

HEISEY

news

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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VOL. IX #10, OCTOBER 1980

ONE DOLLAR



ELECTRO-PORTABLE

MORE LAMPS ARE SHOWN ON PAGES 6-7.

No. 21—9 IN. WITH SHADE

DUES MAY BE PAID FOR ONLY ONE YEAR AT A TIME

Our last increase in dues was January, 1978. Since all costs have gone up since then the Board of Directors was forced to vote a dues increase. Current club dues barely cover the cost of the newsletter and mailing costs for it, let alone all of the other related expenses such as Debbie's salary, dues reminders, special mailings, etc.

The only alternative would have been to go to non-profit mailing which club members do not want since delivery is so erratic for that class of mail.

As of January 1, 1981, dues will be \$12.00 for one person and \$2.00 for each family member who wishes a membership card. Voting memberships will remain at the one-time fee of \$25.00.

ANYONE WHOSE MEMBERSHIP EXPIRES ON OR BEFORE MARCH 31, 1981 MAY RENEW AT THE OLD RATE IF THEY PAY BY DECEMBER 31, 1980.

Please send your dues in as early as possible. A great percentage of you pay dues in December and it creates a great backlog for Debbie. Help her and HCA by sending dues promptly. With well over 5000 members this has become a big job with all of your changes of addresses etc.



SALT OR PEPPER WITH
No. 3 SANITARY TOP.



SALT OR PEPPER
WITH No. 43 TOP

#150 Banded Flute



SALT OR PEPPER
WITH NICKEL TOP



2-PIECE OYSTER COCKTAIL
GROUND BOTTOM

HEISEY NEWS — — — P.O. BOX 27 — — — NEWARK, OHIO 43055

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

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

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	1/8 Page	\$ 8.00	\$15.00
	1/4 Page	\$15.00	\$25.00
	1/2 Page	\$25.00	\$40.00
	Full Page	\$45.00	\$60.00

PAYMENT IN FULL MUST ACCOMPANY ALL ADS.

Advertising copy reaching us by the 5th of the month will be in the next month's issue. Advertisements containing reproductions will not knowingly be accepted unless clearly stated (i.e. Heisey by Imperial, etc.) Heisey News assumes no responsibility for false advertising or misleading information. In the event of typographical error, the incorrect portion of the ad will be run in the following issue, but Heisey News assumes no further liability.

Send all letters and articles to be published to the Editor. Letters to columnists should be sent to the club address and will be forwarded.

FROM THE DESK OF YOUR PRESIDENT . . .

MEMORIES OF THE CORDIAL DINNER

The location was new and many of you were reluctant to have this affair leave Newark. However, if you came for dinner you went away happy. Without a shadow of a doubt it was the best dinner ever served at an HCA function. The management of Executive Caterers had promised that they wouldn't run out of food and they didn't. The buffet tables were still full when it was over. Hors d'oeuvres were delicious and they kept the supply coming for the entire cocktail hour. Three kinds of meat were served including beef tenderloin, ham and chicken breasts, all tastefully prepared, with a wide variety of other unusual foods on the menu. Capping it all off was a table full of varied desserts for those who had any room left for them. The Stoney Creek Country Club is very attractive and a lovely place for a big dinner.

Sam Schnaidt was the chairman of the dinner with Ray and Delores Ziegler and the 76'ers of Columbus in charge of hospitality and program. Harley Bethel made the name badges, yellow with a copy of Old Colony etch on them. Al Miller acted as master of ceremonies and, of course, was in charge of taking orders for the cordials and the dinner reservations. He was ably assisted by his wife, Peggy. Emogene Shomaker, Helen Pallagi and Frances Law did the decorating. The Village Voices, a group of semi-professional singers from Westerville, Ohio entertained the crowd with a half hour program. They were fine singers and very peppy, and near the end they drew a standing ovation after singing a group of patriotic songs which brought tears to the eyes of many of us.

There was a short business meeting with a few announcements. Permission had been given by the Board for moving the HCA Library down to the board room on the first floor of the office building so that our newly-hired bookkeeper could have office space upstairs. This will also make it easier for Neila Bredehoft on the three or more days a week that she does research and helps prepare the Heisey News, as she no longer will have to climb the stairs. [Most of you know of her problems with arthritis.] Announcement was also made concerning an upcoming candlestick book to be authored by Jack Metcalf, Bob O'Grady and Tom Felt, all dedicated researchers on this subject. Tom and Bob are from Arlington, Virginia.

Dick Marsh announced a treasury balance as of August 31, of \$9600.12.

Chris Maskaleris, By Laws Chairman, announced that steps are being taken toward an amendment to the constitution on some form of absentee voting, which probably will require another short questionnaire, and should be ready by June. Another amendment to be voted on is a provision for electing the fifth member of the executive committee if there is no immediate past president to serve.

The Acquisition committee reported the purchase of a pair of #134 Trident candlesticks in the beautiful experimental blue. Purchase price \$1500.

After the business meeting Liz King read a poem (printed in this issue) and Sam then took over, with help from Frank Frye, we managed to have a lot of fun breaking up 10 cordials. (Never fear, they were all damaged anyway.) Frank is the "mad glass smasher" of HCA and always comes to these affairs armed with a sledge hammer. Liz King broke one and was followed by those farthest away west, north, south and east—each broke one as did the youngest. It is very funny when you are there but hard to describe. Four were from California.

Then Sam had his usual auction. A 1978 Orchid cordial sold for a too-low \$35.00, and a 1979 Rose cordial went for \$70.00. Then the "exotic" animals mentioned in your invitation were offered. These are animals made by Imperial during feasibility tests and usually not more than 24 each are made. HCA is fortunate that they are offered to us. First a charcoal hen, a pink satin hen and a pink cygnet were put up and were sold for \$210.00 each, with choice. Dick Marshall of Reynoldsburg took the two hens. Then Harley Bethel, also of Reynoldsburg, bought a set of all three, also for \$210.00 each. Others were sold for varying prices. In all 2 pink hens, 4 charcoal hens and four cygnets were sold. We originally had 22 charcoal hens, four pink hens, 21 cygnets and one floating duckling in all so they will be offered again in the future at special events.

Sam made the announcement that since fewer cordials had been sold this year than usual the project committee had accepted Ray Ziegler's offer to make the rest of them into miniature bells. This caused some dissension by a few people who felt that they should not be sold after the dinner. After some discussion pro and con a vote was taken (voting members only) and the vote was 60 to 3 in favor of making the bells. Most people thought that HCA needed the money and that making a bell destroyed the cordial anyway. These will be offered in a unique manner which will be explained in your November issue when we know more about how many are made into bells. At most it will be a maximum of 55 if there is no breakage in making them.

As of now there are still a few bills outstanding but we probably made more on this event than we usually have in the recent past in spite of lower sales since this is the first year that we ever charged enough to pay for the dinner expenses. When the cost of the tent, tables, chairs, tablecloth rental and wine was added to the price of the food in past years we've gone in the hole on the dinner. Executive Caterers are professionals who serve dinners, banquets and luncheons every day of the week and they really do know how, plus their beautiful facility and well trained help added greatly to this affair. It will be a tough act to follow. Those who usually lugged the tables and chairs etc. were glad to be free of these chores for once.

Harley Bethel bid \$125.00 for the first cordial bell to be offered and donated it back to the

museum. The colonel's jacket (formerly belonging to Col. Dockery, A. H. Heisey's son-in-law) was brought back by O'dell Johnson who bought it last year and who wore it all evening before it was resold. Odell added a military cap and Percy Moore brought up an El Rancho cocktail glass and a bottle of wine. A pair of men's briefs with hearts on them had been added last year by Ray Ziegler. The whole "bunch of stuff" finally went to Ray Ziegler for \$120.00 and when last seen the cap and jacket were being worn by his wife, Delores. You'll have to trim down before next September, Ray.

The Mini-Show sponsored by the Reynoldsburg HCC was very nice and really was a show. Very little was offered except Heisey. Some dealers reported doing very well but the crowd was smaller than usual as seems to be the case with most of the shows we've heard of recently. Hopefully by next fall things will have improved. Since the crowd was down for the dinner, obviously there would be fewer than the last few years at the show.

It was a crowded weekend for many, with the Board, Project, Archives & Research and By-Laws Committees all meeting. Plus some of the people on these committees were, also set up at the show.

As mentioned above, the library has been moved to the first floor. It is now much more accessible to members who may wish to do some studying. We believe it is a better place for it and when we get a couple of desks, one for Neila and one for the treasurer and bookkeeper's office, we'll be in business again.

The office and Museum are a beehive of activity nowadays. Who ever dreamed that we'd need three paid employees? Each is very good at the job she is doing. I also spend every day there and, as I mentioned before, Neila comes at least three days a week.

Reports from the Bay State show seemed very complimentary but I don't know how the sales were as yet. The Heisey Heritage Show will also be over when you get this Heisey News.

The form for the Christmas dinner at Granville Inn is in this issue also. Try to get your reservations in early.

We hope you have all received your Oscars and your Heisey by Imperial books that you ordered. We feel that this book is an absolute must for a Heisey collector, and especially a new one. We have always mentioned in the past articles in Heisey News if the pattern has ever been made by Imperial.

Incidentally if you are a new member you really need the back issues. All of the animals and figurines, most pattern lines and all colors were written about in earlier issues. All are available except 1974 at \$8.00 per set. If you want to add greatly to your Heisey knowledge, this is the best way in the world and we guarantee they are worth the price of \$8.00 per set. It is also interesting to see how the club has progressed since it's founding in October of 1971.

Recently we have had visitors from all over the country and even from Germany, the Philippines, Japan and Wales. Winter hours go into effect on November 1, Wednesday, Saturday and Sunday only from 1-4.

The 1981 Oscar will be in light blue. This color is being discontinued by Imperial as of January 1. The cygnet will be the March animal.

We are holding your Tiger paperweight orders in anticipation of a delivery of our order from Imperial very soon. Crystal and Horizon Blue baby cups have been discontinued but we still have some for sale.



3433 BASQUE, 3434 ESTHER, 3435 LE CARON

As much as we love Heisey we must accept the fact that every stem cannot be "Spanish" or "Albemarle" or "Creole". Much of Heisey's output was very plain and you would be hard pressed to imagine any stem plainer than some of Heisey's pulled and pressed stems of the 1920's. We've lumped together a few for you so you can become familiar with them. All of these were shown in a 1920 catalog numbered 28 which adds about 10 years to their age as reported in other sources.

There will be no need to go into descriptions of each stem because they are really quite blah. Though I am told that I use a lot of words to say nothing, the catalog pictures reproduced here will do it better.

The "Encyclopedia of Heisey Glassware" which concerns itself with etchings and consequently illustrates an abundance of the plain, unassuming stemware does not list the stems we are talking about today so we can be certain that they were never etched and, since cuttings were not in fashion in the 20s, it's safe to say that they weren't cut either. Vogel's, on the other hand, says nothing about them but does reproduce some catalog pages which show a lot of tiny glasses. Before you shed tears over these poor ignored stems please note that Ryan, Bradley and Ryan in "Heisey Stemware" honors each with a half a page and even christens them with their own names. Let's touch on three for now and next month we'll do some more.

No. 3433 Basque was made in a 9 oz. goblet only and Nos. 3434 Esther and 3435 Le Caron were available in 10 oz. goblets. These were one item lines which were undoubtedly produced for the restaurant and bar trades. All three "appear" to be pulled stems so it is unlikely that they will be found with the Heisey mark. We stress that they "appear" to be pulled because sometimes things are not always as they appear as evidenced by the "Granada" we told you about recently. These colorless stems were not made in color.

All three of these have to be classified as unseens but even if they've never been seen I can say with certainty that the glass is brilliant and beautiful. Tune in next month and I'll tell you how I know.

A word of thanks to Neila Bredehoft for co-authoring last month's article. That was probably the first time on record that an editor's note was as long as the piece being noted. Keep up the good work, Neila.

Note: I'll be glad to, Carl. All three goblets, 3433, 3434, 3435 were listed in Price List 118, dated 1919, so we can add an extra year to their production. nb



3433—9-OZ.

LEAD BLOWN

SCALE HALF SIZE



3434—10-OZ.



3435—10-OZ.

ONLY WIDE OPTIC WILL BE CARRIED IN STOCK. MEDIUM OPTIC FURNISHED ON ORDERS OF 50 DOZEN, OR MORE, OF ANY ONE ITEM

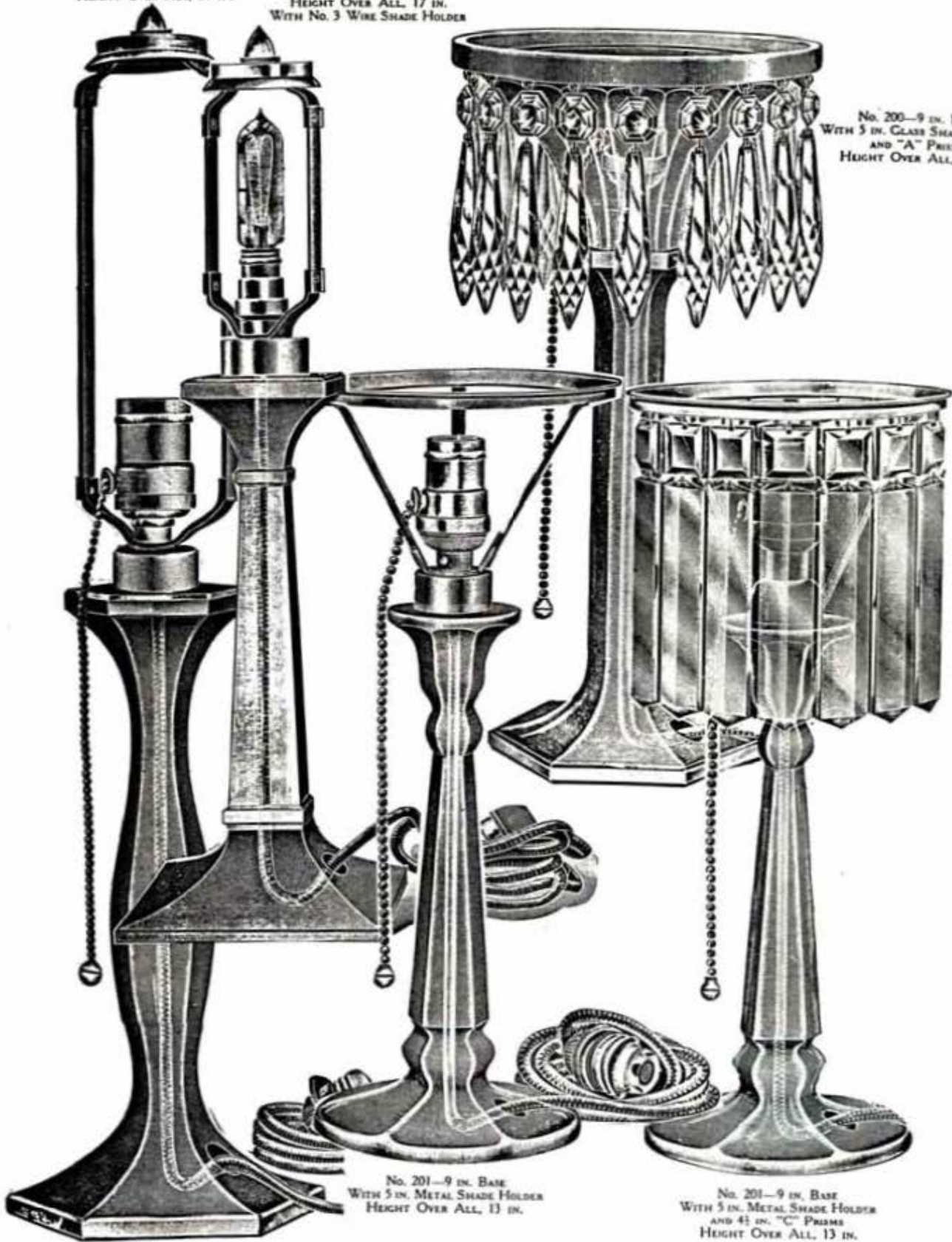
No known etchings or cuttings were listed for these patterns but the possibility always exists that crests or monogram and perhaps needle etchings could have been done on some of these,

All of these lamps could be furnished with any of the pictured shadeholders. Pictures from catalog 76, a supplement to the 1913 catalog.

No. 207—11 IN. BASE
WITH NO. 2 WIRE SHADE HOLDER
HEIGHT OVER ALL, 21 IN.

No. 21—9 IN. BASE
HEIGHT OVER ALL, 17 IN.
WITH NO. 3 WIRE SHADE HOLDER

No. 200—9 IN. BASE
WITH 5 IN. GLASS SHADE HOLDER
AND "A" PRISMS
HEIGHT OVER ALL, 13 IN.



No. 201—9 IN. BASE
WITH 5 IN. METAL SHADE HOLDER
HEIGHT OVER ALL, 13 IN.

No. 201—9 IN. BASE
WITH 5 IN. METAL SHADE HOLDER
AND 4 1/2 IN. "C" PRISMS
HEIGHT OVER ALL, 13 IN.

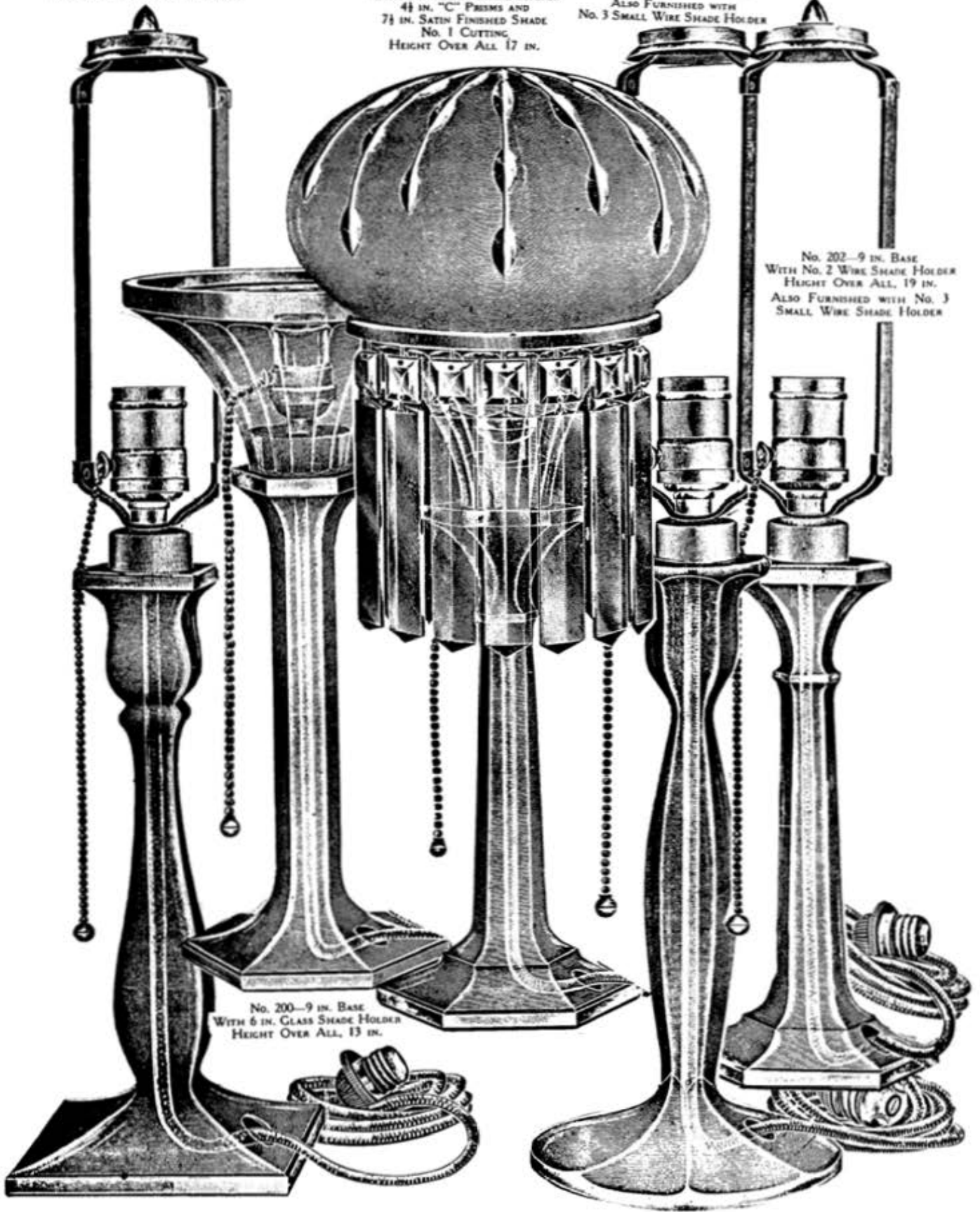
No. 209—11 IN. BASE
 WITH NO. 2 WIRE SHADE HOLDER
 HEIGHT OVER ALL, 21 IN.
 ALSO FURNISHED WITH
 NO. 3 SMALL WIRE SHADE HOLDER

No. 202—9 IN. BASE
 WITH 5 IN. GLASS SHADE HOLDER
 4 1/2 IN. "C" PRISMS AND
 7 1/2 IN. SATIN FINISHED SHADE
 NO. 1 CUTTING
 HEIGHT OVER ALL 17 IN.

No. 208—11 IN. BASE
 WITH NO. 2 WIRE SHADE HOLDER
 HEIGHT OVER ALL, 21 IN.
 ALSO FURNISHED WITH
 NO. 3 SMALL WIRE SHADE HOLDER

No. 207—9 IN. BASE
 WITH NO. 2 WIRE SHADE HOLDER
 HEIGHT OVER ALL, 19 IN.
 ALSO FURNISHED WITH NO. 3
 SMALL WIRE SHADE HOLDER

No. 200—9 IN. BASE
 WITH 6 IN. GLASS SHADE HOLDER
 HEIGHT OVER ALL, 13 IN.



CLUB NEWS . . .

HEISEY COLLECTORS CLUB OF MICHIGAN

Heisey Collectors Club of Michigan met at the home of our President and his wife, Don and Jean Parrett in August. We re-elected Don, Virginia Schultz and Don Hanna as President, Secretary and Alternate Delegate, respectively.

We also welcomed Cal and Dorothy Meyer, from Jackson, to the club, raising our membership to fifteen.

This was the beginning of our sixth year as a study club and we feel that we have learned a great deal, using the Heisey News as our main source of information.

At the display in June, I was asked directions to the sales area. After directing them, I overheard one lady ask "Can we get a drink of water first, I've Ohhh'd till my throat's dry " which can be echoed by all of us. The new rooms for the display and sales are excellent, but those in charge of the display really earn our thanks and praise.

As the TV commercial says "I don't know how you do it---just don't stop." Please.

Virginia Schultz, Secretary

* * * * *

HEISEY COLLECTORS OF TEXAS

Heisey Collectors of Texas met in our home in August, the meeting was well attended with three visitors present. Roger Hulslander explained the procedures required to produce a Kimberly Stem with the beautiful Dolly Madison Rose cutting, which was very interesting.

The September meeting was held at Mr. & Mrs. Howard Schoklers' home. Madeline Sullivan spoke on the History of Heisey Glass and The Heisey Family. She spoke at length about the story of the Heisey animals, their manufacture and how they helped keep The Heisey Company in business during its last few years.

The Club had an information table at the "All Glass Show" which was held in September. Everyone who participated in this effort was well pleased with the number of people interested in Heisey as well as our local club.

Madeline Sullivan spoke on Heisey animals at the "Antiques Forum" sponsored by the "Central Texas Area Museum" September 15 in Salado, Texas.

- Erna Hulslander, Secretary, Treasurer

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FOR YOUR CHRISTMAS GIVING

Order a "lasting" gift from our Gift Shop.

Help Support the Museum !

See your recent list of items for sale or send an SASE and you'll receive one by return mail.

Mallards, Wings Up, Wings Half. Light Blue \$ 13.00 ea.

(Wings Down should arrive early in December)

Iridized Pink Elephant 20.00 ea.

Pink Satin Elephant Marked LIG 18.00 ea.

Tiger Paperweight, Jade 13.00 ea.

Victorian Belles for the bell collector. Plain \$7.00 ea.

Frosted \$7.50 ea. Your choice of pink, light blue, yellow or milk glass.

Other animals also available.

Pairpoint Cup Plates: Museum, Amethyst; Copy of Lancaster etch, Teal Blue and a few in Crystal \$ 5.50 ea.

Heisey by Imperial - A valuable book for the collector or dealer. With price trends and color card \$ 5.95 ea.

Many other items available.

VISA AND MASTERCARD - Send number and expiration date.

OHIO RESIDENTS add 4½% sales tax.

Our usual 10% discount on orders of \$50.00 or more. 25% over \$250.00.

Order from: HCA SALES
P. O. BOX 27
NEWARK, OH 43055

One of the truly unique colonial Heisey candlesticks is the #72 Box Swirl. The first knowledge most of us had of this stick was from the Margaret and Douglas Archer book GLASS CANDLESTICKS published in 1975. The Archers pictured a pair in their book, indicated they were marked with the Diamond H and used the name "Box Swirl" to describe them. In June of 1979 Mr. Archer was kind enough to loan his pair to the HCA and they are now on display in the Museum.

The official reference for this stick is Heisey Catalog 102 dated circa 1924 on file in the HCA Archives. This catalog picture, reproduced here as Figure 1, was also reproduced on the back cover of the June 1980 issue of the Heisey News. The only other reference for this stick is a 1924 Heisey price list which indicates that it was made in a nine inch height only and (like most of the other colonial sticks) was ground and polished on both top and bottom, the bottom also being punted.

There are currently only three pair of these known. All three are marked and vary by a fraction of an inch in height. There is as much as three fourths of an inch difference between two of the pairs which of course is not unusual with hand crafted glass. The unique design of this stick makes the quality of the glass appear even better than many of the other colonials. In my opinion it competes with the #71 oval as the most stunning colonial style candlestick. Interestingly the design of this stick as with some of the other colonials appears to have been based on an older, traditional form. Figure 2 is reproduced from a 1920 issue of House Beautiful. These sticks were identified as treasures that were brought from overseas when our land was young. They were offered to the House Beautiful reader as antiques and described as being made of a polychrome composition of rose, blue, and old gold and being 12 to 15 inches high. It is probable that the Heisey stick was based on this or another of older, similar design.

Let's hope that we eventually learn something more definitive and that more of these sticks are found for the enjoyment of the Heisey collector.

Ed. Note: A club member from the northwest recently reported having a pair of these. L. R.

Figure 1



This table-set is of polychrome composition in blended rose, blue and old gold. Old blue candlesticks are used effectively with these, but any color can be used with success. Fruit pieces are extra.

* * * * *

BOARD OF DIRECTORS 1980-1981

Term expires 1984:

- James L. Kennon, Avon, Ohio
- James W. Jordan, Lansdale, Pa.
- Betty Wanser, Anaheim, Ca.
- Louise Ream, Newark, Ohio
- Jack Metcalf, Utica, Ohio

Term expires 1983:

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- Emogene Shomaker, Marne, Ohio
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Term expires 1982:

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- Dick Marsh, Newark, Ohio
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- Dick Spencer, O'Fallon, Ill.
- Bob Johnson, Kettering, Ohio
- Mary McWilliams, Newark, Ohio
- Kay Darling, Columbus, Ohio
- Tom Bredehoft, St. Louisville, Ohio

* * * * *

If you find errors in this newsletter, they are there for a purpose. Some people are always looking for errors and we aim to have something for everybody.



Miss Adkins chats with Paul Fairall at Diamond H Club dinner.

MISS LOUISE ADKINS RETIRES

Miss Louise Adkins, one of the oldest employees in the line of service with the A. H. Heisey Glass Co., Newark, Ohio, retired February 14, 1951, after 55 years of activity with this well-known glass manufacturing company.

Miss Adkins was one of the first employees with the Heisey Company when it first produced glass, April, 1896, and every man and woman who was employed with this company throughout the many years knew Miss Adkins as a very gracious lady, a pleasing personality, and a sympathetic and an understanding person.

She is the sister of Walter Adkins, a mould maker employed with the Hazel Atlas Glass Co., Zanesville, Ohio, and Ralph Adkins, a mould maker employed with the Overmyer Mould Co., Winchester, Ind.

Her activities and participation in many civic and welfare projects in Newark, Ohio, are well-known to the citizens of that city.

The following account of her many years with the A. H. Heisey Glass Co. appeared in the Newark, Ohio, Advocate:

WOMAN PIONEER IN GLASS TRADE ENDS LONG CAREER WITH HEISEY

Miss Louise Adkins, 420 Washington Street, supervisor for A. H. Heisey & Co., retired Wednesday after 55 years affiliation with the company. Her service with the organization took her from factory employee, when it was organized in Newark in 1896, to one of its largest stockholders.

Miss Adkins was one of three women, and about 50 men, who took first employment with the late A. H. Heisey when he opened the glass factory in April, 1896. He had come from Pennsylvania and many of the employees came with him.

Working first in the factory, Miss Adkins was promoted to take charge of the stock room. Then, always in the capacity of a supervisor, she was in charge of the sample department; of the cutting and grinding department; and then as head of the blowing and finishing department.

She was a pioneer for women in the glass industry, holding positions always held previously by men.

During her association with the company, it has grown from the small group in 1896 to a nationally known product, nationally advertised and sold in all the larger department stores. In New York, Chicago, Philadelphia, Detroit and other cities, large sections in stores are devoted to the display of the now famous trademark. The company first made fine pressed glass table ware.

Miss Adkins retires with 1,210 shares of common stock in the Company and will retain her interest as a stockholder.

She has found time to participate in many civic and welfare projects regardless of her business life. She served as president of the Business and Professional Women's Club for two years; was the first president of the Soroptimist Club; vice-president of the Salvation Army Board; a member of the Newark Hospital Board and headed with Mrs. B. F. McDonald the first women's division of the Community Chest.

In the state, she is known as an ardent Republican and was head of the women's division of the Ohio Republican Club. Her church affiliation is with St. Paul's Lutheran Church.

If you were born in 1896, it is safe to say that you are showing signs of age. Even if you were born in 1957, you probably have a few bumps and bruises. Those years also represent the production span of Heisey glass. With the oldest pieces nearly 85 years old and even the very last items approaching a quarter of a century in age, most Heisey glass also shows some evidence of its age. Since most production was glassware for the table, daily or even less frequent use has surely taken a heavy toll. Even among the surviving pieces there is a wide spectrum in condition that range from display only to use and abuse.

Many items in the art glass category were presentation pieces that were probably never used. Souvenir items that had a personal sentimental value were also given special care. Many other items seem to fall in the wedding gift category and remained unpacked until there was an estate sale or attic cleaning. In contrast to such exceptional pieces that led a sheltered existence, some items in commercial or institutional situations look like they had been continually dried with sandpaper rather than a towel! Water bottles, oil bottles (cruets), salt shakers, and vases are often cloudy from continual contact with elements detrimental to the glass. However, most pieces seem to fall in the domestic home use category and remain useful, used, and attractive to this day without any extraordinary care. This is a remarkable tribute to the quality and design of Heisey glassware.

In light of these considerations Heisey collectors are going to be increasingly faced with the dilemma of either adding an imperfect specimen to their collections or going without. This prospect - really it is an inevitability - is not as bleak as it initially appears. The problem is just a case of determining a fair price for the particular piece of glass you are considering. After wrestling with this problem for a number of years, we have developed the following grading and pricing guidelines as being fair to both the buyer and seller in considering a piece of glassware in any condition:

PERFECT - a piece that is in original, unblemished, mint condition and looking just like it did the day it left the Heisey factory or decorating house.

EXCELLENT - deduct 10% for a nearly perfect piece that shows evidence of only occasional and careful use. The gold trim may be slightly worn or have a few clear spots on the ruby staining. This is a very desirable piece which has seen only limited use.

GOOD - deduct 20% for items with minor roughness on the base, a few light scratches or a slight rounding of sharp corners. This piece has seen average use, but sustained no real damage. It has "character" but remains aesthetically attractive for display purposes. Very lightly ground rims or very slightly clouded or stained glass would fall into this category.

IMPAIRED - deduct 50% for those items which show evidence of careless use such as one rim flake, minor crack, or one small bottom chip. Though impaired it is still usable and is acceptable as a display filler. This is the goblet usually used by the hostess! Ground rims that impinge upon the design or are noticeably shorter than the rest of the set and mildly cloudy glass would also belong in this category.

DAMAGED - deduct up to 80% for broken pieces which have a rim chip or other substantial damage. Not usable and unattractive for display, these items are really only of value in cases of extreme rarity or personal sentimental value. "Sick", "sugared", or "crazed" glass would fall in this category, not for physical damage per se, but because of an adverse chemical deterioration.

In general, our recommendation is to buy pieces in undamaged condition. They are always in demand, easier to sell, and appreciate more rapidly as the best available pieces are put away for long term holding in museums or private collections. Attrition is high among the remaining pieces due to the ravages of improper handling. But do not hold out for the impossible. Considering the age of Heisey glass, you will probably be forced into more compromises on condition in the future due to the unavailability of perfect pieces. However as you do consider an imperfect piece, be sure the price you pay is commensurate with the condition. You can be assured the auctioneer, dealer, or collector you eventually sell to will not overlook that cracked handle or wrong stopper. Using our guidelines, the following example is for a hypothetical piece worth \$50 to a knowledgeable collector in absolutely perfect condition. A typical pricing and grading structure would be as follows:

\$50 perfect - just like new
 \$45 excellent - worn gold trim
 \$40 good - minor roughness on the base
 \$25 impaired - rim flake
 \$10 damaged - rim chip

As usual we remain interested in corresponding with other collectors interested in toothpick holders or the problems in imperfect glassware. Please write to us in care of the HCA. Thank you.

ED. NOTE: The above is the opinion of the authors and not necessarily that of the editorial staff of HEISEY NEWS. Your comments will be appreciated. Pricing, even of damaged items, often depends on the desirability of the item and the desire of the collector to add the piece to his collection. Minor wear is often used as proof of age by collectors.

PROFILES OF FORMER EMPLOYEES

EMILY CHARLTON

BY LOUISE REAM

I first met Emily Charlton at the display at the Buckingham House in 6th Street Park, put on by the Newark Heisey Collectors Club in 1970, even before we had a national club and newsletter. I had always wanted to talk to her again because she was very interesting and to interview her for Heisey News, but until recently had not had the opportunity.

She and her daughter, Roberta Dickover, visited the Museum a few weeks ago and I again was able to visit with her and mentioned a possible interview. She told me she would come back and a few days ago when she and her other daughter, Norma Martin, came in we were able to have a nice chat and I learned something of her years at Heisey.

Emily, the daughter of Alma and Henry Whaley, spent her early years in Cuyahoga Falls, Ohio. Times were bad for her family and she began to work at a very early age first at a grocery store where she stocked, clerked and took money to the bank, working after school and Saturdays. And later, at age 15, she was employed at a textile mill, adding a few years to her age in order to get the job. The mill was in Kent, Ohio and she went to work by street car. Every once in a while officials came through the plant to check for ages, but she never got caught.

Later an aunt talked her family into moving to the Newark area where she was certain they could find employment. Both Emily and her mother were hired immediately by the A. H. Heisey & Co. At first they lived in nearby Hanover but soon moved to Newark where she has lived ever since.

Alma Whaley worked with a woman named Bessie Nichols, sorting ware as it came off the Lehr's (annealing ovens). Later she worked in the blow shop doing sorting and various other jobs. She remained at Heisey for twenty-five years.

When Emily first went to work at Heisey in 1929 she worked in the stock room with Henry Porter. In 1931 or 32 when Emil Krall came to reopen the cutting shop (which had been closed for a few years) Louise Adkins had her transferred to help him. Krall was the working foreman of this department and cut most of the samples. Emily recalls that they had only a few patterns during the first several years. They began adding cutters one at a time as well as marking girls. When she left in 1937 there were seventeen cutters and five girls. She believes there were as many as 600 different cuttings at that time.

Emily passed out the work to the men seeing that they had the right glassware and the sample cutting. Marking girls put lines around the glass with a red grease pencil to show where the top and bottom of the cutting should be. Also they made marks to equally space the repeats of the design which was cut freehand within the designated areas. Most people recall that Emil Krall needed little to guide him but his own keen eye when he made the sample.

Over-the-wheel cutters did the heavy cutting while under-the-wheel engravers did the fine work. However the cutters could produce beautiful patterns of their own, though not the "fine" work of the engravers.

Emil Krall's brother William (Willibald) and William's son, Anton, soon joined him at Heisey as did his sons Emil, Jr. and Oscar, all of whom were known as fine engravers. We have received much great information from Anton for our cutting book.

When glass is first cut it has a gray appearance, which many people think is etching. At first restoring these areas back to clear involved hand polishing with cork and felt wheels. A method was devised to use acid for this polishing which not only removed the gray surface but also made the sharp edges of the cutting very smooth. This is referred to as Rock Crystal cutting and gives the glass a shiny, sparkling effect which some people prefer to the gray cutting. Emily would send the crystal up to the acid room where Roy Morrow was in charge. After the glass had been dipped into the acid for the proper length of time girls would wash it and place it in trays. It was carefully inspected after each operation and if there were chips or bad places it would either be destroyed or carefully repaired by skilled workmen.

In 1936 Emily married Guy Charlton who was a "cutter" at Holophane. The term "cutting" at that factory involved smoothing the rims of the shades etc. and in the case of the Verlys glass made there, the beveling of the edges of the items and the highlighting (after etching) which made Verlys so beautiful. Even after Guy retired after 33 years because of ill health, he went back to do some special cutting at Holophane where he was considered their best cutter.

Emily continued working until one month before the birth of her first daughter, Norma, in 1937. She recalled that T. Clarence Heisey treated her like a daughter after he learned that she was pregnant, encouraging her to take an hour for lunch and to rest when she needed to. She was pleased to remember that he sent her red roses when the baby was born. She said he was very kind to the employees. Afterward he called her back to work for a time in the sample room to help the girls cut out the patterns since she knew the numbers of all of them at the time and they were having difficulties. She stayed only briefly since her daughter was small and needed her at home.

When Norma was six years old, Emily went to Owens Corning where she worked for three or four years during the war and later worked for Western Products. She learned to be a riveter as many women did during the war. She later worked at Kline's Department store for twenty years and was still employed there when I first met her.

Her daughter, Norma Martin, has two sons and the other daughter, Roberta Dickover, has two sons and a daughter. Emily said she was to become a great grandmother soon.

She told me that she had always enjoyed working at Heisey and that she got along very well with all of the cutters including the many Germans and Austrians. When the first daughter was born they all made a cut "potty" for her, each taking a turn in working on the cutting. This, along with a pair of dice made from cubes of glass, are Norma's prized possession.

Unfortunately, the Charltons have been plagued with ill health in recent years, her husband having undergone fourteen surgeries and is presently in the hospital again. She also has many medical problems of her own. In spite of this she has a cheerful attitude.

Emily said that her schooling was a little erratic since she had to work but that she felt, after all, that experience is the best teacher. Certainly one would never know she hadn't finished her formal education on meeting and talking with her.

She generously donated us a lovely and unusual 1469 Ridgeleigh footed torte plate with 855 Fuchsia cutting along with several pictures and clippings which were very welcome as additions to our growing collection.

* * * * *



CUTTERS AND ENGRAVERS IN THE PICTURE TAKEN MARCH 16, 1934, ARE:

Front Row: L to R Bert Sheyon, John Reed, Glenna Provin, Emil Krall, Francis Griffith, Bernard Klass and Oscar Krall (son of Emil, Sr.)

Back Row: Franz Anton Krall, his father Willibald Krall (the brother of Emil, Sr.), Edith Bowman, Ed Lang, Estella Provin, Emil Krall, Jr., Arthur Kaercher, Emily Whaley (Charlton), Howard Black, Henry Heller, William Weippert, Durward Acton, and Mr. Gerould (Shady).

Everyone knows block #14 as the Kingfisher floral block. The block is a one piece of glass made up of two design components; a circular base and a bird figure on top of the base. The circular base provides the floral block aspects of this piece of glassware. The base is 4½ inches in diameter and contains 10 holes for flower stems. The shape of the bird appears to be that of a Kingfisher. Thus, the name Kingfisher floral block.

The word Kingfisher was not used by the Heisey Company in their printed materials. Price list #208 Supplement #3 (ca. 1928) refers to it as a flower holder, bird top. Price list #209 calls it a 4½" floral block, bird top. Catalog #109 pictures block #14 and labels it No. 14, 4½" block, bird top. So, someone, over time, initially called the block Kingfisher which became the accepted nickname for floral block #14. It is not signed with a Diamond H.

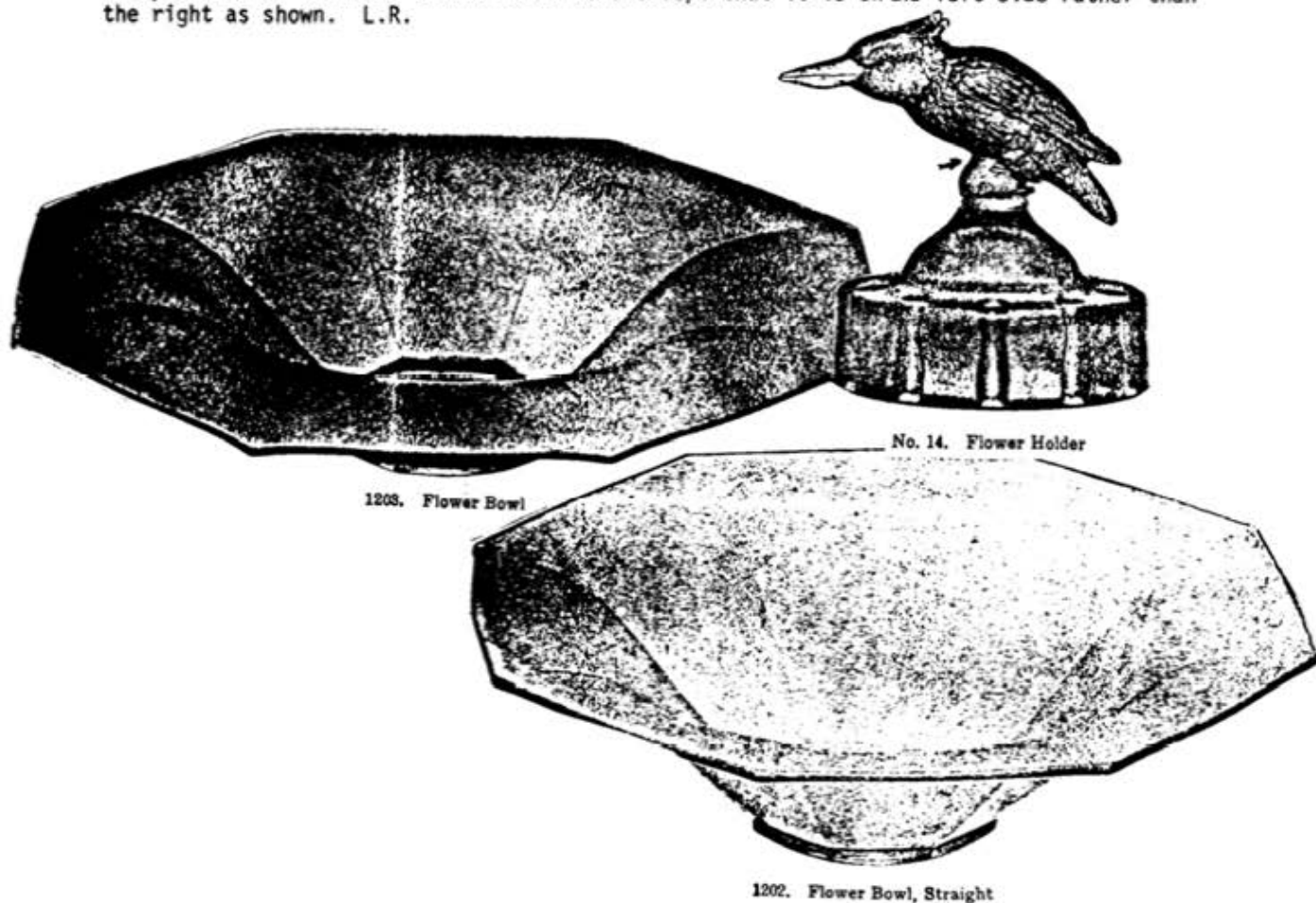
Price list #210 (ca. June 1933) did not include block #14 in its floral block listing. My estimate is that the Kingfisher block #14 was produced for only about five years, from 1927 to 1931.

Over the five years, block #14 was made in four colors: crystal, flamingo, moongleam and hawthorne. Block 14 in flamingo and in hawthorne are on display in the HCA Museum.

There was no specific Heisey bowl associated with or assigned for use with the Kingfisher block. Apparently, the approach was to use the block in any type of bowl or other piece as selected by the user. I previously mentioned that the block base was 4½" in diameter. It seems that 4½" was a standard block size as Heisey floral blocks #3, #10, #15 (duck or candlestick top) and #20 were 4½" in diameter. Thus, there would have been no shortage of Heisey bowls to select from when a Kingfisher block was purchased back in the late 1920's. One possibility was floral bowl #1202 which was also made in the four colors: crystal, flamingo, moongleam and hawthorne.

The total height of the Kingfisher block is only 5½ inches. So, to me, the real beauty or visual value of the bird top was when there were no flowers used with the block. Fill the ten holes with flowers, say 10" tall, and the view of the bird top becomes hidden in the stems and leaves of the flowers. Maybe this was the intent for the beauty of the flowers to take over.

Ed. Note: Both of the Kingfisher blocks in the museum are marked with a small Diamond H. The position of the mark is indicated here except that it is on the left side rather than the right as shown. L.R.



#36 RIC RAC* NEEDLE ETCH

#9001 TREFOIL* NEEDLE ETCH

RIC RAC & TREFOIL* NEEDLE ETCH

The two needle etchings, Ric Rac and Trefoil have little in common but since their elements combine to make another needle etching sometimes found on Heisey, we'll take a look at them at the same time.

#36 Ric Rac was already available as early as 7/1/17 according to price list 10B - not 1919 as we had originally estimated. It was discontinued by 1924. It is known only on crystal ware, none of which is known to be marked. The design appears to be two bands of "baby ric rac" separated by two sets of straight lines - three lines in each set. Be warned that Cambridge produced their #286 etching which is extremely similar to Ric Rac on a plain blown tumbler much like our own #2930 Plain and Fancy.

Found on:

3318 WALDORF stemware - full line

Please add the following to your etching lists:

3318 WALDORF finger bowl

2052 3½ oz. bar

2351 8, 10, 12 oz. sodas

2930 PLAIN & FANCY 10 oz. tumbler

4266 5 oz. custard



#9001 Trefoil still has not been documented as a Heisey production etching although I feel certain it is. Many of the numbers used in the needle etching series are missing from our listings. Trefoil was already known on many Heisey lines at the time we compiled the etching book and more have appeared since.

Known on:

3333 OLD GLORY stemware

3344 CAROLINA stemware

3350 WABASH stemware

3304 UNIVERSAL stemware

3312 GAYOSO stemware

3335 LADY LEG stemware

3340 TRI KNOB stemware

Please add or correct your list as follows:

7057 TRI KNOB has a correct Heisey number of 3340. The line consists of a 9 oz. goblet, 6 oz. saucer champagne, and a 6 oz. sherbet.

1112 SPARTA sherbet

1184 YEOMAN cup and saucer

2351 sodas, flamingo

3315 POLONAISE stemware

3355 FAIRACRE stemware

3481 GLENFORD sodas

4291 1 lb. candy jar



Now we come to the reason for looking at these etchings at the same time. Imagine a band of Trefoil about a goblet - on either side instead of straight lines, you have a band of Ric Rac. The elements of the two etchings were combined and used to produce an entirely different one. I feel this needle etching is of somewhat later vintage than the others - probably late 1920's or early 1930's, but this is based solely on the items I have seen. I have chosen to call this etching, "Trefoil and Ric Rac" - somewhat cumbersome, but entirely descriptive. I do feel it is of Heisey manufacture.

Seen on:

3408 JAMESTOWN stemware

3418 SAVOY PLAZA stemware

I would be extremely interested in hearing about any other items anyone has in Trefoil and Ric Rac.

* applied names. Heisey apparently did not name needle etchings.

QUESTIONS AND ANSWERS . . .

Q. Recently I purchased a toothpick holder on which was written in script writing "A. H. Heisey & Co. Founded 1896."

It is a creamy beige color. My question - did Heisey put out a commemorative piece?
- C. J., N. Carolina

A. This item is a fake or misleading item. It is relatively new and never made by Heisey. It was made by the Guernsey Glass Co. of Cambridge, Ohio in a variety of colors - crystal with red stain, black, green, and custard (as yours apparently is).

Q. This past weekend while antiquing I came across a piece of Heisey stemware, which I did purchase, and am puzzled as to its function. It is a #3380 Old Dominion short stem with a moon-pleam bowl (diamond optic) and has a crystal stem. It holds 14 ounces, is 4 inches across and nearly 5 inches tall. For such a large size, would this be a grapefruit?... The bowl is saucer-shaped such as for a champagne or sherbet. It is marked on the side of the stem.

I also saw a vase in the style of Horn of Plenty (#1428 Warwick) about 7 to 9 inches tall. It very closely resembled Heisey's pattern, but the glass was of poor quality. It was not marked in any way that I could tell.

- D. M., Georgia
A. Yes, the #3380 Old Dominion item is a grapefruit. The Warwick-like vase has been available for some time. We do not know who made them but as you say, the glass is of very poor quality and yellowish.

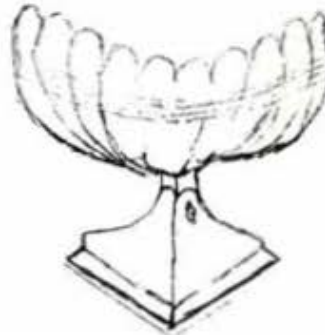
Q. I recently bought a compote that I would like to have identified and I thought maybe you could help me. My first thought was Cross Line Flute pattern; however I could not find it in my books. Neither list a compote for that pattern. It is crystal, oval, 30 concave flutes on a side, sitting on a diamond-shaped base. Also it is double marked at the top of the base. It is 7" high at the sides and about 6 1/4" high front & back. The band of cross-lines consists of 4 lines one inch from the top. Enclosed is a sketch. Any help as to pattern and rarity would be very much appreciated.

-T. W., Pennsylvania
A. This pattern is not pictured in any Heisey catalog. However, it is seen fairly often in three sizes. The large one looks to be about the size for bananas, the next smaller size, 3 1/2" high & 3 1/2" wide could be a sundae dish and the smallest, 2 3/4" high & 3 1/2" wide looks about right for a dip or two of ice cream. Most people believe it to be a soda fountain line. There is a nearly identical compote - the only difference being the absence of the cross-lines. It does resemble Cross Line Flute but when compared to it there are several differences. These panels are concave and those on Cross Line are flat.

Some have suggested Banded Flute, but there are several differences. The "flutes" are much wider, they flare out as they go up and the band is not at all the same.

For purposes of identification we have assigned the #8025 and have called it Banded Diamond Foot. The one without the band is numbered #8037 and called Fluted Diamond Foot. Perhaps if we ever run across a soda fountain or hotel catalog we will find it. The compote was pictured in an earlier issue of Heisey News.

- Louise Ream



LIZ KING'S CORDIAL DINNER POEM...

*Cordial Dinner time again
And be the weather sun or rain
We come to meet old friends once more
And buy the glass we all adore.*

*But don't forget HCA's shop!
From Reynoldsburg it's just a hop
Skip and a jump. And you must see,
For instance, our brand new ring tree*

*In Empress pattern; colors too.
A Wampum candy dish in blue
All frosted, and in crystal, pink -
A lovely Christmas gift I think.*

*The tiger paperweight in jade
Well worth the money you'll have paid.
That makes another Christmas gift
To give an old desk quite a lift.*

*We've Museum cards for bridge or poker
All complete to the last joker.
A bargain table with good buys.
You'd better come and look, you guys!*

*Not Heisey, all these things, it's true.
But that Museum is there for you.
And if you all support its shop
No knowing where its going to stop.*

Liz

September 13, 1980

LETTERS, WE GET LETTERS . . .

I want to tell you what an excellent dinner we had and what an enjoyable evening we spent at the Stoney Creek Country Club Saturday evening. Renewing old acquaintances and meeting new people is always a pleasurable experience. We also attended the Mini-Show in the afternoon and the glassware displays were very beautiful. The weather was delightful and was a memorable weekend.

- Anne Carter, Ohio

* * * * *

A letter sent to Dave Curley from New Hampshire Public Television:

Thank you for appearing as a guest on the ANTIQUES program with George Michael. You were an excellent talent and the tape came out fine. I can now tell you a bit more about distribution....

ANTIQUES has been acquired for air by stations in the Eastern Educational Television Network, and many others throughout the country. Your program will be beamed to all public television stations via the Westar satellite on November 19, 1980, so those stations carrying the series will probably air your program within a few weeks of that date. You should call your local PBS station for more specific information.

Again, thanks for coming to Durham and bringing us an interesting program.
Chuck Tately, Producer, ANTIQUES

* * * * *

Enclosed please find a check in the amount of \$100.00, made payable to HCA, from the Lincoln Land Depression Era Glass Club. This check is for the presentation of the "Heisey Glass Story" as part of our (Pat & I) appearance at their Annual Banquet last Saturday.

From all appearances, everyone enjoyed themselves very much. The film was given a standing ovation. They were very appreciative of the fact that HCA freely shares information on Heisey glass.

This check is to be applied to any needs as deemed appropriate by the Executive Committee.

We enjoyed doing this on behalf of our Study Club, The Southern Illinois Diamond H Seekers, in support of the Heisey Collectors of America.

- Dick Spencer

NOTE: HCA is very appreciative of the continuing efforts of the Spencers and the Southern Illinois Diamond H Seekers in helping to educate people about Heisey Glassware. We gratefully accept this check which actually was given to Dick and Pat for putting on a fine program for this club. They will be guests at a show put on by the same club early next year and will be having a display of Heisey which again will promote the collection of our favorite glass.

For information on getting either the film, or the slides, for your club, call or write: Dick & Pat Spencer, 1203 N. Yale, O'Fallon, Ill. 62269 or call (618) 632-9067. L. R.

* * * * *

HEISEY GLASS FROM THE SMITHSONIAN . . .

Very recently three pieces of glass made by Imperial in Heisey molds were offered for sale in the gift catalog from the Smithsonian Institute. The first is from the 7000 Sunflower pattern. This particular item was not offered by Heisey in this shape, but Imperial has made it into a tall narrow bowl which they call a cachepot and recommend for fruit or holding flower pots. It is made in crystal, marked LIG and sells for \$.00.

The following is a quote from beneath photographs of the other two pieces:

"Viridian is the name of a lovely deep green well known to painters as one of the key pigments in the palette. Imperial Glass has used it to create this handsome pair of glass pieces for the Smithsonian.

4. NO UGLY DUCKLING. A graceful swan curves its neck to become the handle of the pitcher formed in the pattern of its wing feathers. It holds a generous 44 ounces, enough to quench a crowd's thirst 9½" high. .. \$27.00.... (Our 1503½ Swan Handled Pitcher)

5. THE DOUBLE HANDLES and fluted lines of this vase make it a suitable container for long-stemmed floral arrangements. 9" high...\$23.00.... " (Our 1483 Stanhope tall vase)

* * * * *

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467 TALLY HO juice glass.	(2) ea.	45.00
1469 RIDGELEIGH shot glass *		25.00
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1205 FANCY LOOP salt		20.00
1401 EMPRESS 9" vase d. f. Sahara *		75.00
2803 Cocktail 11" shaker small, w/ ROOSTER stopper, Mint		85.00
1503 CRYSTOLITE ash tray, Limelight *		35.00
452 basket 8" w/ ANNE etching *		225.00
458 Basket 7" w/ DAISY & LEAVES Cutting *		125.00
417 Basket 6" RIB & PANEL, flamingo *		75.00
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* -WANTED: For my collection-any unusual
 * pieces of Winged Scroll in custard, any-
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* * * * *

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1255 PINEAPPLE & FAN sugar/cream,
excellent gold V4-P118..... \$ 125.00

MOONGLEAM

7023 HALF CIRCLE sugar/cream V3-CP3 50.00
500 OCTAGON sugar/cream, moongleam
handles..... 40.00

FLAMINGO

479 sugar/cream V3-P133..... 35.00

CRYSTAL

357 PRISON STRIPE ½ gal. pitcher
V1-P25D..... 100.00
1225 SAWTOOTH BAND toothpick V4-P106 30.00
1467 RIDGELEIGH candlesticks, sq.
base V3-P103..... 20.00
300 PEERLESS s/pepper V1-P79..... 30.00
1205 FANCY LOOP lid, 3½" opening... 25.00

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c/o SIR SPEEDY
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After 6:30:
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P & I EXTRA

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134 2 lite candlestick HEISEY ROSE...\$	18.00	
350 PINWHEEL & FAN punch bowl base*..	25.00	
411 TUDOR 6 oz cruet & #7 stopper....	27.00	
500 OCTAGON moongleam ice bucket with handle.....	50.00	*
1201 FANDANGO 4" nappy.....	12.00	
1205 FANCY LOOP 8" oval celery.....	22.00	*
1225 SAWTOOTH BAND 6" cruet w/o stopper	22.00	
1229 OCTAGON 11" flamingo muffin dish with silver overlay.....	25.00	*
1252 TWIST 8" moongleam nappy *.....	35.00	
1253 3 cornered moongleam mint (2).ea.	15.00	
1425 VICTORIAN 9 oz goblet, high ft... 10.00		*
1454 DIAMOND POINT jelly (7).....ea.	8.00	
1503 CRYSTOLITE cruet & top, sl. cloud	12.00	
1519 WAVERLY cream/sugar ORCHID etch..	45.00	*
1567 PLANTATION sugar & creamer.....	45.00	*
1567 PLANTATION 13" celery*.....	20.00	
1567 PLANTATION sherbet IVY Etch, paper label.....	18.00	*
4225 1 qt. cocktail shaker w/top & strainer (minor flake in strainer)*.....	38.00	*

H AND R DIAMOND H

SASE

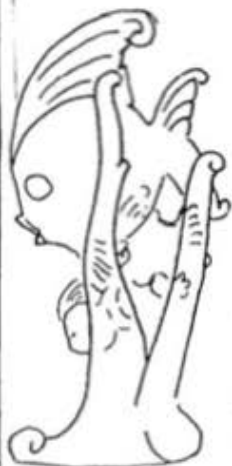
* 1450 WHITE ASH DRIVE
COLUMBUS, OH 43204
*(614) 279-0390 after 5:30

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407 COARSE RIB goblet *	\$ 15.00	
1055 ASTOR hiball *.....	20.00	*
3308 BOB WHITE goblet* 366 PEACOCK... 17.50		*
3350 WABASH goblet* 440 FRONTENAC etch (3).....ea.	17.50	*
3350 WABASH goblet* moongleam stem w/ 440 FRONTENAC.....	22.50	*
3355 FAIRACRE goblet* moongleam stem & foot (5).....ea.	20.00	*
3359 PLATEAU goblet, flamingo (3).ea.	15.00	*
3362 CHARTER OAK goblet* flam (6).ea.	15.00	*
3368 ALBEMARLE goblet, DO (12).....ea.	15.00	*
3368 ALBEMARLE cocktail, DO (10).....ea.	17.50	*
3389 DUQUESNE goblet 480 NORMANDIE... 17.50		*
3390 CARCASSONE goblet (short) 448 OLD COLONY (6).....ea.	20.00	*
3411 MONTE CRISTO goblet.....	22.50	*
3476 TEMPLE hld. ice tea 366 PEACOCK (3).....ea.	17.50	*
4002 AQUA CALIENTE cocktail 496 SKIER (4).....ea.	65.00	*
5041 ATHENA champagne.....	20.00	*
5041 ATHENA sherbet.....	17.50	*
7030 OVENWARE custard cup* (4)....ea.	12.50	*

*



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DEAR FRIENDS,



We thank you all so very much for your cards and letters and very warm wishes when Artie had his heart attack.

Although our show schedule will not be as heavy as it has been, we are still very much in business and will continue to look forward to helping you with your Heisey wants.

Because of the recent happenings, we have decided to sell both of our complete animal collections, Book I and Book II. If any of you are interested please phone us at PA 215-794-7800 or FL 305-861-7700.

Again, Much, Much Thanks.

Sincerely,

LYNNE and ART



ROUTE 202 - P. O. Box 242
LAHASKA, PA 18931
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LYNNE



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PALM BEACH SHORES, FL	COLLINADES HOTEL	NOVEMBER 21-23
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Lynne and Art

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LOUISE ADKINS CABIN IN THE BALD HILLS NEAR NEWARK.
See Page 10



Season's Greetings

ANNUAL CHRISTMAS DINNER

December 12, 1980

GRANVILLE INN
314 E. BROADWAY
GRANVILLE, OHIO

* * * * *

\$12.00 per person
includes tax & tip

Deadline for Reservations: December 4
6:00 - 7:00 Cocktail Hour - Open Cash Bar
7:00 Dinner Served

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NAME	ADDRESS <small>please clip and mail</small>	AMOUNT PER PERSON

List all names so that name tags may be made out properly..... Total \$ _____

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