was seen in the craftsmen's shops and many is the time he was carried in the arms of Emil Krall as he evinced childish interest in their work.

See Engraver, on page 7

Housewares Fair continues at Polsky's



featuring

EMIL KRALL

Skilled Glass Engraver

*One of the 11 Masters
of this vanishing Art*

Just one more day to see Emil Krall, youngest of the eleven glass engravers remaining in America today! You'll marvel at his skill . . . he'll engrave Heisey glassware while you watch. Mr. Krall, a native of Bohemia has engraved glassware for Emperor Francis Joseph of Austria, former Kaiser Wilhelm, King Leopold of Belgium and practically every royal table in Europe. This fine art has been in Mr. Krall's family since 1640 and is being passed on to his two sons, Oscar and Emil. It's Mr. Krall's fondest hope that his sons will be as great artists as his master, Henry Rasche who taught Mr. Krall in Haida 35 years ago.

POLSKY'S

MAIN FLOOR

PLANTATION: HOW IT ALL BEGAN

Horace King, Designer

had a pleasant urn shape quite different from the general run of Heisey goblets, and that the height to width proportion was very good. All it seemed to need was a good stem.

This was a happy assignment and I began with great assurance, but I soon bogged down in efforts to adapt stems from pieces in the sample room. There was nothing there that I could use because of the unique bowl shape, and after weeks of this I was pretty discouraged. Then, one day I was preparing a class lecture on Georgian furniture in American Art, and I came across a Philadelphia highboy with pineapples as finials.

As I was going over my slides the idea struck me that such a finial might be my answer to the problem of the goblet stem. I made a half dozen rough sketches of varying proportion to find some kind of harmony between the bowl and foot. Clarence was a very knowledgeable Georgian buff, and he suggested a number of revisions then sent me back to my drawing board. Late in the spring of 1944 I was ready with a working drawing which Clarence approved, so I took it to Ray who would make the model out of white pine. The model was good in form but the detail of the pineapple was lost in the wood grain. I suggested giving it a coat of aluminum paint. When this was done, the diamond points were brilliant and the leaves showed in good detail. The mold was made and the goblet went into production.

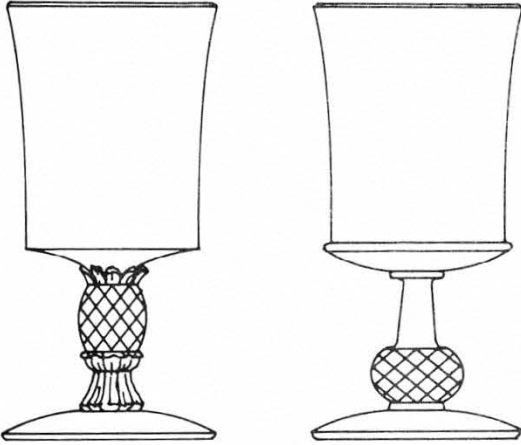
I had retained the bead at the bottom of the bowl and had retained its basic shape. There was one turn and it showed that the bead required an extra mold operation that slowed down production. Ray suggested a new mold without the bead and Clarence asked me how I thought the new bowl would look with this change. I made a sketch for him and he had the bead ground off one of the goblets. This was a happy operation because the goblet turned out to be much more graceful. I then decided to redesign the mold to show a convex curve on the base of the bowl so the transition between the bowl and the leaves would be more harmonious. Production was resumed on the new de-

sign, and this is how it all began.

The rest of the story is well known. The pressed goblet line was increased to seven items, each requiring a new profile for the bowl and a shorter stem for some pieces. This required a separate working drawing for each piece. Then we stated on blown ware and plates. We found that the pineapple made an attractive ornament when it was sculpted on the under side of the plate. It was also very versatile for many details such as handles and ornaments for the sides of pieces like cups and bowls. In some serving pieces the center leaf could be extended and turned under to form a loop handle. The simple pineapple produced attractive candleblocks and the marmalade jar. Even the broader interpretation of the pineapple motif worked well with the candlesticks and the bases of large footed bowls. The goblet shape also worked well in different proportions for various other stemware and covered jars. Some items had to have shapes that were not suitable to the general design. These are a disappointment, but this is a hazard often encountered when a single design motif must be applied to an entire line of conventional tableware.

Sometime in late 1947 or early 1948, Heisey introduced a line of blown ware in Plantation. The Oxford bowl was adapted to a slightly revised stem in pineapple. At this time, Ivy became a popular pattern for wallpaper, so Heisey asked me to design an Ivy etching for Plantation. I produced one drawing which was accepted, but I needed all my time for Waverly which was expanding into a popular and very broad line. I asked that this job be turned over to Jane Phillips who was a specialist in etching design. She produced Plantation Ivy for the entire line.

The first postscript to this account of Plantation: What's in a Name? For some months in the early stages of design and production, this line was known simply as "the pineapple". When it was ready for the market, we were desperate for a suitable name that would appeal to the buyers and the public. Someone, I don't know who, suggested that the
see Plantation, page 5



Note: This is not intended to repeat any part of Louise Ream's excellent survey of the Plantation line in the February 25, 1972 issue of Heisey News. Rather, this will answer some of the questions she raised in her article, and take the reader back to the events leading to the beginning of this pattern.

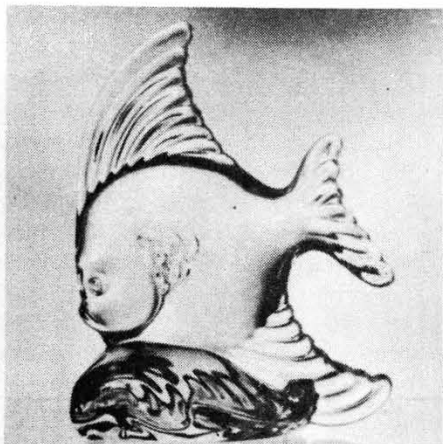
The first work on Plantation began in January 1944. Late in 1943, I was hard put to design anything that would work in the molds. I had succeeded in producing a couple of little candleblocks in Crystalite, but I was not prepared for any large assignments. Although I had been successful as an artist in many fields, I knew nothing about the processes required in producing glassware. Clarence Heisey knew me as Chairman of Denison University's Art Department, and he was aware of my reputation as a good artist, so he was very patient with me. He sent me to Ray Cobel to learn why my designs would not work, and to learn from Ray how molds had to operate. Ray, in turn, advised me to spend some time in the hot metal room to observe pressing blowing operations.

When Clarence thought I was ready, he handed me a German goblet from his collection, a piece that probably dated 1850-70, and asked me if I thought it could be worked into a decent modern design. You will see in the illustration that it is a bit of a monster with a clumsy stem and a bad diamond on the foot. It is what today's trade would call a "dog". I told Clarence that the bowl

HEISEY ANIMALS — FIGURINES

" FISH BOOK END "

by Dick L. Marsh



FISH BOOK END

6 5/8" high

The fishing in this area is now at its peak. The bass fisherman are out in number with their casting and spinning tackle, beating a froth on the water. They catch a lot of fish, but the stories they tell! You would think the record books are full of little fish. The worm dunkers are a different breed. They start later in the day and frequently have more beer with them than bait. You generally don't catch as big fish. But who cares? This also makes stories about the one that got away easier to tell. The worm dunker catches large numbers of fish known under a lot of names: Blue Gill, Sunfish,

con't from Plantation, page 4
pineapple was the symbol of hospitality when the Southern host hollowed it out and filled it with rum for the pleasure of his guests. Hospitality was the name adopted for advertising and trade use, then we found that this name was in wide use for other products and merchandising ventures. We had to drop it so there were more headaches and frustrations in the search to find something that would be appropriate, and one sufficiently unique to appeal to the trade and the public. It was Rod Irwin who gave the name Plantation to the line.

The second postscript to this account: How does one predict success? Remember, this line began with an ugly goblet and a tyro in glassware design. Clarence and I were the only ones interested in the experimental months, and nobody took the first products very seriously. Production was frantic in an effort to

Redear, Punkinseed, and Bream, which is this month's subject.

The Imperial Glass Co. has not reissued the fish bookend, so all of them found are Heisey. This item comes in crystal, crystal frosted and crystal frosted with some areas polished back giving high lighted areas in clear crystal. I have not heard of any of these in color, nor one carrying the Diamond H. The quality of glass is good to excellent.

This fish is shown above a base area of glass representing waves. The front of the waves have no detail being nearly flat. This item is 6-1/2" tall from the bottom of the waves to the top of the dorsal fin. It is 3-1/4" across at the widest point and 5-1/4" long.

The body is nearly round when looking at it sideways. Near the front of the body where the body and waves meet, a lower jaw is formed. It is slightly larger in width than the body, but it is much smaller than the upper jaw. The upper jaw protrudes from the front of the body and over the lower. Where the jaws and the gills begin is not shown as the lines from one continue into the other. To the rear of the gills

meet the post-war demand for established lines. The question, who needed a new line? A short time after Plantation moved into the market it was a great success, and Bloomingdale of New York City gave it two huge window displays as their promotion of the line. Back in 1944 everyone would have jeered had it been predicted that the 1956 catalog would show 82 items, the largest number of any of the current lines.

The third postscript to this account: What is a rare item? After the first turn, the goblet with the bead was obsolete. I took a number of them for my family and friends. What became of the remaining stock, and how many are still in existence is a mystery to me. I have seen no mention of them in dealer lists and no reference to them in the several publications on Heisey glass. There was one curious incident after the first turn. One day Clarence had one goblet flashed with gold chloride

there is a series of scales starting with 4 in a vertical line trailing out to just one.

The eyes are large for the size of the fish. They are round raised areas with a dimple in the raised area to indicate the large pupils. These raised areas are in turn, located in a depression in the glass. A large dorsal fin is his crowning glory. This fin is large compared to the size of the body. It is formed by a series of 8 sweeping curved ribs in the glass; each becoming smaller, the farther back the body they go. His tail fin rises up and outward from the body. There are 7 ribbed areas in the tail the top one curls back toward the body. The fourth ribbed area is horizontal and the 3 over this slanting up, and the ones below, down. The lower area of the tail is larger than the top. The anal fin begins well up his back side. This fin is shown by ribbed areas as the others. There are 8 such ribs each becoming larger the farther down the body they start. The 6th one has one of the waves from the base breaking its lines. The 7th & 8th just disappear into the waves.

which produced a stunning red bowl on a crystal stem and foot. Then he put a Moonglow cutting on the bowl and gave this goblet to me as a souvenir. This is a rare piece because of the bead, and it is a "one-of-a-kind" piece because of the color and cutting. In the eyes of the collector, is this a priceless item, or is it worthless?

con't from Happenings, page 6 before June.....

A "Finding Illini" couple finally talked a woman into parting with 17 pieces of tangerine, four #1401 Empress plates and 13 pieces of #3404 Spanish stems.

Incidentally I do know that Panelled Cane is #315 not #305 it was a slip of the typewriter last month.

Happy Hunting and have a great time at the convention. Stop by and say "hi" and leave a paper with all the goodies you've found so I'll have something to write about in July.

HEISEY HUNTER HAPPENINGS!!!

by Bob Ryan

Howdy hunters, now pay close attention and I will tell you of a foolproof way that you can find sleepers; make that super duper sleepers of the Rip Van Winkle variety. First you look in the want ads of your local paper under miscellaneous furniture until you spot beds for sale, then scan the bed ads carefully. Call your mother on the phone, read the ads to her and the one that sounds best to her you hop in the "ole Hubmobile" and, after picking up Mom you proceed to her chosen house....Naturally you knock on the door and when the lady shows you the room where the aforesaid bed is for sale your sleeper waits for you on the bed.....The person who gave me this surefire innovation found a pair of HORSEHEAD BOOKENDS lying on the bed. After paying for the bookends she borrowed another buck from Mom and on the way home put \$2.00 on Secretariat's nose in the derby.... She's not superstitious but lightning could strike twice couldn't it? I really gave my wife the devil because she has not been reading the furniture want ads. If she had we might have been the fortunate ones, as it was advertised in the Dayton paper.....

Well, I understand that it has finally stopped snowing up in New England and they are out hunting glass again.....a #1776 KALONYAL spoon tray uncovered in the thaw along with a #333 Waldorf Astoria cruet, #1231 OCTAGON cream and sugar with Moongleam handles....that's a goodie.....also same lucky hunter found a #433 GRECIAN KEY pint tankard, now that's one I've not heard of....does she mean a large cream pitcher? Help editor!!!....To round out a busy afternoon she took home a #7023 HALF CIRCLE moongleam cream and sugar....Don't you know that you can injure yourself from carrying all that glass?.....

This certain collector never finds anything and I must not forget to write about his Ambar DOLPHIN CANDLESTICKS so please remind me to put something in about them, OK?

A central Ohio collector found a #353 MEDIUM FLAT PANEL horizontal strawholder that she has been on the scent for sometime....Keep that nose to the ground, or is it ear to the

ground. Oh well, whatever is best for you.....This California couple must be using bloodhounds for the finds that they come home with..... this month a #1295 BEADED SWAG punch cup, red flashed and dated December 25, 1908.....an Emerald #1205 punch cup, an #1184 Sahara celery dish... how about that...two #160 LOCKET ON CHAIN nappies and a #1404 OLD SANDWICH SALT.....say, is it legal to use bloodhounds and if so who knows where I can get one? sounds illegal to me.....

More #160 LOCKET ON CHAIN retired from the circuit in New York, a red flashed tumbler with perfect gold decoration.....a real beauty... Traveling further down the coast all the way to Florida where a collector reports capturing a goodie....artist signed, dated Verly's Four Season's vase, Spring & Autumn....also found a #1425 VICTORIAN sugar in Sahara... that's a real nice item....

At a very beautiful Newark, Ohio show much Heisey was seen, some very rare and unusual pieces....a signed crystal egg cup, #1228...hadn't seen this one before....also saw the elusive #353 MEASURING CUP but didn't have enough "scratch" for it, and I had taken an oath before I was allowed out of the car not to buy anything that was not a stem....did put several things back..Even the taunting of a dealer didn't get me to break my promise on a #1567 PLANTATION GOBLETS or some #5067 PLANTATION cordials....also added a #1295 Beaded Swag red flashed wine from a Michigan dealer who had a very beautiful display of all kind of antique glassware, very nicely appointed as were almost all the booths at this show....it really helps in the merchandising when items are displayed with some imagination.....

We have had the pleasure of visiting these fine collections this past month and some of the items that were outstanding to us were an emerald #4 CARNATION VASE....a #335 PRINCE OF WALES tooth pick and cream and sugar.....many other toothpicks and the finest collection of #1229 OCTAGON We have seen....also almost forgot the #335 PRINCE OF WALES water set with ten tumblers, yes ten... To name all the rare and unusual patterns that we saw on our visit

north would take two whole columns but we must say that the hospitality was tremendous and what a collection!....Our seven year old was thrilled by the #343 Sunburst punch bowl.....I liked the #3332 SIXSIDE STEM....#335 PRINCE OF WALES egg cup the various beer mugs with their colored handles.....the #3386 Diamond Rose stems which I am still drooling over....these are just a few of the hundreds of items we saw....This summer if you really want to spend an enjoyable and informative day plan to visit Plymouth, Ohio.....

It was our pleasure to spend part of a weekend with friends in Northern Illinois and see their tremendous collection. From their large red flashed fish bowls to their very small pieces in #1205 FANCY LOOP it was some education. Saw a tremendous amount of old patterns and the largest collection of Fancy Loop yet. I wasn't going to mention it but they had a #160 LOCKET ON CHAIN wine and I couldn't pry it loose.

Topped off the month by attending an auction in Newark where there were plenty of buys for those in attendance.....a Covered cheese with wooden block, a beautifully cut cheese plate with cover, a Moongleam #353 Humidor, a #4054 footed cocktail, and Much #1951 Cabochon were auctioned to eager buyers....one of the best bid items was a lid for a #1612 BOTANICAL cigarette box...also saw an ash tray for sale at the Newark show in this elusive pattern....

The real addition to our stem collection this month was a Sahara bowled #3381 CREOLE champagne..... that's a humidinger.....

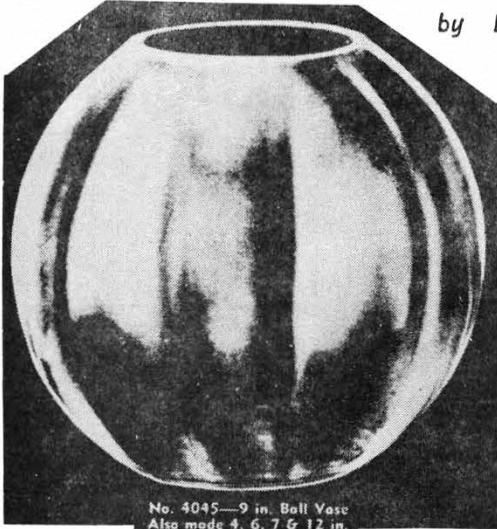
Say, did I mention that a collector from Ohio found a pair of Amber dolphin candlesticks? didn't want to forget.....

See you all in June and hope you leave some of the goodies for me... if you see some tall, thin guy with sun glasses and a pair of bloodhounds on leash, that's not me, but if you see some short fat guy with fresh meat leading those bloodhounds ashtray, bet your boots that's me... nobody's gonna cheat and use "sniffers" to find Heisey unless it's me. ..it was my idea....and I don't know where to find a good pair of dogs see Happenings, page 5

PATTERN OF MONTH

" #4045 BALL VASES "

by Louise Ream



No. 4045—9 in. Ball Vase
Also made 4, 6, 7 & 12 in.
Wide Optic & Saturne Optic

These beautiful bubbles of glass were made in 4,5,6,7,9 and 12" sizes according to catalogs, but a few have been seen in a miniature 2" size. They were made in wide and saturne optic, the former being a vertical optic and the latter going around the vase with a ringlike appearance. The optic can be felt inside the vase and can also be seen, of course. Since these vases are fully blown, they will never be found signed.

Colors made include Alexandrite, cobalt, moongleam, flamingo, sahara, tangerine, zircon (limelight) and clear crystal. I have heard of, but not seen, a vase made in hawthorne. The only ones known in saturne optic are in clear or zircon.

con't from Engraver, page 3

It was while Krall was a member of the household that one of America's leading glass manufacturers saw his work. As he left, he handed the glass worker a sealed envelope, saying:

"If you ever decide to come to the United States, come to see me and bring this letter."

When his four-year term with the imperial household was at an end, Emil Krall returned to his native Haida and started a shop of his own. He was called to war in 1906, but truce was declared before actual fighting occurred. It was on his return home that he thought of the sealed envelope.

Since coming to America he has been employed in the country's lead-

Other companies besides Heisey have made similar vases so it is well to know your colors and use caution in buying. Perhaps more of these others are seen in cobalt than in any other color. Remember that Heisey's cobalt is a beautiful clear blue with scarcely a hint of the purple which is present in so much cobalt. Many of these other vases do not have an optic and are quite light in weight. Those by Heisey are fairly thick and are heavy for their size. The top rim is always ground.

Several such vases have been seen in a light blue similar to experimental blue. Since the blue is a little deeper, most knowledgeable people hesitate to call them Heisey. At any rate it would be very difficult to prove. An amber vase which looked very much like the Heisey ones was signed "Made in Belgium".

Ball vases were also made in Ridgeleigh, Crystalite, Impromptu (Polka Dot) and Stanhope patterns. Like the others these are not signed and must be recognized by pattern alone.

Definitely to be found in the sleeper category, if you are lucky, the ball vases can be delightful additions to your collection.

The mermaid deep plate etching has been found on ball vases in alexandrite, cobalt and clear.

ing glass factories, where his work has been acclaimed far and wide. He has been at the Heisey Co. two years.

It is almost impossible to believe that the endless variety of designs which grace the Heisey tableware have come from the imagination of one person. Many of them show the old world influence with their graceful curves and dignified lines.

The newer pieces of glassware, of course, are designed in the modern trend, with straight lines predominating. However, Krall feels that the modern note will not last.

Truly a student, Krall has a small engraving wheel in the basement at his home and he can be found there almost every evening, either executing a design which has come to him during the day or creating a new

NOTICE

Send your questions to:

Louise Ream, Editorial Chrm.
Box 27
Newark, Ohio 43055

Your Ads to:

Virginia Yeakley
640 Melanie Court
Newark, Ohio 43055

Your Finds to:

Bob Ryan
Box 27
Newark, Ohio 43055

Membership information to:

Ann Holman
Box 27
Newark, Ohio 43055

one, first on paper and then on glass.

"This is a well which will never run dry." Krall says smilingly as he taps his forehead.

FROM AN ARTICLE AND AN AD IN A CLEVELAND NEWSPAPER DATED MARCH 13, 1933 CAME THE FOLLOWING ITEMS.

THE DYING ART

One profession that is dying out on account of technocracy and other things is the glass engraving art. Emil Krall who used to engrave glass in Cleveland and now labors for a Newark glass firm brought these facts to mind. He's in town this week, demonstrating his art at a downtown store.

Emil says he and his two sons, Emil, Jr., 23, and Oscar, 30, are practically the only glass engravers of the old school left. There may be a lonely artisan here and there, but the total number can be counted on one hand.

Emil learned his art in the little glass town of Haida, Austria, many decades ago. His master was the famed Henry Rasche. In time Emil learned the delicate art of cutting designs and beautiful pictures upon glass and his works found their way into the great households of the old monarchy, so that in time he was honored by the Emperor Franz Josef.

Then many things happened to the world. Emil came to America. He still plies his art and so do his sons, but he shakes his head about the future. Everything now is "production" he says. And it takes many years to train a fine glass engraver.

" FAKES AND REPRODUCTIONS "

by Louise Ream

A letter has been received from a collector who is quite concerned about the reissuing of Heisey Glass by the Imperial Corp. He urges that an attempt be made to encourage them to use some method of marking the glass to show that it is a reissue.

We certainly do appreciate the concern of this collector. However, there is no problem of Imperial glass being marked with the Diamond H at this time since none of it has been so marked since January 1, 1968. Some pieces have been found in the Hayshed salesroom or in department stores since then but it was made peior to that date. Of course the souvenir plates made for the Newark Heisey Club bear both the Heisey and Imperial marks. It is possible that a few other pieces could have been made but workman have been instructed to remove the mark if a new mold is put into service. In fact very little is being made in Heisey molds at this time anyway.

The collector who wrote had no doubt received the Imperial price list for 1959 which gives the Heisey by Imperial production for that year. It is quite true that the list is rather lengthy, for this was probably the peak of their use of Heisey molds. The Heisey company had many unfilled orders when it closed and many open stock items, so that Imperial was making use of the molds for this purpose. As we have said many times the patterns made were from late catalogs, mostly the last one the Heisey company put out, with very few earlier patterns. In fact, none of the highly sought older patterns have ever been made and since many of these molds went to scrap iron drives for the war effort, it is highly unlikely that they will ever be copied. It is said that the old molds are in very bad shape and not suited to production methods of today. Each year there is less made in the old molds.

We have been attempting to list the reissue whenever we write about a pattern. A check of back issues will show these listings. All production for 1972 was listed in earlier issues.

It may not be generally known that Heisey Rose and Orchid were two

etchings made by Imperial both before and after Heisey closed. Several cuttings were also made. These, like the clear animals, have been apparently accepted into Heisey Collections. After all, they are no longer made and almost certainly will not be made again. The glass of most companies becomes immediately collectible once it is no longer made. Such items as the four discontinued slag animals are bringing good prices already.

Imperial Corp. and Lennox, the new owners, are both reputable firms and are both proud of their own companies and any marks which they use. There would seem to be no reason that the addition of the Heisey mark would increase their sales to anyone except unscrupulous people wishing to pass it off for true Heisey. Imperial was dismayed that this was being done before so it seems quite doubtful that they would start using it again. In fact, they use the I.G. on the reissues of their own old glass patterns such as NUCUT, to distinguish it from the old.

When we first decided to collect Heisey we were very worried about Imperial. A long-time antique dealer told us to get all the available information on Heisey (not much at that time), study it, learning the patterns and colors and go out and buy glass. We did so and have found that we were able to acquire a beautiful collection of items never reissued. While doing so we have also purchased some pieces of Heisey by Imperial in colors and feel certain that they will become valuable and that we will wish we had bought more.

Today's collector has so much advantage over the earlier ones because via all the books, the Heisey News and the annual displays you are able to gain information which took us years to learn. We believe that it is the responsibility of the collector to learn all he can about his own collectable so that he can buy from his own knowledge without depending on the dealer. A dealer usually has hundreds of items to sell and can not be expected to know everything about them all. There are fakes and reproductions in almost anything and a trip to some

gift shops, import shops, glass sections of department stores or glass factories is a good way to know what's new.

The real fakes are another problem. Most of them are of such poor quality that they just could not be true Heisey. The first of these was a signed opal (Milk glass) mug which was made for a Newark man by a glass factory in Cambridge, Ohio. Imperial intervened and this was soon stopped. This same factory has also made toothpick holders in ruby flashed glass, some in crystal and some part milk glass. These usually have a small "B" on the outer edge of the base. They are not signed with the Diamond H but bear the words "A. H. Heisey & Co. Founded 1896." Sometimes the date is "1896-1957" and on some the name is wrong and says "A. J. Heisey & Co." This is not a Heisey mold.

A man in New Concord, Ohio allegedly has made the so-called Stars and Strips toothpick or votive light holder in pink, clear and cobalt. This is a poor quality of glass and a poor faked mark. He is also responsible for the toothpick in the inverted strawberry pattern which can be purchased either signed with the Diamond H or the Cambridge "Near Cut" mark. A paperweight has been reported in pink which is signed. Most of these are so obviously phony and appear so often that it should not be hard to recognize them for what they are--FAKES and none of them are from Heisey molds.

Our policy is to inform you immediately when a fake hits the market. It does not take long for the news to get to Newark.

Inquiries about specific items will be answered if an SASE accompanies your inquiry.

THE OPINIONS EXPRESSED IN ARTICLES IN HEISEY NEWS ARE THOSE OF THE AUTHORS AND NOT NECESSARILY THOSE OF THE ORGANIZATION. THE EDITORIAL STAFF RESERVES THE RIGHT TO EDIT ALL MATERIAL SUBMITTED FOR PUBLICATION.

CLUB NEWS

CENTRAL ILLINOIS HEISEY COLLECTORS CLUB.

Robert Lee is the president of this club, with Delbert Foust as Vice-President and Barbara Eystone, secretary-treasurer. The April meeting was held at the home of Mr. and Mrs. Merle Eystone. After a "Show and Tell" session the study topic was #1776 Kalonyal.

NEW CLUB FORMED

Another new study club has been formed and has sent in the \$25.00 fee to become a member club. With members in Centerville, Brookville, Kettering, Dayton and Centerville the club is called, appropriately enough, The Dayton Area Club. James Kennon has been elected President and Hilda Ryan (Mrs. Bob) is acting as Secretary-Treasurer.

#150 Banded Flute and #7019 Diamond Crystal patterns were discussed at the meeting.

CHARTERS TO BE PRESENTED

Charters will be presented to member clubs at the annual meeting. The president or delegate from each club should be present to accept them.

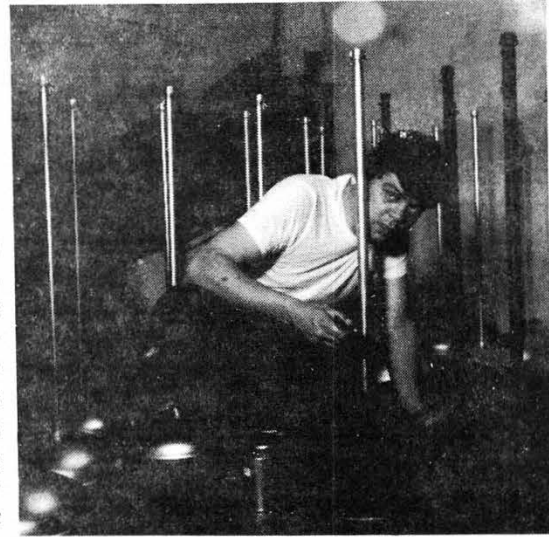
LONG ISLAND HEISEY COLLECTORS CLUB

This club, which already had several active members in the HCA, recently sent in the \$25.00 fee to become a chartered club. Ruth Perloff is president and Joyce Colangelo is secretary-treasurer. This club is selling binders for your newsletters with all profits going to the Heisey Museum Fund. The binder has the HCA decal on the cover and will hold up to three year's issues. Cost is \$1.75 and they will be available at the convention.

MEMBERSHIP REPORT by Ann Holman

As of May 8, 1973 we have 993 associate members and 64 actives for a total of 1057. At this time last year we had 468 members. The club continues to grow. 42 states and the District of Columbia are represented. States where there are no members are Alaska, Hawaii, Idaho, New Hampshire, New Mexico, Mississippi. South Carolina, Utah and Vermont.

Renewals have been coming in good but don't forget your May and June expiration date. Check your membership cards.



VEEP HARD AT WORK

Dick Marsh, HCA Veep, working on standards for traffic control at the Heisey Display, Dick has spent all his spare time since January making 60 standards and 10 floodlights for this years exhibit. These were made at a cost of less than \$150.00 for all, since some materials were donated and his labor was free. In the past the rental of 25 standards alone was over \$100.00 per year. Our grateful thanks to Dick for all his hard work.

ERROR NOTED

A line was left out of the article about the Bay State Collector's Club last month. President of the club is Frank Maloney with Jardo Cragg as secretary-treasurer.

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CONVENTION NEWS

by James Korts, Chairman

REPRINT FROM THE APRIL ISSUE FOR YOUR CONVENIENCE

For further information call: James Korus, (614) 891-2933 or: Ann Holman, (614) 345-8981, in the evenings.

This year's convention of the HCA should be even better and more exciting than it was last year. We will try to correct any mistakes we made and probably make new ones. Also we are trying to implement some of the things you asked for, such as a place to get together to swap and talk. This will be the place to bring all those spare parts. Jerry Robihsen of Illinois is chairman of the Swap Shop, and has a large committee to help him.

There will be a Hospitality desk where one may register where they are staying so that friends may find them. Also this will serve as a clearing house for people needing rides to various events and points of interest and other things not provided by the convention committee.

We hope all of you who are coming will fill out the pink form which was included in the March newsletter and that you will volunteer to help at the convention. I am sure you will find it rewarding to help and will meet many interesting people while doing so. People who help get so much more out of the convention than those who just go through the display without getting involved. If you did neglect to send the form, just

write a letter expressing your willingness to help. You may enclose this with your registration.

The convention will start on Thursday at 8:30 a.m. with a Get-Acquainted Show and Tell session with people there to help identify your glass. The first swap session will be that same evening from 8 to 11 p.m. Both these events will be at the YWCA. Your time can be spent at the show and display between these two sessions.

Beginning at 9 a.m. on Friday there will be a tour through the display for club members and guests only with people present to answer your questions about specific items and colors.

Again, the show and display will be open from 1-9 p.m. In the afternoon we hope to have several old Heisey employees present to visit with you at the YWCA. This again was planned because so many of you told us you wanted to meet collectors and mingle more away from the show and display. Friday evening will be free time after the display closes and all members are invited to attend an Auction Preview at the Opera House in Granville as guests of F. and S. Auction Service. This will begin at 9 p.m. and snacks will be served. No charge.

Saturday morning is again free time and you may want to attend the auction from 8 to 12 or the flea markets which will be held in the area. A second swap session is planned for Saturday afternoon from 2:30 to 5 p.m. This is for members who will only come for the weekend, again at the YWCA. Show and display 1 to 9 p.m.

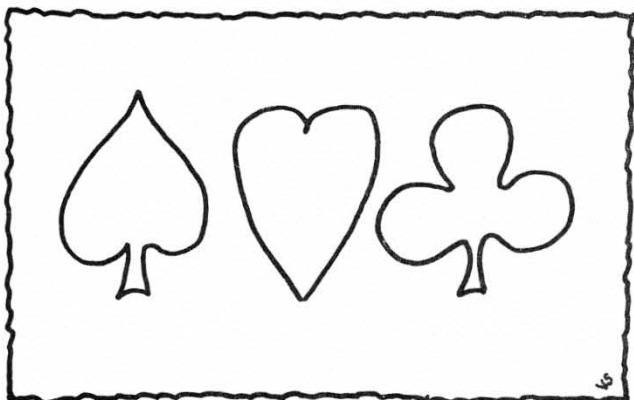
On Saturday evening there will be a buffet dinner at the Howard Johnson's Motel. The hot buffet, with a varied menu, will be set up poolside and dining will be in the air-conditioned banquet room.

The Sunday morning breakfast at the YWCA will precede the annual meeting where five directors will be elected. Last year this was a delicious meal. All active members, especially, are urged to attend but it is open to all. The show opens at 12 noon and will close at 6 p.m.

Get your registrations in as soon as possible. See February issue for list of motels.

THOUGHT FOR THE MONTH....
IMITATION.....
is the sincerest form
of flattery.

SECOND HAND SUITS



"Harry said he was going to sit on the bottom of some depression glass and shake up a few people."

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MAKE YOUR JUNE RESERVATIONS EARLY: --- Please mention Heisey Collectors of America, Inc. when making reservations.

PRESENTING

THE HEISEY ANIMALS, ETC.

BOOK II

by ROBERT COYLE, LYNNE BLOCH, AND ART HARTMAN

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- #5083 Vogel Book #4, pg 24 - - - - - ea. 10.00

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The 1971 and '72 plates are selling for several times their original price and the value will continue to rise as there are more and more new collectors all of the time.

The price this year is \$6.00 per plate if picked up or \$7.00 if mailed, which includes packing and postage. You may order at once to assure getting the plates you want but they will not be mailed until after the convention, since they are not received from the factory until convention time.

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- 4. #5077 Legionaire goblet, #1025 Arcadia cutting - - - - - (4) - ea 6.00
- 5. #1503 Crystolite Punch Cup - - - - - 3 for - 10.00
- 6. # 150 Banded Flute, Sugar Sifter, #1 top - - - - - 12.50
- 7. #1469 Ridgeleigh 6-1/2" Crystal Plate, not signed - - - - - (5) - ea 3.00
- 8. # 355 Quator, Hotel Cream and Sugar, signed and dated, - - - - - Set 25.00
- 9. # 393 Narrow Flute, Crystal Cream and Sugar, signed, - - - - - Set 18.00
- 10. #1401 Empress 10" Sahara handled bowl, signed - - - - - 25.00
- 11. # 341 Puritan 8" Open Compart, signed - - - - - 35.00
- 12. #3408 Crystal Parfait, #985 Sheffield cutting - - - - - (4) - ea. 5.00
- 13. # 411 Rib and Panel, Crystal Punch cup - - - - - (12) - ea. 3.00
- 14. #1519 Waverly Horn of Plenty Vase, Vogel IV, Page 27 - - - - - (2) - ea. 10.00
- 15. # 433 Greek Key Crystal Round Hotel Sugar - - - - - 17.00
- 16. #1509 Queen Ann Salt and Pepper, Chintz Etch., - - - - - Set 12.00
- 17. #6060 Country Club Crystal Bar Glass, Moonglo cut - - - - - (6) - ea. 5.00
- 18. #1252 Twist, Marigold Saucer, signed - - - - - 5.00
- 19. # 150 Banded Flute, Hotel Creamer and open Sugar, signed - - - - - Set 30.00
- 20. # 341 Puritan, Crystal Punch Bowl Base, signed - - - - - 15.00
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- 23. #1626 Dawn Covered Stick Butter, signed - - - - - 35.00
- 24. #1565 Dawn Mayonna se, signed, Vogel IV, page 18 - - - - - 35.00
- 25. #4229 Cobalt Favor Vase, Diamond Optic - - - - - 45.00
- 26. # 515 Moongleam Cut Cologne Bottle, signed - - - - - 29.00
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- 28. #1238 Beehive Plate, 8", choice of Flamingo or Moongleam - - - - - 20.00
- 29. #1238 Beehive Plate, 8", Crystal - - - - - 15.00
- 30. #1533 Wampum Cigarette Box and signed Ash Tray - - - - - 40.00

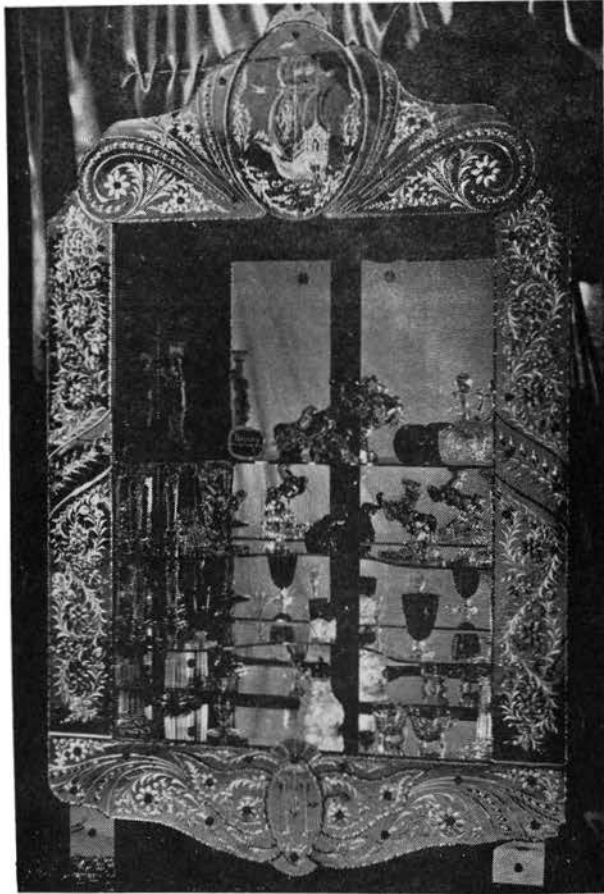
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- 3. Spark Plug Horse - - - - - 35.00
- 4. Goose, Wings 1/2 - - - - - \$ 45.00
- 5. Goose, Wings Up - - - - - 45.00
- 6. Rooster Vase - - - - - 50.00

MANY OTHER CHOICE ANIMALS AVAILABLE.

WE ALSO CARRY A LARGE STOCK OF ETCHED ORCHID DINNERWARE INCLUDING DINNER PLATES, CUPS AND SAUCERS, AND MANY MISCELLANEOUS PIECES.

BE SURE TO VISIT OUR BOOTH AT THE HEISEY SHOW IN NEWARK, JUNE 14th thru 17th. WE WILL OFFER MANY CHOICE AND RARE PIECES OF HEISEY IN ALL COLORS, IN ADDITION TO MANY ITEMS IN THE EARLY PATTERNS, CUTTINGS, ETCHINGS AND MANY OF THE HARD TO FIND ANIMALS.



THE MOST OUTSTANDING
HEISEY GLASS AUCTION

ever held

SATURDAY, JUNE 16, 1973

OPERA HOUSE
GRANVILLE, OHIO

SALE CONDUCTED BY:

F. & S. AUCTION SERVICE
GRANVILLE, OHIO

FRANK FRYE, *Manager*
SAM SCHNAIDT, *Auctioneer*

FEATURING:

THE ONLY KRALL CUT DISPLAY CASE EVER MADE (this fabulous piece must be seen to be appreciated).

OVER 40 ANIMALS INCLUDING SUCH IMPORTANT PIECES AS DOE HEAD BOOKEND, REARING HORSE BOOKENDS, FLYING MARE, FISH BOWL, TROPICAL FISH, AND AMBER ELEPHANT.

PIECES IN EVERY PRODUCTION COLOR INCLUDING CREAM AND SUGAR IN TANGERINE, ALSO A PIECE IN TRIAL BLUE.

THE CATALOG FOR THIS SALE WILL CONSIST OF 12 8 X 10 GLOSSY PRINTS AND A DESCRIPTION OF EVERY ITEM OFFERED.

THIS AUCTION IS A MUST FOR EVERY SERIOUS HEISEY COLLECTOR.

ADMISSION WILL BE BY CATALOG OR \$ 1.00 CHARGE PER PERSON.

FOOD AVAILABLE.

TERMS CASH TIME OF SALE.

DOORS OPEN 7:00 A. M. for inspection.

COST:	\$ 3.50
PRICE LIST AFTER SALE:	1.00
BOTH:	\$ 4.50

Catalogs may be ordered from:

OPERA HOUSE ANTIQUES
P.O. BOX 667
GRANVILLE, OHIO 43023
CATALOGS NOW AVAILABLE.



LETTERS.....WE GET LETTERS.....

Glad to see 20th Century and Town and Country patterns in this month's issue. In regard to the dawn Town and Country pieces, I just purchased three of the tumblers recently and also what appear to be about 4 oz. juice glasses in the same patterns, marked. I didn't see them in the list of items made. I got three of these too.

You probably will be having a better convention this year than ever with more people attending and it sure sounds like fun. Doubt that I can make the trip alone this year, that's just too much of a good thing.

Keep up all the good work on Heisey. Barbara DeNiro, Calif

Ed Note: We will miss Barb. She has been with us the past two years and is a real nice gal and a big help.

In trying to establish the size of Ipswich sodas we found by testing the 10 oz. goblets and 5 oz. sodas that the capacity (in catalogs) refers to the maximum amount they will hold. The simplest test for the size seems to be to fill them with water and then measure. Since this seems to be a new idea to many people, it might be a service to print it.

Anne and Bob Johnson

Dear Ann,

I am almost too busy to answer your letter, but here goes. First of all I am out of books one and two.

Because I find it necessary to live within my Social Security limitation I have restricted sales of books three and four. I sell a few each month. So that means I cannot honor all orders. Maybe in time.

I am taking orders for the NEWS-CASTER at all times because the profit from this endeavor is minor and has only a small effect on my income.

I further suggest that collectors interested in my books write for

availability. They must include an SASE.

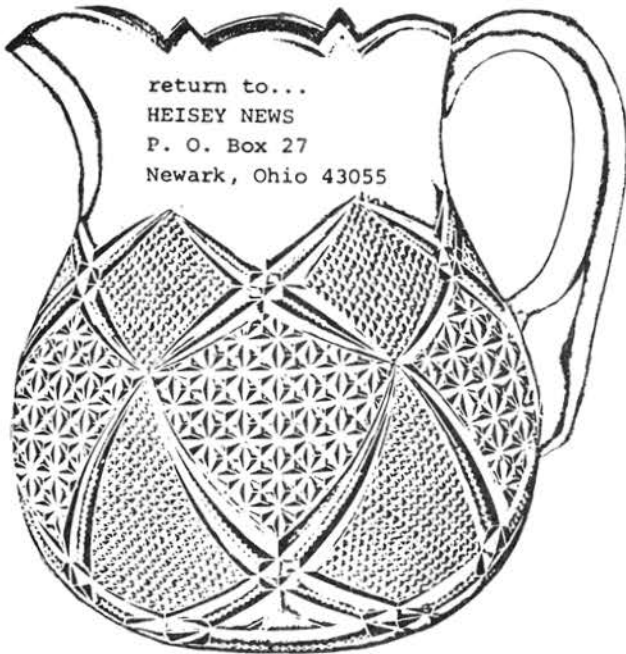
Clarence Vogel



Q. Does anyone know how the ferrule was attached and anchored to the smooth tapered stud in the base of the #5 candleabra? We got replacement ferrules and dug out the solid plaster of paris that filled the entire cavity from someone's patch job and there's got to be another way! The threaded ferrule does not fit tightly to this stud and the top is still very wobbly.

B. J., Ohio

A. The ferrule is put on with plaster of paris but the whole cavity is not filled. It is put under the ferrule and up to the threads on the inside but is not supposed to show from the outside. Old syrup tops were also put on with plaster paris. Old plaster paris can usually be soaked out and some vinegar in the water helps loosen it.



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