

HEISEY *news*

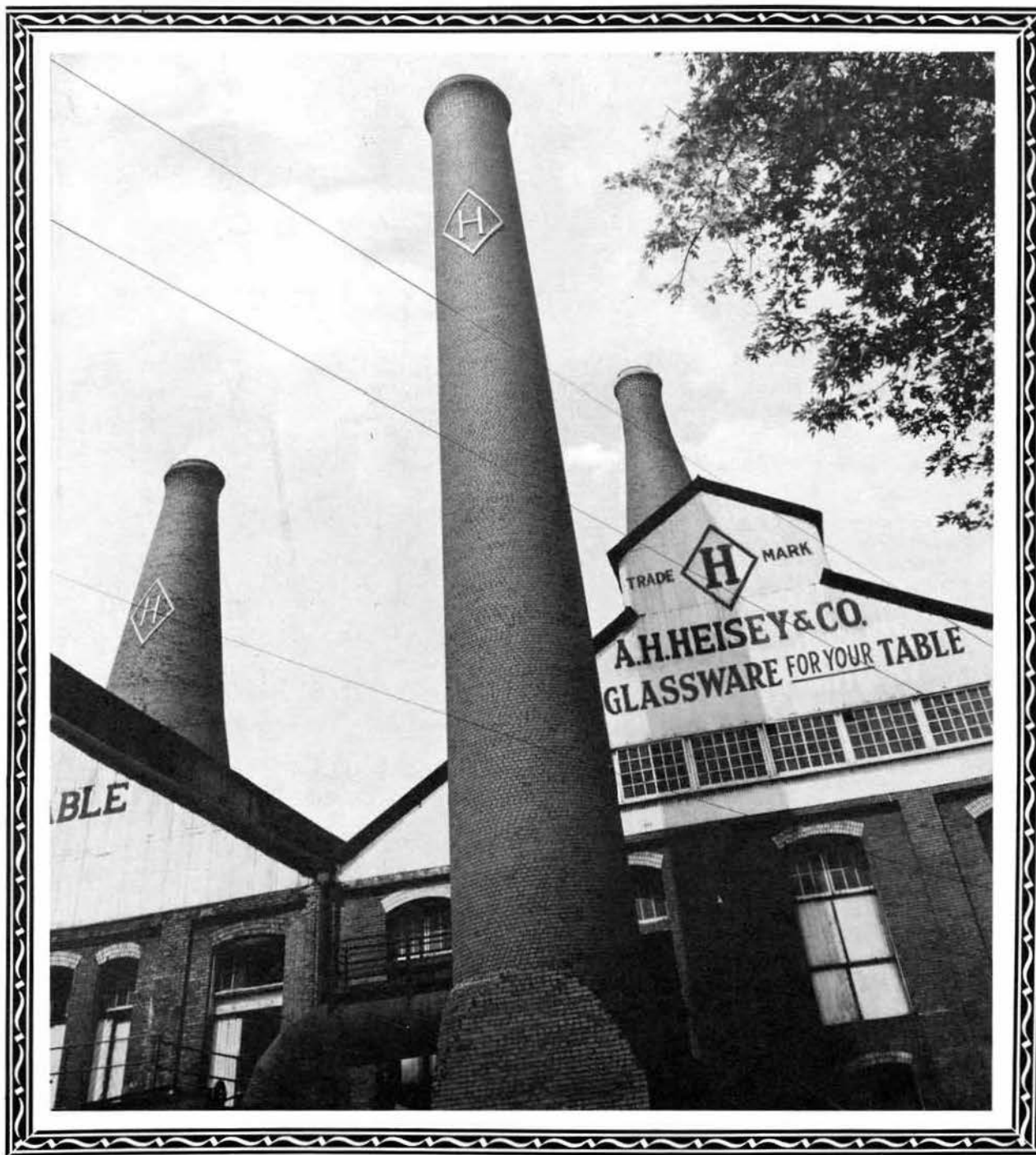
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HEISEY NEWS

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When requesting information, please enclose a self-addressed, stamped envelope (SASE).

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HCA - Advertising
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DOUBLE SPACE ALL ADS.

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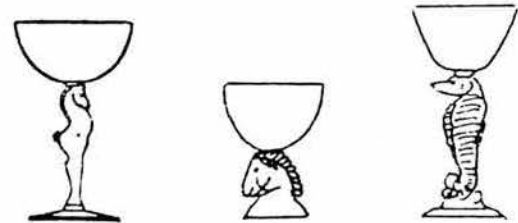
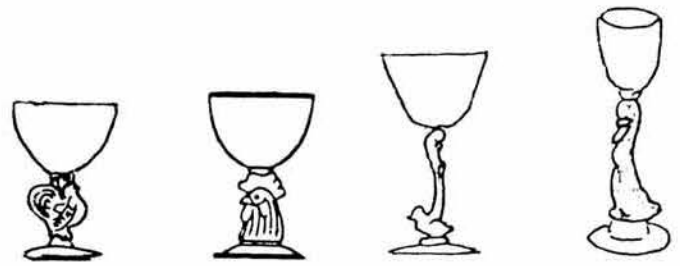
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1/4 Page (20 items)	30.00	37.00
1/2 Page (20 items) Hor.	45.00	55.00
1/2 Page (50 items) Vert.	60.00	65.00
1 Page (50 items)	75.00	85.00

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ALL ADS MUST BE PREPAID. Ad copy must be received by the 5th of the month preceding the publication date - i.e. April 5th for May issue. 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.

The opinions expressed in articles in HEISEY NEWS are those of the authors and not necessarily those of the organization. The Editorial Staff reserves the right to edit or refuse any material submitted for publication. When requesting information, please enclose a self addressed stamped envelope. (SASE).



NOVELTY BARWARE

Unmarked except for Seahorse Cocktail

DON'T FORGET THE MINI-SHOW

MUSEUM GROUNDS UNDER THE BIG TOP

SEPT. 6th 8:30 AM TO 2:30 PM

DATES TO REMEMBER

December 5	CHRISTMAS PARTY The Mansion at Bryn Du
March 6-7	ALL-HEISEY MUSEUM BENEFIT AUCTION
June 13-14 20-21	FLEA MARKET ON THE SQUARE Newark, Ohio
June 18-21	HCA ANNUAL CONVENTION, ANTIQUE SHOW AND HEISEY GLASS DISPLAY.

ABOUT THE COVER

The picture was among the other paper material which we have from the factory. Apparently it was used in an ad. Those beautiful smokestacks no longer stand.

NOTES FROM YOUR PRESIDENT.....

Sure has been a hot summer for most of us, especially you folks down south. As I am writing, the weather has begun to cool off a bit. I knew it would - we just put central air in our house! Oh well.

While talking to many of you, quite a few names have surfaced of those who would like to serve on a committee during convention, or help out wherever needed. Please forward to me any additional names of those who would like to help. I will see to it they are channeled to the proper chairperson.

In last month's Heisey News you probably read where the museum is going to be repainted. This time all the old paint, (an accumulation of many years), will be removed before the new paint is put on. Hopefully the peeling process will be eliminated or held to a minimum by doing it this way. By convention time '87 the museum paint job should be completed.

Everyone around here is busy getting ready for the September show and dinner. If you have never attended this gala event, you have missed a lot of beautiful glass, good food and good times. How many of you remember those years when it was so cold and damp we had to have portable heaters brought in? And remember last year? It was so hot! One thing about Ohio weather - if you don't like it, just wait and it will change. Hope to see you all there.

Charles

SO YOU WANNA WRITE A BOOK !?

By Jim Jones

A friend tossed this half question at me when he learned I was gathering material for a booklet on Ridgeleigh. I told him nothing had been further from my mind until Butch, my wife and buddy for 40 years, volunteered me for the task during a meeting of the HCA Archives Committee. I don't sit on that committee! She said one sneaky turn deserves another -- I had volunteered her to head the Decorations Committee for the September Dinner during a meeting of the Project Committee. She doesn't sit on that Committee. I hinted to my friend that if he should get the urge for authorship, he might want to consider lying quietly until it went away.

The contract with HCA requires that information for the booklet be drawn from primary sources held by HCA, to the extent possible. These primary sources include official A. H. Heisey Co. price lists with occasional hand written notation and the official Heisey catalogs; turn books which are the production logs of the company; full scale mould drawings; and ads from trade journals, popular magazines and newspapers. There are some gaps in these records, but HCA has the most comprehensive archive of Heisey documents in existence

Browsing through the turn books, price lists and catalogs induces a form of hypnosis and euphoria -- the plot drags here and there, but the cast of characters is tremendous! It takes a great deal of self discipline to limit the reading to the assigned pattern -- other patterns keep intruding. After two passes through the material, I finally got the "blindens" in place and on the third pass managed to collect an organized set of notes.

Here are a few excerpts from those notes. The first price list, an addendum to the 1935 list, offered some 195 items in Ridgeleigh to the trade. This number dwindled gradually over the next 4-5 years and the pattern all but disappeared from the lists in the early '40s. A few items appeared in the turn books and price lists through the early '50s, and one coaster reappeared in the June 1956 price list. Tracking the number of items and production dates is interesting. Perhaps of greater interest is what one learns about the evolution and use of the moulds. The lineage of several Ridgeleigh moulds can be traced back to the moulds of other Heisey patterns, and a number of the Ridgeleigh moulds were adapted to produce the moulds for patterns introduced later. Also, a number of the Ridgeleigh moulds were used to produce more than one item. One or two examples: The moulds for the Ridgeleigh square nappies evolved from the square nappy moulds for the #355 and #1463 patterns. The #1469 scalloped nappy evolved from the deep nappy in pattern #1184. The #1489 7 oz cologne mould

looks back to the mould for the Ridgeleigh bitters bottle. With regard to the multiple use of the Ridgeleigh moulds, torte and torque plates were produced from the several of the Ridgeleigh bowls and nappies. The mould for the 7" ball vase, flared, also produced the ½ gallon jug and ice jug.

The ads, while containing much useful information occasionally produced a chuckle. In a December 1935 ad, the Marshall Field Co. of Chicago introduced Ridgeleigh as follows: "...A cigarette outfit of pressed glass in the Cogwheel pattern is copied from an imported set...". A San Francisco firm referred to Ridgeleigh as the "...PRISM..." pattern by Heisey!

After Browsing for a number of hours through the HCA archives, I've reconsidered the flip remark to my friend about lying quietly until the feeling went away. I'm going to tell him if he has an opportunity to do a booklet to jump at it. It takes time and patience, but it's a great opportunity to learn. You increase your detailed knowledge of a pattern, and at the same time broaden your general knowledge and appreciation for glassware and how it's made.

Editor's Note: I think I have discovered another item that goes back to a not-too-much older pattern. The 6" comport, low-foot and cover looks suspiciously similar to the 6" low footed comport and cover in 1170 Pleat and Panel.

Jim is doing a great job of rasearch. You will want his book when it comes out. L. R.

352 FLAT PANEL

1905-1929

By 1929 there were only 21 items left in the line. These are pictured in Catalog #109. One of these is the oval butter and cover pictured here.



HCA now owns the moulds for forty items in Flat Panel. These include several lids. There were originally approximately 70 moulds.

This butter dish is a very interesting piece.

THIS AND THAT

By Louise Ream

Pat Smith of Munday, Texas sent us a copy of Texas Highways, December 1984 issue. On page 44 there is pictured a table set for a Christmas celebration in the Pilot House built in 1868. This house is believed to have the first indoor kitchen in Houston.

The goblets are #1469 Ridgeleigh, pressed, with one being #300 Peerless. This is a strange combination, but they probably had only 7 in Ridgeleigh and the table is set for 8. This is a very attractive table and the color is good. Heisey does get around!

Shirley Moore of San Antonio, Texas sent us a page from a booklet called Hand Crochet by Royal Society. Chair Sets and Runners, Copyright 1945. Royal Society Inc., 7th edition 449, 230 Fifth Ave. N.Y., N.Y.

The page shows a table runner in "Condichet". Shirley explains that this is their name for the standard six cord mercerized crochet cotton.

On the table is a pair of one light candlesticks in 1503 Crystolite. Heisey really did, and does, get around!!

This same 1503 one light candleholder seems to be quite popular. A large ad from the Boston Globe, Nov. 1, 1985, for the Watertown, Wakefield and Middleton Electric Supply Companies, shows a table with a bouquet of flowers and the 1503 one light candlesticks flanking them. This ad in her morning newspaper, along with a find of two favor vases at a house sale reminded Ann Montague that it was time to pay her dues.

Two more letters have been received lately calling attention to the use of Heisey at Sagamore Hill, Theodore Roosevelt's home, which is located on the thumb of land jutting out into Long Island Sound, known as Cove Neck. Ruth Perloff wrote about this several years ago. The Heisey glass in the pictures is 300 Peerless goblets.

We enjoy hearing about all of these ads and the places you have seen Heisey in museums, etc.

Jamie VanWinkle, of Newark, is proud of his new red Fiero. His even more proud of his HEISEY Ohio license plate which he got for the first time this year.

WHAT A DUMMY!

A few people questioned why the man in the picture on page 8 of the August newsletter was a "Dummy" not to join H.C.A. Obviously he would be a "dummy" anyplace he was - or in more polite terms - a mannequin. He was loaned to us by Uhlman's Department Store. He didn't make a very tough looking cowboy did he?

HEISEY MEMORABILIA

We were recently lucky enough to be able to obtain a tintage photo of A. H. Heisey in his military uniform, along with three military ribbons. Also included in the purchase are copies of his military recodes.

USE OF DIAMOND H

Most HCA members know that Heisey Collectors of America, Inc., owns the Diamond H Trademark, both for use on paper and on glass. We also have registered and now own the word "Heisey" for use on glass and the letters HCA as well.

We encourage your use of the Diamond H on your club stationery, your business cards and in advertising. Before you can use it, however, you have to send a letter to us requesting registration of your use of the mark. You must use the shape of the "Diamond H" as it appears on the cover of the Heisey News and also use the R in a circle beside it, as shown.

Just write and tell us how and where you are using the mark. Please send copies of your business cards, etc. If you are a member of HCA you will have no problem obtaining the right to use this collective membership mark.

All clubs issuing newsletters must use the correct trademark if they use a Diamond H in any way at all. Write for your authorization. L.R.

IN MEMORIAM

Sandy Flasher of Old Bridge, NJ died on May 22. He had been a member of HCA since 1972 and a voting member for several years. He had also been a member of the Heisey Heritage Society since it was formed.

Our sympathy to Libby and the family and to the members of the HHS.



Larry Masterson, a voting member of HCA, since 1980 living in Willard, Ohio died suddenly recently. Our sympathy to his wife, Leona.

1506 PROVINCIAL SODA IN RUBY

Someone left a 1506 Provincial soda in Imperial's ruby at the museum for study some time ago. It was returned to the wrong person. If it belongs to you, please send us the necessary information and we will see that it gets back to you. L. R.

RAFFLE WINNERS

Winners of the 1986 Museum Benefit Raffle sponsored by the Buckeye HCC at Convention were as follows (it is interesting to note that prizes 1, 3 and 4 were won with tickets purchased by MAIL:

- 1st Prize: JAN DUNHAM, Pennsylvania
- 2nd Prize: JOHN FLEMING, Florida
- 3rd Prize: ROBERT DONOVAN, Florida
- 4th Prize: DARREL DRAEGER, Arizona
- 5th Prize: FRAN BROCK, California
- 6th Prize: (Subscription to DAZE) Frank Frye, Ohio.

IMPORTANT DUES NOTICE

Please get your membership money in by the 15th of the month in which it expires. This way you will be sure to receive your next newsletter on time. If your due date is August 31, this will be your 12th and last issue of Heisey News until your dues are paid for another year. Be prompt - Help us to help you.

diamonds are forever....

Janet Caswell

Can you believe that by the time you read this it will almost be September and time to think about snow. Today it must be 95° in the shade, but you won't hear me complain. Where does the time go? Do you remember last month when I told you about all the relish trays the Mr. and I found in one day? (There were five if my memory is correct.) Today, only a couple of weeks later, the Mr. went to several local "yard sales" in between his work. That is one of the fringe benefits of working on the road. When he came home for lunch a surprise came home with him: a #1503 Crystolite three (3) part relish 13" X 8" nestled snugly in a gold colored metal rectangular tray 11" X 16½". The indentation in the metal tray was scalloped which allowed the Crystolite piece to fit perfectly. It was very nice but he sort of knew that I was a little upset because it was a Saturday and he was working and I was not. It is nice to both have the weekend together. Therefore he pulled out another surprise - nine (9) individual apple jellies. Well, that brought a smile. Or should I say a big grin.

Speaking of smiles "my good English Buddy" (FL) looked like a cheshire-cat when he gave me the news of two (2) #1401 Empress 6" dolphin footed mints in Alexandrite; two pair of #2 Old Williamsburg 9" Candlesticks and a pair of Horsehead Book ends. That would make anyone grin!!

From the "California Kid" there is news of a #1567 Plantation Ivy etch 10" low bowl and a #1590 Zodiac candy and cover.

Our "Rebel Cousins" (KY) really do enjoy the challenge of seeking out and putting together. It does make for interesting hunting. The #354 Stack set was "put together"; at one place they found the cream and sugar and from a friend, Voila!, the butter. They also purchased, after several dealers had handled it, the #1183 Revere 1 quart cocktail shaker in Cobalt. It kept going up in price, but even so-----

From Conn. "The Two Guys" also found a pair of the Horsehead Bookends, very interesting; a #1231 Moongleam 12" plate and the very lovely #1509 Queen Ann cheese and cracker plate with Orchid etch.

While I write my column I have a list of contributors in front of me and their "assigned" names, so to speak. My eye caught and read "the Midnight Riders" just as the phone rang. Who was on the other end of the wire but one of the "midnight riders". Unbelievable. Now is that mental-telepathy or what? She was just bubbling over with excitement and enthusiasm regarding their first experience at the Heisey Convention. The Museum overwhelmed them both, and at the show she could hold some of those beautiful pieces in her hand, and even purchase one or more, if so desired. Desire she did and home with the Midnight rider came her special find, among many special things, the #1485 Saturn Rose bowl in Limelight. Needless to say the midnight riders are already planning for next year.

It is great fun to watch the enjoyment of first time convention goers, it brings back to mind the way we felt when we walked onto the Show floor for our very first convention, and that was before the museum was born. Every year we love it more and more.

"The Keystone Cops" (PA) are at it again, running here, running there, but finding goodies to

capture. On a trip to Mass, no less, they found a #341 Puritan ½ gal. tankard, a beautiful piece of glass; and also in Mass. she found a #465 Recessed Panel 3 lb candy jar and at the same shop the 1 lb #465 candy jar with a cutting. She is not really sure if it is a Heisey cutting or not.

"How Sweet it is" the #362 12 oz syrup with gold trim, of course that is from the Buckeye State.

From the "Bay State" (MA) "That High Steppin Couple" have a #1485 Saturn Candlestick and the #1469 Ridgeleigh Decanter; while "My Sharp Eyed Friends" came up with two (2) #1404 Old Sandwich cruets with the Maltese Cross stoppers; a #1250 Groove and Slash Humidor; #1502 Swirl candleblock made into a lamp; #1210 6" Duplex Confection tray and a small Elephant! It is really nice when people find the animals.

"Mr Crystolite" has a #1503 leaf mint and "Busy Bee" a #1404 Old Sandwich crystal shot glass.

"The Wiz" is up to his Old Tricks again with a #1170 Pleat and Panel Flamingo Cruet; a #1205 Fancy Loop Berry set (1 large and 6 small); plus a #1404 Empress Individual Cream and Sugar in Sahara!

"A friend in deed" says he has a #1306 Comet Leaf Goblet; and a Baby Elephant. Seems as if the elephants are stampeding!!

The "Hilltoppers" came up with the #305 Puntly and Diamond Point Syrup.

Are you ready for this one? I'm sure that you'll think I made it up but, believe me it is gospel. The Mr. just arrived home from work, I'm still sitting at my desk writing this column. He says, "Stay right where you are until I call you, O.K.?" Fine with me, when I went into the kitchen there on the table were three (3) #2 9" Candlesticks. Believe me I was ecstatic. "Where did you get them" I asked. His answer was, "Oh, on one of my many stops, just go back and work on your column and I'll get supper". I had no complaints about that. A few minutes later when I returned to the kitchen for supper to my amazement the #2 Sticks had doubled. Now there were six (6). Three pair!!!! What a find that was and for the price of less than one pair. With the flames from those three pair of sticks we can light up our kitchen almost like "Lady Liberty".

My "lady who likes color" and a favorite of mine, came up with a few nice things this past month; #150 Banded Flute 1 pint Tankard with cover, in perfect condition; the #1205 Fancy Loop 10" Vase, #2; a #3397 Gascony 2½ oz Wine in Sahara and the elusive #1483 Stanhope ice tub. Those are very nice additions to a growing collection.

"The Felicitous Flamingo Hunter" added a nice serving piece to her collection; the #1503 Crystolite five (5) compartment round relish. She told me that she would use this when she had company. Her first anniversary is coming up very soon. Again, doesn't time fly? She also reports a very nice #1170 Pleat and Panel 3 oz oil in Flamingo and a pair of #1445 Grape Cluster single light candlesticks.

As for me, I brought home from the Convention a very special piece in my pattern, that I never thought in my wildest dreams I would ever own, a #1404 Old Sandwich Oyster Cocktail in Tangerine. While I was walking thru the Museum I said to the Mr. if I could have any piece in the Museum that I wanted I think I would like to have a piece of #1404 in Tangerine. I never thought I would find a piece on the floor of the Show at Convention.

A. H. HEISEY & CO.



FOR YOUR TABLE

NEWARK, OHIO

A. H. HEISEY
E. W. HEISEY
T. C. HEISEY

November 17, 1933

Mr. R. C. Irwin
Merchandise Mart
Chicago, Ill.

Dear Rod:

I was mighty glad to get your letter. Thought perhaps you had gone to Marie Dressler's party, and had lost your address. We know you have been very busy, and it is difficult to write and be on the go. Besides, we have all the dope now until we see you, which is quite satisfactory.

There is a lot of truth in your report, but it is very easy to erase the old slate and pass the buck with 'merchandise lacked S.A.' and all that sort of thing. I don't think it could be laid to anyone particular cause outside of depression. I think it is largely price, augmented by procrastination, lack of production planning, and whatnot, more than due to our product itself. It hasn't been a year ago since Macy's buyer, Jerry Stone, offered us \$100,000.00 worth of business a year providing we would give them 10-10%, and I don't think our line has deteriorated so very much since 1932.

To substantiate our position further, when we brought out our #1401 line, Dohrmanns weren't interested. When we first made fancy stems and no one else was making them, Dohrmanns were not interested because we did not have any special discounts. I don't mean by this that you don't have to have up-to-date merchandise, and that you don't have to give the public something new and different.

We brought out Alexandrite a year before anybody else, but Macy and Dohrman never touched it, but they did buy the washed out color of Moundsville (Wisteria by Fostoria). Why? Because of price.

Unless you can give the people something exceedingly new and extraordinary, you must give them price to have them play ball. This is especially true during the depression when prices cut so much figure. This fact is born out by the way they have gobbled up the #1433 Console Sets, which in the last analysis is not a hot proposition in the way of design, but at the price, gives the public excellent value, in consequence of which it sold. In addition to this, I do think this Special is going to create a lot of good will.

Furthermore, with what we have to offer the public, and with new lines coming up on the fire, we ought to have much that will interest them in 1934.

It is neither here nor there what's the reason. Our problem is to rectify it and increase our business. That is the reason we have you out contacting the trade; to bring us back facts as you see them; eliminate the deadwood in our sales organization; teach our men more about displays and give the people what they are asking for.

In reference to Mr. Davis, I agree with you that he is not a big town man.

That condition should be eliminated at once. Furthermore, the fact that we should be more aggressive on the Coast and the Trade be serviced more in that direction is as we had guessed. We will no doubt, need an extra man in that section.

We were disappointed that we did not get drawings of the modern*stuff to date, but of course, this is no fault of yours, as we didn't start early enough on this proposition. However, if we can get some ideas here in the way of drawings, we could still do a lot in this direction by the first of the year.

I am having Ray make a model of your goblet. I hope it will be good. I am probably the Open Champion on making wrong guesses so I am not venturing any prophecies as to its success or failure. The only way to find out about this is to make it and see.

We are sending you under separate cover, to Chicago, a rather snooty cutting which we thought was pretty nice. Maybe it won't appeal to you.

These animal stemmed**items about which you speak, sound very attractive. There might be much to be done along this line without even stepping on Libbey's toes. As I recall, I think I have seen some things in Jensen's in pewter like this.

I will be glad to see you here on Sunday. I will be here until Tuesday of next week, as I am not going away until the 22nd.

We appreciate very much the good work that you have done. Whipple says you were very flattering, and reports that you had been of inestimable value to him; that you were favorably received and left an exceedingly fine impression, which we knew you would do.

We thank you for the good work and for the information contained in your report. We assure you that we are doing everything to expedite matters here not only in rushing out new stuff but in planning our production. We believe your trip and contacts are going to mean much for the furtherance of good will, which are bound to be translated into terms of increasing sales in no distant future.



Very truly yours,
T. Clarence Heisey

TCH:B

P.S. I don't believe I thanked you in Chicago for meeting Tim, and taking us around, and being altogether so especially nice and considerate. Please be assured of my deep appreciation for your courtesy and thoughtfulness.

Tim and his pony won the Reserve Championship in the big 14:2 stakes.

Editor's Note: This letter was written by T. Clarence Heisey to Rodney C. Irwin - sales manager, shortly after he was named to the position.

* Clarence is referring to what turned out to be 4044 New Era. It was always referred to as the "modern" pattern at first.

Irwin designed this pattern after seeing Libby's similar pattern.

** The "animal" stemmed items by Libby had monkeys, kangaroos etc. forming the stem. Often these animals were opalescent. Heisey's answer to these, of course, were the Seahorse, Rooster Head, Chanticleer, full colt, horsehead, bantam rooster, goose and dancer leg stems. Of these only the seahorse, goose and rooster head are known in color and that was amber. The colored ones are quite rare.

Morgantown made a full rooster stem but the head and tail are stretched out. The Heisey Bantam has a compact little body. L.R.

See page 2 for Illustrations

WHERE TO BUY HEISEY GLASS... ... BUT NOT TODAY!

Neila Bredehoft

This past week Jim Jones has been working in the Museum Library doing research on his forthcoming Ridgeleigh book and met a man who was interested in just what large department and other stores had carried Heisey while it was being made. In case we have never printed anything on this subject, here is a small list of stores we know about.

Meier & Frank Co, Portland, Oregon
Marshall Field, Chicago, Illinois
Jordan-Marsh, Boston, Massachusetts
Strawbridge & Clothier Co, Philadelphia, PA
Woodward & Lothrop, Washington, DC
J. L. Hudson, Detroit, Michigan
The G. Fox Co, Hartford, Connecticut
John Wannamaker, Philadelphia, PA
B. Altman, New York, New York
Titche-Goettinger, Dallas, Texas
Carson Pirie Scott, Chicago, Illinois
Higbee Co., Cleveland, Ohio
May Co, Los Angeles, California
Nathan Dohrmann, Portland, Oregon
Nathan Dohrmann, San Francisco, CA
Chas. Brown Co, San Francisco, CA
Emery Bird Thayer, Kansas City, Missouri
Miller & Paine, Lincoln, Nebraska
The Dayton Co, Minneapolis, Minnesota
Davidson Bros., Sioux City, Iowa
Jones McDuffy Stratton
Wannamaker's, New York, New York
Barker Bros., Los Angeles, California
Bullocks, Los Angeles, California
Bloomingdale's, New York, New York
Melvilles, La Grande, Oregon
McMoran-Washburne, Eugene, Oregon
Fredrick Nelson, Seattle, Washington
May Co, Cleveland, Ohio
Tuttle & Clark, Detroit, Michigan
Sterling & Welch, Cleveland, Ohio
Macy's, New York, New York
Stern's, New York, New York
Gimbel Bros., New York, New York
Henry Morgan & Co, Montreal, Canada
Gimbel Bros., Philadelphia, PA
Eatons, Montreal, Canada
Simpsons, Montreal, Canada
Gilmore Bros., Kalamazoo, Michigan
Harbour Longmier, Oklahoma City, OK
Pette's, Oklahoma City, OK
Halleburton's, Oklahoma City, OK
James, Kansas City, KS
Brown's, Oklahoma City, OK
Bullocks, Westwood, CA.
Frederick & Nelson
Bullocks, Pasadena, CA
Filene's, Boston, Massachusetts
Stripling's, Ft. Worth, Texas
Everts, Dallas, Texas
Neiman-Marcus, Dallas, Texas
Leon Gordon Co, Houston, Texas
Lechchenger's, Houston, Texas
D. L. Holmes, New Orleans, Louisiana
A. Schwartz, Houston, Texas

Loveman-Joseph & Lowe, Birmingham, AL
Rich's, Atlanta, Georgia
Ivey's, Charlotte, North Carolina
Belks, Charlotte, North Carolina
Davidson & Paxton, Atlanta, Georgia
Cain & Sloan Co, Nashville, Tennessee
Phillips-Burdorff, Nashville, Tennessee
August Smith, Greenville, South Carolina
Sullivan Hardware, Greenville, South Carolina
Kerrs, Chattanooga, Tennessee
Stewart Co., Louisville
Kruth China Co., St. Louis
Flemington Cut Glass Co., Flemington, NJ
Ohio China Co, Monroe, Michigan
Ohio China Co., Columbus, Ohio
Onodaga Pottery Co, Syracuse, New York
Michigan China Co., Ypsilanti, Michigan
Vernier China Co, Michigan City, Indiana
Sun Sales Co.
White House, San Francisco
Bullock's Westwood, CA
B. Altman's, White Plains, New York
The Halle Bros. Co, Cleveland, Ohio
Pogue's, Cincinnati, Ohio
Mollenpaugh's, Newark, Ohio
Lasalle & Koch's, Toledo, Ohio

This is a list taken primarily from old photographs in a scrapbook compiled by Rod Irwin with a few additions. You will notice that some of the companies do not have locations; if any of you know where they were located, we would like to hear from you. Also, there must be dozens and dozens more stores that carried Heisey glass. If we get enough response, we will try to add to this list. You might like to correct any misspelling of the names listed above; sometimes there was more than one spelling on the photos.

LETTERS, We Get Letters.....

Just a note to say what an interesting convention. We both enjoyed our stay and saw so many lovely pieces of Heisey. What a super job everyone did - such a great group of volunteers. The museum is so elegant - such a beautiful job of displaying. Was nice to meet Miss King and all the people we only know by name and now we have a face.

It still seems like a dream to have attended so keep up the good work. Found several pieces to complete some more of pieces that I've been looking for.

Hope the rest of the year will be good to you all.
Maxine and Lawrence Johanson, WA

On this, our 34th Wedding Anniversary, what better deed is there than to pay our dues and enclose an extra check for a contribution to continue your good work for our lovely Heisey glass.

Through the collecting of Heisey glass we have had many good adventures, made so many new friends, and had so much fun! Elinor and Al Schnell, NY

DON'T FORGET THE MINI-SHOW! !

SEPT. 6TH 8:30 AM TO 2:30 PM

A. H. HEISEY & COMPANY - A CHRONOLOGY

PART 5, 1910-1917

BY TOM FELT

- 1910 - January. \$12,000 in prize money was distributed. One shop was awarded \$1,680 with \$300 going to each man and \$60 to each boy. As the Crockery and Glass Journal noted, "This profit-sharing policy has accomplished a loyalty to the company which could never have been secured by any other method."
- May. Price list 155, which contains soda fountain ware, was issued around this time. Price list 163 may also have come out at about the same time. Price list 164 was probably issued late in 1910 or early in 1911.
- A number of patterns may have been new this year: no. 350 Pinwheel and Fan*¹ no. 397 Colonial Cupped Scallop*,² no. 400 Colonial Scalloped Top*, no. 423 Diamond Band*,³ no. 427 Daisy and Leaves*,⁴ and no. 429 Plain Panel Recess*.⁵
- 1911 - January. No. 433, Grecian Border*⁶ (Greek Key) was being shown in the new display in Pittsburgh.
- April. Heisey inaugurated the first advertising campaign for pressed glassware in popular magazines on a national basis. The very first ad appeared in the Delineator, House and Garden, The Woman's Home Companion, and possibly in one or two others. By 1913, the company was placing more than 100 advertisements in periodicals, with over half of them in popular magazines.
- May. It was reported that Heisey had leased five farms and would shortly commence drilling operations in hopes of obtaining ample supplies of gas.⁷
- September. Around this time, advertisements began offering a free booklet, Table Glass and How to Use It.⁸
- Among patterns which may have been new this year was no. 439 Raised Loop*.⁹
- It was also at about this time or early in 1912 that Ray C. Cobel went to work for Heisey. He had learned the art of mould making from the American Bottle Company in Newark and initially began as a "vice hand" in Heisey's mould shop. He remained with Heisey for 43 years, until his death, eventually becoming master mechanic¹⁰ and foreman of the mould making department. He was responsible for numerous design and mechanical patents over the years.
- 1912 - Between February 12th and May 1st, the company was reorganized from a corporation under the laws of West Virginia to a co-partnership, with stock issued to some of the top managers. Prior to this, all stock had been held by Heisey and his children. After the reorganization, the family continued to hold a controlling interest.
- October 9. T. Clarence Heisey married Anne Augusta Davis.
- 1913 - February 1. Catalog 75 and price list 175 were issued.
- May. Catalog 58 devoted to soda fountain ware, probably came out at about this time.
- July. \$16,400 in prize money was distributed among the best shops.
- Augustus Heisey attended a reunion of 50,000 veterans of the Civil War at Gettysburg.
- Patterns which probably were new this year included no. 1183 Revere and no. 1184 Yeoman.¹¹
- 1914 - January. Heisey's new electroportable lamps were being shown in Pittsburgh.
- An advertisement this month mentioning "new soda fountain lines" was illustrated with a straw jar in the no. 461 Convex Circle*¹² pattern.
- July. Another \$12,500 in prize money was distributed. First prize went to J. Hounker's shop and second prize to J. Fulmer's shop.¹³
- It was in 1914 that Heisey began making blownware. In addition to producing traditional Pull-ed stemware, the company also became the first to combine blownware with fancy pressed stems.
- No. 451 Cross Lined Flute*¹⁴ no. 462 Nail*¹⁵ no. 465 Recessed Panel*¹⁶ no. 468 Octagon with Rim*¹⁷ and no. 470 Intercepted Flute* may have been new this year.
- Rodney C. Irwin went to work for the company as a salesman in 1914.¹⁸ He later became sales manager for the entire company and, among other things, was responsible for the introduction of many new patterns.
- 1915 - October. A new building was erected at the plant for use as a sample room.
- New patterns may have included no. 472-473 Narrow Flute with Rim*.
- Catalog 76 was probably issued in 1915.
- 1916 - February. A. H. Heisey was elected a member of the board of managers of the American Protective Tariff League.
- March. Arthur A. Bean gave up his position as head of Heisey's New York salesroom to become the representative for the Lonaconing Glass Company.
- May. A. H. Heisey wrote a broadside on the tariff in response to a letter by the Rev. H. Tucker Graham, president of the Hampden-Sidney College, which had been published in a recent issue of The American Economist.¹⁹
- July. William J. Kennedy, who had previously been Arthur Bean's assistant, took over his position as Heisey's New York representative.
- August. There was a disagreement at the factory, with the helpers out on strike for about a week. The dispute was settled with their wages, which had been 65-85 cents a day, increased by 20%.
- Paul Fairall went to work in the grinding and finishing department as a "wash-out boy" at this time.²⁰ He later worked his way up in the factory to become the head of the shipping and stock department, a position he held until the factory closed.

September. Work was started on another addition to the plant, 50 x 110 feet, to be built of reinforced concrete.

A number of needle etchings²¹ were in use by this time, including no. 1 Braid*, no. 15 Spiral Band*, no. 17 Zig Zag*, no. 18 Spencerian*, and no. 19 Double Loop*.

The company's first plate etchings²² were also offered, including no. 306 Spiral Vine*, no. 325 Poppy, no. 336 Rosette Band*, no. 349 Margaret*, no. 350-351 Mums, no. 352 Anne, no. 366 Peacock, no. 370 Nile, no. 378 Killarney, no. 380 Cassandra and no. 384 Iroquois.

Price list 178 was probably issued in 1916.

1917 - January 1. Price list 179 was issued, probably at the same time as catalog 77, to which it refers.

May. The no. 3312 Gayoso blown stemware line was advertised with the no. 387 Augusta plate etching,²³ in a full page ad in the Delineator. A new edition of the booklet, Table Glass and How to Use It was also offered, showing "Heisey's glassware so clearly that you feel quite safe in ordering by mail."

July 1. Price lists 200 and 10B were issued. (The latter was Heisey's first price list of blownware).

By 1917, many blown stemware lines were in production, including: no. 3301 Clarence*, no. 3304 Universal, no. 3305 Viola*, no. 3306 Marge*, no. 3307 Aloof*, no. 3308 Bob White, no. 3309 Petite, no. 3310 Van Cleve*, no. 3311 Velvedere, no. 3313 Budapest*, no. 3314 Grandeur*, no. 3315 Pononaise*,²⁴ no. 3316 Biltmore, no. 3317 Drake, no. 3318 Waldorf, no. 3320 Ritz, no. 3326 Anne*, no. 3327 Clara*, no. 3328 Carlsgood*, no. 3329 Bell Bottom*, no. 3331 Statuesque*, no. 3332 Six Side*,²⁵ no. 3402 Grasshopper*, no. 3403 Gibson*, no. 3426 Maritime*, no. 3429 Empire*, no. 3452 Claudine*, no. 3453 Magdaline*, no. 3454 Granada*, no. 3516 Trumpet*, no. 3541 Rainbow* and no. 3800-3801 Texas Pink*.

Other new plate etchings included: no. 394 Zouave, no. 402 American Beauty, no. 403 Charters, no. 404 Muskingum, no. 405 Canterbury, no. 406 Duquesne, no. 407 Morning Glory and no. 408 Lincoln.

Heisey also had a cutting shop established by this date, and the earliest cuttings included: no. 636 Clermont*, no. 637 Polished Star*,²⁶ no. 638 Calis*, no. 639 Electro, no. 640 Nassau*, no. 642 Alexandria, no. 644 Troy*, no. 645 Roma*, no. 646 Cadiz*, no. 647 Sequoia*, no. 648 Ocala*, no. 649 Nob Hill*, no. 650 St. Ives*, no. 651 Danube* and 652 Elbe*. Original pattern name unknown; named by researchers.

Note: I have attempted to gather information from as many sources as possible, to verify that information from multiple sources when available, and to include the most likely "guesses" based on our current knowledge, when the sources disagree or reliable information is not available. I would appreciate very much hearing from anyone who has additional information, or who can confirm or correct any information given above. Please contact me C/O The Heisey News, P. O. Box 27, Newark, Ohio 43055.

1. Some sources date this pattern as early as 1908.
2. Some sources date this pattern as early as 1908 or 1909.
3. Both Colonial Scalloped Top* and Diamond Band* have been dated by some sources to 1909.
4. Daisy and Leaves* has also been dated to 1909, but was not advertised until December 1910, which would tend to substantiate the latter as a beginning date of production.
5. Patent filed March 4, 1910, approved May 10, 1910.
6. A patent for this pattern was filed the previous year, on May 28, 1910 and approved August 23, 1910.
7. This seems to have been intended to supplement the supplies of gas already being produced, since ads in the latter part of 1910 had shown the company's natural gas pumping station, "which furnishes the factory with the natural gas used in the manufacture of the celebrated Diamond H Glassware."
8. The very earliest ads referred to this booklet as Table Glass--A Guide for the Hostess.
9. Patent filed November 11, 1911. Some sources have dated this pattern as early as 1910.
10. The master mechanic was a kind of trouble shooter for the entire plant.
11. Revere has been dated to 1914 and Yeoman to 1915 by some sources. The earliest patent for no. 1184 was not filed until October 10, 1914.
12. A patent for this pattern was filed on October 29, 1913 and approved January 6, 1914.
13. This was the last time that the trade journals reported on the awarding of the prize money bonuses and it is not known how much longer the practice continued. It is believed that the bonus system was discontinued around 1922, though it may in fact have been earlier, during World War I, that the bonuses had to be given up.
14. Patent applied for December 13, 1913. Some sources date this pattern as late as 1916.
15. Also dated to 1915 by some sources. However, two patent applications were filed as early as October 8, 1913, and were approved November 25, 1913.
16. Some sources have dated this pattern as early as 1913 and as late as 1915. A patent for this pattern was filed on January 29, 1914 and approved August 25, 1914.
17. Patent filed December 14, 1914
18. According to a profile of Mr. Irwin published in the Heisey News in December 1975, based on information supplied by his wife. However, at the time of his resignation from the company, in 1952, the Jewelers Circular-Keystone stated that he had been with the company for 28 years, which would place his initial employment sometime around 1924.

19. Since Heisey was a strong proponent of the need for a tariff to help protect American glass manufacturers from the threat of inexpensive imports, it can be assumed that the Rev. Graham's letter was in opposition to such a tariff.
 20. His job was to wash the glassware in large wooden tubs of hot and cold water.
 21. Needle etchings are produced by mechanically operated steel needles, which trace a prearranged pattern on the piece (which has previously been covered with beeswax).
 22. Plate etching involved engraving a design on a metal (sometimes copper) plate which could then be transferred to the piece using an acid-resistant "ink" (usually made from beeswax and lampblack).*
 23. Patents for both the stemware line and the etching were not filed for until August 9, 1917.
 24. Patent applied for July 28, 1916.
 25. Patents for no. 3331 and 3332 were ruled on January 10, 1918 and approved October 5, 1926.
 26. A patent for this cutting was not filed for until May 8, 1920, and was approved Nov. 2, 1926.
- * The following information taken from Heisey Etchings and Engravings by Ream and Bredehoft explains the process of plate etching - which is the type referred to by Tom.

PLATE ETCHING

By far the most popular of the acid-type decorations, plate etching was done extensively for many years. It was more elaborate than other methods and permitted unlimited artistry. These etchings are numbered between 300 and the low 500's which indicates that large quantities were made.

The first step in the process was the designer's drawing, a different size for nearly every item from the tiny cordial to the large pitcher. The design was put onto a metal plate photographically and then etched to develop the design in relief. The plate was then used to make acid-resistant patterns.*

Several workers were involved in the etching process. First a printmaker spread a coat of black acid-resistant "ink", usually beeswax and lampblack, on the plate using a broad-bladed knife to press it into the steel engraving, also using the knife to remove the excess. He then covered this with a piece of special tissue paper and rubbed it firmly with a thick felt pad to transfer the ink to the paper.

The paper pattern was then handed to the first of four girls working at an adjacent table. It was her job to check the pattern for marks or thin places, then cut around the pattern and hand it to the next girl. She fit the pattern which had to be centered exactly to the piece of glass, making sure there were no wrinkles in the tissue. A third girl used a piece of felt to transfer the acid resist to the glass by rubbing the paper firmly. This had to be done very carefully since each mistake would show up on the finished piece. The fourth girl at the table dipped the glass into a container of water mixed with alcohol which loosened the paper so that it could be pulled off easily leaving the black design on the glass.

Large wheeled carts containing tiers of removeable wooden shelves were filled with the glass and taken to another area. Here girls applied melted beeswax on all surfaces of the glass which were to remain unetched.

Next the glassware was immersed into a bath of 60% solution of hydrofluoric acid mixed with two and a half to three parts water for a period of fifteen to twenty minutes. The beeswax was then removed with hot water and was reclaimed for future use. The design would be etched only in the areas not covered with the black acid resist or the beeswax.

Plate etchings were made circa 1916 until 1957 though only three remained when the company went

out of business. These were Orchid, Heisey Rose, and Plantation Ivy.
* Editor's Note: Sometimes the plates were engraved by hand.



Goblet

366 PEACOCK
Plate Etching

Introduced circa 1916
Discontinued by 1928

430 THISTLE*
Plate Etching

Introduced circa 1919
Discontinued by 1924



Goblet



424 CHERRY*
Plate Etching
Introduced circa 1919
Discontinued by 1924

Goblet



439 PIED PIPER
Double Plate Etching

Introduced 1922
Discontinued 1942

Patent applied for December 16, 1922
Patent granted February 10, 1925
Designed by Josef Balda

Goblet

MORE PLATE ETCHINGS



447 EMPRESS
Plate Etching

Introduced circa 1928
Discontinued by 1937



450½ FORMAL CHINTZ *
Plate Etching

Introduced in 1931
Discontinued by 1938



5025 Tyrolean

507 ORCHID
Plate Etching

Introduced in 1940
Discontinued in 1957

515 HEISEY ROSE
Plate Etching

Introduced in 1949
Discontinued in 1957

Designed by Jane Phillips



"Do You Know That..."

Sand is the principal ingredient of American hand-made glass, and, among other materials which must be added, are soda ash, potash, borax, manganese and lead or lime, depending on the type of glass desired?

The United States has Silica Sand which is among the world's purest?

Because American raw materials are further purified before going into the melting pot, the resultant ware has clarity, brilliance, resonance, beauty and other qualities comparable to those in glass of any other nations?

Lead oxide is mixed with other raw materials to produce finer crystal (called lead or flint glass) because this chemical provides sparkling brilliance, durability and a clear bell-like tone?

Lime is used to give glass strength and workability for pressed ware, and that, although it is less expensive than lead glass, it is almost as clear and brilliant?

A batch of raw materials usually weighs 2,000 pounds before going into the melting pot, and formulas are so exact that no more than one ounce of certain chemicals are added to each ton of mixture?

As a result of close control of formulas, American hand-made glass of any given grade from an individual firm is always exactly the same?"

--quote from trade journal, 1949



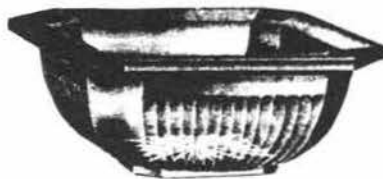
400 Colonial
Scalloped Top



429 Plain Panel
Recessed



462 Nail



473 Narrow Flute with Rim



451 Cross Lined Flute



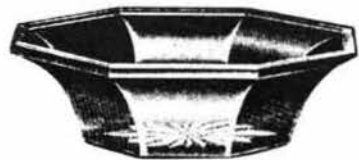
433 Grecian Border



470 Intercepted Flute



397 Colonial
Cupped Scallop



468 Octagon with Rim



427 Daisy and Leaves



1183 Reverse



465 Recessed Panel



350 Pinwheel and Fan



423 Diamond Band



439 Raised Loop

Patterns mentioned in Tom Felt's article.

Eva Zeisel Designer

The following is quoted from the
May, 1946 China, Glass and
Decorative Accessories.

"Eva S. Zeisel started her career as a designer in the field of pottery in 1925. Several years ago she branched out into other fields, like designing aluminum cooking ware, styling cosmetic lines, and is retained by Metalcraft in Chicago to design and construct new types of frames for the giftware trade.

She has just finished a line of modern dinner ware for Butler Brothers, and also a line for informal dining for Red Wing Potteries. She believes that this Red Wing set is a new departure, introducing humorous shapes in a new and very expressive way, not even faintly reminiscent of her Castleton line.

At all times Mrs. Zeisel works closely with the factory in every aspect of producing the samples, for she believes that only by supervising every phase of the production and not allowing anyone at the factory to adapt and change the drawings or sketches, can one achieve results that satisfy the designer, as well as convey his idea exactly. For instance, the Castleton set could only have been done by constant designer-factory collaboration, with the designer controlling the whole production process down to the last 1/16 of an inch.

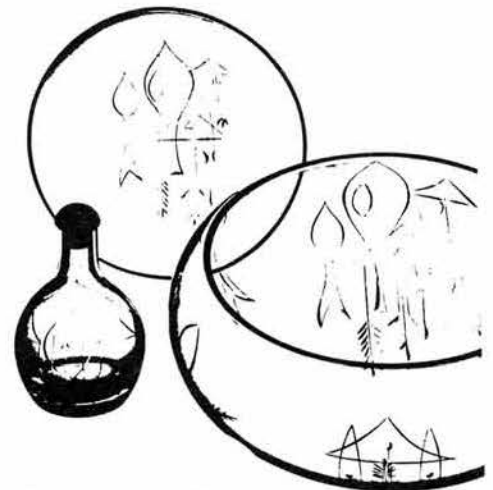
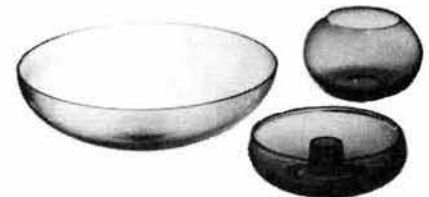
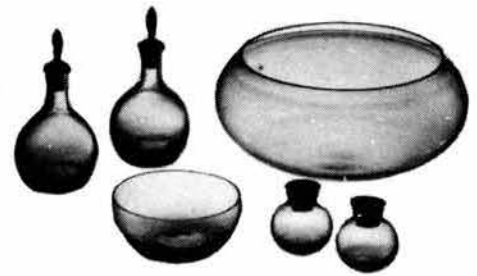
Mrs. Zeisel also has taught at Pratt Institute for the past seven years. She has lectured at Cornell and Rutgers Universities and at the Metropolitan Museum on design from the functional aspect, as well as past style tendencies in design. She believes that the knowledge of style influences is very important for a designer to have absorbed. As is the case with an architect, this knowledge must be part of his equipment, and being able to trace style influences back to their origins gives a designer a much clearer understanding of what he is doing. What he does, of course, strengthened by this understanding of the past, should always be frank and expressive of his own time.

Mrs. Zeisel's work was first shown in 1926 in Philadelphia, as well as at the World's Fair and the Museum of Modern Art. She works with several assistants in her New York studio. Although she does all the designing herself, these assistants work on full-size models and help her to be more efficient in all other phases of the design process."

In December, 1953 a Heisey ad appeared in the Crockery and Glass Journal. Eva Zeisel is pictured at her drafting table. A notation to the effect that she had recently been appointed as Art Director at A.H. Heisey was included in the ad. "The entire Hei-

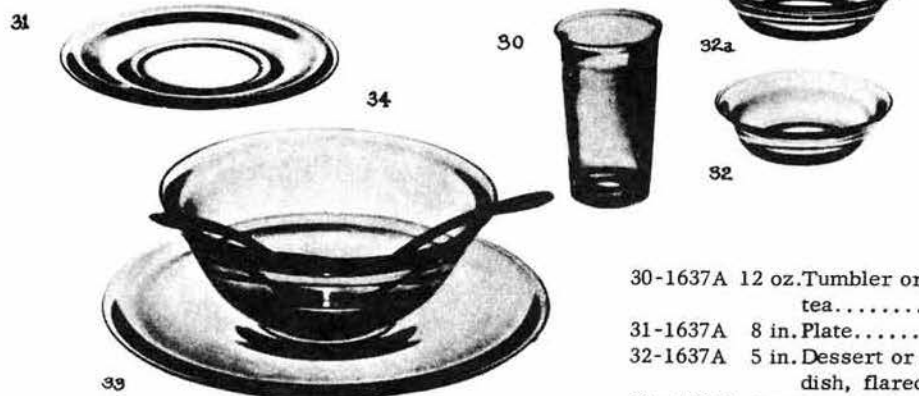
sey organization is buzzing with fresh, sparkling ideas....designed to set a series of brand new trends in the handmade glass industry. New horizons at Heisey mean more and more sales for you. Be sure to visit the Heisey exhibit at the January Pittsburgh show. There you will see unveiled for the very first time several new groups of glassware by Eva Zeisel. This revolutionary exhibit will indicate to you Heisey's competitive design plans for the future."

Another paragraph in the same ad reads as follows...."Right now, exciting things are going on at Heisey. Whole new horizons are opening up....many original concepts in glass design and production are being inaugurated. Such a re-birth in a respected, well established firm is bound to stimulate sales....bound to capture new markets". (signed) Eva Zeisel.



#6009A Roundelay
Ziesel design for Heisey.
Articles were made but never
in a catalog.

TOWN AND COUNTRY—Pattern No. 1637A in "Dawn" Color



One
of Zeisel's patterns, #1637 A Town and
Country, won the "Good Design" award for
1955.

- 30-1637A 12 oz. Tumbler or ice
tea.....
- 31-1637A 8 in. Plate.....
- 32-1637A 5 in. Dessert or sauce
dish, flared....
- 32a-1637A 8 in. Round relish or
serving dish....
- 33-1637A 14 in. Sandwich plate..
- 34-1637A 11 in. Salad bowl.....
- 99 2 pc. Wood servers..

Kitchen art: A look at work of Eva Zeisel

By Lisa M. Keefe

ARTWORKS GENERALLY are the prized possessions of a privileged few. But the designs of ceramist Eva Zeisel made the quantum leap from art to utility, residing comfortably both in museum collections and humble kitchen cupboards.

Zeisel long has been respected among artists and architects for her innovative ceramic and porcelain designs. But her most dramatic impact was in translating her objects for the tabletop into mass production. Along the way, her elegant lines became the basis for now-classic pieces for Hall China Co., Redwing Pottery and Western Stoneware Co., among many others. More than 100 of these designs, spanning 30 years of work, are featured in an exhibition in the Art Institute of Chicago through Jan. 20.

"Eva Zeisel: Designer for Industry," is a traveling exhibition organized jointly by the Musée des Arts Décoratifs, Montreal, and the Smithsonian Institution Traveling Exhibition Service.

"IT'S A PIONEERING exhibition to treat an industrial ceramics designer with this recognition," said exhibit curator David A. Hanks. "Industrial designers are often anonymous, and here is an artist who spans much of the 20th Century. This is the first retrospective exhibition of her work."

"She always thought of the person who would use the objects," said Lynn Springer Roberts, curator of European decorative arts at the Art Institute and organizer of the exhibition here. "They have nice, loopy handles you can get your hands in, and so many pieces in her collection nest together—she has taken that convenience into account."

Born in 1906 in Budapest, she moved to Vienna and then back to Budapest as a child. Her education alternated between formal schooling and a series of German, English- and French-speaking governesses.

Zeisel first wanted to become a painter, but in her teens she decided to learn a craft. Her mother, a feminist and political figure in Hungary, suggested she apprentice to a traditional potter, unheard-of for women of the time.

ZEISEL BECAME a journeyman potter, and began to use her skills in industry, working for various firms in Hungary, Germany, the Soviet Union, and Austria. When World War II loomed, she and her

husband came to the United States, settling in New York in 1938. She taught at Pratt Institute in Brooklyn, a leading school for industrial design, for 15 years. It was while she was at Pratt that she designed many of the mass-produced pieces that still grace tables today.

By the late 1950s, she had gained international prominence and was designing for companies in Germany, Italy and Japan while still living in the United States. Zeisel retired as a designer by the mid-1960s, but in 1983 she received a senior fellowship from the National Endowment for the Arts, in which she returned to some of the factories and cities that played a role in her early career.

Zeisel now lives in Chicago with her husband, Hans, professor emeritus of law and sociology at the University of Chicago. She maintains a studio in New York and travels between the two cities.

Some of the pieces on display at the Art Institute will be the actual



Coffee pot from the Museum line done for Castleton, 1942-45.

prototypes of Zeisel's designs, some of them never manufactured.

All the pieces in the show seem linked to the places Zeisel has lived in. Her early pieces reflect the folk traditions of Hungary and her experiences in Vienna. "The overall sense of whimsy... the use of oversized handles and pierced decoration" are evidence of the Viennese style, according to Martin Eidelberg, curator of the exhibit and author of its catalogue.

DURING THIS period she also sculpted finely detailed bowls in animal shapes: a ram, with its horns gracefully curling back over the bowl, and a monkey.

Later, while living in Germany, Zeisel's work reflected the modern art movement, showing a "marked preference for geometry utilizing circles and straight lines," Eidelberg wrote.

This was the point at which she began designing strictly for mass-production. These works have many flat surfaces, making them easier to stack, and providing more room in the kiln and in the kitchen.

In the early 1940s, while teaching at Pratt, Zeisel was commissioned to design a tableware service for Sears. Called Stratoware, in honor of the new TWA Stratoliner airplane, it was available through mail-order for a little more than a year. A 20-piece set cost \$3.29.

Four years later the Museum of Modern Art in New York and the Castleton China Co. of New Castle, Pa., commissioned her to design an austere, modern-style dinner setting. The result, called the Museum line, is now in its permanent collection of the museum.

OTHER AMERICAN companies that have commissioned Zeisel's designs include Red Wing Pottery in Minnesota, for whom she designed Town and Country dinnerware, and Hall China of East Liverpool, Ohio, which produced her most popular set, Tomorrow's Classic. Other companies include Butler Brothers in Chicago, Riverside Ceramic Co. in Los Angeles and the Western Stoneware Co. in Monmouth, Ill.

"Eva's name appears at the bottom of many of her lines, which is a recognition most designers don't get," Hanks said. "If a piece is useful, logical and enjoyable, that, too, is a kind of recognition."

"She uses good, clean lines, and also tries to bring humanity to her pieces with her colors," he said.

Zeisel herself has said that she met her glassware design, called Prestige, wherever she traveled. "When I met my designs in the market of a remote village in the West Indies, or in the airport restaurant in Zurich, I felt like the mother of many well-behaved children," she wrote.

She's not a household name, but...

Her cups, bowls, dishes and vases are scattered among the kitchen cabinets of the world. "Beauty cannot exist without someone to enjoy it," explains Eva Zeisel, an industrial designer who pioneered the notion that the most humdrum household items also could be works of art.

Back in 1946, Zeisel's avant-garde designs earned her a one-woman show at New York's Museum of Modern Art at the same time they were being offered in that practical household handbook, the Sears-Roebuck catalog. Her 1950s Hallcraft china design was touted as "America's fastest selling dinnerware": 30 years later, in 1983, her work was still contemporary enough to win her a senior fellowship from the National Endowment for the Arts. Last year, the Smithsonian Traveling Exhibition Service and the Musée des Arts Décoratifs of Montreal organized a retrospective exhibition of her work, now touring the country. "Fame is good for business," says Zeisel of her current recognition. "But what I really enjoy is to see how beautiful the work can still look to people." ■

Modern Maturity June-July 1985

CLUB DONATIONS AT 1986 CONVENTION

2. REYNOLDSBURG HCC - #8049 Jay Goblet; #5057 Suez goblet, beautiful unknown cutting. In memory of Murphy Tarquinio
3. FAR EAST HEISEY CLUB - \$468.05 for acquisitions, jewelry items (Heisey logo) and Heisey index cards for sale in the gift shop. Retail value \$740.
5. BAY STATE HCC - \$500 for the General Fund.
6. LONG ISLAND HCC - \$50 for the Mould Fund.
7. DAYTON AREA HCC - \$175 for the Endowment Fund and \$465 for the Mould Fund.
8. HEISEY HERITAGE SOCIETY - \$500 for the Endowment Fund.
10. GATEWAY HEISEY COLLECTORS CLUB - #460 Pinwheel and Fan Variant Basket.
11. HEISEY HUNTERS - Bumper stickers, retail value \$875.
13. HEISEY COLLECTORS OF CALIFORNIA - \$900 for Mould Fund. \$900 for acquisitions. Purchased with this money were: #451 Cross Lined Flute vase, Vaseline; #8029 Princess goblet, Zircon; #1252 Twist Amberina experimental plate; #3311 Velvedere sherry with #507 Orchid etch.
14. NORTHERN ILLINOIS HEISEY CLUB - Cookies for lounge. Glass donated to sell in the gift shop.
16. HEISEY COLLECTORS OF TEXAS - \$130 for Mould Fund.
19. HEISEY COLLECTORS OF THE ROCHESTER AREA - \$100 for the Endowment Fund; plate made for their club's tenth anniversary; 500 copies of Advertising Directory. Retail value \$975.00
20. BUCKEYE HEISEY COLLECTORS CLUB - #3404 Spanish Ex-
21. Diamond H Club - #1469 Late Puritan Candy box, beautifully cut. \$100 for the Endowment Fund.
22. NORTHWEST HEISEY STUDY CLUB - #465 Recessed Panel 5 lb. Candy Jar, Burgundy stain, in memory of Maurice Seeber.
23. HEISEY COLLECTORS OF COLUMBUS - #3389 Duquesne Goblet, #9068 Heidi etch.
24. WESTERN MASS. HEISEY CLUB - \$125 for the Mould Fund.
25. 76'ERS HEISEY COLLECTORS CLUB - \$100 for Mould Fund. Wooden Diamond H's, used in decorations.
26. SOUTHERN ILL DIAMOND H SEEKERS - \$1550 - Mould Fund.
27. LAND OF LEGEND STUDY CLUB - \$150 for Endowment Fund; #1280 Winged Scroll 8" Vaseline Nappy; #1252 Twist Bon Bon, Flamingo; #1252 Twist 2 pc. Caviar Set; #1565 Leaf 15" Floral Bowl, Unknown cutting; #1565 Leaf 18" Plate, Unknown cutting.
28. WESTERN RESERVE HEISEY GLASS STUDY CLUB - #1020 Phyllis Cream and Sugar, Vaseline.
32. DAIRYLAND HEISEY CLUB - 50 lbs. cheese, also crackers for Museum Lounge.
33. GOLDEN GATE HCC - \$1000 for Mould Fund; \$150 for acquisition of glass; #359 Creme De Menthe, Alexandrite; #4045 12" Ball Vase, Alexandrite; #3380 Old Dominion Champagne, Zircon bowl/Sahara stem. #109 Dolphin Candlesticks in Sahara.
34. CONNECTICUT HCC - \$600 for the Mould Fund.
35. VIRGINIA HCC - \$100 for the Mould Fund.
36. HEISEY CLUB OF SOUTHERN MASS - \$500 for acquisition of glass.

38. NORTH CAROLINA HEISEY STUDY CLUB - \$265 for the Mould Fund.

NATIONAL CAPITAL HEISEY COLLECTORS CLUB-402 Gothic Candelabra, pr. Sahara; \$1125 for the Mould Fund; \$500 for the Endowment Fund.

Ed. Note: The number ahead of each club name is that club's charter number.

If there are any errors or omissions please let me know at once. L.R.

DONATIONS FROM INDIVIDUALS SINCE LAST LISTING

1. Seven tumblers, #156, #30 & #393 for the museum. Four to sell in the gift shop. Sarah Bennett.
2. Hand crocheted afghan - copy of Heisey label. Sold for the Mould Fund. Fran and Walter Brock.
3. #1405 Ipswich Heather Pecan Bowl by Imperial. mark. Carolyn Burson.
4. #75 Catalog - 1913, Advertising Poster in color. Bill Clifford.
5. Collectors Encyclopedia of Depression Glass by Gene Florence; Depression Glass in Color Number One in Color by Sandra McPhee Stout; Depression Glass Number Two by Sandra McPhee Stout; Pocket Guide to Depression Glass by Gene Florence; Groups of miscellaneous glass ads. Jean Cushman.
6. Assorted ads about glass. Jerry Gillette.
7. #1252 Twist Cream & Sugar, Marigold. Jerry Gillette.
8. Catalog 217 and 22. A. H. Heisey II.
9. Square lamp base and Votive Candleholder - both look alike for Wampum. Bob and Anne Johnson.
10. #1519 Rose etch plate, 8"; #1519 Rose etch violet bowl 4"; #341½ custard, 3 oz. Doris Kassera.
11. 30 Heisey caps. Manny Klawans. For sale/gift shop.
12. #127 Twist stem Candlestick, Flamingo. Donated by Hazel LaBroad in memory of her husband, Fred.
13. #137 Concave Circle Candlestick, Sahara. Donated by friends of Frederick LaBroad.
14. #353 Medium Flat Panel, Covered butter. Jay Martin.
15. Nine mirrors. Calvin and Dorothy Meyer.
16. #305 Punt and Diamond Point - two electric light shades, sun purpled to be used in upstairs hall. Lee Jones and Russ Nicholas.
17. 45" Picture - dated 9/7/14 - A T G W U Union picture. Sandra Long, Licking Countian.
18. #114 Pluto Candlesticks, Flamingo; #1506 Provincial Candle Block; #1203 13" Flat Paneled Octagon Floral Bowl, Base and Frog; #1250 Groove and Slash Cruet; #16 Powder Jar & Hair Receiver; #1469 Ridgeleigh Individual Sugar & Cream. Lucille and Miriam Pringle.
19. Baby Elephant, Amber. In memory of her husband, Tony. Betty Regan.
20. #1222 Schwilkies Sherbet W/#33 Needle etch. Jack Metcalf.
21. #2401 5 oz. soda, Hawthorne. Norman Thran.
22. 3368 Albemarle Champagne W/cutting. Joseph and Doris Wells.
23. #1401 Empress Oval comport. Mounted on silver base by a decorating company. Larry and Marlene White.
24. #1404 Old Sandwich Candlesticks, Sahara. Donated in memory of Jim Oliver by Show Dealers & Friends.
25. #5024 Oxford Champagne, Corps of Engineers etch, #3404 Spanish Champagne. Mr & Mrs Charles Nesbit.
26. #3366 Trojan goblet, Hawthorne. Maezene Walker.
27. Ceramic copy of #1519 Waverly Cruet W/Heisey Rose etch. Patrick Smith.
28. #1489 Puritan 8" square plate. Don and Jean Parrett.
29. #1127 Fine Tooth 8" plate; #1252 Twist Sesqui-centennial platter, Newark, Ohio; #417 Double Rib & Panel Oyster cocktail. Dick & Lee Schwan.
30. #341 Puritan 2 oz. oil (no stopper); #341 Puritan 6 oz. oil; #393 Narrow Flute oil. Esther Loss.
31. Four books and a group of miscellaneous glass ads. Jean Cushman.

32. #8074 Red Horse Inn Wine, combination of 3357 King Arthur stem and 3360 Penn Charter bowl. Jerry Gallagher.
33. #341 Williamsburg 8" plate, Ultra Blue (#1150 - 8 5/8"). Jim Earnshaw. (Imperial)
34. Ten folders on glass. Mildred A. Wortman.
35. Three books on glass. Anne Bumpus.
36. #1503 Crystolite Cream and Sugar for Museum lounge. Arvena H. Pearson.

CORDIALS FOR GIFTS TO MUSEUM

Cordials might be a nice gift to the museum. Those we now own include the following:

- 300 Peerless
- 359 Colonial Pony Brandy, Narrow Optic
- 3314 Grandeur
- 5003 Crystolite
- 5057 Suez - Midwest Cutting
- 4091 Kimberly - Dolly Madison Rose Cutting
- 4083 Stanhope
- 3304 Universal Pousse cafe and cordial
- 3416 Barbara Fritchie w/Manhattan Cutting
- 3350 Wabash-Frontenac etch Marigold Bowl
- 3333 Old Glory w/unknown cutting
- 5067 Plantation
- 3316 Biltmore
- 3394 Saxony
- 5040 Lariat Double Loop
- 433 Grecian Border
- 601 Pony Brandy
- 5071 Fort Hayes Baroque Cutting
- 3416 Barbara Fritchie Alexandrite bowl
- 3416 Barbara Fritchie, Manhattan cutting.

Questions and Answers

Q What are the heights of the #465 Recessed Panel candy jars? I find it difficult to tell which is which. Are these marked? Did Heisey do all of the decorations?
Larry Adams, KY.

A The heights of the jars without the lids are as follows:

- 1/4 lb. - 4 5/8"
- 1/2 lb. - 5 3/4"
- 1 lb. - 6 5/8"
- 3 lb. - 8 1/2"
- 5 lb. - 10 1/8"
- 8 lb. - 11 3/4"

These jars are usually marked on the outside bottom or inside the lid, and sometimes in both places. Beware, other companies made similar jars. Actually, I know of no known etching or cutting done by Heisey on these jars, though it is possible that they did some. They did not do the enameling, stain nor the various gold or silver decorations. All of these were by decorating companies.

The one pound jar is known in vaseline and moongleam, both very rare. L.R.

CLUB FORMING IN SAN DIEGO

San Diego County Heisey Collectors are forming a study club. We meet the first Saturday evening of the month, and invite any interested Heisey Collectors to join us. We will be putting on a Heisey Glass display and membership drive at the "Glass, China and Pottery Show and Sale" being held at the Craftsmen Hall, 3909 Centre St., San Diego, Oct 18, from 10 A.M. to 4 P.M. You are invited to join us there, or at our monthly meeting. For more information you may call Peggy 619-721-4466.

NEW CLUB FORMING IN CENTRAL MASS

A new club is being formed in Central Massachusetts with the first meeting to be held in September.

The general area is Worcester County, bordered on the north by the New Hampshire state line, and on the south by the state lines of Rhode Island and Connecticut.

Eight people have already made commitments to join which is the minimum requirement for a club.

If you are interested please contact:

Charles O. Horsfall
17 Whitney St.
Jefferson, MA 01522

WHAT IS A FLAW IN GLASS?

Q.: Is a mould-mark a sign of imperfection?

A.: No. However, a too-prominent mould-mark or ridge in a piece of pressed glass is an indication of careless workmanship. In fine quality hand-pressed glass, mould markings are so imperceptible as not to constitute a so-called flaw.

Q.: What is a shear-mark?

A.: A shear-mark is a slight puckering of the glass made when the artisan snips off excess molten glass when working the piece, as for example the end of the handle of a pitcher.

Q.: Why can't these small irregularities be entirely eliminated from handmade glass?

A.: For the reason that the glass is handmade. No matter how deft the touch of the sensitive hands of glassware craftsmen, it is impossible to entirely eliminate these variations, which are not properly classed as flaws. Nor can it be done by machinery. Glass is one of the most tricky substances known with which to work. It is said that even the finest diamond, examined under a jeweler's lens, rarely shows up with absolute perfection.

Q.: What is a "cord"?

A.: A "cord" is an almost invisible difference in density in the glass, caused during the fusing of the molten glass. It is only visible to the naked eye by reason of the fact that, owing to the variation in density, it refracts light. When a goblet which has a "cord" is filled with water, no light is refracted and the so-called flaw disappears.

NUNC PRO TUNC ASSIGNMENT

WHEREAS, A. H. Heisey and Company, a voluntary association doing business under a trust agreement, located at Newark, Ohio, was the sole owner of the trademark Heisey and design registered in the United States Patent Office under Registration No. 528,727 on August 8, 1950,

WHEREAS, on May 1, 1958, said A. H. Heisey and Company entered into an agreement with Imperial Glass Corporation, an Ohio corporation with its principal office located at Bellaire, Ohio, relating to the assignment of the name "Heisey"; and

WHEREAS, the undersigned was Executive Vice President of the said A. H. Heisey and Company at the time of said agreement and that of his own knowledge states that the A. H. Heisey and Company by the said May 1, 1958, agreement referring to the assignment of the "use of the name 'Heisey' and all trademarks relating to patterns, shapes and names of lines" intended to transfer to Imperial Glass Corporation the subject trademark together with the good will of the business symbolized by the mark and the registration thereof and the omission of specific reference in the said agreement to the subject trademark by registration number was inadvertent and a mistake; and

WHEREAS, the parties are desirous of ratifying said transfer and assignment and recording the change of ownership of said trademark in the United States Patent Office;

NOW, THEREFORE, for the Agreement of May 1, 1958, and other good and valuable considerations, receipt of which is

hereby acknowledged, said A. H. Heisey and Company does hereby assign to said Imperial Glass Corporation, nunc pro tunc as of May 1, 1958, all rights, title and interest in and to said trademark together with the good will symbolized by the mark and the Registration No. 528,727 thereof.

A. H. HEISEY AND COMPANY


Thomas C. Heisey

County of Licking)
State of Ohio) ss:

I, Glenn F. Abel, a Notary Public in and for the county and state aforesaid, hereby certify that on the 28th. day of April, 1971, personally appeared before me, Thomas C. Heisey, known to me to be the person described in the foregoing Nunc Pro Tunc Assignment and who signed such Assignment in my presence and made oath before me to the truth of the statements set forth therein on the day and year aforesaid.


RECORDED
U.S. PATENT OFFICE

JUN - 8 1971


Notary Public

My Commission expires:

11-28-72



HEISEY BY IMPERIAL IS NOT A FAKE

This is a copy of the original document giving Imperial all rights to the Heisey trademark. Heisey Collectors are very fortunate that Imperial voluntarily removed the Diamond H from all moulds put into service after January 1, 1968. It was never used again until they were in bankruptcy. During 1984 they made an Ultra Blue Gazelle, leaving the Heisey mark on it, adding the Imperial mark as well. A very limited number of Asiatic Pheasants were also made with the mark still on them. Most of these are in the possession of HCA.

In no way can any item made by Imperial in a Heisey mould owned by them, be construed to be a fake.
L.R.

CRAFT ENTERPRISES
187 N. Pioneer Aye.
Shavertown, PA 18708

PH: 717-675-8553
After 5:00 pm

IMPORTANT ANTIQUE AUCTION

FRI. SEPT. 5 5:00 P.M.
SAT. SEPT. 6 9:30 A.M.



#5025 TYROLEAN 10 oz Gob/Tall Orch Et. 8 ea.	\$33.00
#5025 TYROLEAN 10 oz Gob/Low Orch Et. 12 ea.	29.00
#5025 TYROLEAN Sauc Champ. Orchid Etch...ea.	23.00
#5025 TYROLEAN 6 oz Sherbet Orch Etch....ea.	20.00
#5025 TYROLEAN 3 oz Wines Orchid Etch....ea.	45.00
#1509 Q. Anne 7" Combo Dres Bowl Or Et 2 ea.	30.00
#1509 Q. Anne Cup & Saucer Orch Etch 8 Set..	48.00
#1519 WAVERLY 7" Plates Orchid Etch.....ea.	15.00
#1519 WAVERLY 8" Plates Orchid Etch,...8 ea	16.00
#1509 Q. Anne 6" Jelly 2 hdl Ftd Orchid Et.	30.00
#3389 DUQUESNE Gob, Tall, Old Colony Et 4 ea.	10.00
#3390 CARCASSONE L. Gob, Old Colony Et 8 ea.	10.00
#1295 BEADED SWAG 4" Berry Bowl Milk Glass with decoration.....4 ea.	35.00
# 335 PRINCE OF WALES Punch Bowl Base.....	20.00
#1401 EMPRESS D. F. Ind Nut.....	17.50
#1401 EMPRESS 10" Oval Bowl Moongleam.....	40.00
#1401 EMPRESS Rnd Ctr Hdle Tray, Moongleam...	50.00
# 300 COLONIAL 5 oz Soda*.....	13.00
# 341 PURITAN oval Hotel Sugar.....	14.00

A nice selection of Heisey & Cambridge glass will be offered in Fri. evening sale.

Early Furniture, Victorian Furniture & Accessories will sell on Sat..

This sale has lots of Cherry, Walnut, Country Pine & a few pieces of Curly Maple, corner cupboards, lots of chests, good early chairs, tables & stands (one possibly Shaker). A collection of Sandwich glass, other glass, china, several miniature paintings on Ivory as well as other items are in this sale.

Auction catalogs available for \$2.00 or write or call for free brochure.

SAM SCHNAIDT & TIM HUGHES - AUCTIONEERS

APPLE TREE AUCTION CENTER

1616 W. CHURCH ST.

NEWARK, OH. 43055

(614) 344 - 4282

RESERVE THESE DATES

FRI. OCT. 17 & SAT. OCT. 18

ALL HEISEY AUCTION AT APPLE TREE - PLAN TO COME

RED HORSE INN/Jerry Gallagher
420 1st Avenue N.W.
Plainview, Minn. 55964

PH: 507-534-3511
UPS EXTRA
NO PARCEL POST



#1504 Regency Candleblock, single.....	\$ 40.00
# 108 Three Ring pair Candlesticks.....	150.00
#3379 Pyramid 7 oz. Soda, Flamingo(3)	50.00
#1495 Fern Hdld. 6" Cheese.....	16.00
#1405 Ipswich: Goblet (11), \$15; Ice Tea (8), \$18.00; Juice (1), \$18.00.	

503 Minuet Etch: #134 Trident C/sticks, pair,
\$135.; #1509 Dolphin-Ftd Cr/Sug, Pr, \$115.;
#1509 D-Ftd 11" Floral Bowl, \$110.
#1503 Crystolite: Cup/Sauc (ptrn to top), (8), \$22.;
8" plate (8), \$10.;Oval Sug/Cr, reg size, \$20.;
Cheese/Cracker 2-pc. Set (see Jan. 1953 Cat. #32),
\$85.
#1401 Sahara - Formal Chintz Etch: 10" Pickle, \$32.;
13" Celery, \$37.; 13" 2-pt Pickle/Olive, \$38.
325 Pillows Cake Stand..... 95.00
Emerald Green: #1280 Winged Scroll Cr/Cov'd
Sugar, good gold, \$155.00 set; #1255 P'apple/
Fan Celery Vase, excellent gold, \$150.00.

CLASSIQUE GLASS CO.
P. O. Box 52572
Tulsa, OK 74152

PH: 918-585-3203
P & I EXTRA
* MARKED



#341½ PURITAN 3 Qt. jug*.....	\$112.50
# 413 RENAISSANCE ETCH on #3333 OLD GLORY STEM: 12 oz Soda (3); 4 oz Claret (5)*.....	16.00
3 oz Burgundy (3)*; 5 oz Champ (2)*..	17.50
9 oz Goblet (2)*.....	20.00
#1184 YEOMAN D.O. MGLM. 12 oz Tumbler (3)*.	27.50
#1401 EMPRESS: 11" dia. Mglm. dolph. ftd. round bowl*	82.50
Flamingo tumbler*.....	45.00
Sahara Sherbet*.....	25.00
Sahara dolph. ftd. ind. nut dish (3).	17.50
#1404 OLD SANDWICH: Sahara 12" oval floral bowl, ftd*....	95.00
Moongleam 12" oval floral bowl ftd*..	125.00
Moongleam 8" square plate*.....	28.00
Sahara oyster cocktail (2)*.....	28.00
Crystal shot glass (3).....	28.00
#1405 IPSWICH Sahara 8½" square plate (6)*.	29.00
#1428 WARWICK Cobalt 9" Cornucopia Vase*... 215.00	
CABACHON CRYSTAL "HEISEY" SIGN.....	250.00

RECOLLECTIONS
 T. D. WERT
 Box 144, R.R. 2, Creek Rd. Subject to prior sale
 Furlong, PA 18925 * MARKED

PH: 215-794-8667
 P & I EXTRA
 * MARKED



#4091 KIMBERLY 2 oz Wine Saturn Optic Zircon.....3 ea.. \$135.00
 #4057 Vase 10½" Saturn Optic Zircon..... 275.00
 V8621 VERLYS By HEISEY 6½" Pine Cone Bowl
 Limelight..... 190.00
 #1184 YEOMAN 9" Oval Baker, Hawthorne*... 45.00
 #1401 EMPRESS ALEXANDRITE D/F Mayo*..... 160.00
 #1401 EMPRESS ALEXANDRITE D/F Sug & Cr* Pr 360.00
 #1510 SQUARE ON ROUND Floral Bowl 11½"*.. 75.00
 #1486 COLEPORT 2 oz Bar*.....3 ea.. 12.00
 #3389 DUQUESNE 5 oz Sauc. Champ Sahara 5 ea. 24.00
 # 393 NARROW FLUTE IND Salts*.....6 ea. 12.00
 #1403 Half Circle Creamer Flamingo*..... 45.00
 # 150 BANDED FLUTE 2 oz Wines*.....4 ea. 19.00
 # 150 BANDED FLUTE Covered Butter*..... 110.00
 #1225 PLAIN BAND Toothpick Cryst/Ruby Stain* 45.00
 #5025 TYROLEAN 10 oz Goblet Orch. Et* 3 ea. 36.00
 #1519 WAVERLY 9½" Crimped Bowl Orch Etch.... 50.00
 #1519 WAVERLY 6½" 2 part Oval Dressing/Orch* 35.00
 #1519 WAVERLY 12" Floral Bowl Crimped Rose Et 65.00
 # 433 GREEK KEY 5" Ftd Jelly - High*..... 55.00
 #1503 CRYSTOLITE 3½ oz Cocktail W/O.....6 ea 13.00

JOHN W. COX
 1012 Woodland Drive
 Wheeling, IL 60090

PH 312-537-7833
 P & I EXTRA
 * MARKED

129 TRIPLEX Candle Holder Flamingo* \$ 70.00
 # 122 ZIG ZAG Candle Holders*.....Pair 25.00
 # 352 Two Qt Crushed Fruit Jar Cover only* 40.00
 #1503 CRYSTOLITE Ice Tub with handle*..... 70.00
 #1567 PLANTATION Cruet Full Pinea. design* 100.00
 # 393 NARROW FLUTE Rnd Cov Butter*..... 60.00
 # 479 Hotel Sugar, Sahara.....30.00
 # 479 Hotel Sugar, Crystal*..... 20.00
 #1469 RIDGELEIGH Rock & Rye Bottle Stopper* 30.00

FOREVER HEISEY
 JAN THRAN
 1663 Londondale Pkwy.
 Newark, Ohio 43055

1-614-344-5955
 Shipping & Ins
 Extra
 H - Marked

#1469 Ridgeleigh, 1 lite Candelabra..... \$110.00
 #1469 Ridgeleigh Goblet.....6 ea. 27.50
 #1469 Ridgeleigh Champs.....9 ea. 20.00
 #1469 Ridgeleigh 2 Ftd. Sodas, 5 oz...ea. 20.00
 #3404 Spanish, Cobalt goblet.....6 ea. 75.00
 SPARKY H..... 80.00
 GOOSE Wings back..... 65.00
 # 325 Pillows, Celery H..... 65.00
 # 433 Greek Key ind ftd Almond H....3 ea. 22.50
 # 417 Double Rib & Panel Basket, Haw. H.. 195.00
 #3324 Delaware Goblet, Flamingo D.O. 6 ea 25.00

RON & MAUREEN KOVACS
 475 Kime Avenue
 West Islip, NY 11795

PH: 516-242-5496
 UPS & INS. EXTRA
 * MARKED

#1401 EMPRESS Cup & Saucer, Sahara*..9 ea. \$ 37.50
 #1401 EMPRESS 7" Round Plate, Sahara*8 ea. 15.50
 #1469 RIDGELEIGH 7" 1-Lite Candelabra,
 A-Prisms*..... Pr. 117.50
 # 6 Mayonnaise Ladle, Sahara*..... 37.50
 #3389 DUQUESNE 9 oz Gob/Botticelli Cut*.5 ea. 70.00
 # 160 LOCKET ON CHAIN Custard.....2 ea. 65.00
 #5003 CRYSTOLITE 10 oz. Goblet.....6 ea. 16.50
 #1503 CRYSTOLITE Syrup, Drip & Cut Top..... 47.50
 # 517 1 Quart Jug & #197 Tumbler*..... 70.00
 # 52 Salt & Pepper, #5 Glass Top, Sahara... 55.00
 #1503 CRYSTOLITE 7" Shell Plate..... 6 ea. 14.00
 #3416 BARBARA FRITCHIE 3/4 oz. Brandy, W.O.* 105.00
 #4090 COVENTRY 3 oz Cocktail, Zircon, S.O... 65.00
 #4054 CORONATION 5 oz. Soda, #853 Pinehurst
 Cut, Paper Label.....7 ea. 25.00
 # 350 PINWHEEL & FAN Custard*.....4 ea. 10.00
 #1401EMPRESS 8" Square Plate, Cobalt*.13 ea. 50.00
 #1590 ZODIAC Nappy.....3 ea. 27.50
 #1590 ZODIAC 8" Plate.....5 ea. 23.00
 #1590 ZODIAC Cream & Sugar*..... 57.50
 #1590 ZODIAC 11" Floral Bowl*..... 55.00
 #1590 ZODIAC 5 oz. Sherbet*.....7 ea. 20.00
 #1590 ZODIAC 12 oz. Soda*.....6 ea. 22.50
 #4004 IMPROMPTU 12 oz. Goblet.....12 ea. 18.50
 #1560 VICTORIAN "BELLE" Bell, Frosted..... 95.00
 #5058 GOOSE Stem 4 oz. Cocktail.....125.00
 #3404 SPANISH 12 oz Ftd. Soda, Cobalt, W.O.. 67.50
 # 473 NARROW FLUTE WITH RIM 3½" Nut Dish,
 Patented 2/22/16, Moongleam*..... 20.00
 # 305 PUNTY & DIAMOND POINT Salt & Pepper,
 #2 Cut Shut, Sterling Top.....Pr. 95.00
 #1430 ARISTOCRAT ½ lb. Low Ftd. Candy Jar &
 Cover, Cobalt*.....375.00
 #4194 8" Vase, #679 WINDSOR Cut..... 50.00
 #1401 EMPRESS 14" Oval Platter, Flamingo.... 37.50
 #4055 PARK LANE 10 oz. Goblet.....11 ea. 21.00
 #2401 5 oz. Soda, #440 FRONTENAC Etch...7 ea. 11.50
 #5024 OXFORD 3½ oz. Cocktail, #964 MARYLAND
 Cut*.....5 ea. 22.50
 #1469 RIDGELEIGH Ice Tub, 2 Hld.*..... 45.00
 # 20 SHEFFIELD 9" Candlestick..... 52.50
 # 300 PEERLESS 1 oz. Cordial*..... 16.50
 #1509 QUEEN ANNE 7" 1-Lite Candlestick,
 A-Prisms.....Pr. 97.50
 # 433 GREEK KEY 5½" Hi Ftd. Shal. Jelly*..... 55.00
 # 22 WINDSOR 7" Candlestick*..... 40.00
 #1405 IPSWICH 10 oz. Goblet, Mglm.*....4 ea.. 62.50
 #4225 2 Qt. Cocktail Shaker, #1 Strainer, #85
 P&S, #980 MOONGLO Cut..... 95.00
 #5003 CRYSTOLITE 5 oz. Soda.....13 ea. 13.00
 #4044 NEW ERA 5 oz. Ftd. Soda*.....6 ea.. 16.00
 #1469 RIDGELEIGH Coasters.....6 ea.. 7.00
 # 372 McGRADY 7 oz. Sanitary Syrup, Met. Top. 32.50
 #4054 CORONATION 10 oz Soda, #853 PINEHURST
 Cut, Paper Label.....4 ea.. 22.50
 # 10 Muddler..... 20.00

WANTED: #407 COARSE RIB 9½" & 11" Plates.

HOMETOWN TREASURES
P. O. Box 1859
Jackson, MI 49204

PH: 517-782-8955
P & I EXTRA
* MARKED

- # 17 10" Flower Block, FLAMINGO*..... \$45.00
- # 112 MERCURY 3" Candle, FLAMINGO..... 18.00
- # 112 MERCURY 9" Candle, FLAMINGO*..... 90.00
- # 120 OVERLAPPING SWIRL Candles, FLAMINGO* Pr.35.00
- # 335 PRINCE OF WALES Plumes Cov Butter, Good Gold*..... 85.00
- # 335 PRINCE OF WALES Plumes lid for Sugar, Good Gold*..... 25.00
- # 407 COARSE RIB 5" Low Ftd jelly, Mglm (Olive shade)*..... 22.50
- # 465 RECESSED PANEL Candy Jar w/cover 9" *.. 35.00
- # 479 PETAL Hotel Crm/Sug, FLAMINGO.....Set 45.00
- # 479 PETAL Hotel Crm/Sug, MOONGLEAM.....Set 55.00
- # 500 OCTAGON 12" Oblong variety tray/4 Cmp* 35.00
- # 500 OCTAGON Frozen desserts, MOONGLEAM 5 ea 13.50
- #1184 YEOMAN 11" Floral Bowl, D O FLAMINGO... 22.50
- #1184 YEOMAN 15" Floral Bowl, D O FLAMINGO... 27.50
- #1184 YEOMAN 6½" Grapefruit Plates (bowls), DO MOONGLEAM*.....4 ea 8.00
- #1185 YEOMAN 12" Celery Tray, FLAMINGO*..... 18.00
- #1203 FLAT paneled OCTAGON Floral Bowl, MGLM 35.00
- #1223 FLUTED BORDER 7" plates, MOONGLEAM*2 ea 12.50
- #1245 SPIRAL (FLUTE) 7½" plates, MGLM...12 ea 10.00
- #1252 TWIST 12" Oval Floral Bowl, FLAMINGO*, Edge mould flaws..... 27.00
- #1252 TWIST 6" 2 Hndld BonBon, MARIGOLD*..... 32.00
- #1252 TWIST 9 oz Ftd Ice Tea, MARIGOLD*..... 27.00
- #1401 EMPRESS DF Cr/Sug, FORMAL CHINTZ etch, Sahara*.....Set. 65.00
- #1401 EMPRESS DF nuts, SAHARA4 ea 22.50
- #1401 EMPRESS 4½" Nappies, SHAARA*,6 ea 10.50
- #1405 IPSWICH 7" plates*.....6 ea 10.50
- #1429 PRISTINE Oval Floral Bowl, SAHARA*.... 105.00
- #1445 GRAPE CLUSTER 1 Lt Candlesticks*...Pr 110.00
- #1495 FERN 2 Lt Candle, Fl, Et, Sl base wear 27.00
- #1519 WAVERLY 8" Oval Divided Candy*..... 10.00
- #3359 PLATEAU DO 6" Rose Bowl, FLAMINGO..... 45.00
- #3362 CHARTER OAK 8 oz Lunch. Gob. MGLM* 4 ea 25.00
- #3362 CHARTER OAK 6 oz Sherbet, MGLM*....2 ea 18.00
- #3390 CARCASSONE 2½ oz Wine, SAHARA.....4 ea 32.00
- #3390 CARCASSONE 11 oz Short Stem Gob SAH 6 ea 18.00
- #3390 CARCASSONE Cig. Holder.....2 ea 25.00
- #4054 CORONATION 8 oz Soda.....4 ea 7.00
- #4054 CORONATION 13 oz Soda.....2 ea 9.00
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- #1503 CRYSTOLITE 13" Fl Bowl & Pr 3 Lt Candles.....Set 60.00
- #1533 WAMPUM 12" Fl Bowl & Pr Candles...Set 85.00
- #1559 COLUMBIA 13" Fl Bowl & Pr Crimped Foot Candlesticks.....Set 85.00
- #7000 SUNFLOWER 13" Fl Bowl & Pr Candles Set 80.00

WANTED: 1606 Ash Tray

See you with many other items at the September 6 Mini-show, 8:30 a.m. - 2:20 p.m.

Classified Ads

WANTED TO BUY: Buying Caprice blue or Rosepoint by Cambridge. Rose or Orchid by Heisey....American, June, Fairfax, Versailles, Trojan by Fostoria. Also Depression Glass and all crystal or colored of that era. Nadine Pankow, 207 S. Oakwood, Willow Springs IL 60480. PH: 312-839-5231.

WANTED: Items in #160 Locket on Chain, crystal or colors. JIM KENNON, PO Box 251, Amherst, OH 44001.

WANTED: Buying stemware, Colonial Cupped #348, Fifth Avenue Colonial #347, Colonial #363, Sunburst #343, Banker's ink #1117. HAROLD HODGES, 3739 Plaza Dr., Topeka, KS 66609.

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WANTED: HEISEY STEEPLE STOPPERS #48

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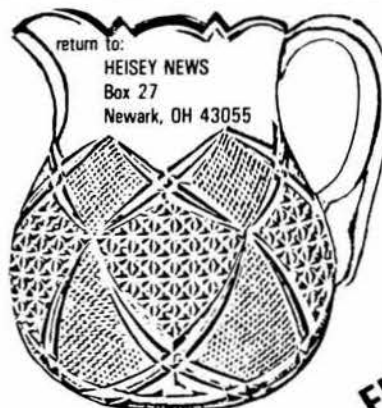
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