



HEISEY news

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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One Dollar



The Finest in Glassware . . . Made in America by Hand and Nationally Advertised for More Than Fifty Years

AND THE STAFF OF HEISEY NEWS WISHES TO CONVEY THIS SAME GREETING TO YOU IN 1978.
7TH ANNUAL HEISEY CONVENTION - SHOW AND DISPLAY - JUNE 14-17, 1979 - NEWARK

From the desk of...

your President

We hope you have all been enjoying spectacular fall days as we have here in Heiseyland as well as on our 2 week trip to the east to attend two all glass shows. The weather could not have been better.

Russ and I debated a long time on the advisability of taking the trip since, as most of you know, he is not in good health. We wanted to go so badly that we finally let the show chairman of the Heisey Heritage Society's third show, Carl Sparacio, and Irene Walton, the Bay State HCC's president and first show chairman, know that we would be there if at all possible.

Exactly a week before time to leave a young boy driving a borrowed car ran into ours as it was parked in front of the HCA office building. Fortunately, though the damage was fairly extensive, it didn't hurt the drivability so we went anyway. (We are still waiting for the garage to get the parts to fix it.)

The foliage along the Pennsylvania Turnpike was absolutely gorgeous - the most beautiful I've ever seen, which made this usually boring trip across Pennsylvania very enjoyable. Pennsylvania is beautiful. I just don't like the turnpike.

From the time we pulled into the Mount Laurel Hilton until we left the

Sturbridge Sheraton ten days later we were surrounded by Heisey "glass nuts" and beautiful glass of our favorite "brand". Both shows were outstandingly beautiful and there was a preponderance of "our" glass, as my brother-in-law so aptly puts it.

We knew most of the dealers and it was wonderful to see them all again. Most of them are much more collectors than dealers and only set up once or twice a year at the club sponsored shows. Therefore some really good glass comes out of hiding temporarily. In Sturbridge some who set up were "first timers" which is even better.

Hospitality rooms were available at both shows for dealers and H.C.A. members who were there and good food and drink were plentiful along with good fellowship. The members of the Long Island HCC were very visible at both shows and one ardent collector had difficulty in closing the trunk of her car at both. Albeit it was a small car it still was a lot of glass. Other HCA members also attended both shows.

We sold a good many books, bells, etc. and met many lovely people, who up until then had been names on a file card or perhaps we had "met" via mail or telephone.

I am sorry that I can't remember all of the highlights as far as glass goes. Carl wrote about some of it in
con't on page 11



DATES TO REMEMBER

- Dec. 9 - Christmas Dinner - Moundbuilders Country Club, N. 33rd St. off West Main, Newark. (See last issue). 6:00 P.M. for Cocktails. Bring your glass for the Auction. Open House at the Museum following the dinner.
- Dec. 10 - Open House at the Museum. HOURS: 10 - 4
- Jan. 14 - Deadline for glass for Auction.
- March 17 - All Heisey Benefit Auction
- June 14-17 - 7th Annual Convention. Show and Display in Newark.



IN SYMPATHY

Miriam Balo, whose husband died this past week, has the sympathy of all members of HCA. Mr. Balo was a former school teacher and was well known in Licking County. Of course Miriam has been one of the benefactors of the club by lending money to help with the museum and again to help buy the new office building.

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Phone: (614) 345-2932. Club membership (includes 12 issues of Heisey News and participation in all club activities) \$10.00/Year plus \$1.00 each for additional family members in same household who wish a membership card. For voting membership add \$25.00, one time only fee, or write for information.

For Membership - Debbie Delaney, Box 27, Newark, Ohio 43055. Notify immediately 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 be in the next 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.

A Message To All Members

Your board of directors consists of 20 persons each of whom has a four year term. There are sixteen men and four women, five from out of state, five from Ohio at good distances from Newark and the rest from Licking County. Members have to be close enough to travel to Newark five times a year for meetings.

These twenty people are charged with making the decisions concerning the club and the museum since a non profit corporation (or any other corporation) is governed by its elected board. By any standard twenty is a large board.

One of the board's important duties is to find ways to finance the operation and maintenance of the museum as well as the club, for neither are self sustaining. Probably no museum anywhere can survive on the income from visitors alone. The dues from members does not even support the club itself but we have tried to keep them the same for the member's benefit. The cost of the newsletter, postage, Debbie's salary, utilities, Xerox machine (which is indispensable) application forms, advertising, stationary, dues reminders, etc. to name a few, are not covered by dues alone.

So ways have to be devised to earn more money. The Benefit Auction is one of these functions. As you all know, there was too much glass, and especially too much chipped and damaged glass, in the 1978 auction. The profit to the club, after all the hard work, (and this involved many days put in by people in getting it ready in January) was no more than from some of the smaller auctions. Many people complained about the length of the auction but once the glass was here there was nothing to do but sell it. Complaints were also heard about the quality. You either have to have quantity or quality to make enough money to make it worthwhile.

Whether to cut down on the number of lots per family or to change the commission for selling was discussed at length and the project committee finally decided to go for quality. By setting the minimum commission at \$5.00 PER LOT it was hoped that better items in perfect shape would be submitted. This reflects a selling price of \$25.00 PER LOT to get a 20% commission. (A lot may be a set of goblets, berry set, console set, several nut cups, etc.)

In 1977 when it was learned that Imperial would now make animals for

individuals the project committee decided to ascertain if they would make them exclusively for HCA. Many members had asked us about this since they felt that if there was money to be made this way we should try to get it. When the answer was "yes" the board approved the plan.

Here the animals would be sold for what they are, animals made in original molds by the company which owns the molds, every one marked with that company's hallmark. Crystal animal's had not hurt Heisey ones, slag animal's had not hurt either so why, for instance, would milk glass, or for that matter, any color not made by Heisey?

For the most part they have simply added a new dimension to collecting as a field of their own. Many people buy them for their children or grandchildren realizing that they certainly have a future. A few young people with limited budgets collect them because they know they can never get a whole set of the Heisey ones but that they can afford to buy these.

Most important of all, by your support of this particular project the museum will be assured of a secure future. If you collect or deal in Heisey you want to know that the museum can be operated for years to come for the museum and the club are very important factors in the popularity of Heisey glass today.

Sometimes your board may make mistakes. It has never claimed to be infallible but it has always done what it considered in the best interests of the club and the museum. The current sale on animals may not have been a popular decision of the board. However, the decision was made in order to have a better cash flow and reduce the inventory since so many animals were purchased from Imperial in 1978. Some of these were expensive and moved more slowly and the shop was heavy on inventory. Next year smaller and less expensive animals will be made in smaller quantities. The 25% off on \$250 or more orders should be of more help to dealers also.

In the fall of 1977 a few people voted against the club hiring anyone to work as a paid employee. If the motion had failed we would be in deep trouble today. Debbie works hard 40 hours a week and never gets through. Who would have done her job if the motion had not gone through? The president works nearly every day of the week at the office as well, and when not at the office she is still

on the job while at home where she does much of her club work. Answering the mail and the phone is a job in itself. This is not a little social club. It is getting to be a big business as we operate a club, a gift shop, a mail order business (capably run by Charles Hartzell, a volunteer), a museum and publish a newspaper. The other offices have big jobs as well.

Sometimes a few people complain about "those people in Newark" but any of you who know all the work there is to do here also know that it could not be done without the dedicated people here. Many of you would be glad to help if you lived here - but unfortunately you do not.

We have the greatest hand made glass club in America. Why not continue to support it and keep it that way?

DID YOU KNOW?

by LOUISE REAM

THAT Heisey made glass covers for old fashioned glass milk bottles? We had seen some in a local collection and assumed that they were whimsies. These were made from the foot and the ball of the stem as it appears on the Kimberly stem pattern. However, we found a listing for a "#500 milk bottle top" handwritten in a list in a 1942 catalog. They were listed in one place at 70¢ a dozen and in another at 90¢. These would have been made to cover the bottle in the ice box or refrigerator.

THAT Heisey made #1506 Provincial stemware in both lime and lead crystal? A former employee has a set in lead. Other pressed patterns were sometimes offered in a choice of lime or lead. The price difference was apparently about \$1.00 per dozen with lead being most expensive.

THAT a #2, 3-compartment liner was made for Dohrmann Commercial Co., apparently a supplier for hotels and restaurants? This is no doubt the little liner which is often seen in crystal and sometimes in marigold. It has formerly been in the "What is it" class.

THAT #50 is the number for the Cabochon glass sign (Ca 1948) and also the number for Dresden needle etch.

THAT glass made in amber for Fred Harvey Restaurants was lead glass? (Listed as lead amber). Tap a piece with a pencil and hear the ring.

HEISEY DECORATIONS

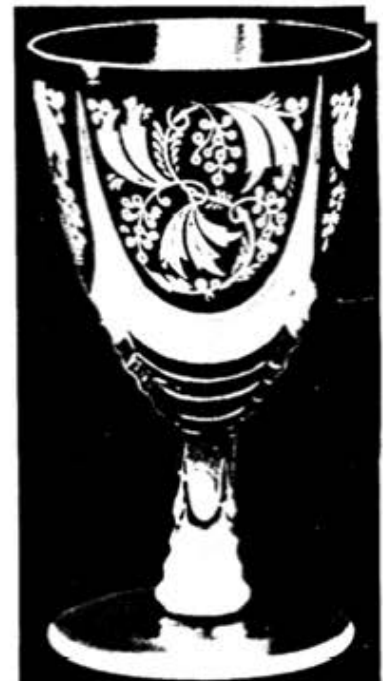
#490 MAYTIME plate etching
 #491 FROSTY DAWN plate etching
 #494 SWINGTIME plate etching
 #605 FROSTED matte etching



#4083 Stanhope, Blown
 #494 Swingtime etch



#4083 Stanhope Goblet
 #490 Maytime etch

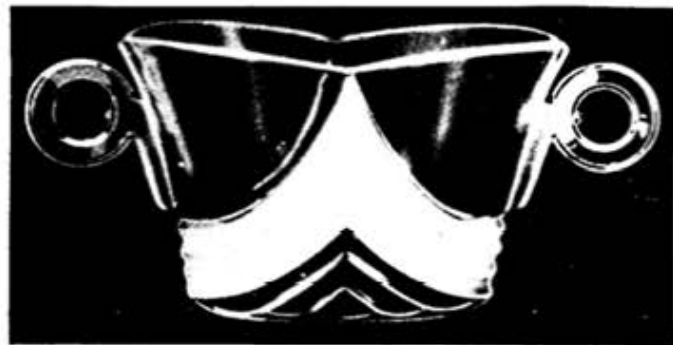


#1483 Stanhope Goblet
 Pressed
 #491 Frosty Dawn etch

by NEILA BREDEHOFT

In late 1936, Heisey introduced a new pattern designed by Walter Von Nessen, a well-known free-lance designer from New York. The pattern was #1483 Stanhope and it won great praise from buyers and even won a special award from the Modern Plastic Competition for the use of the plastic buttons and T-knobs in the pressed ware pieces. Along with the flat ware, Von Nessen also designed a full line of pressed stemware and blown stemware (4083). The development of several etchings and cuttings exclusively for use on Stanhope were done concurrently with the development of the pattern. The etchings #490 Maytime and #491 Frosty Dawn were both designed by Carl Cobel who was then working for Von Nessen.

Maytime, Frosty Dawn, and Frosted were all made from approximately late 1936 to 1938. These three etchings are only available on crystal Stanhope with the exception of Maytime which is also available on a Yeoman plate. Frosted (605) occurs on only one stem, the #1483 goblet. Frosty Dawn appears only on pressed stemware (1483) due to the frosted bands in its design which do not occur in the blown stemware. Maytime is very lacy and fussy with intricate swirls of berries and stylized leaves. The "busyness" of this pattern does not seem to coincide with the rather severe, modern look of Stanhope. Frosted is a matte etching which appears only on pressed Stan-



#1483 Stanhope
 #605 Frosted etch

hope pieces and consists of only frosted bands. These two etchings seem to have been combined to make the third etching, #491 Frosty Dawn.

The fourth etching available on Stanhope was #494 Swingtime. This etching is not related to the others in design but consists of flowers held in a trellis-like cornucopia with ribbons and bows. It was produced during the same time period, 1936 to 1938 and also occurs only on Stanhope except for a Yeoman plate. Some Stanhope items may be marked, but many are not, so recognition of the etching or the Stanhope pattern is necessary. Swingtime occurs only on the blown

stemware and pressed ware flat pieces.

These etchings are found occasionally, but I believe anyone trying to assemble a set in any of them would have a difficult time finding all the items. Stanhope and thus its decorations too, does not seem to have been popular with the homemaker since it has such a short life in spite of rather lavish praise it enjoyed at its introduction.

For more information see "Etchings and Carvings" by Ream and Bredehoff Correct your book on page 156. The goblet shown is #4083 Stanhope, instead of #1483.

TUMBLERS

ONE NINETY ONE,
ONE NINETY TWO,
ONE NINETY THREE,
ONE NINETY FOUR



No. 191—10 oz.
TUMBLER



No. 192—8 oz.
TUMBLER
PATENT APPLIED FOR



No. 193—8 oz.
TUMBLER
PATENT APPLIED FOR



No. 194—8 oz.
TUMBLER
PATENT APPLIED FOR

by TOM BREDEHOFT

This month's column is going to deal with the one that got away. In many cases in the past. I have been inspired to the research necessary for a column by having found a new tumbler. Well, in this case it's one that I saw, but was too preoccupied with another tumbler and let it go.

We go back to the Mini-Show in September under the tent. One of my sons had dragged me to a table to look at a tumbler he said I didn't have (I didn't) and along side of it was another which he said I didn't have either. Well, I've got to give him credit for his memory. I passed it off as a misshapen #393 Narrow Flute. I was close, but I should have looked closer. It turned out to be #191. It, along with three tumblers which follow it numerically will be the subjects for this month's column.

These four tumblers and several others were introduced in Catalog No. 76, a supplemental catalog to No. 75. No. 76 came out about 1916 and contained new items in the lines shown previously in No. 75. Well, these tumblers appear nowhere else, with one exception. No. 193 was used again in the #470 pattern, Intercepted Flute.

#s 192, 193, 194 are all similar, until you look closely at them. #194 has an extra row of flutes about the middle, and #193 has flat lower flutes, whereas #192 has incised lower flutes. All three of them have star bottoms, are signed, and I would assume they have ground bottoms. #191 had a ground bottom and was signed, but unfortunately I can't remember if

it had a star or not and our illustration doesn't show. All four of them can be considered uncommon, at least, since they appear in only this one catalog.

Playing with the Blacklight again

Marked pieces of Krystol (Jefferson), Westmoreland, Cambridge, U.S. Glass and Heisey recently examined under the blacklight all glowed a soft yellow. So did the Oxford cordial and the claret glasses made by Imperial for our fall souvenir dinners. So in this case the light did not prove either that the glass was Heisey nor that it was old.

Strangely enough some Legionnaire, Crystolite, Tempo and 1E92 stems examined, plus Blair, a Heisey Rose cordial, a Yorkstown stem and one Jamestown stem all fluoresced. We would have expected these to be lead but they must have been low in lead content. Most lead glass does

PERIOD: Ca. 1916

COLOR: None known

DECORATIONS: None known

VARIATIONS: None known

COMMENTS: I wish I had picked up that #191 when I had the chance!

not glow but reflects the blacklight.

The point is that while the blacklight is fun and glass does funny things under it, by itself it really does not prove much.

In recent months when people have asked to have glass identified they often say, "It checks out under the blacklight." I don't really think that any authority ever intended to say that any and all glass which fluoresced was Heisey. It was meant to separate Heisey from Imperial which, obviously, does not always work either. What it really does indicate is that something in a particular glass formula or batch of glass causes it to react a certain way under a blacklight. L.R.

What's new in the Gift Shop?

We now have candle sockets in crystal made by Imperial glass for \$4.00 each to replace those broken Heisey ones.

Don't forget to order your animals on the inventory reduction sale before Jan. 1, 1979 when the prices change back to their original price.

The child's mugs in ultra blue and milk glass will be discontinued at the end of the year 1978. Nut brown has already

been discontinued and we are sold out. Crystal will remain in production.

Change the following on your list of gift shop items to:

Madonna \$17.50

Delete from your list of gift shop items:

"Ask me about Heisey" button

"I Dig Heisey" button

1974 Land of Legend Souvenir Plate

Nut brown child's mug

HEISEY FAVOR VASES

by JOE LOKAY
and AL MILLER

Heisey produced six styles of favor vases as shown in Catalog Reprint #212, p. 117 and Vogel III, page 111. Each style was given a separate stock number. The six stock numbers are consecutive from #4227 to #4232. Besides crystal, the Heisey favor vases were made in Flamingo, Moongleam, Sahara, Cobalt and Tangerine. They were not made in Alexandrite or Hawthorne. The favor vases were about 3 inches tall with the largest diameter being about 1-3/4 inches. They were blown and, thus, are not marked with a diamond H. Paper labels were used.

Heisey catalogs and price lists available in the HCA museum library were examined and analyzed for the information they contained about the favor vases. The following presents a summary of our findings. One must realize that this analysis was made using the materials available, and it is always possible that additional information yet to be found may come up in the future.

Heisey price list 15, circa 2-22-1933, was the first document to list favor vases. All six styles were listed. Thus, production of the favor vases started in late 1932. As well as crystal, all six styles were offered in Flamingo, Moongleam, Sahara and Tangerine.

It is interesting to note how the tables of prices were organized in price list 15. To us, based on the price list organization, certain conclusions can be inferred or made. There were six vertical columns, one for each color: Crystal, Flamingo, Moongleam, Sahara, Alexandrite and Tangerine. Then there were four sub-columns for each color column. The four sub-columns were titled "P", "W/O", "D/O" and "S/O". The abbreviations meant P for plain, W/O for wide optic, D/O for diamond optic and S/O for spiral optic. The quoted price of \$2.00 per dozen for each style of favor vase was printed in only one of the sub-columns; namely, D/O for 5 of the 6 colors: Crystal, Flamingo, Moongleam, Sahara and Tangerine. Nothing was printed under Alexandrite. In other words, no prices were printed in any of the P, W/O and S/O sub-columns or in the D/O sub-column under Alexandrite. From this information, the following conclusions are possible for the date period early 1933. We have to say for this date period since the next price list might show something

else. However, we are stating these preliminary conclusions at this time so that we together can re-examine each one as we proceed to future Heisey documents. The conclusions are: (1) the favor vases were made in diamond optic only because of the absence of price in the P, W/O and S/O sub-columns, and (2) the favor vases were not made in Alexandrite because of the absence of prices in any of the 4 sub-columns under the color. One must emphasize here that we are talking about commercial production and commercial sales. Since molten Alexandrite glass was there for other production items, it is always possible that a few favor vases may have been made in Alexandrite for market testing or as whimsies by the production people. The same holds for the possibility of some P, W/O or S/O favor vases being found. There is no mention of Cobalt blue at this time as Heisey has not yet introduced or has only partially introduced it into their color lines. In other words, it comes later.

There will be no favor vases in Hawthorne as production of this color stopped in about 1928 and favor vase production didn't start till 1932.

The next document concerning favor vases was Heisey catalog 211-16, circa 1935. All six vases were shown on page 145 with the words "Diamond Optic" printed underneath each style of vase. The price list for catalog 211-16 shows only crystal, Sahara and blue. The favor vase colors Flamingo, Moongleam and Tangerine have been discontinued and Cobalt blue has been added. This coincides with when Heisey dropped the three colors Flamingo, Moongleam and Tangerine from their color lines. Thus, the six favor vases were produced in these three colors for only about 3 years, 1933 to 1935. The appearance of the cobalt blue color in favor vases is in line with when Heisey introduced that color into their color line in about 1933. This time, like before, the prices of \$2.45 per dozen were only printed in the D/O sub-columns. The P and W/O sub-columns were blank. There was no S/O sub-column in this price list.

Heisey catalog 212-17, circa 1937, continues to show all 6 styles of favor vases. Page 117 in this catalog is the same page that is shown in Vogel III, page 111. Again, the words "Diamond Optic" are printed underneath each of the 6 vases.

Price list 214-19, circa 7-15-1939,

lists all 6 favor vases. Besides crystal, only one other color, blue is indicated. Sahara was dropped. It most likely occurred when Heisey dropped Sahara from their color lines in 1937. Thus, the production period for favor vases of Sahara color was about 5 years, 1933 to 1937. This time, like before, the prices of \$3.00 for crystal and \$3.30 per dozen for blue were only in the D/O sub-columns. Nothing was indicated for P, W/O or S/O.

Price list 215-20, circa 4-1-1941, lists only three favor vases: #4227, #4230 and #4231. This means that styles #4228, #4229 and #4232 were discontinued, indicating a production period for these 3 styles of favor vases of about 8 years, 1933 to 1940. Prices of \$3.00 for crystal and \$3.30 for blue were only in the D/O column. Nothing for P, W/O or W/O was listed.

Price list 216-21, circa 9-1-1941, lists the three vases #4227, #4230 and #4231 in crystal at \$3.60 per dozen in D/O with nothing for P, W/O or S/O. Blue has been dropped. Thus, the production period for blue in favor vases was about 7 years, 1935 to 1941. Price list 29, circa Oct. 1948, is the last document indicating the availability of favor vases, only the #4227 style in crystal with D/O is listed. Nothing is listed for favor vases in catalog and price list 30, circa July 1949. Thus, the single favor vase that was produced the longest was style #4227 D/O in crystal with a production period of 16 years, 1933 to 1948.

Now, on to the mystery of the plain favor vases that are in existence. Early, we indicated that it was our conclusion that the Heisey Company made favor vases only with a diamond optic. In other words, Heisey did not make the plain (no optic) favor vases similar in style to the Heisey favor vases that you have seen or heard about. This conclusion is based on the following three reasons. (1) The absence of prices in the plain (P), or one might call it, the no optic sub-column which we are interpreting as - Heisey did not make plain favor vases. (2) Comparison of the cobalt blue color in the D/O favor vases with the blue color in the plain vases shows a difference in the color hue possibly caused by slight differences in the glass batch formula. To us, the Heisey cobalt blue color hue is "richer" and more "royal" looking than the blue in the plain favor vases. We feel that the hue should be the same if Heisey made both of them. And (3), we

HEISEY FAVOR VASE PRODUCTION DATA

believe we have found-out who made the plain favor vases. We have a plain (no optic) favor vase in blue styled like #4230 that has on it what looks like an original factory paper label. A sketch of the label as shown. The label says "Dunbar Glass Corp., Dunbar, W.Va. and #707 Blue". The 707 is most likely their stock number. Does anyone have a Dunbar Glass catalog? Look up 707. Like many other glass companies, Dunbar closed quite a few years ago in 1952.

In July 1978, Al & Peg Miller visited the town of Dunbar in search of information about the plain favor vases. They talked with one former employee and showed her the two plain favor vases styled like #4227 and #4230. Her immediate response was that yes, she remember Dunbar making them.

For your information, we did a brief survey of the plain favor vases. With the limited data we have, we concluded that the plain vases were made in only three styles, namely like #4227, #4230 and #4232, and in only two colors, crystal and blue. Some of the crystal ones were sprayed or decorated with color.

With this article, we hope we have, if not fully, at least partially, solved the favor vase mystery.

For quick reference, we have summarized the production dates, color and style data into the Table with this article.

Ed. Note: Although not listed in catalogs a few favor vases have been seen with "swirl" optic such as sometime seen in blown pitchers and sodas. These have been seen in crystal only.

COLOR	YEARS					
	1933-35	35-37	38-40	41	41-47	1948
Crystal	All 6 Styles	All	All	4227 4230 4231	4227 4230 4231	4227
Flamingo	All					
Moongleam	All					
Sahara	All	All				
Tangerine	All					
Cobalt		All	All	4227 4230 4231		

Newark People find sleepers

Ye editor has heard about a cache of eight, yes, eight U8035 Blair stems recently purchased by a fairly new collector right here in Newark. Then there's the young gal with a sharp eye who found a Victorian Belle, frosted and marked, a small #465 basket with a rarely seen composite etching (Rosette band and matte finish) and eight whirlpool goblets - all this in Newark and for a total of less than \$20.00 - she isn't even an HCC member. Another Newark man just came up with a #7008 Krall Rose (where did that name come from?) goblet lost for years in his own collection. And then there was the "wicked witch" from the west who grabbed a #27 candlestick sleeping soundly in a New Jersey show. Same gal found a pair of #1566 candleblocks snoozing away in an "All-Duncan" show last summer. Another well known lady in Newark grabbed three pieces of Heisey at a recent yard sale, all for 75¢. Don't ask M.Mc. what she let get away!

Hey, all of you people out there, if you want all HCA'ers to know about your finds drop a note to Bob Ryan at the club address and we'll forward all letters to him. He needs to get more input from FAR OFF PLACES.



PAPER LABEL FOUND ON A BLUE FAVOR VASE LIKE #4230

#5019 WAVERLY

by LOUISE REAM

I wonder why we don't see more of #5019 Waverly stemware around. The Waverly pattern was a big one for Heisey and was made for ten years until the factory closed. Sometimes I think that Waverly pieces run second to the ubiquitous Colonial nappies in availability. But not in stemware. The stems are not really rare, it just seems to me that with so much Waverly available we should see more Waverly stemware than we do. (Good thinking, Carl, that's why you keep tripping over those Lion trinket boxes all the time.)

The stems on Waverly are unusual. I think they're supposed to represent the curling waves of the sea but they look more like a couple of dolphins in close order drill. Anyway, the over-all effect is very attractive and it goes well with the slightly flared tulip shaped bowl. The bowl can appear to be diamond optic but it is really a spiral optic which enhances the fluid effect of the whole design.

A full line of stems were made in Waverly from the cordial to the footed Ice Tea. They are all pretty. The bowls are blown and the Diamond H is supposed to be at the base of the stem but I can never find it.*

Waverly came with #9015 English Ivy and #9019 Easter Lily etchings. (See "Etchings and Carvings" by Ream and Bredehoft.) Cuttings include #1019 Lyric, #1020 Burgundy, #1021 Melrose and #1042 Wood Lily. Find one in Color and you'll make history.

I've just been through two solid weekends of a Heisey collectors dream; first the Heisey Heritage Society's Glass Show followed by the Bay State Heisey Collectors' Glass Show. Both shows were beautiful and offered a wide selection of the best in Heisey. If you missed either show you missed some great stems.

Somebody snatched an Orchid etched #5089 Princess goblet from under my nose (I was busy signing autographs...in my check book). For someone who could afford it this same stem and etching were duplicated in the cordial size while another dealer offered the footed ice teas plain. I saw #3404 Spanish stems in an assortment of beautiful cuttings and etchings and a set of the elusive #4090 Coventry goblets which were magnificently cut. Also in the elusive category were #3394 Saxony sodas with an unusual etching,* a #3386 Diamond Rose ale, a Hawthorne Wabash goblet and the ever scarce #1776



#5019 Waverly
Arrow indicates mark



#9019 Easter Lily Etch

Kalonyal in a claret. One couple went home with a #1540 Double loop Lariat cordial that had a delicately cut bowl.

If those I've mentioned aren't enough to make your mouth water, try this one on for size: a #3333 Old Glory parfait. "Ho hum", you say, but let me finish. This Old Glory parfait was in Hawthorne and if that's not enough, the bowl was diamond optic! As you know, Old Glory is unknown in color and was only supposed to be made in plain or wide optic. I'm coveting so strongly I'm sure I've busted at least two comandments.***

One young lady at the Bay State show thought the visiting stem expert could identify her sherbet which had to be either #1248 Kelley's or #1250 Hetrick's but I fooled her. I couldn't tell her which it was. They both look alike except that one is shallower than the other.

My vote for the most traveled piece at the New Jersey show goes to a Honeycomb goblet which a half dozen people at different times borrowed from a bewildered dealer hoping I would identify it as #1051 New York. It wasn't.

The Holiday season is upon us and with the price of postage this year El Cheapo Sparacio will take this opportunity to extend holiday greetings to you all. Bless you and thank you for your kind words and encouragement. May the coming year be filled with the three H's: Health, Happiness and Heisey.

*The mark is usually up on the stem on the fat part of the "ware" as indicated on the accompanying picture. It is sometimes very faint and hard to find. Some may be marked at the base as well.

**The needle etching is #50 Dresden See page 52 of your etching book for the stem on page 122 of the stem book.

***This stem is now on display in the Heisey museum loaned by the owner.

Please Note

Remember to check your membership cards for expiration dates and renew before that date if at all possible. You will save HCA considerable time and expense by paying before you have to be reminded. Over 500 memberships fall due in December.

LETTERS, we get letters....

I was so happy to have been at the Convention this year. I can't praise you enough on the great job you have done with the museum. I only wish I lived a little closer so that I could help.

Denise Spetseris, NY
(Formerly employed by A.H. Heisey & Co. at B. Altmans in New York City.)

We anxiously await each month's issue and have thoroughly enjoyed the back issues. Our short visit at the museum was great. Look forward to returning.

Opal Cooper, IA

When I received all of the back issues of Heisey News I could not believe all of the treasures they revealed to me. One page followed another with wonderful information.

Even though earlier issues were not as well done as now they still were just as informative.

Thank you for all your hard work there in Newark.

R.W.P., NY

HEISEY CANDLESTICKS

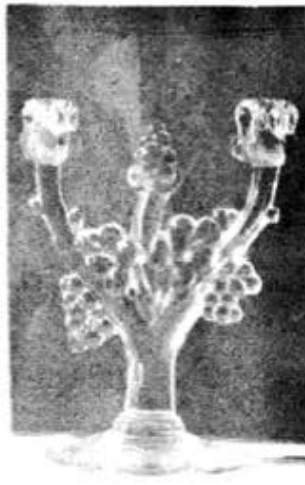
#1445 "Grape"

by JACK METCALF

The ever popular candlesticks shown above were initially produced by Heisey in about 1935, thus placing them in the middle of the color era. In particular, price list #211, the first reference, lists crystal, sahra and blue. Blue, of course, means steigel blue which we now call cobalt. Additionally #1445 is known in alexandrite, which I think is a very appropriate color, sort of a grape Grape you might say. Since the appearance of the alexandrite, one has to be on the lookout for flamingo and moongleam since these three colors went out of production at about the same time.

Both the one-light and two-light version remained in production for about 10 years, last appearing in the 1944 price list No. 217.

The #1445 candlestick was frequently sold decorated or with various prisms. The most common prism assembly would be a #6 bobèche and 12 #A prisms. As for other decorations, there were a couple of etchings, a carving and a selection of seven cuttings to choose from. Most of the cuttings and etchings were offered for a relatively short time, and are not at all common.



The etchings were the #458 Olympiad and #600-601 Simplex or Satin finish. In this only the grapes and leaves were frosted. The cutting selection included Will-O-Wisp, Manhattan, Sweet Briar, Continental, Bonnie Briar and Singapore. Perhaps the most expensive cutting was Wakiki at 60 dollars per dozen. I'd give 10 times that nowadays which goes to illustrate about inflation. For my favorite, though, I'd have to look

at the Bacchus carving. The combination has not been seen by this author, but the carving concept just "goes" with the Grape candlestick.

Like many Heisey items, this pair of candlesticks were unmated and unmated by the competition, nor has Imperial reissued any, so there is no chance of confusion. When marked the diamond H appears at the base of the stem.

#1540 LARIAT

Mention has often been made that several items can be made from one mold. The accompanying lists are taken from an inserted page in a catalog. They are all pressed items and this gives you an idea of how many different items could be made from one mold by different hand tooling.

November 10, 1942

Items made from #1540 5" Mayonnaise Mould

- #1540 5" Mayonnaise
- #1540 7" Candy
- #1540 7" Bon Bon
- #1540 8" Nougat
- #1540 8" Marshmallow
- #1540 7" Handled Confection
- #1540 7" Bon Bon
- #1540 5" Small Candy Box

Items made from #1540 7" Cereal Bowl Mould

- #1540 7" Cereal Bowl
- #1540 7" Carmel & Cover
- #1540 7" Handled Jelly

#1540 7" Handled Sweet Meat

#1540 7" Blackout Lampbase
(different plunger)

Items made from #1540 12 oz. Footed Ice Tea Mould

- #1540 12 oz. Soda or Ice Tea Footed
- #1540 Basket Fld. and Footed
- #1540 5" Ftd. Mayonnaise Rolled Edge
- #1540 5" Vase Crimped Top
- #1540 5" Ftd. Vase Crimped Top
- #1540 6½" Ftd. Fan vase crimped top
- #1540 Under 12" Ftd. Bud Vase
- #1540 Over 12" Ftd. Bud Vase

Items made from #1540 #1 St. Vase Ftd. Mould

- #1540 #1 Straight Vase Footed
- #1540 #2 Fan Vase Footed
- #1540 #3 Crimped Vase Footed
- #1540 #4 Square Top Vase Footed

Items made from #1540 13" Oval Floral Bowl Mould

Items made from #1540 7" Candy Box Mould

- #1540 7" Candy Box
- #1540 7" Candy Box 2 Comp.
(different plunger)

#1540 7 Medium Size Ice Tub

- #1540 10" Torte Plate
- #1540 11" Cookie Plate
- #1540 9" Small Floral Bowl
- #1540 9½" Camellia Bowl
- #1540 10" Floating Flower
- #1540 7" Twin Dressing Bowl

Items made from #1540 Punch Bowl Mould

- #1540 Punch Bowl
- #1540 21" Punch Bowl Plate

Items made from #1540 14" Floral Bowl Mould

- #1540 14" Floral Bowl
- #1540 15" Gardenia Bowl
- #1540 16" Torte Plate

Items made from #1540 12" Floral Bowl Mould

- #1540 10½" Salad Bowl
- #1540 12" Floral Bowl
- #1540 13" Crimped Bowl
- #1540 13" Gardenia Bowl
- #1540 13" Torte Plate
- #1540 14" Sandwich Plate

Items made from #1540 6" Plate Mould

- #1540 6" Plate
- #1540 6" Cereal Bowl
- #1540 5" Apple Sauce

HEISEY HUNTER Happenings.....

by BOB RYAN

Ah, it won't be long til ole Kris Kringle will be visiting all the good lil' boys and girls and fillin their socks with all kinds of crystal goodies, and some colors, too, if he can find any....I've been lookin and haven't been too successful of late....did see a good cutting but I was dubious about the authenticity and left it, now that I'm home and have looked at my references I find that I made a booboo.... oh, well, that's my mistake for this month, maybe fate was saving that money for something even better that I will see this coming month....some folks I know had better be plenty thankful cause they found a #2 MADONNA sound asleep....now that's the best kind to find....they are worthy hunters and it is about time that they stumbled onto something..... These hunters around here keep everything pretty well picked....if you don't believe me just read on and believe, believe....me, I'm just a sippin my Pepsi....diet, that is suh....Those Cincinnati Reds didn't do too well on the baseball diamond this season but the "Cincinnati Reds" that I refer to have been hittin em long and high....a cobalt favor vase that I do not have the number on at this moment, a #343 SUNBURST jelly....very nice....#393 NARROW FLUTE handled tray in FLAMINGO....#1469 RIDGELEIGH mustard....mustards are really not too easy to find in any pattern....#1485 SATURN crimped nappy in limelight.... that's a good find nowadays....#300 PEERLESS orchid vase....beautiful glass in this piece....#4164 pitcher and six water glasses with the HEISEY ROSE etching....man some people have all the luck....and you won't believe this a #1250 GROOVE AND SLASH covered butter completely ignored by a dealer who "knew lots about Heisey"....shame on you....now they shouldn't expect anything for Christmas after that haul..... Now I warned all of you at the June convention that the BROOKVILLE KID was retiring and would be out on the prowl even more, well he has been doing just that and he has been finding his share and yours and my shares also....just listen to some of the goodies he has rounded up recently....#335 PRINCE OF WALES JELLY COMPOTE....VERY NICE.... #369 HARTMAN tumbler....always a good find....#417 DOUBLE RIB N PANEL basket in moongleam....not too many of these showing up anymore as they are very beautiful, always good color....a pair

of cream and sugar in #479 in sahara.... #343 SUNBURST rose bowl on a stem.... this was a favorite of my Molly's....a #150 chamber stick....lots of folks would like that lil item....a moongleam favor vase that I call a double dipper cause of its shape....a moongleam stopper for a twist, #1231 oil bottle....this guy misses nothing, I mean nothing....he even spots very large #4045 ALEXANDRITE ball vases.... and buys them....another local couple found some keepers #1225 PLAIN BAND toothpick, #1205 FANCY LOOP TOOTH PICK and a really fine piece a Colonial sugar cube tray with the raised words "Tumble Inn" on the side of the piece.... have any of you ever seen an item like this? (help ed)....

A young couple were very thoughty and supplied me with a lengthy list of their steals, I mean, finds over the last few months....gotta watch how I treat this list or I'll have some politician thinking my readers are invading his domain... to begin with they have pirated, darn, this typewriter just wants to get me in trouble, found some animals....a donkey and a medium elephant....not bad to start off with....it gets better....here's a good one that I know a few people are searching for to complete a set....a #1235 BEADED PANEL N SUNBURST covered sugar....#190 tumbler....#1252 Twist nappy....#429 PLAIN PANEL RECESSED nappy #1590 ZODIAC nappy....this pattern is not too plentiful in the marketplace....#1469 RIDGELEIGH cracker dish....now I never knew there was a cracker dish in the Heisey line....see, this column can be educational....even for the writer.. #1428 HORN OF PLENTY candlesticks.... now that's right in keeping with the season....#1252 TWIST individual nut dish in moongleam....#1193 Moongleam conserve....#31 Toy candlestick....#1503 CRYSTOLITE shell plate....very pretty glass in these pressed Crystolite pieces and can usually be found for a reasonable price....you new collectors, here is pattern you can afford to use on you table.... and enjoy....#1533 a pair of WAMPUM candlesticks, a #393 NARROW FLUTE PITCHER....ARE YOU GETTING tired?....#4036 PUMKIN SEED decanter....this wasn't cut so I'm not that all green with envy....but it is a nice item.... course I'd had felt worse if it had a nice cutting on it....#1509 QUEEN ANN mustard with a gorgeous cutting and that's one I really got my green up over....#4225 1 quart decanter with the DEBUTANTE

cutting on it....#1255 PINEAPPLE AND FAN emerald bowl....boy....a #1205 FANCY LOOP tall vase....no, it wasn't emerald....after all....#310 RING BAND toothpick, a pair of #520 candlelamps.... keep em handy if the Guv lets the lectric companies raise their rates again you might need them....this is a really beautiful torte plate #1541 ATHENA....very nice....lastly an unusual #300 PEERLESS bar syrup....a very very nice item....if there is anything on this list that you might like....tough....they are keeping them, ha ha....

Now it is time for my holiday message to all my friends out there in Heiseyland....while you are snuggling in front of the fires this winter pause and reflect on all the good times you have had since you have pursued the beautifully crafted glass that binds us all together....most of us won't be able to recall them all...there is no way you can rate one above the other....and while you reminisce promise yourself that you will leave some glass for the Ole Hunter in 1979....my brood wishes yours a happy holiday season and many days of sunshine and health in the coming New Year....PEACE

Museum Brochure Deadline EXTENDED

Our amended deadline for copy for the up-dating and reprint of the Museum Brochure is: DECEMBER 18, 1978. We must hear from you immediately if you wish to be in the booklet. Don't miss this opportunity to support YOUR Museum.

It would be a great help if the information and payment are sent at the same time. All inquiries will be answered. Mailing address is:

Newark Diamond H Club Project
640 Melanie Court
Newark, Ohio 43055

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con't from DESK OF, page 2

his stem column. I do know that the Kerosene lamp shown in the Heisey News last month sold for \$575 and that a Ring Band custard berry set and a winged scroll custard water set were among fine items finding new homes. A nice set of hawthorne also disappeared from a table.

My goal was a find something at one of the shows or in a collection which would be absolutely new to me and which was not pictured in any catalog, yet marked, of course. I did see several #113 tumblers and bought one for the museum. The #3333 stem piece in hawthorne which Carl wrote about this month was also exciting and now is on loan to the museum. In a collection I saw a punch cup which I could not recall seeing before though it was not that exciting an item. I saw the rest of the cache of hawthorne and moongleam combination champagnes and goblets owned by some lucky collectors. The pattern seems to be a variant of #3368 Albemarle. One of these from this group was once sold at our benefit auction. (Guess who bought it?)

I found a #27 candlestick 7" size, which is only pictured in the 1913 catalog reprint. It wasn't the first time I'd seen one but I'd been looking for it since 1974 when I saw some in a church where I'd been asked to identify and help price some glass. Silly me, I didn't even buy one when they had the church sale! Guess I didn't realize then how hard it was to find! Truthfully, the real reason was that I didn't think then, and I don't now, that I should ever take advantage of an opportunity to buy something for myself because of my office, and we didn't have the museum then. I may be foolish but that's the way I am. I also was pleased to buy for the museum (and in this case for myself since there were eight) one of the #3394 Saxony footed sodas in sahara which have a #50 Dresden needle etch. It is a strong etching with different elements of a 4 band design spaced around the body of the glass about an inch apart making it the most unusual needle etching I have ever seen and the most attractive as well.

There were dozens of cuttings which I could not identify. Most of them were on old pressed ware and very probably many of them were done by Heisey. I forgot to take my rough copy of the cutting book but if I

had all I would have had time for would have been to identify cuttings so I would have missed a lot of the other fun.

I don't know the attendance count at the shows but believe it was down a little in New Jersey but those who came were buyers which helped the dealers but didn't do much for the gate. For a first show the one in Massachusetts had a good crowd who also were buyers. I think both succeeded in "hooking" a good many people on Heisey glassware. Both were really like mini-conventions as many people came to stay two days and in some cases three, to enjoy the show and the people.

The time between the two shows was spent on Long Island visiting my sister and her husband. There we were again surrounded by that SAME GLASS. We visited other collectors and the same thing was true. Everyone's collection is different, though, and I thoroughly enjoyed them all. We had so many invitations that we were not able to take advantage of and we thank all of you. I would have loved to visit everyone of you - maybe next time!

Oh yes, our dedicated new board member from the Washington area visited both shows. It was great to see you, Chris (Maskaleris).

One thing which many people told us was that they had been collecting other glass, particularly depression types, but are now switching to Heisey. In Massachusetts some dealers in old pattern glass were taking a new look at Heisey when they saw the variety of glass which was offered. Several bought books from us before the show was over.

Thank you to everyone who was

THE SCOTTIES ARE IN

The shipment of Scotties has been received from Imperial

The milk glass Scotties will sell for \$12.50 ea.

Orders will be filled as they are received.



A CORRECTION

On page 9 of the November issue the wording below the picture should have read "At left and bottom row are pieces of #1533 Wampum - usually not marked." Ye Ed. doesn't know her right hand from her left! Note - creams and sugars, candy boxes and ash trays are usually marked in both Wampum and its close relative, #1521 Quilt.

The museum owns a console set in #511 Gardenia. We also now own a #1598 Cockade Plate with #9016 Poppy etch.

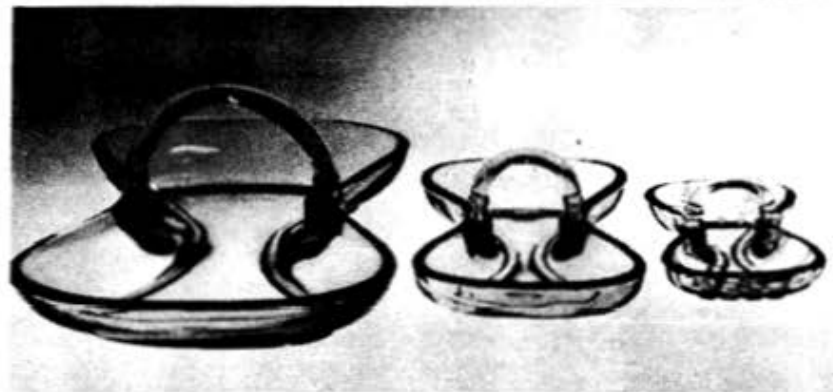


so kind to me. I enjoyed every minute of it. Thanks also for the several museum donations.

We were sorry to miss the Reynoldsburg HCA's Antique Flea Market but understand it was once again well attended and so was a great success this year.

To all of you out there in Heisylan, Russ and I wish the very merriest of Christmas Seasons and a Happy New Year!

Happy Heisey Hunting!
Louise



#1184 Bowtie (Yeoman) used for ash trays and candy dishes.
Photo by David Curley

HEISEY DECORATIONS

CAVEAT EMPTOR

#33 TATTING* Needle Etching

by NEILA BREDEHOFT

The most confusing of the Heisey etchings are of course the various Needle Etchings. These etchings were some of the first produced by Heisey and are quite simple in design. Needle etching is mostly a mechanical process with the help of a machine operator who is not necessarily greatly skilled. After wax resist was placed completely over an article of glass, it was clamped into a machine and steel needles traced a predesigned pattern into the wax. The metal needles scratched away the wax but did not scratch the glass. The glass was then immersed in an acid etching solution and the acid ate away the design where the resist had been removed.

Needle etching machines were bought complete by any glass company or any glass decorating company from the manufacturer. The designs were produced by cams and purchased along with the machine. This is why there are so many confusing needle etchings. Any company could produce a design, but there was no guarantee that another company would not produce the same design by using the same cam. Because of this, you can never be quite sure that you have a Heisey needle etching unless you can be certain that the piece of glass is Heisey. On most etchings the identification of the etching can be used to confirm the glass as Heisey but in needle etchings the opposite is true. Some of the etchings are very difficult to properly identify. Probably the most difficult is 33 Tattling*. It seems that almost every company produced a similar needle etching. It has been seen on almost every imaginable piece of glass—many punch cups, cruets, lots of sodas and unknown stemware (at least to me.)

Needle etchings were produced at Heisey from the very beginning of the decorating department, circa 1914 until about 1928 when their heyday seemed to be over. Some continued to be made after this time and at least one salesman the 1940's reported to Heisey that one of his best sellers was needle etched stemware. During this period of time many companies produced needle etched wares all the way from the companies producing cheaper products such as Federal to the very best such as Libbey and Steuben, with almost every other company in between such as Fostoria, Cambridge, Morgantown, etc.

Tattling* was introduced in 1919 and discontinued by 1928. It is known only on

crystal wares and only the 1222 Schwilkie's sherbet may be signed. The other known items are blownware.

Similar etchings were produced by Cambridge on stemware very similar to Heisey's 3304 Universal and plain plates, by Fostoria on a cruet similar to 1184 Yeoman, and Federal on stemware resembling 3316 Biltmore. There are certainly many other items which could cause confusion. When buying Tattling* etching, it is best to remember that you are taking a big chance if the item you have is not a known Heisey item.



#3317 Drake

Found on:

- #3317 DRAKE stemware
- #3318 WALDORF Stemware
- #1222 SCHWILKIE'S sherbet
- #2351 sodas
- #2930 PLAIN & FANCY tumbler
- #4057 oil and water bottle with cut flutes
- #4156 and 4159 Jugs

Please add to your etching lists:

- #2512--8 and 12 oz. Soda
- #2927--3 oz. bar and 10 oz. tumbler

* Applied Name



#1220 Puny Band mounted by a company other than Heisey
Photo by David Curley

CLUB NEWS



Bay State Heisey Collectors Club

by MAURICE WALTER

Five guest and twenty four members met the Hancock United Church of Christ in Lexington, Mass. on October 10, 1978.

President Walton reviewed the status of the club's first indoor all glass show to be held in Sturbridge, Mass. Oct. 28 & 29. As of the time of the meeting all booths were sold out and Mr. and Mrs. Ream expected to be present at the show.

The main program for the evening was a second showing of the sound movie, the Heisey Story, for the benefit of those who missed the first showing last Spring. All those present thoroughly enjoyed this showing whether they've seen it before or not. The national society did a fine job in the production of this movie.

Lloyd Caswell conducted Show and Tell this meeting. Some of the pieces shown were a #56 match stick holder in opal with gold trim, a #1020 emerald hotel cream and sugar, a four piece #1295, beaded swag opal breakfast set with Heisey painted roses including a spooner, cream, sugar, and covered butter dish, a #7074 ribbon candy 9 oz. cruet, a #1280 winged scroll emerald cigarette holder with gold trim, a #335 Prince of Wales Plum bon-bon dish, a #1535 individual jelly and underplate, and a Heisey Verlys floral bowl V-8629, Tassels.

By the time this letter is published the first Bay State indoor all glass show will be history.

Gateway Heisey Collectors Club Pittsburgh area

by PHYLLIS FREIER

The Gateway Heisey Club went to Chin's Polynesian Restaurant for a delicious oriental dinner on Oct. 7, 1978. After tasting everyone's special treat, we sojourned to the Heisey Home of Laverne & Joe Lokay for the business at hand. This was our first business meeting since the convention. All our loose ends were tied together, and we started making plans and looking forward to the 1979 Convention.

The process of how to Index the Hei-

sey News was discussed, and we'll ALL try it for the next 2 months.

Carlene Masson conducted a Heisey Quiz and we found out just how smart we weren't. We all showed off our Heisey finds of the summer. After a slice of LaVerne's luscious apple pie we adjourned to meet again on Dec. 2nd, 1978.

We wish to extend an invitation to everyone in the Pittsburgh area interested in joining us to please, contact us via the National Organization (H.C.A.).

LETTERS, we get letters....

A VERY BELATED LETTER IS PRINTED BELOW

A notable amount off Heisey glass had been imported into Canada during the company's existence. Many of these pieces are decorated with a floral cutting called "Corn Flower".

Crystalite pieces are seen quite frequently in Ontario, but most are not signed. One divided oblong dish which I own also bears the Cornflower design. During the 40's one of Canada's largest department stores, Eaton's, sold a great deal of Crystalite, not only through its stores, but through its mail order division. These

were all crystal pieces, however.

Sandra Handler, Ontario

Ed. Note: Sandra informed us earlier that she became interested in Heisey through collecting the Canadian cut pattern, Cornflower, which appeared on marked Heisey, as well as other glass. She sent pictures of the cutting which I must confess got mislaid as did this letter. Please send us another rubbing of the Cornflower cutting if possible, Sandra

L.R.

Western Reserve Study Club

CLEVELAND—LORAIN AREA

by HELEN MARIMON
Publicity Chairman

On October 19th we met at the home of Odulla Armbricht. President Lynne Sellers conducted the business meeting. Our hostess is new to Heisey glass collecting but she was generous in sharing with our members her extensive collection of Cambridge glass with emphasis on the Caprice pattern. Also, members always enjoy sharing their latest "finds" with one another. Plans are under way to show the Heisey glass film at local libraries. At the same time we will sponsor a display of glass.

New Clubs in making

The Northwest Heisey Collectors Club of Oregon and Washington is supporting the formation of a club in Oregon. 24 couples in the club live so far apart that it is impossible for them all to attend all of the meetings. They plan on having some joint meetings of the two clubs. Dennis Meadrick of Newberg, Oregon tells us that they are shooting for a January organizational meeting and hope to obtain their HCA charter in June.

.....

Anyone who is interested in belonging to the new club in the greater Portland area may contact Mr. Headrick at P.O. Box 266, Newberg, Oregon 97132 or by calling (503) 538-9352.

.....

Mary Van Atta is interested in starting a club in eastern Pennsylvania. She may be contacted at Bucks Country New Service, Box 544, 50 Court St., Doylestown, PA 18901

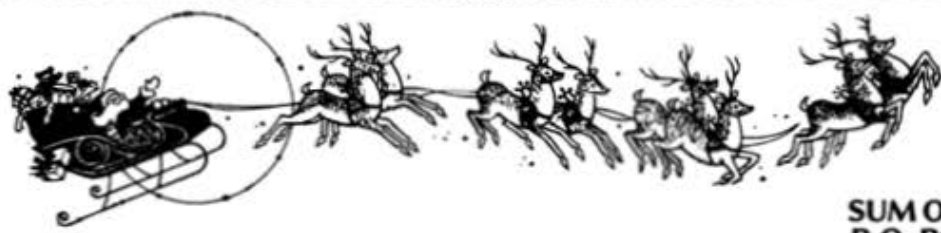
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Anyone interested in clubs in the Newark or Columbus, Ohio area should contact Virginia Marsh or Mary Mc-Williams at the HCA address.

.....



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#3362 EGYPTIAN Stem Comport, MOONGLEAM	40.00
#3389 DUQUESNE Champagnes, SAHARA	(5) .. ea... 22.00
#5010 SYMPHONY Champagne, clear	18.00
#1205 FANCY LOOP Champagnes	(2) .. ea... 38.00
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# 353 COLONIAL Champagne, Narrow Optic	(4) .. 14.00
# 123 Candle bases, MOONGLEAM	Pr. 30.00
#1401 EMPRESS Salt & Pepper Set, ALEXANDRITE	set... 130.00
#1252 TWIST 6" Plates, MARIGOLD	(4) .. ea... 14.00
#1428 WARWICK Double Candle Holders, SAHARA	Pr. 70.00
# 353 FLAT PANEL Stack Set (Butter Pat, Creamer, Sugar), FLAMINGO	set... 65.00
#1208 WINGED SCROLL Nappy, 3-cornered, CUSTARD	90.00
# 350 PINWHEEL & FAN Mug, EMERALD, Gild trim, "Omaha Expo '98"	50.00
# 352 FLAT PANEL Pony	10.00
#1401 EMPRESS Individual Creamer & Sugar, MOONGLEAM	set... 50.00
# 350 PINWHEEL AND FAN Tumbler, Gild Trim, MOONGLEAM	51.00
#1208 WINGED SCROLL Tumbler, EMERALD	69.00
#4045 COBALT Blue Ball Vase, 6"	125.00
11" Cut Lemon Dish, BEAUTIFULLY CUT	150.00
#3350 WABASH Stem Goblets, cutting known, (minor foot damage on one)	(2) .. ea... 28.00
#3350 WABASH Iced Teas, Cutting unknown, (minor rim damage on two)	(3) .. ea... 10.00
# 300 COLONIAL Double Apple Stem Goblets	(3) .. ea... 18.00
#1567 PLANTATION 3-lite Candleabra	Pr. 90.00
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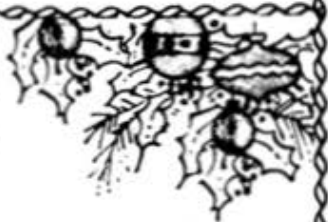
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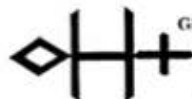
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Season's Greetings

Sale ends on January 1, 1979

THIS IS YOUR LAST CHANCE TO ORDER ITEMS AT SALE PRICE. IF ORDERS ARE RECEIVED SOON EVERY ATTEMPT WILL BE MADE TO HAVE THEM TO YOU BEFORE CHRISTMAS. WE SHIP UPS AND THEY PICK UP AT THE MUSEUM. WHEN THESE MILK GLASS ANIMALS AND THE SOUVENIR PLATES ARE SOLD OUT THEY WILL NEVER AGAIN BE AVAILABLE FROM HCA.

THE BELLS ARE AN HCA EXCLUSIVE BUT WILL BE A CONTINUING ITEM IN THE MUSEUM ROSE PINK, ULTRA BLUE, MILK GLASS AND SUNSHINE YELLOW ARE AVAILABLE AT \$7.00 ea. **THESE MAKE FINE GIFTS.**

BABY CUPS IN ULTRA BLUE AND MILK GLASS HAVE BEEN DISCONTINUED BY IMPERIAL. THE SUPPLY OF ULTRA BLUE IS VERY LIMITED. THESE SELL AT \$7.50 EA.

THE FROSTED MADONNAS WILL BE GOING UP TO \$17.50 AFTER JAN. 1, 1979. THEY ARE NOW \$15.00

ORDER A BOOK FOR CHRISTMAS. THESE WILL BE SHIPPED ON THE DAY THE ORDER IS RECEIVED. SEE YOUR BROCHURE OF MUSEUM ITEMS ON SALE WHICH CAME WITH YOUR SOUVENIR CORDIAL INVITATION OR WITH A NEW MEMBERSHIP.

All Sales Final on Reduced Merchandise. No Discount on Sale Items.

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- Mother Rabbit 12.50
- Rabbit Paperweight 5.00
- Hen and 2 Chicks - all three 18.00

From now on discount on all merchandise except sale items is as follows.

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25% on orders of \$250.00 and over. DISCOUNT DOES NOT APPLY TO ITEMS ON SALE.

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