

HEISEY

news

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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ONE DOLLAR



HEISEY ON PBS

Dave Curley a dedicated voting member of H.C.A. has just completed the taping of a show on Heisey Glass for the program "Antiques with George Michael". This will be shown on PBS this fall and is #5 in the new series of 36 programs.

Dave reports that the show looked very good on the monitors during the taping and that the glass just sparkled. To quote from Dave---"To promote the show on Educational TV, the show host, George Michael, said it would be best to get people to call or write their PBS stations and ask them when "Antiques with George Michael" was going to be shown. George and the producer said it only takes two or three calls to get a station to act. The price per show is very small to Educational TV. It is being funded by the Eastern Educational Network-----It is thirty minutes long and every minute is taken up with Heisey. There are thirty six programs in the Antique Series and we were 5th to be taped. Six is the cut glass in the Toledo Museum and seven is the glass in the Henry Ford Musuem in Dearborn. The programs beginning with number one should start Sept. 15th. There are 265 stations in the PBS system....."

So now lets all call our local PBS stations and ask to see the show in our communities. It should give Heisey quite a boost.

Dave has purchased a video tape for us and is donating it to us. He always has been very generous to H.C.A.

NOTICE !

Would the person missing a ruby-stained item from the Heisey display from Convention call (614) 745-1014 and identify it so it may be returned?

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Phone: (614) 345-2332. Club membership (includes 12 issues of Heisey News and participation in all club activities) \$10.00/Year plus \$1.00 each for additional family members in same household who wish a membership car. For voting membership add \$25.00, one time only fee, or write for information.

For Membership - HCA Membership, Box 27, Newark, OH 43055. Notify immediately of any change of address.

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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

Yes, I'm still here for another term! If your letter has not arrived concerning the cordial dinner, please let us know at once and we 'll send you another or take your cordial order by phone if it is near the deadline. It seems that the back page may have come off some of these in the mail.

New members may not be aware of the fun of the September affair. It has always been one of the highlights of the year for H.C.A. members. The mini-show should be great with most of the good Heisey dealers there. The food at the Country Club should also be excellent, and plentiful, according to all reports of the dinners held there. A small auction will include some unusual animal items from Imperial. The wine will flow freely which will liven up the crowd. If you haven't planned to come, please reconsider. This fund raising event gives a much needed boost to museum funds.

I am sorry to report the death of Roxie Moore, 98, who was Percy Moore's mother. Our sympathy to the Moores!

Irene Rauck of Moundbuilders Antiques, recently had surgery and Art Hartman of Lynne-Art's Glasshouse suffered a heart attack. We hope both are improving rapidly.

It is with much regret that we announce the resignation of Loren Yeakley from the Board of Directors. By his action, H.C.A. has lost one of its most dedicated members of the board, serving since the founding date October 15, 1971. We tried to convince him to stay on the board even though he no longer wanted to be treasurer but he felt it might be possible to replace him with someone who wanted that job. Virginia Yeakley preceded Loren as treasurer and together they have faithfully carried out the duties of that office, keeping our books accurately and giving us financial guidance along the way. Words cannot express how grateful we are to both of them for the thousands of hours they gave to H.C.A. for all these years, strictly as a labor of love, as all of the positions once were. Little by little as we all retire, we will be replaced by paid employees, and something is lost in the process - perhaps it is the "enthusiasm" with which we were all once filled.

"Thank you, Loren", is all we can say and we will all miss you. We hope you will stay active in the organization for a long, long time. We need your wisdom.

Dick Marsh is now our treasurer and we have hired a part-time bookkeeper to keep the financial records, by a vote of the board on July 28.

Ray Ziegler of Westerville was elected by the board to fill Loren's unexpired term, until June 1982. We are sure that Ray will make an excellent board member.

Betty Wanser of Anaheim, California, Jim Jordan of Lansdale, Pa, and Jim Kennon from Avon Ohio, all new board members from away were able to attend the July 28 meeting.

Louise Ream, Mary McWilliams and Jack Metcalf were re-elected, president, secretary, and vice president respectively; Dick Marsh, treasurer - By vote of the board to temporarily fill the fifth spot, Bob McClain was elected to that position. The fifth member is needed at times to make a quorum for executive meetings and for a tie breaker when needed.

In the last issue we credited the Heisey Club of Western Mass. with the donation of a cordial. The identification was incorrect and was meant to be "#3416 Barbara-Fritchie Cordial with #799 Manhattan cutting". Sorry!

In a recent newsletter of another club it was mentioned that the #3379 Pyramid 12 oz. soda had never been seen before the convention. Jim LaMoreaux found several of these in 1979 and loaned one to the museum where it sits among the flamingo items in Room 4, and has since November 14, 1979. Also the #1632 Lodestar Candleblocks pictured in Vogel's Book III in color plates I are Dawn and NOT cobalt. Cobalt is not known that late. Imperial has NO record of making the #1519 Waverly trinket box as mentioned in "Glass Review".

There may be a slight delay in sending your order of tiger paperweights and mallards but we are expecting them momentarily from Imperial. We are sure you'll like the tiger paperweight as it really LOOKS like jade.

See our schedule of shows put on by our member clubs and try to attend any near you. They'll be beautiful shows as in the past.

Hope to see you all on the 13th of September!

* * * * * Happy Collecting!

Louise Ream

WE'RE OVER 5000

LET'S START A CLUB IN GEORGIA!

For the first time we have gone over the 5000 mark. Let's keep the club growing! We are already the largest and most successful handmade glass club in the U.S.A. Dedication, Determination, and Enthusiasm are the key words for our success.

If interested contact --
W. L. Hitchcock
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DOWN THE HEISEY TRAIL

BY JIM JORDAN

Writing a column of someone else's fabulous finds is a lot like the guy who never takes a vacation but who is bombarded with stories and photographs of far away, exotic places by all his "friends" on their return home from "their" vacations. The only revenge available to me is, I get to twist their stories around and assign these people funny anonymous names. Occasionally, on a few rare occasions, a subtle note of envy and jealousy may creep in between a line or two, but as Bob Ryan can tell you, some people delight in making you bleed.

Take those Fenton fanatics from Ohio for example. Not only do they tell me about their limelight #1485 Saturn two-light candlestick, moongleam #1401 flat mint, and moongleam Galaxy sherbet, but they sent a picture on the back of which is written, "Look what six dollars will buy!" As it that isn't bad enough, they inform me these were found on MY turf. That limelight stick's a real beauty, but it is missing those little things that hang off the ends... In addition, there was another picture - this one of a lovely cobalt 9" ball vase. They informed me they paid more for the macrame hanger that was holding it than they did for the vase itself.

Ol' Stopper Snatcher from Virginia really made me bleed with his (or anybody's) best find to date, a #1235 Beaded Panel and Sunburst goblet. Boy-o-boy, is it beautiful! As far as I can tell, its the first one ever seen. Stem collectors, eat your hearts out!!! Talk about stems, how about that flamingo whatcha-ma-call-it that the "Oracle" from Plymouth, Ohio found at Convention. It's a goblet with a tall skinny stem, and a strange shaped bowl which even he wasn't really sure was Heisey at first (or was he?). A few hours later, a sharp-eyed colleague who said in his usual emphatic way, "No, that's not Heisey," proceeded to find a Diamond H, square in the base and had to eat his words. It's the weirdest looking thing you ever did see. He'll give it an appropriate enough name, for sure.

Another collector from the Bay State found a 6" Pillows pickle. Big tickle, huh? Well, it was in FLAMINGO, friend, and that ain't common, right Lloyd? The couple from Columbus, Ohio found the #5060 Washington Square shot glass - a real winner, as did the couple from Northport, N. Y. who found a decanter with the "Rube" silhouette etching. This guy got so excited he almost swallowed his perennial cigar.

The new little gal in Lahaska, PA ain't doing bad either, gang. Her emerald Winged Scroll perfume and covered sugar are real nice. I gotta keep an eye on her! Big Stem, from northern New Jersey, did the gentlemanly thing by taking home the Locket on Chain goblet that all US dummies neglected to buy, and little Blue Eyes (the Mrs.) talked me into buying the prettiest little wine which all YOU dummies neglected to buy, the Ramshorn with Neptune etch.

The infamous Wicked Witch of the East (of Heisey Heritage Society fame) found a sahara Roco-cco creamer and a whole herd of sahara Warwick candlesticks, while the guy from Lansdale, PA (no, not me) who found that gold #112 candlestick last year, sunk to a new low by buying an Imperial green Victorian goblet thinking it was moongleam. With this guy's luck, next time it will be moongleam.

Comes a report of two cobalt Carcassone 8" vases from a Mr. Thompson Jr. (real name). He didn't say where he was from, but with finds like that, who cares? These sure ain't plentiful. The only ones I've seen are in the Museum.

Well, that's all for this time, gang. If you want to make me green with envy and can take a playful poke-in-the-ribs in return, drop me a line and we'll try to slip it past the editor's yellow pen. See ya down the trail.

* * * * *

TO HEISEY LOVERS -

BY JEAN PARRETT

Do you accessorize, enjoy and use your Heisey, or do you hoard and hide?

You probably have noticed more and more glass (crystal) is being used in decorating. Many leading designer magazines, Architectural Digest for one, show much glass through out.

After a room is furnished the fun starts in accessorizing a piece of Lalique or Waterford decanter with cordials to complete the room. A decanter on a desk, a cocktail table, a group of candles, a pretty compote or a glass animal, and you can have it all with Heisey.

I also firmly believe a true Heisey collector should have at least one complete dinner set. It is fun to put together and use. Though we have Haviland the Heisey is used mostly. The family enjoy it and I like to give our guests something to talk about besides food and politics.

So use your Heisey, yes it is an investment, but value should never stand in the way of enjoyment.

Too, remember the older patterns of Heisey are not only collectible for themselves, but as true antiques.

Heisey has given us a sense of adventure. It is buying Heisey because we really like it, but cannot always afford it.

Just got back from the great June convention (I took the long way home) and, though it wasn't the best stem year, there were some exciting pieces scattered through the show floor, Granville and the "Square". For those of you who don't get the opportunity to attend convention, Granville is a town next to Newark which hosts a three day flea market during convention week and the "Square" is the town square in Newark which is encircled by a two day flea market at the end of that same week.

Please understand that there is no way I could have seen every stem offered so this is a strictly personal observation. At the show a remarkable Spanish goblet with an Alexandrite bowl caused this stem collector's heart to flutter. It was damaged between the stem and the bowl but the damage didn't hurt it's appearance - it was magnificent. The rare but ugly combination of Limelight and Amber showed up in a Carcassone sherbet and another sherbet in the same pattern was said to be Tangerine and Amber though it appeared to be amber only. Offered for sale for the first time in Newark was a lovely Locket on Chain goblet which took a surprisingly long time to be whisked off the floor. A set of Drake cordials with "Tatting" etch sat around for most of the show when they should have been snatched up enmasse immediately. A rarely seen Granada goblet with a cut bowl confused a few people but more about that later. Stemware in color was scarce but then there really wasn't an overabundance of any stemware.

At Granville some "impossible to find" Rococo footed tumblers found new homes as did a Park Avenue goblet. There were Barbara Fritchie cordials - one with a Cobalt bowl and one with an Alexandrite bowl. Gold encrusted birds on a Wabash goblet added to the unusual things to see or buy.

Although the bulk of the dealers found on the "Square" had moved out from Granville, there were enough new people to make it interesting. There were some Athena goblets (all of which I missed) and a 300 luncheon goblet in Flamingo along with a 341 Colonial egg cup also in Flamingo. The Colonial patterns in any color are always rare finds. There was a 903 Jefferson, that isn't really Jefferson, that I wish I had bought so I could once and for all find out what it really is. Our old friend, "The Heisey Hunter", Bob Ryan was there with many unusual pieces (most of which I neglected to note) as was Clarence Vogel who held court in both flea market locations and seemed to be enjoying every minute of it. Clarence came up with an unusual pink stem which may or may not be Heisey.

My own happy finds consisted of an El Rancho goblet and an Aqua Caliente with the pretty Crinoline etching along with the Granada goblet previously mentioned.

We said we'd say more about No. 3454 Granada later and later has arrived. With the help of stemfrens we were able to pick up a Granada goblet at the HCA convention. Granada was named by Bradley and the Ryans in their book "Heisey Stemware". It's doubtful that it was ever given more than a number by Heisey because it is a one item pattern and that item is an 11 ounce goblet. A price list dates this stem as early as 1920 though it was generally believed to be a later piece.

Granada's appeal was mainly to stem collectors because it wasn't made in color, is not known to have been etched and the two cuttings seen to date are believed not to be of Heisey origin. But - - now collectors of the Diamond H can search for it too. Granada was not known as a signed piece, in fact the stem appears to be pulled. This is what caused the confusion when we purchased it but now we know that it is signed twice at the top of it's stem and in our stem the marks are sharp and clear so there can be no doubt.

Good luck hunting for your Granada goblet. There can't be many out there or the "mark" hunters would have unearthed some of them by now. Just think, when you find your piece of Granada you will have a complete set!

NOTE: The 3453 Granada goblet was listed in Catalog 10B, the earliest blowware price list owned by HCA. The date on this price list is 7/1/17. nb

D A T E S T O R E M E M B E R

SEPT, 13	MINI-SHOW AND CORDIAL DINNER REYNOLDSBURG, OHIO
SEPT, 27-28	ALL GLASS SHOW - STURBRIDGE SHERATON STURBRIDGE, MASS, BAY STATE HC.
OCT, 11-12	ALL GLASS SHOW- GEORGE WASHINGTON INN WILLOW GROVE, PA, HEISEY HERITAGE SOCIETY
OCT, 19	ANTIQUA SHOW & FLEA MARKET - REYNOLDSBURG HIGH SCHOOL REYNOLDSBURG, OHIO - REYNOLDSBURG HC
DEC, 12	HCA CHRISTMAS DINNER GRANVILLE INN - GRANVILLE, OHIO



HEISEY TOOTHPICK HOLDERS

BY NANCY & DAVID JONES

Toothpick holders were at the height of their popularity around the turn of the century. So in 1896 when A. H. Heisey & Company began producing glassware, toothpick holders were included in all major patterns. However, by 1914 production of almost all toothpick holders had been discontinued even though other items in the same pattern may have remained in production for many years. Changing social mores had rendered the toothpick holder archaic as proper etiquette now deemed it uncouth to pick your teeth at the dinner table. Production for such a relatively short period of time in the earliest patterns and in comparatively small numbers, combined with small size and eye-catching appeal all contribute to the special charisma and outstanding collectibility of Heisey toothpick holders today.

The very early patterns were unmarked and can be verified as a Heisey product only by pictorial reference to authentic factory literature, catalogs, or advertisements. Then in late 1900, Heisey began pressing into their glassware the now legendary "Diamond H" trademark. Later patterns were almost always marked. Toothpick holders in a pattern where production spanned that transitional period are found both marked and unmarked. Old molds that continued to be used may or may not have had the Diamond H added to them, but new molds had the mark cut into them as they were being made. The term "mark" is a truncation of "trademark". Heisey is not signed the way a glass cutter often signs his work or some glass companies have a corporate signature spelled out letter by letter on their glassware. Krall, Hawkes and others often signed their work on Heisey blanks, but Heisey pressed only the Diamond H into their glassware and is, therefore, properly referred to as "marked" not "signed". Incidentally, the Diamond H continues to be a registered trademark owned by Imperial Glass, conveyed to them with the sale of the Heisey Company in 1958. Another area of semantics that needs comment is the vernacular substitution of "toothpick" for "toothpick holder". A toothpick is usually wooden and put into your mouth; a toothpick holder is usually glass and put on display or used to hold toothpicks. Many people collect toothpick holders, but we have yet to even hear of anyone who collects toothpicks.

The accompanying chart summarizes the salient characteristics of every currently known Heisey toothpick holder. Before using the chart, several prefatory comments are necessary. Pattern numbers and names are those currently approved by the HCA. Antiquated, less preferable, and even incorrect but often encountered numbers and names are cross-referenced under Notes. Since all information pertains only to toothpick holders, some entries will be at variance with other published information which almost always concerns an entire pattern line. For example, termination of production dates may literally differ by decades from the usually cited dates since toothpick holders were often discontinued while the rest of that pattern continued in production and new pieces even added. Some entries represent a best estimate based upon an evaluation of the fragmentary data presently available. As more factory documentation comes to light, or in your responses to this article, revisions and refinements are to be expected. This is especially true when such explicit statements as "never marked" or "crystal only" are bound to coax a previously unknown or unreported example out of the woodwork somewhere. The subject of marking is fraught with pitfalls. The term "always marked" is especially difficult because the boldness of the mark varies from prominent to so faint as to be virtually obliterated. Then only just the right light at just the right angle allows one to tentatively suggest, "I think I see it, but what do you think?" There were six regular production colors: crystal, ivorina verde (custard), ivory, emerald, opal (milk glass), and canary (vaseline). Heisey did a lot of hand decoration at the factory, but also sold blanks to many decorating houses. Among the most commonly seen decorations are ruby stain, gold trim, enameled flowers, silver overlay, and a wide variety of souvenir inscriptions.

After studying the chart, some additional explanation and elucidation are required. At this time Heisey is known to have produced 32 different toothpick holders in 32 different patterns, but there are 33 lines in the chart. This is because two patterns included the same identical toothpick holders. An analysis and evaluation of all currently available research material indicates that the #331 Colonial Panel and #400 Colonial Scalloped Top toothpick holders are identical. Catalog No. 56 supports this conclusion. However, Catalog No. 75 (which is widely available as a reproduction) contains an apparent error among three toothpick holders. During the original layout of the catalog, a drawing of #300 Peerless (page 153) was also used for the very similar #331 Colonial Panel (page 159) instead of the correct drawing from #400 Colonial Scalloped Top (page 233). In the #1220 Punt Band pattern two separate and distinct toothpick holders were produced from differently designed molds: Punt Band Scalloped Top and Punt Band Beaded Top. This should not be confused with those cases where regular production items received additional hand tooling before the glass cooled and the result was an unusual variant with flared or cupped rim.

You may be concerned because you have a "toothpick holder" which does not appear in the chart. Heisey produced many items that are the right size, could hold toothpicks, and look like toothpick holders but were intended for another purpose. There can be only one criterion for determining bona fide Heisey toothpick holders: whatever Mr. Heisey said is law! This was obviously a subjective and arbitrary judgement made prior to the introduction of each pattern. The apparent capriciousness of this is perplexing as one studies the patterns. For example, #150 Banded Flute and #393 Narrow Flute were two major patterns, comparable in number and variety of items, introduced and discontinued at nearly the same times, and very similar in design. In Catalog No. 75 the section

on #150 Banded Flute includes identical drawings on pages 142 and 144 - one is labeled "2 oz. BAR" the other "TOOTHPICK". Pattern #393 has a virtual twin, but it is pictured and labeled only once as a "2½ OZ. BAR" on page 227 without any mention of a toothpick holder. Pattern #433 Grecian Border also has a 2½ oz. bar tumbler shown on page 246, but it is pictured again on page 250 and identified there as a toothpick holder. Incorrect identification of bar tumblers as toothpick holders probably accounts for most apparent omissions from the chart. The remainder probably fall into the category of Heisey-made items now being offered by uninformed sellers as "toothpick holders", but which were clearly designed and cataloged as something else by the factory. Such pieces include, but are not limited to, the following: #1454 Diamond Point or Top Hat match holder which was later reissued by Imperial; #1280 Winged Scroll match holder which is actually much more elusive than the toothpick holder; #1428 Warwick or Horn of Plenty cigarette holder; #1225 Plain Band mustard or toy sugar without their covers (they both have smooth and not beaded rims like the toothpick holder); #1225 Plain Band sherbet (another look-a-like but with smooth rim); virtually any of the bar tumblers or shot glasses without a sham bottom; damaged salt shakers (especially ruby-stained) with the top removed and threads ground off; and would you believe, damaged wines with the stems removed and bowl ground flat on the bottom!?!

We have intentionally excluded one nominal toothpick holder. The #1485 Saturn pattern included an eight piece Hostess Helper. This was used for hors d'oeuvres and consisted of a 12" ice bowl, footed sauce dish, and three chrome-plated clips to support three so called toothpick holders. They are only 1½" high while the old toothpick holders average about 2½" high and the actual toothpicks were used to pick up the food, not to pick one's teeth. Since their purpose was so completely different in a much later era, we have omitted them from the chart.

At the present time there is only one troublesome reproduction. It is a copy of #1295 Bead Swag currently being produced by Mosser Glass of Cambridge, Ohio in a heavy, opaque milk glass with an authentic looking flower decoration as well as undecorated. See the article on page 12 of the June 1980 Heisey News for full details. Reissue of Heisey toothpick holders using the original molds at some time in the future is unlikely, but not impossible. During the scrap metal drives of World War II, many molds were destroyed and toothpick holder molds were very likely among the first candidates for the melting pot. Molds for some entire patterns, of which toothpick holders were but one item, probably met the same fate because they had generally been out of production for decades. And public taste had long since turned away from the busy designs of pressed glass patterns that were imitations of the even older cut glass patterns for simpler, more contemporary designs and colors. The old patterns were also replete with many obsolete pieces like spoon holders, round covered butter dishes, molasses cans, open salts, and other items in addition to toothpick holders. With both the basic designs and many of the individual pieces almost certainly never coming back into vogue, all the molds for many of the early patterns may have been destroyed. Thus, when Imperial bought the Heisey Company and took possession of the molds, most toothpick holder molds were probably not even extant.

We donated a book-length draft manuscript and price guide on all Heisey toothpick holders to the HCA last winter. This book will be published as soon as it is finished by the HCA for the mutual benefit of HCA and the world of toothpick holder collectors. More detailed information and individual photographs will be forthcoming. In the meantime, we would like to thank Louise Ream and Neila Bredehoft for without their unselfish assistance, even such an ostensibly simple and cursory article as this would have been impossible. The authors welcome any correspondence with other collectors of Heisey toothpick holders. We also earnestly solicit comments or corrections and if responses warrant, we will publish what is reported to us in a follow-up article. Remember, it is only through the exchange of this information that all of us can better understand and appreciate our collections. Please contact us through the HCA, Box 27, Newark, OH 43055.



TOOTHPICK
GROUND BOTTOM

No. 150 PATTERN

SCALE HALF SIZE



TOOTHPICK
PUMTIED BOTTOM

352 COLONIAL



TOOTHPICK
GROUND BOTTOM

No. 351 COLONIAL
PATTERN

HEISEY TOOTHPICK HOLDERS

#	Pattern	Production (plus ^{Color} Crystal)	Marked	Notes
150	Banded Flute	1908-1929	-	always identical to 2 oz. bar
1295	Bead Swag	1897-1901	opal, emerald	never formerly "Beaded Swag"
1235	Beaded Panel & Sunburst	1897-1908	-	seldom
331	Colonial Panel	1908-1913	-	always identical to #400
400	Colonial Scalloped Top	1908-1913	-	always identical to #331
339	Continental	1903-1908	-	always Colonial Panel
1200	Cut Block	1896	-	never incorrectly called #170
1205	Fancy Loop	1897-1901	emerald	never Square in Diamond Point
1201	Fandango	1896-1897	-	never also called "Diamond Swag"
352	Flat Panel	1908-1929	-	never
433	Grecian Border	circa 1913	-	always Sometimes called "Greek Key", identical to 2½ oz. bar
1776	Kalonyal	1906-1907	-	always
160	Locket on Chain	circa 1900	canary, emerald	never
353	Medium Flat Panel	1909-1929	-	always was "Flat Panel (Medium)" only tray-type holder
315	Paneled Cane	1900-1901	-	usually
300	Peerless	1899-1913	-	usually
325	Pillows	1900-1908	-	always
1255	Pineapple & Fan	1898-1901	emerald	never
1225	Plain Band	1897-1908	-	usually sometimes called "Sawtooth Band", identical to toy spoon
335	Prince of Wales Plumes	1902-1908	-	always
351	Priscilla	1907-1929	-	always
357	Prison Stripe	1906-1907	-	always
305	Punty & Diamond Point	1900-1907	-	seldom
1220	Punty Band Scalloped Top	1897-1900	ivorina verde	seldom
1220	Punty Band Beaded Top	1897-1908	ivorina verde	usually
341	Puritan	1903-1913	-	always only footed-type holder
365	Queen Ann	1907-1908	-	always
310	Ring Band	circa 1900	ivory	never erroneously called #1245 holder not found in crystal
343	Sunburst	1906-1908	-	some-times
337	Touraine	1902-1904	-	always
379	Urn	circa 1908	-	always
333	Waldorf-Astoria	1901-1910	-	usually
1280	Winged Scroll	1899-1901	ivorina verde, canary, opal, & emerald	never

EDITOR'S NOTE: I always hesitate to say "never" because it always rises to haunt me. Theoretically this information is correct, but some marks are very faint (as in my 1776 Kalonyal) and could easily be overlooked by a new collector. L. R.

* * * * *



Elyse Bozniak accepts charter for Nassau, L. I. HCC.



June Revelle accepts charter for Dairyland Heisey Club.



Anne & Tim Heisey

FLORAL BLOCK #15

BY JOSEPH D. LOKAY

Floral block #15 is commonly known as the duck floral block. It consists of two pieces: the base and the figural duck insert. The base contains the holes for the flower stems. R. C. Coble filed an application on May 3, 1927 for a patent on this floral block. He was granted US design patent #73,280 on August 23, 1927. The design drawing that was with the patent application is shown with this article.

Let's first look at the base. For discussion purposes, I will break base down into three parts - an upper flange, a lower flange and the center cylinder. The upper flange is $5\frac{1}{2}$ inches in diameter and has 10 hole perforations for flower stems. The center cylinder is $2\frac{1}{2}$ " in diameter and 2" tall. The lower flange is $4\frac{1}{2}$ " in diameter (smaller than the upper flange) and also has 10 holes for flower stems. The bottom of the center cylinder and the lower flange together form the bottom of the base. The outer edge of the lower flange turns slightly down to form a small lip. The base sits on this lip. There are 5 grooves in the lip evenly spaced around the edge of the flange. The base is not signed with a Diamond H.

The duck figure sits on a hollow cylinder. This hollow cylinder is about 1" tall, and goes inside the center cylinder of the base when the two pieces are put together. The size of the duck is smaller than the circle formed by the 10 holes so that it does not interfere with the flower stems when placed in the holes. The duck and base together are 5" tall. The duck is also not signed.

Production of the duck floral block #15 started in about 1926. The 1927 price list #208 supplement #3 offered the two piece set in crystal, flamingo, moongleam and hawthorne. To give you an idea of how price varied with color, the following prices were listed in PL #208, S #3 per dozen sets: crystal \$6.00, moongleam \$7.00 and flamingo or hawthorne \$7.75. I found no listing that the duck was made in marigold. Production ended in about 1930. Thus the duck set was in production for only about 5 years.

Candlestick #112 was patented by T. Clarence Heisey. He filed his patent application on March 23, 1926 and was granted design patent #70,558 on July 13, 1926. There is an article in the May 1979 issue of Heisey News on this candlestick.

Someone thought of the idea of using a simple candlestick in the floral block base as an alternate to the figural duck. So, the bottom of candlestick #112 was modified to fit into the floral block base similar to how the duck fit into the base. To avoid confusion, the special candlestick was given its own catalog number, #123. When put together, the #15 base and the #123 candlestick are about 6" tall. The candlestick insert is signed in the middle of the bottom.

Production of the #123 candlestick started in about 1928. This is about 2 years after production of the floral base and duck started. The candlestick #123 was made in crystal, flamingo & moongleam. There was no indication that it was made in hawthorne or marigold. Production of the candlestick insert also ended in about 1930, thus, having a short production life of about 3 years. Candlesticks #112 are plentiful while candlestick insert #123 is scarce.

The duck and base in moongleam and hawthorne are on display in the HCA Museum.

R. C. COBLE
FLOWER BLOCK
Filed May 3, 1927



Fig 1



Fig 2

Aug. 23, 1927.

Roy C. Coble
INVENTOR.

BY
Edwin P. Coble
ATTORNEY.

REPRINT FROM THE TIMES LEADER, BELLAIRE, OHIO, JULY 20, 1980

"From Typist to Marketing Manager...
GLASS CAREER BRINGS REWARDS

BY Susan Holub

When Lucile Kennedy started working for "the big I" back in 1942, she typed orders in the order department. Today, she is manager of marketing services for Bellaire's Imperial Glass Corporation, a subsidiary of Lenox, the fine china company.

Thirty-eight years is a long time to work for one company, but Lucile remains happy with and interested in her job.

"There are so few hand-crafted industries left in this world," she said, "that it makes you very proud of the company and the skilled people you work with."

Before rising to her present position, Lucile held a variety of positions with Imperial Glass, including secretary to the assistant sales manager, secretary to the sales manager, special sales assistant, customer relations manager, and, for more than 20 years, assistant to the president.

She laughs at being called a "devoted employee," saying instead that "it just becomes so much a part of you after all the years that you want to do what you can to make it successful. Even the slightest contribution you can make toward it is very rewarding."

A friendly and engaging woman, Lucile would rather talk about Imperial Glass than herself. She was born and reared in Bellaire and continues to make her home in the area, where she has many family ties. But, one would guess that her second home and second family lie within the confines of the Imperial Glass plant.

Her job is "the selling game," and she calls it "a constant challenge." She travels around the country to "major glass shows in all the major cities," where she represents the company and presents its products.

"The traveling is tough," Lucile said, "but the people and the business make it worthwhile. You get to meet so many wonderful people, people who are interested in the same thing you are--glass."

Her interest in glass seems more professional than personal; although one would expect her to have a large glass collection at home, Lucile said she has only a few pieces. "I'm like the shoemaker's child who never has any shoes," she quipped.

Collecting glass, she added, is a very big hobby in this country. "Any piece of American hand-made glass is collectible and is a good investment," she noted.

One of the most collected lines made by Imperial Glass is its Candlewick, which first was offered in 1936. Lucile hears from many collectors of Candlewick and is meeting with a woman from Indiana who is writing a book on the popular line.

Another item sought by collectors is the peach blown glass, which no longer is made by Imperial at this time.

Imperial Glass produces hundreds of glass items, all of which are either handblown or hand-pressed, said the company official. The number one casual stemware in the country is Imperial's Old Williamsburg pattern, which comes in seven colors plus crystal.

"I like to say that Imperial Glass is four glass houses in one," said Lucile. The Imperial company was organized in 1901 and produced its first glass in 1904. The company has been in continuous operation in the original plant since its inception.

Following "rough times" and bankruptcy during the Depression, Imperial began a period of acquisition and purchased the other three of the four glass houses: Central Glass Works of Wheeling in 1940, the famous Heisey Company of Newark in 1958, and the Cambridge Glass Company in 1960.

When buying another glass company, Lucile explained, Imperial acquires the molds and the name. In 1973, Imperial Glass was sold to Lenox Incorporated, America's foremost manufacturer of fine china and crystal, and received the strong financial backing of that company.

According to Lucile, the sale to Lenox was "the biggest change" she has seen during her years with Imperial.

"Lenox being such a famous name has been a great asset to my department," she said. "Imperial has always had a good reputation for quality, but Lenox opened up doors that might have been opened in time, although not quite so easily."

Lenox provided some capital improvements to the nearly 80-year-old plant, including a new packing and shipping department, a new heating and ventilating system, and improvements to the melting facilities. The company also provided its marketing expertise and many benefits for the Imperial personnel.

Imperial glassware is sold in all 50 states, Lucile said, and exported to other countries. Its stemware, tableware, giftware, barware and other decorator items are found in fine department stores, gift shops and specialty shops around the country.

In addition, she pointed out, Imperial does "a lot of work" with the Metropolitan Museum of Art in New York and the Smithsonian Institution in making reproductions of the glasswork in their collections.

(continued)

Imperial also produces new glass items, such as the jade glass just introduced this year. The new jade products, which appear to be made of that semi-precious stone, have been "very well accepted," she added.

Although the Bellaire glass company has used Lenox designers for several of its stemware lines, most of the Imperial pieces are produced from old molds and adaptations of them.

Hand blowing and hand pressing glass requires workers with skilled hands and eyes, Lucile said, adding that "it's hard to find skilled men today." Many of Imperial's craftsmen are the sons of former workers, she said. Through its apprentice program, Imperial gives on-the-job training to many fledgling craftsmen, she added.

"A lot of art and craft" is involved in handmaking glass, Lucile said. Because each piece is made by hand, no two items are ever exactly alike, she pointed out.

"People should never expect the pieces to be exactly the same," she went on. "One of the most beautiful things about handcrafted glass is the differences."

Anyone wishing to watch Imperial's craftsmen as they blow and press glass is welcome to visit the plant, Lucile added. Plant tours are offered Monday through Friday at 9 and 10 am, noon, 1 pm and 2 pm."

* * * * *

At the July 28th Board meeting the following resolution was adopted:

RESOLUTION

WHEREAS, Loren R. Yeakley has served Heisey Collectors of America, Inc. as Director since its founding in October 15, 1971 and as Treasurer since June, 1975 and

WHEREAS, he has continuously filled these offices even beyond the call of duty during these years and we have now regretfully accepted his resignation from both these duties,

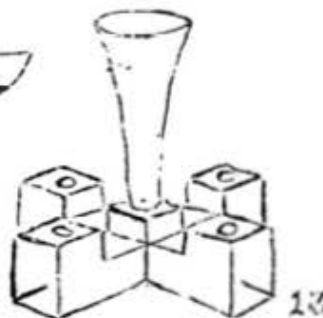
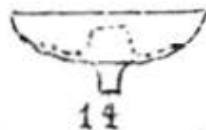
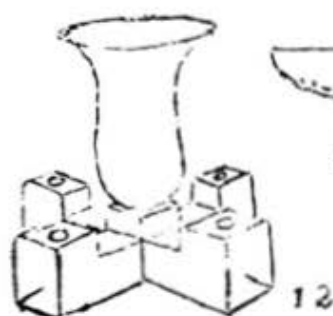
NOW, THEREFORE BE IT RESOLVED, That, the Board of Directors, the Executive Committee and the membership of Heisey Col-

lectors of America, Inc. do hereby express to Loren their heartfelt gratitude for his faithful and unselfish service during the past nine years, and for his important contribution to the growth of the organization, recognition that his dedication in keeping accurate financial records and giving sound advice has been invaluable to the success of the Club and the Museum, and

That a copy of this resolution be sent to Loren, a copy be spread on the minutes of this meeting and that a copy also be printed in the club publication, HEISEY NEWS.

Mary McWilliams, Secretary

ITEMS
NEW IN 1951



List Per Dozen

12-1619	5 lt.	Candle Center Piece with #5013	
		5 in. Vase and Fitter.....	\$120.00
13-1619	5 lt.	Candle Center Piece with #4233	
		6 in. Vase and Fitter.....	120.00
1619	5 lt.	Candle Center Piece with #1619	
		5 in. Epergnette and Fitter.....	120.00
1619	5 lt.	Candle Center Piece	108.00
14-1619	5 in.	Epergnette.....	12.00



Table Talk



No. 59

A. H. HEISEY & Co., NEWARK, OHIO

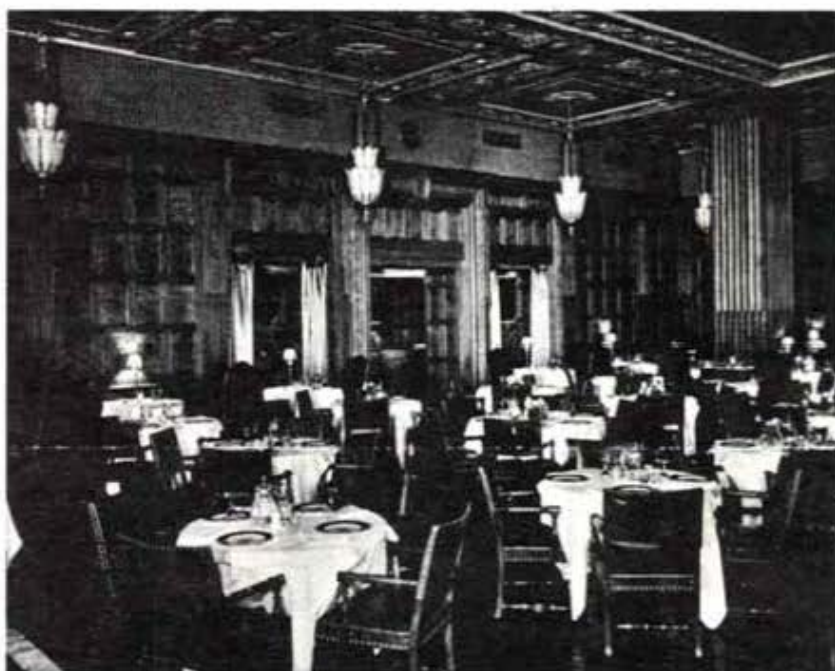
JUNE, 1931

Harvey Selects Heisey Glass for Cleveland Terminal

FIVE years ago, in the July, 1926, issue of TABLE TALK, was told the story of the Fred Harvey restaurants in the Union Station of Chicago, for which Heisey glass was chosen. In coming to Cleveland to establish their ever popular transportation catering, the Harvey system also selected glassware by Heisey as a part of their high standard service to the public.

The opening of this system in Cleveland marks the first time they have gone

The Terminal Tower of the Cleveland Union Station Development, shown below, rises 52 stories to a height of 718 feet.



Above is illustrated the Main Dining Room of the Harvey Restaurant in the Cleveland Union Station. Recognized as one of the most beautiful dining rooms in America. The glassware here is by Heisey.

east of Chicago. The space in the Cleveland Union Station taken over by Harvey, Inc., for restaurants and shops totals 175,000 square feet, with facilities for serving more than 10,000 meals a day. This is supplemented by the world's largest unified merchandise service operated in conjunction with a Union passenger station.

The eating places here are magnificent in conception and furnishings. The lunch room, although it is large, covering 15,000 square feet, is eye-pleasing and arranged for the comfort of patrons. The walls and columns are of American black walnut, the ceiling of silvered canvas and the floor of Tennessee marble. 700 seats accommodate the public and 24-hour service is given.

The main dining room of the restaurant

is one of the most beautiful in the country. Its design is distinguished by symmetry. The walls are of English stump oak, up to the ceiling. The oak columns have hand-carved ornaments and are inlaid with ebony, white maple and rosewood. The floor is of Belgian black and Alaska token marble laid in pattern. The ceiling is ornamental plaster. The foyer is richly furnished.

World's Greatest Catering

Then there are several daintily appointed tea rooms and a uniquely laid out sandwich shop. Heisey glass is used in these, as well as in the lunch room and restaurant. Throughout, the genius and spirit of the Harvey system is exemplified. No wonder it is known as the world's greatest catering for the traveling public.



The picture reproduced above comes from the G. C. Willis Department Store, Champaign, Illinois. It is an interesting and effective example of what simplicity carried out in the modern manner, will do for a window. Everything pleases the eye and speaks quality in clear accents. This display was created by Charles T. Horton.

Below is shown a window recently arranged by the Durnil Dry Goods Company of Muskogee, Oklahoma. In this window, H. W. Potts, display manager, played up the Heisey Diamond "H" trade-mark to good advantage, making it the central feature. As such it had real attention-getting value. The glassware was attractively arranged and grouped so as to display it with genuine appeal.



Colonial Chintz Etching Has Delicate Charm



Illustrated here are No. 1401 two-handle Sandwich Tray and Ice Tub with the new Colonial Chintz etching, No. 450. There is also a plain 1401 Mint, plain No. 3390 Goblet and No. 364 two-branch Candlestick.

ANOTHER etching that appeals to the good taste of customers who know what is beautiful for the table, is the new No. 450, or Colonial Chintz design.

This etching was recently created by Heisey artists as an added feature to a wide selection of glassware of indisputable charm. The reception with which it has already met indicates that it has a real place among the offerings which the trade makes to their customers.

Variety of Items Available

Two pieces with this etching are shown in the photograph on the left, a No. 1401 Ice Tub and a No. 1401 two-handle Sandwich Tray. There is a full assortment of stemware, plates and other items in this design, which may be had in clear crystal or the various Heisey colors.

The etching takes its name from the intriguing patterns of flowers, birds and other insignia of Colonial heritage printed on chintz fabric. The motifs on the glass are an adaptation of these artistic patterns.

As a spur to sales this summer, try displaying this etched design. It will give you something new to tell and show your customers.



POST CAMPAIGN in Full Swing



THE national advertising campaign for Heisey's glassware in the Saturday Evening Post continues its work for sales in your store. That is its purpose—to take off its coat and pull strong for your glassware department.

Every Heisey ad in the Post is a salesman for you. Every one of the Post "salesmen" is working for you—playing up the style, beauty, quality, brilliance and color of the glass that you have for sale.

Give these "salesmen"—every one of them—your full co-operation. They can't do the best kind of job for your store, unless you give them a hand. Remember that every man, woman and child who sees these messages in the Post, is impressed. Hundreds or thousands of people in your city are reached. For your business' sake, tell them your store is the one the Post is talking about.

It will pay you. Figure it out. And you make more money offering and displaying high quality glass—more profit on each sale. It's easy to figure that, too.

PLEASE NOTE

Annual Factory Shut-down During July

FOLLOWING the usual trade custom, which is a requirement of the Union every year, the Heisey plants will be closed during the month of July. The purpose of this is to give employees their usual vacation and to allow us to put our furnaces and other equipment in tiptop condition after the year's work. During this time, of course, there will be no production and it will necessarily take a week or two after we resume to get back into momentum. We are asking our friends in the trade to take this into consideration and to anticipate their requirements as much as possible to avoid any disappointment. Please, therefore, order ahead to the greatest extent you can, preferably during the first half of June, so you can be served to the best advantage. We will do our utmost on all orders, but the earlier they come in, the better.



No. 307

You can use the newspaper mat at the left for featuring the No. 1401 pattern. Illustrates sugar and cream, ice cream, soup and saucer, and plate.



No. 3011

The cut at the right illustrates No. 3390 stemware and 1401 plates with 448 etching.

Newspapers are a valuable medium for your store to use. They quickly bring your message to the public and acquaint them with the fact that you are offering the glassware they see advertised in the Post. The cuts shown here, and others we have available, are designed for your newspaper publicity. Ask for them. They are free. In ordering, please give number and specify mats or electros.



No. 3012

The cut shown above brings out the 448 etching on 1401 plate and 3390 stemware. You can also get this cut—mat or electro—in one-column width by asking for No. 3013.



Attractive window showing of Brown-Rogers-Dixson Co., Winston-Salem, N. C.

R. C. Flynt, decorator

SAHARA glass by Heisey was interestingly featured in this window, illustrated at the right, of Brown-Rogers-Dixson Company, Winston-Salem, N. C. The large sign dramatized in an eye-catching manner the color of the glass. R. C. Flynt, decorator, was responsible for the arrangement. Brown-Rogers-Dixson are one of the largest and most prominent firms in the South.



Every Shipment Stirs Enthusiasm

THAT selling fine glassware is much more than just a cold business proposition is evidenced by a letter recently received from Karl F. Thunemann of McMorran & Washburne, department store in Eugene, Oregon — "Eugene's Own Store."

"I can say with great emphasis," writes Mr. Thunemann, "that we have enjoyed the fine business contact that has existed between your firm and ourselves over the past years.

"It is a great pleasure to sell Heisey glassware. With every shipment that we receive, there is a new wave of enthusiasm that goes through the store. It just fits into this organization and apparently is as much a part of it as the managers themselves. We hope that this association may exist through many, many more years."



How Do You Meet a Situation Like This?



"I want to get something original for a bridge prize. Something everyone wouldn't think of. At the same time it must not be something no one would think of."

(Reproduced from Collier's)

WHEN a customer asks you to suggest something appropriate for bridge prizes, you have the finest chance in the world to sell Heisey's glassware.

Goblets, plates, vases, candlesticks, flower bowls and a multitude of other items in fine glass by Heisey meet the situation exactly. Among these other items are mayonnaise bowls of various patterns. Decanters are often pleasantly received tokens. There are splendid beverage glasses to go with them. Ice tubs with silver handles and tongs are highly acceptable.

There is also delight in awarding and winning the large, handled sandwich plates, and relish and hors d'oeuvre dishes. Mint, jelly and bon bon dishes many times prove charming.

Bring out the idea to your customer that prizes such as these win for her a reputation as a smart hostess and the recipients of such prizes are always wonderfully delighted.

A good plan is to display Heisey items from time to time as bridge prize suggestions. It will be a successful feature if you make it big and prominent enough.

THE STORY OF FRED HARVEY

BY NEILA BREDEHOFT

Almost every Heisey collector associates Fred Harvey with much of the amber glass which Heisey produced. If for no other reason, we are indebted to this man, but how much do we know about him other than he ran a chain of restaurants in the Southwest in conjunction with the Santa Fe Railroad?

About two years ago I bought a stack of old American Heritage books at a local flea market and was gratified to find in one of them a short history of Fred Harvey. The following article is excerpted from the fine article "Purveyor to the West" by Lucius Beebe, in AMERICAN HERITAGE, February, 1967, page 28.

Frederick Henry Harvey was born in 1835 in London, England, and emigrated to the United States at the age of 15. He worked in a restaurant in New York and several years later opened his restaurant in St. Louis. This venture apparently failed with the difficulties of businesses during the Civil War. Mr. Harvey then became a mail clerk on the Hannibal & St. Joseph Railroad, the first railroad to have a mobile post office in which mail was sorted en route. Following this, he worked for various railroads in different capacities and also as an ad manager for a Kansas newspaper.

With his various positions on many different railroads, Harvey certainly soon realized the deplorable food and conditions in eating establishments available to the railroad traveler. Depot restaurants were placed at intervals along the right-of-way to allow for approximately 3 stops a day. Passengers hurried to try to obtain food in the customary 20 minutes available for service and eating. Sometimes the restaurant owners bribed the train crew to sound "all aboard" before the 20 allotted minutes were up. Since passengers paid for food in advance, they were forced to leave before eating--the already once paid-for food was then kept and sold again to the next set of passengers.

The article in American Heritage quotes a newspaper article from the Kansas City STAR from 1915 describing one of the alternatives, which I shall quote here: "Many years ago when you went for a trip on the cars, somebody at home kindly put a fried chicken in a shoe-box for you. It was accompanied by a healthy piece of cheese and a varied assortment of hard-boiled eggs and some cake. When everybody in the car got out their lunch baskets with the paper cover and the red-bordered napkins, it was an interesting sight....The bouquet from those lunches hung around the car all day, and the flies wired ahead for their friends to meet them at each station."

Harvey first approached Burlington with the idea for fine restaurants with good food, but they were not interested. He then turned to the Santa Fe, headed by Charles F. Morse, who immediately agreed with the plan. The first Harvey restaurant was opened in 1876 in the Topeka depot of the Santa Fe.

Word soon passed around that at last there were clean restaurant facilities and restaurants which provided a variety of good food at reasonable prices. The restaurant flourished. Soon the second restaurant was opened in Florence, Kansas. Following this the Railroad made an agreement with Harvey in which they agreed to provide premises and equipment for future restaurants and Harvey was to provide food and service. From then on, the line expanded to include restaurants in Kansas, Colorado, New Mexico, Arizona and California.

Harvey took so much pride in the quality of food and service which his establishments provided that many of his restaurants lost money for some time after they were opened. He once felt that a manager was cutting too many corners because the restaurant did not lose enough money, so he fired him and hired another.

The Railroad supplied Harvey with the best of everything. Food available in his establishments was unknown in that area of the country with only minimal refrigeration facilities. Harvey served fresh Great Lakes fish, Mexican quail and antelope. Harvey managed to acquire the chef from the Palmer House in Chicago for a handsome price.

Other than the food itself, the restaurants were most known for the Harvey Girls. The waitresses who worked for Harvey were each personally interviewed by Mrs. Harvey. She required them to be clean, neat, intelligent, polite, and of good moral character. Many of these girls went on to become brides of ranchers and other early settlers of the West. Will Rogers said of Harvey "He kept the West in food and wives."

Harvey devised a system in which organization was the key ingredient. After the last stop, the train wired ahead telling the restaurant how many passengers would be eating and giving any special requests for food. Porters met the passengers on the depot platform. The Harvey girls took customers' orders, arranged tables, and served coffee, tea or milk. After soup and fish, the manager himself (this was a requirement) made a grand entrance carrying a huge platter filled with steaks or roast which was quickly served by the waitresses. Such elegance and showmanship were unheard of prior to his time. Diners were constantly assured the train would not leave without them.

In the early 1890's, the lengthy meal stops (sometimes over 3 hours) were causing difficulties, so the dining car was born. Fred Harvey naturally took over the Santa Fe's dining car service. Service remained at Harvey's high standards--Irish linen, Sheffield silver and great variety of food.

The following paragraph is quoted directly from the article: "The high-water mark in Santa Fe sumptuousness was to be found aboard a once-a-week, all-Pullman, extra-fare limited between Chicago and Los Angeles inaugurated in 1911 under the name De-Luxe. Aboard it a strictly limited sixty passengers were carried in upholstered surroundings never before experienced in public travel. They slept in private staterooms in individual brass beds instead of berths. Valets and ladies' maids and barbers crouched in the shadow of potted palms ready to spring at any unwary passenger who tried to do anything for himself. Gentlemen passengers received pig-skin billfolds as souvenirs of their trip, and at the California border uniformed messengers came aboard with corsages for each lady traveler. For such service a surcharge of twenty-five dollars was exacted--the equivalent in the hard-gold currency of the time of, say, one hundred dollars today (1966). And, of course, the food in the diner was Fred Harvey's."

Harvey style and quality continued, exemplified by the fact that in the mid 30's in Kansas City, the most socially acceptable restaurant was the Harvey Restaurant in Union Station.

Until 1966 ownership of the Harvey Houses was family controlled. Harvey died in 1901 at age 66. At that time his business consisted of 15 hotels, 47 restaurants, 30 dining cars, and a ferryboat crossing San Francisco Bay. After his death, his son Ford managed the business until he, too, died in 1928. His brother Byron Harvey, Sr., took over succeeded by Byron Harvey, Jr. At present (1966) 2 of the founder's grandsons, Daggett & Stewart Harvey are still active in management.

The original intent was to have a Harvey facility every 100 miles along the Santa Fe. Recently the company has diversified away from the Santa Fe Railroad into inns, hotels and restaurants. They are also selling their own brands of foods, especially their special blend of coffee.

* * * * *

The following lists were found listing Fred Harvey items made by Heisey. Most or all of these have appeared before in Heisey News, but we are reprinting them all together for easier reference.

5/17/33 LIST - CRYSTAL

- 2351 5,6,7,10 oz. sodas
- 3304 UNIVERSAL 10 oz. goblet
4 oz. parfait
sherbet
- 3315 POLONAISE 5½ in. comport
- 3316 BILTMORE saucer champagne
- 3801 TEXAS PINK grapefruit
- 3806 mushroom cover
- 4041 8 oz. oil
- 4132 insert
- 4159 10, 21, 42 oz. jugs
- 4266 5 oz. custard

1/14/37 LIST

- 1146 10 oz. soda
- 2052 2-3/4 oz. bar-9 cut flutes
2½ oz. bar-9 cut flutes
3 oz. bar-9 cut flutes
- 2351 6 oz. toddy-10 cut flutes
8 oz. toddy-11 cut flutes
8 oz. soda-11 cut flutes
10 oz. soda-11 cut flutes
12 oz. soda-11 cut flutes
5 oz. soda-badge & band
8 oz. soda-badge & band
12 oz. soda-badge
- 2352 12 oz. soda
- 2401 8 oz. old fashion--11 cut flutes
- 2931 10 oz. tumbler-badge & band
- 3051 12 oz. soda-badge & band
- 3301 CLARENCE 6 oz. parfait-badge & band
- 3304 UNIVERSAL pony brandy, cordial
2½ oz. creme de menthe
4 oz. sm. Rhine wine
5 oz. parfait
claret
10 oz. pilsner

1/14/37 cont.

- 3311 VELVEDERE 2, 2½ oz. sheries
- 3312 GAYOSO hollow stem champagne, w/o
- 3316 BILTMORE pousse cafe, claret
- 3317 DRAKE 2½ oz. sherry-badge & band
- 3351 MON AMI hollow stem champagne-7 cut flutes
- 3428 BRITTANY 1½ oz. sherry, cocktail
- 4063 COLONADE cordial-badge & band
claret-badge & band
cocktail-badge & band
saucer champagne-badge & band
- 4165 3 pt. jug, no handle

3/18/37 LIST - All Items Except Oil Are Labeled "New Band"

- 2351 5, 8, 12 oz. sodas ½ sham
- 2401 old fashion ½ sham-11 cut flutes
- 2930 PLAIN & FANCY 10 oz. tumbler
- 3051 12 oz. soda
- 3304 UNIVERSAL parfait
- 3801 TEXAS PINK low footed grapefruit
- 4063 COLONADE cordial, claret, cocktail, champagne
oil & stopper

CIRCA 1939 LIST

- 1214 4 oz. shallow saucer champagne
- 1216 2½ oz. Roman Punch cup

12/19/51 LIST - Updated 10/52

- 150 ashtray, 7 oz. schoppen
- 201 8 oz. tumbler
- 300 PEERLESS 7 oz. schoppen
- 352 FLAT PANEL 4 oz. oil
- 353 MEDIUM FLAT PANEL hall boy jug,
10 in. hall boy tray
- 393 NARROW FLUTE oyster cocktail glass (bar)
- 393½ NARROW FLUTE 4½ oz. low foot sherbet
- 411 TUDOR sugar dispenser

(continued)

FRED HARVEY, continued

12/19/51 continued

- 600 ashtray, candlestick
- 602 7 oz. schoppen, 12 oz. ice tea
- 603 7 oz. schoppen
- 803 BEAUMONT goblet (also listed as FIFTH AVENUE)
- 2351 6 oz. mineral water glass, 7 oz. soda, 10 oz. soda
- 2401 5 oz. juice glass
- 3304 UNIVERSAL 4 oz. parfait-crested
- 4052 NATIONAL goblet-crested sherbet-crested
- 4059 water bottle-plain water bottle-Santa Fe crest water bottle-crested, lines, cut neck
- 4165 3 pt. jug, no handle

THE FOLLOWING ITEMS ARE LISTED AS FRED HARVEY AMBER:

12/4/39 LIST

- 3304 UNIVERSAL parfait
- 3419 COGNAC brandy inhaler
- 4049 hot whiskey
- 4059 water bottle

12/10/48 LIST

- 12 salt
- 201 8 oz. tumbler
- 337 TOURAINE 5 oz. juice glass, optic 5 oz. parfait

* * * * *

HEISEY DECORATIONS

BY NEILA BREDEHOFT

THE FRED HARVEY-SANTA FE ETCHINGS

At least three different monograms were used for Fred Harvey items, Each uses the initials FH in a different manner.

We have no way of now knowing exactly when these monograms were used. They have also not been seen on Harvey's amber items, although they certainly could have been etched.

Taking them in reverse order: C-I still have not seen this on anything but the 2351 10 oz soda; B-on 3304 Universal grapefruit, also has now been seen on a Universal Goblet; A-on 4052 National goblet, 3304 Universal grapefruit and also now seen on a Universal Goblet. "A" is by far the most elaborate and was designed by Rod Irwin. When you see the actual etching you scarcely notice the initials because it is so "busy".

The Santa Fe crest has been seen on a 2351 soda, 4058 water bottle with cut flutes, and a 3304 Universal grapefruit which had only the border-no crest. It was obviously also used for a cordial since we have seen the original drawing, but it did not indicate the number of the cordial. It may be likely the 4063 Colnade since it is known to be decorated.

Lists for Fred Harvey include mention of "badge and band", "new band", and "crested" when describing decorated ware. No illustrations accompany, unfortunately, since these are typed lists only. "Badge & band" may refer to the Santa Fe etching and "Crested" to the Fred Harvey "A" etch, but there is no positive way of knowing at this time.

The following lists are taken from the Fred Harvey lists and include only the pieces which were listed as decorated:

- 1/14/37 Badge & Band
- 2351 5 oz. soda, 8 oz. soda, 12 oz. soda (badge only)
- 2931 10 oz. tumbler
- 3051 12 oz. soda
- 3301 CLARENCE 6 oz. parfait
- 3317 DRAKE 2½ oz. sherry
- 4063 COLONADE cordial, claret, cocktail, saucer champagne

- 12/10/48 AMBER LIST, cont.
- 337½ TOURAINE 4½ oz. sherbet glass, optic
- 352 FLAT PANEL 4 oz. oil
- 353 MEDIUM FLAT PANEL 10 oz. low foot tumbler 4½ oz. low foot sherbet 10 in. hall boy tray 1 qt. hall boy jug
- 398 5 in. nappy, no star
- 586 12 oz. ice tea glass, optic
- 1125 7½ in. plate
- 1184 YEOMAN 6½ in. plate
- 1217 finger bowl, star bottom
- 4059 plain water bottle.
- 4165 3 pt. jug, no handle

12/19/51 LIST, Updated 10/29/52 Headed "LEAD AMBER FOR FRED HARVEY"

This list was the same as the one dated 12/10/48 except it omitted the 337 Touraine 5 oz. parfait and the 353 4½ oz. low foot sherbet.

Also found was an undated list which included many crystal and amber items found in previous listings. The following additional item was included:

- 1509 QUEEN ANN 7 in. triplex relish, amber

HEISEY DECORATIONS, FRED HARVEY, cont.

Whether "Badqe & Band" and "New Band" are the same or different is unclear. The following list was dated 12/19/51 and labeled "Crested":

- 3304 UNIVERSAL 4 oz. parfait
- 4052 NATIONAL goblet, sherbet
- 4059 water bottle-Santa Fe Crest
- 4059 water bottle, crested, lines, cut neck.



A



B



C



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Ralph Riley, Organist



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Jim Jordan, Louise Ream, Betty Wanser,
Jim Kennon. Not shown-Jack Metcalf.

LETTERS, WE GET LETTERS...

Editor & Membership, HCA

I am pleased to have been elected to the Board of Directors of HCA. It is a privilege to serve with many of the people who founded this organization and have done such an outstanding job in bringing it to the high level at which it now stands.

I will make every effort to be deserving of your support and serve to the best of my ability.

I will try to always make myself available to the membership, and I welcome any comments or suggestions on any topic.

Jim Kennon, OH

* * * * *

I was very happy to have been able to engrave this year's souvenir cordial. I hope everything goes well. I also want to express a sincere WELL DONE on behalf of National Capital Heisey Collectors for a beautiful convention. We all enjoyed our stay and can't imagine how the show and display could be improved...unless you gave away Heisey...please pass along our Thanks to all involved.

- Gary Chaconas, VA

* * * * *

The article by J. D. Lokay and A. Miller on page 8 of the June 1980 Heisey News expanded in great detail on the well-known fact that there are two different types of Puntty Band toothpick holders. With the crucial inclusion of Neila Bredehoft's editorial comment, we can substantiate the thrust of the article. It generally agrees with the book-length draft manuscript on all Heisey toothpick holders we submitted to the HCA last winter and that was based, in part, on an examination of duplicates for each Puntty Band type in our collection. We fully appreciate the time and effort that went into the preparation of that article and do not want to detract from that work since so precious little research with such informative detail is being published. However, we do feel obligated to point out one difference of opinion.

We take umbrage with the authors' fabrication of a new and artificial terminology in styles "L" and "M". This appears both presumptuous, if the letters stand for "Lokay" and "Miller", and very confusing since the letters by themselves give absolutely no indication of which style is which. Even more persuasive is the nearly unanimous use of "Scalloped Top" and "Beaded Top" in the literature and everyday parlance of toothpick holder collectors. Recent books where both types are described in text or caption and color photographs include those by the Yeakleys (1970, 1978), Heacock (1974, 1976, 1977) and Barrett (1968). In deference to historical precedence and collector preference, it seems appropriate to continue to use "Scalloped Top" and "Beaded Top" exclusively, in describing the two types of Puntty Band toothpick holders.

To supplement the very good sketches in their article, the most readily available reference for Heisey collectors would undoubtedly be Heisey Glass In Color, Book II by Virginia and Loren Yeakley. Both types are pictured side-by-side in Plate 4. Figure 79 is identified as "Scalloped Top", figure 80 as "Beaded Top".

NANCY & DAVID JONES

CLUB NOTES...

HEISEY COLLECTORS OF TEXAS

The Heisey Collectors of Texas last two meetings were held in the homes of Ken & Ginny Diebel, and Frankie Penrod, with very good attendance.

Charlie and Jan Baird gave a very detailed coverage on the convention in Newark, which was enjoyed by all. Also our "Program Chairman" Charlie Baird talked on DOUBLE RIB AND PANEL at our July meeting, which is a pattern we in Texas see very little of.

Since some of our members have moved we would like to open our Club to anyone interested in Heisey to come join us, just call any of the following members: Weldon Harris-368-5533; Charlie Baird-589-2939; Erma Hulslander-279-0018.

- Erma Hulslander, Secretary/Treasurer

* * * * *

WESTERN RESERVE HEISEY STUDY CLUB

The Western Reserve Heisey Study Club held its June meeting at the home of Bob and Helen Marimon. New officers of the club are Thelma Morningstar, president; and Helen Marimon, secretary treasurer. Seven members of the club attended the HCA Convention. Mary Little reported that she presented the Sahara Octagon creamer and sugar to the Museum in memory of our departed member, Betty Eglet. Mary also reported on the Convention's business meeting. The rest of the evening was spent showing and discussing what the members found at the Newark show and flea market. Helen Marimon displayed a swing vase in Lariat which she found at the flea market on the square. Punch was served in Mrs. Marimon's collection of Heisey punch cups.

- Thelma Morningstar

* * * * *

QUESTIONS AND ANSWERS . . .

Q. I recently saw a punch bowl that was marked "Heisey" in script. Did Heisey sign pieces this way or only use the Diamond H trademark?

A. Heisey only used the Diamond H or paper labels to mark their glass. The script signature was probably done by a diamond point tool to deceive the buyer.

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- 1503 CRYSTOLITE candy dish w/brass cover & flower *..... 39.50
- 1252 TWIST 12" plate Marigold*..... 72.50
- 1252 TWIST 13" divided relish Marigold* 39.50
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-WANTED: Heisey Rose crystal wineglass 5 3/4" high. DIXIE BOYCE, 1304 Knights Way, Raleigh, NC 27609 919-847-0927.

-WANTED: Heisey ads, esp. Ladies Home Journal, House Beautiful, Good Housekeeping, also 1914 National Geographic ad. KENT BAILEY, 191 Winnapaug Rd., Westerly RI 02891 401-596-1375.

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