

HEISEY NEWS

Vol. VI, No. 10
October 25, 1977

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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One Dollar



From the desk of...

....your President

It is fall already and starting the first of November the museum will be keeping winter hours. We will be open only on Wednesday, Saturday and Sunday from 1-4 p.m. We have been very short of docents the last few weeks and something will have to be done about it before we open in the spring six days a week. If you wish to volunteer we will be more than pleased to have you.

We forgot to mention that Carl Sparacio, our own board member, designed this year's decanter. We think that the whole set is beautiful. If anyone has ideas about what to put on the next year's souvenir you might send us an idea that Carl can use.

I want to tell you that there are NOT FOUR animals available. It was simply a typo. We do have some paperweights left and still lots of baby bunnies though they are moving very well. They are bound to be a collector's item so you should get your order in before you regret not having them. A 1977 Oscar was put in Frank and Sam's auction by someone and it went for \$45.00. We have heard of them going for more than that. Incidentally we have a volunteer club to handle them for next year, the recently chartered 76'ers of the Columbus Area. Now we need a club for the swap shop at the convention.

We hope to have another milk glass animal by the December 10 meeting but are not sure whether Imperial can make it by then nor which

con't on page 11

FIFTH ANNUAL All-Heisey Benefit Auction

Auction Co-Chairmen: ROBERT RAREY & CHAUNCEY DELANEY

March 18, 1978!!! Mark your calendars now. Yes, March 18 is the date for the 5th Annual All-Heisey Benefit Auction which as usual will be held in conjunction with the quarterly meeting.

For those of you planning to attend the Annual Christmas Dinner on December 10, we prefer that you drop off all donations and consignments at the Opera House, Main and Broadway, Granville, Ohio, between the hours of 12 Noon and 5 P.M. Storage space in the museum is limited and all glass will require movement to the Opera House eventually; however, if it is not possible to drop off glass at the Opera House, you may bring it to the museum. Those of you not able to attend the December meeting may either deliver your glass to the Opera House, which is open seven days a week between 12 Noon and 5 P.M., or mail it to HCA, P.O. Box 27, Newark, Ohio 43055.

Limit your glass to **ten lots per family** (excluding donations). Items such as six goblets or a dozen dinner plates that are to be sold together will be considered as one lot. Send only Heisey glass in **mint** condition (we may consider cobalt flying mares and tangerine tulip vases with minor roughness or small "flea-bites"). We suggest that you send only your best Heisey because the bidders may get restless after 12 hours of crystal sherbets.

Regardless of whether you are mailing your glass or dropping it off at the Opera House be sure to include a list (including pattern number, name, color,

etc., if possible) along with your name and address. Clearly state which items are on consignment and which are donations. Make a duplicate copy for your records.

Remember, donations are full value tax deductible. For consignments you receive a check for 80 per cent of the selling price and the remaining 20 per cent goes to HCA for support of your museum. The 20 per cent consignment fee is tax deductible.

The auction will again be held in the Opera House, Main and Broadway, Granville, Ohio. Auctioneers will be Sam Schnaidt, Craig Connelly and Larry Stickle. We have been notified that the rental for the Opera House and the auctioneer's fees have increased 20 per cent over last year (we'll need help from the PIME Algebra teacher on this one ---- $20\% \times 0 = ?$).

All glass must be received by January 15, 1978. For those mailing glass, we suggest you do it early to avoid the Christmas rush. The auction committee plans to limit the auction to the front 750 lots. Even this amount will require over 12 hours to complete. So, get your glass in early and don't be left out.

This is the one time of the year when your quality Heisey glass will fetch quality prices. Let's make this one the best ever.

***Ed. Note--Still looks like NOTHING to me. That's great!**

-2- PATTERN #468, Octagon with rim

120



by JOSEPH D. LOKAY

Octagon with Rim, #468 was a small pattern line for Heisey that consisted of only five pieces: a 4½" and 8" nappy and a 7, 9 and 12" tray. The 7" tray was referred to as a pickle tray and the 9" and 12" trays were called celery trays. There was a sanitary jug of ½ gallon capacity which was given #468. However, that pitcher was not part of the Octagon with Rim pattern line.

The two distinctive design features

of this pattern are the eight straight sides around the edge of the glassware and the heavy thickness of glass at the edge. The eight straight sides are only equal in length for the nappies. The name "Octagon with Rim" selected for this pattern line by C. Vogel was most likely based on these two features. All five pieces have polished bottoms that contain the typical Heisey star. The pattern line was made in crystal only and is signed with a large

diamond H on the inside center of the bottom.

The design was patented by Andrew J. Sanford and assigned by him to the A.H. Heisey & Company. The application was filed on December 14, 1914 and U.S. design patent #47118 was granted on March 16, 1915. Sanford's patent made reference to a new, original and ornamental design for glass dishes as shown in the drawing which accompanied

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Membership Chairman - Ann Holman, Box 27, Newark, Ohio 43055. Notify immediately of any change of address.

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 or refuse any material submitted for publication. When requesting information, please enclose a self addressed stamped envelope (SASE).

Send all letters and articles to be published to the editor. Letters to columnists should be sent to the club address and will be forwarded.

DESIGN.

A. J. SANFORD.

GLASS DISH.

APPLICATION FILED DEC. 14, 1914.

47,118.

Patented Mar. 16, 1915.

FIG. 1



FIG. 2



FIG. 3

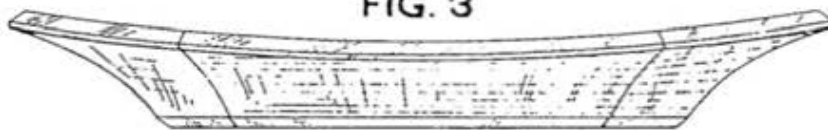


FIGURE I

Octagon With Rim

Design Patent 47718

the patent application. Figure I with this article is a copy of that drawing. Note that the bottom of the item in the patent drawing did not contain a star. The star must have been added later, perhaps for ease in producing the bottom portion of the various glass pieces.

Production of the #468 pattern line began in 1914. Heisey catalog #75 addendum issued in late 1914 is the first catalog to show the #468 line. Three items were mentioned, the 4½" & 8" nappies and the 12" celery. Reference was made in that catalog to "patent applied for" for pattern #468. Catalog #76 issued in 1915 lists the same 3 pieces. Price list #206 issued in January 1922 mentions all 5 pieces and makes reference to patent #47118. The page in catalog #102 (1923) that shows all five of the #468 items is the same catalog page that is shown in Vogel book II, page 120. Catalog #109 issued in September 1930 is the last catalog to show pattern line #468. The wholesale prices for dozen lots shown in the #206 price list were:

4½" nappy -- 11¢ ea.
8" nappy -- 43¢ ea.
7" pickle tray -- 19¢ ea.
9" celery tray -- 28¢ ea.
12" celery tray -- 40¢ ea.

The eight plain and relatively flat sides made the #468 pattern easy for cutting, etching or enamel decorating. I have seen the various size trays with either a cutting, an etching or an enameling on them. On display at the museum are a 7" tray with a green and gold enameling and a 12" tray with a black and gold enameling. Based on the new etching book, it appears that Heisey did not put any of their etchings on this pattern line so they must have been done by decorating companies.

H.C.A. Contest

Okay, folks, put on your thinking caps and win a prize! The project committee is offering the full set of six H.C.A. COMMEMORATIVE PLATES AS FIRST PRIZE IN OUR "Project Contest".

The project committee has the task of raising the funds which keep our museum going and their job, though aided by your donations and club projects, is an endless one. The poor project committee has gone dry. They can't seem to come up with any more great fund raising schemes so they're asking for your help and are offering prizes for the best sug-

gestions.

Right now the project committee runs the March Auction, the September Flea Market and Claret Dinner and comes up with the commemorative pieces you buy at convention (first the plate series and now the Sparkies). In addition to this books, souvenirs and Imperial glass items are sold at the museum and through the Heisey News. Their latest venture is in book publishing. They hope you can come up with a money maker good enough to add to this list.

To enter the contest all you have to

do is send your suggestion(s) to the project committee and they will do the rest. At their next meeting (Dec. 10th) the entire project committee will fight over who will be declared the winner.

An addition to the first prize of the six original commemorative plates, two runners-up will each receive one of the milk glass animals made for us by Imperial.

Send your entries to "Project Contest" c/o Carl Sparacio and hurry. The contest ends December 10th and the earliest post mark counts in case of duplication.

STEMS

#3328 CARLSGOOD



No. 3322, 10 oz. GOBLET



No. 3328 PATTERN
PLAIN



No. 3335, 8-oz. GOBLET
No. 3335 PATTERN



No. 3336, 10-oz. GOBLET
No. 3336 PATTERN

by CARL SPARACIO

Its not often one get a chance to crow. Being basically an obnoxious "I told you so" king of person I'm going to rub it in about this month's stem. New material purchased by our museum has given us the information on the previously unknown Heisey stems we've been writing about these past months. We're going to introduce you to another "new" stem but first let me crow a little about it.

About a year ago I came upon a couple of pretty little cordials which at first glance appeared to be either #3336 Lady Leg or #3322 Gamin. While trying to classigy them I became convinced that they were not what they appeared to be but rather something new. I swooned at the thought of it. If Haley could have a comet why couldn't Sparacio have a cordial? I carried my treasure to Mecca (that place in Ohio) and was unceremoniously shot down. It was Lady Leg and the opinions were unanimous.

I'd like to drag this story out but I'll spare you the boredom of my self indulgence. Now we have a catalog dated 7/1/17 which illustrates my cordial and identifies it as #3328 not #3336. There! I told you so!!!!

#3328 is called "Carlsgood" because I named it that and I named it that to balance the scales of justice but that's another long story.

Carlsgood is very similar to #3336 Lady Leg and #3322 Gamin. We can discount #3335 Lady Leg because its straight sided bowl sets it apart. Height is the primary difference between these three stems, Lady Leg being the tallest followed by a shorter Gamin and then a rather dumpy Carlsgood and this height difference is all in the stems. The second most notable difference is in the bowl shapes. Lady Leg and Gamin share the same bowl but the bowl on Carlsgood is fuller at the base and has a much more pronounced flare at the rim. #3328 Carlsgood came

plain or with either medium or wide optic. It could be had in a 7, 9 or 10 oz. goblet, 4½ oz. claret, 3 oz. burgundy, 2 oz. wine, 1 oz. cordial, 3 oz. cocktail, 5½ oz. saucer champagne and 5½ oz. footed sundae.

Although no etchings or cuttings are listed for Carlsgood it has been seen (guess where) with a variation of the 9001 Trefoil needle etch. This is a blown stem which is prominently marked with the Diamond H near the top of the stem. It is unlikely that this was ever made in color.

The second catalog we've used in this series is dated 1/1/21 and from this we have additional information on the Lady Legs, #3335 and #3336 along with #3322 Gamin. We'll cover this information now since we've made mention of these pieces in this article. The facts we are giving are only those not already noted in Vol. One, Etchings and Carvings and "Heisey Stemware".

First, #3335 Lady Leg was offered both plain and optic and also had a saucer champagne, fruit cocktail, footed Ice cream and footed sherbet all in a 7 oz. size. These pieces were previously known only in the 5 oz. size. Additional cuttings offered were #674 Adams, #706 Warrick and #725 Eldorado.

#3336 Lady Leg was also available plain or optic and included a 3 oz. burgundy, 1 oz. cordial, 5½ oz. fruit cocktail and a 5½ oz. footed ice cream.

#3322 Gamin was previously known only in a goblet but we learn that a 5½ oz. saucer champagne, 2 oz. wine and 5½ oz. footed sherbet were also made. This piece also came with the #732 Palisade cutting.

There you have it; everything you ever wanted to know about Gamin, Carlsgood and the beautiful Lady Legs except perhaps for one thing. In 1921 you could buy #3335 Lady Leg and #3322 Gamin goblets for \$6.60 a dozen and the slightly taller #3336 Lady Leg for \$6.90 a dozen

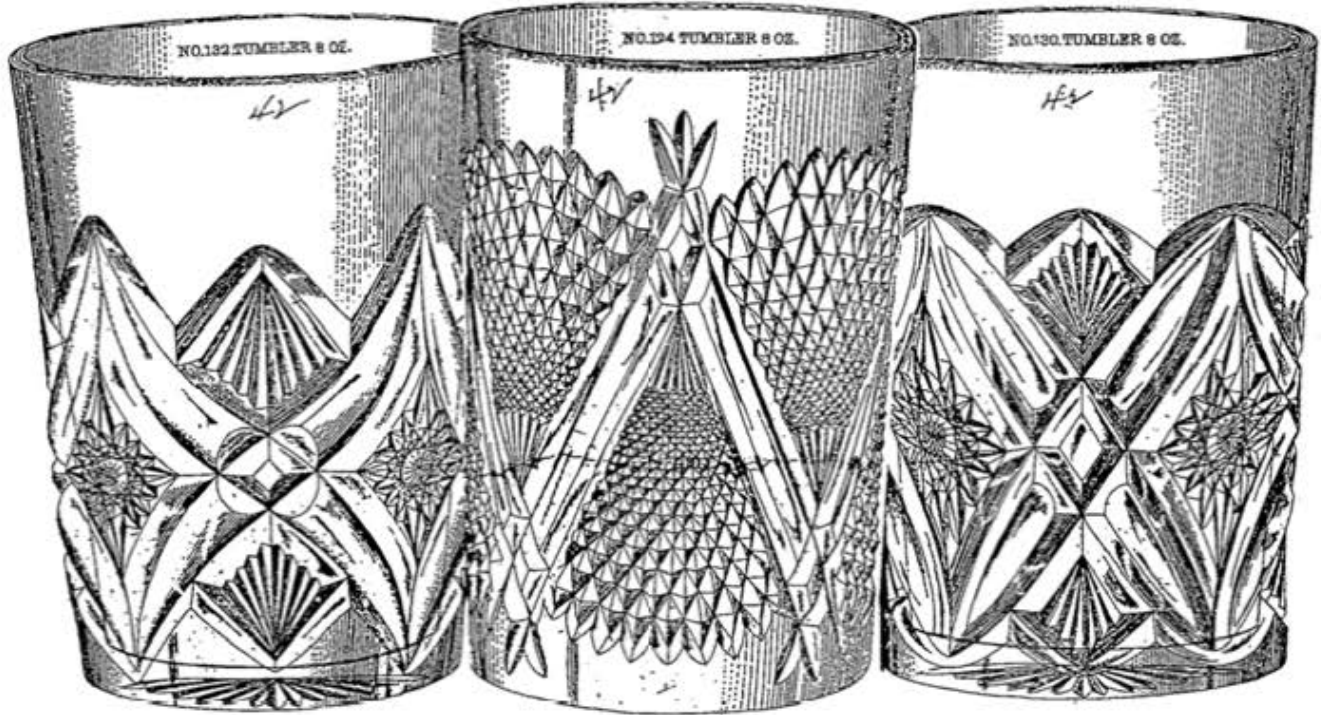
but three and a half years earlier you would only have to pay \$2.00 a dozen for the same piece in Carlsgood. Talk about inflation!!!

The flea market held in conjunction with the September Decanter Dinner was fantastic. Colt Stems and Tri Knob goblets seem to come out of the woodwork and there was even a little #1000 Carlsbad cordial for sale. This piece went begging through half the show until somebody woke up. I managed to fill some blanks in the collection as did a number of other stem collectors. Everybody went away happy.

Having trouble cleaning your Decanter?

Some of you have received decanters which looked cloudy. This is due to the beeswax resist getting inside of them. It is difficult to remove because it has such a high melting point. We had very good luck cleaning some with very hot water to melt the wax. You should use a good detergent. After washing it thoroughly, preferably with one of those plastic dish mops made of strips of sponge, you should put a soft lintless piece of cloth inside it (3 or 4 men's handkerchiefs work great). Then twist these around with a cooking fork until you have reached and dried every inside surface. In every case the ones we have cleaned have come out beautifully. In washing a decanter you should always try to dry the inside thoroughly.

TUMBLERS



#132 Boonesboro*

#124 Wigwam*

#130 Diamond Sunburst*

PERIOD: early, circa 1900

COLORS: crystal

DECORATIONS: none known

VARIATIONS: none known

COMMENTS: My example is marked and very well fire polished. It too is ground on the base. Even though I have seen none of these early tumblers with decorations they are from the era when many were decorated, especially with gold or ruby stain. These decorations would certainly add a great deal to their attractiveness.

PERIOD: early circa 1900

COLORS: crystal

DECORATIONS: none known

VARIATIONS: none known

COMMENTS: My example is not signed and has not been well fire polished. Often from this period the earliest examples seem to lack the fire polishing we associate with Heisey at a later date. Some examples from this period are indeed highly fire polished, but these are usually marked and thus are slightly later in production. Wigwam is ground on the bottom.

PERIOD: early, circa 1900

COLORS: crystal

DECORATIONS: none known

VARIATIONS: none known

COMMENTS: I have not seen this tumbler, but expect it to bear the same characteristics as other tumblers of this period. It is included here to illustrate the similarity between it and #132 Boonesboro*.

by TOM BREDEHOFT

Carl Sparacio, the writer of the Stems column is furnishing his readers with never-before-seen pictures of stems and their numbers, but the readers of this column have been furnishing me with pictures and in some cases, the actual things. Tumblers, that is. One of our more avid searchers in Maryland came up with a couple of beauties before we were able to get them into print (#124 and #132). Another reader in the heart of the Buckeye state found a #118 Grated Band tumbler which from the photograph

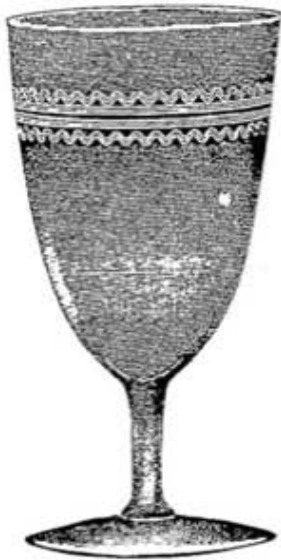
seems to be as full of fire as brilliant cut glass.

This month we are featuring three early tumblers, two from the Maryland environs and one look-alike. All of these tumblers come from a very early catalog of the A.H. Heisey Company and were probably made for relatively few years. These three tumblers are also found in Vogel I, but there seems to be some disparity in the numbering of #130 and #132. The numbers are reversed from what they appear in our source. Since our

source is believed to be the earlier (because of tumblers shown in catalog) I can only assume that our source is correct and that whoever prepared the later catalog for printing had the same trouble we have with telling them apart. Unfortunately for researchers, often even original catalogs contain errors.

All three of these tumblers can be expected to be signed or unsigned, fire-polished or not firepolished, but I would expect them all to have a ground base. If this were absent, I would have difficulty believing they were Heisey unless they were signed.

HEISEY DECORATIONS



#36 Ric Rac*
Needle Etching



#439 Pied Piper
Double Plate Etching



#416 Vintage
Plate Etching



#164 Salem
Pantograph Etching

by NEILA BREDEHOFT

I have had some questions as to how the different etching processes were done at the Heisey factory. This then will be a column trying to explain the several different types and how to tell them apart.

All etching processes at the Heisey factory were done by the action of hydrofluoric acid of varying strengths on the surface of glass objects. Hydrofluoric acid either in solution or vapor erodes or eats into glass producing a gray or frosted effect. If the glass object is not to be etched all over, the portions which are to remain clear must be protected by a coating of some substance which is acid resistant. At the Heisey Company this was a mixture of beeswax and lamp black and other substances. The lamp black was used since it colored the "resist" and made it easy to see an area which was not protected. After the glass was etched by dipping into the hydrofluoric acid solution, the glass was washed with hot water which caused the beeswax to melt. This was then reclaimed and used again. Workers using acid were always extremely careful in handling it as contact with the skin produced quite painful and serious burns.

Heisey made several different types of etchings: Matte, Needle, Pantograph, Plate, Double Plate, & Silhouette. The simplest type of etching is the Matte which produced an all-over frosted effect on the glass. Several of the animals were produced in this all-over etching. This re-

quired no hand preparation in advance of the actual etching. Some articles were also produced with only portions of the glass frosted. Often these portions were handles, stems and bases of stemware and small areas. This required some work in applying the resist, but basically was a quick, easy method to decorate glass. This type etching was done for a short time in the 1930's and is most often seen on #4044 New Era stemware, flatware and other occasional items.

Needle etching is the next simplest category of Heisey etchings. Needle etchings are mostly done by machine with a minimum of hand work by the employee. Designs for needle etching are done by the machine following a decorative cam which causes the needles to scratch the resist off the glass thus leaving it exposed so that when the article is dipped into acid, the acid will etch the design into the glass. Needle etchings are decorative geometrical designs which are endlessly repeating. Since the designs were produced mechanically they are characteristically simple arrangements of lines, loops, zig zags, circles and curves. It should be stressed that the needles themselves do not make the design on the glass; they only remove the wax resist so that the acid can make contact with the glass. Needle etchings are usually inexpensive. Heisey produced needle etchings from about 1916 until at least the mid thirties when interest in this type decoration seemed to wane.

Pantograph Etchings form the next

most involved etching done at Heisey's. The Pantograph machine was able to reduce the size of an etching and trace the small design into the resist on the glass. The design for the etchings was made overly large onto large steel plates. The operator of the machine then traced over the design from this steel plate with a stylus and through a series of reductions, the machine then caused needles to remove the acid-resist from the glass article in the predetermined pattern. Pantograph machines could be large enough to hold several dozen pieces of glass at one time, so one tracing could produce several finished goblets. It is easy to see how in both Needle and Pantograph etching, parts of the design might not be placed on the glass. If the needles did not cut all the resist away, a small area could remain unetched. These "missing portions" should not really be considered as defects, but only as indications of the type of etching used. Since Pantograph etchings are still essentially mechanical, they are of necessity simple. The designs produced are still outline type figures. True, considerable ingenuity could be used in producing flowers, swags, etc., but basically the etching was one showing outlines only and apparently being from a continuous line. Pantograph etchings were produced by Heisey from about 1918 until the mid 1930's.

Plate etching is the most innovative of the forms of etching because it allows the artist much more freedom. It is easy to see why people preferred plate etch-



#462 Fox Chase Silhouette Etching

ings to needle and pantograph etchings. It is also much more expensive since it involves more hand work and much expense in preparing plates. Each item must have its own etching plate so that the design will fit exactly. The steel plates are large and the artist's drawing is reproduced on the photo sensitive surface by means of photography and etched into the metal. To produce the design from the plates, a printmaker first spreads a coat of thick black resist over it, using a broad bladed knife to force the resist into the grooves of the plate. He uses the same knife to remove the excess and then covers the design with a piece of thin tissue paper made for this purpose. He rubs over it with a thick felt pad to force the resist to stick to the paper. The paper is removed from the plate and placed on the glass and again rubbed firmly so that the pattern is transferred to the glass. The paper is removed by dipping it in a mixture of alcohol and water to loosen it, leaving the black substance on the glass. Wax resist is then placed by hand on all other areas which are to remain clear. As in other etching processes the glass is then dipped into the acid bath to produce the etching. When you consider the great variety of etched pieces available in some Heisey lines, especially *Orchid*, it is almost impossible to realize how much work was involved in the development of the full line. Plate etchings were done at Heisey from 1918 until the plant closed. They were the most popular and durable of the different types of etchings made.

Double Plate Etchings are just that. They involve two complete plate etching



#605 Frosted Matte Etching

procedures to produce their designs. Minuet is probably the most recognized Heisey Double Plate etching. Double plates are usually characterized by the decorative "cameos" that encircle the glass and form the basis of the design. These cameos are sometimes all the same picture such as Renaissance or they are all different as in Diana and Trojan. The backgrounds of the cameos are the first etching to be done on the article. These are given a light acid treatment to produce a light, frosted effect. After this, the rest of the design is applied as in any other plate etching, being careful to center the figures over the etched medallions. The procedure is then repeated and finally the "double etched" design appears. Double Plate etchings were mainly produced during the 1920's and 1930's, but some extended into the forties and Minuet was in its heyday in the 1940's and 1950's.

Silhouette etchings are unique to the Heisey Company. In 1933 Ronald Wooles, head of the etching department at Heisey applied for and was granted a patent which provided for a new etching process. In this patent he explained that most etching was done by means of outline to form designs and this resulted in a sharp-sided groove which was etched. In this process, there were no sharp grooves. His process permitted the etching of large broad areas of design which varied in depth and extent of etching--in fact producing a Silhouette picture. These etchings are among the most desired by today's collectors. For many years collectors have been calling these etchings "Deep Plates". This term is confusing since Heisey called 'most of its later etchings "deep plate". Etchings like *Orchid*, Heisey Rose, etc., all were referred to as deep plate in catalogs. Sportsman, Fisherman, etc., were also called "deep plate". Obviously the etchings were produced by different methods but were called the same name. In our book "Etchings and Carvings" we have attempted to clarify this by referring to all



#5015 Stripes Carving

of these etchings as either "Plate" or "Silhouette". Thus everyone will be able to tell at a glance which process was used to produce the etching. The term "Silhouette" is not foreign to Heisey literature--the Heisey Company itself referred to Tally Ho and Winchester '73 as Silhouette etchings in some of its later catalogs and the patent specifically mentions Silhouettes.

Heisey also used one other process to produce an etched effect on glass. In reality, it is not an etching. The Heisey Company referred to these decorations as "Carvings". This was done by covering the glass with a rubberlike substance and carving out the pattern with a sharp knife, then subjecting the glass to sandblasting. This produced a rough, frosted effect. Sculptured effects could be obtained to a certain degree depending on the operator. The finish "feel" of the frosted area could also be varied by using sand of different grades of fineness. The process was done at Heisey from about the mid-30's to 1940.

All of the etching types described were also done by other glass companies at the same time as Heisey did them and also some continuing until today. The carvings by sandblasting were also done by some other companies. The only process which was exclusively Heisey's was the Silhouette etching process.

HEISEY CANDLESTICKS

#136 Triplex



Note: The following is from the trade magazine CHINA, GLASS AND LAMPS FOR November 1931. "There is still another interesting new item in the Heisey showing. This is a candlestick which lifts three tapers to three different levels. The base is flat and oval and the candleholders rise on gracefully curved stems. The candlestick is semi-colonial in style--the base being pure Colonial while the holders, themselves, are more modern in type. It, too, is produced in four different colors, green, rose, crystal and sahara." Cobalt, of course was a later color. The #136 sticks are marked. Since the next month's issue of this magazine pictures the #136 candleholder, and also because the description fits the #136 and no other Heisey stick it becomes obvious that the reference is to this candleholder.

by JACK METCALF

Several different Heisey candlesticks are called "Triplex" from time to time, but #136 is the one which comes to my mind first. As some of the others are discussed in future columns, an attempt will be made to give meaningful alternative names. (The Triplex name for #136 appears in the 1935, #211-16 Catalog and the price lists.). Triplex #136 was introduced in the early thirties. The massive base, flat polished on the bottom, of clear high quality crystal, makes the candlestick quite eye-catching. The colors are nice also. Triplex is known to come in Sahara, Flamingo and Cobalt. Don't have a listing on Moongleam but it would be a real possibility. Furthermore, there are no indications of any cuttings or etchings used to describe Triplex #136.

There are no reproductions or Imperial reissues to worry about, but an interesting item has appeared. A ceramic duplicate, made in a slip mold and glazed a light aqua-green is on display in the museum. Nothing is known about its origin at present except that a "408" appears stamped into the bottom. The implication of that is that this could have been a production item, so you'all may find more. If I found a ceramic one cheap enough I'd pick it up, but I'm going to save my nickels for a blue one.

Additions & Corrections to index of Heisey glassware

ALPHABETICAL

Hermitage cutting - #740
Jelly tumblers - #U8042
Media cutting - #745
Miter cutting on #1518 vase - #6003
Mt. Vernon cutting - #746
Peacock Eye ftd tumbler - #U8041
Swan hdl'd. pitcher - #1503½, #1556
Twist Line stems - #855 thru #859
Water Lily carving - see Lilly - #5020

NUMERICAL

6 muddler
59 chrome plated salt top
106 delete custard - typo in original catalog - should be #1106
1145½ tumbler with sham
342 epergnion bobèche
357 Duck ashtray
360 candy or cracker jar
423 Colonial footed ale
520 delete Water Lily carving
573 footed tumbler
574 footed tumbler

740 Hermitage cutting
745 Media cutting
746 Mt. Vernon cutting
829½ Fifth Ave. - Mitchell 3/4oz cordial
855-859 Twist Line stems
#1116 delete Roman punch
#1151 toothpowder
#1210 custard
#1245 delete Ring Band, add cracker jar
#1503½ Crystolite melon candleblock and Swan handled pitcher (#1556)
#1503-3/4 Crystolite cylinder candleblock
#1504,5,8,9,10 delete sundaes
#1556 Swan handled pitcher (#1503½)
#3305 5 oz. high footed sherbet
#3801 compot
#4122 marmalade
#4123 marmalade
#5009½ Queen Ann tall goblet
#5047 same as #4057 vase except Sultana base
#6003 Miter cut on #1518 vase
#6092 Cabochon with Sultana base
#U8041 Peacock Eye footed tumbler
#U8042 Jelly tumblers

HEISEY HUNTER Happenings.....

by BOB RYAN

Summer's gone, the technicolor of Fall is here.....Everywhere trees are putting on their bright array, dressing up for one last fling before they bare themselves for the onslaught of dreary Winter.....can it be possible that Summer is gone?..... what happened to all those glorious days of brightness; carefree days of listless wonderment spent with casualness responsive to nothing but pleasure; ah, Summer's gone.....

This year Summer brought a very busy schedule for my family.....daughter #1 graduated from High School, son #2 wed in June, the next week was HCA convention which we left early to be at son #2's College graduation, son #1 married on Long Island the first of August. On the return trip we did get to visit the Corning Museum of glass, daughter #1 matriculated to college in August, then on labor day weekend we all gathered here for a gala party introducing the gals to all our friends.....next weekend we were to the September dinner and flea market (only for a half an hour as the fleas were anxious to leave) and then my lovely and I were off for a 10 day business trip to Marco Island....We are now home and except for a few more soccer games for daughter #2 we have nothing on the calendar til Thanksgiving except for my wife's board meetings for two local organizations and my weekly trips somewhere in this land of ours always made by airplane.....if you think life becomes easier with advancing years you are full of whatever.....the pace quickens, the demands increase and the body is less willing to respond. In lieu of these factors you will see less and less of the Ole Hunter. He is moving over to permit younger hunters to cover the territory, make the discoveries and report them. It is time to dust off the rocking chair and enjoy others exploits.....if you believe that you're in the market to buy a bridge..... This column has been resumed, or exhumed, whatever your pleasure, by popular demand (two people requested that I resume this column) so this column is dedicated to the two people who missed this waste of paper, the rest of you just read along and try to improve your reading speed.....don't linger over the great finds or even hesitate to turn green we don't want to bore you.....

Well, it's time I set down to this typewriter and see what it spells out about Heisey. You can never tell for sure what will come off it; kind of temperamental, I'd guess you'd say.....wonder why? Convention; memories of good times shared with friends. Why does time seem to evaporate those few days in

June? None of the other days of the year pass so swiftly. Could it be there is so much going on, going to and coming from that there is little time being there? It was fun relaxing in elegant surroundings on the Patio with friends for lunch at Bryn Mawr. Such elegance, such grand food, I do hope a good many of you had a chance to enjoy this fine restaurant. It gives off good vibes and serves delicious food.....some thoughts from the convention that deserve mentioning.....how about that Dayton dealer who had the unseen #369 HARTMAN goblets still available late Thursday afternoon.....word spread fast and the stem collectors took her out of business fast.....good buys.....some very cuttings on stems were also available for the first time.....CHAMPLAIN ON ABLEMARLE #3368, a goblet..... some LILYVALE on various #5024 OXFORD stems.....the swaps were fantastic as usual....acquired was the #3404 SPANISH goblet with RIVIERA cutting, beautiful....a stunning ice tea in KOHINOOR #4095 with a beautiful cutting, a #1216 very rare horseradish with Pickard gold decoration, a #1205 FANCY LOOP emerald wine, a fabulous #3365 RANSHORN WITH AN ALL OVER CUTTING THAT HAS VERY SPECIAL MEANING TO US NOW.....A #3394 SAXONY sahara oyster cocktail and many others like an Asiatic Pheasant.....if you missed it you missed a whole lot of un.....

A Pioneer collector reports finding in early summer a #1205 FANCY LOOP cracker jar.....now those are always welcome finds.....it was perfect, too.....A Lonesome Polecat or is that Wildcat wrote about some excellent finds.....for starters a #3404 Goblet in tangerine.....also a #1401 EMPRESS plate in tangerine and a #393 NARROW FLUTE miniature creamer.....a bevy of #1469 RIDGELEIGH wines and a 2-light candelabrum with prisms in Ridgeleigh for a song.....a #341 decanter with a cut stopper.....that's a nice one.....

Those two Okie's were out and hunting all summer and here are their best finds.....#352 ICE CREAM HOLDER....a coveted item.....#411 RIB N PANEL hawthorne grapefruit a stack of #416 Moon- gleam plates.....#1469 RIDGELEIGH MAYONNAISE PLATE AND LADLE..... #1489 PURITAN cigarette box and cover carved.....beautiful; this late pattern has exceptional glass.....so thick and pristine#1405 IPSWICH candlevase in Cobaltho hum.....with candleholder in cobalt and crystal prisms....A couple of Hunters from up Minnesota way saw a table full of #3381 ALEXANDRITE that they were hankering for, did you get it?.....

No column from the Hunter would be complete without a report of what the

Dayton area has been uncovering so here goes....our stitch savers found a #1776 KALONYAL toothpick....that's a really good one and a pair of #1255 PINEAPPLE AND FAN emerald cream and sugar.... that incidentally you can drop without breaking.....the Jolly Green Giant came home with a rather rare find, a cigarette holder and four ash trays in #1486, COLEPORT....how many of you have that set? ...The Cincinnati "Reds" had a pretty good steal, a #160 VASELINE LOCKET ON CHAIN nappy at a yard sale.....isn't that disgusting....they also found an opal #1295 BEADED SWAG tankard pitcher and three matching tumblers.....

This column would not be complete without a report from the BROOKVILLE KID and his wife....for opens a #3389 DUQUESNE wine....tangerine....a PENQUIN stopper....#1401 EMPRESS three part relish with a beautiful cutting, Wai-kiki.....#353 FLAT PANEL strawholder, the flat variety or should I say horizontal variety.....#1205 FANCY LOOP claret and wine, #343 SUNBURST small sugar.. a beautiful #419 SUSSEX moon- gleam tumbler....12.....#393 moon- gleam NARROW FLUTE individual nuts....a most unusual sahara vase....beautiful glass.... #1184 Sahara YEOMAN covered lemon dish....#4091 KIMBERLY goblet with what I believe is the "other" Botticelli cutting.....and of course who else finds things that are not in the books.....a handled lemon type dish with optic or pattern somewhat like Diamond Crystal or Sunflower but that isn't it.....one of those whatsits.....then his wife found at a local outdoor theater flea market a whole stack of 8" LIMELIGHT BEEHIVE PLATES labeled depression glass....this is depressin so I'm gonna end this right now....can't do that because I still have more to tell you....Lil Red says she found a #9 bowl in Vaseline but it was cracked. Big Timesaver said that's nothing I got a crystal bowl in that pattern with an underplate.....that's how it goes with these nuts.....

Many people told me of finds at the September dinner but I told everyone to write me as I wasn't remembering anything that night.....Oh, I gotta tell you a story before I let you go.....seems that this Heisey dealer was unbelieving her eyes when she spotted a whole table full of Heisey animals at a yard sale....before she could stop the flow of saliva another dealer said to her, not a bad buy for half a buck apiece, as she wrapped them up... they were still trying to revive her when last was heard.....Moral of that story..... gotta look everywhere.....you all have a nice Fall and be kind to each other..... peace.....

CLUB NEWS



Bay State Heisey Collectors Club

by MAURICE WALTER

Twenty three members and three guests attended the regular meeting of The Bay State Heisey Collector's Club at the home of Mary Williams, The River House, in Marshfield, Mass., on Sept. 13, for the annual clam bake. The fantastic feast was hosted by Mary, Dot Bancks, and Irene Walton. Wade Banck and Bill Walton were in charge of preparing the clams, lobsters, and corn.

After the meal, a regular business meeting was held. The membership voted and a committee was appointed to look into the feasibility of running an indoor show in 1978. A preliminary re-

port will be given at the next meeting.

Show and Tell was conducted after completion of the business meeting. Some of the interesting pieces shown were, a Whirlpool candlestick, a Cathedral vase with Antarctic etch, a ridged Quator hotel sugar and creamer set, a Fancy Loop cologne, a Whirlpool mustard pot, and a prison stripe spoon tray.

Our next meeting will be held at George Gleason's place in Malden, Mass. Barbara McTighe will be the hostess. The theme of the meeting will be perfume bottles.

Meeting of Gateway Heisey Club

by PHYLLIS FREIER

T'WAS AT HALF PAST SEVEN ON SATURDAY, OCTOBER FIRST, GATEWAY HEISEY CLUBBERS MET AT FREIERS TO QUENCH THEIR THIRST. OUR PHYSICAL THIRST WAS QUENCHED WITH A CRANAPPLE PUNCH. ELEVEN MEMBERS AND OUR GUEST, BOB COOK, WERE QUITE A BUNCH. OUR MENTAL THIRST WAS MET WITH A PROGRAM ON FLAMINGO. JOSEPH LOKAY REALLY HELPS TO MAKE OUR KNOWLEDGE GROW. MEREDITH HOGNER CONDUCTED THE BUSINESS MEETING. PROJECTS HAVE BEEN COMPLETED; THE YEAR AND TIME ARE FLEETING. TOLD WERE STORIES OF BARGAINS; ESCAPADES TO TEST OUR NERVE. THE NEW NOMINATING COMMITTEE APPOINTED TO SERVE, IS CHARLES REED, CHAIRMAN, CARLENE MASSON, PHYLLIS FREIER THEIR JOB; TO FIND A SLATE TO LIFT OUR CLUB EVEN HIGHER. THE HUNGER TO SEE HEISEY WAS MET WITH OUR SHOW AND TELL IN OUR SEARCH FOR HEISEY WE ALL SEEM TO DO VERY WELL THE NEXT MEETING WILL BE ON DECEMBER THIRD AT THE REEDS..... MEETING ENDED; WE'RE ON OUR WAY TO FOLLOW HEISEY LEADS.

Heisey Collectors of Texas

by LINDA DENTON, Secy/Treas

The past few months have been busy for the members of The Heisey Collectors of Texas.

In June we elected our new officers for the coming year. They are: President-Charlie Baird; Vice President-John Allen; Secretary/Treasurer-Linda Denton; Historian-Madeline Sullivan; Program Chairman-Howard Shockler.

Howard and Eileen Shockler hosted our July meeting. The eighteen members in attendance finalized plans for the "All

Glass Show" to be held in August.

Lindale, Texas, was the site of our August meeting. Ed and Ella Buttry opened their home for the Saturday afternoon get together. Butter patties provided an interesting and unusual program topic.

Our September meeting was at the home of Jan and Charlie Baird with twenty-two members present. At this meeting a report was given of the "All Glass Show". A percentage of sales was contributed to the Heisey Museum. We were all very pleased with the highly suc-

Southern Illionois Diamond H Seekers

by JO SIGLOCK, Secy

The September meeting was hosted by Bob and Elaine Mathews in Belleville, Illinois. All enjoyed a weiner-roast.

Dick and Pat Spencer gave us a report of the fun time had by all at the Souvenir Dinner.

Items to be displayed at the Oct. 9th antique show was the main topic of discussion.

The raffle item this month was a #479 moongleam creamer. It was won by "lucky" Nancy Garcia.

"Show and Tell" produced 8 newly acquired animals, a Plantation candlestick, a Fancy Loop banana boat, a Puritan cigarette case, a Zircon Saturn rose bowl, a frosted Goose stem sherry, and a Wampum floral bowl.

Newark Diamond H Club

by PHYLLIS BRYAN

Seven members enjoyed a pot luck dinner at the home of Mrs. Virginia Yeakley for the September meeting. The etching book was discussed in detail. Various etched items were viewed, and differences noted between the needle, pantograph, single and double plate, silhouette, matte, and custom etchings. One member displayed a carving of an angel fish on a water lamp.

cessful show.

Our club members are busy getting ready to participate in the State Fair of Texas in October. We will have a beautiful cabinet to display Heisey glass provided by the members of our club. If you are in Dallas, Texas, October 7-23 please come by to see our display in the Womens' Building at the Texas State Fair. Ed Note-Sorry we didn't have this for the September H.N. Hope your display was a great success. Members of this club sent a nice donation to the museum.

Thank you!!!

con't from DESK OF page 1
one it will be. We have given them a listing of what we'd like but have not received any definite answer as to whether they can make it.

The all Heisey auction at the Opera House last Saturday night was almost like an HCA event with all of the familiar faces. It was a good auction with lots of unusual items. Cuttings are still continuing to rise, especially those by Emil Krall and the more unusual ones. Common items

went pretty much as they should and stems are on the rise for the most part. The highest price was paid for a limelight Madonna which went for \$1500.00.

We welcome the return of Bob Ryan's Column. Send him your finds so he'll be able to keep writing.

We hope you all have a Happy Thanksgiving season!!!

Louise Resam

Registering club projects

by CARL SPARACIO

All member clubs or individuals who are now running or planning to run fund raisers for the H.C.A. are asked to register their project with the project committee. This is necessary to avoid duplication of projects.

Fund raisers planned for Convention run the greatest risk of duplication but we request that projects planned for local areas also be reported so as to avoid any confusion (also it will be nice to have a permanent record of all of these.). You will be advised immediately if it is alright to proceed or if you plan is in conflict with one already approved.

Please address your inquiries in care of the undersigned.

Carl

ETCHING BOOKS

Many people have sent in their etching books for replacement. If you have not yet done so we suggest that you do. The new book will definitely not fall apart and if you put it in a binder the holes are far enough from the edges so that they will not tear out. You can send the book for 41 cents postage if you mark the package "BOOK". I think you will be glad you have the improved version (which is the way it was supposed to be in the first place). Your new book will be mailed immediately when we receive yours. 3 4 inch more was added to each page to make room for the post binding.

Louise

From the Library

The following items were found listed in some of the new material at the museum. There were no pictures, just listings.....The list was compiled by Bob and Ann Johnson. There will be many more in the future.

- #21 7" hatpin holder
- #5064 Hydrangea goblet (7009)
- #6009 Troubadour stem
- #'s 3301,3305,3306,3328 stem lines
- #1257 6 oz. low footed Colonial sherbet 2-handled and also a footed sugar and cober (just covered the sherbet)
- #465 footed cream and sugar with cover, and footed comport
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HCT Display - Texas State Fair, 1977



Views from Heisey Collectors of Texas Display at Texas State Fair, '77

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HEATHER (PURPLE) AND VERDE (GREEN). NOTE THE LARGER
OPENING IN THE CIGARETTE HOLDER. ALL COLORS ARE IN THE
MUSEUM. Page 60 #1428 Warwick



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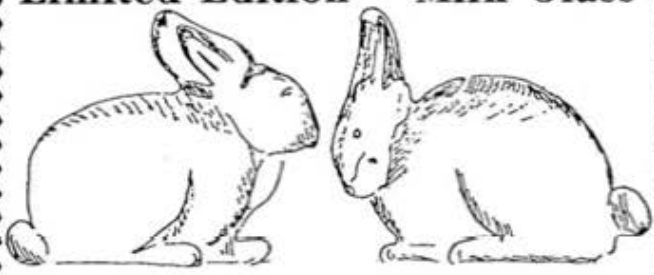
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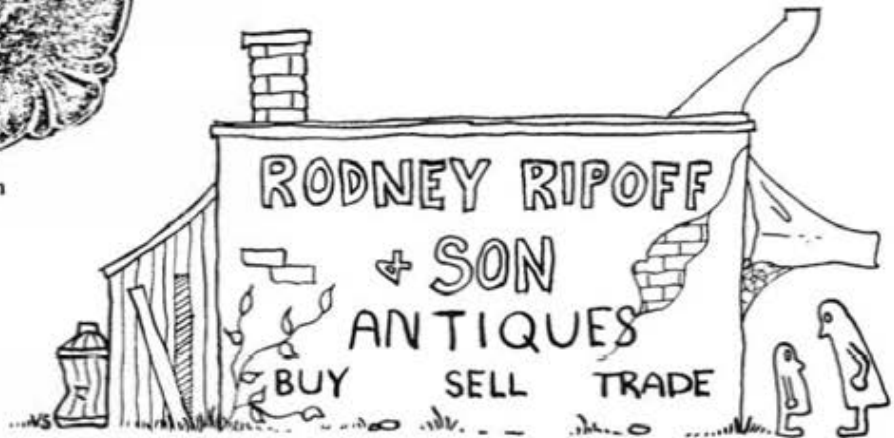
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