

# HEISEY

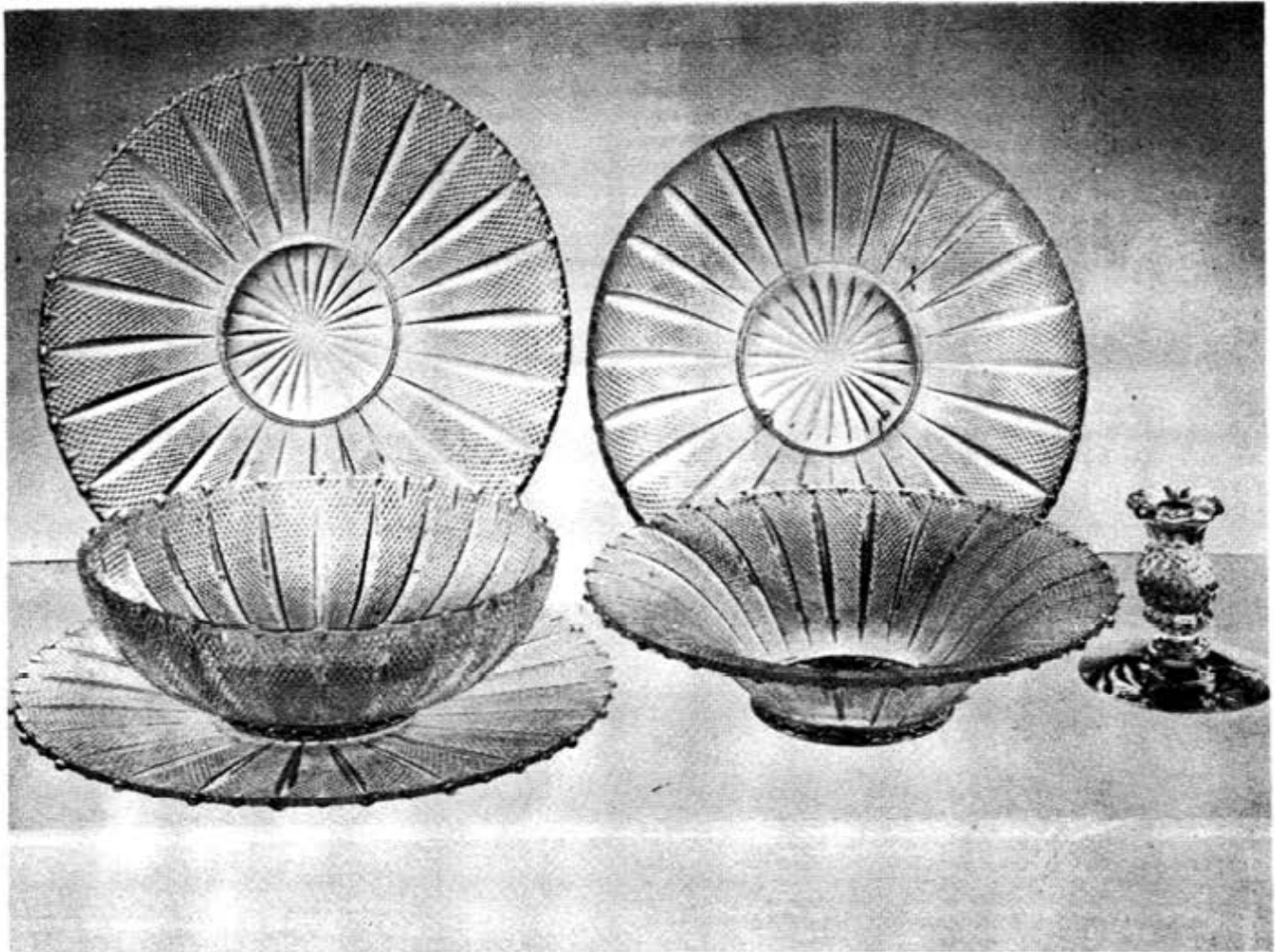
## news

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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Vol. VII, #7  
JULY, 1978

One Dollar



### #1535 DIAMOND LINE

This pattern is fairly late, from sometime in the 1940's. Never catalogued to our knowledge except for the individual ash tray and jelly, which were not pictured, but we have other references to it which give the name; and also this factory picture. It is very similar to the old #150 Oval in Diamond Point (name assigned by a researcher) except that tiny balls have been added to the rim. Other items known are two shapes of salad bowls, crimped nappy and the aforementioned individual ash tray and jelly, usually referred to as honey dish and underplate. Most of these items are not marked. Imperial has made the salad bowl and large plate. The individual items are very similar to those in #1454 Diamond Point, and they ARE marked. L.R.

## 2- From the desk of...

your President

This part of Heisey News always goes to the printer last so that I can give you the latest news. The newsletter will be late but at least now you will receive it in the month it is dated, since we have changed the dating. Our printer's husband is Harley Bethel who was Display Chairman and they took a vacation in Newark during convention week.

The 7th Annual Convention is now history and it was a fantastic success from beginning to end. All events were very well attended. Over 550 registered and hundreds more members were among the several thousand who attended the show and display. The Sheraton gave very good service and all meals were excellent as were all of the speakers.

During a frantic few days prior to convention the tunnel to the basement and walkway on the first floor were cut through to the museum and the tunnel floor was only poured on Wednesday but was in use the next day. Early visitors mingled with plumbers, painters, carpenters, electrician, landscapers, inspectors, furnace people, and carpet layers. It is a wonder the work got done but Bob Shomaker and his crew are miracle workers and enjoyed the visitors from afar as much as we did. The drywall in the two walkways was finished about NOON on Thursday and the lounge opened at ONE in the office building. The office was heralded

as "just great", "just what we needed" etc. Many people did not realize that they had entered another building because the hall is only about 21 feet between the two, and they kept asking where the other house was. The House is not yet furnished but it soon will be and not a moment too soon since the museum storage is full.

As of the day after the convention the membership had grown to 3950 and climbing.

Rose Marx, the lady who does our cleaning and who is like "one of the family" fell while hurrying to clean the new house and suffered a very badly broken nose. She had surgery and is on the way to recovery. She is the person who is responsible for the immaculate look of the museum for which we get so many compliments.

Over 205 man (and women) hours were spent in cleaning all of the glass this year. Our thanks to those who helped.

My thanks to Kay Darling, Harley Bethel and Charlie Wade and their excellent committees for giving us "Stardust, 1978". It was perfect. Thanks also to those lovely ladies of the Northern Illinois Club who baked thousands of delicious cookies to serve in the lounge, and thanks as to all of those who staffed it.

We welcome our two new board members, Chris Maskeleris of Maryland and Al Miller of Kentucky. It was with sadness that we said good-

bye to Carl Sparacio of New Jersey who chose not to run and we thank him for all his contributions to the board and the club.

Be sure to note that the darling baby chicks are in and that you can order a rooster now at a reduced price as an incentive to preorder. After the rooster, which we are making because of the demand, we will stick with smaller, less expensive animals for the next year or two. Be assured that Imperial is working hard on the "leakage" situation.

More convention news next month.

Happy collecting!!!  
Louise Ream

## BOARD MEMBERS ELECTED

Those elected to the board include:

Mrs. Chris Maskeleris, Maryland  
William Alwyn Miller, Kentucky  
Loren Yeakley, Newark, Ohio  
Dick Marsh, Newark, Ohio  
Frank Frye, Newark, Ohio

## BABY CHICKS ARE IN

You may order baby chicks from HCA IMPERIAL ANIMALS, Box 27, Newark, Ohio 43055. The little chicks are only one inch high. You will want at least four to go with your hen. All have the IG mark.

The price is \$8.50 per pair if mailed (Heads up and heads down) or \$7.50 if picked up in Newark. Ohio residents must pay 4½% sales tax of 34¢. Tax must also be paid on out-of-state pickups.

## HEISEY NEWS --- P.O. BOX 27 --- NEWARK, OHIO 43055

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Membership Information - Address - HCA Membership, Box 27 Newark, Ohio 43055. Notify at once of any change of address.

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PAYMENT IN FULL MUST ACCOMPANY ALL ADS. Advertising copy must be in our hands by the 5th of the month to assure publication in that month's issue. Advertisements containing reproductions will not knowingly be accepted unless clearly stated (i.e. Heisey by Imperial, etc) Heisey News assumes no responsibility for false advertising or misleading information. In the event of typographical error, the incorrect portion of the ad will be run in the following issue, but Heisey News assumes no further liability.

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.

# STEMS

#'s 3305 & 3306

by CARL SPARACIO

We have two stems remaining which will complete the group brought to light when our club purchased a raft of papers. This material included two stem catalogs dated 1917 and 1921. In the earlier catalog we are introduced to numbers #3305 and #3306. #3305 has been named "Viola" and we are calling #3306 "Marge".

These stems appear to be very similar but close inspection of the catalog pictures reveal that #3305 Viola is heavier and thicker in design than the #3306 Marge. #3306 Marge seems finer because it has a longer and slightly more slender stem holding a smaller bowl.

Viola was offered plain or with medium or wide optic and could be had with #402 etching. Don't look for #402 etching in your "Encyclopedia," because you won't find it. Marge came plain or with medium optic and no etchings are known. Color is unlikely in either of these stems and my guess is that they were both signed on their stems but a real live piece will have to turn up in order to prove it.

Both stems were made in three sizes of goblets, a claret, a burgundy, a wine, a cordial, a cocktail, a saucer champagne, an egg cup, a sherbet and a sundae.



#3305  
10 oz. Goblet  
Wide Optic



#3305  
10 oz. Goblet Medium Optic



PLAIN  
#3305  
10 oz. Goblet

| OZ. |                        | PRICE PER DOZEN | NO. DOZEN IN BBL. | PAGE IN CAT. |
|-----|------------------------|-----------------|-------------------|--------------|
| 12  | Goblet .....           | 2.00            | 7                 | 28           |
| 10  | " .....                | 1.86            | 9                 |              |
| 8   | " .....                | 1.86            | 9                 |              |
| 4½  | Claret .....           | 1.73            | 12                |              |
| 3   | Burgundy .....         | 1.66            | 14                |              |
| 2   | Wine .....             | 1.66            | 18                |              |
| 1   | Cordial .....          | 1.60            | 28                |              |
| 3   | Cocktail .....         | 1.66            | 14                |              |
| 5   | Saucer Champagne ..... | 1.86            | 10                |              |
| 5½  | Footed Egg Cup .....   | 1.73            | 15                |              |
| 5½  | Footed Sherbet .....   | 1.73            | 15                |              |
| 5   | Footed Sundae .....    | 1.73            | 15                |              |
|     | Finger Bowl .....      | 2.06            | 12                |              |
|     | Water Bottle .....     | 5.46            | 3                 |              |



PLAIN  
#3306  
9 oz. Goblet



#3306  
9 oz. Goblet Wide Optic



#3306  
9 oz. Goblet Medium Optic



#3305 Goblet, P.E. #402  
American Beauty  
Etching

an egg cup, a sherbet and a sundae. As you see, they were full lines. It's a wonder that they haven't already surfaced. Perhaps they are in someone's collection just waiting to be identified. Don't confuse either of these stems with #1055 Astor which was made in 1907. Astor has a narrow optic bowl.

As I write this our convention is a few short weeks away. Instead of getting ready I've been running in circles crying, "I'll never be ready in time!" I've had a year to prepare so why does it always come as a surprise when it's staring me in the face?

See you in "Nerk".

\* The catalog showing these stems and #402 etching was purchased after the etching book had gone to the printers. This and a few other etchings will appear in an addendum to the etching book in the future.

L.R.

| OZ. |                        | PRICE PER DOZEN | NO. DOZEN IN BBL. | PAGE IN CAT. |
|-----|------------------------|-----------------|-------------------|--------------|
| 11  | Goblet .....           | 1.86            | 8                 |              |
| 9   | " .....                | 1.86            | 9                 |              |
| 8   | " .....                | 1.86            | 9                 |              |
| 4½  | Claret .....           | 1.73            | 14                |              |
| 3   | Burgundy .....         | 1.66            | 16                |              |
| 2   | Wine .....             | 1.66            | 20                |              |
| 1   | Cordial .....          | 1.60            |                   |              |
| 3   | Cocktail .....         | 1.66            | 14                |              |
| 5½  | Saucer Champagne ..... | 1.86            | 10                |              |
| 5½  | Footed Egg Cup .....   | 1.73            | 15                |              |
| 5½  | Footed Sherbet .....   | 1.73            | 15                |              |
| 5   | Footed Sundae .....    | 1.73            | 15                |              |
|     | Finger Bowl .....      | 2.06            | 12                |              |
|     | Water Bottle .....     | 5.46            | 3                 |              |

# HEISEY DECORATIONS

#504 TEA ROSE\*

#511 GARDENIA

see other page for pictures

by NEILA BREDEHOFT

This month we'll pick up another of the "Special" etchings by Heisey. This is a short line with special introductory prices to provide sales items for retailers.

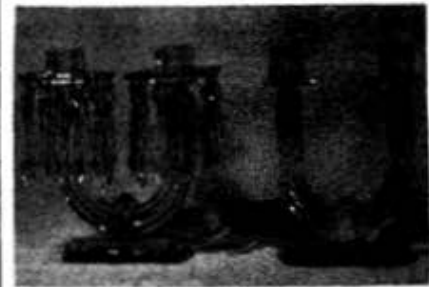
Tea Rose\* (#504) was an interesting etching for all of us while we were researching the etching book. We had the etching on a #134 Trident candlestick but could not find any illustrations of the etching in Heisey literature. We were uncertain as to whether it was a true Heisey etching or a decorating company product. Finally we found an ad showing a #1509 Queen Ann floral bowl with this etching but somewhat embellished to fit the size of the bowl. To add more confusion, the candlesticks shown were etched with Rosalie. Eventually, right before press time, we found the original etching

drawing for the candlestick in papers loaned to us for study. Thanks to the original drawing we now had no doubt it was a Heisey product and the ad dated it for us as "NEW" in 1940. Thus considering all evidence, we finally pinned down the true identity of this etching as #504. Tea Rose\* is a name we have given the etching as an original name was not found. It is a plate etching introduced in 1940 and known only on crystal. On display in the Heisey museum.

Found on:

- # 134 TRIDENT 2 light candlestick
- #1509 QUEEN ANN Floral bowl, d.f.

We have also included a better illustration of #508 Floral etching which was shown in February issue.



#4044 New Era—two light  
**CORRECTIONS**

The Pairpoint bowls on page 3 of the last issue were not Heisey but were examples of Carl Schweidenback's work. They should have appeared with the Pairpoint article the month before but inadvertently were sent with the June copy.

•••••  
This small picture of the #4044 candlesticks is the one Jack was referring to in his article and should have appeared with it. Please refer to his article on page 11 of the June issue.

## DID YOU KNOW?

(You can use this list to update your reference books)

by LOUISE REAM

1. That I left out Sahara for #1503 Crystalite last month. As far as is known only the cigarette box and ash tray were made in this deep yellow, and in the #1496 Mababar line, the forerunner to Crystalite.

2. That #1205 Fancy Loop tumblers in either the regular style or the variant can be found marked? They remained in the line after other items were discontinued which is probably the reason, since Heisey would then have been marking the glass.

3. That #1201 Fandango dates from 1896 not 1898 and Heisey material says it was the first pattern made? All unmarked.

4. That #1445 Grape Cluster is known in crystal, sahara, cobalt and alexandrite?

5. That #352 Flat Panel lavender jars are known in moonglean, and tobacco jars in Moonglean and Zircon? At least one lavender jar has been seen in Flamingo. What do you have?

6. That the #1000 marmalade is the only jar known in alexandrite? Marked.

7. That the #354 Flat Panel cream and sugar are known in Hawthorne, Flamingo, Moonglean and Sahara? Marked on the side of the base, not on the bottom.

8. That #469 is not the same as #369 Hartman? Hartman has indented ribs, and on #469 the ribs are raised. We

prefer to call it Reverse Hartman. Candy jar only.

9. That #1191-92 are extensions of the Yeoman pattern (Note correct spelling of Yeoman)? Inside Scallop is an assigned name and pieces come in Flamingo, Hawthorne and Moonglean as well as Crystal. Marked.

10. That #1405 Ipswich comes in Flamingo, Sahara, Moonglean, some items in Cobalt and at least a few low footed goblets in alexandrite. Marked.

11. That #1540 Lariat is often not marked? Six plates are known in experimental black and a champagne in amber.

12. That #160 Locket on Chain was made in Crystal, Vaseline, Emerald and very rarely in Opal? It is listed in an early ledger as being made in opal and the museum owns a four piece table set. Unmarked. Red stain with gold decoration can be found on this pattern.

13. That #1632 is the number for both Satellite and Lodestar but it is called the former in Crystal and the latter in Dawn? The star candleblocks are not marked. Their original number was #1543.

14. That items in #393-394 Narrow Flute are scarce in color? Individual nuts come in Flamingo, Hawthorne, Moonglean and Sahara. Domino sugars also come in some or all of these colors. The individual cream and sugar comes in Flamingo and Moonglean and a few are known in experimental blue and Marigold

which are quite rare. Marked except for some nut cups in color.

15. That #473-474 Narrow Flute with Rim is known in Flamingo and Moonglean and nut dishes are also known in Hawthorne? Marked.

16. That #1519 Waverly may be found marked or unmarked? Crystal and a few pieces in Harvey Amber.

17. That #500 Octagon was made in Flamingo, Sahara, Hawthorne and Moonglean? Some items known in Marigold. Many items are unmarked. The large Variety Tray or divided relish is marked on the under side of the handle and is known in Dawn, Flamingo and Moonglean.

18. That #1229 Octagon was made in Crystal, Flamingo, Moonglean, Hawthorne, Sahara and Marigold. One piece is known in experimental Amberina. Very seldom marked except for the nut cups. If large items are marked it is on the underside of the handle. Other companies made similar patterns but there is a slight difference in the handles.

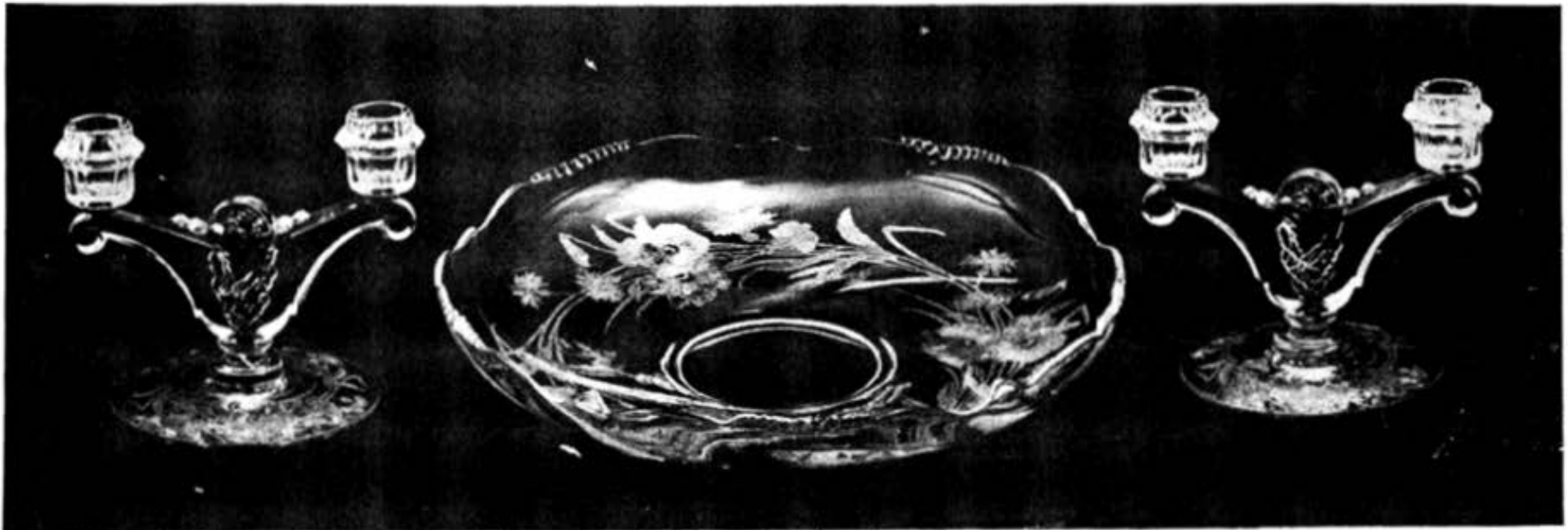
19. That #1404 Old Sandwich was made in Sahara, Moonglean, Flamingo, some items in Cobalt, mugs in Amber and one plate and a tumbler are known in Tangerine? Usually marked.

20. That Fleur de Lis and Teardrop plates are known in Flamingo, Sahara and Moonglean as well as Crystal? Marked.

con't on page 11



**# 504 TEA ROSE ETCHING**  
#134 Trident candle and #1509 Queen Ann Floral Bowl



**#508 FLORAL ETCHING**  
#1495 Fern Candlesticks and #1519 Waverly Gardenia bowl. See Neila's article in February issue, page 10 for more about this pattern.

# 6- TUMBLERS



#2351—8 oz. Straight

## #'s 2351 & 2401



#2401—8 oz. Confusion

### by TOM BREDEHOFT

I've been avoiding writing about these two lines for some time. Now I have the information on hand and I may as well get them on paper and out of the way. Not that there is any reason to shun them, other than the size of their lines — it's just that I'm a little awed by them.

While our records place their origins in the 1918-1920 era, the lines must date back almost to the beginning of the blown ware department. As you can see from the length of production, they were both the standard blown soda lines for years. Rather than these two having been "catch-all" patterns such as Yeoman, these seem to be "loaner" patterns. In various patterns the sodas listed often indicate that they were originally from the #2401 or #2351 lines. Navy and Cloverleaf were both new patterns made from the basic #2351 and #2401 shapes with the addition of a cobalt foot in Navy and the extra sham and tooling in Cloverleaf. Almost every blownware assortment has one or both of them represented somewhere in it, either as a shot, a soda or an old fashion. If the stemware that "Madame" was trying to complement had straight sides, suggest the #2351; if however there is some degree of taper, the #2401 will do nicely. Neither of the two patterns are marked.

#### #2351 STRAIGHT

**PERIOD:** Late teens until 1957

**COLOR:** Flamingo, Moongleam, Marigold catalogued. Others possible.

**VARIATIONS:** Regular, half sham, full sham

Plain, wide optic

Sizes: 1½ oz., 2 oz., 2½ oz., 3 oz., 4 oz., 4½ oz., 5 oz., 5½ oz., 6 oz., 7 oz., 8 oz.,

9 oz., 10 oz., 10½ oz., 11 oz., 11½ oz., 12 oz., 13 oz., 14 oz., 15 oz., 16 oz., 18 oz., 6 oz. toddy, 8 oz. toddy, pint decanter.

**DECORATIONS:** Etchings: 1 Braid, 15 Spiral Band, 17 Zig Zag, 18 Spencerian, 19 Double Loop, 27 Crochet, 31 Roman Key, 33 Tattling, 35 Lacy Band, 36 Ric Rac, 38, 41 Braided Loop, 46 Weaver's Stripe, 152 Apollo, 155 Neptune, 160 Osage, 161 Somerset, 162 Raleigh, 163 Monticello, 165 Dundee, 166 Mayflower, 168 Adam, 169 Biltmore, 170 Cleopatra, 325 Poppy, 366 Peacock, 370 Nile, 380 Cassandra, 384 Iroquois, 387 Augusta, 403 Chartiers, 405 Canterbury, 410 Sabrina, 411 Lansdowne, 412 Hermitage, 413 Renaissance, 414 Oxford, 415 Classic, 416 Vintage, 418 Acropolis, 421 Rose, 422 Cumberland, 423 Violets, 424 Cherries, 425 Dogwood, 426 Mt. Vernon, 428 Simplex, 429 Zodiac, 430 Highlander, 431 Victory, 432 Londonderry, 433 Dutchess, 439 Pied piper, 440 Frontenac, 442 Diana, 447 Empress, 448 Old Colony, 455 Sportsman, 459 Fisherman, 460 Club Drinking Scene, 462 Fox Chase, 463 Equestrian, 467 Tally Ho, 503 Minuet, 507 Orchid, 9011 Sky Line, 9023 Fred Harvey, 9024 Santa Fe.

**Cuttings:** 639 Electro, 657 Liberty, 662 Constellation, 674 Adams, 680 Crusader, 682 Greenbriar, 688 Cassaba, 693 Cloister, 697 Trellis, 704 Magnolia, 706 Warrick,

717 Ulysses, 723 Azalea, 725 El Dorado, 729 Fairfield, 730 Cornflower, 732 Palisade, 745 Media, 746 Mt. Vernon, 797 Killarney, 801 Wakiki, 812 Sweet Briar, 867 Chateau, 901 Delft Diamond, 913 Everglade, 921 Danish Princess, 924 Daisy, 925 Huguenot, 939 Festoon Wreath, 940 Westchester, 942 Barcelona, 946 Port Said, 964 Maryland, 965 Narcissus, 968, 976 St. George Waterford, 1001 Louis XVI.

**COMMENTS:** #2351 STRAIGHT seems to have begun its life in Catalogue 82 for soda fountain wares in the late 'teens with the description "straight, light." There were 12 pieces ranging from four to 12 ounces. By Catalogue 148 in 1929, there were 17 pieces from 4 to 18 ounces and three colors, flamingo, moon-gleam and marigold — the three colors in production at that time. By the mid thirties, there were at least 22 pieces, from 1½ oz. up to 18 oz. Other options available were regular, half sham and full sham; plain and wide optic; the pint decanter and the 6 and 8 oz. toddies.

In 1953 there were still seven items in the line but by 1956 only the 8 and 12 oz. sodas remained in the pattern. At the peak of its production in the mid thirties the 8 oz. soda was priced thus per dozen:

|           | Plain  | Wide Optic |
|-----------|--------|------------|
| Regular   | \$1.80 | \$2.00     |
| Half Sham | 2.45   | 2.65       |
| Full Sham | 2.90   | 3.10       |

#### #2401 CONFUSION

**PERIOD:** 1920 to 1944

**COLOR:** Catalogued only in sahara & crystal. Others possible.

**VARIATIONS:** Regular, half sham, full sham

Plain or wide optic

Sizes: 1½ oz., 2 oz., 2½ oz., 3 oz., 3½ oz., 4 oz., 4½ oz., 5 oz., 5½ oz., 6 oz., 7 oz., 8 oz., 9 oz., 10 oz., 10½ oz., 11 oz., 11½ oz., 12 oz., 13 oz., 14 oz., 15 oz., 16 oz., 18 oz., 20 oz., 21 oz., 4 oz. footed whiskey, 6 oz. old fashion, 8 oz. old fashion.

**DECORATIONS:** Etchings: 1 Short Sailboat, 3 Motor Boat, 34, 46 Weaver's Stripe, 152 Apollo, 160 Osage, 161 Somerset, 162 Raleigh, 163 Monticello, 164 Salem  
con't on next page

con't from former page

165 Dundee, 166 Mayflower, 168 Adam, 169 Biltmore, 170 Cleopatra, 366 Peacock, 410 Sabrina, 413 Renaissance, 429 Zodiac, 431 Victory, 433 Dutchess, 439 Pied Piper, 440 Frontenac, 442 Diana, 447 Empress, 448 Old Colony, 455 Sportsman, 459 Fisherman, 460 Club Drinking Scene, 461 Concord, 463 Equestrain, 465 Golf Scene, 467 Tally Ho, 469 Mermaids, 471 Rube, 472 Lion Tamer, 473 Camel, 474 Clowns, 475 Elephant, 476 Western Scene, 480 Normandie, 495 Polo Player, 496 Skier, 497 Rosalie, 505 Ice Skater, 507 Orchid, 9044 Big Bad Wolf.

Carvings: 5002 Sweet Adeline, 5003 Nimrod, 5011 Chevy Chase, 5013 Nymph & Satyr, 5017 Sailboat.

Cuttings: 693 Cloister, 706 Warrick, 717 Ulysses, 720 Christabel, 723 Azalea, 724 Daffodil, 725 El Dorado, 793, 794 Riviere, 795 Will O' The Wisp, 797 Killarney, 810, 812 Sweet Briar, 812½, 813, 814, 815 Japanese Boat Scene, 816 Palmetto, 825 Sea Glade, 828, 832 Continental, 834 835 Larkspur, 837 Cristobal, 840 Briar Cliff, 841 Wyandotte, 842 Singapore, 844 Piccadilly, 844½ Cromwell, 849 Nomad, 850 Del Monte, 851 Kalarama, 859 Cohasset, 861, 865 Florentine, 867 Chateau, 883 Royal York, 892 Berkeley Square, 903 Zeuse, 913 Everglade, 921 Danish Princess, 925 Huguenot, 926 George VI, 948 Boquet, 965 Narcissus.

COMMENTS: This confusing line first appeared in Catalogue 2B in 1920 with 22 pieces from 1 to 21 oz. By the mid thirties, it had 26 pieces including the 4 oz. footed whiskey and the 6 and 8 oz. old fashions. The 5½ oz., 8 oz., 10 oz., 11½ oz., and 16 oz. sodas were offered in sahara. Other pieces in other colors probably exist, but have not been documented. By 1940 the line had been reduced to 6 items, the 6, 8, 10, 12 and 14 oz. sodas and the 8 oz. old fashion in regular and half sham, plain or wide optic. #2401 was last listed in the war time salesman for Orchid etching with the 7 and 12 oz. sodas, but I can't believe they weren't available without the etching, too. During the thirties the 8 oz. soda was priced thus per dozen:

|           | Plain  | Wide Optic |
|-----------|--------|------------|
| Regular   | \$1.80 | \$2.00     |
| Half Sham | 2.45   | 2.65       |
| Full Sham | 2.90   | 3.10       |

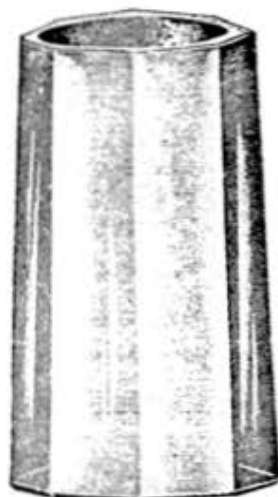
The prices of the two lines seem to have been the same, just the shape was different. The name of this line is due to the fact that during research, and even while writing this column, much trouble was had keeping the lists for the two separate and in the right place. If after all the corrections are made there still exist errors, I apologize, but hope that no one will be able to find them!

Sometime in the past we began speculating on the possibility of numbers in one collection: i.e. 50 pieces of Old Sandwich, and more with #2930 Plain & Fancy, however if anyone calculates the number of possibilities in these two lines, or, heaven forbid, completes a collection of them, I don't want to hear about it. I also fervently hope no one comes up to me with a blown soda and says "What pattern is this?" That's why I write these columns, so you'll be able to tell for yourself. Got that?!

Ed. Note—We have not attempted to correct any errors in Tom's column this month.

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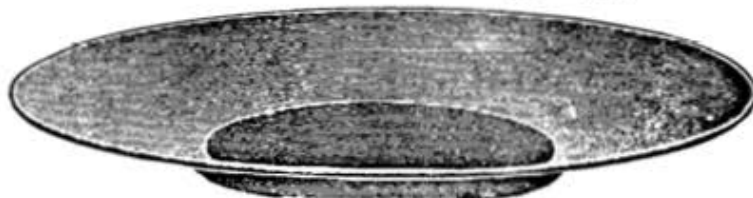
#### MISCELLANEOUS



#353  
Tooth Brush Holder  
Cut Top & Bottom



#362 — 12 oz.



## BOOK REVIEW

-7-

by LOUISE REAM

### HEISEY GLASS IN COLOR BOOK II

by Loren & Virginia Yeakley  
60 pages including 26 pages in color.  
Spiral bound. \$12.50  
includes price guide.

This beautiful sequel to the Yeakley's first color book is a must for all Heisey collectors and dealers. 750 pieces of glass are illustrated and described with information on markings. All known production and experimental colors are shown with dates and rarity listed for both.

The Yeakley's are longtime collectors and have specialized in the collection of colored glass. They are in a position to really know the rarity of the different items and the price guide does reflect this rarity. Items in some patterns are very rare in certain colors and the guide will plainly show this.

Very few pieces illustrated in Book I are repeated in Book II.

We recommend this book as a very valuable addition to your library and are pleased that the Yeakleys have taken the time from their very busy schedules to make it available to all of you.

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# HEISEY ADS

## The Strange Beginning of the Crystolite Pattern

by JOSEPH D. LOKAY

The beginning of the crystolite pattern interesting as shown by seven Heisey ads that were in the magazine, "Creative Design in Home Furnishings". The first ad was in October 1937 and the seventh ad was in October 1938.

The theme for the first Heisey ad of October 1937 shown in Figure I was smoking items. The crystolite cigarette box and the crystolite square and round ash trays were pictured. The ad makes reference to these three items as Heisey's new "Mahabar" pattern #1496. Was this the initial name and stock number for the pattern line we know as crystolite? Also shown in the ad were two other new Heisey smoking items, namely the 2" and the 4" #1489 Puritan ash trays.

The Heisey publication "Table Talk" of September 1937 (reprinted in Heisey News, June 1975, page 10) showed the same smoking items as the Creative Design Heisey ad and also made reference to #1496 Mahabar. In this publication, it is also indicated that the Mahabar items were available in crystal, sahara and zircon.

The second ad shown in Figure II that appeared in February 1938 pictured eight additional crystolite pieces; the torte plate, sandwich plate, coupe plate, coaster, puff box & cover, center bowl and two size nappies. The ad called them an ultra creation by Heisey, the new "Rajah" #1503 pattern line. The ad reads "The new RAJAH #1503 line has that rarest of combinations - classic beauty and enduring charm. RAJAH crystallizes a distinctive style trend. It is smart, chastely simple, bold in conception and design, with a distinct suggestion of the exotic. It comes in a great variety of hand-wrought pieces, of which a few are shown here." Was this the second name for the crystolite pattern? The pattern number is now indicated as we know it, #1503.

The third Heisey ad is shown in Figure III. It appeared one month later in March 1938 and read "Heisey capitalizes a new style trend - now comes Heisey's new CRYSTOLITE pattern #1503 which exemplifies this style trend in a marvelous manner. It comes in a variety of hand-wrought pieces." Shown in this ad were a pair of the 4" one lite candlesticks and the floral bowl. Was this the third name, the name as we now know it, for

the crystolite pattern? I think it was.

The words Mahabar and Rajah are words of India. The best I could find out on mahabar is that it means something like magnificent one. Rajah means king. Sultana, Heisey's word for their amber color, means princess or the like.

Seven more pieces of Crystolite were shown in the April and the July 1938 Heisey ads. The cocktail shaker, the rye bottle and the bitters bottle were among the seven items.

The August 1938 ad shown in Figure IV pictured a "superb new goblet by Heisey, an artistry in fine glassware - the new #5003 goblet with cutting #912." The seventh ad in October 1938 indicated "Light magic by Heisey" and pictured the new Crystolite (#1503) candlelamp. The candlelamp was composed of the lamp base and a 6" glass shade. The shade is optic and can be cut or etched as desired.

The first ad to picture Crystolite pieces in the China, Glass & Lamps Journal was in November 1937. This was one month before the first ad to show Crystolite in the Creative Design magazine. The purpose of the Heisey ad in C.G&L was to mention that Heisey had many different items and groups of items for sale in attractive gift boxes. The boxes are described in detail. Pictured in a box is a Crystolite cigarette set composed of 4 square ash trays and a cigarette box. A Ridgeleigh smoking set is also pictured in a box. The intent of this ad in C.G&L was not to present the new pattern Crystolite but only the gift boxes, probably for Christmas 1937. No reference was made to any pattern names or pattern numbers in the ad.

The second Heisey ad in C.G&L to show Crystolite pieces was in February 1938, the same month that the Rajah Heisey ad appeared in Creative Design. The C.G&L ad states that the console set shown is part of an extensive new pressed line called "Crystalite" from the A. H. Heisey Company. Note that Crystalite was spelled with an "a" in the ad rather than an "o". The design was described as a deeply fluted motif in the ad.

The third ad in C.G&L to show Crystolite was in April 1938. Crystolite was now spelled with an "o". The jam jar was among the items pictured. The fourth ad in C.G&L was in July 1938 and Crystolite

was again spelled with an "a". Two more ads picturing Crystolite appeared in C.G&L in 1938.

There were many Heisey ads showing Crystolite that appeared in the ladies Home Journal, the first in October 1939. The first ad in the House and Garden magazine to show Crystolite was also in October 1939. This ad indicated that the Crystolite design was patented. Articles on the Crystolite patents appeared in the Heisey News, July 1976 and August 1976.

It appears that the first ads to introduce the new pattern line #1503 were in February 1938 where the name Rajah was used in the Creative Design ad and the name Crystolite was used in the C.G&L ad. Since the final name used by Heisey was Crystolite, the Creative Design ad was most likely prepared and submitted and possibly even printed well in advance of the C.G&L Heisey ad. Therefore for some short while between Mahabar and Crystolite, perhaps a month or two, pattern line #1503 was named Rajah.

Two other glass companies had patterns somewhat Crystolite where the main design feature was a bold, heavy, convex curved rib. A punch bowl set was produced by Duncan/Miller in their #113 Radiance (Festival) pattern which was similar to Crystolite. The set was pictured in a D/M ad in August 1938. The Fostoria Spool pattern looks similar to Crystolite. Three items were pictured in a Fostoria ad in December 1937.

\*EDITOR'S NOTE -- Material which we have in the museum says as follows:

"Important Notice! Effective immediately all items in the line formerly known as the #1496 line will be designated as #1503. Please mark your records accordingly. A.H. Heisey & Company, Newark, Ohio."

Duncan Miller made other items in the #113 pattern. Most of them look like Heisey. Count the scallops. A 14" torte plate in Duncan has 36 scallops and the same item in Heisey has only 32. Duncan made a color which looks like Heisey's experimental blue and it could be a fooler. No known Heisey Crystolite items are known at this time in the trial blue color.

Louise Ream

# "Smoking" hot sellers

Behold two new Heisey smoking sets that are "smoking" hot sellers. They have made an instantaneous hit with the buying public. Attractively styled and moderately priced.



Above is the new No. 1496 "Mahabar" Cigarette Box with round and square ash trays. Furnished in crystal, Sahara and Zircon. To the left are the new No. 1489 four-inch and two-inch ash trays. They will boost your glassware sales quickly, easily and substantially.

A. H. HEISEY & CO.

FIGURE I Newark, Ohio  
October, 1937



an "ultra" creation by Heisey

Whenever we bring out a new design that is a "natural," we feel like shouting the news from the house tops. The new RAJAH (No. 1503) line has that rarest of combinations — classic beauty and enduring charm. Its appeal to customers is instantaneous and the more they buy of this pattern the more they want.

RAJAH crystallizes a distinctive style trend. It is smart, chastely simple, bold in conception and design, with a distinct suggestion of the exotic. It comes in a great variety of hand-wrought pieces, of which a few are shown here. For complete information on this new Heisey pattern get in touch with our nearest representative.

A. H. HEISEY & COMPANY  
NEWARK, OHIO

FIGURE II  
February, 1938

## HEISEY capitalizes a new STYLE TREND.



The No. 1103 Candlestick and Floral Bowl are good illustrations of the pattern's charming simplicity.

While glassware styles change, like the weather, almost from day to day—there are certain trends which cannot be overlooked. For instance, there has been a very marked tendency in the past few years toward *studied simplicity*. Now comes Heisey's new "Crystalite" pattern (No.



1503), which exemplifies this style trend in a marvelous manner. It is smart, chastely simple, and has instantaneous appeal. Best of all, it has enduring charm. It comes in a great variety of hand-wrought pieces. Our nearest representative will gladly show you this exciting new "Crystalite" pattern.

A. H. HEISEY & COMPANY, NEWARK, OHIO

FIGURE III  
March, 1938

A SUPERB  
NEW GOBLET  
by HEISEY



Brilliance! Pleasing proportions! Smart, modern cutting! These—and many other features will instantly attract discriminating customers to Heisey's new No. 5003 Goblet with cutting No. 912.

Exclamations of admiration are in order when this goblet is brought forth. You will want to see and show this latest Heisey achievement. Your customers are looking for new artistry in fine glassware. Here it is!

A. H. HEISEY & COMPANY NEWARK, OHIO

FIGURE IV  
August, 1938

## A. H. HEISEY & CO.

A. H. HEISEY  
E. W. HEISEY  
T. C. HEISEY



FOR YOUR TABLE

NEWARK, OHIO

TO AVOID DELAY  
ADDRESS THE FIRM  
AND NOT INDIVIDUALS

October 28, 1942

I hereby offer some suggestions which I think would be of importance in strengthening some of our patterns and still make some very desirable items for January. Most of these can be made without new moulds or equipment.

As these items are made, I would like to see a few samples made of these new items. I don't expect to adopt all of them, but we could adopt the most desirable and the ones that cause the least trouble.

Take our #1503 6" footed vase and swing this into a 12" and 15" size.

Take our #1503 13" oval utility tray, flatten this item perfectly flat so it will make a nice beverage, cocktail, or sandwich tray. As this bowl does not have to be ground, I think we could get a very handsome piece.

Take #1509 10" sunburst bowl and deepen this shape and crimp. Then stick a nice handle on it, so we can get a good-looking basket. In fact this particular item can be made flared, crimped and even in bon bon shape with handles. We should pick out one or maybe two of the best shapes and if they are satisfactory, we should etch this item with ORCHID.

I would like to experiment with the 5" #1428 horn of plenty vase. If snaps are available, I would like to see this swung up into about 10" or 11" size. The more irregular it is, the better-looking it will be.

Take our #1519 footed mayonnaise and flatten the foot out. This would be a very pretty little basket. Several shapes can be made from this — oblong shape, flared, and this can be etched ORCHID. There will be a handle on it.

Take our #1519 footed fruit bowl and make perfectly flat salver. By taking the #1519 torte plate ORCHID etching plate, this will fit exactly on this salver and be a splendid new addition to the pattern.

We are making, or I hope we are, three sizes 9", 12" and 15" #1540 swung vases. We etch in ORCHID our #4191 12" vase. Take this plate and etch the #1540 12" swung vase. This etching does not have to be perfect and true as the vase will vary and so will the etching, so a

patched job will be just as satisfactory as a special plate.

Some time when you are working #1506 footed ice tea, I would like to see this item swung into a 10" and 12" vase. With the big bull's eye stretched and distorted, it may be a very handsome item.

Also #1506 1000 Island could be swung into an attractive wide-mouth bowl or vase, maybe around 8" or 9" high.

I would like to see our #1540 sugar and cream reshaped. These should be made a little larger in diameter, if this is possible. They are in demand in the #1540 pattern. We also have numerous calls for nice rock crystal cut sugars and creams and salts and peppers. #1540 would be one of the better items to cut. Also #1519 footed sugar and cream can be cut.

I believe a nice nappy could be made out of our #1540 6" plate. Our present #1540 baked apple is quite large and we have calls for smaller nappies in this pattern.

We still do not have desirable cordials and wines to go with our #4036 pint and quart decanters. Also the Penguin bottles and I suggest that we use our #3318 3/4 oz. wine and the #3318 1 oz. cordial. These two items should be adopted and put back in the line so we can make up the proper cordial and wine sets for January. These sets should be cut with bold, man-type cuttings.

I believe that we could make a beautiful light-weight egg plate out of our #1540 sandwich plate, by making "former" with egg-shaped depressions and getting the plate hot and letting it sag into the "former" depressions. This is something for Ray to figure out, but I think it would be far more practical and good-looking than a special mould. (This was done.)

We have had numerous requests for a good cup and saucer in #1540 and I suggest if moulds can be procured and we do make one, that we should copy a good English shape and I will be glad to furnish you with an English bone china shape that we should carry out. Same applies to a cream soup. We have plenty

of plates to be used with the cream soup. (Cup and saucer were made.)

We also should have for early Spring a good-looking blown lightweight jug in LARIAT pattern — half gallon size with an ice lip.

I understand that we have about completed the #1540 cigarette box cover and this box must have an individual ash tray to go with it. I suggest that we make a light-weight slightly oblong tray that will nest. Keep the bottom of the ash tray plain so it can be monogrammed. The LARIAT rope can go around the edge.

ORCHID etching needs a good blown compote. Could we stick our #3404 compote bowl on a lighter weight stem and etch with ORCHID? This is an important item and needed badly even if we have to make a new mould. Fostoria and Cambridge do a big job on their compotes in all their etched and cut patterns.

We also need a nice 6" compote in the #1540 line. This compote must be made to use one of our blown covers so we could have a tall footed candy box or covered jelly in the same item.

I have given Howard Mueller all the information on the Keifer Company Brooklyn prism, and these should be adopted and used on our Colonial sticks such as #301 2 and 3-light, and #300, etc. They are the best-looking prisms on the market for the money and I believe we could materially increase the sales of our candelabra if we adopted this prism.

Howard also has information on plastic salt tops. These should be adopted. They are better-looking than glass as they are daintier and they are more practical and durable.

Since our special etched #511 and #512 console sets have about seen their day, I merely suggest that we should have something to take their place. The #1533 specials are also through. Whether or not we will want a special next year is questionable, but we are going to be continually asking for something to use for anniversary and special sales. Since Cambridge, Duncan and U.S. are all in the special business now, I believe that  
con't on next page

con't from former page

we should have something to offer instead of letting our competitors get all of this business. From experience, we find that etched console sets that retail for more than \$5.00, the volume drops in proportion to the increase over that price. Therefore, we should work out something that should not cost over \$2.75. Could we reshape one of our older footed bowls and use the new #1540 2-lt. candlestick? Possibly something could be worked out in the \$2.75 range with this stick.

This about concludes suggestions I have picked up and which were brought to my attention by the salesman. I don't expect you to make all of these items, but I believe if we could make up a nice line of swung vases and some additions to LAR-IAT and an etched special, we would have about all the necessary new merchandise needed for the first half of next year. When these items have been experimented with, they should be laid out in a spot where they can be inspected and decided upon for adoption.

Sincerely yours,  
R.C. Irwin

RCI:D

October 29, 1942

George Smeltz  
E.E. Olsen

Gentlemen:

In going over a letter which Rod left with us, I think he has some very excellent suggestions. I believe it would be wise for us to get out samples of all these items that he has suggested. Then we can get together and consider them and the possibility of being able to accomplish what he suggests. Also, get the necessary paraphernalia ready to produce these different shapes if they can be produced so we will not go off half cocked when we get to experimenting.

I am of the opinion that the #1503 6" footed vase can be swung from twelve to fifteen inches in height very nicely. (made 12 - 15")

The #1503 13" oval utility tray, I fear will be difficult to flatten because it is finished on a former and not stuck up. In fact, there is no place to stick it up. If it could be whirled around over a heavy frame, maybe this result could be obtained. In other words, centrifugal force and a flame might flatten it right out.

I think the #1509 10" sunburst bowl can be crimped and handled O.K.

The #1428 vases, I would suggest the 7" would be better than the 5" for swinging, but that can be decided at our discussion. (This was made. Listed in 1944 catalog 8 - 10")

The #1519 footed mayonnaise can be made, but again we run into the same trouble that exists on our #1540 vase.

The #1519 fruit bowl presents a problem. If I recall rightly, our previous experiments along this line weren't successful, but maybe we can get a salver made out of it.

I imagine the #1540 swing vases can be etched all right with the plates that we have. (This was done.)

#1506 iced tea of course, will look well, likewise the 1000 Island on this same pattern. I don't have much hopes for the #1540 Sugar and Cream reshaped to make it larger. It can be done of course, but what will it look like. This is something for our judgment at the meeting.

I think he has something in a nappy out of the #1540 6" plate.

The cordial and wines suggested are very good. These should be gotten together and photographed.

I am afraid the #1540 egg plate is more or less of a dream, but they do this sort of thing with plate or window glass. I don't know whether we could warm this torte plate in real hot and then drop it in a

former under a severe blast and have it settle into egg receptacles. If you could do this, you would have a mighty nice looking thing. (This was done for Production.)

The other items are a matter of new moulds. We will talk these over when we get together.

I suggest you see Ray and ask him if the #3404 comport bowl could be put on the #3316 goblet stem. This should fit in with the #5025. It is pretty much the same.

As to specials, we already have a casting and mould for candlestick and bowl in a special. We have the design, etc.

I believe that about covers what Rod had to offer, and we will get together early next week and make our decisions. In the meantime, please get the samples together so we can give them our serious consideration.

Yours very truly,  
A.H. HEISEY & CO.  
Clarence Heisey

con't from Did you know, page 4

21. That the little 1/2 pint tankard in Custard glass is the only piece of the #315 Paneled Cane pattern known to be made in Custard? Since the tankard does not really look much like Paneled Cane there is still a doubt that it belongs in that pattern group. Marked.

22. That #342 Paneled Colonial, is an extension of the #341 Puritan line? Marked.

23. That Heisey referred to nearly all of the colonial patterns as "Colonial" and the other names have been applied for ease in identification?

24. That a few items in #300 Peerless are known in Flamingo and Moongleam as well as some with Opalescent rims? Color is rare. Found both marked and unmarked and was the only Colonial pattern made before the mark was used. Peerless was first made about 1898. The mark was first used in late 1900 and registered in November 1901. #300 1/2 Peerless is an extension of the line.

25. That three pieces of #325 Pillows are known in Flamingo? Marked.

26. That #1255 Pineapple and Fan is known in Emerald, Vaseline Opalescent and vases are known in a dark Emerald green which looks almost black and in "ink blue" which apparently was an experimental color. We have all these colors on display in the museum. The designation of INK Blue came from a former worker who had a whimsey which he had made in the color. This is also in the museum having been donated by the late Marge Dzierwa. 1/2 pint tankards came in Custard and Milk glass and are often signed.

27. That #350 Pinwheel and Fan was made in Flamingo, Moongleam, Vaseline and Marigold and all these colors are on display and all but the Moongleam are museum owned. Marked, sometimes faintly. Nappies have also been seen in an unknown bluish color.

28. That #1170 Pleat and Panel is known in Flamingo, Moongleam, Amber and Sahara? The latter two are unusual. Marked and unmarked.

29. That #1233 Pressed Diamond is known in Flamingo, Moongleam and Hawthorne? Marked.

30. That all of this information is researched and accurate?

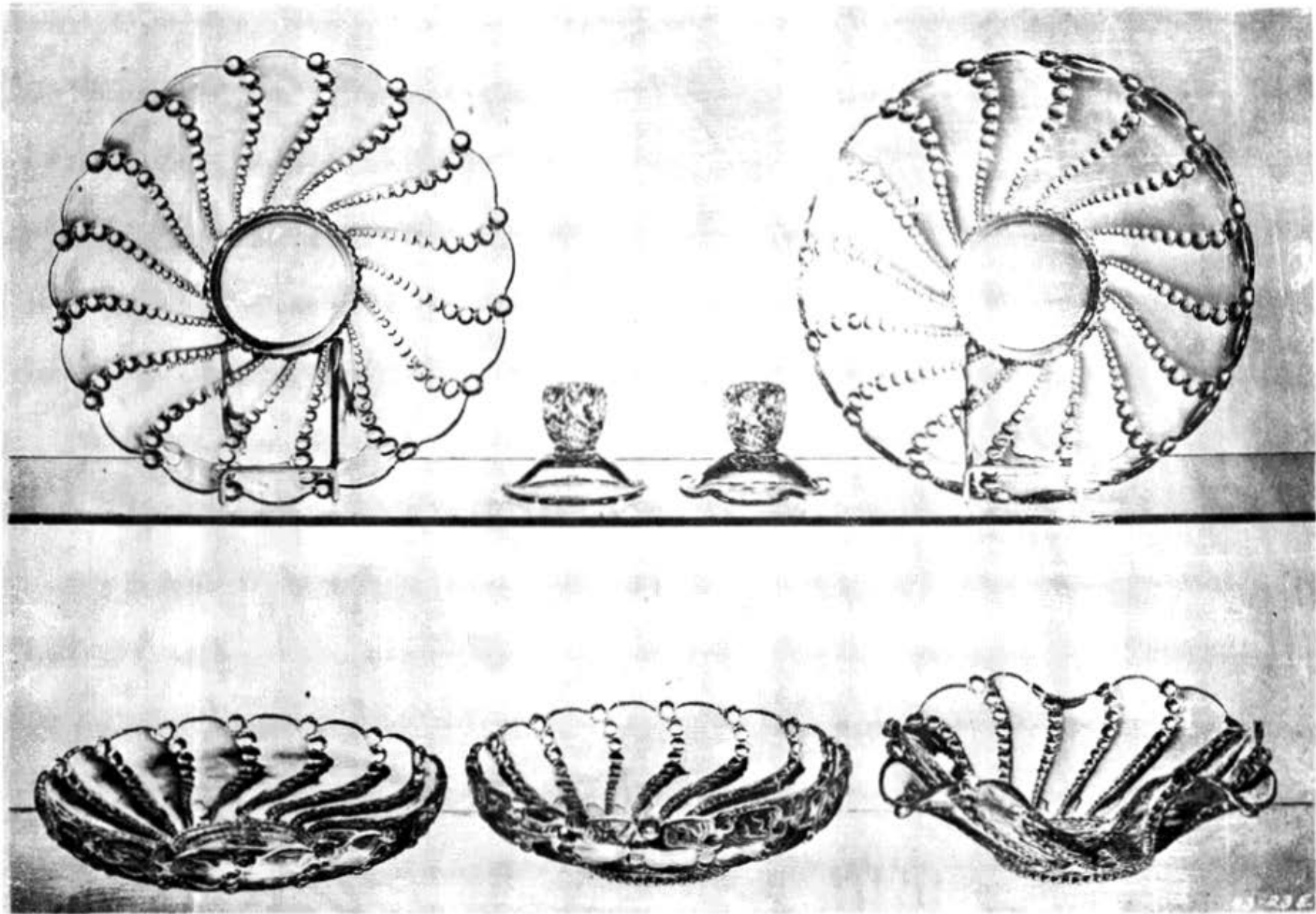
31. That exceptions "prove the rub"

31. That exceptions "prove the rule" and you may find any item in a color not mentioned? If you do please let us know.

MISCELLANEOUS



#353  
Handled Mug Cut Top & Bottom  
Used as shaving mug



**#1559 COLUMBIA**

This is an unmarked pattern of the early forties. Items most often seen are the large bowl and the candlesticks in two styles, as shown. The round balls are raised from the surface and the glass is very good. Only one item in Columbia, a bowl, was ever pictured in a Heisey catalog  
 This is a factory picture I R

FLORAL BLOCKS



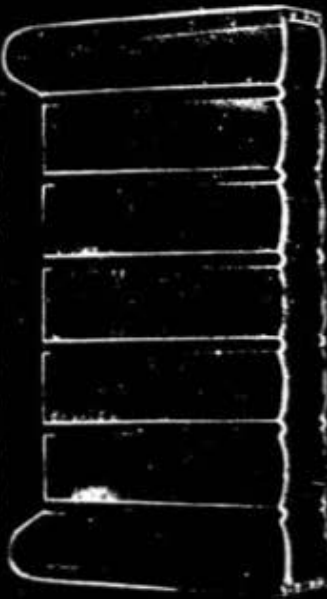
NO. 2 - 3 1/2 - IN. BLOCK

ALSO MAKE IN ABOVE STYLE

- NO. 1 - 2 1/2 - IN. BLOCK
  - NO. 3 - 4 1/2 - IN. BLOCK
  - NO. 4 - 5 1/2 - IN. BLOCK
- ALL GROUND FLAT TOP & BOTTOM



NO. 501 - 3 1/2 - IN. BLOCKS TO FIT IN NO. 501 FLOWER BLOCK



NO. 501 - 8 X 3 - IN. FLOWER BOX



NO. 9 - 4 - IN. BLOCK MUSHROOM TOP, SOLID BOTTOM

ALSO MAKE IN ABOVE STYLE



NO. 14 - 4 1/2 - IN. BLOCK - BIRD TOP



NO. 15 - 5 - IN. BLOCK FLAT TOP



NO. 15 - 5 - IN. BLOCK WITH DUCK TOP



NO. 15 - 5 - IN. BLOCK WITH NO. 123 CANDLESTICK

# Spring calls for Heisey

This spring your customers will want to say it with flowers . . . and with Heisey . . . for fascinating mantel, buffet or table groupings.

Now you can meet popular springtime demands for famous Heisey *Crystal* with new style, pattern and moderate price that will delight busy wartime homemakers. So order your spring shipments of the new Heisey flower crystal early. Remember Heisey is always in popular demand.

A. H. Heisey & Co. Newark, Ohio



**ORDER THIS TRIUMVIRATE . . .**  
and order it early. Your customers will love the grace and slim beauty these crystal giraffes give to any flower arrangement. 3034 Vase and Nos. 1 and 2 Giraffe.



**THIS SPRING IT'S SWING . . .  
IN LARIAT . . .**  
How wartime homemakers will "go" for these lovely spring vases and that new swirly Lariat pattern. 13-15 inch Lariat Swing Bud Vases . . . and Lariat Vases Nos. 3, Crimped, 4, Cornered and 6, Fan. Stock for spring with these new Lariat vases.

**HEISEY'S**  
HAND-WROUGHT CRYSTAL

# THE CONNOISSEUR

15

DECEMBER, 1933

From CHINA, GLASS and LAMPS just after PROHIBITION was repealed.

Have we been going just a little bit haywire on the subject of wine glasses?

We—and that means all of us, national magazines, newspapers, stores, manufacturers, trade papers—have been setting down hard-and-fast rules to govern the service of wine. We have consulted experts so that we could tell a presumably palpitating public exactly what to do and how to do it. We have read weighty tomes, yellowed with age, which describe to the last minute detail all of the nuances of wine-drinking, in order that we might know, for instance, that "a Chablis or a dry Grave served with the fish is a better preparation for a Claret with the entree than a Sauterne, which, due to its higher alcoholic content and sweetness, will make a Bordeaux Red or Claret seem thin and weak."

And in doing all this, aren't we inviting a hard-boiled American public to say "and so what?"

It is debatable how many of the average store's customers are seriously concerned with the fine points of wine service. The majority are probably serving wine at their tables, but unless we have turned into a nation of epicures overnight, it is unlikely that the exact degree of temperature or the precise angle of placing the wine bottle in the wicker basket will seem important to most hostesses. The hotel and restaurant steward or the butler in an affluent home must be thoroughly versed in all of these details, of course. That is their job and they are expected to be experts.

But it is a different matter with the average housewife. She is almost certainly not planning to alter her mode of living drastically just because wines are legal again. She wants to serve wines, naturally, and to serve them in attractive and appropriate glasses. And she has no wish to make such a blunder as serving port wine with oysters.

There, one suspects, her interest comes to an end, and we, whose primary concern is creating a market for wine glasses, may very well be doing ourselves a dis-service by too much insistence on form.

Here is what Gilbert Seldes, the well-known writer, has to say on this subject in a recent column in the "New York Journal": "I trust the wine drinking will not be captured by the social racketeers. Already the amount of information, virtually commands to do this and not do that, frightens me. It is, I am sure, bar-

baric to serve Burgundy in a green glass; but as Hugh Johnson said about something else, men have died and the worms have eaten them, but not for this social crime....It is in table wines that the future of drinking ought to lie, not in the great vintages, the great years, the great goblets, and the like. Wine is a mocker, and its gentle mockery is what we need not to take ourselves too seriously. Not—in fact—to take wine too seriously."

In other words, shouldn't we come down to earth regarding this wine-drinking issue, and recognize the fact that even a trend toward more formality in entertaining is insufficient to change our eating and drinking habits back to those of pre-prohibition days? Only a small element of American society has either the leisure, the money—or even the inclination—for the heavy, many-course dinners relished by earlier generations. Life is running too swiftly, these days, and, incidentally, we are too diet-conscious, for that sort of thing.

Yet we have been basing our theories about wine-drinking largely on the assumption that the great mass of Americans underwent a complete transformation on December 5. And that just "ain't so," and in our hearts we all know it.

Are we so sure, for instance, that color can simply be eliminated from the glassware field now that wine has returned to our tables?

The connoisseur says "Yes." He insists—and his words have been spread far and wide, orally, in writing, and through the motion picture—that the wine glass should be as thin and as clear as possible, with no etching, cutting, enamel, or gold to mask the pure color of the wine.

And that is undoubtedly true—for those to whom the appreciation of a fine vintage is paramount. But the average American—the average customer—isn't in that category. This mythical but vastly important individual has little or no knowledge of bouquet or fruitiness or vinosity, and is apt to look upon wine as a pleasant and rather elegant addition to dinner, rather than the very heart and soul of the meal.

It is hard to believe that such a person will sacrifice the beauty of her dinner table for the sake of looking at wine through clear glass. No more fine cuttings! No more of those lovely frosted effects! No more rich cased glass! No more of the deep colors which have taken

so strong a hold on the public fancy!

Does it seem logical?

In pre-prohibition days, decorated stemware was used as a matter of course. Those who could spend the money set their tables with heavy cut crystal or with the even more expensive cased glass in a variety of colors. And during the past ten years, while colored glassware was growing more and more popular, the champagne, the cordial, the claret, and the sherry glass were marketed in all of the different tints, as well as in decorated crystal.

Why, then, should the legalization of wine have seemed at first to represent such a serious obstacle to the sale of this type of glassware?

The answer probably lies in Mr. Seldes' suggestion that we are taking wine too seriously. To the manufacturer, the importer, and the merchant, repeal means a demand for more glassware but not necessarily a demand for an entirely different type.

Most of the New York stores have been discovering that this is true, during the past month or six weeks. One large giftware house reports that it has been selling colored and crystal stemware in just the same proportion as before repeal, and says that in spite of all recommendations by wine experts, there is little call for undecorated glasses. Other stores declare that their customers are buying the glassware which suits their fancy, whether it be colored or crystal, plain or decorated. As one department head explains: "American women like color too much to discard it easily."

Common sense has come to the rescue again in the matter of the number of wine glasses to be used on the table. Our national tendency toward simplification of service has brought the number down to three or a possible four different glasses, including the water goblet. This, also, is in opposition to the views expressed by a few wine experts who believe not merely in the right wine for each course, but a different wine for each course. The resultant over-crowding of the dinner table—not to mention the gastronomic results of such a mixture of wines—has been rejected by the sensible housewife.

It is the housewife, after all, and not the connoisseur, who buys the bulk of our glassware. And if she is failing to heed his advice, then, perhaps, we should follow suit.

MISCELLANEOUS



#1180  
Hotel Sugar & Cover  
Ground Bottom



#1023  
Hotel Sugar & Cover



#360  
Hotel Sugar & Cover \*



#1180  
Hotel Cream  
Ground Bottom



#1023  
Hotel Cream



#360  
Hotel Cream



#1021  
Cream



#1021  
Sugar & Cover

MISCELLANEOUS



#2514  
12 oz—Handled



#3478—12 oz  
Handled & Footed



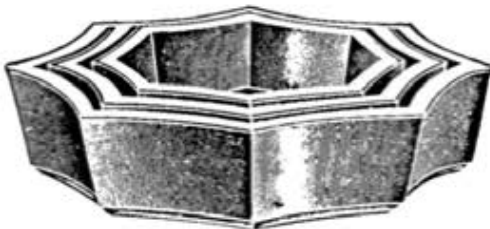
#2502  
12 oz—Handled



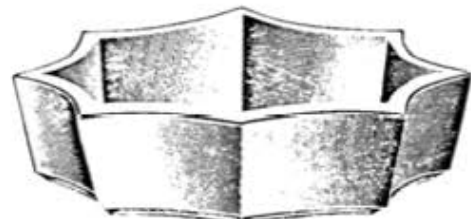
#353  
4½" Low Footed Comport



#353  
Soap Dish & Cover  
Cut Top & Bottom  
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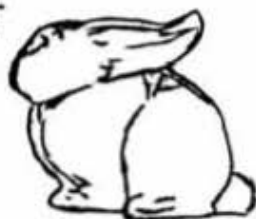
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  - #1252 TWIST 3 pint jug, Moongleam, Rare find, Mint .....75.00
  - #1170 PLEAT & PANEL hotel cream/sugar (no cover) Flamingo,  
cutting on rim and panel\* ...45.00

# CLUB NEWS

## HCC of the Rochester area

by **MARVIN JACOB, Secy**

The June meeting of the Heisey Collectors of the Rochester Area was held at the home of two of our newest members, Marge & Jerry Gillette.

Club President Bill Heron reported the purchase of our club's donation to National Headquarters of a Kodak Instamatic Camera and flash attachment. These items were presented to National during the Convention.

"Candlesticks" was the subject of our discussion and was led by Marvin Jacob. His presentation was extracted primarily from the excellent Heisey News articles of Jack Metcalf and Louise Ream. Many patterns and colors were brought by the members for display and discussion. Clarification of the #99 candlestick will be sought from the experts at the convention.

This was the club's last meeting until we meet again in September with all the excitement of our summer's "Fantastic Finds & Super Sleepers."



## Western Reserve Study Club

CLEVELAND—LORAIN AREA

by **LYNNE SELLERS**

Members and guests gathered at the Sellers' home for the May meeting.

Newly elected officers are:

Lynne Sellers .....President  
Fred Hopkins .....President Elect  
Linda Flock .....Secretary/Treasurer

Mr. & Mrs. Wendell Young displayed a number of interesting items from their Heisey collection at the Madison Park Branch of the Lakewood Library for several weeks this Spring. Plans for placing Heisey displays and presenting the film "The Heisey Glass Story" in our local public libraries have been discussed for the Fall.

The evening's program was a study of Heisey's Marigold, Flashed Marigold, Sahara and Amber and the effects of black light on each color.

Show and Tell produced a Crystalite mustard & cover (retrieved from Florida), a "1939 Worlds Fair" cigarette box, duck cologne stopper and two really lovely cut pieces - Colonial hair receiver with original glass top and a cigarette box.

The H.C.C. Convention reservations have been made, registrations mailed in, Oscars orders, and we're counting the days till June 15th!!!

See you then!

## Southern Illionois Diamond H Seekers

by **JO SIGLOCK, Secy**

The May meeting was hosted by Elaine and Bob Matthews in Belleville, Illinois.

May is our annual meeting and elections were held for the positions on the National Board and for the chapter offices as well. The new officers are:

Marty Siglock .....President  
Pat Spencer .....Vice President  
Joette Siglock .....Secretary

Dennis Krupp .....Treasurer  
Angela Krupp ..... voting delegate

Our chapter is in charge of the display on the first day of the convention this year and we hope all goes well.

Dick Spencer reported that requests for the "Heisey Story" film have increased and reservations are booked already for December. We will also be receiving slides of the toothpicks to distribute but to date we have none.

.....  
**MISCELLANEOUS**



#3806—3½"  
Mushroom Cover



#353  
Measuring Cup

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We'll be at the following shows.*

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See you soon,  
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  - #1519 WAVERLY ftd., Mayonnaise\*, Orchid Etch\* .....28.00
  - #1409 French Dressing Bottle .....30.00
  - # 300 PEERLESS Wine\* V1p20 .....(3)...ea...12.00
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  - # 393 Narrow Flute Ind. Almond\* Silver Overlay (8)...97.50
  - # 300 PEERLESS 3/4 Sham (Rare) .....22.00
  - #1184 YOEMAN D/O 13" Relish Sahara V3p5 .....22.00
  - #1506 Whirlpool ftd., Cream & Sugar v3p124 .....28.00
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# ANIMALS, ANIMALS, ANIMALS!

## THE ROOSTER

The Rooster in milk glass will be the animal for September and will be sold in a little different way. Since this is a very expensive animal it will be offered from now until September 1 at a reduced price of \$25.00 and after that date will cost \$35.00. Since it was to be so expensive the first thought was not to make it at all but a hue and cry from members made that almost impossible since they want to complete the family. Since 1500 is the minimum that can be ordered the project

committee felt that the presale would help to pay for the animals when delivered without having to tie up so much money in them. When we have to order large quantities at once it does tie up a lot of the club's funds. We hope to have these available by September 16 at the quarterly meeting.

If you order 2 or more you may take a 10% discount but if they are to be shipped to you you will have to add 10% for

handling and shipping. Also Ohio residents must pay the 4 1/2% Licking County sales tax. On all animals (except the Oscars) dealers may eliminate sales tax by giving their vendors number and shop name.

The project committee will not be scheduling any more large animals for at least a year with the one for this December being the Scottie. Order form in this issue.

## QUANTITIES MADE OF EACH ANIMAL

(In all cases there were less for sale than the count because of breakage etc.)

|                               |      |                           |      |                           |       |
|-------------------------------|------|---------------------------|------|---------------------------|-------|
| 1977 Oscar—Fern Green.....    | 2115 | Heads Up Bunny MG .....   | 2500 | Hen MG .....              | 1999  |
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| Rabbit Paperweight MG** ..... | 2820 | Mother Rabbit MG .....    | 1454 | Chick, Head Up MG .....   | 2866* |

You can easily see which will be the key animals in the milk glass collection. It has been assumed that most people will want at least four chicks to go with each hen. See ad elsewhere for chicks.

\* This may not be an accurate count but is the amount received on June 15. The invoice did not indicate whether this was the entire shipment.

\*\* MG indicates milk glass.

clip and mail

## ORDER FORM FOR IMPERIAL MILK GLASS ROOSTER

Please mail before September 1, 1978  
(See above article)

NO limit on number ordered. These will be \$35.00 each after September 1.

Number ordered at \$25.00 each .....

10% Discount on orders over \$50.00 .....  
(deduct from first line)

Shipping and handling add 10% .....

Sales tax \$1.13 each .....

Ohio residents and for pickups in Newark must pay tax.\*

Total with order .....

\*Dealers need not pay tax on orders totalling \$50.00 or more BEFORE the discount.

Name ..... (Give business name if dealer)

Vendor's Number (if dealer) .....

Address .....

City ..... State ..... Zip .....

Make checks payable to HCA, Inc. and mail to: HCA Milk Glass Rooster  
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**DATES TO REMEMBER**

- JULY 16—Board of Directors Organizational meeting. Administration building.
- SEPTEMBER 1—Deadline for ordering the Rooster at \$ 25. 00.
- SEPTEMBER 16—Annual Souvenir Dinner and Flea Market in Newark. (Write for flea market contract.)

IF THE EXPIRATION DATE ON YOUR MEMBERSHIP CARD IS 7/31/78  
 THIS IS YOUR LAST ISSUE OF HEISEY NEWS!!!