

HEISEY NEWS

VOL. IV, NO. 9
SEPTEMBER 25, 1975

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

EIGHTY CENTS

From the desk of...

Your President

Fall is fast approaching and with the Claret dinner over we can begin looking forward to the Annual Christmas party on December 13. Mary McWilliams and Margaret Dzierwa of Newark are making the plans. Bob Ryan and his program committee promise us a good time. Watch your October newsletter for the reservation form.

The September 13 Claret dinner for 230 people could only be classed as a fantastic affair and a financial success. It was fun to see many of you again and to meet many here for the first time. I am sure the new ones caught the enthusiasm of the old timers and can see how we have accomplished so much. Since the "News" was already pretty well wrapped up before the party we will save the details for October and we hope to have some pictures.

The clarets have all been mailed (insured and sent special handling, on the 16th), so we hope they have arrived safely. We did not even get them until about 3:30 on the afternoon of the 11th so it was a hurry-up job to get them sorted and boxed in time. Fortunately we had very few poor etchings this year since we had so many orders. Several couples met later at the museum lower level and packed them for mailing. It is work, but fun when several help.

A great deal of thanks is due those who planned the whole thing. Frank Frye, Project Committee chairman; members Wayne McPeck, Russ Ream, Bob Ryan, Carl Sparacio; Virginia Veakley who kept record of all the orders; Sam and Heidi Schnaidt who acted as hosts for the party which was held in a tent on their lawn and in their party barn, Mrs. Ed Schnaidt who is Sam's mother, and who, along with Heidi, makes all the decorations for these parties; Percy Moore, Bob McClain and Michael Wold for the

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LATE FLASH

At the Claret Dinner on September 13, we were able to pay each of our creditors, Miriam Balo and Percy Moore, \$5000. This leaves only \$10,000 of our indebtedness yet to pay. We all thank these two for the faith they had in H.C.A. in loaning this money. Now out of \$105,000 spent on the restoration we owe only the \$10,000. What a great group of people we have in H.C.A. The financial support has just been tremendous.

A slogan was adopted for next year, BURN THE MORTGAGE IN 76. Actually we have no mortgage as the money was borrowed on unsecured notes.

MUSEUM COMMITTEE REPORT

by Dick Marsh, Chairman

The museum committee is pleased to announce a new feature. We are planning to have specialty displays which will be changed every three months prior to the quarterly meetings.

The first one is ash trays with 102 different ones on display and a number of cigarette boxes also. These are from the collection of Mr/Mrs. Ollie Armentrout.

Those of you having a specialty collection which you would like to show should contact HCA, attention Dick Marsh, Box 27, Newark, Ohio 43055. The displays will have a sign saying "From the collection of....." unless otherwise requested.

The committee is active and has several irons in the fire with lots of ideas to make the museum the best place to study Heisey. The new viewer you have been hearing about is another advantage available only at

YOUR MUSEUM.

We love these donations and have just received a donation of 25 glass-working tools from a former Heisey employee, who wishes to remain anonymous. Each tool had a tag attached telling what they were and who used them. They are on display with the other such items in the lower level of the museum. There is also a collection of the tools of Ray Cobel who was featured in last month's former employee profile. The tools were loaned by his son, Carl Cobel, once a designer at the Heisey factory. Ivan Blair has a display of tools on loan and Paul Coen has donated several tools. These are both former employees.

The committee wishes to remind everyone that all gifts to the museum are unencumbered and the committee also requests prior notification of any donations of furnishings for the house.

A CLOSER LOOK — Heisey and Duncan,

by Joseph D. Lokay

In the July 1975 issue of "Heisey News", I presented a brief biographical sketch of Augustus H. Heisey, 1842 - 1922. In this article we will take a closer look at Augustus Heisey's rise to ownership of half of the George Duncan & Sons Glass Company. The information is based on the research I did over many weeks into the deed records, will records and court records of Allegheny County and Western Pennsylvania.

To get a better feel for the total picture, I will start by going back to the time of the formation of the Ripley Glass Company. On October 28, 1865, Daniel C. Ripley (Senior), Thomas Coffin, Ira Coffin, Jacob Strickler, John Strickler and Nicholas Kunzler purchased from the Christian Ihmshen family for \$9,000 the land on which the Ripley Glass Company was started. The land was located in the Borough of Birmingham, Pa. on the block formed by Carson, Washington, Tenth (formerly McKee) and Eleventh (formerly Grosvenor) Streets. Birmingham later joined with the City of Pittsburgh, Pa. and was then called the South Side (of Pittsburgh). Over a period of time, several small lots were added to the Ripley Glass Company land as the plant expanded. Note that George Duncan was not involved at this time since his name was not listed in the recorded deed.

On March 23, 1867, Thomas and Ira Coffin sold out their interest in

the Ripley Glass Company to D.C. Ripley, Jacob and John Strickler, Nickolas Kunzler and George Duncan for \$10,430. The land value was now greater because it now contained a built and operating glass manufacturing plant. George Duncan was now a member of the firm of Ripley and Company, owning a portion of the firm.

On February 12, 1869 Nickolas Kunzler sold out his interest for \$4,650 and on October 1, 1870, the administrator for John Strickler (deceased) sold out that interest in the Ripley Glass Company for \$6,000 to George Duncan, D.C. Ripley and Jacob Strickler.

Daniel C. Ripley (Senior) died in January 1871. The heirs to his share of the Ripley Glass Company were his wife - Olive, son - Daniel, Jr. and daughter - Abbie. For your information, D. C. Ripley, Jr. was later affiliated with the U.S. Glass Company in the 1890's and was that company's first President.

On April 12, 1873, Jacob Strickler sold out for \$8,500 and on January 29, 1874, the Ripley family sold out for \$30,466 to George Duncan. Now George Duncan was the single and total owner of the Ripley Glass Co.

On April 1, 1874, George Duncan and Agnes, his wife, sold to their son, James E. Duncan and to their daughter, Susan N. Heisey (wife of A. H. Heisey), 25% interest each in the

glass factory and associated land for "one dollar and natural love and affection." Later deeds indicate that the interest of Mrs. Heisey was being handled by her husband Augustus H. Heisey. At this time the firm was renamed George Duncan & Sons. The plant address was listed as Tenth and Carson Streets.

Before we go further, let's back track in time and look at, first, A. H. Heisey and then, the other activities of George Duncan. In 1866-7, A.H. Heisey joined the Ripley Glass as a salesman. Augustus met Susan Duncan and they were later married on May 11, 1870. Their first son was named after his grandfather, George Duncan.

Prior to 1867, George Duncan was a partner in the McKnight & Co., manufacturers of iron and steel. The partnership was composed of the McKnight - Duncan Company and the McKnight Porter Company. George Duncan was also involved in the Cunningham Glass Company. He sold out his interest in that glass company in about 1866.

The McKnight Company began to have financial problems after Joseph McKnight died in 1872. On October 3, 1874, George Duncan and the other partners in the McKnight Company filed for bankruptcy in the Western Pennsylvania U.S. District Court. Because the company was a partnership, the personal assets of the partners con't on page 8

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PROFILES of FORMER HEISEY EMPLOYEES

"CLARA McDONALD" & "FRED McDONALD"

by Frances Law

The couple we are interviewing this month has devoted many years of faithful service to the Heisey Company. They live comfortably retired in an attractive home on Cedarcrest Ave. So, ladies first.

CLARA McDONALD

Clara was born in Lexington, Virginia in 1900. She also went to school there. Then she moved to Newark, Ohio and we forgot to ask the date.

Clara went to work for Heisey in 1919, in the etching department. She said she was extremely shy at this time and didn't look to right or left, just did her work. We would like to add that at some time she blossomed, for today she is a charming personality.

Ronald Woolles was in charge of the etching department at this time. A worker pressed prints on the glassware, and Clara's job was to apply the beeswax to glass before it was dipped in acid to make the design. The prints were made on steel plates, then they were put on pattern paper to apply to the glassware. One man in the department made the prints. Clara said she rang in in the morning and worked the full day. There was no time to view the other phases of glass making. She worked from the beginning of the year 1919 until the plant shut down in July for vacations.

She did not go back to the Heisey plant when it reopened, but went to work for Huber's bakery. She then started work after Hubers, for the W.H. Mazey's department store on the corner of East Main. She was employed there till 1922 when she married.

Clara did not work out again until 1936. On February 10th she talked to Lou Adkins about a job either part or full time. The depression was on then and not many were being hired by the plant. However, she talked to Lou on Tuesday and on Friday she was called to work, mostly on a full time basis.

She went to work in the grinding room. It was a big long room with fifteen machines in it. There was a set-up man to get the machines ready. Clara first worked at a table washing glass. They had a brush and rag to remove pumice left from the grinding. She also dried glass, applied the Heisey stamp on glass and wrapped it. Then the wagon girls picked up the glass to move it to the next stop. Clara also worked as a wagon girl.

Clara was gradually learning several phases of the work of preparing glass. She next worked in the blow



shop. In fact, she was ready to answer the call to where ever they sent her. She always asked first if she was taking someone else's job for this she wouldn't do. In the blow shop she worked at the cutting off machine where she scored the item and cut it off. The glass was on a pin rotating all the time and then it went up to a little gas flame where the cracking-off of excess glass took place.

Clara also worked at the lehrs. The glass came through the lehrs which were heated to varying degrees. They were extremely hot to begin with and gradually went to cool. This is the place where the glass is tempered. She took the cooler glass off the lehr, put paper between the pieces and put them in boxes. They were sorted later. Even if the glass was cooled, it was still hot enough to necessitate the wearing of gloves. If glass was not tempered correctly it cracked when removed from the lehr. Thus there was some loss but none wasted. The broken glass was put in barrels and taken back to the mixing room. It was added to the batch and used again.

Clara worked at the plant for eleven years before she saw the process of making glass. Her hours always conflicted, as she couldn't leave her job. She had guests from Ireland who wanted to go through the plant so she took time off to show them through.

Clara was working as a wagon girl when she got hurt. She took two months off for surgery and went back to the wagons. Later, by request,

she was moved to the cutting room. Here she worked as a marking up girl. She had her own table equipped with a flat board. Here she set paddles as a guide and with small brush followed lines of the paddle with red paint. The lines were used as a guide by cutters. The cutter had a cut work pattern or could work out his own design. Clara worked in this department for about five years.

Clara was the last woman working at Heisey when the plant closed. Before Christmas they started shutting down the plant, presumably for the Holidays, but it never opened up again. This was Christmas of 1957. She worked on till April of 1958 finishing up odds and ends. Some days she would work only two hours or perhaps a full day. She was prepared to do any job she was called on to do. She is retired unwillingly and would like to be at work again. She doesn't look her age (she fooled me) and is full of energy.

Clara has one son, James Cree, who lives in Houston, Texas. She has a granddaughter and two grandsons. She also has a great granddaughter who resides in California.

FRED McDONALD

Fred McDonald was born in Newark, Ohio on Second Street on January 18, 1902. He attended the Newark schools. He worked first for the Werhle Stove Company, and later went to New Jersey for about one year.

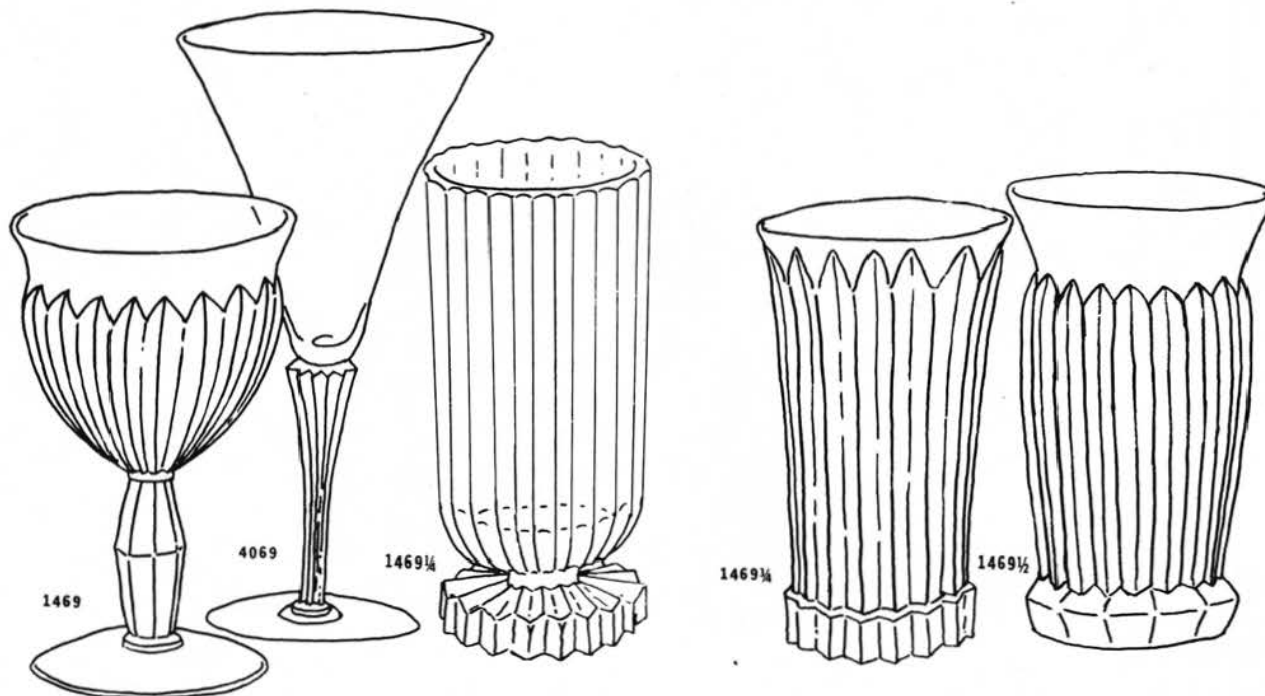
Fred went to work for the Heisey Company in 1936 and during his years there he worked all the time in the shipping department. The glass was brought down to shipping from the packers. It could be one barrel or fifteen consecutively numbered. The order numbers would be on the packages so the shipper would know where to send them. If, say, there was an order for Marshall Fields it was taken out by the shippers, after the packers sent it down. It was packed in barrels or tierces which were as big as two or three barrels. The cooper shop where the barrels were made was in a separate building but on Heisey ground. Heisey made a contract with someone to make the barrels, this agreement not being a part of the plant. On the grounds there was also a barn for the hay used to pack the glass in. The hay was brought into the plant in a cart using rails. The shipping department of the plant. The shipping department then sent the hay upstairs to the packers.

An order of glass stayed in the shipping office till it was completed.
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STEMS "STEMS" and MORE STEMS

#1469/4069 Ridgeleigh

by Carl Sparacio



This is one pattern I'm going to get out of the way early in this series. In the first place you've got to be out of your head to attempt free hand drawings of the Ridgeleigh stems and in the second place you must repeat over and over, "I before E except after C etc., etc., etc."

Before you turn up your nose and skip on to something more exciting I'll warn you that Ridgeleigh in stemware is full of surprises. Ridgeleigh was one of Heisey's largest and most successful lines and there are not many patterns that offer as large a variety of stemware. It was offered both blown and pressed and in different styles of barware.

For all it's "commonness" Ridgeleigh in stems and barware is not that easy to come by. The piece you'll see most often is the 2-1/2 oz. bar glass followed by all the other pressed pieces which, though not really scarce, are elusive and consequently always a happy find. Blown Ridgeleigh; however, is scarce and, though the stems themselves could not be classified as rare, the day you find one will be a rare day. But first things first, let's start with the pressed pieces and work up to the blown.

Say "Ridgeleigh" to me and I'll know what you're talking about, say "1469" and all you'll get is a blank stare. I'm just lousy at remembering pattern numbers. The show-offs who like to throw numbers around get their come-uppance when they deal in pressed Ridgeleigh because here we have

numbers 1469, 1469-1/4, 1469-1/2 and 1469-3/4 (and after reading this someone is sure to report a 1469-7/16).

No. 1469 includes all the pressed stems (goblet, champagne, sherbet, oyster cocktail, cocktail, wine, claret and 5 and 12 oz. sodas) plus the 2-1/2 oz. bar glass and the 8 oz. old fashion. For some reason the tumblers and the non-footed sodas are given No. 1469-3/4 even though, with their slightly flared lips they more closely resemble the pressed stemmed pieces than do the bar or old fashion glasses. Please refer to my sketches for clarification. No. 1469-1/2 is a 12 oz. soda which was made both cupped and flared. I've drawn the flared because I've never seen this piece with the cupped bowl. You'll note that a cordial was not made in the pressed stem and I figured out why. When they put all those ridges on that little bowl there was no room for the liqueur.

We've touch all the numbers except 1469-1/4 and since I have one stem left over I'll put it in that group. This piece is a footed soda or ice tea and perhaps our editor can enlighten us as to the correct number. The foot is typical Ridgeleigh topped by a very squat plain stem which in turn is topped by a vertically fluted bowl. The flutes are not the regular Ridgeleigh triangles but identical to the stripes in "Prison Stripe" but vertical instead of horizontal. The fluting around the rim is a little softer than my drawing

might indicate. If it weren't you'd end up with corrugated lips when you used it.

All of the pressed pieces are marked with the Diamond H on the underside of their bases and should be easy to identify. One of the nice things about pressed Ridgeleigh is that it is one of the few Heisey patterns that reflect the Art-Deco period of the thirties and this probably accounts for its popularity at that time.

From the ridiculous to the sublime--we jump from the klutzie (how's that for a technical term?) no. 1469 pressed Ridgeleigh to the classic beauty of No. 4069 blown Ridgeleigh. The pressed ridged stem of this pattern is topped by a blown cone shaped bowl with a slight flare and are perfect compliments to each other.

These stems were offered with many different cuttings but no etchings that I know of. One of the most magnificent pieces is the goblet with the 848 Botticelli cutting. The long stemmed pieces in this line are most desirable: cordial, sherry, wine, goblet, claret, cocktail and champagne. The short stemmed pieces leave much to be desired and will be priced much lower. These are the luncheon goblet, 5, 8 and 13 oz. sodas, oyster cocktail and sherbet. Prices on any pieces will be governed by the cuttings. The more intricate cuttings will command higher prices, the undecorated pieces less. No. 4069 Ridgeleigh will never be con't on page 9

HEISEY CANDLESTICKS

by JACK METCALF



One of the most popular of the Heisey candlesticks must certainly be #2. It has been produced for about seventy-five years, from the very early 1900's, when introduced by Heisey, until the present day by Imperial. When it was introduced by Heisey it was called No. 300, No. 2 as it was part of the 300 colonial pattern. At that time it cost about \$3.00 per dozen. Considering the four sticks introduced into the 300 line, the No. 2 is the one which I would choose as a "colonial" stick.

Another indication of the popularity of this style is that Heisey introduced a whole series of candelabras with the No. 2 shape as a base. Specifically, the No. 1-300, 2-300, 3-300, 4-300 and 5-300. The first digit indicates the number of candles held. Also made was a No. 0-300, which is merely a shorter version of the 1-300. The 5-300 has the distinction of being the largest candelabrum produced by Heisey. A beautiful example stands on the dining room table in the museum. Heisey also used the shape for the No. 400 and 401 candelabra. The No. 400 one light is a real winner, with what looks like a second No. 2 stick stuck on top of the lower one, with bobaches and prisms hanging from both of them. (This is pictured in catalogue 109.)

The No. 2 candlestick is hexagonal, with the base, stem and candleholder all having the six sides. When marked, the diamond H appears at the top of the stem portion of the candlestick. The bottom of the base is punted. Three sizes are available, 7", 9" and 11" tall. A minor point is the following. In Vogel book 1, the three sizes are pictured and the mid-

dle size is pictured slightly different than the other two. The difference is in the scallop on the stem at the top where it flares out again. The 9" is shown without the scallop, and instead a rounded bevel is in its place. This discrepancy is probably an artist error. In other pictures the scallop is always shown. We do not know of this stick in any Heisey color, although Imperial has made the reproductions in assorted colors.

On a recent trip to Imperial it was remarkable to see the tremendous variance in glass quality of the candlesticks. The glass ranged from what must have been bad or impure batches with a dingy yellow tinge, all the way to an occasional one which could pass for Heisey. Nowadays of course the Imperial sticks are not marked and they do not have punted bottoms. Some of the Imperial sticks do have polished bottoms, however.

As if the reproductions weren't enough to worry about, there is a fooler which is real close. There are a couple of minor differences, but fortunately a major tip-off exists. The imitation has a round top whereas the Heisey has a hexagonal top. Further, the two which I have seen were not ground nor were they of the highest quality glass.

It turns out I am missing my own No. 2. While helping out on the candlestick display at the June show. I had brought the No.2 down to replace one of those imitations which had slipped into the display. The boss decided not to use that size and it was placed under the table in the box. WRONG BOX!!!! So if you found an extra candlestick in with your box of goodies when you arrived home,

From DESK OF, page 1

"Antique Car Taxi Service"; Roger Ream and George Abdalla for dispensing refreshments; and to the Veakleys, Moores, Reams, Marshas and McClains for their packing services. The Far East Club greeted the guests. I hate to give names because it is so easy to miss someone.

Great credit also goes to Charlie Wade and Bill Bowling who so capably handled the flea market.

All back orders for Catalog 75, a reprint of the entire 340 pages of the 1913 catalog, have now been filled after the delay in getting them from the printer. This is a fine reprint with large, clear pictures and a great book for the colonial or early candleholder and candlestick enthusiast, cost \$14.95. A price guide is also available for \$2.00. The book is on the list from your July newsletter but the price guide is not. Ask for guide for Catalog #75.

If anyone lost a costume jewelry bracelet at the dinner we have it. Call or write.

Take note of the Reynoldsburg HCC flea market at the Reynoldsburg High School on Oct. 11th. Ad this issue. Proceeds to Museum Fund.

Also advertised this month (and on our book list printed in July issue) is the Heiseyites cookbook by the Illinois HCC. Again this helps the museum fund.

We have had nice write-ups recently in Hobbies, a small one in Spinning Wheel, Rainbow Review, and a nice article about Heisey glass in Woman's Circle with beautiful pictures.

Bob Johnson was at the museum Sat. & Sun. with the Micro Fiche and had several catalogs done. It looks as though it will be very beneficial to researchers.

If you have any material which you believe should be saved for posterity we would be glad to have it to copy and return to you. It is not to be sold but studied in the museum. It is a big job and Bob and his wife, Ann, and Connie Ryan are working hard at getting this material copied and catalogued by computer.

Happy Collecting!!!!

Louise Ryan

it was not a gift from the tooth fairy.

Ed note: The candlesticks pictured are from the original #75 1913 catalog, page 277. This catalog was a gift from L. W. Promotions who made a beautiful reprint of it. The reprint is available through HCA by mail or at the museum. Cost \$14.95 for the 340 page reprint. This is a treasure trove for the early candlestick collector and any collector of Colonial patterns.

HEISEY HUNTER HAPPENINGS

by BOB RYAN

The day dawned bright and cheery and there were many of us who watched the dawning of a super beautiful day. We watched with anxiety as the "Flea Masters" carried the Fleas in their boxes into the display areas wondering just what flea was in those boxes for us....it didn't take too long before my anxiety was over and another Heisey fun day was on full steam....first booth yielded at 6:30 a.m., a pair of beautiful #4091 KIMBERLY goblets with two different cuttings, the rarely seen VIRGINIA and the simply elegant LAUREL WREATH.... what a great way to start a day.... Then the Findin Illini comes breathlessly into the gym motioning to me to come with him, I started out at a faster pace, then he told me what it was that we were pursuing and I passed him before he could clear the door and now that doorway is two feet wider. We steamed into the booth only to see a very prominent collector about to grasp the stem but the lightning fast hands of the Finder beat him to the #343 SUNBURST goblet.....poor fellow didn't fully realize what he was reaching for until it was wrapped and paid for by yours truly...I now promise to write only complimentary items about the Finder and not to mention the opal cigar holders again....that promise only holds good until the next episode of the Findin Illini develops..

My wife found a #354 WIDE FLAT PANEL 4-1/2 oz. Lavendar jar....very nice find....my eagle eyed daughter discovered a #5010 goblet, SYMPHONY, with a stylized Orchid etching..... this etching is a unique one and Orchid was not usually etched on Symphony....at the same table she spied a #5024 OXFORD goblet with the seldom seen VICTORIA cutting....a super find...my little one came home a winner when a very thoughtful couple spotted and bought with her in mind a #343 SUNBURST cake salver....these thoughtful happenings are common among the Heisey collectors and is one of the reasons why the H.C.A. is such a tremendous success.....

Then we hit a nearby garage sale and we were assured there was no Heisey there but my wife wouldn't leave the #300 PEERLESS honey dish top lying on the heap of junk and retrieved it for less than a hamburger cost....we had a ball here and had a very flowery time...found some great spectacles.....

Back to the flea market where the fleas were really biting fast and furiously now....there was much good Heisey changing hands....people were moving at a very rapid rate now after having "Cased" the show they were moving in to make their pur-

chases....one table full of animals disappeared only to reappear elsewhere...two collectors both tried to purchase the same rare tumbler #109. ..the deep plate etched martini with the "Three Lil Pigs" peered out of the case at the wishful buyers.....

An Indiana collector went home the proud possessor of a small piece of emerald in the person of a #1205 FANCY LOOP shot glass.....this very nice piece had survived the entire show before this collector came along to save it from the ignominy of a box filled with newspapers deprived of the pampered existence on someone's shelf to be pointed out to admiring visitors but now it is whisking back to Indiana where a position of honor awaits it.....another shot collector found three very nice shots, a #2401 with the NIMROD deep plate etching, an early pressed slashed shot that is quite rare and the very desirable #369 HARTMAN.... also saw a gorgeous Hartman bulbous pitcher offered for sale...a remarkable piece...one of the best...yet another shot collector added the #1595 rare shot to their collection.it was a good day for shot collectors.....

A Wisconsin collecting couple repeated a CLYDESDALE before he could be awakened....very nice and the price was super right.....

The Lake Erie collectors did a bit of hunting recently and came away with the following....an Amber ELEPHANT HANDLED mug. That's a keepera moongleam and a sahara favor vase...real steals....#351 PRISCILLA toothpick flashed marigold and etched....that sounds different....#343 SUNBURST jelly comport...#1295 BEADED SWAG opal nappy....2 #333 WALDORF ASTORIA cruets...#1252 TWIST individual Bon Bon in Moongleam....#1488 KOHINOR individual ash trays..#1184 YEOMAN ash tray in moongleam....#407 COARSE RIB tumbler.....then we come to the animal category....found a KICKING COLT and a SPARKY sound asleep but left in the same shop a Scotty that was badly overpriced.... think about that for awhile....

Then heard from a central Ohio couple who usually come home from a two week vacation with their camper groaning from their finds but this time they were almost skunked did get a #357 PRISON STRIP toothpick which soothes the situation a little.

Super Sleuth found a #343 Sunburst cake salver, a #1295 BEADED SWAG cake salvers in opal and crystal.... a sparky and a scotty dog...also another cake salver* but the pattern escapes me now....gotta do something about that memory.....

The dinner was superb, the camaraderie never better, the band never worse, or should I say, never louder....but the "Enforcer" did his duty and dispensed with them....bravo....just a case of the era of the guests and the music being from different worlds. The day was a super fun day and everyone had a good time....saw many new faces and they were constantly smiling so know that they will be back again.....

Happy pumkin hunting and hope you all find a few pumkin colored pieces of Heisey before we meet again, hopefully for the Christmas dinner, if not before....take care and happy hunting and peace.....

Ed. Note: Come, Come Bob. How could you forget the finest of them all -- a beautiful sparkling crystal #1776 Kalonyal!!! A real gem.

MEMBERSHIP REPORT

by ANN HOLMAN

As of September 1, 1975 our total membership was 1855. We are mailing 1274 newsletters to 46 states.

California is the second largest state representing this club. We now have 153 members in California from the following cities: Anaheim 4; Arcadia 1; Belmont 1; Burbank 2; California City 2; Camarillo 1; Canoga Park 1; Castro Valley 1; Chico 1; Claremont 1; Concord 1; Corning 1; Corona 1; Costa Mesa 2; Danville 1; El Nido 1; Escondido 2; Folsom 1; Fontana 1; Glendale 5; Grass Valley 2; Hacienda Heights 1; Huntington Beach 8; Inglewood 2; Lakewood 1; Lancaster 1; Larkspur 1; Le Mesa 1; Little rock 1; Lompoc 2; Long Beach 6; Los Altos 1; Los Angeles 8; Menlo Park 1; Midway City 1; Newhall 1; Ojai 1; Orange 1; Palmdale 1; Palm Springs 1; Panorama City 1; Pasadena 4; Pearblossom 2; Petaluma 1; Pleasanton 1; Rancho Cordova 2; Redondo Beach 3; Rialto 2; Riverside 5; Rosemead 1; Rough & Ready 1; Sacramento 4; San Bernardino 2; San Clemente 2; San Diego 3; San Francisco 1; Sanger 1; San Jose 3; San Rafael 2; Santa Ana 3; Santa Barbara 1; Santa Cruz; Santa Maria 1; Santa Monica 3; Santa Rosa 1; Santee 1; Sausalito 2; Sherman Oaks 2; Simi Valley 1; Stockton 1; Sunol 2; Susanville 1; Thousand Oaks 1; Torrance 2; Tracy 1; Tustin 2; Ukiah 2; Upland 2; Van Nuys 1; Visalia 1; Walnut Creek 2; West Covina 2; Woodland Hills 1; and Yucaipa 1.

Don't forget your October and November dues. If your expiration date is either of these months, please submit your dues now

CLUB NEWS

CLUB NOTES

Would like to help form new study club.

Thomas C. Rickles
770 Maple Road, Apt. B.
Williamsville, NY 14221

Club Secretaries Please Note

Send your club news to reach us no later than the tenth of the month. Address all news copy to:

Louise Ream, Editor,
Heisey News
Box 27
Newark, Ohio 43055

Articles will be printed as space permits.

FAR EAST HEISEY

CLUB Central Ohio

by Ronda Clapsaddle, President

Our docent* meeting held two months ago has been very helpful to our members acting as guides at the Museum the 4th Sunday of each month. Louise Ream has been requested by other Study Clubs to administer docent training so they can act as guides also. Last month Mollie Miller, Kate Coveland, Phyllis Hess and Sue Ream volunteered for our Sunday and inform me that they had a very busy day.

The Far East Heisey Club members have volunteered to serve as hostesses at the September Claret Dinner meeting. Hope to see you all there!
*Guide

HEISEY COLLECTORS OF TEXAS

by Erma Hulsander, Secy.

The meeting of the newly formed Heisey Club in Texas held their monthly meeting on August 12 at the home of the Ed. Buttry's in Hurst, Texas. Names for the club were discussed and voted upon. We are to be known as HCT, Heisey Collectors of Texas. Our charter has been applied for. All enjoyed studying different pieces of Heisey that each member brought with them. The hosts served punch in their beautiful Greek Key punch bowl, as well as other refreshments on Greek Key crystal. There were twelve people present to enjoy this evening with the Buttrys.

GATEWAY HEISEY COLLECTORS

CLUB Pennsylvania

The Gateway Heisey Collectors Club met on August 16 at the home of Darlene and Fred Sanders. The members had been requested to bring guests other than Heisey collectors.

President Lokay opened the meeting asking the members to introduce their guests after which there was a short business meeting. For the benefit of the guests, members brought some of their favorite Heisey and gave a short talk on it.

The highlight was Joe Lokay's collection of early Heisey nappies. Mary Jane Miller was most interesting in her discussion of the similarities between Heisey and Duncan glass.

During the evening delicious refreshments were available with punch being served in the hosts' beautiful banded flute punch bowl.

Long Island Club

Meeting

by Ruth Perloff

After four years of winter study meetings, the Long Island Heisey Collector's Club held its first summer meeting Saturday, August 2nd. All of our members except one made the trip to the upstate vacation home of Charlotte and Marty Belfer for what turned out to be our longest meeting on record. Much of the day was spent in their pool (it was the hottest day of the year!!) except for trips to the table to consume the never-ending supply of delicious food which our hostess had prepared.

Toward evening we got down to the serious business of planning our first fall meeting which will be held October 3, and a discussion of plans for the coming year. The next meeting will be a joint birthday party (our club is four years old in Sept.) and election of officers, plus study of patterns using Heisey News and various books available.

Around midnight when we began our long trip from the Catskills back to Long Island, we all decided that we have been missing something by not having summer meetings all these years and vowed to do it again.

Attention New Clubs &

Those Just Forming

It is very important that you clear your club names through the Newark office before final adoption. This is to eliminate duplication. Also some of you have used such names as "Heisey Club of...." listing a state such as Michigan or Texas. This can get very confusing since other clubs in your state may also be forming. If you wish to use a state name you should designate your location such as "Heisey Collectors Club of Southwest Michigan" etc. We already have several clubs in the process of forming in some states and it will be very difficult to know where the various clubs are located unless you do designate the area in some way and it is not fair to other clubs in the state if your name would indicate that yours is the only one in that state. There are few states small enough to have only one club in the whole state.

Heisey Hunters - Newark

by Harriet Camp

Heisey Hunter's met in August at the home of Joe & Suzanne Hollister. Election of officers was held and the following will be serving the club: Jack Metcalf, Pres; Joe Hollister, V.Pres; Bill Bowling, Secy/Treas. Retiring after a two year term are Charlie Wade, President and Harriet Camp, Secretary-Treasurer.

The group decided to study patterns in the coming months and will use the Vogel books and Heisey News. It was also decided to set aside one Sunday a month to act as guides for the Museum and will participate in an evening of instruction at the Museum.

It was decided to continue selling "Diamond H" charms but also possibly offer a new charm in the future.

The group had made a trip to Imperial and Fenton in early August and the events of the day were shared with those who could not go.

The October meeting will be a cook-out at the home of Jack & Sharon Metcalf. Delicious refreshments were served by the hosts -- and of course much "Glass Talk" went along with the refreshments.

Eleven members and one guest were present.

Harriet Camp

James E. Duncan,

A. H. Heisey

Geo. Duncan & Sons,
Manufacturers of
Fine Flint Glassware,
10th Street South Side,
Pittsburgh, Pa.

Nov. 14th, '90.

con't from page 2 LETTERHEAD OF GEO. DUNCAN and SONS, showing only the names of James E. Duncan and A.H. Heisey.

could be, and were, taken by the court to help settle the liabilities of the McKnight Company. The personal assets of George Duncan were listed as equity in his house and lot on the northeast corner of Carson and Fifteenth Streets (1501 Carson) in the South Side area of Pittsburgh and his one-half interest in the George Duncan and Sons Glass Plant. His major liabilities were notes of \$20,400 to the Ripley heirs, of \$3,500 to Jacob Strickler, and of \$2,490 to Tom Coffin related to Duncan's previous purchase of their interests in the glass plant.

George Duncan died on March 26, 1877 in Pittsburgh at the age of 65 before his bankruptcy case was settled. Under court supervision, the undivided one-half interest of George Dun-

can, deceased, in the glass works of George Duncan & Sons was sold to James E. Duncan and Augustus H. Heisey on May 6, 1879 for \$7,500. The deed also pointed out that the other one-half interest of the glass firm was owned by James E. Duncan and Mrs. Heisey, the interest of said Mrs. Heisey now being owned by A.H. Heisey.

Thus, from May 6, 1879 to July 21, 1891, the firm of George Duncan and Sons was owned by James E. Duncan and Augustus H. Heisey. I have not found any evidence to indicate that the firm ever had a name other than George Duncan and Sons during the 12 year period.

Mrs. George Duncan did not sell her share of the Duncan residence at 1501 Carson but, under court super-

vision, bought George Duncan's share for \$7,300 on April 24, 1879. A final court hearing was held on July 5, 1879 after which that portion of the McKnight Company bankruptcy case related to George Duncan was closed.

In conclusion, one may prefer to call this article the history of George Duncan because most of it is about him. However, I found that all this information was helpful and necessary to fellow and understand the activities of A. H. Heisey.

Ed. Note: Accompanying this article is an original letterhead from the George Duncan & Sons Co. with only the names, J.E. Duncan and A.H. Heisey. This was a donation to the National Heisey Glass Museum from a group of items donated by Mr. & Mrs. Walter Spence of Newark.

Heisey Not Involved in Founding of Diamond Alkali by Joseph Lokay

Some people have expressed the opinion that the A.H. Heisey Glass Company was involved in the founding of the Diamond Alkali Company. To review this point in question, I wrote to the secretary of the Diamond Shamrock Corporation at their head office in Cleveland, Ohio and requested historical information on the company, in particular, the founding of the Diamond Alkali Company. The Diamond Shamrock Corporation title was adopted in December, 1967 when Diamond Alkali and Shamrock Oil & Gas Corporation merged.

The corporate secretary, John A. Wilson, advised me that they did not have available a definitive written history, but that they were able to piece together some facts from their early records to respond to my inquiry.

A number of early glassware manufacturers were involved in the founding of the Diamond Alkali Company in

1910 because one of the main products to be produced by the new company was soda ash (sodium carbonate). Soda ash is one of the primary ingredients used in glass making. Thus, hopefully, their relationship with this new company would establish a secure, steady supply of soda ash at reasonable prices.

Among the glass companies who were represented at these early meetings were Hazel-Atlas, Fostoria, Standard Plate, Allegheny Plate, Haidenkamp Mirror, Macbeth Evans, C.L. Flaccus, Bellaire Bottle, North Wheeling, Duncan and Miller, Imperial, Highland, Glenshaw and A.H. Heisey. Not all of these companies remained in the picture long enough actually to subscribe and pay for stock in the company. It appears that Heisey was one which, although represented in meetings at the very beginning, did not become an initial subscriber of Diamond Alkali's stock.

Subscription to or purchase of the

initial stock by the founders is what provides the starting money to build a plant and begin operation. Thus, an initial subscription is a positive indication of involvement in the founding of the company. Attendance at the early meetings indicated that the Heisey Company was interested and was exploring the possibility of getting involved. However, they never did get involved in a stock subscription and also were not part of the actual formal founding of Diamond Alkali.

A Correction

The red favor vase which was mentioned on page 12 of the August Heisey News under "Winners in Drawing" is not Heisey. The sentence in the next to last paragraph should have read "the same vase in another color was determined definitely not Heisey at the Show and Tell during the convention." It was the printer's error.



WILLIAM H. (Dink) ANDERSON and GUS HEISEY at 'Meet and Chat' during convention. Mr. Anderson is the oldest living employee of the A.H. Heisey Co. We will be 100 years old on January 1, 1976. See Heisey News, Vol. I, No. 6, pg 3 for his profile. Meet and Chat is the annual reunion of former employees and a chance for HCA members to chat with them.



Paul Fairall at Museum Dedication. A momentous occasion for him as a 42 year employee. See Heisey News, Vol I, No. 1 for his profile.

Someone's Shopping List From 1960

(The dates and information were supplied on the receipt by Paul Fairall who was the dealer in this case.)

- September 30, 1960
- 1-3484 D/O Jug, Green 1920's....3.75
- *1-441 Green tray 20's.....2.50
(try at Lalique)
- 1-1503 Crystolite relish.....1.50
- 2-1503 candleblocks,.....85 ea...1.70
(AMBER 30's)
- 1-1503 Ash tray..... .50
- 1-1503 Ash tray..... .75
- 4-Grecian Key banana splits
@ 1.00 ea.....4.00
- **4-337 Sherbets 30's 1.50 ea...6.00
(experimental--try at Amberina)
- 2-Marigold plates.....1.25 ea...2.50
- 2-tumblers .75 ea.....1.50
- 24.70
- tax.... .74
- 25.44

*This is the item which Vogel chris-

tened Grape Leaf Square. It is outstanding glass and does resemble Lalique. It was pictured in Heisey News, Vol. IC, No.1, page 6 - second row on left.

**These are the extremely rare sherbets in a yellow color shading to a tangerine at the edges. There is one in the museum. There is also a #1252 Twist plate in the same color.

The second receipt is undated but probably from about the same time.

- 6-Tangerine tumblers #3397 1930's
3.00 ea...18.00
- *8-colored sherbets,Victorian
1940's... 3.00 ea.... 4.00
- 1-Alexandrite candy & cover
1184 Yeoman 1930's..... 4.00
- 1-8" Hawthorne plate #1238
1930's..... 2.00
- 8-7½" marigold plates #1252
1930's... 1.25 ea....12.00

- **1-pr. Rearing horse bookends
(never adopted).....15.00
- 1-ftd. bowl #411(rib & panel).. 2.50
- ***2-tall goblets 2.50 ea... 5.00
(late 20's)
- 1-old ftd compote 1896-7..... 7.00
- 1-old ftd compote 1900..... 2.50
- 1-marigold bowl #1252 30's.... 7.00
- 82.50
- tax.... 2.48
- 84.98

*This group of sherbets include moon- gleam, sahara, flamingo and cobalt. **The rearing horse bookends -- mold was finished and it was discovered that Fostoria had a similar bookend so this was never put on the market. (This was written on the bottom of the receipt.)

***Sweet Adeline #1423 - See Heisey News,Vol.III, No.12, pg. 11. Can you guess who bought these goodies?

con't from STEMS page 4
found signed.

It is reported that Ridgeleigh was made in Flamingo*, Moongleam*, Sahara, Limelight, Dawn and Cobalt and yet I have never heard of or seen any stems, pressed or blown, in color. As a matter of fact I don't remember seeing any Ridgeleigh in Flamingo or Moongleam and surely they must exist. As for dawn, it is my opinion that those little smoker items we find around were made by Imperial. Heisey stopped producing Ridgeleigh many years before Dawn was formulated. Cobalt in Ridgeleigh will stir up a little controversy. It does exist though many attribute it to Imperial. In the two pieces I've seen (not stems) the cobalt looked too good to be anything but Heisey but then, again, that's my opinion. Furthermore Imperial has no record of using the Ridgeleigh molds with cobalt.

Rest easy fellow stem nuts, Imperial did not re-issue any Ridgeleigh

stems either pressed or blown though they surely own the molds for these items. Let's not appear too anxious to acquire Ridgeleigh stemware -- we might give them ideas.

Last month we advised you to tune in this month and see how many statements I'd have to retract. If nothing else I'm dependable -- I have a retraction. The proverbial reliable source reported the No. 1485 Saturn goblet in Moongleam to me. I assumed that a Heisey dealer would have no trouble telling the difference between Moongleam and Limelight. I was wrong.

The pattern number for the Colonial Moongleam tumbler we told you about last month is 300.

The No.3404 Spanish look-alike which I dubbed "Puerto Rican" has been identified by the very knowledgeable Frances Bones. It turns out to be Duncan & Miller's "Granada" and, as Frances points out, this is another example of the similarity of design we keep seeing between Duncan & Mil-

ler and Heisey. Thanks, Frances.

Elsewhere in stems a Fancy Loop variant tumbler which sports a diamond H has turned up. Signed Fancy Loop has got to be unusual. You advanced collectors will appreciate this: No. 3324 Delaware in Hawthorne and dressed up in the Penn Charter optic. Sort of makes you wonder why some authors call 3324 simply "Diamond Optic Stemware".

Hey, many thanks to everyone who took the time to make nice comments about the column. Wait'll next month, what we have planned will be rated "X".

* Ed. note: We don't believe that Ridgeleigh was made in these two colors. There is a depression glass pattern which is similar and was made in pink and green. Anybody ever see these colors marked Heisey? Write if you have.

For cuttings on #4069 see Heisey News, Vol. III, No.11, page 10. Cutting names on back page of same issue.

LETTERS, we get letters.....

Dear Sirs:

Please send me your free interesting book: "Table Glass and how to use it".

If you could also inform me where in Maryland or D. C. area we can purchase Heisey Glassware it would be helpful.

Thank you
T.S., Maryland

Ed. Note: This letter was received after the old ad was published in a newspaper as part of a publicity article for the museum. Letters are often received asking about buying glass, etc. Many people seem not to know the factory closed many years ago.

The museum is just tremendous and a great deal of credit to the members and officers in the Newark area who have done so much in the short time.

I was delighted to be able to act as hostess one afternoon and hope I may do so next year.

Irene Walton, Mass

We enjoy hunting for Heisey in Hawaii and have seen several pieces. We did buy a lovely Waverly etched cruet with stopper. I don't care much for cruets but this was such a beautiful piece I just couldn't resist! It did prove to us that there are good pieces of Heisey in Hawaii.

Carol & Charles Mays
Hawaii

My good friend Denise Spetseris of B. Altman's was good enough to bring in for my great pleasure your June issue which portrayed me as "Heisey's newest and youngest salesman". In the passing of this item around the glass department it became lost and I would like to return a copy to Denise and get one for myself as well as joining your organization.

I worked for Heisey from 1937 to 1952 and it was a remarkable experience in many ways. This is my 43rd year in the glass business and I still love it. I believe that no factory ever pressed ware like Heisey and I am proud to have been a part of it.

I admire the work you and your association are doing to preserve this great memory.

Fred Bosworth, N.Y.

May I say simply.....

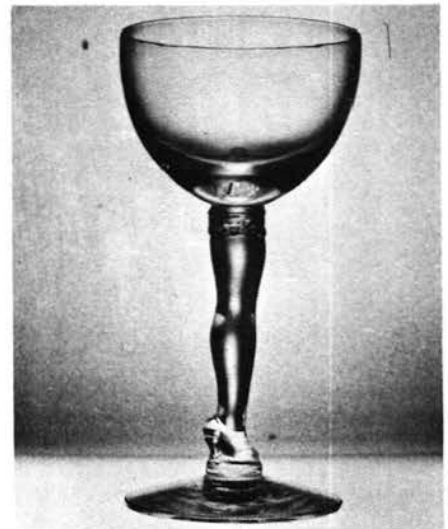
What strange power impels those who accomplished, in three short years, this miracle of the National Heisey Museum?

Friends of Heisey
Oklahoma

Other on back page

con't from EMPLOYEES pg 3

The shipping department had stencil boards with the names of large cities and every State in the Union. Sometimes an order of glassware might stay in the department for a month. It was held up until a certain order of glass was made, since different items were made at various times. A large city, say New York, had names of companies from A - Z. The name of the company was put on the barrel from the stencil board. The shippers had a brush and ink and painted the name from the stencil on the barrel. The names were cut on the stencils by machine. Paul Fairall was in charge of the shipping department all the time Fred worked there. After Fred left Heisey in 1952 he went to work for the State Highway Department until he retired



Dancer Leg Cocktail

Designed by Royal Hickman who called it "a cocktail glass with a stem as the leg of a dancer, the leg frosted and etched". He further said it was one of the finest things he did for Heisey. This was printed in Virginia McClean's second printing of her narrative and reprint of Catalog #212. Mr. Hickman also designed many of the animals.

Gus Heisey tells us that Clarence Heisey did not approve of this stem and so it was not made for production. Several of them are known of in this area. Mr. Vogel named this "Leg and Garter". The one pictured is not frosted or etched.

The man who pressed the stem was a recent visitor to the museum.

HCA SOUVENIR CLARET



THIS IS THE DESIGN ON THE 1975 CLARET FULL REPORT IN OCTOBER.

in 1971. He was very interesting to visit with and brought out albums of pictures to show me. We certainly enjoyed looking at these as he named various individuals, some of whom we knew.

The picture of Dove and Fred was taken in 1958.

HEISEY'S
TRADE MARK
GLASSWARE

A generous display of crystal-clear glass on the table is always inviting and does much to promote good cheer and good fellowship.

HEISEY'S GLASSWARE permits you to select pleasing and attractive designs for everyday table use as well as candelabra and vases for ornamental purposes and the boudoir.

HEISEY'S GLASSWARE is guaranteed, when used under like conditions to last twice as long as ordinary glassware. It's the lowest priced glassware made, quality and durability considered.

Write for our interesting book, "Table Glass and How to Use It."

A. H. HEISEY & CO.
Dept. 42
NEWARK,
OHIO

ON EVERY
PIECE

WASHINGTON POST
OR STAR

HOW GLASS IS MADE

The following article was sent us by a former employee of the Heisey Co. who wishes to remain anonymous to the public. This article was prepared for the trade to tell how Heisey glass was made and why it was so

fine. We are printing it this month in it's entirety so that it will be saved all together for posterity. We hope you find it interesting, as we did. Since the colors mentioned are from the mid-twenties to thirties we

can place the article in that time frame. We are very grateful to this gentleman for adding to our growing library of history of the Heisey company. It is undoubtedly a second sheet copy as it is on that type of paper and is definitely old.

(A series of articles by A.H. Heisey & Co., Newark, Ohio, makers of fine glassware for the table since 1893.)

A PRETTY LEGEND

The origin of glass is almost completely lost in the past. Probably glass has been made for 3500 or 4000 years. The story told by Pliny, ancient historian, of the discovery of glass relates how some Phoenician merchants, having landed or been shipwrecked on the coast of Palestine, were preparing their repast. Finding no stones on the sandy beach upon which to place their pots, they brought cakes of nitre from their cargo for that purpose. The nitre thus being submitted to the heat of the fire, combined with the sand on the shore, produced transparent streams of an unknown liquid which hardened when cool. Such was the origin of glass.

It's a pretty story and somewhat plausible, but the glass thus made must have been greatly different from that we know today. Yet the base of all glass is now, and always has been, silica. The fact is glass cannot be made commercially without the use of sand.

1. THE INGREDIENTS OF GLASS

Since about one-half of the earth's crust is silica, it would seem to be very simple thing to make glass. But the fact is only a very small amount of silica is pure enough to be used in the manufacture of glass. Even the purest silica obtainable must be washed and treated to remove minute impurities.

The silica used in Heisey glass is carefully selected sandstone, crushed, washed and treated several times until it contains less than four-tenths of one percent foreign matter. This is necessary in order to produce a fine quality of glass.

While silica is the base of glass, many other materials are used in conjunction with the sand. Some of these are sodium carbonate, sodium nitrate, lime, potash, lead, zinc and borax. The most used alkali in glass making is sodium carbonate or soda ash. This is a flux for the sand.

Lime is necessary in glass to make it insoluble. The limestone deposits in Northern and Western Ohio are the purest of the many deposits in America, and it is from here that Heisey secures its lime. The limestone is

selected with great care, burned and ground to the proper fineness.

Sodium nitrate, or nitre, is imported from Chile. It is purified, or separated from its deposits, by boiling in large receptacles of water, then run into pans, cooled and allowed to crystalize. Nitre is used to speed up the melting process.

Potash is brought from the Strassfurth deposits in Germany. In its natural state it is contaminated with several other substances which must be eliminated. Potash when used in the proper proportions with lead, gives to glass its bell-like ring. The lead ores mined in Missouri furnish most of the lead used in glass-making. It is used in the form of litharge, or red lead, and has the property of increasing the brilliance of glass and also imparting resonance, or ring, to it.

Zinc is necessary for glass to withstand sudden changes of temperature. It comes from New Jersey and Missouri.

But Borax is a product of the deserts of California, where it is found as Colmanite or Razorite. From these ores the borax is extracted and refined, reaching the manufacturer with a purity of over 99%.

The materials above are known as heavy chemicals in the glass industry. They constitute probably 98% of the total ingredients in glass. The remainder is largely made up of the coloring or decolorizing chemicals.

2. COLOR IN GLASS

How are the beautiful colors in glassware produced? Certain materials which may be called "coloring chemicals" are added to the other materials described above. These chemicals are usually metallic oxides (the "rust" of various metals) and in most instances only a very little is needed to give the desired tint.

Even in the purest sand there is a trace of iron, which would give the glass a slight green tinge. The iron is neutralized by adding manganese, which comes principally from Java or the Caucasus. Selenium gives glass a reddish color, depending on the amount used. A certain quantity is added to produce a rose tint. This material is derived from copper.

Chrome oxide gives a green color and is obtained from new Caledonia. Yellow results from the use of cerium, which comes from monazite sand found in the interior of South America. It takes four months to get the sand to the United States, then a long, expensive process to separate the cerium from the sand.

The Heisey colors -- Flamingo rose, Moongleam Green, Sahara golden yellow and Alexandrite amethyst -- are known for their delicacy, purity and distinctiveness. Only the finest materials, scientifically blended and proportioned, can produce such outstanding, "different" tints. The chemical that gives the Alexandrite color, for instance, comes from a very rare lead ore, of which only a comparatively small amount is in existence. Heiseys spare no pains in making their colored glass of the highest possible quality.

3. THE "BATCH"

The various materials from which glass is made are mixed together. This is called the batch. As mentioned above, these materials are silica or sand, lime, potash, lead, coloring materials, etc.

The mixing has to be done with great scientific care so as to get the right proportions. Too much sand or too little potash, for example, will keep the batch from melting properly. Incorrect quantities of other materials will effect the quality or the color.

To secure and maintain the highest quality and the delicate colors, the formulas for mixing the batch for Heisey Glass have been prepared very painstakingly and are strictly followed.

The fact that Heisey glass contains potash and lead means that it is of the best. Only the finest glass has these elements, which give it a pure texture, ringing tone and brilliancy.

And Heisey's Sahara glass -- that wonderful golden color -- is the only colored glass that rings like a bell. Try it by snapping it with your finger.

4. THE MELTING PROCESS

Fire is the transforming element in
con't on next page

con't from former page
glass-making, just as it is in making iron or steel. The "batch" of materials mixed together is put into furnaces to be melted by intense heat.



FURNACE POT

Pot furnaces are used for making high quality glass such as Heisey-ware. They are so called because they contain on the average six or eight good-size vessels or "pots". The furnaces are round with an immense chimney through the center, about the base of which the fire burns. The pots are arranged in a circle around the fire, with small openings to the outside. Through these openings the batch is placed, then the pots are sealed so that air and flames cannot reach the materials while being melted. The melting of the materials is known as "fusing", and the heat necessary to bring this about is around 2500 degrees F.

After a while the batch becomes a hot, boiling, thick liquid. Then "fluxes", or materials containing oxygen are added and the temperature of the furnace increased, to remove air bubbles from the molten glass. This is known as the "fining process". The fusing and the fining take about 24 hours.

The best fuel for glass furnaces is natural gas, since it does not give off smoke or impurities and furnishes even temperature. The gas used in making Heisey Glass is obtained from nearby wells. It is pumped in by special compressing machinery, in the quantities needed. This machinery, as well as the entire Heisey factory, is operated by electricity, which is generated in Heisey's own power plant.

5. GLASSBLOWING

After the melting process is finished, the "metal" (as glassworkers call the molten glass) is ready to be shaped into the many various forms which we know as table ware. There are two methods for doing this, blowing and pressing.

Hand-blowing is the more ancient method. The Egyptians long ago used it, and the best glass of all ages has been produced by this process. It is the only way in which to obtain the beautiful, dainty and graceful pieces such as Heisey's fine stemware. In other words, these pieces are the result of true handcraft, because the glassblower must necessarily be a skillful artist, a master in making glass.

The glassblower's most important tool is an iron blow-pipe, about five feet long. One end of this is dipped into the molten glass in the furnace pot. Some of the metal clings to the pipe, and the worker transforms it into the shape he wants by blowing his breath through the pipe. He also rolls, twirls and pulls the material, working swiftly and in a fascinating way with his trained mind and fingers.

Molds are used to aid in shaping some pieces while blowing. The molds are made of metal in the shape the glass is to take and lined with cork. The blower takes up molten glass on his pipe as before, thrusts it into the mold, expands it with his breath, while the mold helps to give it the desired form. This is also a hand-craft operation.

In blowing stemware, the bowl is first blown, then just at the right moment the stem and foot, which have already been prepared, are added while yet in a plastic condition. To keep the "metal" at the right consistency, it is reheated from time to time at the furnace as the blower works with it. Stems and feet are formed in molds.*

When a piece such as a goblet has been blown, it looks elongated, somewhat like a bottle. The top or neck is later cracked off evenly by turning it before a small, hot flame. Then the edges are smoothed off by emery wheels and the heat from a flame.



GATHERER BLOWS FIRST BUBBLE

6. PRESSED WARE

Many glassware items, like flower bowls, candlesticks, plates, nappies, Early American Ware, etc., are made by pressing. This is an interesting process.

A solid iron rod from 4 to 6 feet long, called a "punty" is heated at



PRESS MOLD

one end, which is in the shape of a knob. The heated end is then dipped into a pot of molten glass. The work-

man now rotates the "punty" slowly at first, then faster and faster until he has gathered up sufficient glass or metal to form the article to be made. It is suspended in drop-like fashion from the end of the "punty" from which it is placed in the mold.

Molds for pressed ware are usually made of cast iron, in the correct shape and size. The inside of the mold, is cut in the pattern desired for the outside of the finished article. A Plunger is forced into the mold, pressing the soft glass against the sides of the molds. The plunger shapes the inside of the article while it is pressing the outside into the design of the mold. The temperature of mold and plunger is carefully regulated, by streams of air blown against them, to prevent cracking or roughening the surface of the glass.

Heisey glass made by this process is of high quality, because of the fine ingredients in the glass and the skill used in making it. Heisey craftsmen have also contributed what they know as "pressed, blown lead-potash glass." A variety of Heisey items are of this kind. Handwork and blowing are used in producing them, as well as molds.

As a result this Heisey glass is different from ordinary pressed ware, because the lead and potash in it give it the wonderful ring and brilliancy that only high-quality ware has. Hand-blowing it in the molds adds a finer finish, too.



BLOWING IN A MOLD

Here also should be pointed out the difference between the blown ware and ordinary pressed ware. Blown ware is thinner, daintier, more sparkling and more graceful. Often this is a good thing to speak of when selling customers.

7. TEMPERING THE GLASS

After the various glassware items have been given their shape by hand blowing or pressing methods, they are placed in long, tunnel-like kilns, called lehrs, to be tempered or annealed.

This is an important process in the making of glass, because it is through tempering or annealing that the glassware receives its strength, durability and consistent texture. The items are placed in one end of a
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lehr and as they keep moving on the continuous platform, slowly, almost imperceptibly, they are gradually cooled from a temperature of 1100 or 1200 F. This permits an even, uniform contraction of the molecular composition of the glass, which was expanded by the heat.

The lehrs in the Heisey glassworks are of the most modern, advanced type, being entirely automatic and thermostatically controlled. This does away with any necessity for manipulation and makes absolutely certain that all articles placed in the lehrs will receive the correct amount of heat at all stages of the tempering process. It is another example of the great care that is taken to maintain the uniform, high quality of Heisey glass.

8. GIVING THE POLISH TO GLASS

To a large extent glass is beautiful, because its smooth surface has great brilliancy and sparkles in the light. When it has been blown or molded into shape it has considerable natural polish, but this needs to be heightened by additional processes to bring out its full charm.

Especially is this true of pressed glass, the surface of which is dulled when it comes into contact with the sides of the metal molds, which chill the glass rather quickly.

In order to increase the luster, the piece is held for a few moments in the intense heat of the "glory hole". This is known as fire polishing. The "Glory Hole" is the name given to one of the openings in the furnace, with its hot flame. One of the real features of Heisey glass is the fire polish given to it. Extra fuel is used to make the flame more intense. The workmen have acquired through the years a high skill in the art of handling this operation.

The "glory hole" is also used to aid in giving the desired shape to some pieces or to restore pliability in case a piece has cooled off too much to be easily worked, particularly in producing blown ware.

Additional polishing is also done on wheels of different kinds. Some of these are emery wheels, or buffing wheels, which are padded with wool. Then there are cork wheels and circular brushes with stiff fibres. Certain polishing materials are used in connection with the wheels, such as powdered pumice-stone, "rough" and putty powder.

Grinding is also done on similar wheels, to remove any rough edges that may be present in the glass. Thus, the glass, when it has gone through the different finishing operations, is smooth and sparkling.

9. ETCHING ETCHING

Knowledge of the way the beautiful etched designs are put on glass is often useful in making a sale.

Etching is done with hydrofluoric acid, the only acid which will affect glass. There are two methods of etching glass with acid -- needle-etching and plate-etching.

In the case of needle or pantograph etchings, the article of glassware is completely covered with a substance called "resist". A machine known as the needle-etching machine, or pantograph machine, is used in tracing a design on the resist-covered article. Steel needles are used in both instances, the points of which being sharp, pierce the resist, tracing the desired design. The article is then immersed in the hydrofluoric acid, the acid attacking only the portion of the glass which is exposed to it, and so "eating" the design into the glass.

The process of plate-etching is somewhat different, and produces more intricate and exquisite designs. A steel plate is first engraved or etched in a templet form, suitable for fitting the article to be plate-etched. An acid-resisting ink is pressed, by means of a knife, into this design, and that is in turn transferred to the glassware, by means of tissue paper. By wetting this tissue, it can easily be removed from the ware, leaving nothing but the acid-proof tracing thereon. The article is then given to the touching-up department who correct any imperfections in the design, and see that the article is completely covered with resist, excepting that portion which is to be etched.

After the glassware has been immersed in the hydrofluoric acid bath for the necessary length of time to bring out the design smoothly, the items are washed off by means of scalding water and steam, so as to remove all traces of the resist.

Ten distinct steps are required in the process of plate-etching and they call for great skill on the part of the workmen.

10. PREPARING THE GLASS FOR SHIPMENT

Inspection is an important function in any well-managed manufacturing plant, and as such is emphasized in the Heisey Glassworks. Careful inspection is given all items at various times during the finishing processes and imperfect pieces discarded, so as to maintain Heisey's high standards of quality.

It is interesting to note what is done with items discarded or broken during the manufacturing procedure. They are smashed up fine and added to the batch previously described, in this way hastening the melting

process.

All items that have passed the rigid final inspection are prepared for shipment to thousands of stores all over the country. Every piece is carefully washed. Next the glass is sorted according to kind, pattern, color, etc. Then the pieces are wrapped in two specially prepared tissue papers and placed in large bins in the store rooms according to classification. From the store rooms the glassware goes to the packing department to be finally placed in cartons and barrels for shipment on customers' orders.

11. WHAT MAKES HEISEY QUALITY

This is a quick review of Heisey features already brought out. Assembling them like this will help you keep them in mind better. These points will many times be useful to you in making sales:

- (1) All materials that go into Heisey Glass are of the finest. They are carefully inspected, selected, and mixed.
- (2) Heisey colors are so delicate and distinctive, because the coloring materials are of the highest grade obtainable, and the formulas for using them have been specially prepared and are exactly followed.
- (3) Heisey glass contains lead and potash. Everyone knows that glass having these materials is of the finest. They give brilliancy and ring.
- (4) Heisey stemware and other dainty and graceful items are blown ware, that is, produced by handcraft, requiring the highest skill in workmanship.
- (5) Pressed, blown lead-potash glass is an outstanding Heisey feature. It has a ring and brilliancy that ordinary glass lacks.
- (6) Heisey glass is tempered in the most modern and automatically controlled lehrs or annealing ovens. No guess-work in this important process.
- (7) The fire polish given to Heisey ware is unusually thorough and effective. This means a finer finish.
- (8) The designs for etchings are created by highly experienced artists. They are put on the glass by the difficult and intricate plate-etching method, requiring skilled craftsmanship.
- (9) Thorough, rigid inspection is made of all glassware items, to maintain Heisey quality.
- (10) Careful attention to details all the way through the manufacturing procedure maintains Heisey standards.
- (11) The first concern of the Heiseys' is to make the finest glass possible. No penny-pinching in materials, methods or equipment is allowed to stand in the way of accomplishing this.
- (12) All this has led the buyer of one of the most prominent department

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con't from former page stores to say: "Some companies make cheap glass as well as good glass. But Heisey makes only good glass. Therefore, a customer can always feel safe in buying Heisey glass. The Heisey trade-mark is assurance that she is getting the finest quality."

12. CARING FOR GLASSWARE

Hot or cold foods and hot coffee or tea may be served in Heisey's fine glassware for the table. Extreme changes of temperature, however, should be avoided. For instance, scalding water should not be used on glasses that have just previously contained an ice cold drink.

Clean, warm water with a little mild soap, like Ivory or Lux, should be used for washing glass. Strong soaps or powders are liable to dim the polish. The rinse water may or may not be slightly soapy as preferred. Use clean, dry linen towels (hot if desired) for wiping and polishing.

Lime deposits inside of pitchers or tumblers may be removed by a teaspoonful of hydrochloric acid in a little water. Or put in tea leaves, cover with vinegar and shake. Follow by rinsing at once. Diluted ammonia is good for cleaning vinegar cruets. It is best to wash the stemware

first before the other pieces, such as plates. Take a few pieces at a time so that they will not be knocked together and chipped.

A good method for washing the inside of a fine goblet or another thin piece, so pressure will not break it, is as follows:

Turn the piece upside down in the water, then lift quickly without tipping or turning over. As it comes above the surface, the water will rush out, carrying the food particles with it.

(These suggestions may be useful in your store and may serve to answer customers' questions.)



FINISHING FOOT

* At the Heisey factory fine blown stemware usually had a cast foot. The goblet went to the presser after it was blown for him to add the pressed stem. Then the foot setter smoothed the end of the stem to make it ready for a small glob of glass brought to him by him gatherer. He cut off the right amount of molten

glass and with a carbon gauge he turned and shaped the glass until he had formed the foot.

Imperial Sunshine Yellow

Beware of mistaking Imperial's pretty color, Sunshine Yellow, for Heisey sahara. They make this color in no items that Heisey ever made in sahara, so there is no problem for the educated collector. The new collector, however, may be confused. Items in Old Williamsburg, Zodiac and Waverly have been made in the color by Imperial. Actually Heisey made these patterns primarily in crystal. Exceptions are a few items of Waverly in light amber, a few pieces of Williamsburg in light amber and cobalt with one or two items known in dawn and alexandrite. Zodiac was made in crystal only. The Waverly candy jar might be a problem for collectors. Unsigned, of course, it was made in Sunshine Yellow by Imperial and there may be some yet in their Hay Shed.

Imperial's only current production of this color in Heisey molds is a few pieces of Old Williamsburg stemware.

The person who tells you that they are making a lot of Heisey "down on the river" is only repeating something he has heard since the only things they currently make were listed in a recent Heisey News and should be no problem to you.

Our Stem Columnist

Carl Sparacio is a life long resident of New Jersey. He admits to being twenty nine which he says makes him three years older than his son. He was in the Army Air Corps and Seton Hall University is his Alma Mater. He married his high school sweetheart, Helen and they have three children, the youngest girl being a junior in high school. He has worked for the same firm for 25 years and is in the selling field.

He got caught up in the Heisey world about a year before HCA became official. After meeting Bob Ryan and Steve Bradley he became infected with stem pox, a disease with no known cure except to buy more stems. Heisey, of course.

Since the first quarterly meeting in March 1972, Carl has made the long trek from New Jersey for every quarterly meeting but one and is serving the second year of a four year term on the board of directors of HCA.

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No.	SIZE	ITEM	CRYSTAL			SAHARA			ALEXANDRITE			BLUE			DOZ. IN BBL.
			P	W/O	D/O	P	W/O	D/O	P	W/O	D/O	P	W/O	D/O	
3404	10 oz.	Goblet	11.35			11.90									
"	5 1/2 "	Sherbet	11.35			11.90									
"	5 1/2 "	Saucer Champagne	11.35			11.90									
"	4 "	Claret	10.65			11.20									
"	3 1/2 "	Cocktail	10.65			11.20									
"	3 1/2 "	Oyster Cocktail C.F.	8.20			8.75									
"	2 1/2 "	Wine	10.65			11.20									
"	1 "	Cordial	10.65			11.20									
"	5 "	Soda Fld.	10.65			11.20									
"	10 "	Fld. Tumbler C.F.	8.65			9.20									
"	12 "	Soda Fld.	11.90			12.45									
"	"	Finger Bowl (3355)	11.10			11.65									
"	6 in.	Comport	26.65			31.10									
1401	6 in.	Plate Rd. or Sq.	9.45			9.90									
"	7 "	" " " "	11.90			12.45									
"	8 "	" " " "	14.55			15.30									

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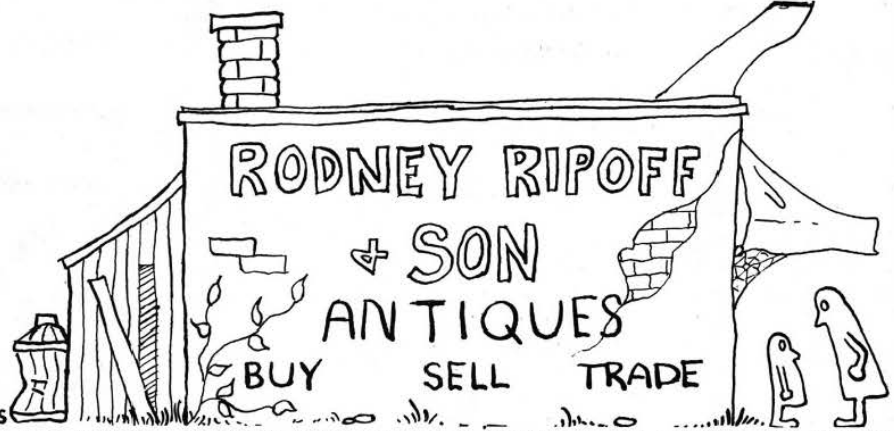
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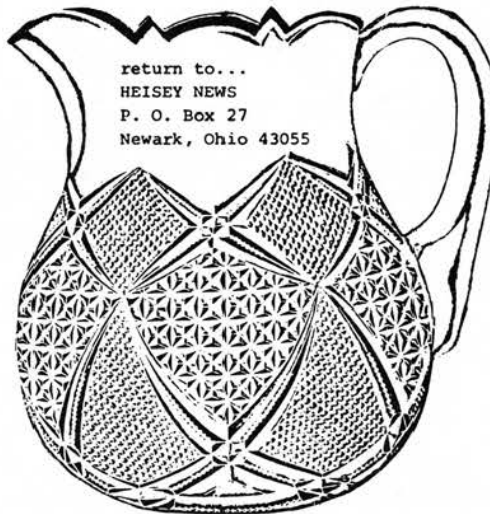
Dear Heisey News,
All dedicated Heisey collectors will surely thank you for the two new series recently introduced, namely the column on stems by Carl Sparacio and the column on candlesticks by Jack Metcalf.

Though I only know Carl Sparacio casually, I do know his family well. Wonderful people! He is obviously as charming as they are. Carl's abilities first came to my attention when he began writing a similar column for the Heisey Heritage Society's newsletter "Diamond Dust". That little paper, by the way, is a delight and might be of interest to some of your readers, (it's a little "wordy" but very sincere).

I don't know Mr. Metcalf but I was pleasantly surprised at the excellence of his first article on candlesticks. I doubted his capability when Louise Ream indicated that he had his head in the clouds; obviously the gentleman also has his feet on the ground.

Keep up the good work,

yours sincerely,
V.S.



return to...
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SATURDAY OCTOBER 25, 1975

SALE STARTS AT 6:30 P.M.

1. Sahara #500 Cream & Sugar (H)
2. Crystal #429 Hotel Cream & Sugar/lid (H).....
3. Crystal #1201 Fandango Hotel Cream & Sugar...
4. Crystal #393 Hotel Cream & Sugar (H).....
5. Flamingo #1401 Empress Dolph ftd. Sugar (H)..
6. Emerald #1255 Pineapple & Fan Hotel Sugar....
7. Crystal #1511 Tourjours Ind. Cr. Minuet (H)..
8. Crystal #1225 Sawtooth Bands Toy Sugar/lid...
9. Moongleam #354 W. Flat panel oval sugar (H)..
10. Crystal Lrg Oval Fruit Bowl Diamond base(H)..
11. Crystal #1205 Fancy Loop lrg. compote.....
12. Zircon #1485 Saturn 7" Compote (H).....
13. Crystal #1220 Punt Band 5" Compote.....
14. Crystal #353 Colonial 6" ftd. Almond Cut (H)..
15. Marigold #1252 Twist 8" Low Ftd. Bowl (H)....
16. Crystal #1255 Pineapple & Fan 5" Compote.....
17. Zircon #1506 Whirlpool ftd. Covered Candy (H)
18. Crystal #337 Touraine Covered Butter (H).....
19. Opal #1295 Bead Swag Covered Butter.....
20. Dawn #1632 Lodestar 3 Comp. relish (H).....
21. Crystal #305 Punt & Diamond Pnt. 8" bowl....
22. Emerald #1280 Wing Scroll 9" bowl(good gold).
23. Custard #1280 Wing Scroll 9" bowl(good gold).
24. Crystal #1295 Bead Swag 9" bowl.....
25. Crystal #365 Old Queen Ann 9" bowl (H) X.....
26. Cobalt #1404 Old Sand. 7" Candlesticks (H)...
27. Crystal #5 8" Candlesticks Cut & Polished...
28. Crystal #134 2-lite Candleholders/Minuet etch
29. Crystal #1488 Kohinoor 2-lite Candleholders..
30. Cobalt #1433 Thumbprt. & Panel 2-lite
Candleholders.....
31. Flamingo #112 Candlesticks
32. Crystal #407 Coarse Rib Cruet (H).....
33. Crystal #1250 Groove & Slash Cruet.....
34. Crystal #331 Colonial Panel Cruet (H).....
35. Flamingo #7007 Experimental Tumbler (H).....
36. Amber #393 Tumbler (H).....
37. Crystal #4004 Impromptu 9 oz. Old Fashion....
38. Crystal #5087 Torpedo Sham Soda Mono. SJS....
39. Crystal #325 Pillows Tumbler (H).....
40. Sun Colored Amethyst Plain Tumbler (H).....
41. Cobalt #3390 Carcassone Sherbet.....
42. Alexandrite #3390 Carcassone Sherbet.....
43. Amber #3324 Diamond Optic Sherbet.....
44. Crystal #1567 Plantation Pressed Sherbets(5).....
45. Moongleam #1183 Revere 6" Plates (6)
Moongleam stem/crystal bowl #3357 King
Arthur sherbets (6) (H).....
46. Tangerine #3397 Saucer Champ. (H).....
47. Crystal #5025 Tyrolean Sherbet Orchid (H)....
48. Crystal #3368 Albermarle Saucer Champ.
Chateau Cutting (2) X
49. Cobalt #3390 Carcassone Soda
50. Custard #1295 Bead Swag Goblet
51. Emeralds #1205 Fancy Loop Goblet
52. Crystal #4044 New Era Goblets (7)
53. Crystal #3336 Goblet #422 Etching (H)
54. Crystal #3304 Universal Goblet Mono. FH
55. Crystal #3304 Universal Goblet Mono. FH
56. Crystal #5010 Symphone Stem Minuet Etch
Cocktails (2) ...
57. Tangerine #1401 Empress 8" Sq. Plate (H).....
58. Cobalt #1183 Revere 8" Plate
59. Alexandrite #1401 Empress 8" Rnd. Plates (H).....
60. Flamingo Club Shaped Snack Plate (H).....
61. Crystal #1590 Zodiac 13" Plate (H)
62. Crystal #4225 Quart Cocktail Shaker
63. Crystal #4225 Pint Cocktail Shaker Silver top
64. Sahara #1404 Old Sandwich Decanter (H).....
65. Crystal #4036 Pt. Decanters (2)Ukn. cutting..
66. Crystal #4035 32 oz. Decanter Cut Stopper....
67. Crystal #352 2 qt. Crushed Fruit(H)Pat.Dtd...
68. Crystal #352 Flat Panel Cigar Jar (H) R.....
69. Crystal #352 Flat Panel Horseradish Jar.....
70. Crystal #354 6oz. Cologne Cottle - Lt.
Amber Flashing Stopper & Bottle Double (H)...
71. Crystal #4225 Quart Cocktail Shaker
Tally Ho Deep Plate Etching.....
72. Crystal #4163 54oz. Pitcher Club Drinking
Scene Deep Plt. Etch/Crack at handle...
73. Crystal #1183 Revere Plate 8" Sail Boat
Carving.....
74. Crystal #6060 Country Club 8oz. Old Fashion
Victory Deep Plate Etching.....
75. Crystal #2351 Old Fashion Polo Deep Plt Etch.
76. Crystal #2351 Old Fashion Club Drinking
Deep Plate Etching.....
77. Crystal 2oz. Shot Glass Tally Ho Deep
Plate Etching.....
78. Crystal #4002 ftd Cocktail Fox Chase
Deep Plate Etching.....

- 79. Crystal #4002 ftd Cocktail Hunter Dp.Plt.Etch _____
- 80. Crystal Heisey by Imperial #5024 Oxford
Claret 1973 Souvenir Museum Etching..... _____
- 81. Crystal Heisey by Imperial #5024 Oxford
Claret 1974 Souvenir Glass Making Crest Etch. _____
- 82. Cobalt #1404 Old Sandwich 16oz. Mug (H)..... _____
- 83. Crystal #1404 Old Sandwich 16oz. Mug (H)..... _____
- 84. Amber #1404 Old Sandwich 8oz. Mug (H)..... _____
- 85. Crystal 10oz. Mug Fox Chase Dp.Plt.Etch (H).. _____
- 86. Amber Elephant Handle 12oz. Mug (H) _____
- 87. Crystal/Cobalt hdlc 12oz. Mug Pickeral Cut(H) _____
- 88. Zircon #4057 10½" Vase _____
- 89. Crystal #1413 Cathedral Vase w/cutting & Etch _____
- 90. Crystal #4054 Coronation Basket Floral Cut... _____
- 91. Crystal #1255 Pineapple & Fan 6" Vase..... _____
- 92. Sahara #1428 Warwick 6" Vase (H)..... _____
- 93. Crystal #1250 Groove & Slash 9" Bowl..... _____
- 94. Emerald #1280 Wing Scroll 8" Bowl,Gold Fair.. _____
- 95. Sahara #1401 Empress Floral Bowl Dolph.ftd(H) _____
- 96. Flamingo #1252 Twist Oval Floral Bowl (H).... _____
- 97. Crystal #1235 Beaded Panel & Sunburst 8" Bowl _____
- 98. Limelight Verly's Thistle Bowl _____
- 99. Dawn #1632 Lodestar 11" Crimped Bowl (H)..... _____

- Nos. 100 thru 162 ANIMALS Crystal except where color is
stated.
- 100. Pouter Pigeon _____
- 101. Pouter Pigeon _____
- 102. Rabbit _____
- 103. Rabbit _____
- 104. Bunnie - Head Up _____
- 105. Bunnie - Head Down _____
- 106. Rabbit Paperweight (R) _____
- 107. Rabbit Paperweight _____
- 108. Goose - Wings Down _____
- 109. Goose - Wings Up _____
- 110. Goose - Wings Half Way Up (H) _____
- 111. Airedale (H) _____
- 112. Scotty _____
- 113. Scotty (H) _____
- 114. Donkey (H) _____
- 115. Donkey (H) _____
- 116. Donkey - faint (H) _____
- 117. Large Elephant _____
- 118. Medium Elephant (H) _____
- 119. Small Elephant _____
- 120. Asiatic Pheasant (H) _____
- 121. Ringneck Pheasant _____
- 122. Ringneck Pheasant _____
- 123. Giraffe - Head Turned _____
- 124. Giraffe - Head Straight _____
- 125. Tiger Paperweight _____
- 126. Rooster Vase _____
- 127. Rooster Vase _____
- 128. Fighting Rooster _____
- 129. Fighting Rooster (H) _____
- 130. Fishbowl with Ruby Stain (H) _____
- 131. Fish Bookend _____
- 132. Swan _____
- 133. Cygnet (H) _____
- 134. Duckling - Floating Frosted _____
- 135. Duckling - Floating _____
- 136. Duckling - Standing (R) _____

- 137. Mallard - Wings Down _____
- 138. Mallard - Wings Up _____
- 139. Mallard - Wings Halfway _____
- 140. Sparrow _____
- 141. Sparrow _____
- 142. Bull (H) _____
- 143. Rooster _____
- 144. Hen - faint (H) _____
- 145. Hen _____
- 146. Chicks A, B, C, D _____
- 147. Pig _____
- 148. Piglets - A-Standing B-Standing (H)
C-Standing (H) D-Standing E-Standing
F-Sitting _____
- 149. Rearing Horse Bookend - Frosted _____
- 150. Show Horse _____
- 151. Clydesdale _____
- 152. Clydesdale _____
- 153. Horse Head Bookend _____
- 154. AMBER Standing Colt _____
- 155. Kicking Colt _____
- 156. Rearing Colt _____
- 157. Standing Colt _____
- 158. Sparky - Frosted _____
- 159. Sparky _____
- 160. Imperial Carmel Slag Scotty _____
- 161. Imperial Carmel Slag Scotty _____
- 162. Imperial Carmel Slag Mallard - Wings Down ... _____
- 163. Girls Head Stopper _____
- 164. Rams Head Stopper _____
- 165. Large Horse Head Stopper _____
- 166. Small Horse Head Stopper _____
- 167. Rooster Head Stopper _____
- 168. Rooster Head Stopper _____
- 169. #1503 Crystolight Nut Set Large Swan
6 small swans _____
- 170. #5058 Penguin Decanter _____
- 171. #5038 Rooster Stem Cocktail _____
- 172. Mike Owens Bust - Frosted _____
- 173. Victorian Belle - Frosted _____
- 174. #1 Madonna _____
- 175. #1 Madonna - Frosted _____

- Nos. 176 thru 207 all CRYSTAL with ORCHID ETCHING
- 176. #5089 Princess Stem Cordials (H) (6) _____
- 177. #42 Salt & Pepper Shakers _____
- 178. #4035 Cigarette Holder _____
- 179. #1435 3" Individual Ash Tray (6) _____
- 180. #1519 Waverly Ind. Cream & Sugar (H) _____
- 181. #5025 Dinner Bell _____
- 182. #1519 Waverly Cruet _____
- 183. #5031 Oil & Vinegar Bottle _____
- 184. #1519 Waverly Covered Mustard (H) _____
- 185. #4121 Covered Marmalade _____
- 186. #1519 Waverly Square Butter & Cover _____
- 187. #4036½ Decanter _____
- 188. #1509 Queen Ann 12" Round Tray _____
- 189. Cheese Dish to fit on Tray _____
- 190. #134 2-lite Candleholders Pr. _____
- 191. #1519 Waverly Seahorse ftd. Floral Bowl (H).. _____
- 192. #1519 Waverly Dinner Plated (8) _____
- 193. #1519 Waverly 8" Salad Plates (7 & 1R) _____
- 194. #1519 Waverly 7" Salad Plates (8) _____
#1519 Waverly 7" Mayonnaise Plates (4)

- | | |
|--|--|
| 195. #5025 Tyrolean Footed Ice Teas (2) | 232. Crystal Salad Fork & Spoon (H) |
| 196. #5025 Tyrolean Oyster Cocktails (4) 1R | 233. #1503 Crystal Crystolite Cov. Candy Dish (H)..... |
| 197. #---- Blown 8oz. Tumblers (6) | 234. #1506 Zircon Whirlpool Divided Relish |
| 198. #1519 Waverly 3-part Oblong Relish | 235. #1503 Crystal Crystolite Tray in Server |
| 199. #1519 Waverly 13" Gardenia Bowl | 236. #468 Flamingo 9" Celery Tray (H) |
| 200. #1509 Queen Ann Dolphin Ftd. 7" Bowl (H) | 237. #1509 Crystal 2-handled Ftd. Jelly (H) |
| 201. #1509 Queen Ann Dolphin Ftd. 7" Bowl (H) | 238. #1401 Flamingo Empress 7" Dolph Ftd. Bowl (H) |
| 202. #1509 Queen Ann Dolphin Ftd. 5" Bowl | 239. #1252 Moongleam Twist 3-hdled Candy Dish (H)..... |
| 203. #1519 Waverly 10" Crimped Bowl | 240. #1243 Flamingo 7" Nappy (H) |
| 204. #1519 Waverly 6" Covered Candy Dish (H) | 241. #1229 Flamingo Octagon 6" Bon Bon Cut |
| 205. #1495 Fern 8" Plate | 242. #10 Muddler 6" |
| 206. #1509 Queen Ann 2-part Oval Dish (H) | 243. #10 Muddler 4½" |
| 207. #1519 Waverly Ftd. Mayonnaise (H) | 244. #10 Muddler 4½" |
| 208. #3381 Alexandrite Creole Cordial | 245. #1489 Crystal 6" Cigarette Box |
| 209. #5067 Crystal Plantation Cordial Pineapple | w/Dorothy Thorpe Decoration |
| Cutting (H) | 246. #354 Hawthorne Cream & Sugar (H) |
| 210. #4231 Cobalt Favor Vase | 247. #1951 Dawn Cabachon Cream & Sugar (H) |
| 211. #1220 Custard Puntly Band Creamer (H) | 248. Crystal Experimental Screen Optic Tumbler ... |
| 212. #3390 Cobalt Carcassone 3oz. Cocktail | 249. Alexandrite 4" Optic Ball Vase |
| 213. #1428 Sahara Warwick Single Candleholders (H) | 250. Sahara Carcassone Ftd. Cordial |
| 214. #1295 Opal Bead Swag Toothpick | 251. Alexandrite Dolphin Ftd. Almond Dish |
| 215. #411 Crystal Rib & Panel 2½oz. Bar Glass (H)..... | 252. Hawthorne Almond Dish (H) |
| 216. #1488 Crystal Coleport 2oz. Bar (2) (H) | 253. Crystal Fancy Loop Salt Dips (6) |
| 217. #4054 Crystal Coronation 1oz. Shots (4) 1R... | 254. Moongleam Ftd. in Almond Dish (2) |
| 218. #1467 Limelight Ridgeleigh Ash Tray (H) | 255. Crystal Peacock Etch Water Jug |
| 219. #1500 Crystal Ash Tray (H) | 256. Limelight Ridgeleigh Vase (H) |
| 220. Heisey Mirror Advertising Sign | 257. Crystal Ridgeleigh Vase (H) |
| 221. #1503 Crystal Crystolite 3" Vase (H) | 258. Crystal Thumbprint & Panel Vase |
| 222. Crystal Dinner Bell | 259. Alexandrite Bowl Crystal Stem #3381 Goblet... |
| 223. Crystal No. Regency Perfume Bottles (2) | 260. Sahara Victorian Goblet (H) |
| 224. #369 Crystal Hartman Wine (H) | 261. Marigold Bowl Crystal Ftd. #3350 Ice Tea (H)..... |
| 225. #1205 Crystal Fancy Loop Wine | 262. Limelight Whirlpool Tumbler (H) |
| 226. #5072 Crystal Rose Stem Wine Rose Etch (H)... | 263. Moongleam Stem Crystal Bowl #3380 Wines(2)(H) |
| 227. #1184 Vaseline Yeoman Bouillon Dish (H) | 264. Limelight 8" Whirlpool Plate |
| 228. #1404 Sahara Old Sandwich Creamer (H) | 265. Marigold Twist 8" Plate (H) |
| 229. #1565 Dawn Jelly Dish (H) | 266. Marigold Flash Candy Dish in Metal Frame (H)..... |
| 230. #427 Crystal Daisey & Leaves 4" nappies (H)... | 267. Crystal Colonial Nappy w/metal Frame & Cover..... |
| 231. #1776 Crystal Kalonyal Punch Cup (H) | 268. Crystal Prison Stripe 4" Nappy (H) |

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