

# HEISEY NEWS

VOL. III NO. 4 OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA APRIL 25, 1974 EIGHTY CENTS

*From the desk of . . .* Your President.

## 1974 HEISEY DISPLAY

Loren Yeakley, Chairman

Time is growing short to make your plans to attend the 1974 convention. Be sure to read the forms and special notices about it. If you have never been here you must try to attend because this is THE PLACE to see the rare items and nearly all of the patterns ever made at Heisey. You will also meet collectors from all over the country who have been bitten by the Heisey Bug as badly as you have.

The three chairman, Wayne McPeek, convention, Dick Marsh, antique show and Loren Yeakley, display have combined their efforts to make this the best convention yet. There will be plenty to see, to buy and interesting meetings to attend. Hope to see you all in June!

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The All-Heisey show in Alexandria, Va., April 6-7 was an exciting event, whether you were buying, selling or just visiting. It was a beautiful show with tastefully arranged booths full of the spectacular, the unusual and the items which are more plentiful.

All of the members of the National Capital HCC deserve great thanks for the fine job they did in presenting our favorite glass to the many visitors to the show. Certainly it was shown in the best possible light and no doubt started some new collectors. Orva Heissenbittel, show chairman, and her assistant Russ Thomas, helped by other members of the club did a fantastic job. Bouquets of roses to all of them!!!

The out of town guests were honored with a delightful reception at the home of Mr. and Mrs. Chris Maskaleris in Camp Springs, Md. on Friday evening.

When any of you see Maurice Holman or Ray Dzierwa, ask them how easy it is to find your way around the Washington area, especially when the car you are following makes a sudden turn off the parkway and you are in the center lane and can't turn. The Potomac is pretty but how many times do you really need to cross it in two days???

A special thanks is due Horace King's lovely wife, Ginny, who spent two days selling books for the HCA. con't on page 10

Time is drawing near to finalize plans for the 1974 display to be held again this year in the Newark High School Gymnasium. We will again be repeating, by popular demand, the table settings in all colors. We will add a table set in that elusive color, crystal, along with other choice crystal pieces. In addition representative pieces of every known Heisey pattern available will be on display, many of them in color.

We will be pleased to include HCA members items, especially rare or unusual items that you would like to display, (some of those rare items you've writing to Bob Ryan about). Adequate insurance coverage and security protection will be provided.

This year again we will need many volunteers to help make this a memorable occasion. We need hosts and hostesses to man the display, watching over the more than one half million dollars worth of glass. In addition help is needed to arrange glass, sell admissions, take tickets and sell books, etc. con't on page 9

## CONVENTION NEWS!!!

by Wayne McPeek, Chairman

The third annual convention of the Heisey Collectors of America, Inc. will be held June 13-16. The show and display will held at the same location as the past two years---the new Newark High School Gym.

Special convention events will be held at the YWCA, corner of Church and Sixth Streets.

This year's agenda of events has been changed to include as many as possible of the fine ideas and suggestions you offered last year.

To alleviate confusion and congestion you will be able to pick up your convention packets as early as 8 a.m. Thursday morning, June 13 at the high school gym. Packets will only be available for pickup at the gym any day. con't on page 10

**MAKE PLANS NOW TO ATTEND THE CONVENTION JUNE 13,14,15,&16.**

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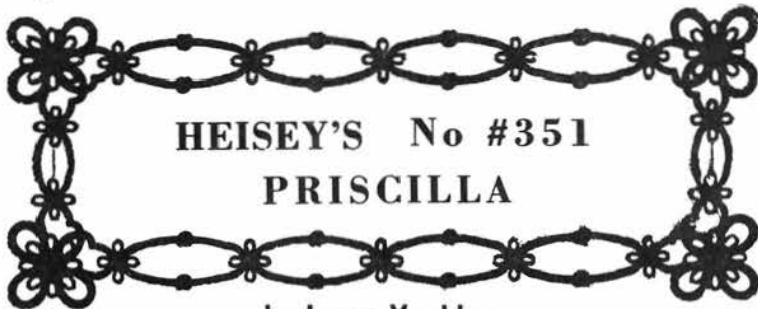
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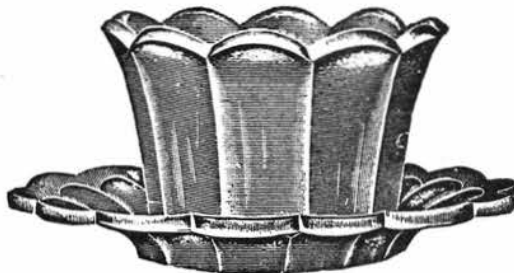
HEISEY'S No #351  
PRISCILLA

by Loren Yeakley

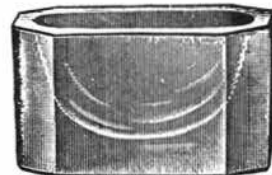
Research through the early trade catalogs, price lists and  
discussions with those few former employees remaining from the  
early production years leads us to believe that during the  
very early 1900's at least until the opening of the blow shop,  
circa 1915, Heisey produced heavy brilliant colonial type  
glass primarily for the hotel, restaurant and confectionery  
trade. This is evidenced by the many various tumblers, gob-  
lets, sherbets, small nappies, water containers and condiment  
items offered. Also many different confectionery items were  
offered during this period such as straw holders, crushed  
fruit jars, shallow ice cream nappies, etc.

One early trade catalog calls this pattern #351 Priscilla  
and later another calls it Colonail, the former being the name  
by which most collectors refer to it. The glass is heavy,  
brilliant and of the finest quality in most items found. This  
line is a direct descendant from earlier colonial lines such  
as #300, Peerless, #339 Continental and #341 Puritan. The pat-  
tern design consists of wide flutes extending upward from the  
bottom to the very top and forming scallops on many of the  
items. The stemware line is very similar to the #300 line  
with the double knob stem changed to a long plain graceful  
stem bulging at the center and the foot being hexagonal from  
the #341 line. Also included in this line is a variety of  
eleven different sizes of stemmed pilsners.

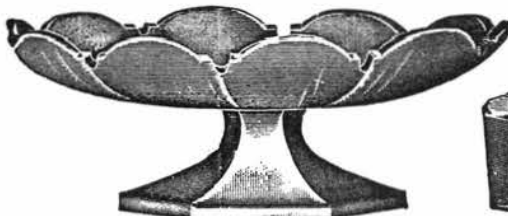
Items desired by today's collector include the 10" extra  
high footed bowl or compote, toothpick, mustard and cover,  
individual butter, footed jellies and oil bottle. A wine set  
was offered consisting of the decanter with cut stopper, stem-  
med wines and a tray. The individual and table salts are ob-  
long with beveled edges, cut top and bottom, and exceptionally  
brilliant crystal. (unmarked) con't on page 3



HOTEL SUGAR FLARED AND PLATE  
GROUND BOTTOM  
ALSO FURNISHED WITHOUT PLATE



OBLONG TABLE SALT  
GROUND TOP AND BOTTOM



6-IN. JELLY PATENT LOW FOOT  
PUNTED BOTTOM



TOOTHPICK  
GROUND BOTTOM



INDIVIDUAL SALT  
GROUND TOP AND BOTTOM

## PROFILES of FORMER HEISEY EMPLOYEES by Frances Law

### IVAN BLAIR

Ivan Blair was born in Licking County on June 26, 1900. His looks belie his age for he appears to be much younger than his 74 years. He is still a very active man who has lived most of these years in Newark.

Mr. Blair started at Heisey on September 26, 1916. He first gathered glass for a year, then was a flint glass worker. He still belongs to the American Flint Glass Workers Union. At one time there were 150 local Unions of "hand plant" houses, and now only eight remain. This organization was made up of mold makers, cutters, and miscellaneous workers to begin with, at Heisey. A F G W U was organized in 1896, with flint glass workers first to organize. The local was started in 1896 and mold makers were taken in after flint workers.

After gathering glass for a year Mr. Blair started learning other trades such as pressing, finishing and other jobs in the plant. The German group at Heisey blew into plaster and iron molds. In the blown department are gatherers and blockers. Mr. Blair worked in the iron mold blowing department.

From 1931 until 1942 this talented gentleman did finishing and cutting down. Previous to this he had worked for the Lancaster Glass Company from 1928 to 1929. Before that he had left Heisey to work at the Paden City Glass Co. in 1926 from early spring until July.

Mr. Blair served in the Air Corps, Battery C 464th Regiment. He went into the service August

1942 and was discharged in March 1943, when they discovered his true age.

He then went to Holophane where they made lights and windows for submarines. Since work was off at Holophane he went Curtiss Wright in Columbus in 1943, installing electrical systems.

The glass companies were an up and down business during the war years due mainly to lack of orders.

After the war years he worked again at Holophane from 1940 to 1965, when he retired. He worked here as a gatherer, and as a utility man where ever he was needed. He also worked on the floor to make clay headed punties. These were rods about five feet long with a wooden handle and four or five steel prongs to gather glass.

Mr. Blair learned the biggest part of his trade and had the most experience at Heisey's. He was a finisher from 1921 until 1928. This was where the shape was put on the ware to whatever it was supposed to be. The glass was heated and shaped by blowing it into a mold, then an iron punty was used to hold the glass to put it back in the glory hole. When it was hot enough to bend it was removed and made into the desired shape. If you held the item up it melted down to make scallops or was placed against crossed nails to make deep scallops. One mold could be used to make many things.

The "Hokey Pokey" system at Heisey, The blown and pressed ware put together, (as a blown bowl and pressed stem,) was jok-

ingly called this after Frederick H. Gebhart who worked in this department. He came to Heisey in April 1896 from the Duncan Glass Company and Hokey Pokey was his nickname. Rumor has it that Mr. Heisey paid for his first week's work out of his pocket, since the firm was barely established at this time.

The glass workers were paid by the piece for thirty or forty years before set wages were established, Mr. Blair states he sometimes worked a whole morning without pay if the batch of glass was bad. They finally got unlimited "turn work" around thirty years after the plant was established. Mr. Blair worked in several factories but spent the most years at Heisey.

Memories seemed to come easily during our interview. Mr. Blair remembers heads of presser shop, John Hounker, gathering, Henry Hizer; first finisher, Will Linsky; second finisher and handler, Tim Giblin, who also cut down water bottles. Later the press shop was taken over by William Lavelle. If only we could interview all these gentlemen mentioned, what a storehouse of information we could gather.

Mr. Blair filled me in on some of his jobs. As a gatherer he went in with the punty and gathered the amount of glass needed. He then dropped it in the mold and the presser cut the amount needed. Then the gatherer cut the surplus off in a kettle and repeated the procedure. Nine or ten pounds was the limit a man could bring out of the furnace. The

average was five or six pounds per man.

Mr. Blair told us that the shear marks and waves appearing in the glass were not ground out. He says there is no such thing as straw marks, just imperfections. The shear marks appear on the side of the glass or in the bottom when cutting glass off the mass into the mold.

Mr. Blair lives with his wife, Opal Ruth, at 420 Cedar Crest Drive. He retired from the Holophane Company on June 30, 1965, his 65th birthday. He shared his experiences and memories with us very generously and we tender our heart felt thanks to a great glass worker.

con't from Heisey's

Priscilla on page 2

Most pieces, with the exception of the blown items, will be signed, many with the large H with in the Diamond. Strange as it may seem the items found in color this far have been extremely rare. A pilsner has been found in cobalt, the 10" extra high footed shallow bowl with puntied bottom has been found in vaseline and the underplate for the mayonnaise dish has been found in black. We have not seen a price list which offered this line with any decoration, although we seen the toothpick and a few other items with silver overlay, more than likely applied by a decorating company.

A few items are found in a catalog circa 1935 included with the #341 Old Williamsburg line. No items have been reissued by Imperial and more than likely the molds have long been destroyed.



# The Production and Preservation of HEISEY BLOWN STEMWARE

Horace King, Designer

Watching the production of blown stemware can be a most fascinating experience.

The gathering boy dips the blowing rod, a steel tube, into the pot of molten glass and gathers a blob which is trimmed to the right amount. He passes the rod to the glass blower who stands upon a throne above the mold. He blows a bubble and inserts it into the open mold which is then shut by the mold boy. The blower expands the bubble inside the mold to form the bowl. The stem maker applies the stem to the base of the bowl, and the foot maker casts the foot, freehand, to the base of the stem. This process leaves a "blowing bubble" between the bowl and the blowing rod. When the glass has cooled enough, the rod is broken from this bubble and the stemware is now ready to leave the blowing shop and go to the finishing room. Figure 1 shows the blowing bubble.

The stemware is cen-

tered on a turntable and revolved with three diamond points pressed to the bowl at the specified height. This scores the glass and the blowing bubble is flipped off into the cullet barrel. Figure 2 shows the slightly jagged edge resulting from the cut.

There are two ways to finish the rim of the bowl: 1. the rim is pressed against a flat grinding wheel, then against a polishing wheel to produce lustre. This is the most economical procedure and it results in a most satisfactory appearance. Practically all of today's fine glassware is finished in this way, and one can see the result flat ring less than one-sixteenth of an inch wide, which is the thickness of the glass. There is a slight difference in surface appearance because wheel polishing does not produce the same lustre as fire polishing. Figure 3 shows this process of flat grinding and polishing. 2. The second process is called inside-outside grinding which requires two extra steps. It is more costly in production but it results in a more elegant finish. First, the bowl is pressed against an egg-shaped grinder to make a bevel on the inside edge. Second, it is rotated at an angle a-

gainst a flat grinder to make a bevel on the outer edge so that the rim is now a V-shape. Third, the piece is centered on a turntable and revolved under a ring of gas jets that glaze the ground edge into a fine finish. This rim, examined under a bright light shows a high lustre with no difference from the fire polished bowl. Figures 4, 5, 6 and 7 show these processes.

Machine made stemware is quite another story which accounts for its low price. The blowing process is much simpler, the foot is pressed and opened mechanically, as is the removal of the blowing bubble. The jagged edge, much coarser because of the greater thickness of the glass, is glazed directly which produces a heavy beaded rim from the greater heat required. While this is no great disfigurement in itself, it is a sign of cheap mass production of a much heavier glass with a poor finish. This rim is much sturdier and far less likely to chip, and one company made a virtue of this by naming it "Safe-Edge".

Preservation, in its simplest sense, means reserving and protecting the objet d' art, be it a Heisey ashtray or the Kohinoor diamond. It is removed from common use and

put in a special place to protect it from casual abuse, deliberate mutilation and theft. It is no longer a common commodity or a part of its former life, but a record of history. It is an object to be studied for its particular quality, esthetic as well as historical. The National Heisey Museum will be a preserve which will fulfill all the conditions I have described above.

There is some confusion and controversy about restoration. This term can be misused because, strictly speaking, it means bringing the object back to its original condition. Any repair work that removes a portion of material to take out nicks, chips and other blemishes is an action of depriving the piece of that portion of its originality. The tradition of collecting for preservation is violated to some extent when rehabilitation becomes a kind of mutilation. For

con't on page 8

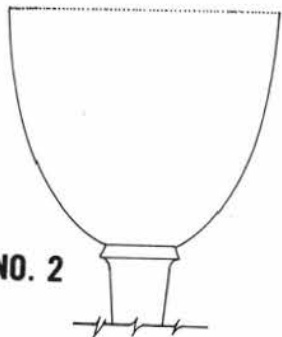
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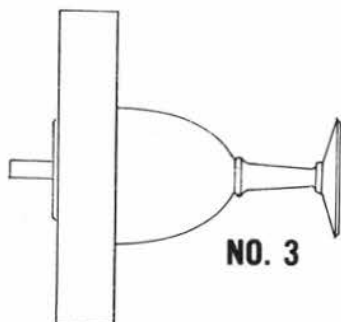
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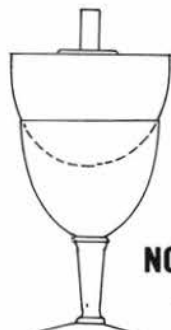
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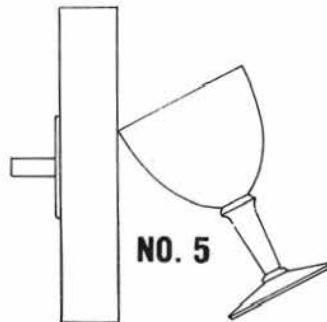
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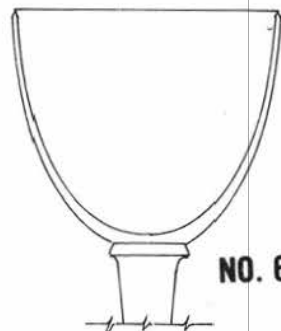
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# HEISEY Museum Fund Auction ■ BIG SUCCESS!!

by Bob Ryan

The Heisey Museum Fund auction was held March 16 and was quite successful. Nearly \$8,000.00 was raised for the museum fund.

The overflow crowd started arriving early in the day and as the HCA's various meetings throughout the day broke up, a steady flow of people would be looking over the shoulders of the amateurs putting the final touches on the glass and procedures for the auction. Everyone was in a gala mood and it grew with the day, anticipating what they would be able to call their own after the bidding was over.

Throughout the day everyone looked at the #357 PRISON STRIPE toothpick and wondered what it would take to own it. The same went for the beautiful colored pieces in the auction like the #6060 COUNTRY CLUB screen optic pieces in dawn and zircon; the #3397 GASCONY tangerine tumbler; #373 cobalt ice tea; the #1245 RING BAND CANDY compote; the #7047 COMET LEAF alexandrite tumbler, (the top money item of the night); the #4225 cocktail shaker in cobalt with the sterling overlay jockies on race horses; the #5066 HORSEHEAD sherry; the #811-3/4 BEER SCHOONER with the FOX CHASE deep plate etching and double marked stem.

There were many other very rare items that brought excellent prices as the crowd warmed to the auctioneer's (Sam Schnaidt) call for higher bids. Many items will never bring those prices again unless it is another benefit auction. And then, some of

the items like the above mentioned will probably bring more because this was their first appearance in an auction.

The prices that were shown in last month's News cannot be used as a solid price guide as they were influenced emotionally on more than one occasion. There were items that went under the current price and these prices should not reflect their true value as there were just so many rare items there, that the advanced collector's pocketbook was really straining.

Throughout the night there were some ringer items brought out from under the podium to lighten the evening and take some of the tension away. One of the most exciting was a "black" Lariat plate that was presented to the crowd and brought immediate run-away bidding until Frank Frye fumbled a toss of the plate from Sam and it crashed to the floor. This ended a very exciting few minutes of glory for the insignificant piece of Lariat that had been so expertly painted black by Helen Kennon of the hosting Dayton Club. Helen was also responsible for one of the other surprises and that was a double diamond H marked pickup truck. It had some real competition going for awhile among three advanced collectors. Seems one wanted to take his Heisey piglets to market in the truck. Anne Johnson furnished a unique #1469 ashtray that was mounted on a bronzed base with a worn baby shoe, a real conversation piece. Anne and her husband Bob

found another unique piece that is a real collector's item, a cigar band art plate with the diamond H signature. This was purchased by a dealer who knew its real value.

Everyone had a grand time and not only the above items contributed to this. Sam Schnaidt brought along some boaters that he and the spotters wore, except when the occasion demanded a more sophisticated headcovering he would pop out a real top hat. The audience realized after awhile that this indicated bids better be fast as the competition was keen on all "top hat" merchandise. Also there was an accountant on hand who figured the proceeds of the evening for the HCA museum fund as the evening went along and at every milestone he would sound an electric claxon to let everyone know just where we stood on the museum fund goal for the night, which was \$5600.01. That goal was passed and others also, until time brought the auction to the very last item, a Heisey door knob and \$41.30 was needed to make it an even \$8,000. Well, a very generous Ollie Armentrout responded and everyone ended the evening in applause just as it had started when Sam, Dale Neibert, Dick Marsh and Molly Ryan were applauded into the room bedecked in bright red patterned vests and straw boaters.

Frank and Phyllis Frye managed the flow of glass and aided the auctioneer, Dick Scovell clerked, assisted by Anne Johnson and Connie Ryan; Heidt Schnaidt

was cashier aided by Virginia Yeakley, Helen Kennon and Hilda Ryan. The Dayton Area Club, ably assisted by the Newark Heisey Hunters, helped funnel glass, spot, run, pour punch and assisted behind the glass tables before the auction. Friday night they had all worked together setting the stage for the Saturday auction.

It was a fine experience of co-operation by all involved, and accomplished what was set out to accomplish.

Russ Ream, Frank Frye and Bob Ryan, the Project Committee, all want to thank everyone who helped in any way to make this a truly memorable evening and especially all who sent glass, consigned glass, donated money, attended the auction and bid and the members of the Heisey Hunters Club and the Dayton Area Club.

*Bob Ryan*

## NOTICE . . . . .

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# PATTERN of the MONTH

#1521 QUILT and #1533 WAMPUM

by Louise Ream

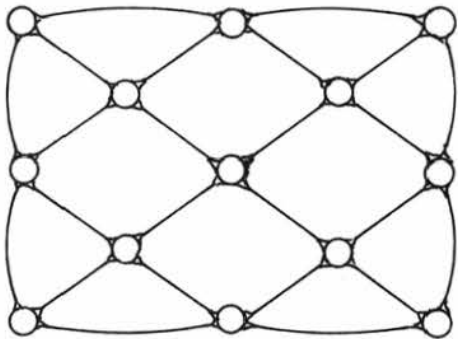


fig. I

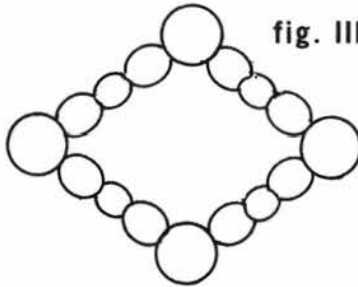


fig. III

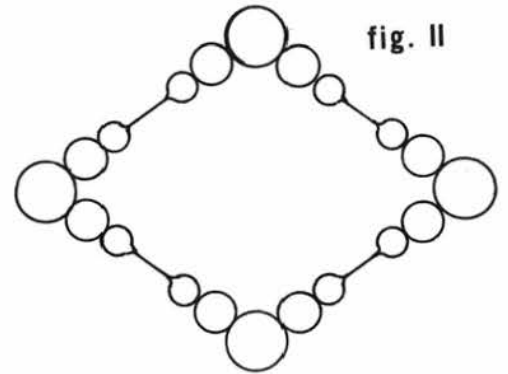


fig. II

These two patterns are very similar and in the past both have been referred to as Wampum. They are listed in close proximity in a price list of 1940-1941. Many pieces have been seen in both patterns.

Horace King has been kind enough to illustrate this article with line drawings showing the pattern detail.

There is some similarity between these two patterns and #7000 Sunflower since there is again an over-all diamond pattern. QUILT is listed in only three items. These are the ash tray, cigarette box and candy box with cover. Ash trays observed have been signed but the cigarette box usually is not. Since the Wampum candy box is signed, it is very probably signed in Quilt also.

The glass in the two patterns is heavy, especially so in the ash trays. It is quite clear and bright and if your conception of Heisey glass is the colonial patterns then you would consider these two very un-Heisey in appearance. Yet the quality of the glass calls out, "I'm Heisey".

Figure I shows the bottom of the ash tray in the Quilt pattern. Overall

diamonds have a round raised bead of glass where the diamonds meet. The diamonds themselves are convex and have the appearance of the tufted back of a chair or the puffiness of a quilt which undoubtedly led to the name. This pattern must not be confused with a much earlier pattern #81 Circa 1907 which has been named Quilt. Quilt is the Heisey company's name for #1521 pattern.

Figure II shows the enlarged detail, only, of the pattern known as Wampum. The difference is easily seen. The design is again one of over-all diamonds with a series of raised beads where the diamonds meet. As shown, the largest bead is at the corners of the diamonds with two (or more) beads of graduated sizes leading away in all directions. As shown, these beads never extend far enough to meet with those extending from the other corners. The particular drawing was taken from a Wampum ash tray but in other items, such as bowls, there is more distance between the series of beads. The diamonds end at the edge with a large bead. Diamonds sometimes decrease in size,

A. H. HEISEY & CO.

## No. 1521—QUILT PATTERN

NO.	SIZE	ITEM	PRICE DOZ. IN CRYSTAL	DOZ. IN BEL
1521		Ind. Ash Tray.....	3.00	...
1521		Cigarette Box.....	9.60	...
1521		" " Cover.....	5.40	...
1521		" " and Cover.....	15.00	...
1521		Candy Box.....	18.00	...
1521		" " Cover.....	12.00	...
1521		" " and Cover.....	30.00	...
			.....	.....
			.....	.....
			.....	.....
			.....	.....

49  
Hand Made Glassware

such as toward the bottom of a bowl or center of a plate.

Items made in Wampum include: 10" salad bowl, 13" gardenia bowl, 13" crimped floral bowl, 14" torte plate, 1 light candlestick, ash tray, candy box, cigarette box; cream and sugar and plates. A basket and a spittoon-shaped vase have also been seen. The ash tray, candy box and cream and sugar were signed.

Figure III shows a pattern sometimes mistaken for Heisey but it is not. The difference in the pattern is easily seen as all of the dots are connected. It is most often seen in a 2-1/4 square by 1-7/8" high votive candleholder

in cobalt, red, green, amber and clear and perhaps other colors. It is of very recent origin and can be found in gift or floral shops. Whether it was actually copied from Wampum is an unknown. It certainly is very similar. However, placing a piece of it in crystal beside a piece of Wampum you will quickly see how yellow it looks by comparison. As stated before, the beads are continuous and the diamonds are also smaller. This has troubled many collectors so study these patterns carefully.

A piece of either Wampum or Quilt would be a delightful addition to anyone's collection.



# MY FAVORITE PIECES of HEISEY

by Rev. JOE BEACH

I have been an antique collector for about 15 years. I started when a friend gave me a piece of Carnival glass. I didn't care much for it at first but finally got the bug and at one time had over 800 pieces and some of the most rare. I now have about 30 pieces left and at the prices it is bringing I don't expect to have any more.

The first time I ever heard of Heisey was when we came to Newark 4 years ago. We went to the Land of Legend show and bought the first piece. It wasn't long till we had the bug again and really started

to buy every thing we could. We finally decided to stay with the animals and had them all except the Doe Head book end. I sold the collection all at once in November and have set pretty still since.

The piece we like most and are collecting now is the Spanish stem items. To me this is one of the most beautiful patterns made. The stems are of a strong design and yet very beautiful. I have a very pretty set of goblets in an etched design in clear, But the one we want the most is the cobalt. I have finally got a set in the cobalt and really love to

show it off to all who come into the house to see the Heisey.

The cobalt color is one of the finest I have ever seen. With the clear Spanish stem it makes a beautiful piece that any one would be pleased to own. I love the stems as they are of such pretty design. We hope to own more of it and hope to some day have every piece in this pattern.

Picture of Spanish Goblet from December, 1972 issue, page 7, or Virginia McLean's "Heisey's Glassware," page 98.



## Heisey Collector's Home Hit by Tornado!!!

by BOB RYAN

Bette and Jim Richmond who live in the Saylor Park area of Cincinnati were victimized in the April 3 tornado that destroyed a wide area of this community and did much damage throughout Ohio, Indiana and Kentucky.

Their garage collapsed, covering their car, but it escaped with only minor damage. They lost 12 windows and the roof of their house was lifted, twisted and part of it blown away. A neighbors slate roof is everywhere imbedded in woodwork and carpet.

They all escaped unharmed as did their extensive collection. As always, there are odd happenings in a tragic storm such as this and it is newsworthy to write about. At the foot of the Richmond's stairway a small table held a beautiful lamp, large crystal ashtray and a crystal Heisey pony. The lamp and ashtray are in pieces while the pony still stands untouched.

The glass cases holding much of their collection were in direct line of the flying debris. One case stood in front of a three window bay area and had flying bricks land close by but did not disturb the cases or the Heisey enclosed therein. The Richmonds three Heisey lamps all came through unharmed.

Bette was home with her father when the storm came up. She did get some of the pieces under cover and took some quickly grasped choice pieces to the basement, tucked a pheasant under a cushion on the couch and moved the lamps against the wall, all the while urging her father to go to the basement. When the neighbors large tree came sailing across the yard towards them they both made it to the basement just as the door came in.

Meanwhile Jim was leaving work in downtown Cincinnati and watching the

black clouds that were at that very moment damaging his home. They came to the Dayton area club meeting the following Saturday and related their story complete with photos. The Dayton Club was well aware of the damage that this tornado could vent as Xenia is very close by and the destruction there is unbelievable. We are all happy that the Richmonds escaped unharmed and that, miraculously, their collection was saved and wish them Godspeed in bringing their charming home back good as ever.

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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.

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letters-we get letters.....

I'm sure you don't remember me, but I do you. You were so nice to us at last year's convention. We walked in cold not knowing anyone and you took time to be friendly, courteous and give information. I'm sure my experience was repeated to hundreds of other visitors. Surely did enjoy beautiful Heisey and meeting people who had been just names, previously.

I am writing primarily to renew my treasured membership. Just hope things are stable enough that I can get to Newark again in June. The museum is a tremendous accomplishment in such a short time, and all of you dedicated people should be very proud. We shouldn't wish time away but I really do, in hopes I can attend the convention again. Much luck and money from the March auction also.

Sincerely  
Betty Edwards,  
Lynn, Mass.



Candlestick, marked. Pattern unknown. Opinion is that it is probably "Spanish." or "Aristocrat." Any other ideas?

con't from HEISEY BLOWN

STEMWARE on page 4

example, the collection of Historical Furniture in New York's Metropolitan Museum of Art shows the scars of years of use. The vases of Classical Greece have been assembled from hundreds of shards painstakingly sorted and cemented together. There was no attempt to camouflage the cement lines or retouch the damaged decoration. Coin collectors do not polish their old coins to give them a "new look", and stamp collectors may have great pride in their rare stamps, however badly tattered. Rather, collectors of this kind regard the present condition as a "patina" of great age and long time use.

Some collectors I have talked with claim that Heisey maintained a finishing shop to repair damage that occurred during production. Such damage could occur at many points, between the removal of the blowing bubble, rim finishing, lehr collisions, careless handling at the wrapping table, and mishaps in packing for shipping. Acci-

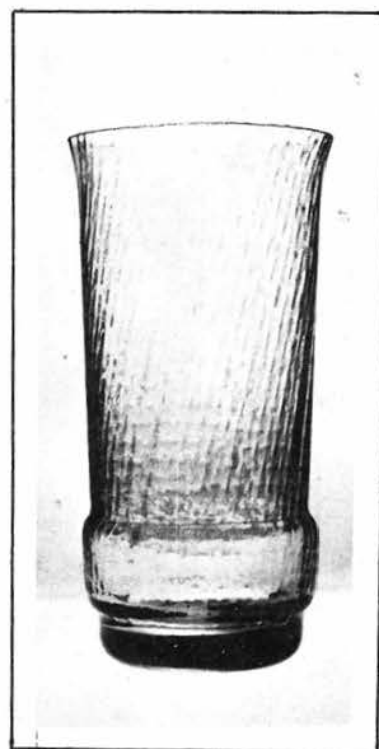
dental small nicks in rim finishing might be repaired on the spot, but the inside-outside rim finish would not be repairable unless the finish process of three steps were to be repeated. This would be prohibitively costly and impractical. Damaged pieces from the lehr and in subsequent steps would simply be material for the cullet barrel. Slightly damaged ware might have been classed as "seconds" and sold at discount prices, but Heisey would not consider seconds as representing Heisey quality.

No repair man can compete with the professional grinder, polisher and finisher who worked for Heisey. He has neither the equipment nor the skill for such high grade work. The result of the re-grinding of goblet rims can be easily detected if the nick to be removed was of any consequence. Gravity affects the glass in the mold so that the thickness increases toward the base. The rim is the thinnest part of the bowl and re-grinding will show a somewhat wider facet than

the original. This width increases if the re-grinding removes considerable glass. I have seen re-ground pieces with a facet twice the normal width.

It would seem that, in some cases, a personal taste for "perfection" takes precedence over good practice in preserving the collectible. Any alteration through re-working does not restore the object to its original condition. It is altered, not restored, and it has to be different from the original piece as it came from the factory. This is not quibbling but a hard fact of reality. To be sure, some repair can be very minor, and it does not alter the piece appreciably, but then, the damage itself must have been trivial, so why bother?

I have seen a number of Heisey pieces that have been re-worked with unhappy results. One Waverly party plate had a brutally faceted spot on the edge, an obvious effort to remove what had been a bad chip. The foot of a goblet was out of round because one portion had been re-ground to take a nick out of the edge. One piece of stemware I know to have been finished by inside-outside means showed an oversize flat grinding. The base of small elephant had been re-ground by hand to remove a chip or deep scratches. This was a case of bungling, and I asked the operator of the Flea Market table why this had been done. She was rather upset and replied that she could not sell the piece with the damage, so she asked a neighbor to do the work! Any such operation is not restoration, or even rehabilitation. In too many cases it is outright mutilation, and it is so unnecessary when the



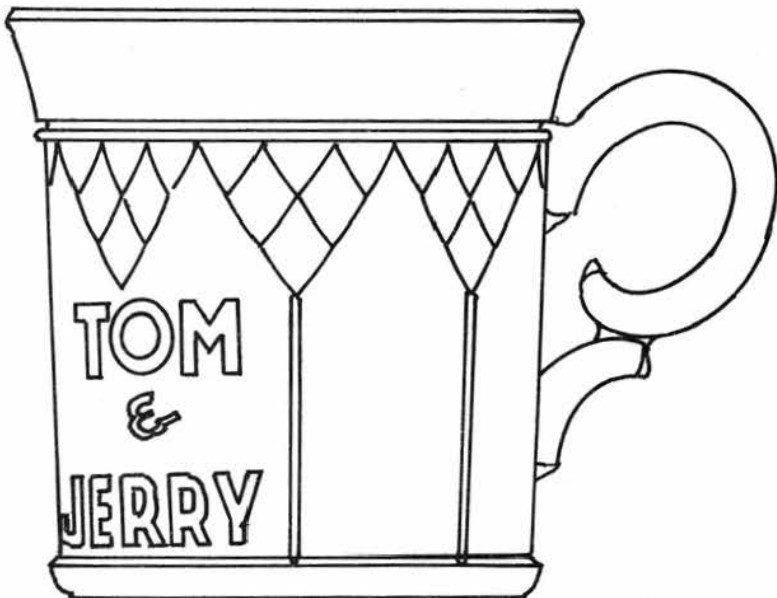
#4054 Coronation tumbler in Dawn. Experimental Screen Optic. Pattern made by rolling the glass across screen wire. Unmarked.

piece is a collector's stem.

Author's Note: Heisey used inside-outside rim finishing during the most prosperous years, but returned to flat grinding when competition forced the company to reduce production costs. Stemware of long life thus passed through the periods of both processes. Judging a piece by its rim treatment could be misleading if one were to assume that the rim in flat ground had been re-ground because one believed that it came only in inside-outside finish. As I said above, examine the width of the flat facet of the rim to see if it is within the norm of one-sixteenth of an inch or very slightly wider. Better yet, compare rims of several pieces in the same pattern.



**Q** I have seen the Tom and Jerry mug mentioned. What is it?



**A** Above is a drawing of the mug, which was done for us by Horace King. The mug is 3 inches high and 3 inches in diameter at the flared top. The design is raised from the surface. It bears the Heisey trademark. We do not know at present whether there is a bowl to go with this. We used the drawing rather than a photograph because the detail shows better in the line drawing.

**Q** Did Heisey ever make prisms, and bobaches in color?

**A** The reply comes from Paul Fairall, 42 year employee of the Heisey company. "First, Heisey definitely made #300 Bobaches in colors, first cobalt blue, second, alexandrite (and Sahara). Again, most assuredly Heisey made prisms during the war, at least two different types, maybe three. I have some in my shop. They were pressed and fire polished, not cut. Very nice and brilliant too. This was necessitated by our inability to import prisms during the war.

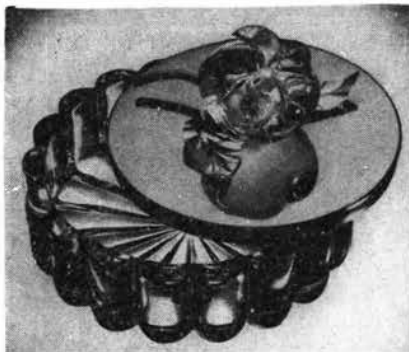
Around 1920 Heisey imported some thin blown bobaches. These were colored in Amethyst, Light Blue and Amber. They came from Czechoslovakia."

See Yeakley Book, Plate 6, Row 4. The Candelabra on the left has prisms made by Heisey. The one on the right has imported prisms.

**Q** Who did the silver overlay on Heisey glass?

**A** There were several companies. Among them were Silver City, Meriden, Conn., National Silver Co. in N.Y.C. A company in Brooklyn, N.Y. and one in Cincinnati did some of it and some very beautiful pieces have been attributed to Hawkes.

**Q** Did Heisey assemble the #1503 Crystolite candy boxes with the metal lid and flower finial?



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**A** The Warren Kessler Co. of New York bought the parts from Heisey which included a single block crystolite candle holder and the bottom to the candy dish. They added the brass lid and leaves using the candleblock for a flower, making the finial. Sometimes a piece of glass fruit served as the handle. Recently we saw a pair of brass bookends which had the same flower on them. The Mary Ryan Co. of N.Y.C. was the exclusive wholesaler for these items. The one pictured here is from House Beautiful, December 1938 and shows an apple for the finial.

more about the.... **What Is It?**

The little set pictured in the January issue and further discussed in the last issue has been positively identified as a #473 (Narrow Flute with Rim) Griddle Cake Set, consisting of Plate and Cover, Individual Butter and Syrup. This information comes from a little publication of the A.H. Heisey Co. entitled **TABLE GLASS AND HOW TO USE IT, A Handbook for the Hostess**. The book is dated 1911. This information was given to us by Russ Crites who brought the set to the December meeting and has since found this booklet.

See January, 1974 issue, pg 13 for picture of this set.

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IN THE FUTURE SEND YOUR BOOK ORDERS TO: DOROTHY TARQUINIO  
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See Book list in March issue of HEISEY NEWS. HEISEY GLASS COLLECTOR BOOK #2 is now available at \$1.50. This is the souvenir booklet published by Orva Heissebittel for the 1974 All Heisey Show in the Washington, D.C. area. Make all checks payable to Heisey Collectors of America, Inc.

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Con't from 1974 HEISEY DISPLAY ON page 1

A data sheet is included with this newsletter for those of you who wish to volunteer your services or loan glass for the display. This is very important since your help is really needed to assure a successful convention. You will receive a response when you return the sheet.

The convention, show and display are the highlights of any Heisey collectors year. Those who have not attended before are in for a real treat. For those who return every year it is like a reunion as old friends gather. Many fast friendships have started at these affairs.

con't from Desk of

page 1

If you ever want to see a really magnificent glass show, it is one like this. Many of you in other states where there are many Heisey collectors are missing a great chance to promote Heisey if you do not put on an All-Heisey show. As I have mentioned several times, it is nice to have a ready market in your area if you ever do have to part with some of your glass and a show like this, well promoted, would have to make new collectors. Also it's a great way to help your national museum. The museum itself will add prestige to Heisey but it will need support for a long time.

I was very pleased with all the comments made at the show about Heisey News. It seems to be well received in that area. Many also expressed to me their appreciation of the fact that we do not make the publication controversial but stick to facts about the club and the glass.

con't from CONVENTION

NEWS on page 1

A Display Preview for HCA members and their registered guests has been rescheduled to Thursday morning at 9:30 a.m. to 12 noon. You will also be able to purchase your 1974 souvenir plate and items on sale by study clubs at this session. The concession stand will be open.

Be sure to bring your new finds and questionable items to challenge the panel of "experts" during the "Show and Tell" session scheduled Friday from 8:30 to 11:30 a.m. at the YWCA. Robert McLain will be your host and emcee.

The popular "Swap and Talk" sessions are on the agenda with the first scheduled for Thursday evening, 8 to 11 p.m., the second on Saturday from 2 to 11 p.m. This event was so well received last year that more hours were added this year. Anyone may

Till I see you in June,  
HAPPY COLLECTING!!!

*Louise Ream*

Bring items for trade, limit 12 per family at a time, no items to be priced. This is your best chance to meet new people. You may come and go as time permits you. Jerry Robinson will be your host again this year. This is the place to bring all your "spare parts".

Mark your schedule to attend the "Meet and Chat" program, Friday 2 to 4 p.m. at the YWCA. Former Heisey employees will be there to visit with you. Wm. (Pete) Rehbeck, Heisey mold maker for some 30 years, will demonstrate and acquaint you with both "open and close" and "block" molds used so much by Heisey. Bob Ryan will be your host and emcee.

Your annual Breakfast/Business Meeting will be Sunday 8:30 a.m. at the YWCA Election of five members to the board of directors and other business to be transacted, everyone welcome so plan to participate. New clubs will receive their charters.

The convention banquet

will be Friday, evening kicking off with cocktails 6:30 to 7:30 (cash bar), Racquet Club on South 40th St.

You will be served a delicious Roast Beef Dinner with all the trimmings. After dinner you have a very special treat in store--Clarence Vogel will be the featured speaker! I'm sure you are as excited at having Mr. Vogel with us as I am. We are all one big happy Heisey Collecting Family. So make your plans now! Complete and return the attached registration form promptly. Gasoline isn't a problem anymore. You're going to have a lot of fun at "HCA Convention '74".

Of course there will be the regular Non-HCA events going on also----F and S. Auction on Saturday morning, flea markets in Granville and Newark--Land of Legend Festival---Bargains at antique shops and Good Gossip. Don't miss out on any of this!! Be here in June!!!!

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### Baskets Shown on Opposite Page

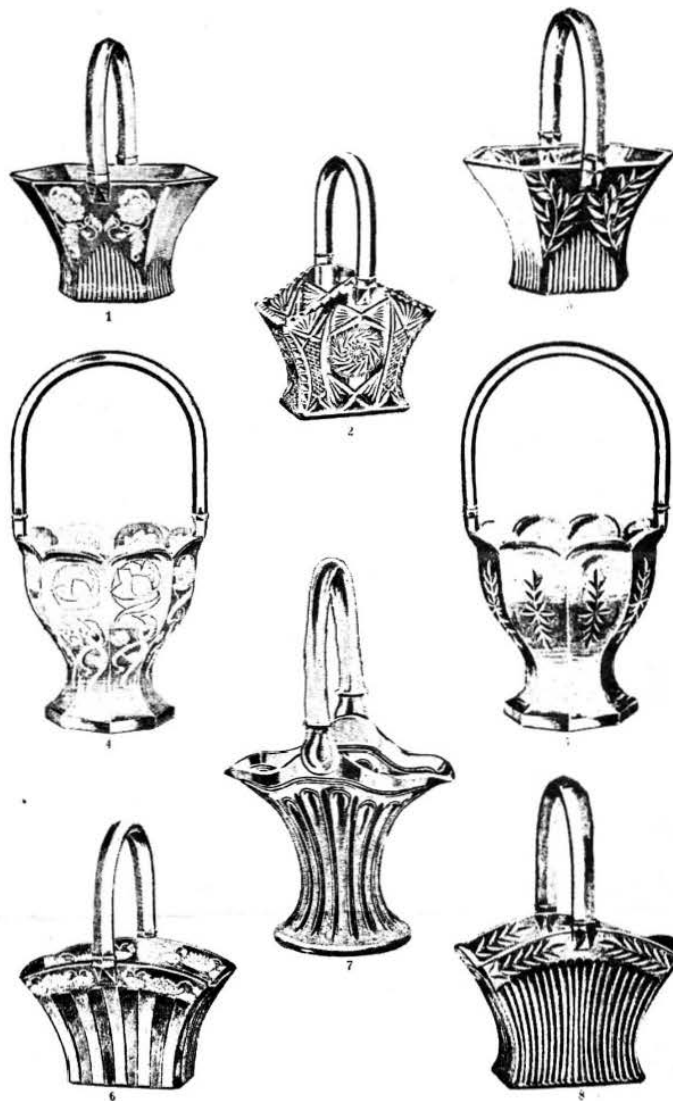
1. No. 458, 8 in. Basket, with No. 350/1 Deep Etching  
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(Also make No. 460, 9 in. Delivered, East \$2.00; West, \$2.50)
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Price delivered, East, \$2.25 each; West, \$2.65 each
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7. No. 477, 9 in. Basket  
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| No. 473, 8 in. " "     | East, \$1.75; West, \$2.25                  |

NOTE—"East" means to all points east of the Missouri River.  
"West" means to all points west of Missouri River; Maine, Florida and Canada.

Sizes above given, denote the measurement across the top of Basket proper.



## Classified Ads

### NEEDED:

for private collection, #1170 Pleat and Panel flamingo, 5 sets cups and saucers, 6 dinner plates water jug, sherbets, any glasses and 6-8 oz goblets DIXIE HUCKABEE, 12315 Dakota Place, Yucaipa, Ca 92399.

### WANTED:

Childs mug V.IV/pg66, Flat panel ash tray V.II/pg 27 and #31 toy candlesticks V.III/pg 83. DICK STEVENS, 544 S. Edward St, Oregon, Oh 43616. PH: 419/698-2880.

### Wanted to Buy:

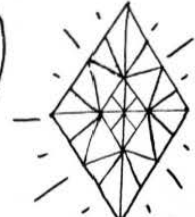
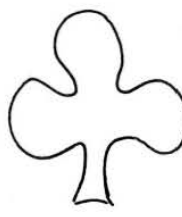
2-1/2oz. Bar Glass in #433 Greek Key Pattern. L.Yeakley, 640 Melanie Ct. Newark Oh 43055

### WANTED:

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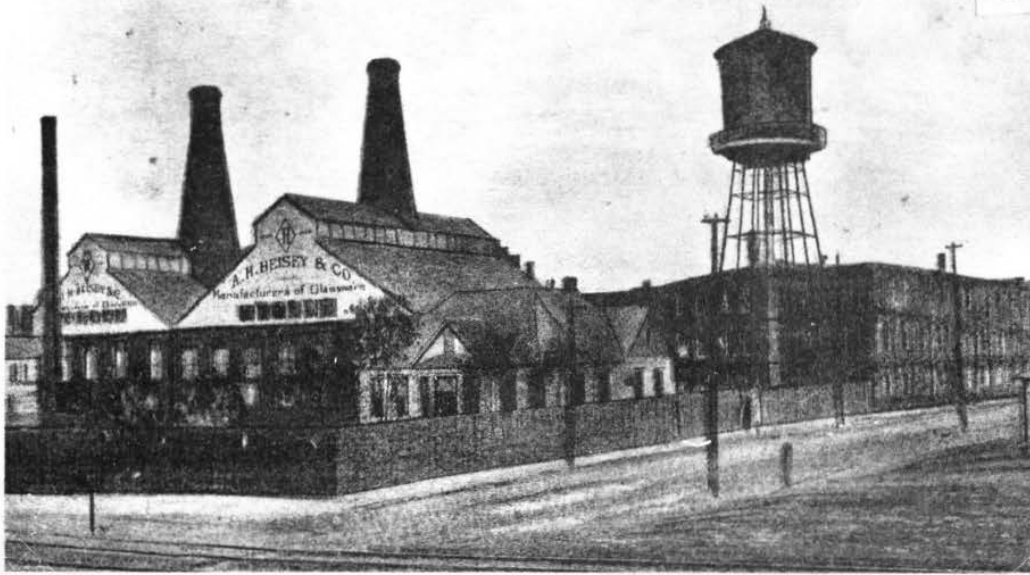
look at harry . . . thinks he's a girl's best friend!

Caption submitted by Frank Husted of Narberth, Pa.



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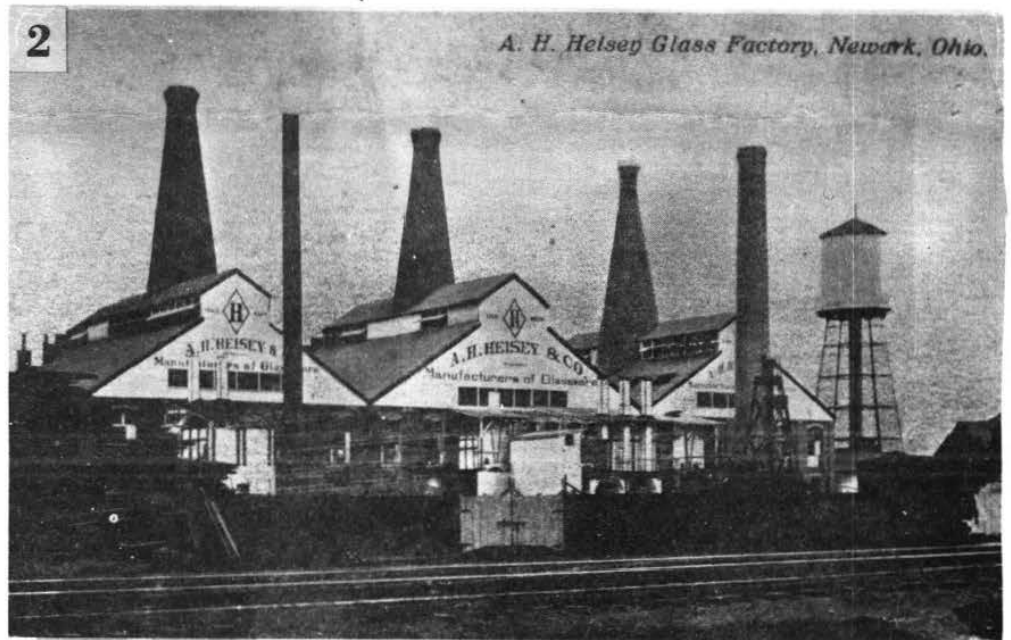
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## FLASH

A current price guide on the contents of "HEISEY'S EARLY AND LATE YEARS" Book IV by Clarence W. Vogel, is being \*published by the Land of Heisey Society. This new price guide will be available at the annual June Convention with proceeds going to the National Heisey Museum Fund .....watch next issue for details.

\*a study group in Newark, Ohio, affiliated with the HCA

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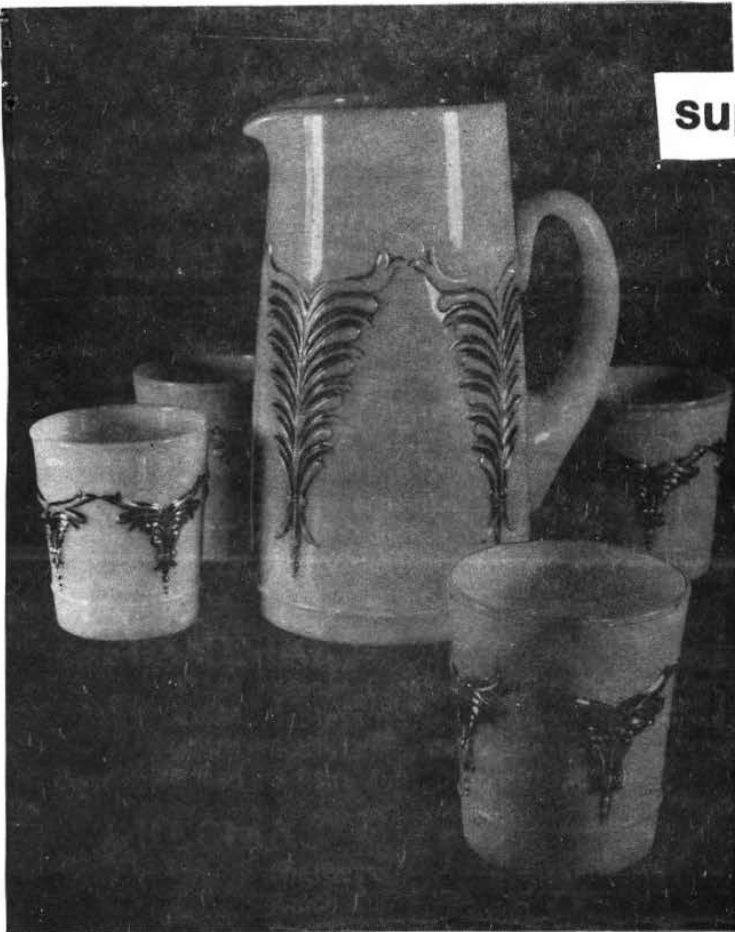
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#1252	Twist 6" Two Handled Mint (Mint) (M)	-----		20.00

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#1469	Ridgeleigh, Individual Sugar & Cream (M)	-----	\$	15.00
#1503	Crystolite, 4" Cigarette Box & Cover (M)	-----		10.00
#1428	Warwick, 2 lite Candlestick	-----		20.00

**ATTENTION GLASS COLLECTORS**



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**HEISEY'S DEEP PLATE ETCHINGS**

by HAROLD E. WILLEY

THIS BOOK HAS 4 COLOR PLATES DEPICTING HEISEY GLASS FEATURED IN THE AUTHOR'S HEISEY GLASS MUSEUM IN NEWARK, OHIO, AS WELL AS 34 BLACK AND WHITE ILLUSTRATIONS, HEISEY'S DEEP PLATE ETCHING. ETCHED AND CARVED, PRESSED AND BLOWN AND HANDMADE GLASSWARE ARE IDENTIFIED AND ILLUSTRATED. SOFTBOUND, 40 PAGES 6" X 9"

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- Iced Tea Tumblers\* - - - - (6) ea. - - - - \$ 8.50
  - Juice Tumblers\* - - - - (6) ea. - - - - 6.50
  - Stemmed Sherbets\* - - - - (6) ea. - - - - 6.00
  - Stemmed Water Goblet - - - (6) ea. - - - - 7.00
  - 7" Plates - - - - - - - - (8) A few a little cloudy
  - 8" Plates - - - - - - - - (8) 1/with rim chip  
all 16 - - - - 30.00
  - (6) 5" nappies(cloudy w/rim nicks) free w/purchase of  
entire lot at - - - - \$190.00
  - 2-#411 Rib & Panel crystal 7" plates\*(11) ea 3.25  
plus 1/w rim chip free w/purchase of all @ 32.00
  - 3-#465 Recessed Panel 10 1/2"h candy jar-rose  
flashed w/etched rose rim(flashing somewhat  
worn on jar-lid mint)\* - - - - - - - - 27.50
  - 4-#465 Recessed Panel 10 1/2"h candy jar-crystal  
w/etching on lid panels only-Mint\* - - - 16.50
  - 5-#468 12" celery tray, Heavy floral etched  
w/frosted star base; a beauty\* - - - - 15.00
  - 6-#500 Flamingo Ice Tub w/silver plate hndle.-  
Intaglio cut top rim/base corners,etching in  
centers,a couple very small no-harm nicks  
under base,beautiful\* - - - - - - - - 42.50
  - 7-#1469 Crystal Ridgeleigh Miniature C & S\* 9.00
  - 8-Queen Ann Dolphin ftd. C & S\* - - - - pr. 22.00
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**FRANCES BONES**

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**HEISEY for Sale**

- #1559 COLUMBIA (clear) Candle,(V.IV/pg 167) rare, slightly purple - - - - - \$ 13.00
- # 419 SUSSEX (cobalt) ftd. Sauce, (M),(V.IV/pg 165) rare - - - - - 32.00
- #1225 SAWTOOTH BAND (clear) Cheese & Cover, magnificent! Stands 7 1/2" high.  
Knob has couple crazing marks, or mold imperfections, no harm.  
(V.IV/pg 107) - - - - - 55.00
- #1225 SAWTOOTH BAND (clear) ftd. Cakestand or Salver, 1 bead has a chip  
underneath, hunt to find.- - - - - 25.00
- #2516 DIAMOND OPTIC w/BANDS, Jug, 1/2 Gal. (flamingo), a thing of beauty.  
Polished bottom, (V.III/pg 77) - - - - - 35.00
- # 109 ? DOLPHIN STEM Compote (flamingo), large, heavy, has been seen in 1926  
House Beautiful Heisey advertisement - - - - - 65.00
- # 411 RIB & PANEL (clear) stemmed 8 oz. goblets, (M), delicate and brilliant,  
(V.II/pg 93) have (3) - - - - - ea 8.00
- #1503 CRYSTOLITE (clear) Master Swan, 1 minute chip near bottom,(V.IV/pg 10) - 14.00
- #1503 CRYSTOLITE (clear) Candleholder, this shape not in books, heavy,  
brilliant, write for decription - - - - - 6.00

**CAMBRIDGE for Sale**

(4) Caprice blue pressed goblets, (1) Carmen Red & (1) Crown Tuscan melon-shaped, ring stem Ivy Ball, (1) nude lady Ivy Ball; lady is crystal, ball is Forest Green, (1) Apple Green 8-1/2" Swan signed, (1) Ebony 3-1/2" Swan signed. Write on these, SASE please.

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# 300 Candelabrum, 2 arms, 3 lights, C prisms	-----	pr	\$ 350.00
# 393 Narrow Flute covered butter	-----		30.00
# 411 Rib & Panel 3-pint pitcher	-----		30.00
#1404 Old Sandwich 10 oz. low ftd. goblets (unmarked)	-----	(8) - ea	6.00
#1404 Old Sandwich Oyster Cocktails	-----	(4) - ea	4.00
#1404 Old Sandwich Cream & Sugar	-----	pr	17.50
#1433 Thumbprint & Panel floral bowl (unmarked)	-----		20.00
#1540 Lariat Cream, Sugar & Tray (tray unmarked)	-----	set	17.50
#1540 Lariat 5" covered bowl (Vogel IV, page 6, #53)	-----		15.00
#1575 7" Tulip Bowl	-----		27.50
#1776 Kalonyal Butter Top	-----		30.00
Verlys Vase, Summer & Winter, signed Verlys & Carl Schmitz, Copyright dated 1940	-----		80.00

## FLAMINGO

#1252 Twist 8" nappy	-----		18.00
#1252 Twist 13" Celery Tray	-----	(2) - ea	13.50
#1252 Twist 5" 2-handled Jelly	-----		7.50
#1252 Twist Cream Soup & underplate	-----	set	16.00
#1252 Twist 2-handled Cheese Plate	-----	(2) - ea	6.50
#1252 Twist 6" 2-handled Mint Dish (unmarked)	-----		3.50

**WANTED:** 1 #5 Candleholder fitting for Candelabrum

ALL ITEMS SIGNED AND MINT UNLESS NOTED.  
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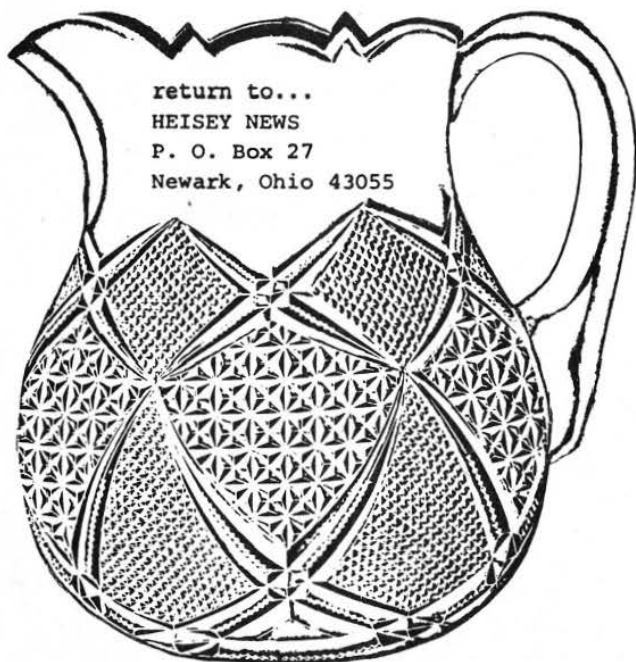
1.	Fleur-de-Lis plate, Sahara, Rare	-----	\$ 57.00
2.	#1425 Victorian Cream & Sugar, Sahara, Rare	set	75.00
3.	# 479 Cream & Sugar, Sahara	set	35.00
4.	#1404 Old Sandwich 4 oz. Oyster Cocktail, Sahara	-----	15.00
5.	#1184 13" Celery with #447 Empress Etching, Sahara, unsigned	-----	15.00
6.	#4231 Favor Vase, Sahara, unsigned	-----	30.00
7.			
8.	#1401 Empress - Lion Head Floral Bowl, 11", Sahara, unsigned	-----	350.00
9.	# 301 Hurricane Globes 9" unsigned	6 pair, ea	8.00
10.	#1255 Pineapple & Fan Footed Compote, 8" crystal w/good gold, unsigned	-----	85.00
11.	#1255 Pineapple & Fan 7" crystal bowl, unsigned	-----	30.00
12.	#1255 Pineapple & Fan 8" bowl - Emerald Green w/good gold	-----	100.00
13.	#1445 Grape Cluster Candlestick	(1) --	35.00
14.	#1495 Fern 1 lite Candlestick, no bobeches, Orchid Etched, unsigned	pr	50.00
15.	# 112 Candlesticks, Flamingo, unsigned	pr	10.00
16.	#5003 Crystolite 3-1/2 oz. Cocktails, paper labels	have 6 \$5.00 ea set for	25.00
17.	#1495 Fern Individual Cream & Sugar	set	50.00
18.	#1401 Empress, Individual nut dishes, Alexandrite, unsigned	(3) ea	50.00
19.	#1401 Empress Cup & Saucer, Alexandrite	set	65.00
20.	#1401 Empress 8" plate, Alexandrite	-----	40.00
21.	Plug Horse, honey amber, unsigned	-----	325.00
22.	Madonna, limelight, frosted, signed, rare	-----	750.00
23.	Goose, Wings half way up, unsigned	-----	40.00
24.	Rooster Vase, unsigned	-----	45.00
25.	Pig, large, signed	-----	325.00
26.	Airedale, Imperial slag, discontinued	-----	20.00



con't auction list of items.

268	#3480 Water pitcher and six 12 oz. glasses flamingo	70.00	281	#1184 Yeoman moongleam sherbets(7)	<u>7.00 ea</u>
269	#1567 Plantation coasters (6)	<u>24.00</u>	282	#1229 Octagon flamingo footed mayonnaise w/spoon	<u>12.50</u>
270	# 600 Ash tray (M)	<u>9.00</u>	283	# 134 Crystal 2 lite candlesticks a pair	<u>15.00</u>
271	Nimrod deep plate etched tumbler	<u>22.50</u>	284	#1231 Ribbed Octagon floral bowl Hawthorne (M)	<u>20.00</u>
272	#1519 Waverly Orchid etched creamer (M)	<u>12.00</u>	285	#3368 Ablemarle sahara parfaits(6)	<u>4.00 ea</u>
273	#1229 Octagon Hawthorne footed mayonaise	<u>25.00</u>	286	#1184 Yeoman flamingo goblets(M)(8)	<u>3.00 ea</u>
274	#1401 Empress sahara tumbler	<u>7.00</u>	287	#1519 Waverly Orchid etched plates (4)	<u>6.00 ea</u>
275	# 465 Recessed Panel amber flashed candy dish (M)	<u>20.00</u>	288	#1201 Fandango 8" bowl	<u>17.50</u>
276	#1401 Empress sahara dolphin footed ice bucket and tongs	<u>40.00</u>	289	Nimrod deep plate etched tumbler	<u>22.50</u>
277	#1447 Rococo 2 lite candlesticks sahara, pair	<u>220.00</u>	290	Eagle plate, crystal	<u>17.50 X</u>
278	# 417 Double Rib and Panel moongleam basket (M)	<u>40.00</u>	291	# 433 Greek Key punch cup flamingo (M)	<u>17.50</u>
279	#1503 Crystolite mustard and spoon	<u>10.00</u>	292	#1255 Pineapple and fan custard tankard (M)	<u>35.00 X</u>
280	#1184 Yeoman flamingo berry dish	<u>2.00</u>	293	#1183 Revere torte plate silver trim etched (M)	<u>20.00</u>

The above are additional items sold at the March 16 th Auction.



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