

# HEISEY *news*

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Vol. VIII, #7 — JULY, 1979

ONE DOLLAR



## #1619 BLOCK FIVE

(See Jack Metcalf's article for full information)

**Save September 8th for the Annual Mini-Show and Souvenir Dinner on the Museum Grounds in Newark, Ohio. More details in a special mailing.**

# FROM THE DESK OF...

## OUR PRESIDENT HOSPITALIZED

Our President, LOUISE has been hospitalized since the special board of directors meeting on July 7th. She is responding to treatment.

Due to her illness there will not be her usual "Desk of" article for this issue. She probably would have told you about the Convention and the Annual Election. The results of the Election, we can give you, but you will need to bear with us until the next issue for her usual capable way of informing you about the Annual Convention.

Please join in with us in wishing her a *Speedy Recovery*.....

### Officers elected at Board Meeting:

- LOUISE REAM, President**
- JACK METCALF, Vice President**
- MARY McWILLIAMS, Secretary**
- LOREN YEAKLEY, Treasurer**

## A BIG THANKS.....

A very big **THANK YOU** to 11 beautiful and devoted people of the Reynoldsburg Heisey Collectors Club. They all worked very hard several nights packing Oscars. Without them I am sure the Oscar sales wouldn't have gone as well as they did.

Also thanks to **EVERYBODY** that sent in an order, and for all the lovely notes or letters I received from all over the U.S.

Hope everybody was pleased with their Oscar's and are enjoying them as much as I am.

Happy Hunting and.....Thanks again.

Shirley Bagford, President  
Reynoldsburg Heisey Collectors Club

## DATES TO REMEMBER

**SEPT. 8**—Annual Souvenir Dinner & Mini-Show

**DEC. 8**—CHRISTMAS PARTY at Moundbuilders Country Club

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### Liz King's Convention Poem

June 15, 1979

Welcome to our eighth convention!  
The best so far is our intention.  
It's good to see old friends once more  
Across U.S. from shore to shore.

What have you done? I'll bet I know —  
You've visited the Antique Show!  
I'm sure you've picked up goodies there;  
It's Heisey 'round you everywhere.

The display projects at the "Y"  
Altho' there's nothing you can buy  
Have filled your eyes with admiration  
At several clubs' imagination.

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

EDITOR — LOUISE REAM, 1115 W. Main St., Newark, Ohio 43055  
PUBLISHED 25TH DAY OF EACH MONTH, \$10.00/Year-\$1.00/Copy  
BACK ISSUES AVAILABLE AT \$8.00/YEAR - 80¢/COPY

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For Membership - Debbie Delaney, Box 27, Newark, Ohio 43055. Notify immediately of any change of address.

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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.

# TUMBLERS



No. 187—8 oz.  
TUMBLER  
PATENT No. 45605



No. 189—9 oz.  
TUMBLER  
PATENT No. 45605



No. 196—8½ oz.  
TUMBLER  
PATENT APPLIED FOR

by TOM BREDEHOFT

The convention was again a great success. Those of you who couldn't come must try in the future to make it to Newark, either for some future convention, or just to visit the museum and Newark, the Home of Heisey Glassware.

Some time in the past, I mentioned a report of a #190 tumbler. I was privileged to view this tumbler last week, and sure enough, it was a #190, signed, ground bottom and all. Even though it was only illustrated in one catalogue (No. 76, circa 1916) it has the brilliance of most of Heisey's production. Many thanks to Winnie Snook for bringing it to my attention.

Other tumblers of interest which turned up during the Convention: a #2355 Clover Leaf piece, approximately 6 oz. capacity with an experimental etching made its appearance. The same dealer had a beautiful amber piece which at first glance seemed to be a saturn optic soda, but on closer examination turned into a #4057 seven inch vase. This piece now makes its home in the HCA museum. Also seen were two #423 Diamond Band tumblers, some #337 Touraine tumblers with ruby stain, a #335 Prince of Wales tumbler with ruby stain, a double handful of #417 Double Rib and Panel tumblers, and a few #3481 Glenford 8 oz. tumblers, not sodas, with moongleam feet. Oh, yes, there were some of the Glenford tumblers that had moongleam feet and flamingo bowls for sale also.

One of the aspects of research that any of you can do got me thinking the other day. I noticed in my collection two tumblers, the first of which I thought was #106 until I looked at the other one which I had previously identified as #106. I dragged out Catalogue 75 for com-

parison. The first thing I noticed was that #106 came in 8 and 9 oz. capacities. OK, I'll just measure these and see what I've got. Well, on the second try I managed to get six and one half ounces into it stopping less than ¼ inch below the rim. The other one held just six ounces. Back to the catalogue. All the #106's shown seem to have a band of flutes (22, I think) around the base which end in a rounded point. One of mine is definitely round on top, the other has a horizontal line which the flutes come up against while being round on top. They both have 21 flutes. I am going to have to devise a way of measuring capacities of tumblers in the field (read flea markets, garage sales, etc.), or ignore Heisey's volume designations in my collecting. Or perhaps someone will tell me a way of putting eight ounces of water in a glass which only holds six and a half, brim full. Back to the catalogues and price lists, I guess.

**Number 187**  
**Number 189**  
**Number 196**

Five more tumblers were introduced in Catalogue 76. I'm going to cover three of them in this column and the last two next month.

Numbers 187, 189, and 196 all have the horizontal rib in common. The first two have flutes and share a patent number-45605. This leads me to suspect that the only differences are the star in the bottom in #189 and the larger capacity of #189. From the illustrations, it's possible that they both have eight flutes. #196 also has flutes, but they seem to be a lot closer together. From the illustration, I'd

guess there are nineteen, but again these illustrations are not photographs and we are at the mercy of the illustrator.

**PERIOD:** Circa 1916, appearing only in one catalog

**COLOR:** Crystal only. Heisey was making only crystal at this time.

**VARIATIONS:** None.

**DECORATIONS:** None known or suspected.

**COMMENTS:** All of these tumblers will have ground bottoms and I would expect to find all of them signed.

**NOTE** — #186 Tumbler was made as early as January, 1913. Perhaps the others in this series were in production then, too. ■

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Welcome To our eighth convention!

The best so far is our intention.  
It's good to see old friends once more  
Across U.S. from shore to shore.

What have you don? I'll bet I know —

You've visited the Antique Show!  
I'm sure you've picked up goodies there;  
It's Heisey 'round you everywhere.

The display projects at the "Y"

Altho' there's nothing you can buy  
Have filled your eyes with admiration  
At several clubs' imagination.

And the French market? What a time!

You didn't have to spend a dime —  
The ONLY time, if I may say,  
When you belong to HCA!

And now it's La Fiesta time

Which is the reason for this rhyme.  
We've all had canapes, good drinks;  
No one is silent like the Sphinx.

Jan Mooney's harp has sung its song

And then it wasn't very long  
Til Dr. Fischer told us why  
We feel this constant urge to buy!

So do have fun! With two days more

Altho' your feet may fet quite sore  
You've lots more things to see and do.  
The best of luck to all of you!

Liz

# HEISEY DECORATIONS

# 15 SPIRAL BAND\* Needle etch  
 #370 NILE Plate etch  
 #380 CASSANDRA Plate etch



#15



#370



#380

by NEILA BREDEHOFT

To me, one of Heisey's most attractive early stems was #3315 Polonaise. Little has been seen of this stem up to this time, but more is being found as time goes on. None of the pantograph etchings now known were found on Polonaise.

The first etching is #15 Spiral Band\*. It is a simple geometric band about the tops of the bowls of stemware as is usual with most needle etchings. Caution should be used if you think you have found a piece of Spiral Band. Fostoria had a needle etching very similar or the same as Spiral Band which they also etched on their blown ware. Since basic tumblers and some stemware are essentially the same from company to company, the safest bet would be to purchase Spiral Band only on the Polonaise shape unless another positive piece of Heisey turns up with the etching. Probably other items were etched by Heisey, but they have not been found in price lists.

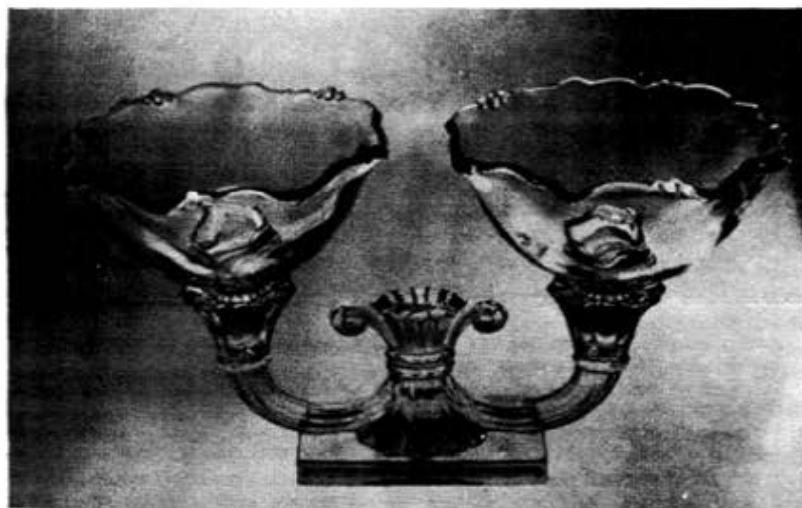
The next two etchings found on Polonaise are #370 Nile and #380 Cassandra. Originally, when we published the etching book, we had not found the original Heisey names for these etchings. We called #370 Aztec and #380 Cameo Necklace. You should change these names and refer to the etchings by their original names in the future. Nile is another geometric etching with Art Deco influence. It is a clean, simple design which blends nicely with the rather severe lines of the Polonaise pieces. Cassandra on the other hand, is a fussy, elaborate etching with many swags and ornaments surrounding cameo portraits of a lady

enclosed in a pentagon. I am not sure if the number of cameos remains the same on all pieces, but the claret has three. Smaller pieces might not have more than two. Again, other items quite probably exist with these etchings but have not been found listed and have not been seen. Most etchings appear on at least some pressed items as well as the blown ware.

All the etchings discussed are found on the complete #3315 Polonaise line. These items will be found only in crystal and are unsigned since it is a pulled stem.

At this time, we do not know of any cuttings on the Polonaise line. Several cuttings are listed for the Polonaise footed comport, but not for the stemware. The cuttings available on the comport are: #671 Entente, #689 Cardiff\* (no illustration available), #697 Trellis, and #717 Ulysses. Another Polonaise comport has been found with a cutting, but as of now it is unidentified although it may be a Heisey product.

\* Names applied, not original Heisey names. ■



## MISCELLANEOUS

Photos by Dave Curley

#1504 Regency double Candlestick

#1519 Waverly Epergnettes

# HEISEY HUNTER Happenings.....

-5-

by BOB RYAN

As I write this column convention '79 has come and gone and July 4th is bearing down upon us, Summer is almost halfway through and there is so much yet to do, so many places to go, so many things to see and so little gas that makes all of the other possible. The convention crowd was somewhat tempered by the fear of running out of gas and having to spend an extended stay in Newark. Now you don't know the Heisey people very well. You know darn well that we Ohioans would find gas somewhere to be sure that you all got out of our hunting area, after all, sharing the mother lode with you all for a solid week every year is quite a sacrifice.

The convention was blessed with great weather this year, no rain. It was as usual plenty hot and humid. The events were many this year and had collectors running in all directions making sure not to miss a thing. Some of the extra curriculums were worth missing. As promised we made the Square this year as a huckster or whatever you call people standing behind a table loaded with Heisey hoping some one else will find your wares and prices attractive to them. We found our share of those kind of people and folded up our tent promptly at high noon as also promised. It was great fun and now that I have done that I will not have that to look forward to next year. I will have to come up with something else. Let's see, how about selling Heisey out of a push cart, or maybe a horse drawn wagon or a Good Humor truck, if the glass isn't moving could always cover expenses selling ice cream, for next to loving Heisey glass all Heisey collectors love food. The first face I saw upon arriving in Newark told me he had reservations for three nights at one of the local Eateries so I scratched that one off my list and set out to find some new ones, and did. The Trout Club had the best salad bar, well, maybe the PENNSYLVANIA STATION had the best salad bar, the soup was sure great, and, man those sandwiches, but the best meal was lunch on the veranda Friday noon with my bride at the GRANVILLE INN. The food was excellent and the service great. The stroganoff and the slimmer's plates were marvelous. Next trip through Newark be sure to treat yourself to these good restaurants.

I didn't take along a pad and pencil as per usual but relied upon a fading memory to report what was seen, bagged and missed. A magnificent cut 2 quart decanter was the first thing that seemed irresistible to me but my wife made certain that it didn't lure my checkbook out of my pocketbook and rightly so, it was quite expensive and the lady really didn't want to sell it the first day either, but I did go

back and just before I left on Friday it was purchased. It was the most beautiful but peacock, so majestic and proud, flowing the length of the decanter with four Oxford cocktails with matching cuttings....superb....I didn't miss out on the #3308 JAMESTOWN goblet with the very nice cutting nor the #3404 SPANISH goblet with a variation of the CROMWELL cutting, nor the #4055 PARKLANE goblet and four plates with until now unseen SINGAPORE cutting....the ice teas in this cutting are something else, very beautiful....also had a great trade session where a gracious lady traded me a #4090 COVENTRY champagne with the difficult to find NARRAGANSETT cutting and also traded with her for a lovely little cordial, #4044 NEW ERA with satin finish....it is my smallest cordial next to #601 ELIZABETH....very pleased with that one....so what if they weren't my initials....also traded for a cut #6010 FINESSE cocktail....these stems are not at all easy to find....I missed some beauties on the Square and at the Show....a #4044 NEW ERA demitasse cup and saucer with the TAHITI cutting that I will find a way of getting into my collection....look out men....a super #3404 SPANISH goblet with a beautiful cutting that a brand new collector found on the square in the wee hours....that's great and glad to see the new guys scoop some of older dogs who stand and talk when we should be on the trail....he took that one from under the noses of the best as I saw most of the pros out bright and early....a Kentucky gent came away with an OPALESCENT CUSTARD VASE beautifully signed and in mint condition....boy was he proud and happy and rightly so....but not anymore so than the gent from the east who came around the square with his face beaming and feet barely able to touch the ground as he hoisted a #56 match holder in opal with the masking tape asking price of, what is it that used to have an Indian head on one side and a Buffalo on the other and you could get a cup of coffee for one away back in the golden days....if you said a nickle you were correct and he didn't even ask for the best price....how about that....when he was seen late that night he was still clutching the prize find of the convention showing it to everyone....wonder if he held it tightly all night long?....

Saturday night we were treated to a delightful presentation by Tom and Neila Bredehoff and Louise Ream and we were all introduced to Mr. Krall's daughter and grandson and I thank all for presenting this very informative and interesting seminar....I will be delighted to help look for his lathes and other tools if he will resume cutting. We cannot afford to miss this kind of genius and we need him to train another generation....

One of the Capital crowd had to stay in the District scooping up things like sleeping geese and a passel of #1404 OLD SANDWICH wines in MOONGLEAM, now that's a bit much.... these wines are hard to find in any color, even crystal and she finds them in green....from an Island in the east I got a report of the finding of a TRIDENT candlestick in Alexandrite, now that's a real keeper....also same collector had a REVERE basket with a WHEAT cutting delivered to his door....tell it like it is Howard.... also you gotta be more decisive now in these days of gas shortages and not be seeing #325 PILLOWS water sets and then driving away and coming back, this wastes gas and could put you back in the bar to do some serious drinking....just think of what proportions that hangover would've been if you had missed that waterset while you were U turning up the highway....if you lived in this area it would've been gone....also heard of a guy at one of the many flea markets coming up with gold opalescent #112 candlestick, damaged but very rare and a real find indeed....ed please put in the correct number as I did not get the number and I know that you have heard....thanks....

Well, it is very late and I must get up bright and early and go to work so I had better close this epistle for now....it was great seeing you all again and stay well now so we can meet again next year and trade glass and yarns.... maybe even we can have all the people under one air conditioned roof thus saving much gas and time....Our Hunter's chapeau is lifted in salute to all those who worked hard to make the convention a fun event....here's hoping your Summer will be filled with lots of good finds and don't forget to share them with us all, just drop me a line....find some gas and stay well and happy....Pax ■

## CORRECTIONS FOR MAY HEISEY NEWS

1. Desk of - Second column, fourth line from bottom, should have read: 811 3/4 Hoffman House goblet.
2. "Speaking Of Empress", page 7, line 9 should have read: "Catalog 211-16"
3. In the ad on page 16, NEW ITEMS ADDED TO GIFT SHOP, should have read: #1560 Victorian Belle, Horizon blue, frosted, \$7.50.
4. New club, page 17 under Club Notes, lower right, should have read: Dorothy Pepe is looking for other HCA members in Maine to start a work study club. She may be contacted at 368-B Glenmere Rd. Tenant's Corner, ME 04860.
5. On page 16 the pictures of Fort William Henry etch were not correctly attributed. They were actually sent by Roz Kovit of Long Island, N.Y. ■

# Ash Tray & Cigarette Holder #361

Jan. 29, 1929. Des. 77,602

R. C. IRWIN

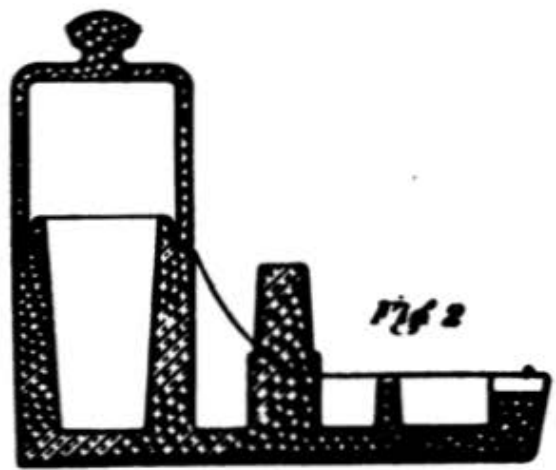
COMBINATION CIGARETTE HOLDER AND ASH TRAY

Filed Nov. 19, 1928

ASH TRAY & CIGARETTE CONTAINER

Design Patent 77,602

January 29, 1929



by JOSEPH D. LOKAY

The design for the #361 ash tray and cigarette holder was patented by Rodney C. Irwin. The application for a patent was filed on November 19, 1928, and U.S. design patent #77,602 was granted on January 29, 1929. A picture of the patent design is shown with this article.

The #361 ash tray and cigarette holder is shown in Heisey catalog #109, page 115. This catalog page was reproduced in the June 1978 Heisey News, page 17. Vogel III, page 26 is also a copy of that catalog page. Let's first compare the design patent to Heisey catalog entry. One minor difference is that the catalog calls #361 an ash tray and cigarette holder while the patent calls it a combination cigarette holder and ash tray. A major design difference is that the patent shows a match-box holder while the picture in the catalog does not. Examination of actual #361 ash trays and cigarette holders shows that the match-box holder was not included in the commercial production items. Perhaps there was production difficulty or mold-making problems such that the match-box holder part of the patent design was dropped from the production design. Anyway, for whatever reason, it's not there. The actual commercial production items do have the "support post" as shown in the patent drawing. The post provides additional support for the cigarette when it is placed in the curved slot.

Overall dimensions of this item are as follows: the width is 3" measured at the widest point, the length is 5½" measured from the back of the cigarette box to the front of the resting slot, and the height is 4" measured to the top of the cover knob. The inside of the cigarette box is 1" x 2¼" x 3" tall. Note the height of the inside of the cigarette box. This item was designed back in the time when there were only regular-length cigarettes, so today's

king-size or filter-tip cigarettes will not fit inside the container with the cover on.

The bottom has a polished bottom rim. The item is signed with a small diamond H located on the bottom underside surface directly under the center of the cigarette box wall.

The #361 ash tray and cigarette holder is only shown in Heisey catalog #109, circa 1928. Price list #209 (9-1-28), supplement 1 to PL-#209 and the color supplement to PL #209 all list the item. My estimate is that production for this item was about 1928 to 1932.

The price lists indicate that the #361 ash tray and cigarette holder was made in Crystal, Flamingo, Moongleam, Sahara and Marigold. In order of rarity, I would guess the colors might go—Marigold, Crystal, Sahara, Moon-

gleam, with Flamingo the most common. Don't be confused by the word common—as these 361 items are not easy to find. A Marigold and a Flamingo are on display in the Heisey Museum. I saw ones in Sahara, Moongleam and Flamingo on sale at the HCA flea market last September.

There is no mention of the #361 ash tray and cigarette holder in the Etchings and Carvings book by Ream and Bredehofts. As sort of an added feature, I saw a Flamingo one several years ago in a small, fancy, wire-metal stand.

Stock number #361 was previously used by the Heisey Company. In the 1908 Heisey catalog, #361 is the Criss-Cross pattern and, in 1922, #361 is a hotel cream and sugar. ■

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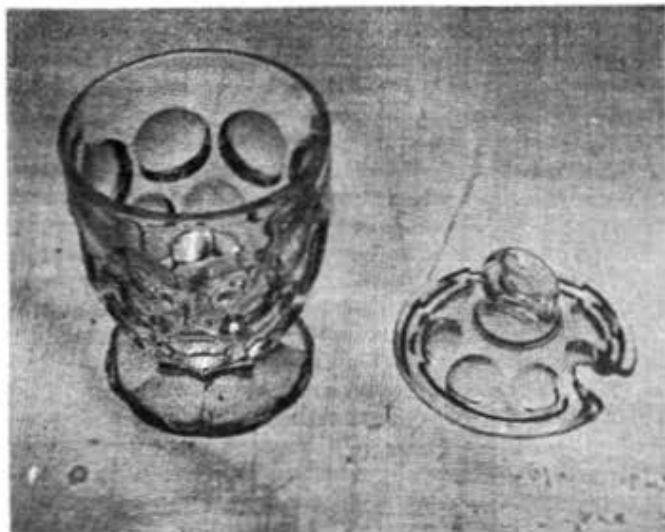
Dorsey of Newark, Ohio, both Heisey glassware enthusiasts.

Dad remained with the Heisey Co. until his death in 1941. The move to Newark was regarded by dad and mother as the best that they had ever made. My father was a person whose job and family were his life, and had spent his entire life with the glass industry. How great it would have been if he had lived to see the National Heisey Glass Museum! Mother passed away in 1971. Both are buried in Mt. Calvary Cemetery, Heath, Ohio.

The above picture of my father is a blown-up portion taken from a group picture of employees from the mold-shop and related skills which hangs in the National Heisey Glass Museum, and which was taken in 1925 on the plant grounds at the northwest corner of the A.H. Heisey building by Worthland Studio, 240 N. High St., Columbus, Ohio.

Ed. note: Leo has one of these plates still in the original wrapper which was purchased at Edmestons in Newark in 1952. The plate has both the original Heisey sticker and the price sticker, \$1.50.





**WHIRLPOOL DESIGN**  
US Patent 114,712  
May 9, 1939

**#1506 WHIRLPOOL**  
Covered Mustard

by **JOSEPH D. LOKAY**

Yes, for those who collect covered mustards, there is a covered mustard in the #1506 Whirlpool pattern. The mustard is not pictured in any of the Heisey catalogs, but is listed in four of the Heisey Price Lists: PL #214 (7-15-39), PL #215 (circa 1940), PL #216(9-1-41) and PL #217 (1-1-44).

I took photographs of the mustard and copies are included with this article. The covered mustard is made-up of the 3½ oz. oyster cocktail with a cover. Note that the knob design on the cover is like the handles on other Whirlpool items, as for example, the punch cup. In the Price Lists, one could purchase the 3½ oz. oyster cocktail or the cover separately or the cocktail and cover as a set. So that you can compare the value of the parts, in Price List #215, the cocktail was \$3.00 per dozen, the cover was \$1.80 per dozen and the set was \$4.80 per dozen.

Based on the dates for the Price Lists, the production period for the covered mustard was about 1939 to 1945. By these dates, the item was made during the period when #1506 was called Whirlpool. The name Provincial came later. It appears that the mustard was made in crystal only as I could find no indications of colored ones in the Price Lists.\*

There were seven U.S. design patents related to the #1506 Whirlpool pattern. All seven were patented by T. Clarence Heisey. See the article in the Heisey News, January, 1977, page 9 for more information. The application date for the earliest of the seven patents was February 6, 1939, which was patent #114,712



**114,712**  
**DESIGN FOR A GLASS TUMBLER OR ARTICLE OF SIMILAR NATURE**  
T. Clarence Heisey, Newark, Ohio, assignor to A. H. Heisey & Company, Newark, Ohio, a corporation of Ohio  
Application February 6, 1939, Serial No. 82,806  
Term of patent 14 years



The ornamental design for a glass tumbler or article of similar nature, substantially as shown.

for a tumbler. The design picture with the tumbler patent is shown with this article. It looks similar to if not equal to the 3½ oz. oyster cocktail. The first Whirlpool pieces were shown in Heisey Catalog #212 (circa 1937).

While Imperial has reproduced certain

can't from page 8

trays and nappies into candleholders through the simple expedient of making another plunger for an existing mold. In this case, however, it's just another piece of glass added since the Roundelay items all appear to be blown. Not too much is known about this pattern in general. It was produced in 1954, in dawn only.\* The designer was Eva Zeisel for the pattern, but the Heisey name was #6009A

items in the Whirlpool pattern, they have not reproduced the covered mustard.

\*Ed. Note: Since Whirlpool (Provincial) was only made in Zircon in the very late years and the mustard only from 1939-1945 it would be very improbable to find it in Color. ■

Roundelay. A listing for this pattern is shown here. The photo shown is from a group of photos taken by Heiseys, of various items, for promotional purposes. I don't know of anyone who has seen one of these yet, so if you have one lurking in your cupboard, let us know.

\* Ed. note: The cocktail shaker and some other items were also made in Crystal. We have added a listing of the items made in #6009A in Dawn. ■

L.R.

# HEISEY CANDLESTICKS

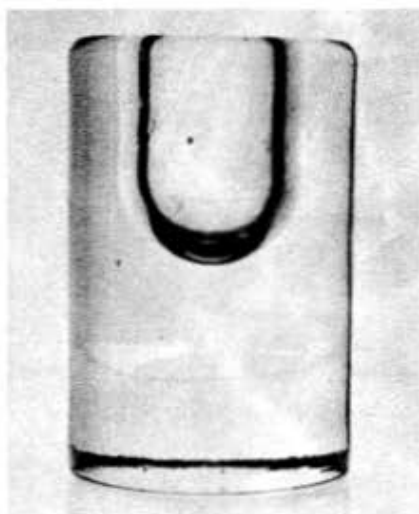


#1619 Block Five  
(see page 1 for photo)

by JACK METCALF

We have here a selection of three rather uncommon candleholders. The first two mentioned, Block Five and Cylinder are only shown (sketched) in catalog 32. (Catalog 32 has been made available by Wind Song Publications and may be obtained through the museum). As one can see from the photos above, "Cylinder" is just a plain chunk of glass and is about 3 3/4" tall. The #1619 "Block Five" is a little more interesting. The photo on page 1 shows its use in a flower arrangement by the celebrated Mrs. C.A. Dillon inventor of the epergnette. The five light was offered plain or with either a #4233 6" vase or a #5013 5" vase. Additionally it was offered with a center epergnette.

The production span was very limited on both of these. As mentioned, they are shown only in Catalog 32 issued January, 1953. Both were mentioned in the second supplement to



#1621 Candle block  
"Cylinder"



#1621  
Cylinder



#1619 "Block Five"  
#1621 "Cylinder" & Roundelay

#6009A  
Roundelay

Catalog 31 of October, 1952 and both are missing from the supplement to No. 32, October, 1953, and also from 32a issued January, 1955. The conclusion would be then, that the production span was about 1 year and certainly not longer than 2 years. That would probably explain why we don't see very many, but it is surprising that since they were produced in the later years a few more haven't turned up.

The other candleholder shown above continues in the Heisey tradition of turning ash-

can't on page 7



#6009A Roundelay

A.H. HEISEY & CO.—JANUARY, 1954

Blown ROUNDELAY pattern #6009A in "Dawn" Glass

Designed by Eva Zeisel

PATTERN NO.	SIZE	ITEM IN DAWN GLASS	LIST PRICE PER DOZEN	LIST PRICE EACH
6009A	8 in.	Salad Bowl.....	\$95.40	\$7.95
6009A	4 1/2 in.	Individual Salad Bowl.....	21.00	1.75
6009A	8 oz.	Oil Bottle & Rubber Stopper.....	30.00	2.50
6009A		Bud Vase (Oil Bottle, No Stopper)	27.00	2.25
6009A		Salt or Pepper with Chr. Pl. Top	13.50	1.13
6009A	Pr.	Salt and Pepper with Tops.....	27.00	2.25 pr.
6009A		Cream Pitcher, no handle.....	39.00	3.25
6009A		Sugar, no cover (3" Ball).....	19.00	1.50
6009A		Marmalade and Glass Cover.....	39.00	3.25
6009A		Marmalade without Cover.....	27.60	2.30
6009A		Mayonnaise and Crystal Ladle....	35.40	2.95
6009A		Mayonnaise (4" Ball).....	27.60	2.30
6009A	16 oz.	Pitcher.....	54.00	4.50
6009A	54 oz.	Ice Lip Pitcher.....	78.00	6.50
6009A	54 oz.	Cocktail Shaker.....	120.00	10.00
6009A	5 oz.	Cocktail, Ground Bottom.....	15.00	1.25
6009A		Cigarette Holder.....	15.00	1.25
6009A	3 in.	Ash Tray.....	15.00	1.25
6009A	10 in.	Gardenia Bowl.....	95.40	7.95
6009A	6 in.	Candle Centerpiece.....	24.00	2.00

# PROFILES of FORMER HEISEY EMPLOYEES

## 100th BIRTH ANNIVERSARY



**VICTOR LUKASKO**

by **LEO J. LUKASKO**

Victor Lukasko was born in Krompf, Austria-Hungary on July 15, 1879, where he attended the customary six years of elementary schooling. He learned the mold-making trade in the "old country" where he became adept on both lathe and bench-work.

At about age 16, my father came to the United States and lived with his brother, Karl and his wife, in Newark, New Jersey. He attended night school while working in the immediate area. It was at Karl's home that he met Margaret Ferenz. She was visiting her aunt, and had recently arrived from Roznou, Austria-Hungary. They were both born of German-speaking parents, had grown up in the same vicinity "over there", but their paths had never crossed. It took their trips to America for them to meet.

After their marriage at Newark, N.J. in 1903, my parents set up housekeeping at New Martinsville, W.VA., where dad had work at the local glass factory as a mold-maker. In

1906 and 1907, he was employed at a small mold shop in Wellsburg, W.VA. By 1908, he had moved on to Mt. Pleasant, Pa., where he became affiliated with the Anchor Glass Company. In 1908, my parents took up residence at Westport, Maryland, a suburb of Baltimore, where my father worked in the mold-shop of a nearby glass plant. In those days, I am told by an elderly glass-worker friend that it was not uncommon for a glassworker to pack his toolbox for as little as a fifty-cents per week increase in wages and to move on to another shop, because at that time fifty-cents was a lot of money.

My father often said "the fields far away always looked greener" and so it was in 1910, that he saw an ad in the American Flint magazine advertising for mold-makers at the A.H. Heisey Co. in Newark, Ohio. At that time the Heisey mold department was regarded in trade circles as the top-shop in the whole country and paying the best wages for those who could qualify as first-class mechanics. It was soon

thereafter that he made his final move and that was to the Heisey plant on Oakwood Avenue. There he made life-long friends with such personalities as the late Ted Allen and the late Harry Humphreyville, both of whom had learned the mold-making trade in England.

Dad took great pride in his work, aiming at perfection, and this was soon recognized by the Heisey family, who had him do special work for them both in the plant and at their homes. Clarence Heisey, especially, sought dad's opinions on the practicability of making certain molds. It was in the mid-thirties that Clarence, an ardent horse-enthusiast, designed the #1 Horse Head Book Ends and selected 'Vic' - as he was known to his associates - to make the mold. Such a mold would take at least several months of a full work schedule to complete. Many a time I stood by dad at that bench overlooking Oakwood Avenue to watch him carve, chisel, rub, file, scrape, "sculpture" - as it were - out of cast iron the mold wherein the hot glass eventually would be poured. I am told that the #1 Horse Head Book Ends were the only pieces of Heisey ware displayed at the New York World's Fair of 1939-40.

My father in his later years was chosen to do the nature work in molds. That, I have been advised, is an art in itself. Take note of the eyes and general features in the Horse Head Book Ends. However, three of my father's favorite pieces were the 1522 Colt, 1527 Kicking Colt and the 1529 Balking Colt. He felt that they looked so graceful. The molds for the 1522, 1527 and 1529 were made by dad.

The #1401 Empress Dolphin-footed one-light candlestick is a product from the mold made by 'Vic'. The first run was in flamingo, and Clarence Heisey was so pleased with it that he presented Dad with a pair of these candlesticks from that first run. Another mold made by my father was for the #1252 Twist Plate, which was modified in 1952 for the Newark Sesquicentennial with the pioneer scene added thereon for a souvenir plate\* at the sesquicentennial celebration here.

Victor Lukasko respected the Heisey family greatly and also the A.H. Heisey Company. A son, Raymond, residing in Newark, learned the mold-making trade in the Heisey shop and worked there for some time after finishing his apprenticeship. I, myself - the other son - worked in the hot metal department during vacation - before and after the factory closed down for the hot summer weather - in the late twenties and early thirties of my high school and college days. There are two daughters - Mrs. Mary Margaret (Harvey B.) Smith of Fresno, California, and Mrs. Helen (John)

can't on page 8

# A CORDON OF CHIMNEYS

## Industrial Development Stimulated Despite Recession

By G. WALLACE CHESSMAN, Associate Professor of History at Dennison University.  
(Reprinted from Newark Advocate of July 17, 1975)

"The large continuous tank now in course of construction is rapidly nearing completion." The Advocate reported on E.H. Everett's Star Glass works in November 1892.

"This tank is a duplicate of the continuous tank now in operation. The day tank, in which fourteen blowers are engaged, started up last Saturday. On Thursday night of last week the pot furnace closed down, and on Wednesday of this week the work of tearing down this furnace began, and the construction of another day tank will begin immediately.

"When all the improvements are completed the plant will consist of two continuous tanks and two day tanks. These tanks will be equal to six medium sized pot furnaces, and between five and six hundred hands will be employed. This will be one of the largest glass plants in the country."

Two years before, Everett had sought assistance with the financing of these expensive improvements from the city of Newark, through an issue of municipal bonds. When that effort ran afoul of injunction proceedings challenging the constitutionality of such aid to industry, however, he must have finally found private resources for this essential conversion to more efficient furnaces.

Yet the need for some financial means to attract industry remained. In the early nineties only one new company, the Baltimore Bent Wood Works, started up in Newark. It was organized by local businessmen - Frank J. Bader, James F. Lingafelter, John Schlegel, Herbert Atherton, William E. Miller, S.E. Swartz, L.P. Schaus, E.J. Wintermuth, and William L. Whitecamp. It was to be only a small woodworking firm, capitalized at \$25,000 and employing 35 to 40 men; even so, in September 1891 the stockholders were still \$3,000 short of the required funds, and not until February 1892 did their plant go into operation.

The onset of a major nationwide depression in 1893 further complicated the Board of Trade's task. "The times were never better than they were last fall," asserted Newark's Republican organ in June 1893, "and they have not been so unpropitious and threatening in a third of a century as they are at this time after only four months of Democratic imbecility, and sour mush incapacity."

By the summer of 1894, however, Newark leaders had some reason to think that the worst might be over. Business was "beginning to pick up wonderfully" in July for Scheidler Machine, Miller said, and by September amid "much rejoicing," a full force of men was working a nine-hour day at the B. & O shops.

At this juncture W.H. Parrish, a former

ticket agent with the Pan Handle in Newark, approached the Board of Trade with a promising proposition. "A Tin Plate Company recently wrote me asking my opinion of the best place to locate a plant, outside of the gas belt, and I replied, naming Newark," wrote Parrish from Washington, Pa., on Sept. 21, 1894. "I came to Newark and took an option on 1900 acres of the Penny (sic) farm in East Newark and north of the Pan Handle tracks."

The parties interested had inspected the site and were well pleased with it; they were therefore prepared to build "a Four Mill Tin Plate plant with Bar Mill, the same to employ not less than 250 people." In consideration they asked the citizens of Newark "to buy from them 400 town lots, at an average price of \$250 per lot, to be paid for an installment of 20 per cent down and 10 per cent per month until the lot is paid for." A trustee would hold these monies and make scheduled payments to the company as building progressed, the last 20 per cent payment coming 60 days after full operations commenced.

At the public meetings that followed, a few sceptics cast "ice water" on the proposal, but the response generally was enthusiastic. Judge Hunter and Capt. W.C. Lyon both endorsed the plan, as did the Board of Trade, which took the precaution of investigating the company's leaders and obtained commercial reports that they were "A-1." Within a month, citizens had signed up to take 340 lots.

The other 60 lots of the Penney tract probably would have been taken up also, if the new company's leaders could have handled the remaining cost of what reportedly would be a \$140,000 plant. But as Capt. Lyon later explained, "the tin plate project...failed because the parties at the head of it were financially unable" to carry through their part of the bargain.

"No one regretted this more than we did," Parrish asserted the next spring, when he had finally found a new company, Heisey Glass, to undertake the land-financing scheme, "but we decided that Newark should not lose by the failure of the tin plate, and we put forth every effort to secure a factory that would be equal in every respect...and have an unquestioned financial standing."

Parrish's "we" doubtless referred to the Pan Handle authorities, who were anxious to develop more freight business in the Newark area. Ten of the hundred acres in the Penney (the press often spelled it "Penny," but then "Heisy" was also common at first) tract, next to the Pan Handle tracks, were to be allocated to the new company for its industrial works.

And according to Kingery's account, it was a Pan Handle vice president, J.J. Turner, who first suggested to Maj. Augustus H. Heisey that he locate a glass company in Newark.

The Board of Trade had excellent references from Pittsburgh banks and business organizations on A.H. Heisey, who was considered "very strong financially," and had "engaged in the glass business a number of years very successfully." And though the chairman of the investigating committee, merchant H.H. Griggs, confessed that at first he felt "that the demands of these people for an equal number of lots with the tin plate company were exorbitant," he changed his mind after visiting the George Duncan & Sons glass plant at Washington, Pa., operated by Heisey's brother-in-law, and "an exact duplicate" of the one proposed to be located at Newark.

"After looking through this factory and consulting those who were intimate with the working of this factory, the benefits to be derived from it," Griggs told the overflow meeting in the Convention Room, "I made up my mind that the money I had agreed to invest in the tin plate concern could be better spent in the securing of a magnificent concern like this."

Heisey applied his own pressure in a letter of April 15, 1895, to Parrish, in which he warned that "the people must take hold or I will drop the matter." He was in a position to lease the Thompson glass factory in Uniontown, Heisey asserted, "and I must give answer this week, so, unless the Newark deal looks like a success, will take hold of the other, and you may say so to the people."

Spurred on by the Board of Trade and the local press, the citizens switched their subscriptions over to the Heisey Land Syndicate in sufficient numbers to secure the new glass factory for Newark. Of the hundred acres in the Penney property, 10 went to Heisey, 17 were to be set aside "to be donated as free sites to other manufacturing industries desirous of locating in Newark," and the rest was platted out in 450 lots with an average value of \$175 each.

Thus in the very depths of the depression of the 1890's, the Board of Trade came upon a successful method of stimulating industrial development. As the new glass tableware factory went into production the next year, offering employment to 210 people through a plant investment of \$21,889.10, Newark boosters had ample cause to rejoice. The land had solved their perennial problem. ■



Include in Your Resolutions  
for the New Year, a Resolve  
— TO USE —

Heisey's **H** Glassware

*For Your Soda Fountain*



No. 585—12 oz. Soda Optic



No. 438—12 oz. Soda Spiral Optic

MADE IN A VARIETY OF  
GRACEFUL, ATTRACTIVE  
SHAPES TO MEET EVERY  
NEED OF THE DISPENSER.

MANUFACTURED BY  
**A. H. HEISEY & CO. NEWARK, OHIO**  
WRITE FOR CATALOGUE NO. 58

# \* CLUB NEWS

## Heisey Club of California

by BETTY REGAN

The Heisey Club of California held their annual Silent Auction for the H.C.A. Museum Fund on May 27, 1979 with twenty-two members in attendance. The Auction took place at the home of President Betty Wanser and husband Herb. Through the generosity of members both in donations and bidding we were again able to raise \$1,000 for the Heisey Museum. The highlight of the auction was the beautiful Afghan, knit by club member Mary Hawkins. This lovely gem, knit in two shades of blue, had the distinction of bringing the highest bid of any auction item and went to Peter Wong and Ralph Hickman.

Some very enviable Heisey items were brought for the Show and Tell portion of our

meeting and just for example a pair of #433 Grecian Border 15" oblong trays, an #1183 Revere Square Honey Dish, a #433 Grecian Border half gallon Tankard, #417 Basket in Hawthorne and a Waverly footed fan vase with Orchid etch. Many other fine Heisey pieces filled our Show and Tell table. We always manage to turn up some choice glass for our collections.

Our successful Auction was topped off by an excellent gourmet Potluck Dinner fit for a great group of dedicated Heisey collectors.

**Ed Note** - The picture is in Color. Too bad you can't see the lovely shade of blue. There was no name on the picture but we presume the lady is the maker of the afghan, Mary Hawkins



## GATEWAY HEISEY CLUB

Pittsburgh, PA

by PHYLLIS FREIER

We were privileged to have 2 guests present, and everyone chattered away at the home of Charles and Margaret Reed on June 2nd. The occasion was the Gateway Heisey Club meeting, and, of course, Heisey was the subject.

The business of the evening was easily dispensed. Our thoughts quickly centered on the convention. We expect to have 100% representation at the 1979 convention.

Pinwheel and fan, Sunburst, and Beaded Panel and Sunburst were the subjects of our study hour. Other pinwheel and sunburst patterns were compared with the Heisey patterns - it is just possible that we have these patterns straight.

A lamp made by Rebel and Frank of Cleveland, Ohio was shown. It was made of an individual fern sugar bowl and a ridgeleigh cigarette box top which was inverted with a piece of marble inside the ridge of the cover to form the base.

A lariat candlelamp was presented as shown on page 15 of the May 1979 issue of Heisey News. Although the one shown at the meeting did not have a handle, and pink flowers were painted on the chimney and candle holder.

After the desert of the season, strawberry short cake, our parting words were, "See you at the convention."

## WESTERN RESERVE HEISEY CLUB

by HELEN MARIMON  
Publicity Chairman

The Western Reserve Heisey Glass Study Club met on May 24 at the home of President Lynn Sellers. Following the business meeting members shared their latest "finds". Research and other information accompanies each find in our effort to increase our knowledge. Nineteen pieces of glass were wrapped by the hostess and everyone joined in the game of "Feel and identify." Even our experts were stumped on a couple of items, but we are anxious to repeat the game since we learned a lot as we had fun.



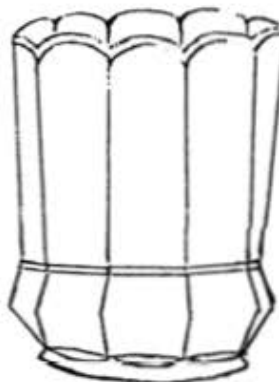
by LOUISE REAM

In an earlier issue we showed two pieces of #461 which has been named Convex Circle. At first glance it seems to be much like #339 Continental but on closer inspection one notes the difference. The bulge near the base on this pattern comes nearly to a point while on Continental it is rounded. The items are marked and we have a few pieces in the museum which



have been donated.

We have a catalog on the microfiche which shows all the items and also have a price list



for the following:

- 4 1/2" nappy
- 8" nappy
- Tumbler
- Small spooner
- Large spooner
- Individual straw
- 2 qt. Crushed Fruit
- 1 qt. Crushed Fruit

Under #461 1/2 we find the following:

- 24 oz. crushed fruit
- 48 oz. Crushed fruit
- 1 pt, 1 qt, 3 pt, and 1/2 gallon jugs.

# SHOWING THE NEW EMPRESS PATTERN



No. 38

A. H. HEISEY & COMPANY, NEWARK, OHIO

AUGUST-SEPTEMBER, 1929

## THIS NEW ETCHED DESIGN DELIGHTS THOSE WHO LOVE BEAUTIFUL THINGS

THE latest creation of Heisey artists and master craftsmen is the new etched design pictured herein—Etching No. 447—the Empress Pattern.

### Large List of Items

Only a few of the items in the Empress Pattern are shown in this issue. Altogether there is a profusion of pieces, so that you can offer to your customers complete sets and complete table services in this new design.

### Feature in Your Displays

The development of this latest design by Heisey is an achievement that makes it possible for the trade to display for the fall and winter a line of glassware possessing unusual beauty and marked sales appeal. Your customers who love fine things will want the entrancing Empress Pattern. Plan now to give it prominence in your store.

*Etching No. 447 appears on all items of the new Empress Pattern illustrated in this issue. Also obtainable in Etching No. 440 (Frontenac Pattern.)*



*(Left to Right)  
No. 3380 D. O.  
Parfait, Goblet  
and Wine.*

*No. 1023 D. O.  
Sugar and Cover  
and Cream.*

*(At bottom, left to right) No. 1182  
12-in. Platter, No. 2351 12-oz. Soda,  
No. 2401 5-oz. Soda, No. 2351 8-oz.  
Soda, No. 4164 Jug. All D. O.*





# NO. 3380 STEMWARE AND EXQU

THE charm of this new Empress Pattern by Heisey is based on the beautiful etching, originated by Heisey's own artists and, therefore, an entirely different, distinctive and exclusive design.

### Chrysanthemum Motif

The motif of the etching is the chrysanthemum, gorgeous queen of autumn flowers. You can see in the drawings here (and better on the glassware itself) how the blossom is repeated at regular intervals, so that it becomes the central figure of the design. Then observe how ingeniously the flower-heads are held together by the delicate tracery of the band.

### Appealing Charm and Quality

This new Empress Pattern is fine, artistically conceived glassware. The stemware is lead blown and hand-wrought. It is a diamond optic pattern. It would be beautiful without the exquisite etching, but with the etching it becomes a service of outstanding charm and appealing quality.

Note the fascinating No. 3380 stemware in this pattern. Note how enchanting the plates are and how graceful are the other items. Here is glassware that you can feature this fall and winter with the satisfaction that it will catch the eye of your customers who prize glorious furnishings for their tables. It will also appeal to their purse because it is moderate in price.

### Delicate Colors

The rich Marigold in which the Empress Pattern is shown here is a popular color. It is also available in the delicate Flamingo (rose) and Moon Gleam (green). These colors are especially appropriate for informal luncheons and bridge teas, but they are also being used for the dinner table. For those, however, who wish more formality, the Empress Pattern is also offered in stately clear crystal.

No. 4075 D. O.  
Finger Bowl.  
Above, No. 1182  
D. O. 6-in.  
Plate.

No. 1182 D. O.  
Cup and Saucer.

At left, No.  
4182 D. O. 7-in.  
Plate. The  
glasses are No.  
3380 D. O. 8-oz.  
and 12-oz. Soda.

The five plates shown at the bottom are, left to right: No. 1182 10½-in. Plate, No. 1182 8-in. Plate, No. 1182 14-in. Plate, No. 4182 8-in. Plate and No. 1182 9-in. Plate. All D. O.





# VISITE COMPLEMENTARY ITEMS

The stemware also comes in Flamingo two-tone and there is a choice between Moon Gleam bowls with crystal stems, and crystal bowls with Moon Gleam stems, to meet individual preferences.

### Display Early

It will be to your advantage to show this pattern early. You can do it best with a representative stock. Your requisitions on the plants at Newark or the Heisey representatives listed below will receive prompt and careful attention.

### Also Available in Etching 440

This same line of dinnerware and stemware illustrated here can also be secured in the delightful Etching No. 440 (Frontenac Pattern), if desired. It is another exclusive Heisey etching, in which complete dinnerware sets, meeting every need for the table, may be offered to customers.

### Principal Heisey Offices

E. G. Nock, 358 Fifth Ave. Building, New York.  
 W. S. Redfield, 309 Heyworth Building, Chicago.  
 H. S. Bokke, 122 W. Baltimore St., Baltimore.  
 H. M. Bortz, 406 Vandalam Building, Philadelphia.  
 G. A. Granville, 111 Summer St., Boston.  
 R. E. Phillips, 129 Putnam Ave., Zanesville, Ohio.  
 C. S. Whipple, 514 Union Insurance Bldg., Los Angeles.  
 Davis & Braisted Co., 120 N. 4th St., Minneapolis.  
 R. C. Irwin, 640 Oak St., Kansas City, Mo.  
 Hal M. Copeland, 3608 Springfield Ave., Baltimore.  
 (Southern Representative)

### See Advertisement, Page Four

This begins a new series featuring strongly outstanding Heisey items. Your customers will see this in the Sept. 20th issue of Vogue and the October issues of Good Housekeeping and House & Garden. Tie in your store with this ad by showing the glassware. Display clippings of the ad mounted on showcards. The items illustrated in this ad are: No. 129 Triplex Gandlestick, No. 1252 Creme Soup and Saucer, No. 1252 Cup and Saucer, No. 3350 D. O. Goblet with Etching 447, No. 1252 Nasturtium Bowl, No. 1252 12-in. Plate.

(Left to right)  
 No. 1182 D. O.  
 Grape Fruit, No.  
 3350 D. O. 6-in  
 Plate.

Stemware, left  
 to right: No.  
 3380 D. O.  
 Saucer Cham-  
 pagne, Sherbet  
 and Cocktail.

(Below stem-  
 ware) No. 1182  
 Creme Soup and  
 Saucer.



# Satisfying your wish for the ultimate in fine glassware

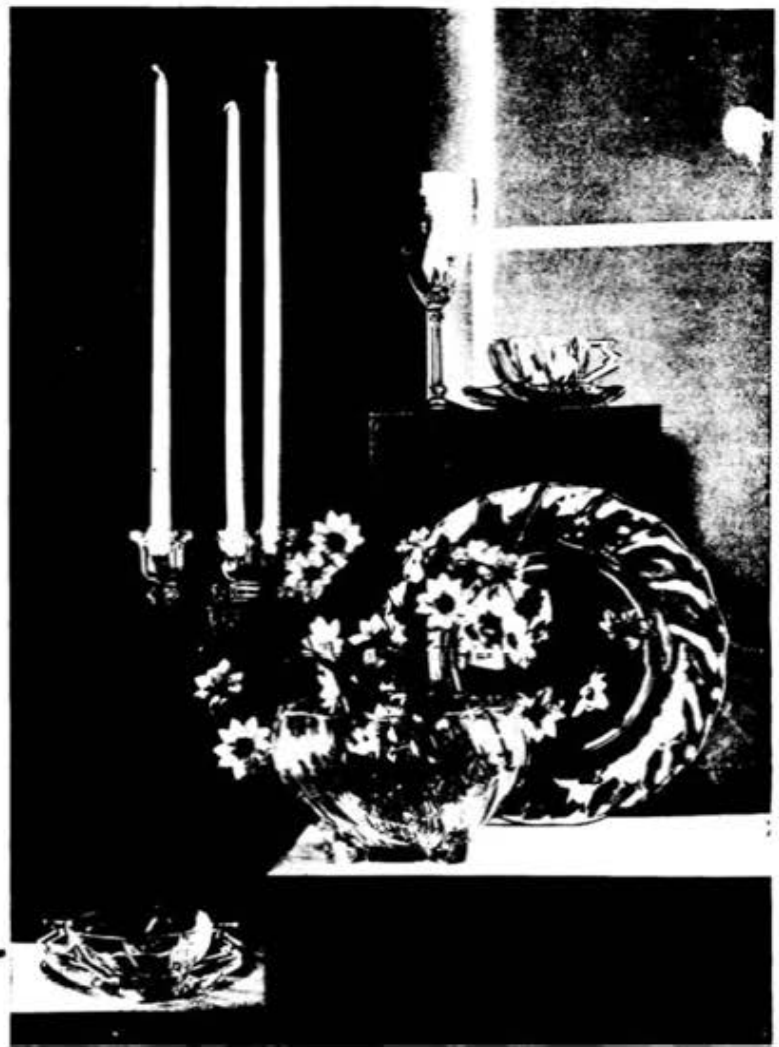
the exquisite creations by Heisey bring to your table gleaming beauty in the modern vogue.

You will glory in the many fascinating designs... in the pastel tinting of the colors: Flamingo, with soft sunset glow; Moon Gleam, the rich green of meadows; Marigold, of golden hue.

How delighted, how proud you will be to own and use entrancing salad sets, sherbets, goblets or complete table services... in one or more of these colors... on any occasion!

And then there is the splendor of clear crystal to add formality if you desire.

A. H. HEISEY & COMPANY  
305 Oakwood Avenue  
NEWARK, OHIO




# Heisey's

GLASSWARE  for your table



### Glass Perfected Through the Secrets of 4000 Year

One hundred and forty years ago the glassworkers of France discovered the secret of making pure, clear crystal. Proudly they bore their achievement to the Royal Academy of Sciences in Paris. The government richly rewarded them. Theirs was one of the advances in the centuries-old art of glassmaking.

Heisey's Glassware may be seen in leading stores, where you will know it by the  on every piece. Write for the free booklet, profusely illustrated, "GIFTS OF GLASSWARE"



No. 473—7 IN. TWO PIECE VASE  
WITH PERFORATED FLOWER HOLDER  
GROUND BOTTOM

No. 451—6 IN. VASE, FLARED  
ALSO MADE REGULAR



No. 451—5 IN. VASE  
ALSO MADE FLARED



No. 473—8 IN. VASE  
CRIMPED



No. 473—8 IN. VASE

No. 473—VASES  
MADE IN 6, 7, AND 8 IN. SIZES  
REGULAR, FLARED, CRIMPED, AND CUPPED

# HEISEY ADS

**Wouldn't YOU like one?**  
 Ask your dealer to show you these charming tray sets in Heisey's Glassware—an individual cream, sugar and butter that fit snugly together for convenient carrying on a tray.

If he cannot supply you with a set you like, we will deliver the one shown here direct to you, by Parcel Post, prepaid for \$1.00. West of the Missouri River \$1.20. Write today for illustrated booklet. Learn how many beautiful things for the home you can get in Heisey's Glassware.

**HEISEY'S GLASSWARE**

A. H. HEISEY & CO.  
 Dept. 37,  
 Newark, Ohio

ON EVERY PIECE

SET No. 354

Saturday Evening Post, 10/17/14

Saturday Evening Post, 12/16/16

**FOR THE DRESSING TABLE**  
 —this charming Colonial bottle of sparkling crystal glass to hold cologne or lotion.

East of Missouri River—With Pressed Stopper 90c. delivered; with Cut Stopper \$1.25 delivered. West of Missouri River, Florida, Maine, Canada—With Pressed Stopper \$1.15 delivered; with Cut Stopper \$1.50 delivered.

A. H. HEISEY & CO., Dept. 37, Newark, Ohio  
 Write for Illustrated Booklet

**HEISEY'S GLASSWARE**

FOR THE TABLE

Pictorial Review, 11/13

**HEISEY'S GLASSWARE**

ON EVERY PIECE

ON EVERY PIECE

## THE ELECTRO-PORTABLE

This latest addition to  
**Heisey's Glassware**

marks a new and wonderful epoch in the evolution of **Ye Old Colonial Candle Stick**. It combines the lighting efficiency of the 20th Century with the charming atmosphere of **Great Grandmother Days**. Makes an admirable addition to desk, table or dresser. Two sizes—19 inches and 21 inches over all. If your dealer cannot supply this **Electro-Portable**, we will deliver, prepaid, East of the Mississippi River, the smaller size for \$3.75, the larger size for \$4.75, without shade or bulb; West of the Mississippi River—add 50c. Insist on having this trademark on the glassware you buy—then you have high quality without high price. Our free book contains helpful hints for the Hostess. Write for a copy.

**A. H. HEISEY & CO.**  
 DEPT. 67 NEWARK, OHIO

Life, 2/5/14

**HEISEY'S GLASSWARE**

has that crystal-like freshness and purity of design that recalls the Thanksgiving feasts of days of yore. It will make your Thanksgiving table long remembered for its distinctiveness and charm. It is so beautiful it is worthy to be used on formal occasions, yet so inexpensive you can enjoy it every day. Our Book "Table Glass and How To Use It" contains many beautiful suggestions. Write for it.

Dept. 38 A. H. HEISEY & CO. Newark, Ohio

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Mrs. HAROLD E. WILLEY  
Route #3, Box 180A  
Frazesburg, Ohio 43822

Phone: (614) 828-2557

Mail Orders Welcome

HEISEY  
SALE

HEISEY  
SALE

We have opened another 100 boxes

Call first if you are coming a great distance to be sure we are home. We are easy to find. Go East on State Rt. 16. When you leave the Expressway and enter Muskingum County, go 2 miles, turn left on Cannon Road. We are 1/4 mile on right up Cannon Rd. (Ask almost anyone at the HCA Museum).

**Plates:** Over 500 plates: 4 1/2" to 10 1/2" Vaseline, Tangerine, Moongleam, Flamingo, Marigold, Clear and Etched.

ETCHED: Titanic, Renaissance, Empress, Old Colony, Frontenac, Chintz, Pied Piper, Diana.

OTHER: Clear pleat and Panel, Waverly, Yeoman, #1223, Acorn, Beehive, Greek Key, #4182 cutting, Southwind cutting, Marigold Twist, Provincial, Moongleam old sandwich, Fern T.V. snack plates, Rib and Panel and more

**Stems:** Over 500 stems: Cocktails, Goblets, Sherbets, Champagnes, and others. (no cordials). Sahara, Moongleam, Flamingo, Clear, Marigold and Etched.

ETCHED: Minuet, Bell-Le-Rose, Frontenac, Olympiad, Chintz, Renaissance, Old Colony on Clear and Sahara.

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-24- **LETTERS, we get letters....**

Dear Louise,

I hope this letter finds you well and relaxed amid all the activities you are engaged in concerning Heisey.

I am sorry about the delay in sending you another illustration of "Corn Flower", the Canadian cutting which sometimes appears on Heisey glassware. I was actually trying to find a nice piece to send along to you for the museum. I haven't had much luck as yet, but will keep a lookout. Crystal pcs. are as hard to find as colored.

This hand-cut design first appeared on fine glassware in Toronto, in 1912. Unfortunately I have not been able to discover what blanks were FIRST used. I know these blanks came from the U.S., but I don't know from which company they were first purchased. The design was not patented, but was registered sometime in the 1940s by J.W. Hughes. The Canadian "Corn Flower" appears most frequently on Heisey CRYSTOLITE pieces. "Corn Flower" is still being cut to-day by the J.W. Hughes and Son (Corn Flower) Co. LTD., but the no. of flowers, and leaves on any one piece has gradually decreased over the past several years due to increased production costs and the increase in the cost of purchasing the glass



**Canadian Corn Flower**

blanks. The blanks are still being imported from the U.S. as well as from other countries. Imperial Glass is one of the companies which supplies the blanks.

I don't know how important the above info. is to Heisey collectors, but if you need further info. please let me know and I will try and seek it out.

**Sandra Handler, Canada**

Dear Fellow Heisey Members,

The 1979 HCA convention is over but the memory lingers on.....and what a pleasant memory it is! We had perfect weather....a magnificent display.....a beautiful antique show and sale.....exciting flea markets and auctions in the community.....beneficial educational seminars.....a profitable swap session .....and wonderful hospitality and sociability. Something for everybody, to be sure, and the convention committee surely deserves accolades without measure.

Personally, I would like to again thank those of you who sent me your broken Heisey for without your help, I could not have created the mosaic. It was most gratifying to see the reactions of those of you who have seen it, as you truly showed me that every little piece had a meaning of its own. That experience in itself was rewarding, but most of all, I was deeply touched by the bountiful outpouring of your appreciation and your understanding of my personal reasons for creating and donating the mosaic to the Museum.

It is with deepest gratitude that I extend my thanks to all of you, and I am happy to have been able to use my creative ability to bring pleasure to you and to those who will visit the Museum in the future.

Most sincerely,  
**Phyllis S. Goldstein**



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