

HEISEY NEWS

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VOLUME XI

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ONE DOLLAR

Dear Member,



No. 493 Coronation Etching

You are cordially invited to attend HCA's 10th Annual Souvenir Dinner on September 11, 1982. The dinner has been held in Reynoldsburg for the past two years but has now been moved back to Newark. It will be held at the beautiful Moundbuilders Country Club on North 33rd Street in the large second floor ballroom. A delicious menu has been planned. The cocktail hour will begin at 6:30 p.m. with a cash bar, and dinner will be served at 7:30 p.m. A program is also being planned including the auctioning of some unusual items, as in the past.

It had originally been announced that there would be only four cordials in this series, but after last year's dinner it was decided to have two more to make a more attractive set.

The cordials are Heisey's No. 5024 Oxford Pattern, made by Imperial and are being offered with the No. 493 Coronation Etching. The etching plate was once again made by Gary Chaconas who is an engraver for the U. S. Bureau of Engraving. The cordials will all be marked HCA and dated 1982. There will be no more than 250 etched.

The 1978 cordial was Orchid Etch, 1979 - Heisey Rose, 1980 - Old Colony and 1981 - Titania. The price for the cordial is \$40 including one dinner, or \$35 without the dinner. Extra dinners will be \$20 each. This includes hors d'oeuvres, an excellent dinner, plenty of wine and the gratuity.

This is the fun event of the year and a great place to get better acquainted with fellow collectors. It is a major fund raising event for the Museum and we urge your support.

Orders should be mailed no later than August 29th to insure a dinner reservation.

There will also be a Mini-Show on the same day at the Newark Catholic High School on West Church Street. More information about this is on the back page of this issue along with the order form.

We hope to see many of you on September 11th.

Ray Ziegler, Project Committee
Robert McClain, President
R. T. Marshall, Secretary

FROM THE DESK OF YOUR PRESIDENT.....

I want to take this opportunity to thank the Board of Directors and All H.C.A. Members for their support this past year. Without that, no organization can be successful or survive.

Frank Frye and Al Miller will not be returning to the Board this year and I want to thank them. Both of these men are good thinkers and their input and contributions to the Board will be greatly missed. Mary McWilliams will not be leaving the Board, but after over four years she will no longer be our Secretary. No one will disagree with the fact that she has done an outstanding job and we can't say thanks enough to you, Mary.

Everyone who served on a committee this past year, I want to thank you. Jay Barker, Convention Chairman, did such a wonderful job and I think we can say that this was another great Convention. Several people told me that the Show ran smoother and was better organized than ever because everybody went by the rules and no favoritism was shown to anyone.

The people re-elected to the Board of Directors are: Dick Marsh, Chris Maskaleris and Ray Ziegler. The newly elected ones are: Odell Johnson and Chauncey Delaney. We all welcome these new people and know they will be a great addition to the Board. The officers for this year are: myself, as President, Tom Bredehoft, Vice-President, Dick Marshall, Secretary, Dick Marsh, Treasurer, and Jim Kennon, Member at Large.

As the President of an organization, it is very difficult to please everyone. When I was elected a year ago, I told the Board, "if I turn out bad, I have done the very best I can" and I mean to keep on doing that to the end of my term. I have been told that some people say I am a puppet on a string. I want to clear the air by saying that I, as The President, the Board of Directors and the Executive Officers are working together in the best interest of the Club. Louise has been a great help to me this past year and I have asked her for opinions and advice. I respect her very much and I don't know what I would have done without her. I still continue to do my best and hope that the end turns out right.

At the last Board meeting, Dick Spencer suggested a great idea called "The Five Year Plan." It was felt that the club needs a "road map" to direct us into the future. The plan will set goals to work toward each year.

I am in the process of selecting fifteen or twenty people from all parts of the Country to work on this project. Any ideas that you have - please - let's hear from you - we need your thoughts. I am really excited about this project and I know soon great things can be accomplished. Look what has happened in the past!

Bob

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Club membership (includes 12 issues of HEISEY NEWS and participation in all club activities) \$12.00/year plus \$2.00 each for additional family members in same household who wish a membership card. For VOTING MEMBERSHIP add \$25.00, one time only fee.

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DEALERS' DIRECTORY - 5 lines-\$18.00/year

CLASSIFIED - 10¢/word. \$1.00 minimum. Abbreviations and initials count as words.

DISPLAY:	MEMBERS	NON-MEMBERS
1/8 pg (9 items)	\$12.00	\$20.00
1/4 pg (20 items)	20.00	30.00
1/2 pg (20 items)	35.00	45.00
1 pg (50 items)	60.00	75.00

We cannot double-column ads. No VERTICAL 1/2 pg. ads. ALL ADS MUST BE PREPAID. Ad copy must be received by the 5th of the month to be included in that month's NEWS. Ads 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.

Opinions expressed in articles are those of the authors and not necessarily those of HCA. Editorial Staff reserves the right to edit or refuse any material submitted for publication. Send all letters & articles to be published to the EDITOR. Letters to columnists should be sent to the club address and will be forwarded.



By: Louise Ream

CAMBRIDGE MUSEUM OPENS

It was my privilege to attend the opening of the Cambridge Collectors Glass Museum on June 25th, and to help the other invited guests hold the ribbon for the opening ceremony. Bob and I were both invited and since he was on vacation Virginia Yeakley went with me.

We both enjoyed the beautiful glass in the Museum, the refreshments served to the guests, and the preview of the show before its official opening.

We congratulate the club on the opening of the Museum and wish them great success. They plan eventually to have a much larger museum, but even though small, this one is filled floor to ceiling with lovely glass in all colors.

The Museum is East of Cambridge on Old Route 40. When visiting us, plan also to visit the Cambridge Museum.

ERROR CORRECTION

Lenore Shelley of the Golden Gate Heisey Club made the crossword puzzle which was in the June issue instead of Betty Regan. Oh well, they both live in California, are both great gals and complete "Heisey Nuts" like the rest of us. Betty COULD MAKE a puzzle now and sign it "Lenore Shelley." Sorry Betty and Lenore. It all happened because I KNEW it came from California and there was no name on the page with the puzzle so I just guessed (having misplaced the accompanying letter) because I hear from these two a lot, especially Betty. Mea Culpa.

VASES MARKED

The #1469 Ridgeleigh Ball Vases made by Imperial in Crystal, Plum, Sunshine Yellow and Ultra Blue are marked ALIG. The mark is faint and we didn't notice it until mentioned to us by a customer.

A local lady called to tell us she had the #803 Candy Jar shown on Page 19 of the June issue. Do you suppose we can persuade her to place it on loan for awhile so all of us can share it? We believe this candy jar is probably a part of the #461 Convex Circle Line.

#8056 GARDENIA

Pictured is the plate mentioned in the list of Club Donations as #8056 Gardenia. The plate was a sample. It came from a man who used to run the outlet shop before the factory went out of business. Three of these had been returned from a glass show or from one of Heisey's offices. Since items were sent to glass shows to see if they would sell, it seems logical that these were returned from a show where they apparently DIDN'T sell so were never made for production. The man had kept this plate (and possibly the other two) in his possession until this past June.



Neila reminds me that #3381 Creole is a stem not listed as being made in crystal. I really knew this and I still erred in saying last month that all stemware came in crystal. See Page 3, bottom right, under #3365 Ramshorn update.

THE FOLLOWING AMENDMENTS TO THE CONSTITUTION AND BY-LAWS WERE ADOPTED ON JUNE 20, 1982.

CONSTITUTION, ARTICLE V, SECTION 1

"Section 1 - The officers of this Organization shall be a President, one Vice-President, a Secretary and a Treasurer elected from and by the Board of Directors as provided for in the By-Laws. All officers shall hold office for one year or until their successors are elected and qualified. The number of consecutive years a Director may be elected to the office of President shall be limited to three."

BY-LAWS, ARTICLE VII, SECTION 4

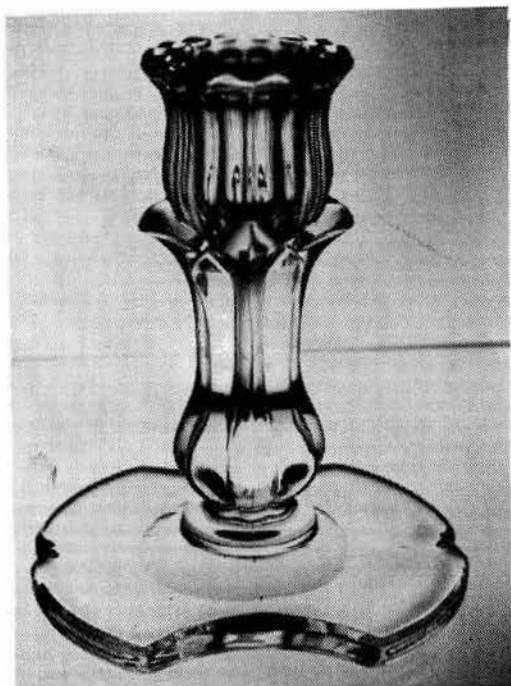
"Section 4 - The Board of Directors shall consist of 20 members elected from the roll of active voting members. The term of office shall be for four years. The number of consecutive four-year terms that a member may be elected to the Board of Directors shall be limited to two."

HEISEY CANDLESTICKS?? NO. 137 CONCAVE

CIRCLE & NO. 4044 NEW ERA CANDLEBLOCK

BY: Tom Felt

This month's article has a question mark in the title, because we have no absolute proof that either of the candlesticks pictured are the ones indicated or even that they were actually made by Heisey. But I like to stick my neck out every now and again, so here goes.....



The first candlestick pictured came to our attention three years ago at the 1980 Convention when it was brought to be identified by the panel of experts at the annual ID breakfast (or, as one of our "experts" prefers to call it, the "stump the dummies" breakfast). It was in a yellow color which could be sahara, but could just as easily be Fostoria or Tiffin or anyone else who made a similar color. So we looked at it and disclaimed all knowledge of it.

It wasn't until later in the day that someone mentioned to us that the candlestick belonged to a former employee of Heisey and that she claimed that it had been given to her by another former worker and that it had originally come from the factory. That was when a little light bulb clicked on in my head. Some weeks previously Bob and I had been researching Heisey in the trade journals in the Library of Congress and we had come across the following description, without a picture, of "something new in candlesticks" in the May, 1931, issue of the CROCKERY AND GLASS JOURNAL:

"Candlesticks for use singly, in pairs

or in groupings of four are commonplace. It remained for A. H. Heisey & Co. to do something different with them. E. G. Nock, the New York representative of the company, 200 Fifth Ave., is displaying this month a new arrangement for glass candlesticks that has infinite possibilities. By the simple expedient of cutting curves on opposite sides of the circular bases of candlesticks the Heisey company makes possible the close grouping of any number. Thus by bringing close together the converse side of one of these candlesticks and the concave side of another two are brought into close association while combinations of three and more may be made to form an infinite variety of designs and letters. As centerpieces the value of these new candlesticks is not to be underestimated. More than novelties they should prove a lasting contribution to the novel in table settings."

"Lasting" they apparently weren't, because this description is the only mention of this particular candlestick, and it was never pictured in any of the original catalogs or advertisements -- but it certainly did sound like a description of the candlestick we had seen at the breakfast.

As soon as we had an opportunity to examine the candlestick closer, we did so. Its color is a little pale, but many other pieces of sahara are equally pale (more about that later). It also has a ground punt on the bottom, which is a characteristic of Heisey candlesticks which is not too often seen on the candlesticks of many other companies and particularly not during the years when colored glass was most popular. (More, too, about that later.)

So we started doing some detective work. Were there any unknown candlesticks which had come out in 1931 which this one might be? Well, it seemed likely that somewhere between the No. 136 Triplex candlestick, which had come out in January, 1931, and the No. 138 Gascony candlestick, which was first made in December, 1931, there had to have been a No. 137 candlestick-- and yes, there was one, but the only place it appeared was in a single price list, Price List No. 210, dated June, 1933. (There is a 3 year gap between Price List No. 209, which is dated 1929, and Price List No. 210.) But this did supply one additional bit of confirmation: according to the price list, the No. 137 candlestick was 5" high ... and the one shown IS exactly 5" high.

It was at this point that I really started to convince myself that we had discovered a "new" Heisey candlestick. We then found even further information in the turn books. The No. 137 WAS first made, in crystal, in January 1931, (the dates matched!) and then, in March, was also made in sahara, flamingo, and moongleam. (As far as we can tell, only a single turn was made in each color, though there is a gap in the turn books from 1933-1934, and, therefore, it is not impossible that there could have been

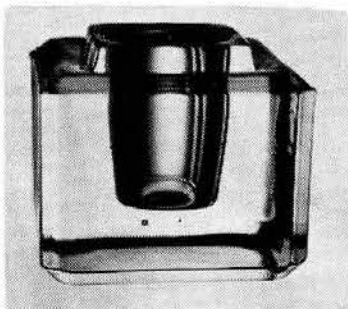
HEISEY CANDLESTICKS??? Cont'd.

further production during those years.) At any rate, we have seen a pair in what might be sahara -- so what about the other colors?

Well last year at the ID breakfast, someone brought one in pink -- and it certainly could have been flamingo

Since then, we have seen two other pairs and a single in sahara. Placed side by side with a sahara 136 there are some striking similarities: the 136 also has a punted base (but with the rest of the base ground smooth, which is not the case with the alleged 137 -- perhaps because its base is so much smaller?) The color of the glass in both of them is almost identical, with the glass in the 136 only appearing darker where it is thicker. And the design of both candlesticks is even rather similar -- they could easily have both been designed by the same individual.

None of this offers conclusive proof -- but so far the evidence available has been more supportive than otherwise. Does anyone know if this candlestick was made by another company? Or, by the same token, does anyone know that it was made by Heisey? Has anyone seen it marked? Or in a color that could be moonbeam? Any help would be appreciated ... I don't mind making a retraction if my theory is disproved, but it would be much less embarrassing to do it now than later after the book on Heisey candlesticks is published!



The second candlestick pictured is another one that we cannot prove nor disprove. (There is even an argument current that it might be an inkwell and not a candleblock at all!) This candleblock was given the present owner by her father-in-law, who was a former employee and, according to him, it had come from the Heisey factory. (In case you are wondering why stories of pieces having come from the factory cannot be accepted as proof positive, it's because it was fairly common practice to search for new design ideas by buying other companies' products, which might be used as inspiration by Heisey's designers and then, as often as not, passed on to one of the workers to take home. So it is possible for pieces to have come from the Heisey factory and still not to have been made there.)

At any rate, although I had apparently seen this candleblock before without really noticing it, when it was brought to my attention during this last Convention, my little light bulb suddenly clicked on again. Couldn't it be

I rushed to my reference materials and, yes, there had been a No. 4044 New Era candleblock made, listed first in an unnumbered price list and marked discontinued with a date of April 20, 1935, and then written in again in Price List 214-19, dated April 15, 1939. Well, according to the present owner, her father-in-law worked at the factory in the late thirties up until about 1942.

So the date fits!

There was, of course, no picture of the candleblock in the price list, but dimensions were given: 2-1/2" by 2-1/2". The candleblock pictured measures 2-1/4" by 2-1/4".

Close! (And, in fact, it's fairly rare that pieces actually do exactly match the dimensions given for them in the catalogs, so a difference of 1/4" to 1/2" is not unusual.)

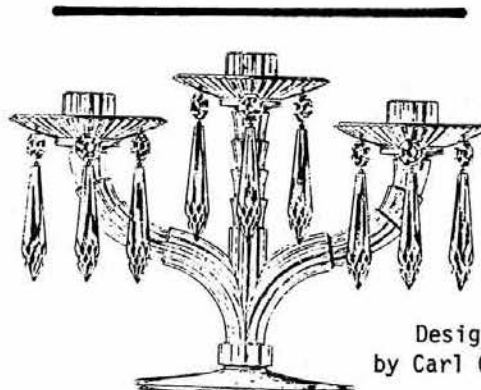
And finally, the one thing that did rather bother me about this candleblock -- namely that it is unfinished and therefore the glass is rather wavy -- also seemed to be explained by the price list which indicated that it was available "plain" or "full-smooth."

It's hard, of course, to imagine just what a New Era candleblock would look like -- but it certainly could look like the one in the accompanying picture.

Again, does anyone know anything else about this candleblock that could prove or disprove that it was made by Heisey? According to the same price list, there was also a 2-1/2" by 4" candleblock made -- does anyone have a candleblock similar to the one pictured with those dimensions?

There is one other possibility for this candleblock -- from 1939 to 1942 there was also an unknown No. 341 candleblock made. No dimensions are given for it but earlier (in 1933) it had appeared on a pricing out worksheet as being available either firepolished or with a ground top and bottom. Since I think it would have been difficult to grind the top and bottom on this particular candleblock, I think it is much more likely to be the No. 4044.

There are many other "unknown" candlesticks in the price lists. It sure would be nice if, this once, we might have managed to identify a couple of them!



Design
by Carl Cobel

FASCINATING INSIGHTS INTO EARLY HEISEY

HISTORY - TAKEN FROM EARLY TRADE JOURNAL
REPORTS

CHINA, GLASS & POTTERY REVIEW Dec 1, 1899

Particular attention is drawn to the announcement of A. H. Heisey & Co., of Newark, O., in this month's issue. There are a number of fine leaders that will figure prominently in the coming season's selling and the unquestioned quality of this firm's products is fairly represented in this new line. No. "300" is as popular as ever, while the "1255" pattern is represented in every up-to-date glass department. Correspondence with this firm will result in some profitable trading.

CHINA, GLASS AND LAMPS Jan 4, 1900

This well known firm, long prominent in the manufacture of flint glassware, show two new lines which will be found fully in keeping with their previous efforts and abreast of the finest they have hitherto made. These are Nos. 300 and 305, and the buyers who have already been here have been very favorable impressed with them as is evidenced by the number of orders placed. These patterns are very rich and ornate and there are full lines of both. They have them in plain crystal; also decorated in gold and colors, if so desired, and they are lines that are bound to make a sweep if artistic design and fine quality of metal have anything to do with the matter. Mr. Charles G. Cassell has charge of the display.

THE HOUSE FURNISHER Mar 1900

A. H. Heisey & Co., of Newark, O., have added some thirty odd pieces to their well-known and popular "300" line. They have also introduced in the same class, two new styles of vases in several different sizes. In order to distinguish them from the regular "300" vase they have designated them as Nos. 300-3/4. They should be inspected by buyers as soon as possible, as they will no doubt enjoy as big a run as have their predecessors.

CHINA, GLASS AND LAMPS March 15, 1900

A. H. Heisey & Co., Newark, O., report all hands busy and an active demand. Their No. 300 pattern has proven a genuine surprise and is having a phenomenal demand. In shapes, style and finish it is all that could be desired and the glass is faultless. It is massive in appearance and closely resembles cut glass. It is also made in gold decoration.

CHINA, GLASS AND LAMPS May 10, 1900

A. H. Heisey & Co., Newark, O., have had an extraordinary demand for their No. 300 pattern and they are still rushed on orders. The punch bowl in this pattern is a beauty and is

selling like hot cakes.

CHINA, GLASS AND POTTERY REVIEW Dec 1900

The China, Glass and Pottery Review has received some illustrations of the new Spring patterns made by A. H. Heisey & Co., of Newark, Ohio. Everybody knows that Heisey & Co. turn out fine table glassware, and the new offerings which are illustrated elsewhere will command universal attention. The two new patterns are imitation cut on the plain order, one, No. 315, being a modification of the No. 300 Colonial--"the pattern without a peer." No. 325 is entirely different from anything on the market and bears some decidedly new and distinct features.

The "Green Book" is the first journal to show these new lines, the illustration for which were only prepared during the last days of November. Heisey & Co. are constantly adding to their No. 300, so that in this feature as well as every other qualification it remains true to its title--"without a peer."

Heisey & Co. in the regular announcement of their new No. 315 pattern state that a complete set of illustrations of the new design will appear in the next number of the "Green Book." Level headed buyers will watch for them.

CROCKERY AND GLASS JOURNAL Dec 20, 1900

A. H. Heisey & Co's fine plant of Newark, Ohio, has exceeded in output this year any preceding one, and achieved a marked success. They have employed two more shops than heretofore, and have had an unexpectedly large demand for their peculiarly graceful 1900 lines. They have some new patterns now ready for 1901 that should fully maintain their 1900 prestige. These will be on exhibition at the glassware opening at the beginning of the new year.

THE HOUSE FURNISHER Jan 1901

We have shown above a few of the handsome new output by A. H. Heisey & Co., of Newark, Ohio. The candlestick is one of the No. 300 Colonial "the pattern without a peer." The other two are a nine inch "berry" and a six inch "oil" of the No. 305 pattern "looks like real cut glass." The illustration alongside is a six-ounce "oil" of the No. 300 Colonial pattern.

These pieces speak for themselves. They are wonderfully executed and made up in innumerable variety of size and shape. A few specimens of the new No. 325 pattern are shown on the page opposite, and New York buyers can examine samples at the local showroom, 42 West Broadway, C.B. Marter.



CONT'D ON NEXT PAGE, BOTTOM RIGHT

FINDS

BY: Janet M. Caswell

DIAMONDS ARE FOREVER ----

The Rose is a thing of true beauty, as we all know, there is no flower that will equal the Rose. Mr. Heisey chose to put this beautiful flower on one of his prettiest stems, the #5072 Heisey Rose Stem. This lovely Rose etch on an equally lovely stem became one of Heisey's most popular items.....

Maybe it would interest you all to know that along with being the Yachting Center of the World, Marblehead, Mass., can also brag a little about the Rose. Here in our small town, many years ago, we had a lady, Mrs. Foote, who had the most beautiful "Rose Gardens" where she grew no less than two thousand Rose Bushes and twelve hundred varieties. She was first to prove that hybrid Tea Roses could be grown in New England. Mrs. Foote was one of the leading Rosarians in this country and Europe. She laid out gardens for such as: Oliver Wendell Holmes and Henry Ford. Being paid (in the 1920's) \$50.00 an hour for her time from the hour she left Devereux Station, here in our yachting town, until her return from Michigan... Well enough of my history lesson, now lets get down to Brass Tacks or rather "Rose Thorne".....at an auction not long ago we picked up a #354 Wide Flat Panel 2-1/2 oz. Lavender Jar with gold trim....sitting in a garage we found 6 #1252 Twist, 6", 2 handled cheese plates in Marigold; a pair of Empress #1401 Dolphin Footed Cream & Sugar in Sahara - a great addition to any collection; 2 #429 Plain Panel Recess 4-1/2" Nappies, these were in perfect condition, probably never used; next we added to our collection a #369 Hartman punch cup and a #1207 custard; we didn't start out collecting punch cups but on last count, we can honestly say we have a collection going; up the road a little way was found 2 #5067 Plantation 5 oz. sherbets with the #516 Ivy etch..... Another collector from this area was lucky enough to add to her collection a beautiful #469 Hartman half pound candy jar. This must be the month for Hartman, it is strange, when one piece in a certain pattern is found you seem to hear of others....There are still goodies to be found..... Seen but not purchased, were several pieces in Greek Key, way overpriced, 2 5" plates, a sugar and a pitcher.... "Curley" came up with some real nice things this month:: an Empress #1401 12" sandwich tray in the elusive color Alexandrite; and three (count them) three, #1401 Empress Cups & Saucers also in Alexandrite..... Added, also, to this same collectors prizes was a beautiful #350 Pinwheel & Fan Basket (handle removed) it is without a doubt a lovely, lovely piece of glass.....and from "Beantown" we have a report of another piece of Alexandrite being wrapped up and taken home; a simply terrific pair of #301 10-1/2" two light Candelabrum, in perfect condition -

Wow!..... Also this same "Beantown" friend came home with the #1776 Kalonyal 12" Punch Bowl, Footed, with 22 (twenty-two) custard cups to match. What a day that was.....Now comes our "sharp-eyed" friends, we can always depend on one or the other of them to come up with a real "goodie." This time it was a very nice #2517 12" Floral Bowl, flared out, in Flamingo. The dealer told him that it was a large "hat" and so, being large and in color it commanded a good price - also a great buy - Congratulations!!!!...We musn't leave out our "Rebel Cousins", these two came across a pair of Ipswich Candle Vases in Cobalt, complete, with very minor damage in top of one of the cups; also a beautiful 14" Fancy Loop Punch Bowl, flared and fluted around the top, was brought home. This had some damage but even so, what a terrific find!!....With the Convention only days away, we decided to make one more loop around our local "fleas", coming up with a couple things that somehow found their way back to homebase; 5 #350 Pinwheel & Fan 4-1/2" nappies and a Flamingo #17 10" Block (anyone have a swan handled bowl?) We are packed and ready to head for Ohio and are very excited as usual. We have made many good friends from all parts of the country and are looking forward to visiting with them. By the time you read this, the Convention will be a dream to be stored in your "Memory Bank", with thoughts turned forward to next year. I'm sure you all found many nice things to add to your collections. Maybe some "sleepers", maybe some you just couldn't put down and had to bring home. Please write and tell me about them so they can be added to my column and shared with all..... Happy Hunting from the "Yachting Center of the World" - hope your summer is full of Heisey! See you next month.



#1255
Pineapple and Fan



#315
Paneled Cane



#305
Punty and Diamond Point



#325
Pillows

TUMBLERS

By: Tom Bredehoft

Thirty four years ago, in 1948, I was living in a suburb of Toledo and was told that "This is the year of the 17-year locusts. They come out of the ground, mature, lay their eggs and die. Seventeen years from now it will happen all over again." In 1965, I remember reading about it. I remember wondering "How do you know?" Now I know. They make noise. You've almost got to be in the woods to hear them, but when you do, it's like a bad case of ringing in the ears.

I know, this has nothing to do with tumblers, but perhaps some poor soul is out there wondering, "How do you know?", and I feel that all information must be shared.

Back to tumblers. It was a great convention, even for we lowly tumbler collectors. One of you who almost has a complete set of 1417 Arch tumblers told me that all of the color varieties were available except the one he was lacking. He wasn't aware of the tangerine one in the museum. But think, that's crystal, flamingo, moongleam, sahara, amber and cobalt. I don't remember which one he didn't have, but subtract one of the above and you've still got five colors.

Another collector wearing his fat, bald disguise, shared with me his find of unknown tumblers. At this writing, I haven't satisfied all my curiosity, but they are shown in catalog 32, 1953, as part of the Old Williamsburg line. More on these later, Bob.

My (chronologically) number two son asked me during the convention, "Do you want a Charter Oak tumbler?" I responded "Where?", he told me and I literally rushed over two aisles and bought it.

About 1975, when I realized I was collecting tumblers, I prepared a list of tumblers I didn't have. There were a lot of them, but the ones that drew my attention were the ones I'd never seen, (you know, I didn't know they made a tumbler in that pattern). A couple of years later I was looking through the newsletters of the defunct National Heisey Collectors Club, based in California, where I saw one listed in an ad. I wrote to the dealer, nearly begging them to still have it and sell it to me (it had been about seven years). The letter came back marked "Addressee not known at this address."

After we got home I was exclaiming about my purchase, and commented that I'd never seen one before. My brilliant, glorious son had to burst my bubble, he says, casually, "Oh yeah, there was one there last year, but when we went back to get it, it was gone." Anyway, now I've got one, it's flamingo, and I'm tickled pink. Somehow, I was expecting beads about the bottom, like the stemmed pieces have, but I'll settle for it the way it is.

Another tumbler my family found for me was the #2930 Plain and Fancy Tumbler, cut #797 Killarney. It's got a half sham and is considerably heavier than most of these. Someday

I'll have to make a tally of all the possibilities of this neglected tumbler. It was written about in July, 1976, but I don't think we had all our archival material then. Perhaps I'll have to write another column on it.

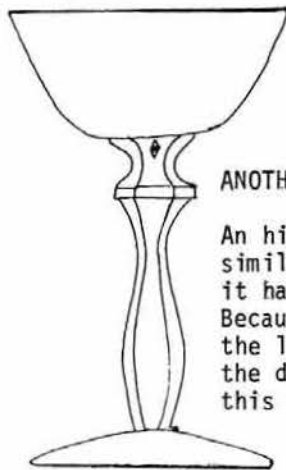
Charter Oak (#3362) is first mentioned in a price list from 1924, but it is written in, not printed. Listed were the seven ounce goblet and the finger bowl. By 1928, the line had expanded to contain seven stem items, a finger bowl, a #1002 tumbler, #1202 ice tea and two compotes, high and low foot.

Charter Oak had to be in production in 1929, it's made in marigold. It is last listed in Catalog 211 - 16, from 1935. That's at least 6 years. In 1935, the line was listed only in crystal, and it included a 1/2 gallon jug.

Period: Color Period, 1928 - 1935
Decoration: None Known
Color: Marigold, Flamingo, Moongleam
Variation: None Known

Comments: The stem pieces can be marked under the bowl, but don't expect the tumbler to be marked, it's blown.

Editor's Note: The goblet is also blown but has a pressed stem and bottom of the bowl so can be marked.



8059 San Diego



3333 OLD GLORY

ANOTHER STEM DISCOVERED

An hitherto unseen stem is similar to Old Glory but it has a bulbous stem. Because of the city where the lady lives who sent the drawing we have named this stem "San Diego".

HEISEY DECORATIONS

By: Neila Bredehoft

#891 PEMBROKE Cutting - Rock Crystal

By now the latest Heisey Convention in Newark is nothing but fond memories. Conventions are great times to renew old friendships and make new ones. I am always touched at how friendly everyone is and what great friends we become when we see each other only once a year.

This year I was very happy to finally see "in person" a cutting which I had admired in books for a long time. Before I had seen a vase, but I had not seen any stemware of #891 Pembroke cutting.

The background story is somewhat interesting and I hope it will not be too boring if I relate it here. One day during the Convention, a very nice couple stopped by our booth and unwrapped a low footed luncheon goblet. This lady had purchased this pattern from the Heisey Co. in 1937 as her pattern for wedding crystal. She knew it was Heisey but could find no one who could identify it for her so she would know what to ask for when seeking replacement pieces. She had been at the Granville Flea Market prior to coming to the display and the show. At the flea market, she was told that her goblet was not Heisey. She knew this was wrong but she was beginning to despair of ever finding out the correct name for her pattern. She and her husband then came to the Heisey Display and Mrs. Chris Maskaleris suggested that she take it to the show and ask some of the people there to help identify it. She had found her way to Carl Sparacio's booth where he identified the stem as Kohinoor. She then came over to talk with Tom and me. Needless to say, we were very happy to identify the cutting--and very pleased to see it after all this time. Catalog pictures cannot do it justice.

No. 891 Pembroke was a new cutting in 1937 and was discontinued by April, 1941. The stemline for Pembroke is #4085 Kohinoor. At the time the cutting was introduced the cost of a dozen goblets was \$24. Fourteen stem items including footed sodas and a finger bowl were available.

The cutting is rock crystal although the vase I had seen in the past was gray with the punties polished. As was typical of Heisey cuttings of the period, the stem was cut, polished and notched. The available surfaces of the diamond were also polished. The foot also was cut with a design in keeping with the design on the bowl. All this adds greatly to the attractiveness of the stem.

The following items were available with Pembroke cutting:

- #4085 KOHINOOR Stemware - 14 items
- #4085 1/2 KOHINOOR Footed sodas and old fashion
- # 500 OCTAGON 12" Variety tray
- #1184 YEOMAN 6 & 7" Plates
- #1488 KOHINOOR Floral bowl
- #1485 SATURN Floral bowl and 8" Plate (discontinued by 1938)
- #4057 9" Vase

- #4085 (4045) 4, 6, 7 and 9" Ball vases
Candlesticks
- #1485 SATURN Candleblock
- #1488 KOHINOOR 2 light candelabra with bobeches and "D" Prisms

NOTE: The stems, sodas, and ball vases were all available with saturn optic or wide optic. This is the reason for the two numbers in the ball vase listing: #4085 refers to the ball vases in saturn optic, while #4045 refers to them in wide optic.

Have fun trying to find an example of Pembroke cutting to add to your collection. I hope the lady trying to match her crystal will be successful in finding the replacement pieces she needs.

PEMBROKE — CUTTING No. 891



No. 4085 — 9 oz. Goblet

A LETTER WRITTEN BY R. C. IRWIN,
SALES MANAGER OF A. H. HEISEY & CO.

July 5, 1950

To All Salesmen:

The factory closed down Friday, June 30th, for annual vacation, and before the closedown we were able to make most of your new samples. Attached hereto are photographs of the new lines together with price lists.

We are hooked up with Vernon Kilns on two promotions; one is Etch #518, "Pan American Lei", on a new stemware shape. Vernon has a dinner line that matches this etching and we have a place setting for our offices and a dinner plate for all salesmen to show with this etching. The Pan American Lei promotion is sponsored by the Pan American Air Lines. The premiere showing was made in Honolulu on June 26th and the American premiere will be shown in New York on July 10th at the Plaza Hotel. This Lei promotion is a store-wide deal that will cover china, glass, Dirilyte flatware, linens, draperies and quite a lot of other kindred lines on which we do not have full information as yet. But, there will be large brochures, posters and other material for the dealers. Pan American Air Lines is to fly fresh lei to the various shows and when the store promotions start they will continue this.

Personally, I don't think this deal is going to sell any too well although there are any number of big buying groups tied in with the promotion and we will get a lot of publicity. Vernon Kilns had considerable trouble in working out decals for this pattern. This idea was then abandoned for prints and fill-ins, hence our delay in getting necessary samples, having photographs and other material ready by July 1st.

The other promotion we are working on with Vernon is "Winchester '73". This is tied in with the movie of the same name, which opened at the Paramount Theatre in New York on June 7th and is being released throughout the country during July, August and September. We will send you a big brochure put out by Universal-International Pictures and this shows the tie-in with glass.

This Winchester '73 silhouette etching I think will make a big hit. A number of important buyers have seen it and all like it. It is going to be photographed and publicized in many ways, showing the stars of the picture-Shelly Winters and James Stewart. This picture was not supposed to be released until the middle of August but as another film called Colt-45 beat them on the opening, they decided to put this picture on the market at once. Another reason why we are not ready to send you all the material on these two promotions.

We are getting any number of letters from various theatres throughout the country want-

ing to know who handles this Winchester '73 line in their respective cities.

You will note that every piece in this etching had a different western cowboy theme and as Hop A Long Cassidy, Roy Rogers and Gene Autry pictures are leading box offices, television and radio programs, there is a tremendous interest in this type of merchandise all over the country and I am sure you will have no trouble in placing this with your important accounts.

We have four new stemware shapes, plain blown. I think you will have good reception on #5082 Mid Century. It is priced right and has a low stem, which seems to be the trend on all types of stemware today.

The #5079 and #5083 are also unusual stem lines and should have a good market with the modern type of furnishings so popular today.

The #6060, Country Club, is our #4004 shape and the plain sodas and cocktail items have been added. #6060 is a good line for ranch type homes and should go very well with the modern California dinnerware patterns. There are three new cuttings on this shape which are in a better price range than we have had for some time. They are not made to tie in with any particular dinner or silver line but will go with most any of the important patterns. The trend today seems to be getting away from conventional period type cuttings and floral cuttings are losing ground. It seems that simple bands have the nod over any other type decorations and cuttings.

We would like to have your reaction on these patterns as soon as possible as we have a lot of others in work that we don't want to sample out at this time as it looks like we are going to be just as busy this Fall as ever were during the War years. Business is coming in in wonderful shape.

There are a few other new items such as #2351 Double Old Fashion and the two new cocktails. The moulds for these items have been made for several years but we have never put them on the market until just now.

We are reinstating the old #1187 Epergne with vase as this was always a good item and if you will use one of the epergnettes in this item instead of vase, it brings up another new idea that has lots of possibilities.

Don't forget to follow up on The Glass Menagerie picture which opens in August at Radio City for the premier showing of four weeks. We will have newspaper mats, radio spots and a merchandise letter to send out to the trade. A lot of stores are hooking up with this promotion. Warner Bros. think this is going to be one of the big pictures of the year and your dealers can get displays in the theaters where the picture is showing and this will result in selling a lot of additional bowls and candlesticks for table settings. So, don't overlook this bet.

We hope to have our Fall Advertising Portfolios ready in the next three weeks. We are changing the tempo a bit on this new advertising program and as soon as we get proofs back, we will rush them to you and tell you what is behind it. We can't give you this information until certain angles are worked out.

The new catalogue and price list is coming along in good shape but there is still a tremendous lot of work to be done. We hope to have it in your hands by the middle of August.

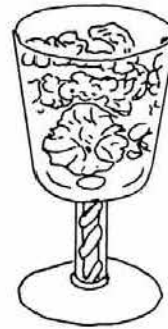
As you cover your territory, we must remind you again that we want you to check your pattern controls with the patterns the stores are handling and let us know what patterns they have discontinued. We keep a record of new patterns but do not know when old ones have been discontinued.

Yours very truly,
A.H. HEISEY & CO.
R. C. Irwin,
Sales Manager

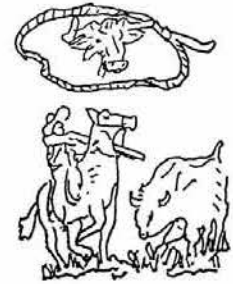
RCI:CC

Editor's Note: The above is but one of the many letters we have which Rod Irwin wrote to the salesmen. These give you a great deal of more interesting information than mere catalog listings and are invaluable for our research - also this is one of the reasons it takes so long to do new books as the researchers try to sift through every piece of paper for additional information.

9017 PAN AMERICAN LEI
Plate Etching



5079



4036½

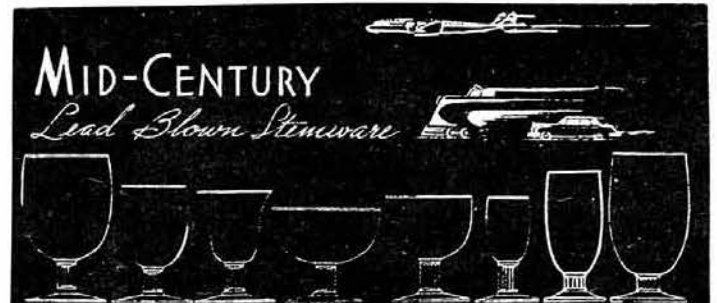
6060 COUNTRY CLUB



5079



5083



5082

LETTERS, WE GET LETTERS!

Enclosed is our check for membership renewal. We surely enjoy the Heisey News and look forward to receiving it each month.

Regarding Joseph D. Lokay's column on the #1020 Hotel Cream and Sugar (April 1982 issue), he asked if anyone has seen a 1020 C/S in vaseline or crystal with Pat. 8-30-21 around the Diamond H.

I have a #1020 Hotel Sugar (only) with Patent 8-30-21 around the Diamond H in CRYSTAL. It appears the bottom was not polished,

and there are 2 imperfections on the bowl. I picked it up from one of the tables in Granville while attending the 1980 Convention.

Marjorie Rogers
Indiana

As a transplanted buckeye now living in Florida, I am looking for fellow Heisey Collectors in the area. I am also interested in joining a study club. Please contact me at the following address:

Kimberly Cagle
501 N. Dort Street, Apt. 4
Plant City, FL 33566

CLUB DONATIONS AND REPORTS:

1. NEWARK HCC - Donated glass for Auction \$157.00 and Prepared Second Edition of Heisey by Imperial, with update.
 2. REYNOLDSBURG HCC, OH, 1504 Regency divided candy box, 1521 Quilt Ash Tray and cigarette box, 465 Recessed Panel 1/2 lb. candy jar - moon-pleam. 109 Petticoat Dolphin Candlesticks with 109/1225 dolphin compote, flamingo top.
 3. FAR EAST HC, OH, Auction Consignment \$194. 5000 cards for indexing collections - retail value \$150 - Cookies for lounge.
 4. CENTRAL ILLINOIS HCC, furnished cookies for lounge - \$100.00 check
 5. BAY STATE HC, MA - 1428 Warwick 9" Vase, Alexandrite, 3397 Gascony Tangerine Floral Bowl - both from former Heisey employees, 1552 Four Leaf candlesticks, and 429 Plain Panel Recess 1 lb. candy jar. - Cookies for lounge.
 6. LONG ISLAND HCC, NY, Auction consignment \$155.00 - Cookies for lounge. Club member Maureen Kovacs, furnished beautiful posters for the display.
 7. DAYTON AREA HCC, OH, Cookies for lounge
 8. HEISEY HERITAGE SOCIETY, NJ-PA, 3408 Jamestown Vase with #816 Palmetto Cutting.
 9. LAND OF HEISEY SOCIETY, OH, \$250.00 Check
 10. GATEWAY HCC, PA, Cookies for lounge, #5058 Goose Stem Sherry.
 11. HEISEY HUNTERS STUDY CLUB, OH, #1170 Pleat and Panel, low covered comport, moon-pleam, 1508 Card box w/cutting, Dresser Set handles and compiled Game Book for sale in Gift Shop for study clubs or individuals.
 12. DIAMOND STATE, DE, Inactive but charter maintained.
 13. HEISEY CLUB OF CA, CA, Swirl Vase, tangerine, experimental - 3 known.
 14. NORTHERN ILL. HC, IL, Baked cookies for lounge.
 15. HCC OF MICHIGAN, \$253.00 from glass for auction.
 16. HEISEY COLLECTORS OF TEXAS, 1220 Puntty Band, Ruby Stain Toothpick and 1205 Fancy Loop toothpick with gold decor.
 17. SOUTH FLORIDA HH - Trying to reorganize
 19. HC OF ROCHESTER AREA, NY, King Arthur Goblet, flamingo, with beautiful cutting.
 20. BUCKEYE HCC, OH, \$200.00 Check
 21. NEWARK DIAMOND H CLUB, OH, 353 Medium Flat Panel Sugar and Creamer. Probably cut by Sinclair. 4045 4" Ball Vase, Krall engraving; Cube paperweight (Heisey called these "building blocks"), moon-pleam, formerly belonged to Louise Adkins; monogram L.A.
 22. NORTHWEST HEISEY COLLECTORS CLUB, OR AND WA, 3390 Carcassone Vase, Made from decanter, applied handle, Alexandrite - 1 known. (from former employee)
 23. HEISEY COLLECTORS OF COLUMBUS, OH, Cookies for lounge. Set of 8 Kamm Pitcher books for library. (Pattern Glass)
 24. HEISEY CLUB OF WESTERN MASS., MA, 1255 Pineapple and Fan Butter Dish, Emerald.
 25. 76'ERS HCC, OH, - With President, Ray Ziegler were in charge of 1982 Auction.
 26. SOUTHERN ILLINOIS DIAMOND H SEEKERS, IL, 3480 Koors Vase, Crystal, Applied Moon-pleam base and handles, 5010 Symphone footed ice tea, Minuet etch with original Minuet sticker. This club handles movie and slides.
 27. LAND OF LEGEND HSC, OH, 1433 Thumbprint and Panel Floral bowl, Cobalt, 1401 Empress Floral bowl, Alexandrite, 2 Heisey headlight lenses.
 28. WESTERN RESERVE HSC, OH, Cookies for lounge, 150 Banded Flute covered match holder.
 30. COLUMBIA HC, WA and OR - No report
 31. NASSAU-LONG ISLAND HC, NY, Furnished notepaper with copy of either Rose or Orchid Etch, blue and white, to sell in Museum.
 32. DAIRYLAND HC, WI, Cookies for lounge and 50 lbs. of Delicious Wisconsin Cheese and crackers to go with it.
 33. GOLDEN GATE HCC - \$1000.00 Check from their show, for Acquisitions. Items purchased with the money. 1280 Winged Scroll Pastry Basket, Custard. 8056 Gardenia Plate (experimental), 427 Daisy and Leaves Vase.
 34. CONNECTICUT HCC, CT, Cookies for lounge
 35. VIRGINIA HEISEY CLUB, VA, Received charter at Annual Meeting June 20th. (New Club). NATIONAL CAPITAL HCC - Not Affiliated., Washington DC Area - 1255 Pineapple and Fan Vase, Experimental Ink Blue. 3405 12 oz. Mug, Alexandrite, 444 - 12" Colonial 3 handled Vase. Check for \$500.00 for Endowment Fund. Cookies for lounge
- *****
18. HOUSTON HEISEY CLUB has been dissolved. Perhaps interested persons in that area would like to reactivate it. We'll be happy to put your name and address, or phone number in Heisey News.
 29. HEISEYLAND VARIANT has also been dissolved. It was a mail club for people in areas isolated from other Heisey Collectors. They held one meeting a year in Newark during Convention and during the year sent Round Robin letters. Someone might be interested in starting this type of club.
- *****
- Clubs Nos. 5, 6, 8, 13, 15, 16, 22, 26, 28, and 33 and the National Capital Heisey Club are also helping with the price guide for a middle years book to be published sometime soon by HCA.
- Clubs which will be having Shows and/or Flea Markets yet this year are Land of Legend Study Club, Reynoldsburg Heisey Collectors Club, Connecticut Heisey Collectors Club and Bay State Heisey Collectors Club. Some of these are advertised in this issue. All of these will benefit the Museum.
- *The numbers on the above list are the numbers on the Club Charters, in order of their receiving them.

A LOOK AT VOGEL'S BOOK TWO

BY: Joseph D. Lokay

There are many Heisey catalogs and price lists available in the HCA Library for reference and study. Heisey Catalog #76 was just reproduced by HCA for purchase for your own reference library. The catalog is available through the HCA Museum Shop.

Many of us have a copy of Vogel's Book Two. It's entitled "Heisey's Colonial Years", a picture guide to Heisey glass, 1906 - 1922. Let's take a look at Heisey's colonial era. The first colonial pattern was #300, later called Peerless. It came out in 1899. The introduction of pattern #300 was a big step forward for the company in that it was a significant departure in style and design from the popular simulated cut glass patterns like Fancy Loop to a plain pattern of panels and arches. Following this pioneering effort by Heisey, colonial patterns became widely accepted by the public and were popular for the next 15 years. Because of that popularity, many glass companies began producing colonial patterns. Many of them were very close to, if not equal to, Heisey colonial designs. Colonial pattern popularity began to decline around 1915 and pretty much faded away by about 1925. Heisey came out with patterns like Pleat and Panel, Twist and Empress. Colors, cuttings and etchings became popular in the 1920's.

Vogel's Books One and Two well illustrate Heisey's colonial patterns. One needs to include Book One as it best covers the early colonial patterns like #300. Let's now look at Book Two. It can be divided into three parts: 24 pages of text prepared by Vogel, 2 photograph pages of colored glassware, and 173 pages of glassware pictures from original Heisey catalogs. The 173 pages came from five catalogs, namely catalog numbers 56, 58, 75, 76 and 102. The breakdown of Book Two by Heisey catalog is shown below:

Catalog #56 (circa 1908)
Pages 163-164.
Total Number = 2 (1% of the 173 pages)

Catalog #58 (circa 1911)
Pages 168-171.
Total Number = 4 (2% of the pages)

Catalog #75 (circa 1913)
Pages 1-55, 57-84, 118-119, 122-129,
134-140, 142-147, 159-162.
Total Number = 110 (64% of the pages)

Catalog #76 (circa 1915)
Pages 172-173.
Total Number = 2 (2% of the pages)

Catalog #102 (circa 1923)
Pages 56, 85-117, 120-121, 130-133,
141, 148-158, 165-167.
Total Number = 55 (32% of the pages)

The page count shows that 96% of the catalog pages in Vogel Book Two came from catalogs 75 and 102. It was easy to identify which pages came from what catalogs as the headings and format were different for each of the five catalogs. For example, Catalog #102 had a long horizontal diamond in black with the company

name in white letters at the top of each catalog page.

The HCA Research and Archives Committee is in the process of doing the preliminary work necessary for reprinting Heisey Catalog #102. The target date for completion of this project is early 1983. The availability of a Catalog #102 reprint gives a consecutive series of four catalog reprints for your reference library. They are:

** Catalog #75 (circa 1913)
Catalog #76 (circa 1915)
Catalog #102 (circa 1923)
Catalog #109 (circa 1928).

Adding to that, Vogel Book One gives you Catalog #50 (circa 1905) and Virginia McLean's book gives you Catalog #212-17 (circa 1937). Then there are reprints for Catalog 14-B (circa 1928), Catalog #32 (circa 1953), and Catalog #33 (circa 1956).

Mr. Vogel did a fine job in putting his Book Two together. He carefully selected pages from five Heisey catalogs to illustrate the many colonial patterns yet kept the book to a reasonable size by avoiding duplication or too much in one pattern.

Editor's Note:

*The Heisey Company was not the originator of Colonial patterns. These had been made in this Country since the colonial days. Mr. Heisey revived this type of pattern in the late 90's and into middle 20's. However, some pieces of several of the colonial line survived until the demise of the factory in a line called Old Williamsburg which was still made when the factory closed. Imperial still makes part of this line today and is considered the best selling line of casual tableware today.

**All of these original catalogs are in the HCA Archives. All have been reprinted, some of them twice by different publishers. Do not attempt to order #75, #4B, #212-17, or #109 from HCA as they are now out of print. The latter three will be represented in the color era book being prepared by the Research and Archives Committee.



No. 353 - 9 IN.
Automobile Vase

For over a year a special committee and the HCA Board of Directors have been working on setting up a trust fund to guarantee the continued operation of our museum. The progress has moved slowly but this is a new venture to all of us, and there are many aspects to consider. Proposals from the banks have been examined and our club attorney has offered his advice.

Within the next year the Board expects to set up this trust fund for the museum. The principal of this fund would be out of the reach of the Board of Directors and only the interest could be spent. The break even costs would be about \$1200 in the fund which the club does not have to spare at this time. There has been much interest shown in this fund by a number of HCA members.

To get this fund started, a special account has been set up with a local bank. This account has been set to run until the trust fund is started, or one (1) year. If at the end of one year the trust fund is not in operation, all donations will be returned to the donors upon request.

This fund will keep the museum operating for future people to come and see the great museum which we now enjoy. The Heisey glass we all love!

Donations to the special fund can be made either through HCA or straight to the bank and, as always, it would be tax deductible. Please donate! No amount is too small. The National Capital Heisey Collectors Club has already donated \$500 to start the ball rolling.

Make checks payable to: Heisey Collectors of America, Inc. Trust Fund and mail to either HCA or the bank. If mailed to the bank, the account number of 5104124 must appear.

Heisey Collectors of America, Inc. Trust Fund
Attention: Treasurer
P.O. Box 27
Newark, Ohio 43055

Heisey Collectors of America, Inc.
Account No.: 5104124
c/o Park National Bank
50 North Third Street
Newark, Ohio 43055

RAILROAD GLASSWARE

Q. I am a fairly avid reader of the wife's HEISEY NEWS. Of particular interest to me were the scribbled notes appearing on p. 24 of February issue. My own collecting interests lie in the area of railroadiana. The notes headed by Union Pacific R. R. Co. and Dohrmann Comm. Co. were of particular interest. Apparently only the #1306 Water Bottle with Cut Star Bottom, fluted neck and etched design bore a marking for the UPRR. The other items listed have a great deal of interest, too. Dohrmann was used quite extensively by the West Coast based railroads as a supplier of china, glass and silverware. The company was also a supplier to hotels and restaurants. The

name form shown in the latest that the firm has had over the years. So, at least one person has found some enlightenment in the listing you published. Wish I were in a position to help you dig into others of the same nature.

Have you ever done an article on railroad-marked Heisey glassware? I know several of the books on Heisey glass make mention of such items. Since glass items were of such a fragile nature and due to the rather rough handling, the railroads were probably subject to being frequent customers of Heisey (and other manufacturers, of course.) To date, I have yet to find my first piece of a Heisey-marked railroad glass item of any nature. It may be just as well as it may be an argument saver as to which collection it belongs in, the wife's or mine.

-- D. Bell, Montana

A As to marked Heisey glass with railroad emblems: I doubt you will be able to find much, if any. Most items seem to have been in the blownware category (numbers of #2000) and thus would not bear the Heisey mark. The items I know were made for Fred Harvey and the Santa Fe in amber are often marked, but they do not carry the crest, or at least I have never seen any with the etchings.

Also the known items listed for the B & O railroad are blown items and are not marked:

- #2052 2½ oz bar (Whiskey) Plain
- #2351 7½ oz Soda (Beer) plain & 16 optics
- #2401 5 oz soda (Orange Juice) plain
- #2405 14 oz Soda (Lemonade) plain & 16 optics
- #3033 10 oz tumbler (Water Glass) plain & 16 optics

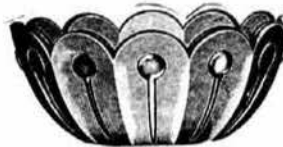
These are from a 1937 list (handwritten). I have also seen a small juice glass which had diamond optic rather than being plain or narrow optic as described. There would be no way to be certain that these items were Heisey glass and not another company's product unless we could prove that no other company made glass for these railroads (unlikely) or that we could trace the history of the blown item and know that it had originated at the Heisey factory. Items bought in Newark often are able to be traced to the factory.

For more information on the Fred Harvey-Santa Fe items you might refer to my article in the August, 1981 issue of HEISEY NEWS.

-- Neila Bredehoft

NAIL

Pattern #462 and #462½ - A very limited pattern consisting of nappies only, either round or square. Always signed and in Crystal only. Production about 1915.



CONVENTION HI-LITES 1982

By: Evelyn Jordan

It seems like a long time ago since we packed a few things in the van and headed for Ohio. Convention time had come quickly and preparation had been scant. The same old thrill was there as we moved into the turnpike traffic and traveled till about 8:30 p.m. at which time we stopped for dinner at our favorite restaurant and then bedded down for the night. Wednesday morning proved to be soggy and it got worse and worse till we pulled into Heath (an adjoining city to Newark), in a torrential down pour. News of a devastating tornado the day before did little to brighten our spirits but a trip to the Museum to be amidst the beautiful glass and the many friends who had congregated there cheered us and helped us to realize "Convention is here!" Although the display was open earlier the gala events officially began on Thursday evening at the "World Premiere", this year's theme being "Heisey Goes Hollywood." Champagne flowed, hors d'oeuvres were devoured, and the show dealers beamed as avid enthusiasts selected, inspected and acquired many items from the 54 booths on the floor. There was truly SOMETHING FOR EVERYONE, common patterns, old patterns, all colors and infinite variety from which to choose. Some rare items to be found were a Beaded Panel and Sunburst punch bowl and base in custard, a tangerine swirl optic vase (the shape of which would have deceived all but the most informed Heiseyite), A #19 four lite candelabrum 30" high (found pictured in the 1913 Heisey Catalogue), two limelight frosted madonnas, a handsomely cut Barbara Fritchie Rhine wine (which I neatly stowed into my own pack), two amber flying mares, an Alexandrite Old Williamsburg goblet, a #3318 Waldorf cordial identified by its "Moulin Rouge" cutting and both crystal and Sahara rum pots. Super goodies all, I must admit.

The display under the expert guidance of Mary McWilliams and Lloyd Caswell was (as it always is) breath-taking. There were 13 lovely table settings, one each in Alexandrite, Amber, Cobalt, Hawthorne, Tangerine, Flamingo, Sahara, Zircon, Marigold, Dawn, Moongleam and two in Crystal, one with the Narcissus cutting and the other with the Minuet etch. The 13 individual displays along the walls were beautifully executed. "LOVE ME TENDER" by Raymond Larson was a display of stemware six rows high including everything from cordials to goblets in all colors. "AND THE WINNER IS" presented by the Bay State HCC picked its theme from the Oscar's awards. Among the Oscar winning glassware were small gold Oscars, strips and reels of film and gold edged stars. Among the winners was a rare tangerine Gascony floral bowl, and a pair of 4 leaf candleblocks. "STUDENT PRINCE" set up by the Far East HCC was a collection of mugs among which were a Rib and Panel in sahara, an amber elephant handled mug and a cobalt mug with a crystal handle that carries only a number.

These were tastefully aranged amid black ceramic music notes, castles, and piano planters containing red geraniums and even a prince. The Dayton Area HCC gave us "SLEEPING BEAUTY" and a real beauty she was. Lying in a bed was a magnificent vaseline opalescent swung vase that had to be 24" tall. Uniquely the other sleeping beauties were finds - steals - sleepers, the kind we all hope to find once in a while. Imagine - A Ridgeleigh cigarette box - cover and 2 ash trays in limelight, price \$7.00, a flamingo frog plate for \$4.50, a Greek Key wine at \$5.00, an emerald Fancy Loop tooth pick - \$4.00, a Penguin stopper for \$2.00, a vaseline Locket on Chain Creamer - \$18.00. They went on and on, legitimate finds displayed so that we could vicariously re-live the experience, capturing those wonderful sleeping beauties. The Land of Heisey Society gave us proof that things really were "CHEAPER BY THE DOZEN" by pricing the pieces in their exhibit "by the dozen" THEN and NOW. For example a dozen cobalt Gascony decanters were \$13.00 then and would be \$7,200.00 now. Picture that if you can! The "dozen" theme was carried out with egg cartons and red roses - 12 of them of course and a picture of a family with 12 children. The "GLASS MENAGERIE" as you might guess, was a wonderful collection of Heisey animals and was under the auspices of the Buckeye HCC. The Newark Diamond HCC reproduced the gracious atmosphere of "GONE WITH THE WIND" days. A full sized mannequin in black, holding a charming old black lace parasol presided over a grouping of early Heisey pattern glassware, set off by a Peerless punch bowl and cups and early vintage Heisey lamps. Everything for the wine lover was provided by the Reynoldsburg HCC including the wine bottles themselves. Mirrors, ball vases and red roses gave the finishing touches to a lovely display. The black and orange (otherwise known as tangerine) made the Newark HCC a truly "HALLOWEEN" affair. Scarecrow lights, ghost shaped candles, red and black spiders, a skeleton and a jack-o-lantern left no doubt as to the occasion they were celebrating. Experimental black, tangerine and dawn graced the tables, more than adequately carrying out the theme. A breathtaking 12" ball vase in tangerine was the most outstanding piece in the whole display. The Heisey Hunters Study Club took us "20,000 LEAGUES UNDER THE SEA" with driftwood, a wooden treasure chest, sand dollars, abalone shells and a real seahorse, in conjunction with the fishy folk of the Heisey world, an angel fish, dolphins, a huge handsome alexandrite mermaid etched ball vase and a seahorse GOBLET, (no less), shared the booth. A cozy-looking group of pillows and a lovely presentation of "pillows" pieces made "PILLOW TALK" exceptionally attractive. Mr. & Mrs. Tom Marek shared their collection which included a punch bowl and cups, syrups, water bottle, rose bowl, et al, in the delightful Pillows pattern. Carl Law's "Candy" was a sweets lover's dream. Candy jars - all sizes, all shapes, all colors, Recessed Panel, Revere, Puritan, you name it, we loved it. A small cabinet near the entrance contained one of the most fascinating displays ever. Salt and peppers abounded - many which I

CONVENTION HI-LITES 1982 CONT'D.

have never seen before and will probably never see again. They were there in Rococo, Lariat, Beaded Panel and Sunburst, Cabachon, Pillows, Winged Scroll in Emerald, Spool #47 in Moon-gleam, and Drum #51 with a Moongleam foot, A remarkable collection.

This year's Convention banquet, aptly named the "CAVALCADE OF STARS" was a gala - starry event and to my mind, one of the very best. After our adequate and promptly served dinner, festivities began. It was noted that there were 562 pre-registrations for Convention, 500 for the champagne preview, 250 for the banquet and 244 for the breakfast and annual meeting. Emogene Shomaker was complimented for her excellent 1982 theme and Helen Pallagi was thanked for the 250 plus posters she distributed all over the county. The Heisey family was introduced and then our Master of Ceremonies took over. He proceeded to enchant us with his wit and charisma as only the dynamic Frank Husted can do. The chant of the muslim accompanied his opening remark and his own "GIVE OUR REGARDS TO HEISEY" to the tune of "GIVE MY REGARDS TO BROADWAY" was thoroughly enjoyed and should be used in the future as our tribute to Heisey (and to Frank). I enjoyed him so much I neglected to take notes. Frank then introduced our guest speaker, Dr. James S. Measell, whose fine presentation of the topic "THERE'S MORE TO GLASS COLLECTING THAN JUST COLLECTING GLASS" left many of us eager to start looking for things connected with glass and its production as well as the glass itself. His slides showed examples of paperabilia, i.e., bills, postcards, ads, etc. about glass and glass factories. I know of more than one person who purchased old canceled Heisey checks the next day on the square. The evening whizzed by and we enjoyed every minute of it.

Other Convention events were the showing of the HEISEY GLASS STORY - a documentary movie by Jeff Briggs, "HOW SWEET IT IS" a study of Heisey syrups by Jim Earnshaw, "BREAKFAST AT TIFFANY'S" a slide lecture on handled jellies by Hugo Wenzel, "LIGHT UP YOUR LIFE" late Heisey candlesticks by Tom Felt and Bob O'Grady and "NEGOTIATING THE CONTRACTS" a swap and talk session supervised by the Hustedes and myself for the Heisey Heritage Society. There was also a Study Club Officers meeting on Saturday and a "Show and Tell Identification session on Friday.

Breakfast at the Sheraton on Sunday morning rounded out the events. It was the "ACADEMY AWARDS" affair having both the Annual Meeting and the election of our new Board Members. Thanks were given to everyone who made cookies for the Museum hospitality room and to the Dairyland Wisconsin Club for 50 lbs. of delicious Wisconsin Cheese. Special thanks were given to their continuing devotion to the Convention. During the vote counting, the Charter Clubs were introduced and their various representatives presented their donations and gave their good wishes for the continued success of our great organization. (See list-

ing of reports and donations elsewhere).

The Convention under the capable hands of our Chairman, Jay Barker, was a great success.

BOARD MEMBERS ELECTED

Dick Marsh
Chris Maskaleris
Odell Johnson
Chauncey Delaney
Ray Ziegler

OFFICERS FOR 1982

President, Robert McClain
Vice-President, Tom Bredehoff
Secretary, Richard Marshall
Treasurer, Dick Marsh
Member-at-Large, Jim Kennon

Our future is in good hands!

H.C.A.

(Tune: Give My Regards to Broadway)

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We're members of the H.C.A.
We love the patterns and the colors, too,
We're "hooked" in every way!!

It brings us all together
from every part of our great land!
Hey! We're collecting Heisey Glass!
Come on and join our friendly band!!

By: Frank Husted

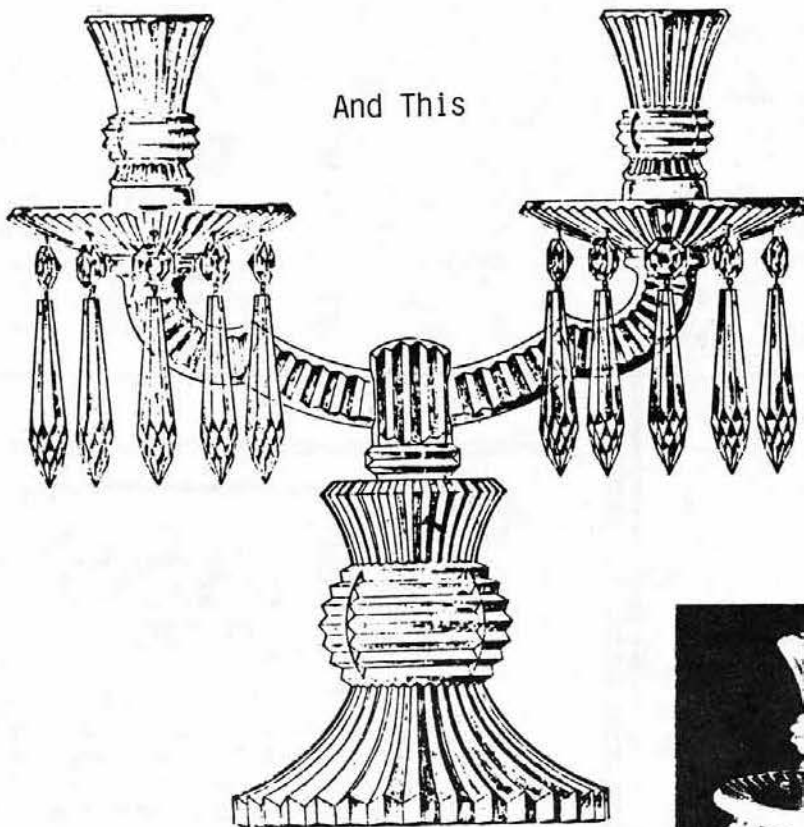
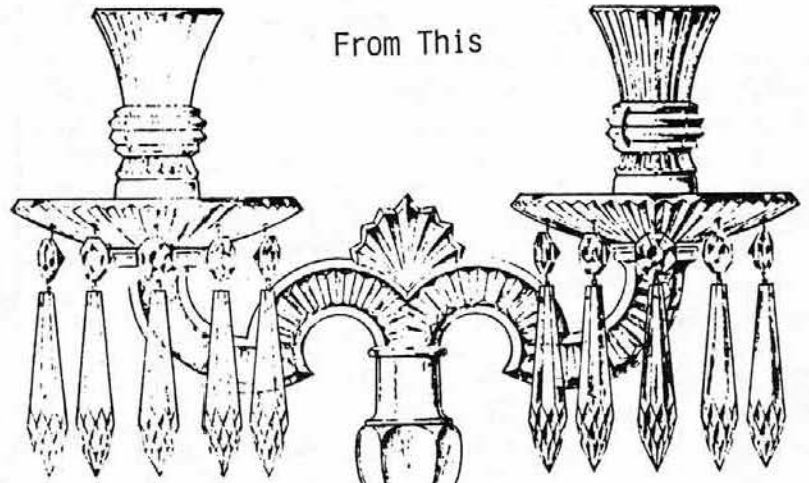


Lee Schawn accepts Charter No. 35 for the Virginia Heisey Club from Bob McClain, President of H.C.A.

(More pictures from Convention next month.)

EVOLUTION OF A CANDELABRUM

Original Concepts of a 3-light #1469 Ridgeleigh Candelabrum. These were done by Carl Cobel at the request of E. Wilson Heisey, President of the Company at the time, the very early 30's. The candelabrum finally made was a combination of the first two.



To This



Carl Cobel is the son of Ray Cobel, mold maker and designer for Heisey. He also designed most of the silhouette etchings. He both worked and studied with the prestigious designer, Walter VonNessen in New York City.

Another concept of a Ridgeleigh Candelabrum is pictured on Page 5. It was never adopted.

In Vogel's "Winter 1982" Newscaster he pictures the #435 tumbler and calls it "Thistle Buds" and speaks of its rarity. While the tumbler is certainly not common, it WAS pictured in a catalog. The tumbler was named "Juniper" many years ago by HCA before it was pictured in Heisey News IN THE NOVEMBER, 1976 ISSUE in Tom Bredehoft's column (reprinted here)

The tumbler which is really rare is the one numbered and named #8003 Thistle. This was never pictured in a catalog but it IS marked. There were two of these available back in my earlier collecting days and I was able to get one of them, and so far I've never seen another? Have you? We like to have you respond to our questions if you do have these items so that rarity can be better determined.

We have both 435 Juniper and 8003 Thistle on display in the lower level of the Museum.

See Volume II, No. 8, Page 8 for a picture of Thistle. There are several other unusual patterns on that page. The tumbler which was named 8009 Crossbow at that time has never been identified but I still believe it is probably 1483 Stanhope, even though we don't have a record of a tumbler in that pattern. Tom may find a mention someday. This is also on display in the Museum. Louise Ream



#435 - Tumbler
Ground Bottom

BY: Tom Bredehoft

#435 JUNIPER*

PERIOD: circa 1910

COLORS: crystal

DECORATIONS: none seen

COMMENTS: This tumbler is quite scarce and to my knowledge has appeared in only one catalog, thus its production must have been small. The tumbler I have seen did not have the extra "foliage" on the berries themselves, but is obviously this pattern. This tumbler is unusual in that the figured pattern is not typical of Heisey tumbler designs. It is in beautiful clear crystal and has a ground bottom. Marked.

* name applied, not original Heisey name

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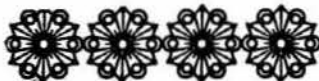
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