

HEISEY *news*

OFFICIAL PUBLICATION HEISEY COLLECTORS OF AMERICA

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HEISEY NEWS

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ANNOUNCING

16th ANNUAL MINI-SHOW

AND

SOUVENIR DINNER

SATURDAY, SEPTEMBER 10, 1988

UNDER THE BIG TOP

ON THE MUSEUM GROUNDS

SHOW - 8:30 a.m. until 2:30 p.m.

Cocktail Hour 6:30 p.m.

Dinner 7:30 p.m.

Museum Will Be Open All Day

SOUVENIR IS THE #1426 CLOVER ROPE MUG

In Ruby by Fenton

Marked HCA '88

Managed by Tri-State HCC

FOR MORE INFORMATION

CALL 614-345-2932

! PLEASE !

DO NOT BUY ANY ANIMAL COVERED
DISHES WITH A DIAMOND "H" ON
THE BOTTOM. THEY ARE NOT HEISEY!
THEY WERE MADE IN TAIWAN

ABOUT THE COVER

A. H. HEISEY

155th. Pa. Volunteers

CIVIL WAR



FROM YOUR PRESIDENT

Dear HCA Members,

My report to you this month will touch on the highlights of the 18th Annual Convention, the Antique Show and Sale and decisions made by your Board of Directors on June 18, 1988.

Let me start by saying that Convention Registrations were down this year compared to 1987, but paid admissions to the Heisey Glass Display and Show were up. Some drop-off of registration may have been due to the Spring National Drag Races held the same week in nearby Kirkersville, Ohio. Motels in the local area were booked early and may have caused some to alter their plans to attend.

As usual, the Displays were beautiful and a lot of beautiful Heisey was offered by the dealers in the Antique Show. The Museum Hospitality area was open the same hours as the display and the show and those who attended enjoyed the cookies, cheese and nuts furnished by members and clubs. We thank them all.

Our banquet speaker, Tom McGlauchlin of Toledo, Ohio, gave an interesting presentation of his work, not only in glass, but also in pottery. He is an Artist in Glass and a noted Glass Authority. His color slides and the free-formed pieces he brought with him were very unusual and beautiful. It was at the banquet that Clarence Vogel was recognized for his contribution to Heisey Glass and Heisey Glass Collecting and an appropriate plaque was given to me to be delivered to Clarence. His health necessitated cancelling his plan to attend.

The Thursday night Barbecue and Preview of the Antique Show and Displays was well attended with well over 400 admissions.

Some rare and unusual items were brought to the identification panel on Friday morning. One, a #5026 candleholder with #507 Orchid Etch was put on loan to the Museum after being identified. My understanding from the owners of this piece is that it will be offered for sale in the 1989 Museum Benefit Auction.

The Board of Directors met on Saturday, June 18, 1988. The first item considered was the recommendation of the Executive Committee to make minutes of future Board Meetings and Executive Committee meetings available to voting members. A motion was made, seconded and passed as follows: "The minutes of all Board of Directors and Executive Committee meetings of HCA be available for examination by any voting member of HCA. Access to be given upon written request 7 working days in advance of the examination. Examination time to be at the convenience of the Club Secretary. Examination to be done in the administrative offices. No copies to be made.

This access would begin with the June 18, 1988, meeting and not be retroactive."

Committee Reports as follows: Museum: the restoration work on the front of the Museum is complete and now the North (Church St. side) is in progress. Larry Stickle, Chairman, reported he is well pleased with the quality of work being done, but it is painstakingly slow. The wrought iron fence to be installed along Church St. has been delayed due to problems getting off numerous coats of the old paint.

Project Committee announced that the Clover Rope mug in Ruby will be the souvenir offered at the September Quarterly Meeting. This and other projects they are considering will be fully covered in subsequent issues of the HEISEY NEWS.

As a trial run, the Executive Committee had approved the sale of over \$500 of selected gift shop items (no souvenir or Heisey items) to the Best Western Inn in Newark for sale in the gift shop at 25% off list price. The Board voted to make this offer available to anyone who wishes to purchase a minimum of \$500 list of selected gift shop items. These items were either those in large numbers or were slow moving.

A print-out from the computer of the Museum glass was delivered to the insurance company representative by June 1, 1988, as he had requested. It now (the list) must be checked against the glass in the cases to verify location, omissions and duplications. Here again, a project that was greatly needed but it seems to take much longer than expected.

After reviewing the inventory of Heisey by Imperial items that were purchased in the last days of Imperial, the Board decided to offer the Amber Fillies by lottery. This will help reduce the dollar inventory of Heisey by Imperial and at the same time reduce the Club indebtedness.

It was brought to the attention of the Board that there were available on the show floor eight pieces of gold encrusted Heisey, either etched or cut. Four were Heisey Rose Etch, all different; two of Jungle Flower cutting and two pieces of Dolly Madison Rose cutting, also all different. It was the opinion of the Board that some or all of these pieces should belong to the Museum. I was instructed to ask the Acquisition Committee to attempt to purchase some or all of these pieces. Money to pay for these pieces to come from donations and not from the budget of the Acquisition Committee. We were able to purchase the entire lot and have raised the money to pay for them.

Five Directors were elected at the Annual Meeting on Sunday morning. They are as follows: Janet Caswell, Al Miller, Curtis Guilmette, Dick Smith and Burl Whaley. Our congratulations to the new Board members (and newly elected) as they embark on their four year term. At the Board Reorganization meeting on Sunday afternoon, the following officers were elected to one year terms: Robert Rarey, President; Dick Smith, Vice President; Liz Stickle, Secretary and Mary McWilliams, Treasurer.

Bob Rarey

From the Desk of Louise Ream, Editor

HCA has been saddened in recent weeks by the deaths of three members and a lot of illnesses, as well as some accidents. Perhaps there are others that we don't know about.

First of all Elizabeth Getty of Smyrna, Delaware died on May 26. She was a longtime member of HCA and also a member of the Heisey Heritage Society. She is survived by her husband, Harry, who is also a member of HCA. Both of them have been very supportive members.

Lucille Pringle of Evergreen Park, Illinois, attended the convention, along with her daughter, Miriam. Both of them were longtime voting members, have attended most conventions and have been most generous with donations to the museum.

On Monday, June 20, the day after they returned home from the convention, Lucille died at 4 p.m. of a heart attack. She is survived by her daughter, Miriam, a son, Louis, and four grandchildren.

You will probably remember Lucille and her daughter because of their car which was painted purple and they always called it the "Purple People Seater".

On the same day Valli and Bernard Feldman were on their way home to Woodmere, Long Island, New York, and, when nearly home they had a bad accident. Bernie was killed instantly. Valli had some broken ribs and a broken hand.

Bernie is survived by his wife, Valli, three sons, David, Sandy and James and two grandchildren, and a host of friends.

The Feldmans were voting members of HCA and members of the Long Island HCC. They usually set up at the National Capital HCC show in March and at our show in June.

On Friday, June 17, at the identification session at the Newark Inn, Gene Florence was sitting at the end of the platform. He moved his chair which then fell off the platform and he broke his wrist. That ended his stay at the Convention but we have heard that he has been seen at a show since. We hope he is well on his way to recovery.

Gorden Burt of Ingleside, Illinois, became ill on the first day of the Convention and was in the hospital until Tuesday afterward. He had a gall-bladder problem.

Katheryn Feher of Newtown, Connecticut, wife of Joe Feher, also was hospitalized during Convention and they had to return home early.

Ruth Perloff (my sister) tripped on the matting on the floor at Adena Hall, where the show was held, on June 18. She cracked her elbow and sprained her right wrist. After leaving Newark to attend Bernie Feldman's funeral, she became ill from an allergy to a blood pressure medicine which she was taking. She has been in the Cooperative Care Unit of the New York University Hospital in Manhattan for the past

ten or twelve days but hopefully, will be out around the 12th. or 13th. of July. Many of you know Ruth from the National Capital HCC show and the HCA show and she has attended every Convention of HCA.

Evelyn Allen of Newark, Ohio, was hospitalized with a serious illness recently and is being treated at Riverside Hospital in Columbus. She is a founding member of HCA and is a dealer every year at our show.

We received news this morning, July 11, that Ray Ziegler of Westerville, Ohio, former board member, secretary and later treasurer of HCA, had suffered a stroke on July 4th. He has had surgery and is still in the Intensive Care Unit of St. Ann's Hospital in Westerville as this is being written.

Cole and Jean Meisner of New York and Mary Little of Lorain, Ohio, both had accidents on the way home from Convention.

Our sympathy goes out to the families of those who died and best wishes for rapid recoveries to those who are ill.

This is the first time that so many unpleasant things have happened at Convention time and we hope it will never happen again.

Memorials in memory of those who died may be sent to HCA. Some people have already sent money for the Endowment Fund and others wish to add to a fund for gifts of glass.

In a lighter vein - the Convention this year was again a success. It was a great pleasure to see so many old friends, many of whom have attended every Convention we've had. It was also nice to meet so many of you with whom I have corresponded over the years, and most pleasant to meet so many new members. From the vantage point of my new office in the heart of the museum, I was able to talk to more of you than ever before. We are happy to see many younger people in the club who seem to be enjoying purchasing the beautiful Heisey glass. As we all know, handmade glass factories are rapidly disappearing from the American scene so the time to buy is now!

The Display was outstanding again this year and the Committee, headed up by Janet Caswell, worked hard and long to make it a success. Of course, much credit goes to the individuals and study clubs who thought up the clever ways to carry out the theme. Mary McWilliams also deserves much credit for all of her work here on the home front, taking care of all the table covers and details which had to be done.

Of course, the show was as glamorous as ever and to see it you would think that there is no shortage of Heisey glass. Some of the dealers in this show are really mainly collectors and set up only once or twice a year.

Take note of the special events listed on page 23; the 59 Amber Fillies to be sold by lottery and the 16th. Annual September Mini-Show and Souvenir Dinner. This dinner has been an annual event since 1973, the year that the King House was moved to the Sixth Street Park (now called Veterans Park). It was designed as a major fund raiser for the museum.

The price of the souvenir and dinner, even then, was \$35 so it has only gone up \$5 for those attending and none at all for those who order just the souvenir item.

The souvenir for the first four years was a #5024 Oxford Claret made by Lenox-Imperial in the original Heisey mould. Each had a different etched pattern designed for HCA. The first was of the museum and was done by Carl Cobel, former Heisey designer. In 1974 it was the Glassworkers Crest; 1975, Bicentennial Crest; 1976, A. H. Heisey himself done by Carl Sparacio, HCA member.

In 1978 a series of cordials was begun. That year the etching was Orchid. In 1979 Heisey Rose; 1980, Old Colony; 1981, Titania; 1982, Coronation and in 1983, Swingtime. All of these were Heisey designs recreated by Carl Sparacio and Gary Chaconas.

Beginning in 1984, a half size horsehead mould was made for us by Island Mould Company and this was made the past four years as our souvenir for the September dinner. It was made in 1984 in Crystal; 1985, in Cobalt; 1986, in Ruby; in 1987, in light blue.

These were offered in clear glass until after the dinner, then they were frosted and offered to the general public. These are quite attractive and are now available to the public.

All of the souvenirs are marked HCA, our registered logo, along with the year they were made.

The dinner will, of course, again be cooked by Eleanor Jackson and her associates and will feature the traditional beef tenderloin along with plenty of hors d'oeuvres, etc. This is always a fun affair and we hope that many of you will be able to attend. New members, this is an informal affair and is a great place to meet other collectors and make new friends.

This year's souvenir, the #1426 Clover Rope Mug, is an outstanding item. It was pictured only once in Heisey material and that was in a "Table Talks" of 1932 (when beer came back). It has been seen in Crystal, Cobalt and Sahara. Apparently Imperial made a few mugs for a feasibility study in Crystal. The one I have seen had the ALIG mark. We were thrilled to get the mould. Now you have an opportunity to own at least one of these and possibly, according to popularity, a set of four or six.

The fact that the first one is Ruby is even more exciting because Heisey never made Ruby. None of these will be made in a color used by Heisey for the mug. Get your orders in soon. These will be limited. See the form on page 23.

If you were here at Convention, you know that the museum didn't look its best. A restoration is being done of the building. This is a long process. However, the front is now finished and it looks beautiful. The brass on the door has been polished to perfection. With ten or twelve coats of paint removed and bad siding replaced, the whole place will have a great new look.

Bob mentioned the Amber Fillies in his column. When Imperial went out of business we purchased a good many of the animals which were made during their bankruptcy. A few of these have been sold at September and Christmas dinners.

In order to be as fair as possible with other club members, it was decided that those which we had in large enough quantity should be offered on the lottery basis as we do with mistakes or other rarities. See the top of the form on page 23. There are only 59 of these available.

We hope to see many of you at the Southern Illinois Diamond H Seekers Annual show at the fairgrounds in Belleville, Illinois on the 13th and 14th of August. I will be there and will have books on Heisey and will be answering questions and identifying glass. Bob and Helen Rarey, Neila and Tom Bredehoft, Norm and Jan Thran and Mildred and Harold Willey, all from this area, will be there with lots of Heisey glass.

Louise



1255 Pineapple and Fan

January 28, 1946

Mr. Nelson Powell
Rear 68 Oakwood Ave.
Newark, Ohio

Dear Nelson:

This is the first opportunity we have had in the rush of our work to let you know that we're still thinking about you at Heisey's. We hope that everything has gone well with you since you left our factory.

As a former Heisey man, you will be interested to know that business is so good we can't begin to supply all the fine crystal that people want. Because of the bright outlook, we are now rebuilding our third furnace.

When this furnace is ready to light within the next few months, we will be interested in getting back capable men like yourself to help make the finest glassware in the world. So don't be surprised if we write to you later about rejoining Heisey ranks. You see we still like to hope that some day you will again want to be a Heisey man.

With kindest personal regards, I am

Sincerely,
George E. Smeltz
T. Clarence Heisey

diamonds are forever.....

Late in the last century, the Yachting Center became internationally recognized when, for three years running (1885-1887), the defenders of the "America's Cup" sailed out of Marblehead under the sponsorship of the Eastern Yacht Club members. The sloops were the first deepdraft centerboarder, "Puritan" outsailed the British cutter, "Genesta", then the "Mayflower" that easily took Britian's "Galatea". A like victory came to Marblehead's first steel sloop entry, "Volunteer", in the cup race against Scotland's "Thistle". The return of "Volunteer" to the Yachting Center was an occasion for one of the towns gayest victory celebrations; it was an October night, the harbor shoreline was brightly illuminated and all the Yachts hung out colored lights. There was a steamer ferry jammed with people singing patriotic songs, a band plus fifty dories were being towed decked out with Chinese lanterns. The dories circled "Volunteer" while a great barrage of fireworks brightened the sky, church bells rang and bonfires blazed on the headlands. At the turn of the century Sir Thomas Lipton challenged the cup and Captain Charles Barr of Marblehead accepted and commanded the defender, "Columbia" which retained the "America's Cup" for Marblehead.

This past weekend I went to the Cape (ma) with "The Felitious Flamingo Hunter", while there we were escorted to a 'flea market' at a local Drive-In theatre. Here we found mostly new merchandise, T-shirts, socks, sunglasses, tapes, etcetera; but amid the new there was some very nice glass, some Heisey. The dealers priced these pieces right out of sight. As I stopped to examine a lovely vase I was told that it was Orchid on a Heisey Waverly Blank. Putting it down (it was not priced) I asked the price. The dealer gave me a figure way above the book so I told him that I would have to pass. The dealer then informed me that it was way underpriced and that I could make good money reselling. Seeing the confused look on my face he then did agree that maybe he did have it priced over the book price. It was a beautiful Fan Vase no disputing that fact. All the Heisey I saw that day was very dear!

"The Preacher" (oh) and his Missus jumped into the "Heavenly Honda" and set off for some serious Heisey Hunting, do you suppose it's their lifestyle or just luck, an individual creamer was discovered in the 1200 Fancy Loop pattern, which was in mint condition. Sorry, forgot to mention one important factor, Emerald was the color!!

"The Keystone Cops" (pa) are right out there keeping tabs on everything; nothing can get past them, couldn't even if it were possible. A 1250 Groove and Slash (some call it Zipper) creamer was confiscated, mint condition. They already had one that shows a lot of use ("use" rather than "wear" because someone owned it and enjoyed using it instead of leaving it on a shelf). Anyway the one the "Keystone Cops" have has a cracked handle, but because they had never seen one before they purchased it just the same. The new purchase is beautiful, they are displayed proudly together side by side in their display case. Let's not forget to mention the six 325 Pillows punch cups that will go nicely with their punch bowl. "Sigh".

"Mr. Crystolite" reports the 1519 Waverly Orch-

id Etch creamer and the Waverly, also Orchid Etch, three compartment relish; he also found the 1503 Crystolite mint or bonbon.

"That High Steppin Couple" (ma) came away with a 1295 Beaded Swag goblet and the 417 Double Rib and Panel covered mustard.

Also in 417 Double Rib and Panel a magnificent Flamingo basket with an etch was scooped up by the "Hilltoppers".

From the Bay State (ma) there was much news; the 1489 Puritan Bitters bottle; a 355 Quator individual creamer; the Aristocrat 9" candlestick; 4044 New Era goblet with frosted foot; New Era cup and saucer; 1489 Puritan ash tray; and the Cobel cocktail shaker, plain.

"The Farmer" says he has the 429 Plain Panel Re-cess two quart crushed fruit, while "A friend indeed" reports a Sahara child's building block. That one is quite nice to say the least.

"Yours Truly" has the 379 Urn 4 oz. sherbet; a 1425 Victorian mustard; 397 Colonial Cupped Scal-oped spooner and a 477 Hairpin 8" nappy. I can't remember if I told you about the two 305 Punt and Diamond Point sugar sifters I found; they were perfect except no covers. The dealer asked me if they were "old pressed" and what company made them. There were many companies that made pressed glass, what could I say?

"My Rebel Cousins" (ky) have added two 1229 Octa-gon nut dishes, handled and in Moongleam to their ever growing collection, plus six 3368 Albermarle 1½ oz. footed bar glasses in Sahara. As he was leaving the booth where the above were discovered, he happened to spot a glass with an etching on it. Holding it up he asked, "how much"? The dealer said that because they had been such good customers they could have it for a paltry sum. What was it? I'll tell you exactly what he had acquired - the 2401 Old Fashioned with 476 Western Scene - "Cowboy and Indian"!!!

"Ole and Minnie" (wi) always are on the lookout for special things; Vell, here goes; 33 Toy Skirted Panel candlestick, five of them no less; 1235 Beaded Panel and Sunburst spooner; 1473 Buttress large center piece and the 353 crushed fruit bowl. Vell now, beside those apples they found a Flamingo "cork" for their 1252 Flamingo Twist cruet that was short a "cork". Good going!

"The Scribe" (nj) has a 1519 Waverly Deep Eper-gnette, 6" candleholder with fitter, Crystal - mint.

While in the beautiful state of Maine on a sabat-ical "the South Jersey Troops" found and confiscated the 1205 Emerald Fancy Loop toothpick, which made that particular vacation one to be long remembered.

Now "Mountain Grandma" (cal) hasn't reported much as of late (I miss your input) I do have, however, one thing to pass on to you; the 1509 Queen Anne covered lemon dish with dolphin finial in a metal holder with knife rest. This piece also had a floral cutting.

"The Amicable Stroller" has several lovely pieces, namely the Moongleam Kingfisher flower block and a 393 Medium Flat Panel individual almond in Hawthorne, plus one in Flamingo. While the "Energetic Countess" reports a Yeoman egg cup in Moongleam and a 299 toddy, also Moongleam. Oh yes, that toddy had a mate in Fla-mingo.

"The Magnanimous Chieftain" never ceases to amaze me, she came up with a 393 Narrow Flute hollow stem

champagne - flashed; the Wide Flat Panel Flamingo cream and sugar and another set in Sahara.

Some where along the line "The Cardinal" said something about a 393 Narrow Flute footed goblet, 8 oz. in Moongleam, leaning toward the Emerald side, quite deep in color. Also, the Ridgeleigh individual ash tray.

Today is a pretty day, sunny and warm, I am sitting outside writing this article and the only sound I can hear is the birds singing to one another; it is a peaceful sound but somehow sad and a bit lonely. As I have mentioned before, our apartment is right by a conservation area with a small pond and lots of "wet land".

Please write and tell me things you have found; there must have been lots between convention and now. Share with each other, I really need your input!

Happy Hunting
Janet Caswell

This essay from the Dunham material discusses the differences between hand-made and machine-made glass. It also compares pressed with blown and etched with cut.

IT PAYS TO BE CHOOSY

When chosen with care and good taste, fine crystal flatters gracious living like so many glittering diamonds in the setting of your home. So, be particular

One of the first things to remember in being particular is that the world's finest crystal is made in America by hand.

Compare, if you like, American crystal with that of any other country. You will be patriotically impressed by the unparalleled quality, design and craftsmanship of the American glassware.

The best crystal in the world is made by hand, because only in this way are you certain of getting the utmost in beauty, clarity, brilliance and durability. Here the determining factors are the skill and personality of the glass-workers--factors which cannot be copied in machine-made glassware.

In choosing crystal, it is also important to specify the product of a famous company like Heisey's. This will assure you of proven quality and dependability, artistic craftsmanship that only years of experience can give, and a complete line of crystal, open stock, at leading dealer stores from coast to coast.

Even persons with modest budgets can afford fine glassware, not only because it is more durable and satisfying than ordinary glass, but because it can be purchased a few pieces at a time over a number of months, or years.

A second suggestion for choosing crystal is to make certain that it harmonizes with the appointments of your home--your silverware, your china, furniture and architecture.

There are some Heisey patterns so beautifully plain in design, they can be used in almost any type of setting. Others are designed and embellished to enhance specific motifs or periods in home furnishings.

Crystal can be chosen for its charming durability in some lines, and its delicate, exquisite beauty in others. And patterns are created to lend grace and charm to every occasion, from formal dinners to every-day meals at vacation cottages.

Cut crystal is the crown jewel of the glass-makers' art, for the craftsmanship of master artists, blowers, finishers and hand-cutters is reflected in its highlights. Striking cut crystal, regal in its elegance, is ideally suited for all formal appointments and occasions.

The wide choice of crystal available brings up our third suggestion for selecting glassware, in the form of a guide as to what type of crystal to choose.

Because it is especially solid and durable, pressed crystal is the most practical and economical to use every day. Ideal for informal settings, pressed ware sparkles in both modern designs and reproductions of delightful early American glass. All plates, bowls, candlesticks and the appealing Heisey figurines are created by pressed-ware craftsmen.

Blown crystal carries more prestige than pressed ware, because it requires greater skill in the making and is so perfectly adapted to graceful and classic themes. The best blown stem-ware is characterized by finely-drawn bowls and a bell-like tone, in addition, of course, to clarity, brilliance and durability.

Etched crystal combines the beauty of pressed or blown glassware with romantic designs etched into the surface of the glass. It is gay and fanciful, yet dignified enough for formal occasions.



Elizabeth Hughes
and Jim Cheadle
accept Charter
43 for the Tri-
State HCC



Raymond Larson presents Tangerine Aristocrat
Jar from Southern Illinois Diamond H Seekers

PINEAPPLE & FAN

by Tom Felt

In January, 1898, an announcement appeared in China, Glass and Lamps that Walter B. Lindsay was in room 23 of the Monongahela House in Pittsburgh, representing A. H. Heisey in what was the traditional unveiling of the season's new offerings. "The new pattern, No. 1255, of which there is a full line of about 80 pieces, must be allowed a foremost place among the season's novelties, as it is probably the finest the firm ever got out, and they have made many big successes in their line . . . They have this elegant pattern decorated in green and gold as well as in plain, and it is taking better than anything they (have) had for a long time."

For such apparent success, it is strange that Heisey did not widely advertise this pattern. It wasn't until May that a small ad appeared in the Crockery and Glass Journal, showing one of the bowls in the pattern, but without identifying it and calling attention to no. 1250 instead (Groove & Slash), a piece of which was also included in the ad. The same issue of the magazine also featured an illustration of the salver in Pineapple & Fan. However, it was not until December 1899, one year after the line was introduced, that a full page advertisement finally appeared in The House Furnisher: China, Glass and Pottery Review featuring several items from the pattern: the table set, two different salts, the toothpick holder, molasses can, and the bud rose bowl (the smallest of a series of six rose bowls made in Pineapple & Fan).

Minnie Watson Kamm was the one who named this pattern; she also pointed out its resemblance to the Ohio Flint Glass Company's no. 808 Ada, a line which had come out a year before in 1898. Both the Heisey and Ohio Flint Glass designs employ overlapping bands with fans and diamond point -- however, in this case, before assuming that Heisey copied the earlier pattern, it should be noted that Ohio Flint Glass's advertisement for this line touted it as "the nearest approach to cut patterns made in the world." In fact, both companies were in the business of meeting the public's taste for pressed glassware imitating the much more expensive cut glass which was so popular at the turn of the century.

That the pattern only remained in production for no more than a year or two is probably due to a change in the public's taste around 1900, certainly owing in no small part to the introduction of Heisey's own highly successful no. 300 line, which ushered in a renaissance of interest in simple colonial designs with plain panels and little ornamentation. Only six pieces of Pineapple & Fan (the oil, the ½ pint tankard, two sizes of oval berry bowl, the tumbler, and the handled mug) remained in production after 1900 and they all seem to have been discontinued by 1905. For this reason, pieces in the pattern are generally not marked with the Diamond H, with the exception of the ½ pint tankard, which is sometimes marked when found as a souvenir piece in custard.

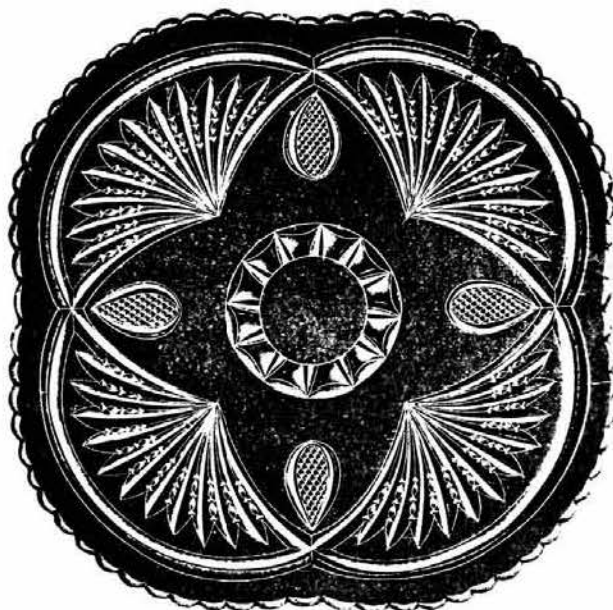
The pattern is most often seen in crystal and is also fairly plentiful in emerald green. Both colors are often decorated, as mentioned in the quotation from China, Glass and Lamps above, with either the no. 34 decoration (gold on the fans and the edge of the rim) or the no. 35 decoration (gold on the plain portion of the rim only). A few pieces in crystal (the

mug, the tumbler, the pitcher, and the toothpick holder) are occasionally found with ruby stain. Even rarer are pieces in other colors; as mentioned above, the ½ pint tankard is sometimes found as a souvenir item in custard, and both it and the creamer have been reported in opal.

An early catalog exists which has a handwritten list of 12 items in Pineapple & Fan which were available in both opalescent and blue and canary. This seems to date from a period when colors were being experimented with. The Yeakley's Heisey Glass in Color, book II, pictures a vase in opalescent canary. The same piece has been found in opalescent blue, ink blue, and in a dark green which is almost black. A very few other pieces have also been reported in these colors, which were probably experimental and never produced in quantity.

Crockery and Glass Journal

May 11, 1899



Pressed Glass Salver by A. H. Heisey & Co.
(Footed Cake Stand)



NEWLY ELECTED DIRECTORS - Al Miller,
Curt Guilmette, Burl Whaley, Janet
Caswell and Dick Smith

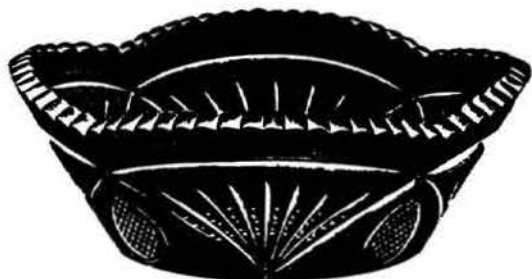
A. H. HEISEY & CO

Newark, Ohio.

Fine Crystal Tableware,

Plain and Decorated.

SPECIAL ATTENTION CALLED TO OUR No. 1250.



REPRESENTATIVES:

- J. E. Johnston, East.
- D. L. Murray, West.
- Clarence B. Marter, New York.
- T. E. Godwin, Baltimore.
- H. E. Waddell, Room 405 Atlas Block, Chicago.
- Bartlett & Swain, 56 Pearl St, Boston.
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WELLSBURG, W. VA.

New York, Messrs. Doctor & Co., 25 W. Broadway.

Philadelphia, H. B. Foester, cor. 6th & Arch Sts.

Baltimore, Messrs. Green & Soeman, 23 S. Charles St.

Dec. 1, 1899 - House furnisher: China, Glass & Pottery Review

A. H. Heisey & Co.,
(INCORPORATED)

Newark,
Ohio.

Cream

No. 2 Salt and Pepper
P. T.

Spoon

Toothpick

Butter and Cover

Bud Rose Bw.

No. 1255
PATTERN

Sugar

No. 3 Salt and Pepper
N. T.

13 oz. Molasses Can
O. K. Top

HEISEY'S "CRYSTAL BUDS" PATTERN . .
AN EVA ZEISEL DESIGN
#6007A

By Neila Bredehoft

CAPTION: "HEISEY: "Crystal Buds,"
new blown line designed by Eva
Zeisel. Twelve-ounce tumbler,
nine-ounce sherbet, \$12 per
dozen, retail; 15-ounce iced
tea, \$13.50 per dozen, retail;
seven-ounce juice, \$9.60 per
dozen, retail." - C, G & DA
2/54



Back in the dark ages when Tom and I first started researching the trade journals and copying old Heisey ads in the Toledo library, we were unable to find copies of CHINA, GLASS & DECORATIVE ACCESSORIES for 1954. Last May when we took a research trip to Corning, NY, we began poking about in their stacks and finally found copies of the missing year. While not much new information surfaced about Heisey, we were thrilled to find out some factual information about a line of blown ware of which we had only seen pictures.

In the March issue we found a column written by Eva Zeisel in which she described several of the lines which she had just designed for the Heisey company. The most important discovery was her name for the blown line - Crystal Buds.

The following is the article in its entirety:

"NOTES FROM A DESIGNER'S DIARY

By Eva Zeisel

"A creative artist's appraisal of his own work, whether he is a painter, a writer, or a composer, provides a valuable guide for better understanding and greater appreciation of that work. By the same token, a designer's comments about ware that he or she has developed can serve as an effective guide to better selling of that ware. The following article is based on informal notes set down by Eva Zeisel--long one of the country's most successful tableware designers--in reference to new glassware lines she has styled as art director for A. H. Heisey & Company.

"In the consumer market, American hand-made crystal meets the competition of both machine-made glassware and imported glassware. It can meet this competition because beauty and variety, loveliness of material, and the pleasure we take in superb craftsmanship have always decided our choice of the finer things we want to have around us...

"Fresh, up-to-date design, however, is more important in the hand-made glassware field than in others where the highly paid, skilled craftsmen

is not involved. For such skills, and such an industry, to dwindle and die would indeed be a serious loss to our national culture...

"Some people are of the opinion that the industry is an archaic one and has no place on the modern scene. This is not so. Only the skill and the craftsmanship are old-fashioned. The factories themselves are as modern and as efficient as those in any other industry ...

"Heisey's new "Cocktail Party" bar line is decorated with etched line drawings in a style usually identified with THE NEW YORKER magazine. The illustrated groupings are all taken from real life; they show how people actually do behave at a cocktail party...

"There are three wives in one group, gossiping a bit more animatedly than if they had been drinking only tea. Their husbands are there too, bored, talking business. There is also a little man with a tall wife, each not very pleased with the other, he more interested in the blond on the other side of the bottle...

"Although quite lively, the drawings are not vulgar. To the consumer the appeal will lie in the fact that he can identify the situations and the characters with situations and people in his own experience...

"In "Crystal Buds" I've tried to produce four dainty flowery bubbles, thin edged, light sham. Like flowers in various stages of growth, the smallest glass is mostly a bud. The sherbet is just about to lose its petals. Each glass has a different contour, a different swing...

"The usual way of designing a group of glasses is to adhere strictly to the same contour, changing only the proportions. Here, however, I have introduced the notion that a much livelier group of designs results from a variation on the same theme, yet with all pieces belonging together like members of a family. The more informal a line is, the wider the variety allowed...

"I designed this line for touch appeal as well as eye appeal. I have played up a sculptural feeling, catering to the pleasure of cuddling the glasses and the urge to wrap both hands around them. The glasses have a very fleshy roundness as well as the appearance of a dainty

HEISEY'S CRYSTAL BUDS.... cont.

shell, extremely fine, fragile, pure...

"In the "Leaf" etching, nature was our co-designer. The decoration consists of reproduction of actual pressed leaves reduced in size and arranged concentrically on the blank. On the stemware the etching shows great liveliness and brilliance when the light hits it...

"Actually, the modeling of some of the leaves looks three-dimensional. The laciness and daintiness of these natural forms combined with a simple, dignified arrangement produces a pattern that has a festive air about it and peculiarly timeless in appeal...

"When we go outdoors to enjoy nature, our choice is selective and changes with current fashion. (Think, for instance, of driftwood or colored butterflies.) The style in this leaf pattern is in the selection, size, and arrangement. But the appeal to young and old lies in the memories of the smell of Spring, the brilliance of Summer, the coloring of Fall. In the group are a purple maple leaf, parsley, and various types of weeds...

"Etching has not come in for much attention among designers recently. Although an old-fashioned method of decoration, it lends itself very well to modern motifs as, I think, the "Leaf" pattern bears out. I venture to predict that etchings will become more and more fashionable in the future. It is a type of decoration that adds laciness, visibility, lightness, daintiness, value, and brilliance to fine hand-blown lead glass...

"Pressed ware is often designed as thin as possible to make it look like blown ware. The elegance and "snob appeal" of the "Town and Country" line lies in the heavy, clear glass, in the weight, in the fact that they are not shells but have a bodily feeling to them...

"Although the edge is fine, the objects are almost soft to touch. What I mean is this. It is in the designer's power to design objects that look hard and brittle or soft and pliable. This group illustrates the latter. For maximum effectiveness in displaying it, a white background should be used. This will point up the lighter and darker shades of the glass...

"I have been asked why the bowls in the "Ronde-lay" line are not flat at the bottom. I feel there is a certain pleasure in holding or looking at a full, complete shape, like one that nature produces, a form from which nothing has been cut away -- a sea shell or a piece of fruit, for instance...

"I don't feel that it is necessary that a bowl have a strictly defined base that disturbs its completeness. Without such a base it becomes livelier, more amusing, a bowl that seems to "dance".

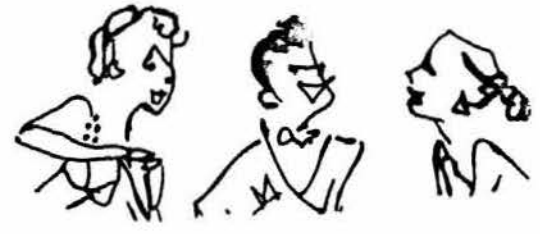
"Of course, if because of the difference in the thickness of the glass on the different sides of the bowl it does not stand straight, we must flatten the bubble a little. But a perfectly round-bottomed salad or fruit bowl expresses the feeling of blown glass better and has the appeal of a complete shape...."

etched pieces Town & Country items plus the illustration of Crystal Buds. From these illustrations we now know that Zeisel's #520 B etching called Leaf is the same as that we illustrated in the ADDENDUM to the etching book as #9083 Leaf. Another problem solved.

Crystal Buds was listed as #6007A and made in the following: 12 oz. tumbler or old fashion; 9 oz. sherbet; 15 oz. ice tea or hi-ball and 7 oz juice or cocktail. We have in the archives a price sheet dated January, 1954 which lists these as "etched blown tumbler lines, designed by Eva Zeisel Made by A. H. Heisey & Co.". The etchings available on Crystal Buds were #524 B Classic; #525 B Chintz; #526 B Pennsylvania Dutch and #527 E Ponies. Unfortunately, none of these were illustrated. I do recall a design on some of the etching plates we recovered from Imperial which were very probably the Pennsylvania Dutch design. Eventually, we may be able to get these plates cleaned and rubbings or printings taken from them to be able to print the new etchings found. Interestingly, the most expensive item was the 15 oz. ice tea etched at \$1.75 each or \$21 per dozen. I imagine any of us would be happy to pay many times that today!



522 B Cocktail Party
Used on #6060 Country Club
Sodas and #5024 Oxford Stems



Leaf Etching
Used on Lariat Stemware



The article was illustrated with photos of groupings of Cocktail Party etched pieces, Leaf

GOLD ENCRUSTED HEISEY

By Neila Bredehoft

When the gold encrusted Heisey glass turned up at the Heisey show this year, I was very pleased when the Board decided to purchase this grouping. Louise and I knew we had documentation in the archives that these were sample pieces which were done almost at the end of Heisey's.

The accompanying invoice shows that several pieces were done by Lotus Glass for Heisey. These items were either cut or etched in Heisey designs and then were gold filled or encrusted at Lotus. We now have in the Museum the various plates listed as "Rose Etch 1 rose, 2 rose, 4 rose and Plate 3 roses." We also have the "Cigarette Box, Cut" which turns out to be Dolly Madison Rose. Other items may be of gold encrusted Jungle Flower. This is the only line which Heisey was preparing to eventually put on the market since we do have listings for 1083½ El Dorado. (Jungle Flower is #1083.)

We have another invoice which is handwritten and will not print well which is dated December 20, 1956. It is on a Heisey company invoice and lists pieces being sent to Lotus as "no charge - to be decorated." The following is the complete list of items -- all with Jungle Flower C 1083½:

1951 12" Floral	1/4 doz.
112 1 lt candlestick	1/4 doz.
1615 2 lt candlestick	1/3 doz.
1951 sugar	1/4 doz.
1951 cream	1/4 doz.
1951 sugar & cream tray	1/4 doz.
1951 5" mayon bowl	1/3 doz.
1951 7" mayon plate	1/3 doz.
1951 tidbit	1/12 doz.
1951 6½" candy cover only	1/3 doz.
1951 ftd mint	1/3 doz.
1558 6½" vase-bowl	1/3 doz.
1489 6" cig box cover only	1/12 doz.

Since so little gold encrusted Heisey has shown up which matches these two lists, it is doubtful that it was ever put into production. Perhaps these items listed were most of pieces made.

Ed Note: #1951 is Cabochon. #1489 is late Puritan. We have the #1615 Flame Candlestick with #1083½ El Dorado Cutting and the gold. It is on loan by Percy and Vivian Moore who got it with their purchase of all the glass left in the factory a few years after Heisey went out of business.

The board authorized the purchase of these items since the Acquisition Committee was out of money. Enough donations were made for acquisitions to pay for them. L.R.

THE FOLLOWING ITEMS ARE ALL GOLD ENCRUSTED

#1951 Cabochon 8" plate, Heisey Rose Etch, four roses.

#1951 Cabochon 8" plate, Heisey Rose Etch, two roses.

#1951 Cabochon 8" plate, Heisey Rose Etch, one rose.

#1951 Cabochon 14" plate, Heisey Rose Etch, three roses.

#4091 Kimberly goblet, Dolly Madison Rose Cutting.

#1489 Puritan King size cigarette box, Dolly Madison Rose.

#1951 Cabochon 14" plate, #1083 Jungle Flower Cutting.

#1183 (1609) 7½" plate, #1083 Jungle Flower Cutting.

Ed. Note: These items all came from Tim Heisey.



Continued from page 11. These pictures are poor because they are copied from a zerox.



Larry Stickle presents one of the Buckeye HCC's gifts, a #1483 Stanhope Relish in Sahara

BAY STATE HCC

The Bay State Heisey Club held its regular meeting on May 10th. with D. Young presiding. Only ten minutes into the meeting, he was called away on an emergency. Gary Olson took over as president in D's absence.

The program for the evening was twofold, a discussion of our recent all-glass show and the convention display. The glass show was a huge success, thanks to everyone who helped with it.

David Steer, our resident "show and teller", did a fine job describing some of the items listed as follows: #393 Dr. Johnson punch bowl, #1404 Old Sandwich tumbler, Russell Wright tumbler in Verde green (Imperial), #407 Coarse Rib nappy, #2323 Navy soda, #4044 New Era stem, #1200 Cut Block toothpick, #5024 Oxford stem, #1503 Crystolite marmalade and syrup, rooster vase and #5079 Pan American cocktails. A good job Dave!

The refreshments for the evening were provided by Dave and me.

I hope the convention was a huge success and everyone had a good time.

George Gleason
Scribe

LETTERS, WE GET LETTERS

Thanks for the wonderful Convention. I really did enjoy it. This is the fourth one I have been fortunate enough to attend and I love seeing the many Heisey lovers I know and the Museum. Please keep up the good work.

Homer F. Paulson

We continue to enjoy the Heisey News and all the activities associated with HCA. The Convention this year was most enjoyable.

Sincerely,
Bruce & Donna
Schwendy

Sitting here in cool Colorado, I can hardly believe the '88 convention which I had looked forward to for so long is over. Everyone seemed to have a great time - as usual - and, as usual, everyone in Newark did an outstanding job.

With my friends from Denver showing up earlier than expected, I didn't get to float around amongst any open spots on the museum schedule after Friday noon. It was their first convention and were they ever impressed! They were disappointed to find out there is no Colorado Club - maybe their enthusiasm will spark some interest in the Denver area!

We plan to return to Ohio sometime in July. Now that Chuck is newly retired from the Air Force we don't have to maintain such a rigid schedule. That will take no time at all to adapt to! After settling in some in Dayton, will check in with you. I'm excited to be with another club and will keep in touch with Kennons about the next meeting date. This summer promises to continue to be delightfully hectic!

See you soon,
Amy Jo Jones

Thanks again for a wonderful convention and Heisey show. We enjoyed it from start to finish. We don't know how, but each year gets better. How are you ever going to top this one?

Sincerely,
Karl and Ebbie
Kolter

I also enjoy growing roses and have several books on roses that I spend a lot of time going through. I was looking at "All About Roses" by Ortho Books pg. 55 when I discovered the Empress Vase in Sahara among three other Crystal pieces holding cut roses. I was amazed as I've looked at these roses before and never noticed it. Hope you get get hold of a copy.

Judy Starks



ORIGINAL INVOICE

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QUANTITY	NUMBER OF ARTICLE	DESCRIPTION	PRICE			
2 only	8"	Low Candles	Etch	Samples		
2 only		Plate Cut				
3		Square Salad Plate Rose 1 rose, 2 rose, 4 rose				
.		Cigaret Box, Cut				
2	13½"	Plate 3 roses	No Charge			
2	13½"	Plate Cut				

This is an invoice for the glass to be sold enclosed by Helen

HEISEY CLUB OF SOUTHEASTERN MASSACHUSETTS

Each month at the meeting of the Heisey Club of Southeastern Massachusetts at the Banck's studio in Rockland, I feel like I am standing at the gates of the "Emerald City". "Dorothy" (Dot Banck) and the "Wizard" of "R-OZ-LAND" (Wade Banck) are there to greet all the members who approach along the yellow brick road. We all come, as the "tin-man" did, searching for knowledge. As the door to the studio opens, all the sunny glory and sparkle of the wondrous "Emerald City" glistens. The exhibit tables delight all viewers who come to bask in the treasures that lie before them. June's meeting, entitled "Choice Finds", featured the following jewels:

Mary Williams a #477 Hair Pin bedroom set and a Cambridge cobalt bowl.

Dot and Wade Banck a punch bowl plate.

Irene and Bill Walton a #1295 Beaded Swag milk-glass wine, #325 Pillows punch cup, oil and vinegar cruets with gold and enamel decoration, and three ruby stain cups - #1255 Pineapple & Fan, #1220 Punt Band with "Irene" inscription and #1235 Beaded Panel & Sunburst.

Richard and Maria Martell a #1401 Empress 3 pint Sahara ice bucket with original tongs, #341 Old Williamsburg candlestick, #1469 Ridgeleigh $\frac{1}{2}$ gallon ice bucket, #1469 Ridgeleigh cocktail shaker and a #1413 Cathedral vase with Arctic Etch.

Helen and Ted Mead a #355 Quator mustard, Moongleam favor vase and a #1001 Caswell syrup (crystal with moon-gleam handle and foot).

Sonja and Phil Phillips a #135 Empress Sahara Candlestick, an 8 oz. french dressing in Orchid Etch, #4225 cocktail shaker with Orchid etch, and #133 floral bowl in moongleam with swan head handles, and a crystal Nas-turtium bowl.

Shirley and Everett Dunbar a #343 Sunburst footed rose bowl in crystal, large Sunburst creamer and sugar with diamond point panels, #1401 Empress Tangerine three-handle sugar bowl and a milkglass match holder with floral painting.

Russell and Harriet Decatur a ruby stain Punt and Band tumbler and #1503 Crystalite floral bowl in Dawn (Ed. Note - probably Imperial, L.R.).

Bill and Jackie Thran a #3404 Spanish goblet, 10oz with unknown cutting, #5011 Yorktown goblet with Heuge-not cutting and #1513 Baroque candlestick, 2 light.

Several months ago these citizens of "R-OZ-LAND" sought a club member with the courage to hand deliver 70 candlesticks to the National Convention in Ohio. The club was thrilled to find a lioness and lion, Janet Caswell and her son, Donald. Anyone who attended the convention saw our club's display of candlesticks entitled "Keeper of the Flame". Janet created the illusion of the Parthenon steps by placing the candlesticks in tiers. A floral centerpiece from the club added the final touch.

Shirley Dunbar was the club's emissary to the convention. She presented, to the museum, a medium crystal elephant in memory of Lloyd Caswell. As the "Straw Man" found a heart and love from the Wizard of Oz, Lloyd Caswell epitomized the passion of a Heisey Collector. He was an inspiration to all of us.

In keeping with the spirit of the Heisey Games, the club also presented to the museum the Heisey "Balking" and "Kicking" ponies. We hope that the museum enjoys these pieces.

Congratulations to our Janet Caswell on her position as a Director of Heisey Collectors of America.

We all await her arrival down the yellow brick road to "R-OZ-LAND" to shower her with praise.

The May program was given by George Fogg and Frank Maloney. They showed the "Making of a Goblet" as well as several Heisey molds. An etching plate was passed around while the etching process was explained. The evening was enjoyed by all. Ann Montague brought many glass items and books from the Heisey Museum for sale at the Antique Glass Show and Sale in Auburn, Massachusetts on October 1 and 2. We are looking for a few more dealers. If anyone is interested, please write to Shirley and Everett Dunbar, P.O. Box 94, Wallaston, Massachusetts 02170.

I don't recall in the "Wizard of Oz" whether Dorothy and her companions ever ate! (She carried Toto in her picnic basket with the red and white checked napkin). Well, they certainly would not go hungry at one of our meetings. The May meeting was hosted by Phil and Sonja Phillips; the June meeting by Rita Rozinha and Helen and Ted Mead. The sweets and treats abounded!

Well, until our next meeting, the members closed the doors to the "Emerald City" and turned, one by one, down the yellow brick road to home.

Mary Neckes

GATEWAY HCC

The Gateway Heisey Club held its June meeting at the home of Marge and Tom Satryan in its beautiful sylvan setting in suburban Pittsburgh. A beautiful array of delicious hors d'oeuvres and punch served in their Fancy Loop Punch bowl and punch glasses were ready for us on our arrival. Yummy! Since the meeting was held just about ten days before Convention there was excitement in the air. Most of the members are planning to attend the convention and our club is participating in the Display. (Since you will be reading this after the Convention we hope you all saw our "Opening Ceremonies" and liked it).

In the absence of both our President, Earl Autenreith and Vice President, Harry Freier, our immediate past President, Joe Lokay was in charge of the business meeting. The highlights of the business concerned plans for our Display and work assignments for the Convention, selection of candidates for the HCA Board for our club's ballot, and the display of the beautiful 18 inch Whirlpool Torte Plate in Zircon which will be one of our gifts to the Museum at Convention. (Hope you liked it, too).

Marge Satryan presented a most interesting display and discussion of the Twist pattern. Flamingo Twist is her principal pattern for collecting and she has about 150 pieces in her collection and is still searching for more.

The outstanding piece of glass during the Show and Tell was a #1440 Arch Floral Bowl in Cobalt. Envy! Envy! Young Robbie Stoll, age 8, who was a guest at our meeting, but is a member of HCA, Inc. proudly showed his new Touraine Cruet which he recently added to his growing collection of cruets.

The evening climaxed with delicious cheesecake served with those wonderful gigantic California strawberries. What a happy evening we all enjoyed!

Heiseyly yours,
Margaret Reed

- \$120 donated by Michael and Evelyn Lanners.

1988 ACQUISITIONS

- #1567 Plantation 14" Swing Vase.
- #393 Narrow Flute 5" bowl - turned down rim.
- #1489 Puritan 6" square ash tray, etched "Gamma Centennial". In original gift box. (Fraternity at Amherst College.)
- #1 oblong and #3 oval. Banker's Paperweights.
- #8077 Far East Square, Small bowl.
- #5012 Blown covered mustard with cutting.
- #3408 Jamestown mug with Cobalt handle.
- #8077 Far East Square 8½" plates, (7) - two styles.
- #4165 Shaw Blown pitcher, stuck handle.
- #8085 Granville 1 pt. Decanter.
- #8083 Katie Footed trinket box. Made on contract for someone. (?)

The above items all came from the Estate of Anne and Tim Heisey.

- #3365 Ramshorn goblet with beautiful cutting. (Owner said it was a sample.)
- #160 Locket on Chain cruet.
- #5072 Rose Cordial with Heisey Rose Etch.
- #1447 Rococo Celery Tray.

Other Acquisitions purchased this year were paid for by Study Clubs.

THE NEXT TWO ITEMS WERE PURCHASED BY THE ARCHIVES COMMITTEE

- Original A. H. Heisey & Company seal.
- Horse Blanket from Heisey stables.

THE FOLLOWING ARE LISTED AT THE CASH VALUE OF GLASS DONATED FOR THE GIFT SHOP

- \$1,321 donated by Calvin and Dorothy Meyer.
- \$249 donated by Gary Schulte.
- \$84 donated by Tom Maerton.
- \$52.50 donated by Raphael Wise.
- \$117.50 donated by Miriam Pringle.
- \$294.50 donated by Jean Mehnert.

The Story of a Donation

Evelyn Lempereur recently contacted HCA about some Heisey glass which she wanted to donate to the museum. Our response, was, of course, that we would be happy to have the glass. Bob Rarey went to her home to pick it up before Convention. We finally have it unpacked and the items are under #36 on the list of "Other 1988 Donations". Since there were duplications, some is being kept for the museum and some will be sold in the gift shop.

Miss Lempereur gave Bob the following history of her family.

Serphin Lempereur was brought to the United States in 1890 at the age of 12, along with younger brother Virgil, by their parents, to avoid being sent to Africa to serve in Leopold's Army in Belgium Congo. The family settled in Findlay, Ohio and the parents remained in this country until the boys were of age. Serphin became a United States Citizen at age 15. He was a glass worker first in Findlay, then in Greenfield, Indiana and finally in Utica, Ohio. While working in Utica he became a close friend of Wilson Heisey, which no doubt accounts for his daughter, Evelyn Lempereur, having the Heisey glassware. The donation is in memory of her parents, Serphin and Rosella Lempereur.

The items donated by Miss Lempereur are listed as item 36 under "Other 1988 Donations".



Bob Ryan presents Dayton Area Club Gifts



Hugo Wenzel, Convention Chairman, presents Bob Rarey with a plaque honoring Clarence Vogel. Clarence was ill and was not present

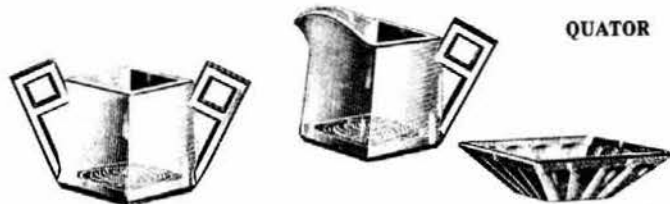
1988 DONATIONS FROM STUDY CLUBS

2. Reynoldsburg HCC. #1184 Yeoman Soda with Sea Wolf Etch. (The Sea Wolf was the boat of the Wolfe family who also owned the "Wigwam"). #3379 Pyramid Soda with Moongleam base, rare; #1567 Plantation Ash Tray, Amber, only one known at present; #439 Raised Loop Sugar and Creamer.
3. Far East HCC. Inventory Index Cards to sell in the Gift Shop; #4071 Tangerine Finger Bowl, W/O.
6. Long Island HCC. \$100 toward the purchase of the Gold Encrusted Glass.
7. Dayton Area HCC. #417 Double Rib & Panel Cocktail Carafe and \$498 toward the purchase of the Gold Encrusted Glass items.
8. Heisey Heritage Society. #150 Banded Flute Schoepfen in memory of Sandy Flashner and \$500 for Endowment Fund.
10. Gateway HCC. #1506 Provincial 16" Torte Plate, Limelight and \$150 for books or reference material for the library.
13. Heisey Club of California. #8084 Merrill footed Vase, Vaseline, #906 Warrick cutting; #5059 Apple Stem Goblet; #5063 Bantam Rooster Cocktail; #1551 Horsehead Bookend. HCA owns the mould for this unusual piece. This glass all came from the estate of Tim and Anne Heisey. \$1,000 for the endowment fund and \$200 for the library.
15. Heisey Collectors of Michigan. #1280 Winged Scroll Opal Match Holder and \$25 for the general fund.
16. Heisey Collectors of Texas. \$205 for the Endowment Fund and fresh shelled pecans for the Museum Lounge.
19. Heisey Collectors of the Rochester Area. \$170 for the Endowment Fund.
20. Buckeye HCC. #1483 Stanhope relish, Sahara and #2517 Tear Drop Pitcher and six sodas in Moongleam.
21. Diamond H Club. #357 Prison Stripe Toothpick and #1280 Winged Scroll Match Holder in Emerald. #1205 Fancy Loop Wine, Emerald-w/gold.
22. Northwest HCC. \$300 for the Endowment Fund.
25. 76'ers HCC of Columbus. \$100 for the Endowment fund and \$250 for the library.
26. Southern Illinois Diamond H Seekers. #1430 Aristocrat Jar in Tangerine, rare.
27. Land of Legend HCC. #310 Ring Band Spooner, very rare in Flamingo; #393 Narrow Flute handled fruit Bowl (looks like a giant punch cup). From the estate of Tim and Anne Heisey.
28. Western Reserve HCC. \$250 for Acquisitions.
31. Nassau-Long Island HCC. \$110 for the Endowment Fund in memory of Bernie Feldman.
32. Dairyland HCC. \$100 for the Endowment Fund and 50 lbs. of Wisconsin cheese with crackers for the Museum lounge.
33. Golden Gate HCC. \$1,000 for the Mould Fund (Warehouse); \$1,000 for the Endowment Fund and \$1,000 for Acquisitions.
34. Connecticut HCC. #465 Recessed Panel ½lb. Candy Jar in Vaseline.
35. Virginia Heisey Club. \$535 for the Gold Encrusted glass and peanuts for the Museum lounge.
36. Southeastern Massachusetts HCC. Kicking Colt, Rearing Colt and Medium Elephant. The Medium Elephant is donated in memory of Lloyd Caswell.
38. North Carolina HCC. #1420 Tulip Vase in Moongleam.
39. Florida HCC. #1567 Plantation 4-part Relish, #516 Plantation Ivy Etch.
42. Gulf Coast HCC. #4228 Favor Vase in Moongleam.
National Capital HCC (unaffiliated). #3397 Gascony 10" Tangerine Floral Bowl with Crystal foot; #417 Double Rib and Panel covered Mustard, Flamingo, in memory of Jane Webster; \$700 for outside restoration and \$700 for the Endowment Fund.

OTHER 1988 DONATIONS

1. #339 Continental Toothpick Holder, #1220 Puntty Band Toothpick Holder and #1225 Plain Band Toothpick Holder. Donated by Mr. & Mrs. Alwyn Miller. \$100 for Acquisitions.
2. #3390 Carcassonne 2½oz. Wine with #451 Lafayette Etch. Donated by Gordon See and Skip Arnold. There are two of these.
3. #3390 Carcassonne 1 pint Decanter with #448 Old Colony Etch. Donated by Mary Evans.
4. #1227 Maharg Sherbet, donated by Ned and Sybil Levengood.
5. #1420 Tulip Vase in crystal. Donated by Isabelle and Bill Gibbs.
6. #1200 Cut Block Butter Dish, donated by Jean and Donald Parrett and Don & Betsy Hanna.
7. #3350 Wabash Goblet, Flamingo. Donated by Dr. and Mrs. Frank Husted.
8. #325 Pillows Table Set, donated by Miriam Pringle in memory of her mother, Lucille Pringle and \$100 for the Endowment Fund.

9. #4159 Classic 1 pint Pitcher. Donated by Chauncey Delaney.
10. #357 Prison Stripe Toothpick Holder, donated by Tim M. Smith and Gary Schulte.
11. #1401 Empress 3-part 10" Relish Combo, china copy. Donated by Jerry Gallagher. (Look alike).
12. #1255 Pineapple & Fan Toothpick Holder and #325 Pillows Toothpick Holder. Donated by Glenn and Joyce Rohde.
13. #3411 Monte Cristo Cordial with #851 Kalarama Cutting. Donated by Lee Jones.
14. #433 Grecian Border Banana Split, donated by Sharon Orienter and Mary Evans.
15. Plaster model of large Horsehead Stopper, donated by June Nicholson Ames.
16. Glass Wine with plastic stem copied from Hydrangea stem. Donated by Jerry Robinson.
17. #1E92 Omega Goblet with 1091 Wheat Cutting, 6004 Classic Goblet with 1086 American Beauty Rose Etch, and 6010 Finesse Cocktail with 1074 Ultronic Cutting. Donated by Raphael Wise.
18. 12 Plaster Models for Figurines including Rearing Horse, Mother Rabbit, Middle Elephant and Rabbit, Head Up, which are Heisey. Donated by Jim Earnshaw.
19. Set of Trivia Questions donated by Phyllis Freier.
20. #3484 Donna Pitcher with beautiful engraving. Donated by Mrs. John R. Gatten.
21. #3407 Overdorf mug, tangerine with crystal handle. Donated by Betty and Burl Whaley.
22. #3481 Glenford 1½oz. Bar Glass, Alexandrite. Donated by Richard and Jean Siek in memory of Olga Heath and Lloyd Caswell.
23. Glass Blowers tool for applying handles to pitchers. Donated by Forrest Loughman.
24. Two Ruby Tumblers made for the 73rd. Anniversary of the American Flint Glass Workers Union, held in Toledo, Ohio in 1950. Donated by Betty Barnard. The glass is not Heisey.
25. #3389 Duquesne Goblet with #863 Contessa Cutting, in memory of Grace Coyle and a #4085 Kohinoor Frosted Ice Tea with Krall Cutting. Both donated by Irene Rauck.
26. Several items for the Look Alike cabinet were donated by Louise Ream.
27. #1401 Empress cups and saucers with Lotus Etching B, Sahara. (4 sets) Donated by Bob Rarey & Helen Rarey.
28. Four photos of Emil J. Krall, Heisey's finest engraver, mounted in a beautiful 28 x 29½" frame with non glare glass. Donated by Mr. Krall's daughter, Mrs. Edgar Lange and his grandsons, Richard, Edgar and William Lange.
29. Three books for the Library donated by Arlene and George Reynolds.
30. 350 Candlestick Guides to sell in the Gift Shop. Donated by Marvin Jacob.
31. #4194 Blown Vase with #679 Windsor Cutting. Donated by Frank Bateman in memory of his father.
32. Eight paperweights which were made by workers at the Heisey factory. The Pringles purchased them from Paul Fairall, 42 year employee and later antique dealer. Donated by Miriam Pringle in memory of her mother, Lucille Pringle.
33. Tumbler (manufacturer unknown) used by Lotus Glass Co. to test the etching plate before making the 1973 Museum Souvenir Claret. Donated by Mary and Wilbur Henderson.
34. Desk Pen Holder with a Scotty Dog on it, from the Heisey office and a time clock used by the night watchman at the factory. From the estate of Anne and Tim Heisey. Donated by Helen and Bob Rarey.
35. #3390 Carcassonne 3 oz Cocktail in Sahara (2), with Old Colony Etching; #353 Medium Flat Panel 5-part round Relish, Marigold Stain with unknown cutting; #1506 Provincial Nappy in Imperial's Heather. Donated by Robert Boals. Also donated \$30.00 worth of glass for the gift shop.
36. #3333 Old Glory Goblet with Renaissance Etch; #411 Tudor Tankard with unknown cutting; #1401 Empress Plates, four dinner 10½" diameter and four salad 8" with #450½ Formal Chintz Etch. Four #3389 Duquesne Goblets with Chintz Etch. Also, \$496.50 worth of glass for the gift shop. Donated by Evelyn Lempereur in memory of her parents, Serphin and Rosella Lempereur. (See note about this lady elsewhere in this issue).
37. \$50 toward the purchase of gold encrusted glass. Donated by W. T. and Joyce Dawson.
38. \$100 toward the purchase of gold encrusted glass. Donated by Roberta and Robert Lawrence.
39. Thirty Heisey Caps for sale in the gift shop. Donated by Manny Klawans.



The history of the development of glass making as found in the Harold Dunham material. This particular essay has many notations and comments that some statements are questionable. We are reprinting it as written, but be aware that there may be historical errors.

ONCE UPON A TIME . . .

Fine glassware will always hold a fascination for hostesses throughout the world, because here, in all the sparkling glory of a royal diamond, is beauty with a purpose. Today, hand-wrought crystal by Heisey reflects romantic centuries of the glass-makers' art. . . small wonder there is so much interest in the creation, selection and use of hand-made crystal.

The story of glass begins some 5,000 years ago, when the historians, if any, were not very conscientious about recording the facts.

(Here the narrative is incomplete, as the second page is missing. NB)

Perhaps, after all, glass was developed from the vitreous glaze which the Egyptians used to cover their pottery and beads of clay. This is borne out by evidence that the Egyptians succeeded in making entire beads of their glaze, or glass, about five thousand years ago.

From glazing objects and shaping beads of glass, it was only a natural step about 1500 B.C. to make other objects of glass either by dipping disposable cores into the molten substance, or by "forming" hot rods or tubes of glass.

Glass-making took another forward step around 250 B.C., with the discovery of glass-blowing. It is thought that an Egyptian worker hit upon the process accidentally when he blew through a clogged-up glass tube used in forming glassware.

Early creations in glass were far from being "crystal clear," but how thrilling their sparkle and colors must have been to the people of those times!

As glass-making grew in technique, so did it grow in geographical scope. This thrilling industry spread to Syria and other places, including Rome, and nearly colorless glass was developed for flourishing markets.

But alas, taxation and the Dark Ages with their Barbarian invaders stifled glass-making in the Western Empire. It was during this period that Constantinople became famous as a glass center of the Byzantine or Eastern Empire.

In the West, glass-making was to be reborn in Venice, picturesque city of canals and gondolas which became world famous for its exquisite glassware.

Glass-making became so highly developed in Venice that the entire industry was moved to nearby Murano Island, where it was easier to control the business and prevent workers from stealing the highly coveted secrets of the art. Death was likely to be the penalty for one desperate enough to run away with such "restricted" information.

One of the most famous of the Venetian glass-makers was Angelo Beroviero, who had a beautiful daughter, Marietta, sought by one Giorgio, worker for Beroviero. As legend would have it, the lovely Marietta disclosed her father's glass-making secrets to wily Giorgio, who then proceeded to build up his own reputation for fine glassware.

Glass-making gradually spread to other parts of the Old World, and the little island of Murano began to lose its dominance as a great glass center.

Germany became especially noted in the Seventeenth Century for its cutting and engraving of glass--a revival of the cutting art practised by the Romans some fifteen or sixteen centuries before.

It was about this time in Bohemia that Henry Schwanhard is credited with the discovery of etching as applied to the decoration of fine glassware. Here again, chance played an important part.

It seems that Schwanhard spilled some hydrofluoric acid on his spectacles, and noticed that it attacked the glass. Hydrofluoric acid, the only acid which "eats" glass, was then adapted as an excellent "tool" for etching patterns on glassware. This same acid is used today to trace lacy, flattering designs on hand-wrought crystal.

With the growth of glass-making, Germany became known for her heavy-enameled drinking glasses, as well as cut and etched ware. England developed a sparkling flint glass and France perfected the mirror to reflect colorful court life.

Mystery, romance, craftsmanship. . . These factors are all closely linked to the early history of glass-making--yet this is but part of the heritage of today's hand-wrought crystal.

Glass-making was the first European industry to be imported to America, but the details are not too well known. Here again, the early history of the art is shrouded in mystery and romance.

Perhaps the first American venture in glass-making, judging by early records, was a modest project in 1608 at Jamestown, where Dutch and Polish workers were sent to teach their craftsmanship to the colonists.

Historians seem to have taken a greater interest in the enterprise of 1621, when Venetian glassworkers were brought to Jamestown to help establish a mint for making glass beads, used in trading with the Indians. It is not certain whether the redskins "got wise" to the real value of the beads or not, but in any case, the Jamestown Massacre of 1622 abruptly halted the output of this unique establishment.

An ambitious young man, Casper Wistar, came to America from Germany in 1717, and established a successful brass button plant in Philadelphia. This venture gave him the necessary funds to import glassworkers from Belgium for his own glass works at Wistarberg, New Jersey.

When Caspar Wistar died in 1752, his son Richard took over the glass business, and success continued to follow Wistar enterprise. The American Revolution, however, knocked the business into a "cocked hat," as one historian puts it.

Most colorful of all the early glass-makers in America was Baron Heinrich Wilhelm Steigel, who came to Philadelphia from Germany in 1750. He married the daughter of an iron-foundry owner in Lancaster County, and served as a partner in his father-in-law's firm.

Then, after becoming an American citizen, decided to enter the glass business and help America produce the finest glassware in the world.

With acquired Yankee ingenuity, Henry William Steigel visited Europe to study glass-making from the inside out. Returning to America with foreign craftsmen, he established a luxurious glass colony at Manheim, Pennsylvania, where he lived and entertained in regal splendor.

Faced with a depression, Steigel thought it wise to increase his spending at Manheim--a strat-

egy which proved to be a mistake. He was accused of being a Tory, his debts rose sky-high, and Henry Steigel was thrown into debtors' prison and deprived of his possessions. Later, following his release from prison, he died in poverty, a broken man. *

At the little village of Sandwich on Cape Cod, Deming Jarves, who along with a contemporary, one Enoch Robinson, pioneered in the development of pressing molten glass into a mold with a plunger. Enoch Robinson, pioneered in the development of pressing molten glass into a mold with a plunger. The idea was practical and economical. Glass-making was revolutionized, and just about everyone could afford to own reknowned Sandwich pressed ware.

The Sandwich glass house stayed in business until 1887, when labor trouble beseiged the owner and the plant was closed.

There were other glass firms in early America, but most of them either died out or were not of major importance, because of destruction by fire, exhaustion of the wood fuel supply and competition from Europe. Outstanding, however, were the names of Wistar, Steigel and Sandwich.

* Heisey's Steigel Blue (Cobalt) was named in honor of this early glass pioneer.



Left to Right - Hugo Wenzel, Helen Rarey, Bob Rarey, Bill Lange, Louise Ream and Dick Lange. The Lange brothers presented framed photographs of their grandfather, Emil J. Krall, famous glass engraver



Tuesday evening before Convention - setting up and draping the tables for the Display



Gus Heisey in wheelchair at the Banquet. Mary Heisey Merrill at left

Mary's daughter, Anne Harris and Anne's daughter, Sage Harris



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Helen Rarey with Pillows Table Set donated by Miriam Pringle.

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- 451 Cross Line Flt 3½"(triangle ft) nappy* 25.00
- 466 Panel & Dbl Pleat 8" nappy * 15.00
- 1295 Beaded Swg toothpk red flashd w/gold. 45.00
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- 1519 Waverly 11" 3-prt relish, Rose Etch . . 48.00
- 3357 King Arthur ice teas, m.g. foot &
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etched shade & sterling collar . . pr 700.00
- 1425 Victorian 3 oz cruet 55.00
- 1503 Crystolite 5-part relish 10" 35.00
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- 1540 Lariat 10" shallow nappy 2 ea 25.00
- 1469 Ridgeleigh handl'd cheese plate . . . 20.00

- 134 Trident 2 lt. candle, Narcissus Cut . . \$ 45.00
- 300 Peerless 7pc. berry set*, gold dec. . . 95.00
- 411 Tudor 1qt. pitcher*, glass lid* 112.50
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DATES TO REMEMBER

- AUGUST 13 - 14 Glass and Pottery Show and Sale, St. Clair Fairgrounds, Belleville, Illinois. Southern Illinois Diamond H Seekers.
- September 10 Mini Show and Souvenir Dinner in a Tent on the Museum Grounds, Newark, Ohio.
- October 1 - 2 3rd. Annual Antique Glass Show and Sale. Yankee Drummer Inn, Auburn, Massachusetts. Heisey Club of Southeastern Mass

Classified Ads

BUYING: Caprice blue or Rosepoint by Cambridge; Rose or Orchid by Heisey; American, June, Fairfax, Versailles, Trojan, etc., by Fostoria; and Depression Glass in crystal or colors. NADINE PANKOW, 206 S. Oakwood, Willow Springs, IL 60480 312-839-5231

FOR SALE: (12) Goblets, (12) Cocktail, (11) Parfait, (8) Sherbet/Saucer Champagne, (5) Ice Tea. All #3408 Jamestown stem with \$497 Rosalie Etch. \$30 each. Toni Wangerow, 10530 Chaney, Downey, CA 90241. PH: 213-923-6633.

WANTED: #3308 Bob White Goblets with #366 Peacock Etching. Need 7. #2930 Plain and Fancy 10 oz. Tumblers with Peacock Etching. Need 6. Call Warren Settles, 614-861-3763.

WANTED TO BUY: King Arthur #3357 Crystal Diamond Optic 10 oz. stemmed Goblet and 2½ oz. Wine stem, NO ETCHING. H. R. Hoffman, 102 Butler Ln., New Canaan, CT 06840. PH: 203-966-8840.

FOR SALE: #133 Swan Handled Floral Bowl, Flamingo with #17 Floral Block, Flamingo. Gary Griffiths, 12320 Roosevelt Way, N.E., Apt. 101, Seattle, WA 98125. PH: 206-364-1210.

WANTED: #1018 Belvidere Cutting on #5057 Suez stem. 2 Saucer Champagnes, 1 5oz. footed Juice. Ellen Crofford, 8466 Birchcroft, Dallas, TX 75243, PH: 214-348-5024.

FOR SALE: #150 Banded Flute Toothpick, 2 at \$38 each. UPS extra. Send check now or after Autust 9. Red Horse Inn, Jerry Gallagher, 420 First Ave., N.W., Plainview, MI 59964. PH: 507-534-3511.

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