

HEISEY

news

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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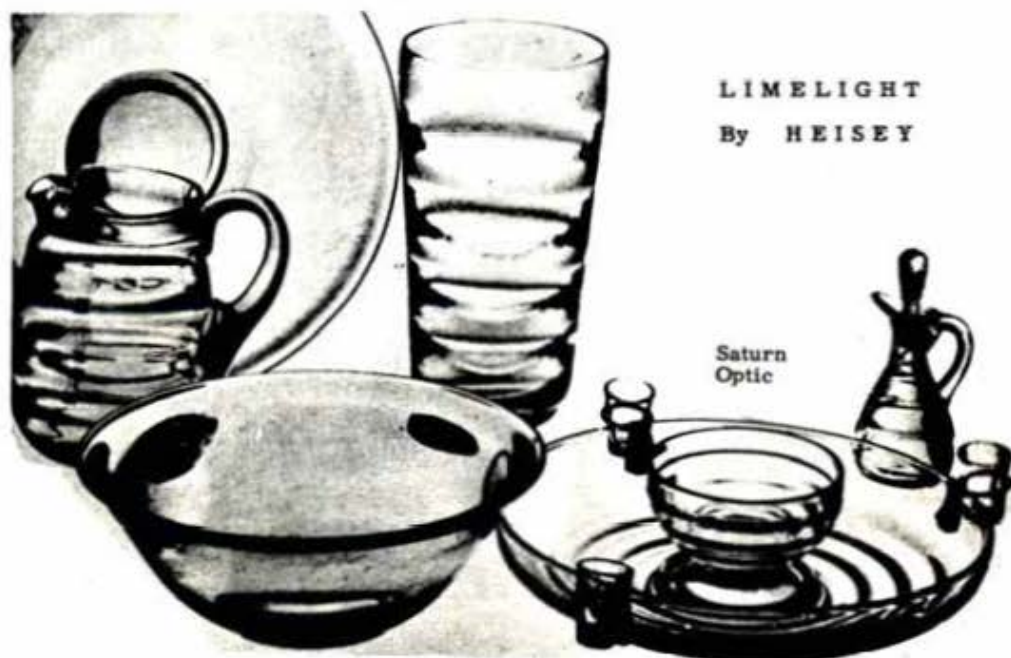
VOL. IX NO. 6 JUNE, 1980

ONE DOLLAR



No. 1506

1506 PROVINCIAL



LIMELIGHT
By HEISEY

Saturn
Optic

Miscellaneous Late Patterns

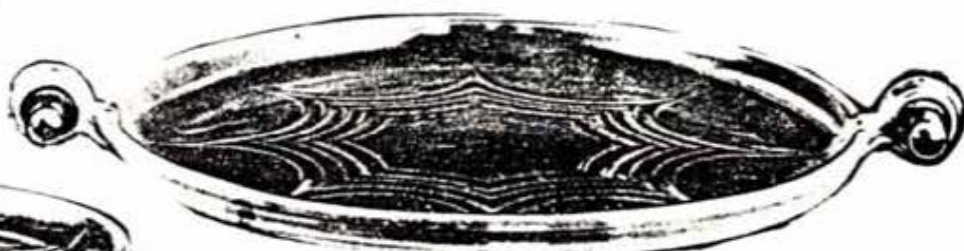
A. H. Heisey & Co., Newark, Ohio.  The finest in glassware, made in America by hand

No. 1483 STANHOPE PATTERN

The 12" relish is known in sahara and the 2 light candelabrum in experimental blue. The possibility exists that some items were made in zircon. The Walter Von Nessen firm of designers in New York City designed Stanhope. Many of these pieces are not marked. See pages 16-19 for more pictures of this pattern.



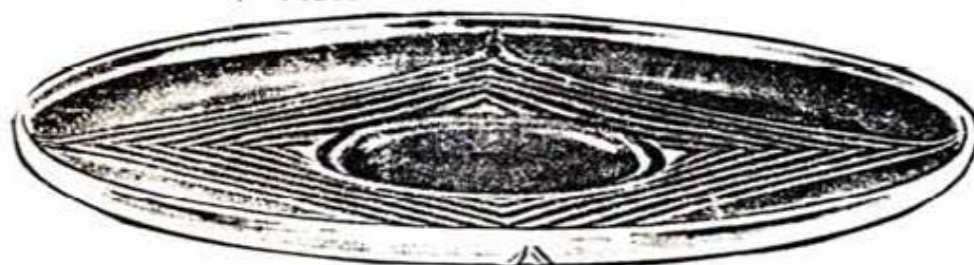
Oil



12" Torte Plate 2 hand.
With or without T Knobs



7" Plate



15" Torte Plate



4 1/2" Nappy or Porringer
1 hand.-with or without
round knobs

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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.

FROM THE DESK OF ...

your President

By the time you receive this newsletter the Convention will be a thing of the past. Since this issue was prepaid before Convention we will tell you all of that news next time. We are still wondering how economy and the high price of gasoline will affect the attendance this year.

We are pleased that Bob O'Grady and Tom Felt from Arlington, Va., who are avid researchers, have acquired for us copies of all of A. H. Heisey & Co's. patents as well as Mr. Heisey's patents before he came to Newark. We are also very appreciative of the fine articles Bob has written for Heisey News. The ads they found are very enlightening and we will be using some of them in future issues. They firm up some of the questionable dates of the early years.

As you will see on page 23, we are offering you another Oscar and we hope you will send your orders soon. These are quite attractive and quite limited so that we believe they will sell well. Read the form thoroughly before ordering to avoid mistakes. We thought you would rather have these offered to you than the alternative of Imperial selling them in the hay shed or breaking them up.

A few of the 1980 Oscars leaked out to the flea markets as usual but reports have been very few this year and we believe that the problem has been alleviated to a great extent recently. There will always be some glass carried home from any glass factory. We are aware that the same thing has happened with the cup plates.

You will begin to believe that all we do is tell you about books that will never materialize. We really thought that the Imperial book could be ready by Convention but like everything else it took longer to prepare than we had anticipated and there was just not enough time available. We do think it will be of great help to both the collector and dealer. While you may be surprised at some of the items which were made you may also be surprised at how few molds they have used when you consider how many molds Heisey had. It will at least, put the whole thing into better perspective. I can't even give you a price on it yet but hopefully by July's newsletter we will have more information. (That is not a promise!) In any event it will be an inexpensive book and it will also have a price guide.

Jim Jordan of Pennsylvania has agreed to write our "finds" column and will appreciate input from all of you. It is hard to write such a column if no one sends their latest finds. They do not have to be sleepers as it is interesting just to know what is available in the different areas.

We have the newsletter back on a fairly current basis and hope that we can continue to do so. Harley is doing a good job for us and we appreciate it.

I hope all of you had a good time at the Convention and a safe journey home.

Happy Collecting!

Louise Ream

MISCELLANEOUS COCKTAIL SHAKERS

All Unmarked



4225



6060



4225



4054



4225



4036

HEISEY AND THE U. S. PATENT SYSTEM

BY BOB O'GRADY

Collecting and studying glassware inevitably leads to learning something of related fields which of themselves never seemed very interesting...and such is the case of the Heisey lover and U. S. Patents.

The history of the U. S. Patent System is long and involved but the brief sketch given here may be helpful in the study of Heisey-related patents. The legal basis for both patents and copyrights in our country goes all the way back to 1787 when, at the Constitutional Convention in Philadelphia, a clause was included in the Constitution which stated that Congress would have the power to grant to authors and inventors the exclusive rights to their writings and inventions for a limited time. Three years later George Washington signed into law a bill which laid the foundations of our modern American Patent and Copyright Systems. For the first time in history the intrinsic right of an individual to profit from his inventions was recognized by law. The founding fathers (esp. James Madison, Charles Pinckney and Thomas Jefferson) had the foresight to introduce and foster the patent and copyright concept as a means of encouraging inventions, as well as industrial and technical progress, and benefiting society through the talents of writers and inventors. The law is carefully worded and defines a patent as a legal means whereby the U. S. Government grants the inventor the right to exclude all others from making, using or selling his invention for the term of the patent. It does not necessarily grant the right to make, use or sell, but rather the right to exclude others from making, using or selling.

Then in 1842 the patent law, which heretofore applied only to inventions as such, was amended to extend to designs. As opposed to the regular (invention) patent, the design patent applied to new, original or ornamental designs for an article of manufacture, i. e. it protected the appearance of an item rather than its structure or utilitarian feature. It is important to acknowledge this distinction since both types of patents serve a different purpose and have a separate numbering system. And it is as design patents that most of the Heisey-related patents were registered.

In 1849 the Patent Office was transferred from the State Department where it had been since its beginning to the Department of Interior and in 1859 the Patent Office also became responsible for administering the copyright system.

It seems appropriate to digress for a moment to discuss copyright since the distinction between patent and copyright is often confusing to the experts, let alone to laymen. Copyright is a legal means of protecting the writings of an author. However, over the years, "writings" have come to be interpreted as covering a wide range of creative activities, including musical composition, paintings, sculpture etc. Basically, copyright covers the form of expression rather than the subject matter of the work. Therefore, it is possible that the same subject could be both patented and copyrighted. For example, the shape of a piece of glassware could be patented, while the original artistic expression involved in its creation might be copyrighted.

Another important aspect of a patent is that it has a time limitation. Initially the term of a patent was 14 years subject to a 7 year extension upon request of the applicant. But in 1861 the term was increased to 17 years with the 7 year extension abolished. And the term of a design patent was changed from 7 years to 3½, 7 or 14 depending on the wish of the designer or applicant. These terms are still in effect.

In 1870 the Patent Office was given the authority to register trademarks and the custody of copyrights was transferred to the Library of Congress. And finally in 1925 the Patent Office was transferred to the Department of Commerce where it resides today.

Considering the great amount of glass produced by the Heisey Company during its nearly 61 years in business, the number of items patented was very small. There is a grand total of 299 known Heisey-related patents. The expression "Heisey-related" is used because this article addresses those patents which in one fashion or another were associated to the Heisey name and glass manufacturing business. Some of these patents were invention patents issued to Gus Heisey and partners long before he established his own factory. But most are design patents which were issued to individuals who either worked for the Heisey concern and assigned their rights to the company or gave Gus Heisey or one of his sons the right to claim the design as his own.

Consider the following statistics:

<u>Heisey-related Patents</u>	<u>Number</u>
Invention	52
Design	247
Total	299

Of the 52 invention patents only 10 related to items actually produced for sale. The other 42 related to machines or processes used in the manufacture of glassware. Of the 247 design patents only 202 are known to have been production items. And so, of the 299 total, 212, or 70%, were for items actually produced and sold.

The prize for the greatest number of patents surely goes to Andrew J. Sanford who himself was responsible for 138 of the 299. His first was issued in 1896 for a glass-shaping machine and his last was issued in 1928 for the floral block, pattern numbers 9, 10 and 11. (cf. Vogel, Book III p. 28 and the Joe Lokay article, Heisey News, Oct. 1979) Other designers who assigned their patents to the Heisey Company over the years were Clyde S. Whipple, Ray C. Cobel, Walter von Nessen,

Ronald L. Wooles, Charles T. Stewart, Joseph O. Balda, Rodney C. Irwin, Horace King and Annie Lee Dillon.

Interestingly, the earliest known Heisey-related patent was issued to Gus Heisey in 1874 for his design of a glass bowl. (This is pictured in the Joe Lokay article "The Patents of A. H. Heisey" in the May 1976 Heisey News) This would have been the same year that Gus Heisey became a partner in the George Duncan and Sons Glass Company. In 1879 he was issued an invention patent for a machine for shaping tubular glassware (pictured here as Fig. 1). From the picture, one of its uses appears to have been shaping hurricane lamp globes. Gus Heisey also collaborated with John Ernest Miller, of Duncan and Miller fame, in two invention patents, one in 1881, and another in 1887. The first was a machine for opening and shaping the hollow end of either blown or pressed glassware. And the second was an improved lehr for annealing glass. This was the same John Ernest Miller who designed the well-known Three Face mold for Duncan. And so, as early as 22 years before he established his own factory, Gus Heisey was involved in the U. S. Patent System.

One interesting episode concerning a charge of patent infringement against Imperial was reported in the November 1922 issue of Crockery and Glass Journal. The U. S. Court of the Southern District of Ohio decided in favor of the Heisey Company for their claim that Imperial had infringed on Heisey's patent #43,852, issued to Andrew J. Sanford on April 15, 1913. This was for pattern #393 and 393½ "Narrow Flute" (pictured here as Fig. 2). However, a year later, in December of 1923, the same Journal reported that Imperial had appealed the decision and that the U. S. Circuit Court of Appeals in Cincinnati had ruled against the suit and reversed the court decision of a year earlier. The court stated: "While we do not question that patentable design may arise from regrouping familiar forms and decorations, yet when all that was done was to take an existing piece of table glassware having these flutes and substitute a slightly different form of flute already in common use on other articles of glassware, we are satisfied that there can be no Patent monopoly. For these reasons the decree must be reversed and the case remanded with instructions to dismiss the bill."

For those interested in learning more about Heisey-related patents, there is now a complete set in 5 volumes of all known invention and design patents in the HCA Library.

* * * * *

Bob O'Grady and Tom Felt of Arlington, VA are members of the Research and Archives Committee of HCA. They are candlestick collectors primarily but are interested also in general research on the Heisey Company and its products.

They have already spent many months of research at the Patent Office where they have obtained copies of all known patents by the A. H. Heisey & Co. and many of its employees. HCA is grateful to receive the five books of these copies from Bob & Tom.

They also have been researching at the Library of Congress and have already brought to the Museum two huge notebooks full of excellent copies of ads beginning in January of 1896. The Fandango and Cut Block ads in last month's issue were taken from the ads which they had obtained. We need more people like this.

* * * * *

A. H. HEISEY.
Machine for Shaping Tubular Glassware.
No. 212,932 Patented Mar. 4, 1879.

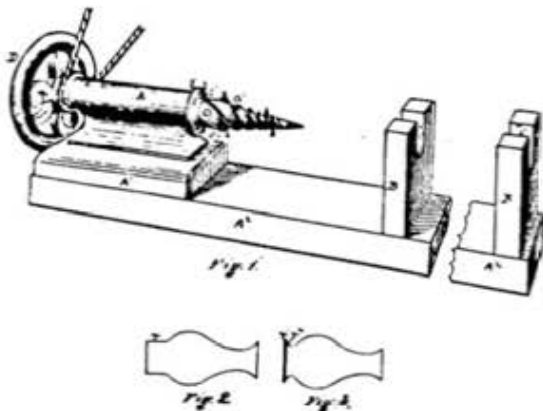


Fig. 1

DESIGN.
A. J. SANFORD.
PATT.
APPLICATING FILED FEB. 6, 1913.
43,852. Patented Apr. 15, 1913.

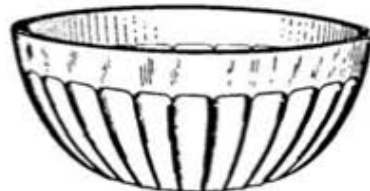


Fig. 2

Witness
E. L. Barber
A. H. Heisey

Inventor Augustus H. Heisey
Witness George N. Christy

Witness
Richard A. Miller
J. R. Keller

Witness
Andrew J. Sanford
King & Patton

452 AMBASSADOR - PLATE ETCHING

453 INCA - PLATE ETCHING

Ambassador and Inca etchings are closely related so I'll discuss them together. Both were introduced in 1932 and discontinued by 1937. Although five years is not an extremely short life span, both Ambassador and Inca are seldom seen, with Inca being even more difficult to find than Ambassador. Both are found on 3397 Gascony stemware and a 1401 Empress plate available in crystal and sahana. As is sometimes the case, crystal is more scarce than sahana.

The etchings should be memorized since Gascony is often not marked with the Diamond H. Rather I should say, the mark often is not visible, probably due to the item being highly fire-polished. If the mark is visible, it will be in the center of the underside of the base.

Ambassador reminds me of heraldic symbols and makes me wonder if the name somehow is connected with England. Many Heisey names had a distinct English flavor, so someone must have been an Anglophile. The six "creatures" are enclosed in medallions and these are placed in zig-zag formation about the glass. Little filler motifs are placed in the blank spots left by this arrangement.

For Inca I can make no interpretation of the name - I can't see the connection between design and name. Inca consists of rather severely plain columns filled with circular designs surmounted by a fancy, almost crown-like ornament. These pillars are placed side by side about the glass with a small fancy ornament between them.

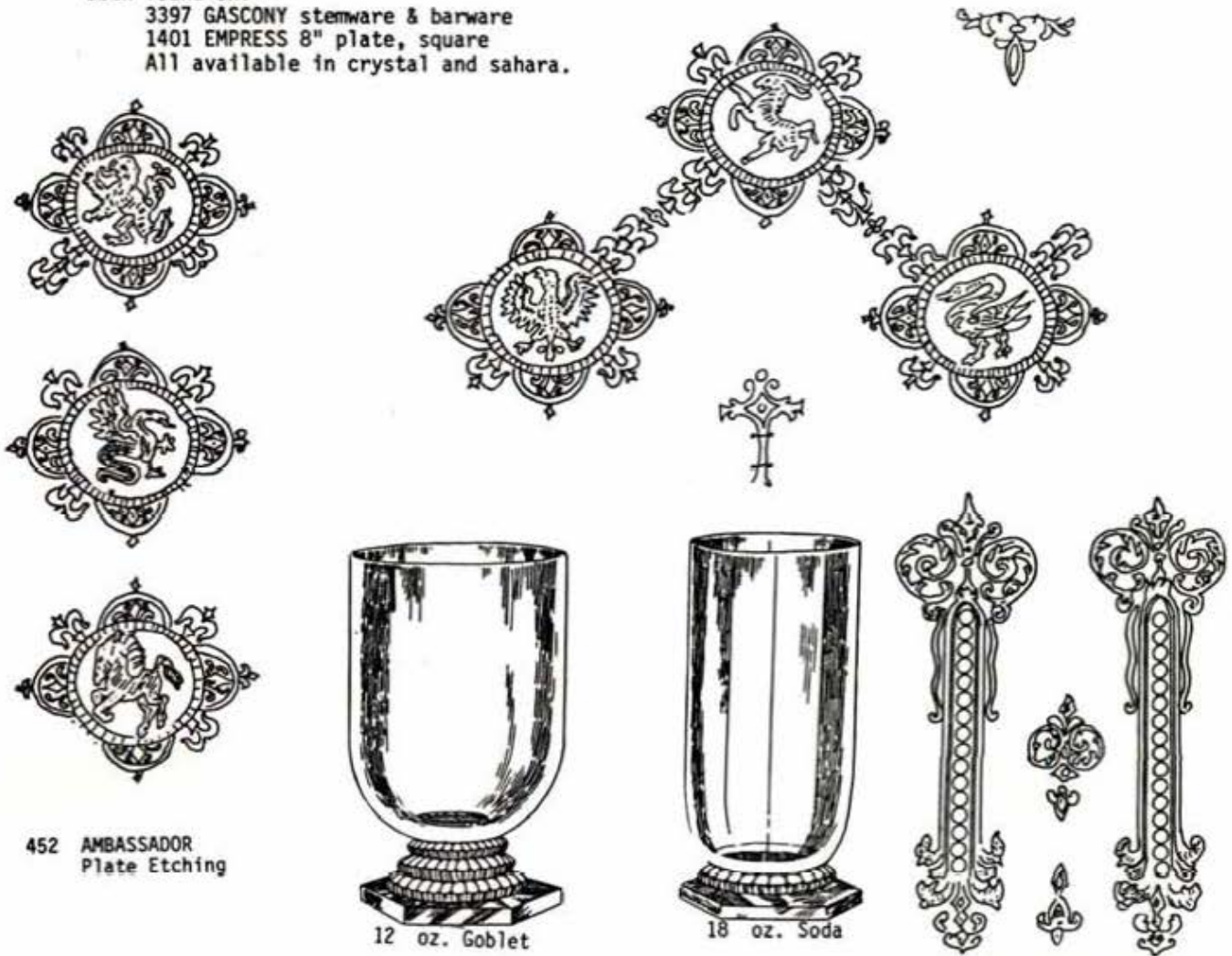
As a final note, Gascony was new at this time and the etchings were probably introduced along with the stemware. Gascony seems to have been rather well accepted, Ambassador to a moderate degree, but Inca seems to have been unpopular judging from the amount I have seen.

Both found on:

3397 GASCONY stemware & barware

1401 EMPRESS 8" plate, square

All available in crystal and sahana.



452 AMBASSADOR
Plate Etching

12 oz. Goblet

18 oz. Soda

453 INCA
Plate Etching

STEMWARE SHAPES

BY NEILA BREDEHOFT

How can you decide just what piece of stemware you are looking at when you are at an antique show without your reference books?

Heisey designations for stem names usually followed a reliable pattern. First I'd suggest you memorize the shapes and proportions of goblets in Heisey stem lines. If you familiarize yourself with these, comparisons of other stem items will be much easier.

First visualize the goblet of the stem line you are debating. Compare this mental image with the shape of the item in your hand. Is it the same, only smaller? If it is the same, remember that a claret usually has the same shape but only holds about half as much as a goblet. If it is smaller yet, wines are the same shape as goblets but usually hold only about 2 ounces. Is it a miniature of a goblet? - then you have a cordial.

If the item you are holding has a bowl which is broader and shallower than the goblet but the stem is as tall or almost as tall as the goblet you have a saucer champagne. In later years these were sometimes called tall stem sherbets - a double-duty item. The same shaped item on a short stem is a sherbet.

To identify a cocktail, remember that a cocktail usually holds slightly more than a wine, (sometimes only $\frac{1}{2}$ or 1 ounce more) but the bowl is slightly broader and shorter in proportion to the goblet. It resembles the champagne more than the goblet, but is not quite the same shape as a champagne either. Several early colored stem lines did not have wines, only cocktails. If you compare the shape of the bowls you will see that their shape is that of a cocktail not a wine (Plateau, Circle Pair, etc.).

If the item you have has only a small capacity, about 2 ounces, but the bowl is not the same shape as the rest of the stem line but is flared, you have a sherry. Most Heisey sherries have flared bowls whether or not the normal shape of the bowl is flared, straight or cupped. The same shaped item but with a capacity of about an ounce (cordial size) is a pousse cafe. These are not always flared, but sometimes have deeper, more slender bowls than cordials. Remember, an ounce of liquid is a very small amount - only 2 tablespoons.

Several items have no or rudimentary stems. These are the footed juice and footed ice tea (formerly called footed sodas). These pieces have very short stems and tall, rounded bottom bowls. Often the ice tea is misidentified as a goblet and the juice as a parfait. Oyster cocktails usually have no or extremely short stems also. The bowls on these pieces are short and broad and usually will hold about 3 or 4 ounces.

Burgundies also look like goblets but would be hard to identify "in the field". They would probably be called a wine by the dealer. Parfaits and footed juices are often confused as they are both tall and slender and will hold only about 4 ounces. Remember that parfaits are found most often in the older stem lines while footed juices are found in the later lines.

To sum up:

1. Goblet shaped: medium size - claret
small (2 oz) - wine
miniature (1 oz) - cordial
burgundy - would be difficult to tell from a wine without measuring
2. Broad base of bowl, short bowl: tall stem - saucer champagne
short stem - sherbet
tall stem, with bowl about same capacity as wine - cocktail
3. Flared bowl, small capacity: sherry
4. Short or no stem: tall bowl, large capacity - footed ice tea
tall bowl, slender bowl - footed juice (possibly parfait in early lines)
short bowl, broad bowl - oyster cocktail

Below are the basic pieces of stemware available in a given Heisey pattern:



#1220 PUNTY BAND TOOTHPICKS

BY J. D. LOKAY & A. MILLER

Yes, the "s" in the title is correct. There is more than one toothpick in the Punty Band pattern line. Our research has shown that there are two styles of toothpicks in the #1220 pattern. The two toothpicks are shown in the sketches with this article. For future identification, one shall be called toothpick style L and the other shall be called toothpick style M. Toothpick style L has small scallops around the top edge and toothpick M has small beads around the top edge. No, the scallops are not poorly formed beads as there are many more beads in style M as there are scallops in style L.

Let's examine the two toothpicks in detail. For convenience of comparison, we will divide the toothpick into 4 parts: the base, the punty band, the cylindrical wall and the top edge. The bases on the two styles of toothpicks are essentially the same. Both bases contain a pressed star of 20 points or rays and both bases are approximately 1 5/8" in diameter. The punty bands are essentially the same. Both bands contain 24-punties and both bands are about 2 1/4" in maximum diameter. The height to the top of the punty band is 1 3/16" for both styles.

The cylindrical walls are the same, yet not the same. The walls are essentially the same height but may have slightly different tapers depending on the mold or hand making process. Of the two toothpicks I compared, the style M had a greater taper than style L. I cannot call this a general condition since I have not examined many of the toothpicks. The top edges are the real difference; the scallops for style L and the beads for style M. In summary, the two toothpicks are essentially the same except for the top edge, namely the scallops and the beads. The toothpicks were most likely made from the same or identical molds except for the top edge.* A diamond H was later placed in the bottom of the toothpick.

The one style L #1220 toothpick I saw was crystal with a red stain around the cylindrical wall. The date 1898 was in the red stain. It was not signed with a diamond H. The crystal style M toothpick I saw was also red stained and had a 1905 date in the red stain. This toothpick was signed. The style M toothpick in custard I saw was also signed.

The #1220 Punty Band pattern line was produced from about 1896 to 1905, so pieces produced after 1900 could be signed depending on whether it was decided to add a diamond H to the old mold or not. New molds made after 1900 for the #1220 pattern most likely included a diamond H. It is my estimate that the style L toothpick was made from about 1896 to about 1900. The style M toothpick was probably made over the life of the Punty Band pattern.

The #1200 Cut Block toothpick also had scallops around the top edge. There may be opinions that the scallop top of the Punty Band toothpick was patterned after the scallop top of the Cut Block toothpick. Comparison shows that the tops are not the same. The Cut Block toothpick has 16 scallops while the Punty Band toothpick has 18 scallops.

* There had to be TWO molds for the two styles since the toothpicks are molded in 1 piece and thus the top edges cannot be interchangeable. One mold had to have beads and one mold had to have scallops since these edges are not a matter of simply hand tooling but are definite parts of the mold shape. - nb

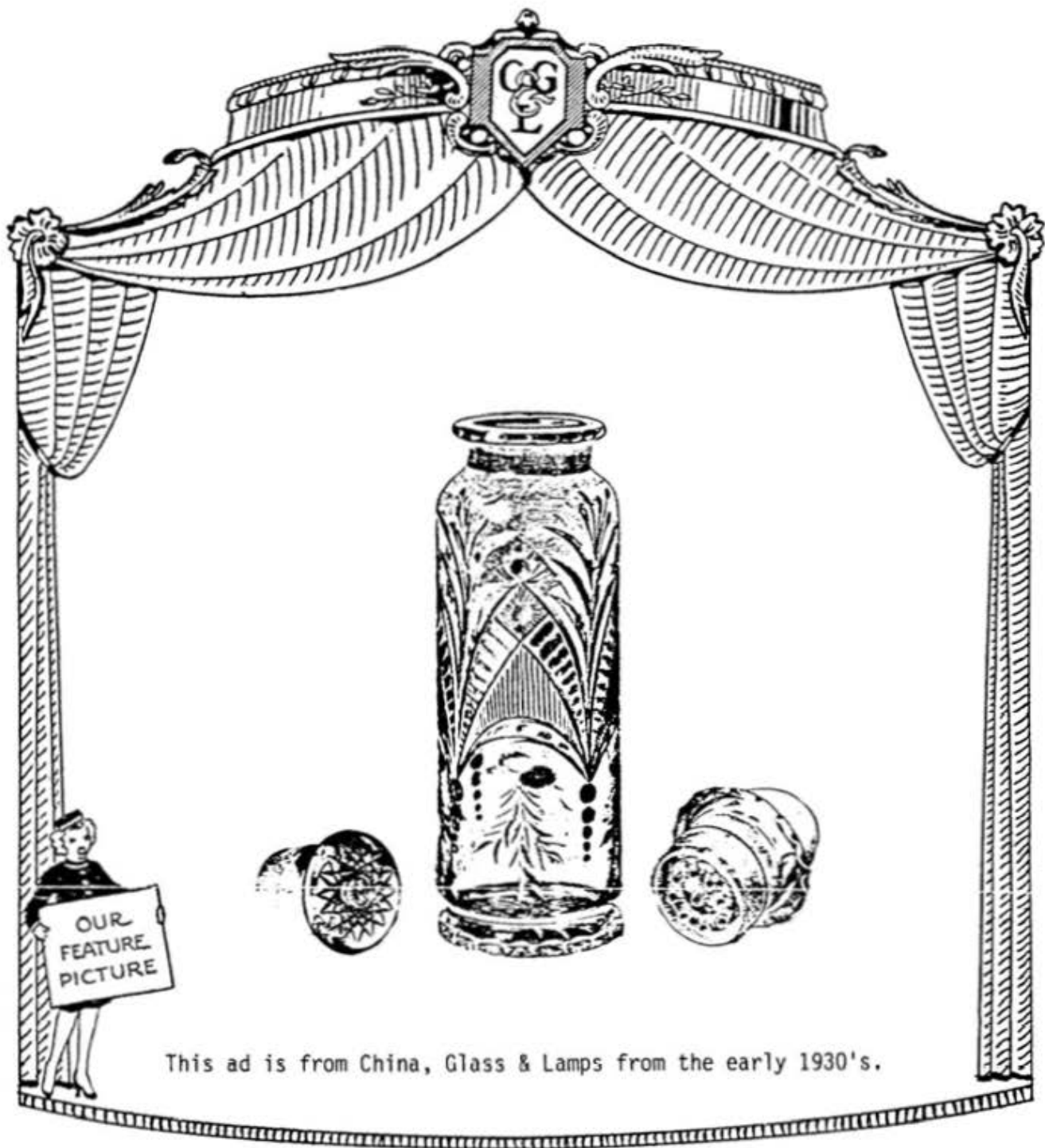


#1220 Punty Band Toothpick
Style L (1)

#1220 Punty Band Toothpick
Style M (2 & 3)



#1200 Cut Block Toothpick
(4)




This ad is from China, Glass & Lamps from the early 1930's.

We Present For June

Unique and useful is this patented all-glass cocktail shaker made by one of the quality glassware manufacturers of the United States. It is not only most attractive, but is easily cleaned and has no metal parts whatever. The shaker consists of three pieces. The large container holds more than one quart. It has opening large enough for whole ice cubes. To the right is shown the pourer section. This has a straining device. The third piece is the stopper, which fits tightly into the pourer and straining section, which, in turn, fits snugly into the container. The shaker is finely decorated in appropriate cutting and all pieces are finely finished and ground. For information address CHINA, GLASS & LAMPS, at either 200 Fifth Avenue, New York, or 650 Century Building, Pittsburgh.

Many times Dorothy C. Thorpe has been mentioned as a decorator who used Heisey glass in her work. She made no glass but decorated that of various companies. Among those items made by Heisey which are found with her signature are the 1514 oval floral bowl, and 1489 Puritan cigarette boxes and ash trays. The best known is probably the Hydrangea stem line which was made especially for her. Much of her work is sandblasting though she has also done enameling. At one time Anton Krall, one of the famous Kralls who once worked for Heisey, did special engraving for her.

The following is an article written about her in the Los Angeles Times Home Magazine on November 2, 1941. A few years ago we heard that she is still in business though a letter to her brought no reply.

The Thorpe signature is: 

"AN OLD BOTTLE LAUNCHED A CAREER

NOW A SOUTHLAND FACTORY FOUNDED BY AN INGENIOUS WOMAN TURNS OUT CRYSTALS THAT ARE SOLD ALL OVER THE WORLD TO EAGER BUYERS

By Sam Bagby

This is a fairy story that actually happened. The fairy emerged from a broken bottle.

It all began in depression days when business reverses had hounded George Thorpe. His wife Dorothy C. Thorpe, found a broken wine bottle on the street near her home. She decided she could make something of it.

With a file she made a groove just below the neck of the bottle and broke off the top part. That was the start of Dorothy C. Thorpe's original crystals, now sold the world over.

Taking the bottle to a Glendale glass factory, she had a workman grind and buff the rough edges, then she covered the bottle with masking tape, drew a monogram on the tape and cut away the part that covered the monogram. Returning to the glass factory, she had the foreman sandblast the exposed glass.

Eagerly tearing off the masking tape after the sandblasting was finished, the Thorpes found that the initials "D. T." were clearly and sharply incised on the glass. The foreman admitted that it made a pretty tumbler.

Studying the bottle carefully, Mrs. Thorpe decided it needed decorating. She thought of using raffia but did not know how to make it stay on the bottle. Then she remembered that she had seen her brother wrapping a fishing pole. Would this work? She concluded that it would.

When her brother showed her how he wrapped his poles and secured the knots, she rushed home and wrapped the lower part of the bottle with raffia.

Her husband also admitted that it was attractive but inquired:

"Now that you have it, what are you going to do with it?"

Mrs. Thorpe didn't reply, but she knew.

The next day, while her husband was trying to sell real estate, she called at a department store in Los Angeles and wrangled a big order for her original highball glasses.

"That's fine," said her ex-banker husband, "but where are you going to get the money for the glass that you must have to fill this order?"

"My husband found a partial solution for this," Mrs. Thorpe relates. "Instead of going to the real estate office the next day, he went to all the city dumps and found several dozen bottles. The next day he went to junk yards and found a few more while I stayed home and worked on those we had.

"When my husband had exhausted the dumps and junk yards we were faced with the problem of having a nice order and not being able to fill it. Then we decided to try the foreman at the glass company who had seen what I was trying to do. My husband and I together talked him into letting us use his credit for one barrel of glass bottles. If he hadn't helped us I do not know what we would have done.

"It wasn't easy at first," Mrs. Thorpe recalls. "My husband haunted ... stores and brought home paper cartons, used string and discarded wrapping paper for the simple reason that we didn't have enough money to buy these. We couldn't afford a telephone, so the neighbors would call us over when someone would phone in an order. A company delivered packages for us on credit and everyone was so kind."

The first tracings that Mrs. Thorpe put on her glasses were straight lines because she had never designed before. But as their business outgrew the kitchen, overflowed their garage and expanded into rented quarters, she experimented with curved lines and found an unknown talent: she could draw beautiful figures.

She created several designs, presented them to the buyer of one of the country's most exclusive stores and was told to make all that she could in the next two months and to send them in.

"But," I explained to him, "we don't know just how many we can make and just how much it will amount to."

"That's all right," he replied. "Make as much as you can and then bill us."

Though Dorothy C. Thorpe's original crystals now are sold in all parts of the world, it is to Glendale that the buyers come for their selections. Here the Thorpes have their new factory and in their showroom are the infinite number of glass articles that they manufacture.

Essentially their new plant is a designing and sandblasting factory, as they do not blow their own glass.

While Mrs. Thorpe does all the designing, the business of the firm is handled by her husband.

In making her glass creations, Mrs. Thorpe first draws a design. If she is using a goblet, this is entirely covered with factice. Her design then is traced onto this elastic covering, and skilled fingers cut away the rubberlike material within the design exposing the glass for the sandblasting.

This sandblasting is done under the supervision of Arthur Mesa, who has been with them for eight years and who trains new employees in this art. Mesa and his fellow employees all are considered artists by Dorothy Thorpe, which may be a reason that the Thorpes have had no labor troubles. It also may explain the growth of a new Southern California business from a bottle."

Ed. Note: In 211-16 Price List there is a reference to the 1184 16" Buffet Plate being used by Dorothy Thorpe.

* * * * *

From the HCA Archives we have a note dated 4/25/47 stating: "The labor cost for Satin finished stem on claret would be about 59¢ per dz. This labor cost includes waxing, etching, washing, selecting and wrapping." A drawing of the Hydrangea claret accompanies the writing -- on it written, "clear bowl" and "Satin stem and foot". Also included is the original Heisey number for this stem which was unknown until this time - #5064. Notations also mention that the satin finish would add \$3.00 to the price of the blank, raising the price per dozen from \$21.00 to \$24.00. Apparently Heisey etched the stem and Dorothy Thorpe added the lavender coloring.

See the Stem Book for a good photograph of the Hydrangea stem.

* * * * *

WHAT'S IN A NAME ? . . .

by Neila Bredehoft

KENILWORTH

An ancient English town in the county of Warwickshire near Warwick and Coventry with a current population of over 10,000.

It is famous for the ruins of a castle dating from the 12th century which was given to the nation in 1937.

Sir Walter Scott used Kenilworth as the setting for his novel "Kenilworth" which describes the area during the reign of Elizabeth I.

Kenilworth now is mainly agricultural with some light industry.

Heisey used the name Kenilworth for their 4092 stemware line new in June, 1937.

KOHINOOR

Actually spelled Kohinor, meaning mountain of light. The Kohinor is a famous diamond which has belonged to the British crown since 1849.

Originally it was the property of the Shah of Persia (1739) then later became property of a Sikh ruler in India. After annexation of India in 1849 it became the property of Queen Victoria.

It's original weight was 191 carats but after being recut in 1852 it weighs only 108 carats.

Heisey used the name Kohinoor for their 1488 pressed ware and 4085 stemware, both new in 1937. The motif of the pressed ware is a diamond, especially the candlesticks, other pieces bearing pressed facets reminiscent of a diamond. The stemware has a diamond shaped portion at the base of the stem.

CANTERBURY

City in England and prime archdiocese of the Church of England in the county of Kent. Site of the magnificent Canterbury Cathedral. The church is famous for being the site of the murder of St. Thomas Becket in 1170.

Chaucer wrote his famous "The Canterbury Tales" describing pilgrims journeying to the shrine of the archbishop circa 1390.

Heisey used the name Canterbury for their cutting 1003 new in 1943. The cutting is actually an engraving of ivy leaves.

JAMESTOWN

The first permanent English settlement in America, founded on May 14, 1607. Famous for the almost legendary John Smith and Pocahontas. Jamestown represents many "firsts" for our country, among them: first representative government, first Negro slavery, and first Anglican church.

Heisey used the name Jamestown for their 3408 stemware line which was new circa 1933.

Is it 1200 Cut Block or 170 Cut Block?

BY NEILA BREDEHOFT

Confusion has arisen from the Heisey Co's decision to refer to the Cut Block pattern by both #1200 and #170. Just why they chose to do this we cannot at this time determine. We can make some deductions by studying very early price lists and catalogs.

In a very early catalog (probably the oldest owned by HCA and possibly Heisey's first) a very complete line of Cut Block is shown including a page of items with engraving. In this catalog it is called "1200 Ware." In other early catalogs and price lists showing many items of the pattern, the number 1200 is always used. The conclusion from this would be that 1200 seems to be the original factory number.

In a later catalog which is undated but includes the Diamond H trademark, thus dating it circa late 1900 or 1901, the number 170 is used. However, by this time only 2 items are shown in the pattern - 2 nappies - a 4" and an 8".

Logically, it seems 1200 should be the number used for the major pattern. While the number 170 was used by Heisey, it appears to be a late application and for the sake of clarity it should probably not be used by collectors since it was apparently for only the 2 nappies. The use of the double number is interesting from a historical view but is only confusing for collectors and dealers today.



No. 170. 4-IN. NAPPY.

No. 170 PATTERN.

4-in. Nappy	gross	2 00	1 80	20	135	30
8-in. " Fire Polished		1 00	95	5	140	30

* * * * *

1183 REVERE small footed punch bowl.

9 3/8" high, 9" diameter at top, 5 3/4" diameter of base. Marked.

Cutting is by a major cutting company, not done by Heisey.



QUESTIONS & ANSWERS

QUESTION: I have recently become the owner of a 4" high red & crystal cordial. The inscription written in white on the piece is "A. H. Heisey & Co. Founded 1896."

I have looked in some Heisey books & cannot find it. Can you tell me if it is authentic, and what its value is?

- R. P.

ANSWER: This is just another item which has been made to deceive the Heisey collector. No known item in Heisey has ever been found with this particular souvenir marking. Many of these have been seen in recent years, maker unknown at this time. L. R.

* * * * *

QUESTION: As you suggested, I've made a rubbing of my moongleam plates that I can't identify. The etching and the fluting is on the underside of the plate.

I've also discovered that I have the celery dish that's in the downstairs cabinet as a fake. How can I tell if mine is a real Heisey? -E. Sinett, MA

ANSWER: Your plate is #1170 Pleat & Panel. The cutting is pictured in a Heisey advertising folder but the number and name are not shown.

The "fake" pickle dish is very poor quality, ground but not polished on the bottom and has a strange Diamond H (it is nearly square). L. R.



* * * * *



#1295

NEW FAKE HITS MARKET

The 1295 Bead Swag toothpick is the latest item to have been copied by the Mosser Glass Co. of Cambridge, Ohio. To the knowledgeable collector this will cause no problem but to the uninitiated BEWARE. It is in milk glass, very white, very heavy, very dense and of relatively poor quality. Remember the Heisey "opal" (milk glass) toothpick is opalescent. That means that it shows "fire" (an orange look) around the edge or throughout the body if it is thin enough. The inside of the fake does not follow the contour of the outside as the Heisey toothpick does but is almost straight up and down. This gives it the added weight. Cost at the factory is \$2.00.

* * * * *

The following is from an article in the Johnstown Independent (newspaper very near Newark) dated May 23, 1940:

" A. P. HEISEY & COMPANY
MANUFACTURER OF FINE GLASSWARE

A. P. Heisey & Company in Newark on Oakwood Ave., is a twentieth century industry under the able direction of men who have always had at heart the best interests of the community in which their valued enterprise is located and one of the firms that keeps the wheels of progress turning in this section.

This is one of our most flourishing industries and is fully worthy of more than passing notice at our hands for not only is it one of the leading concerns engaged in its special field of endeavor in the country, but its High Class Glassware has gained a wide reputation for general excellence and is considered standard Glassware among the trade in the country over.

It may be of interest to know that the idea of this enterprise originated in the resourceful minds of energetic business men. With a restless ambition, a broad vision of the future of the industry of the country, they turned their trained and creative minds to the production of perfect High Class Glassware.

Today it is one of the most substantial concerns engaged in this manufacture in the country and its phenomenal growth is the result of hard work on the part of its officers.

Expansion plans gave this company one of the most modern plants in the country. It is one of our busiest beehives of industry. It is a model establishment of its kind and is an ideal place to work.

We could write many columns and then not tell you of all the good that this modern industrial concern has done for this section. It has become so much a part of the every day life of the people of the community that many have come to regard it as a "matter of course." It is well to pause occasionally and consider what they mean to us.

To maintain it means the continuous encouragement of all in the community, the assured expansion of this entire section and the onward progress of industrial, commercial and social development.

In this review of our onward progress we cannot fail to compliment A. P. Heisey & Company upon the manner in which it conducts its industry and to say it has been a decided factor in the industrial life of the community."

Note the repeated references to the A. P. Heisey & Co.



REFERENCE BOOK UPDATE

1533 WAMPUM basket is shown in a photo we have of a store display. It was also mentioned in a 1938-39 price list. This basket has been referred to by Vogel as a whimsey, which it is not.

Has anyone yet discovered the 4044 Rock and Rye bottle with the Christ and Flag cutting or carving?

Does anyone know what the "AMFALULA TREE" carving might be?

5087 COMET barware dates at least as early as 1952. Shown in price list 31.

315 paneled cane was made in crystal only, and with gold or ruby decoration. Always marked. Possible exception - oil bottle.

Both Heisey's "Spanish" and Duncan Miller's "Granada" which are very similar were certainly inspired by the same much earlier goblet design.

144 Candleholders came also in hawthorne.

The 1183 REVERE mixing glass (cocktail shaker with chrome top) came in sahra and cobalt. Usually marked.

The crescent salad plate is in the 1183 REVERE pattern and listed in at least one catalog. It has also been made by Imperial. The Heisey one was made in crystal, flamingo, and moongleam. Marked near ground bottom rim.

Heisey furnished 6060 COUNTRY CLUB tumblers for Calgonite ads. Information is from Paul Fairall.

Heisey made mugs for Stewart's root beer - about one turn every year. They would be good quality glass, unmarked. Heisey did not put on the name. Information from Paul Fairall.

Heisey made tumblers for Coca Cola. A 1922 price list shows coca cola glasses - 8, 10, and 12 oz. The Coca Cola Company reports that several companies made tumblers for them but they have no specific recollection of the Heisey tumblers.

a "Fred Harvey" listing for 12/4/39 lists the 4059 water bottle, 4049 Hot whiskey, 3419 brandy inhaler and 3304 Universal parfait in amber. (add to your amber list for Fred Harvey items).

The 393 NARROW FLUTE bitters bottle also came in cobalt - very rare.

Imperial does not use Heisey molds for the Dolphin Candlesticks it makes for the Metropolitan Museum of Art. They use molds made from the original Sandwich items in the Museum.

References are made in price lists to the Heisey mailboxes. 5/7/40 and 9/1/42 with or without fixtures.

The number of the CABOCHON SIGN is 50. First made in 1948. Also 50 is the number for a blown puff box for Hope Glass Co.

On January 6, 1948, 429 FOX ash trays were made. 417 were good. Made by M. Stough.

WE GOOFED!

In last month's newsletter we announced that the rearing colts were sold out. That was an ERROR and it was the KICKING COLT which is sold out. We still have a good many of the rearing colts.

* * * * *

NEW ITEM IN GIFT SHOP

Just arrived! Wings Up Mallard in light blue. Available for \$13.00 plus 10% for shipping and handling. Send orders to HCA Sales, Box 27, Newark, OH 43055.

* * * * *

RECENT DONATIONS

In our last listing the Plantation cup to go with the saucer was omitted. Donated by Mr. & Mrs. Howard Smith.

ADDITIONAL DONATIONS:

2052 bar glass in original Heisey wrapping. Mr. & Mrs. Donald Lindamood.

365 ash tray. Donated by Harold Ames.

1503 CRYSTOLITE salt & pepper, tumbler, 6" vase, footed cheese, 4" shell, 4" nappy, 7" candy box, three footed candy box and cover, 4½" puff box, 5" breakfast preserve, 7" oval dish and 2 part jelly. All by Mr. & Mrs. Howard Smith.

150 BANDED FLUTE saucer footed sherbet & 3350 WABASH goblet & champagne with 439 PIED PIPER etch by Mr. & Mrs. Howard Morton.

Sunburst medallion, emerald, from bottom of 1245 STAR & ZIPPER bowl from Charles Shaw.

1469 RIDGELEIGH puff box. Mr. & Mrs. Jack Swetnam.

A piece of Sandwich Glass which was the inspiration for THUMBPRINT & PANEL. Jim & Sheri Van Es.

15 miscellaneous punch cups and 500 OCTAGON celery, flamingo. Donated by John R. Thomas.

1472 PARALLEL QUARTER floral bowl with 870 cutting. Donated by Frank Maloney.

12 Floral block. Donated by Tom Martin.

1201 FANDANGO square nappy and individual cream & sugar and 300 PEERLESS sherry. Donated by Marion L. Wilcox.

5060 WASHINGTON SQUARE pitcher. Formerly owned by its designer Horace King. Donated by Bob & Hilda Ryan.

4044 NEW ERA floral bowl, 828 STARDUST cutting. Donated by Mr. & Mrs. Joe Lokay.

HEISEY ADVERTISING PIECE. Donated by Mr. & Mrs. Joseph Noll.



CLUB NOTES

HEISEY COLLECTORS OF TEXAS

We have been very active since you have last heard from our club and enjoying each month's meeting.

Heisey Collectors of Texas met Thursday May 14, 1980 at the Sullivan's with 13 members present.

Election of officers was the main business of the evening. Our officers for 1980-81 are: President-Mr. Weldon Harris; Vice-President-Mr. A. C. Sullivan; Sec/Treas.-Mrs. Roger Hulslander; Program Chairman- Mr. Charlie Baird; Historian-Mrs. A. C. Sullivan.

A great show and tell followed with many unusual pieces of Heisey. Refreshments were served on beautiful Crystolite crystal.

- Erma Hulslander

* * * * *

NORTHWEST HEISEY COLLECTORS

April 1980 - Nineteen members gathered for the annual meeting & election of officers. Maury Seeber turned the gavel over to Willa Carty for the coming year. Jamey Robinson, a high school student & eager collector, is our new vice-president. Paula Beatty has taken over the job of secretary/treasurer.

Study time was "Sack Time". 20 different pieces in paper bags were passed around. Fingers had to identify the patterns with no peeking! Well known patterns suddenly became "foreign" to the touch. There was much "Oh no" -!!! & "That isn't Heisey."

Then Sally Bigler, our hostess "saved" us. She served 2 delicious different angel food cakes.

Finds of the month - a dignified Duquesne goblet with Pompeii etching; Carolina 3344 3 oz. cocktail with a delicate "Hearts & Flower" etching; the unusual Leaf 1 lites; a regal Spanish stem with unknown cutting; Fern 1495 2 lites; Crystolite 1503 2 lite. 3 pieces of Kohinoor 1488 - from the same pattern but not "look-a-likes". A pair of crystal 2 lite candelabra with D prisms, cigarette holder & a 6" zircon rose bowl. There was much comment about them being from the same pattern.

* * * * *

Our club showed the film at a Senior Citizens Center in Belleville two weeks ago. The response was great. I took some examples of Heisey and they were really impressed. Wanted to know what I cleaned it with to make it shine like it did. They couldn't believe the quality of the glass made it look the way it did.

- Pat Spencer, III.

For information regarding the movie or the slides contact: RICHARD A. SPENCER
1203 N. Yale
O'Fallon, Ill 62269

HEISEY COLLECTORS OF AMERICA, INC.
BALANCE SHEET
AS OF THE CLOSE OF BUSINESS
MAY 31, 1979

ASSETS

Current Assets:		
Cash in the bank and on hand	7,363.00	
Inventories of items to sell	<u>66,006.00</u>	
Total current assets		73,369.00
Non-depreciable assets:		
Investments (received by donation)	1.00 *	
Heisey Glass received (by donation)	601.00 *	
Heisey Memorabilia (by donation)	199.00 *	
Heisey Glass (Acquired by purchase)	<u>78,450.00 **</u>	
Total non-depreciable assets		79,251.00
Total Depreciable Assets:		
Office furniture & fixtures	8,458.00	
Museum Building (on public land)	131,571.00	
Office Building and Land	85,253.00	
Guard House Building	<u>1,000.00</u>	
Total Depreciable Fixed Assets		<u>226,282.00 **</u>
TOTAL ASSETS:		378,902.00
=====		

LIABILITIES AND EQUITY FUNDS

Current Liabilities:		
Accounts Payable (to Imperial Glass Co.)	9,076.00	
Notes payable on demand	<u>47,500.00</u>	
Total Current Liabilities		56,576.00
Long Term Note Secured by Real Estate Mortgage		<u>20,625.00</u>
Total Liabilities:		77,201.00
Equity Funds:		
From Operations	235,696.00	
By Inventory Entry	<u>66,005.00</u>	
Total Equity Funds		<u>301,701.00</u>
Total liabilities and Equity Funds		378,902.00
=====		

Harold Woodward Crim

* All items figured at \$1.00 each for accounting purposes only.

** These figures are at cost and do not reflect current value.

NOTE: During this period gross income totaled \$851,000 and total disbursements exceeded \$856,000. Note that the audit was for May 31, 1975 to May 31, 1979. An audit will now be made for the period May 31, 1979 to May 31, 1980. This audit does not reflect our current status. The accountant found no discrepancies.

No. 1483 STANHOPE PATTERN (Continued)



12 in. Relish
2 Hld.—5 Compt.
With or without T. Knobs



12 in. Celery Tray—2 Hld.
With or without T. Knobs



11 in. Floral Bowl—2 Hld.
With or without T. Knobs



15 in. Plate



11 in. Salad Bowl

No. 1483 STANHOPE PATTERN (Continued)



6 in. Mint
2 Compt.—2 Hld.
With or without Rd. Knobs



6 in. Mint—2 Hld.
With or without Rd. Knobs



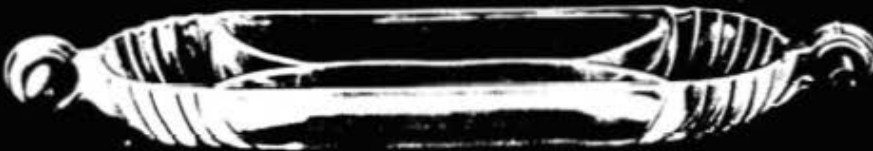
Mayonnaise—2 Hld.
With or without Rd. Knobs



6 in. Jelly
3 Compt.—1 Hld.
With or without Rd. Knobs



6 in. Jelly—1 Hld.
With or without Rd. Knobs



12 in. Relish
4 Compt.—2 Hld.
With or without T. Knobs



11 in. Triplex Buffer Relish—2 Hld.
With or without T. Knobs

No. 1483 STANHOPE PATTERN (Continued)



Sugar—2 Hld.
With or without Rd. Knobs



Cream—1 Hld.
With or without Rd. Knobs



Cup—1 Hld.
With or without Rd. Knobs
Saucer



Ice Tub—2 Hld.
With or without T. Knobs



9 in. Vase—2 Hld.
With or without T. Knobs



7 in. Ball Vase



Salt or Pepper No. 60 Top



Individual Nut
With or without Rd Knob



Ind. Ash Tray



2 Lt. Candelabra "A" Prisms

Consists of
1-1483—2 Lt. Base
2-1483—Bobèche
14—"A" Prisms



Cigarette Box & Cover—1 Hld.
With or without Rd. Knobs



6 in. Candy Box & Cover—1 Hld.
With or without Rd. Knobs

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 WAMPUM 4" candlesticks.....pr. 42.00
 VICTORIAN ball jug (sl wear) &
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 consisting of 10 1/2", 8", 7" plates
 and cup/saucer....per place set..... 75.00
 EMPRESS moongleam 9 1/2" 3 compt relish,
 handled..... 30.00
 IPSWICH 2 sherbets \$12; 6 oyst cocktails
 \$10.....all... 75.00
 DOUBLE RIB & PANEL lidded mustard scarce 25.00
 JAMESTOWN stem BARCELONA Cut
 3 tall sherbets \$13 ea; 1 ftd. soda
 \$13.....all... 50.00
 PEERLESS Cruet \$30; 5 berry bowls \$9 ea.
all... 70.00
 #353 Colonial Ruby flashed oil cruet.... 38.00
 SUNFLOWER standard sugar, scarce..... 20.00
 #1183 yellow enamel French dressing &
 underplate, coin gold trim, marked,
 unique..... 48.00
 EMPRESS flamingo toothpick, footed..... 42.00
 PUNTY BAND ruby flashed souvenir
 toothpick..... 42.00

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ACQUISITIONS

46 Opal plate. This is one of the early opal novelties marked with the number 46 and a Diamond H. This is the only one known at present.

The next three items were purchases from Vogel's auction:

9 SINGLE ROW SLASH pitcher, 1469 RIDGE-LEIGH cigarette box and cover, sahara and a short stem comport, marked, pattern number unknown.

479 handled jelly. The only known items in this pattern are the cream & sugar & this jelly.

1951 DOMESTI-CATER set. 2-1951 Cabochon cruets in metal holder.

3350 WABASH goblet, transitional marigold bowl.

470 INTERCEPTED FLUTE 11" plate

1776 KALONYAL claret

1458 Coupe plate with cutting. Unusual.

6009A ZEISEL ROUNDELAY bowl. Fish cutting as pictured in Heisey News.

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Lynne and Art

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RECOLLECTIONS

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Phone: (215)794-8667

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SILVER FLATWARE
2007 Broadway Vancouver, Wa. 98663
Phone: (206)693-7972

IMPERIAL'S LOSS----YOUR GAIN!

When production began on our 1980 Oscar in Heather, someone at Imperial goofed. It was not until a couple of turns had been made that someone discovered that 1099 heather Oscars had been made with the 1979 dating. Lucile Kennedy, Imperial's Marketing Manager, called to break the sad news. She offered the animals to HCA at cost, also suggesting that satinizing them would make them look very different. The Executive Committee recommended to the Project Committee that we purchase them, and it was approved by the Board of Directors as well. The decision was to have them satinized, and to sell them for \$10.00 each, and to offer them in exactly the same manner as the regular Oscar. Only members will be able to order them, one per member regardless of the type of membership, but be sure your dues are currently paid as we will be checking.

When we received a sample we found it to be very attractive and are eagerly awaiting our chance to order. Sometimes mistakes, usually being more limited, are more valuable than the one done right.

We feel that the only fair way is to offer them to every member at the same time in order to give everyone a chance. They will be offered until September 1 or until all are sold, whichever comes first. BETTER ORDER SOON. THESE MAY NOT LAST LONG.

These are already in stock and as orders are received they will be shipped promptly as soon as the names are checked. None will be sold unless ordered on the form below or a xerox of the form.

"1979" HEATHER OSCAR ORDER FORM

-PLEASE READ VERY CAREFULLY BEFORE FILLING OUT-

Oscars are Heather Satin (purple), marked HCA 79 and IG, (for Imperial). This is a limited quantity of 1099 to be offered to members only, until September 1, or until sold out, whichever comes first. Only one per member, which means anyone who has a paid-up membership (voting, associate or family). Names will be checked. Everyone living in Ohio must pay 45¢ sales tax, vendors included. Handling charge will be \$1.20 each, if shipped. No orders honored unless on this form. Make all checks payable to HCA and mail with your order to:

HCA OSCAR SALES
P. O. BOX 27
NEWARK, OHIO 43055

IF PAYING BY MASTERCHARGE OR
VISA CARD PLEASE INCLUDE
CARD NUMBER & EXPIRATION DATE.

CLIP AND MAIL THE ORDER FORM

_____ Number of Oscars at \$10.00 each _____	Only ONE per member
Sales Tax at 45¢ each _____	All Ohio Residents and pick-ups in Newark
Postage at \$1.20 each _____	CHECK ONE:
TOTAL with order _____	Please mail my Oscar _____
	I will pick up my _____
	Oscar at the Musuem _____

NAME (list all names) _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

CLASSIFIED ADS:

- FOR SALE- Heisey 1401 Empress moongleam punch bowl and extras such as punch cups, 6" covered candy dish, ice tub, pair of 135 candlesticks and others. Package deal, Cash & carry. Write for details and price or make offer. JERRY BAKER, P. O. Box 13081, St. Petersburg, FL 33733 1-813-898-0716.

- MAIL BID: 8 #3370 AFRICAN champagne, moongleam stem. One is mint, and 7 have a repairable nick or chip on rim of bowl. JANICE VOELZKE, 10006 W. Green Tree Road, Milwaukee, Wisconsin 53224.

- FOR SALE: Heisey hawthorne diamond optic: 8 dinner plates 10½", 9 dessert plates 8", 1 saucer 6". FLAMINGO meat platter 12x9½. H. GOETZ, 18 Hubbard Drive, White Plains, N. Y. 10605 914-949-2068.

- FOR SALE: Heisey berry bowl set, custard glass, RING BAND pattern, large bowl, 6 small, perfect, enameled flowers \$400 or best offer. GREG DANIELS, 903 E. Oak, Columbus, KA 66725.

- FOR SALE - Heisey by Imperial slag animals Wings down Mallard, Scottie, Kicking colt, Elephant, Donkey, etc. Set of Ultra-Blue Colts \$125.00. THOMAS TUTTLE, 1444 Bolenhill Ave., Columbus, OH 43229 (614) 888-5543.

- WANTED: Buying Depression Glass, Heisey, Cambridge, Fostoria, Akro Agate, glass figurals & unusual glass "cuties". NADINE PANKOW, 207 S. Oakwood, Willow Springs, ILL 60480 Phone 312-839-5231.

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