

HEISEY NEWS

The Official Publication of Heisey Collectors of America, Inc.

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*Featured on this months
cover. Past Presidents
who have served Heisey
Collectors of America Inc.*

*First row sitting, left to right:
Bob McClain 1981-1983
Louise Ream 1971-1981
Amy Jo Jones 1994-1995
Bob Kary 1987-1990*

*Standing, left to right:
George Schamel, 1985-1986
Charlie Wade, 1986-1987
Dick Smith, 1990-1992
& Sam Schnaidt, 1992-1994*

*not pictured Tom Brodehoft, 1983-1985
and current President Tom Bischoff, 1995-*

HEISEY NEWS

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Phone (614) 345-2932 Fax (614) 345-9638
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Back Issues

The following volumes are available as complete sets: V, VII, VIII, IX, X, XI, XII, XIII, XIV, XV, XVI, XVII, XVIII, XX, XXI, XXIII, for \$9.00 each volume (12 issues, plus auction list if available).

Advertising

Send all ads to: HCA Advertising, 169 W. Church St., Newark, OH 43055 or fax ads to (614) 345-9638, include M.C. or Visa info. Ads are to be typed or printed on white paper with dark ink. Camera ready ads accepted, but must follow line specifications. Ads containing reproductions will not knowingly be accepted unless clearly stated (e.g. Heisey by Imperial, etc.) HEISEY NEWS accepts no further liability. See Advertising section for rates and deadlines.

Museum

Heisey Collectors of America, Inc, a non profit corporation (tax exempt status), owns and operates The National Heisey Glass Museum in Veteran's Park, 6th and Church Streets, Newark, Ohio. Open Tuesday-Saturday 10-4, Sunday 1-4, closed holidays. Other hours by appointment. Members admitted free.

Identification

HCA will attempt to identify unknown glass items. Please enclose a photograph with your drawings or descriptions. Other arrangements should be made in advance with the museum staff.

Membership

To join Heisey Collectors of America or to renew your membership, contact HCA Administrative office Monday through Friday 8:00 a.m. to 5:00 p.m. Associate dues are \$22.00 plus \$5.00 for each additional household member. Voting members pay an additional one-time fee of \$25.00. Please consider supporting the Endowment Fund by joining at one of the levels listed on the back page.

Museum Shop

There is always someone available in the shop to answer questions or take your order. When ordering by phone, please have a credit card ready. When ordering by mail, please be sure to include appropriate charges such as shipping and sales tax.

Shipping and Receiving

Delivery is made much easier when we have a complete street address, not a PO Box. We prefer to use UPS. If you have not received a package, please call Brad, shipping clerk, to confirm it was sent. He will assist you in tracing it. If your package arrives damaged, please contact your local UPS representative. We insure everything.

Donations and Loans to the Museum

If you have something you would like to share with the museum or have questions regarding items on loan, please contact the curatorial staff. HCA reserves the right to accept or refuse items based on current holdings.

Calendar

1996 Holiday Dinner December 7, 1996
1997 HCA Convention June 18-21, 1997

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The President's Discourse

Tom Bischoff

Linda and I have just returned from the HCA Board Planning session held in Belleville, Illinois which was hosted by the Southern Illinois Diamond H Seekers. In conjunction with the session was the annual glass show which this club sponsors and it was a wonderful show; we even learned something about non-Heisey glass! Our thanks to the Club for providing the facilities, dinner and the show. The Board got much accomplished. Discussion was had concerning ideas to change Convention; more on that as plans develop.

Much time was also spent concerning the use of Heisey molds by HCA and I think I am accurate in stating the policy in general terms as follows; that until HCA is self sufficient without the use of the molds for the production of glass items, limited edition items will necessarily be produced for sale to members or upon such terms of limitation as the Board may determine. There will continue to be some molds used for items sold through the Museum Shop but again on a very selective basis. Down the road I believe the use could be limited to items to commemorate significant events and of course, the Percy Moore Dinner souvenir. More donations to the Endowment Fund will help us realize this goal!

In next month's News will appear clarification of use of the Diamond H logo and the word Heisey by individuals. I have received inquiries for permissive use in the last couple of months and the Board has received additional information from legal counsel. Until this information was received I was not comfortable with granting permission as requested. These requests will now be answered in accordance with our duty to protect our beloved Diamond H! The US Customs authorities will be also advised of our rights and their assistance sought to protect them.

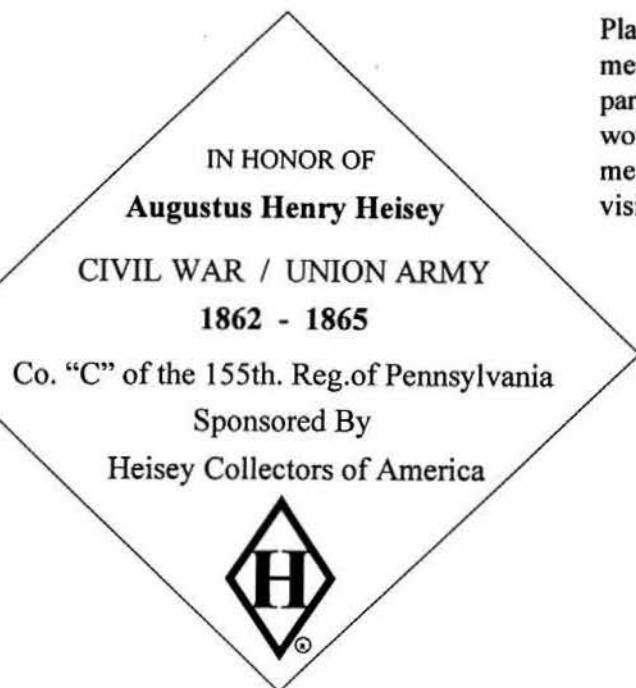
I am looking forward to a meeting with members of the Board of Directors of the Imperial Glass Collectors to share information which will occur in October. I am also looking forward to seeing MANY of you in Sturbridge, Massachusetts for the Percy Moore Memorial Dinner!

Plans are finalized for Mr. A.H. Heisey's memorial. The funds were raised and the park should be finished in November. I would like to thank all who donated to the memorial and hope as many as possible will visit Veterans Park.♦

We can't believe it but it's time to think about the holidays already! Mark your calendars for our annual holiday dinner December 7. A special catered affair at the Institute of Industrial Technology awaits you this holiday season.

Attention Lavender Ice and Animal collectors! It's time once again to add to your collection! Look for the Asiatic Pheasant order form on page 25.

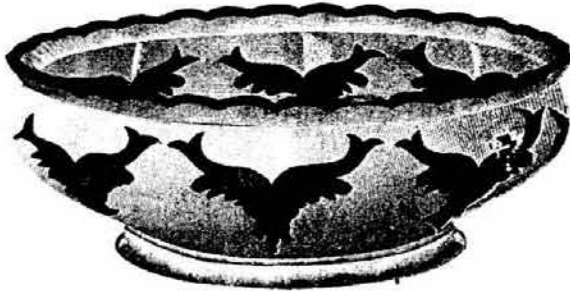
Help! Help! Help! The Museum Shop is in desperate need of real Heisey glassware. If you have some pieces you would like to donate to the shop, contact Mary Ourant, HCA Administrator at 614-345-2932.



Focus on the Collection— #1280 Winged Scroll

Reprint from September 1972, Heisey News, Loren Yeakley, Kelly Thran with current updates

Heisey's #1280 Winged Scroll is one of the more popular older patterns among collectors today. The #1280 Winged Scroll pattern was introduced circa. 1898-99 and continued production until 1902-03. This pattern is relatively plain. The pressed or molded design appears four or more times around the body of each piece. A few items have six or eight. Usually the center of the design is on the mold line and down each is a deep groove and the



7-inch berry

13-inch smoking tray

scrolls reach from these grooves toward the center. There are five or more scrolls depending on the height of the item on the upper portion of each side of the groove and the lower part extends to three scrolls with 2 or more beads immediately below the center scroll, again depending on the height. On the lower portion of the design there are always three beads side by side that gives the appearance of a band around the scrolls. The handles on items are pressed rather than applied. The lids for covered pieces as well as the various trays are plain with fancy scroll work around the edge.

Early researchers examined three different early price lists and found Winged Scroll offered in as many as 58 different items including a table set, several different sizes of nappies, comports, pitchers, tumblers, cologne bottle, ring tray, tobacco jar, plates and olive dishes. Surprisingly enough, no goblet was offered. Three different condiment sets, two smokers' sets and a toilet set were offered. The toilet set consisted of a 13-inch tray, cologne bottle, puff box, trinket box, ring holder and a 4-inch pin tray, offered for sale at \$6.10 per dozen! These items are all unsigned.



Heisey's #1280 Winged Scroll was made primarily in Emerald and Custard. One price list offers 48 items in Crystal, but it is safe to say it is hard to find in Crystal. It was also made in Opal (Milk Glass). We have seen the covered powder box and covered trinket box in Opal, as well as a covered tobacco jar and covered butter. Several items have also been found in Vaseline, namely: large nappy, celery vase, and toothpick holder.

There are two known items of this pattern that have been reproduced. The covered powder box and hair receiver have been found in both Custard and Red flashed. The lids are identical to Heisey's #1280 but the scroll design is distinctly different. There are three small scrolls extending from the immediate top of the design not found on the Heisey mold and the band around the lower center is solid rather than the three beads.

Other than the two items listed above, this pattern has not been reproduced and, due to its age, we must assume the molds were destroyed.

There have been many opinions offered concerning Ivorina Verde and whether it was meant to describe the custard color of the glass or the decoration. A quote from Kamm's Pattern glass book number five states: "In 1899 the A.H. Heisey and Company put out a pattern in opaque ivory colored glass with green trim, probably a point under glaze: the above is not the name used for the pattern, but the description under which it was advertised in trade journals of that year." In Kamm's seventh book she shows a catalog page which reads "No. 1280 Line Ivorina Verde decoration No. 54." To add to the dilemma refer to Vogel IV, page 125 which illustrates from a catalog page "No. 1280 ware. Ivorina Verde, also made in Opal." Did the term Ivorina Verde refer to the color of the glass or the decoration?



Cream and spoon



1/2 Gallon tankard

The Museum is fortunate to have several pieces of #1280 Winged Scroll in its collection. 24 years is a long time, why 24 years ago I was only...oops I better not say. However, the museum has been very fortunate to acquire several nice pieces of Winged Scroll to add to the collection. Since 1972, we have acquired an all Custard 15-inch swung vase (literally called a swung vase because the finisher took the piece and swung it), an Emerald with gold 10-inch swung vase, and an all Custard 7-inch swung vase on loan. In Vaseline we have an 8-inch nappy (fruit bowl), and in Crystal, which still remains the most difficult color to find pieces in then Opal, Custard or Emerald, a handled molasses can that

Butter and cover

was turned into a lamp. A main stay for the A.H. Heisey and Company, Winged Scroll was very successful and is a perfect example of the type of glass being produced 98 years ago.

Don't be confused though, the buyer should always beware. Confusion can still take place, especially for the untrained Heisey eye. The Jefferson Glass Company made a very similar pattern to Heisey's #1280 Winged Scroll. The important difference is that Heisey's Winged Scroll is open at the top, where Jefferson Glass has three small scrolls. Also, the Heisey pattern has three dots across the scrolls, rather than a loop as Jefferson Glass. And, don't be confused by Guerny Glass Company from Cambridge, Ohio. The museum has an example of a miniature copy of Heisey's #1280 Winged Scroll produced by the Guerny Glass Company in pink and green. The piece is marked R. Wetzels, after the man who made the mold. The important difference, Heisey never made a miniature butter!



The next time you are visiting the museum make sure to view the #1280 Winged Scroll collection displayed in Room 3 of the King House, along with the fakes and look-alikes in the lower level of the King House. ♦

The Vase—Duncan and Diamond Rose

Carl Sparacio

In July the Sparacios headed west once again. It may not have been a first—but it was one of the few times we've gone in that direction out of New Jersey without aiming for Newark, Ohio. Our destination this time was Washington, Pennsylvania and the Duncan Millers Collectors' Show.

What has Heisey to do with Duncan Miller? Ha, as if you didn't know A.H. Heisey married George Duncan's daughter and, along with his newly acquired brother-in-law, ruled that firm for a time. Yes, sir, but it's more than that. It is my personally held belief (not backed by one iota of fact) that Cap'n Heisey not only ran off with Mr. Duncan's daughter but absconded with his glass formula as well. And I'm not alone in that opinion—you can ask any other member of the *Flat Earth Society*. They also adhere to that view.

Too many times in my early Heisey collecting days I mistook a Duncan Miller piece for a Heisey treasure. That really doesn't say much, of course, I was also fooled by Cambridge and Fostoria (there's even an old Fostoria mistake that is the centerpiece on our dining room table even as I write). I wish now I had hung onto some of my Duncan mistakes. At any rate, there is a legitimate relationship between Heisey and Duncan so there was no need to feel the traitor venturing into enemy camp. I felt more of an explorer. Once we arrived, though, I was amazed at the number of Heisey people in attendance. I took names. *They* may be treasonous.

It was a lovely show, small by Heisey standards. There were little more than twenty or so dealers but the ambiance was much the same as at a Heisey show. It was a pleasant, comfortable show to attend. I had a sense that Duncan people feel as Depression Glass folks do—a show must be small to be profitable. I invite them to look at Adena Hall during Heisey Convention week and to factor in the Granville flea market as well. Big shows work well for Heisey.

We bought some Duncan, a piece of Fenton and a couple of pieces of Heisey. Most of all it was an educational experience. I've had difficulty relating to the pricing of Duncan glass in the past. Using Heisey as a standard, most Duncan seemed very inexpensive—of course there were the rare Duncan collectibles that fetched Heisey-like prices but prices seemed reasonable if compared to anything that wears a Diamond H.

I regret that we didn't make time to visit the Duncan Museum. Maybe next year. We did get to a club sponsored all Duncan Auction on Saturday evening. It was held in a large garage about six miles out of town. By and large I thought, again, that prices were low but when an exceptional piece was offered bidding became spirited and the money became serious. If the Apple Tree crew were there it would have seemed like home.

I got to wondering why our own Heisey Collectors of America had become such a strong organization and grown so large and accomplished so much in a relatively short time while groups like Duncan, Cambridge, Fostoria and Imperial clubs seem frozen in time and remain as the HCA was in its early years. The answer is not elusive: the HCA grew by commitment, dedication and the willingness to share.

Few groups, too, had the research the likes of Clarence Vogel's to guide them in the beginning and even fewer were blessed with the dedication of a Louise Ream and The Newark Seven who

were committed to spread the Heisey word and to build the foundation for a strong organization. They were blessed, in turn, with a membership core willing to pitch in to help make it work. This is not to say that other organizations don't have dedicated members. Perhaps there are even some willing to make a commitment but still they seem frozen in time. My guess is that each only needs a strong personality or a group to lead or light a fuse.

I didn't mean to preach. My tongue flaps happily out of control now and again because it knows its brakes are weak. There's not much to stop it short of biting it in mid-sentence and I'm not about to do that.

Shifting into high for Heisey, I can report a happy find. I recently came upon a #3386 Diamond Rose pilsner with a Cobalt stem and foot and Crystal bowl.

Diamond Rose is one of those patterns that never seem to turn up. Mention it to most Heisey collectors and they think of Diamond Band. Those who don't say, "Duh?"

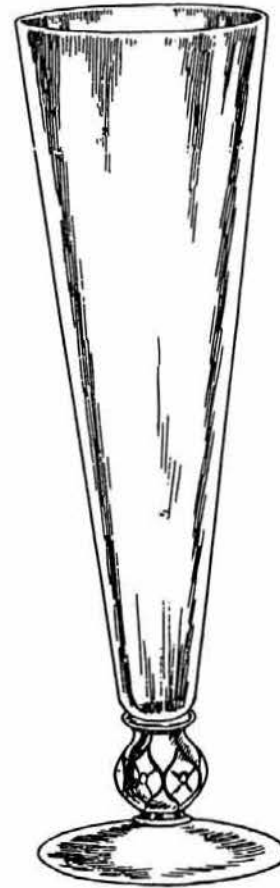
Many years ago I found a set of Moongleam goblets in Diamond Rose. All but one found their way to stem collectors. I've seen only a couple of pilsners since. Besides two sizes each in goblets and pilsners, the pattern was also made in a saucer champagne, a sherbet and a cocktail—none of which have I ever come across. You would think Diamond Rose would be more common with a production period that stretched from the late 1920s to the early 1940s but it remains scarce and is sought after.

The book, *Heisey Stemware* by Ryan, Bradley and Ryan reports that #3386 came in Cobalt, Flamingo, Marigold, Moongleam and Sahara though I've yet to see it in any colors other than Moongleam or Cobalt. The bowl is known with Empress Etch and, though *Heisey Stemware* lists Crystal bowl with Flamingo, Moongleam or Cobalt stem as well as solid Flamingo and solid Marigold (I want to see that!), there are color combinations other than those listed. I've seen a pilsner with a Cobalt bowl and Crystal stem and foot and also a goblet with a Moongleam bowl (Empress etched) with Crystal stem and foot which, I suspect, was the one photographed for the stem book and might have been overlooked in the copy.

The accompanying drawing doesn't do this beautiful stem justice and these stems can easily be missed because they are unfamiliar. I'll let you in on a secret—if you see anything that looks remotely similar, check it out—you'll see a Diamond H between the bowl and the stem.

What has Duncan got to do with Diamond Rose? Absolutely nothing.

There you are—one more thing to search for. And remember, as my granddaughter used to say, "you're 'posed to share!" ♦



Liaison Relations – Artist Profile: Christian Somrak

Molly Kaspar



Besides our A.H. Heisey and Company molds and glassware, one of the most important and valuable assets in the HCA Glass Studio are the artists. Most of them are volunteering their time since there aren't many places where they can practice their art unless they rent studio space. Without them we wouldn't have demonstrations nor glass to sell in both the Institute of Industrial Technology and the National Heisey Glass Museum. As a tribute to our artists in the studio I thought it only fitting to profile each.

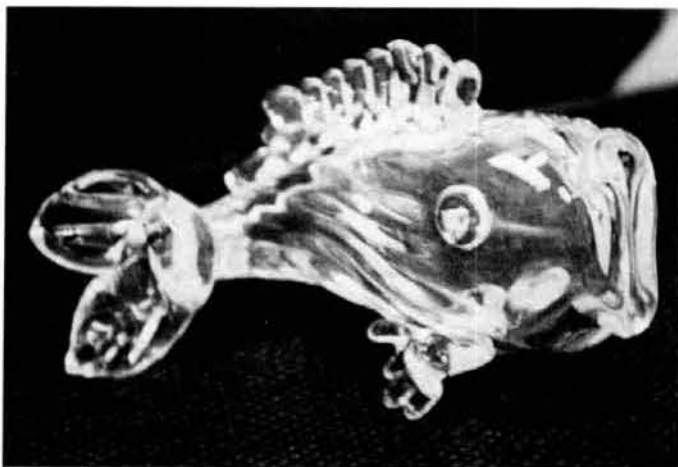
The premiere of my Artist Profiles begins with Christian Somrak, a fifth year senior at Columbus College of Art and Design (CCAD). Originally from Euclid, Ohio,

Christian didn't get involved with glass until he attended college. His early intentions were to study sculpture, however, after attending a glass demonstration at CCAD he was *hooked*. He said it was the challenge to create something totally unique from just a gob of glass that first sparked his interest.

Christian has been blowing glass for over three years and just in the short time he has been working in our studio I have noticed improvement. And that's not to infer that Christian isn't a skilled artist already. Glass blowers are continually improving and practicing their skills. Considering that every piece is an original, that's a lot of practice! Most artists, Christian included, are simply striving for perfection.

At an auction in the studio during IIT's second opening, I heard Christian trying to convince a visitor to purchase his piece. "This is what I'm going to do for the rest of my life," he said. "One day I might be famous!" He says he will never grow tired of glass. After graduation he plans to continue working at the HCA Glass Studio. Christian also plans to pursue a masters degree and eventually build his own studio.

You can visit Christian in the HCA Glass Studio Wednesday through Friday and sometimes even on the weekends. (I think he would move in upstairs if we let him!) His genuine enthusiasm about glass will certainly hold your interest. And if you're lucky you can watch him create a blown sculptural fish, one of his favorite pieces. ♦



From The Archives – Translating Treasures

Don Valdes

Quite a few years ago, in breaking up the old family home, my wife's relatives uncovered an old trunk in which there were literally hundreds of letters, many dating back to the early 1800's. The fun of uncovering the past was dampened only by the extreme effort required to "translate" the old script before making it into typewritten copy. All of us took turns. Eventually the task was completed, resulting in a bound volume of over 400 pages. My skills, derived from many years of reading student test papers, were tested "to the MAX."

Today I have encountered a comparable "treasure trove." Well, it doesn't go back quite as far, only the early part of the present century. And I'm not quite so sure they are as revealing as some of Rev. James Rowe's letters as he traveled about the United States, first as a circuit rider, later as an inventor of farm implements. Nor is there the quantity, in this case there are only eleven pieces of correspondence. But one thing is for certain, the handwriting is every bit as bad as his or that of almost any of those harassed students desperately scribbling down every thought they could dredge up from their cluttered minds during the last few minutes of the examination hour. In this case the letters are in a folder labeled "Very old factory correspondence," but very few of them deal with factory matters. One is an interesting directive, typed:

June 1st, 1915
Mr. Balda,

Etching Dept.,

Dear Sir:-

We have elected to have you make first, the plates for the following articles:

Baskets
Plain Pitchers - Plain Blown
Candlesticks
Lavender Jars, No. 352, 5, 10 & 14 oz
" " No. 354, 7, 11 & 16 oz
No. 354, 355 & 1185 Hotel Sugars & Creams
Portable Shades, plain and etched
Sandwich Plates
No. 1125 & 1150, 6½" & 8" Plates

This will keep you busy for some time.

Respectfully yours,
(signed) A. H. Heisey


Some time ago I wrote about the difficulties the manager of the New York office, Joe Lower, was encountering with the absence of the stick-on labels. Joe Lower was not the first to contend with trademark difficulties in the Big Apple (I have tried to be true to punctuation, sentence structure, etc.):

Nov 12/21

My Dear Son (I believe this must have been to George Duncan, the oldest son)

Yours received, am glad you are looking after the Emperial (sic) matter. I go to New York to-morrow, will be there for Monday Tuesday & probably Wednesday Will see the color inspectors (or importers) etc.

Have Sue try to add luster to her spirits after they ...(not decipherable)

Tell Wilson that the 

is not on some of the ware, the salts sent us has none on, this is important, why advertise then neglect to put it on the ware we sell, not satisfactory to the people who want (*Diamond H*) glass ware.

Think we will have to join the Chicago exhibit, don't you?

Raining all night but not cold - all well which is... (last sentence is not decipherable, at least not by me.)

Among the personal letters is one indicating that the health of A.H. was not of the best three months prior to his death. The following letter, written on company stationery, was from Baltimore:

November 21/21

My Dear Son

I am going to Kelleys this week, think it best, they know what is necessary, having made two thorough examinations - think they stand as well as any - besides your Mother thinks I should go there - will telegraph you when to (?), want some one of the family, this is where you need your family I think

Am going to map out for you and Clarence a sort of guide what I think you should do in case it is necessary this in addition to my will

Aunt (?) Duncan & Ann Baker here

Raining & cooler to-day - all well

With love

Your loving father

(signed) A.H. Heisey

The next to last of the letters in the folder is a return to business. On December 1, 1921 A.H. Heisey was all business as he wrote to Wilson regarding child labor laws and a case before the Supreme Court. His death occurred 43 days later. (I believe I will have more on child labor in some future article) But it doesn't end here! Now, a bit of mystery for you. Here is a copy of a portion of the last of the letters (also presented in order for you to appreciate A. H.'s handwriting). Can you read it? Considering the fact that A.H. Heisey died in February 13, 1922, what do you make out the date to be? ♦

A. H. HEISEY & CO.

MANUFACTURERS OF

HEISEY'S  GLASSWARE

FOR THE TABLE

NEWARK, OHIO

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

TO AVOID DELAY
ADDRESS THE FIRM
AND NOT INDIVIDUALS

July 15/12

My dear Sir

Just as soon as you know
you can travel, without risk, I want
you to come here, & spend a month or
you can, this the place, a change will
be the proper remedy - you can
arrange with Styer, so if it is necessary
to have some one with George, to remain
until you get back; this is my idea of
what I consider the best for you
all well, remain still here, & to

How Sweet It Is—Heisey Molasses & Syrup Lids or Tops

Jim Earnshaw

The first group—1896 to 1910: *The Pattern Years* basically used standard or common tops. These tops were used by many glass syrup manufacturers. Compare others and Heisey and you will find that they are the same. Heisey bought theirs from The Novelty Manufacturing Co. of Waterbury, Connecticut. They consisted of several types—silver or nickel plated, O.K. top which was nickel plated “pot-metal”. Later on, replacement or reproduction tops became available because many tops had become badly decomposed or were even missing. So don’t be “guided” by the top; as long as your molasses can has one on it, that is good! These tops were put in place with plaster-of-Paris which made it

difficult to take off. Very few were screw top,

attached via a threaded lip on the top of the molasses can. Don’t try to get an old top or even part of one off, unless you first soak it several days in a mixture of vinegar and water, $\frac{1}{4}$ and $\frac{1}{2}$. This will soften the plaster-of-Paris.

We have several copies of letters—written in July and August 1908, between The Novelty Manufacturers and A.H. Heisey concerning the price of these tops. I believe that with the demise of molasses cans and the rising cost of tops caused Heisey to seriously think about newer designs of their syrups and a new, common removable top.

In 1908, Heisey made a patent application and in 1911 made formal application for their own top. A patent was granted March 24, 1914, as you can read from the illustration below.

This became their top and was used on #353, 354, 355, 357, 359, 362, 363, 371 and 372 syrups. This top

was first nickel plated and later was chromium plated. With a spring loaded top it was quite successful, easily removed and washable. This top was probably made outside the Heisey factory. It remained in production on the #372 syrup until the factory closed in 1956. Few surplus tops were available from the factory close-out, except some with round tops leaving the spout exposed. These were probably used on the chocolate pot. The drip-cut combination handle and slide closure were used on the Crystolite and Plantation syrups. This top had a variety of bakelite removable colored handles and



was later replaced by a single washer chromium assembly. Incidentally, a rubber or plastic ring-washer should go between the metal top and the threaded glass lip. Most are missing when you find a Crystolite or Plantation. Drip-cut also made their own syrup bottle with their chrome handle. You can see these today in restaurants such as Bob Evans and the International House of Pancakes.

It is interesting to note that in January 1921 The Cambridge Glass Company entered into negotiations with the A.H. Heisey Company to supply Cambridge with the patented #45448 syrup top. As of today Cambridge has a similar top on their syrup, but not the Heisey one. ♦

DESIGN.

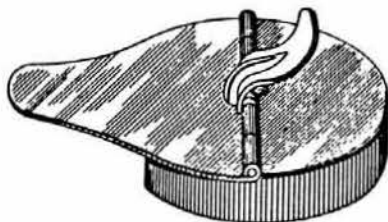
A. J. SANFORD.

PITCHER TOP.

APPLICATION FILED JAN. 18, 1911.

45,488.

Patented Mar. 24, 1914.



WITNESSES.

J. R. Keller
G. C. Raymond

INVENTOR.

Andrew J. Sanford
by Kay & Cutler
his attys

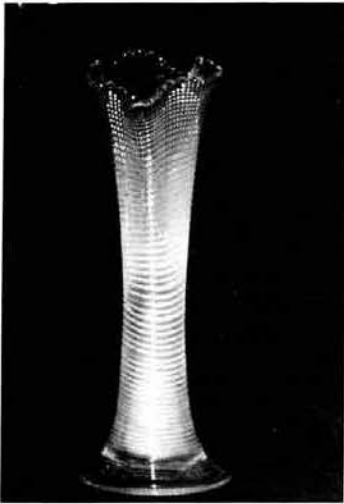
VOLUME 1 PLAINTEXT CO., WASHINGTON, D.C.

Questions And Answers

Kelly Thran

Letter of inquiry, Maryland

Ques: I possess a vase with the diamond marking with H in middle, which is Heisey's trademark. After researching many books through the library, I was unable to come up



with a pattern for this particular piece. A picture of such vase is enclosed for your convenience. Could you please help me identify the vase, tell me approximately how old it is, what the pattern is called?

Ans: From your photograph I can determine that you have Heisey's #2 Plaid vase, circa. 1905-1915. This vase can be found in *Opalescent Crystal, Crystal and Emerald*.

Could someone please help me out?

Ques: I was recently given this Heisey candy jar and for some reason I have not been able to find any information about it. The jar measures 10½-inches high from bottom to top, and 4¾-inches across its widest point. It has a silver deposit finial and a 1-inch silver deposit ring around the top of the jar itself. The design seems to be a vine with hanging

grape clusters and hanging leaves both on the finial and the jar. The top below the finial as well as the bottom base area is deeply copper wheel engraved, with rows of grooves. The jar section is engraved with alternating rows of grooves and leaf yielding grape clusters. The Heisey mark is on the bottom.

Ans: From your photograph I can determine that you have Heisey's #465 Recessed Panel one pound covered candy jar, circa. 1920. The A.H. Heisey and Company did not apply the decoration, instead the company would sell Heisey blanks to decorating companies, who in return applied silver, gold, stain or hand painted decorations.

Webb City, Missouri asks

Ques: I have three objects of glassware I would like researched. The items were made by Heisey in the Barcelona pattern cut glass. They were purchased between 1947 and 1957. The items are candleholders, cream and sugar, and goblet. I have enclosed a sketch.

Ans: From photograph #1 I can determine that this item is Heisey's #134 Trident 5-inch, 2-lite candlestick with #941 Barcelona cutting (Barcelona is a cutting not a pattern), circa. 1929-





1957. The #134 Trident candlestick has the second longest production period of any Heisey candlestick and is one of the best known and most common today. It was produced by Heisey until the factory closed and then remained in Imperial's catalog until 1971, almost 42 years of continuous

production. In addition, the #134 pattern was also very popular as a blank for etchings and cuttings, in all eighty cuttings were offered on this candlestick. It is most common in Crystal, although it can also be found in Flamingo, Sahara and Moongleam (or in Crystal with a Moongleam foot). Other colors such as Marigold and Alexandrite are very scarce. Also, the #134 is the only candlestick known in Tangerine. (Also scarce)

From photograph #2 I can determine that you have Heisey's #3408 Jamestown goblet with #941 Barcelona cutting, circa. 1930-1946. At one time Heisey's cutting was sold at Tiffany's and was one of Heisey's most popular cuttings.

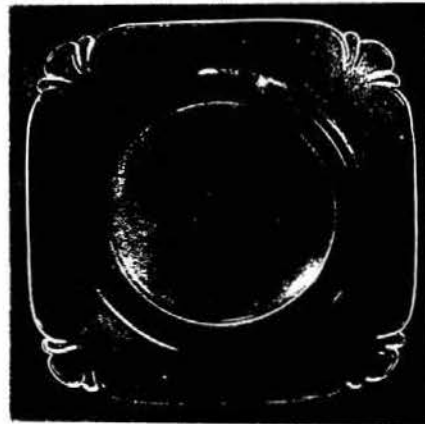
From your sketch of the third piece I can determine that you have Heisey's #1509 Queen Ann dolphin footed cream and sugar with #941 Barcelona cutting circa. 1937-1948.

Requesting Questions and Answers

Ques: A few years ago I purchased about twenty five pieces of yellow clear glass dinnerware at an antique shop. At the time I did not imagine they had any collectors value. I just bought them because I liked them. In time I decided to try to complete the set. During the course of my research I concluded the dishes might not be Heisey. They do not have the diamond H stamp and are shaped differently from the additional pieces I purchased.

Enclosed are two pictures. Picture one is of a dish from the original set without the H stamp. Picture two is a later purchase and I am pretty sure it is a Heisey Empress Sahara series. Your help in solving this issue would be appreciated.

Ans: From photograph #1 I can determine that this piece in question is not Heisey. Photograph #2 appears to be Heisey's #1401 Empress square plate, color appears to be Sahara (the company advertised this color as golden yellow). The plate also appears to be signed with the H inside the diamond (center of plate).

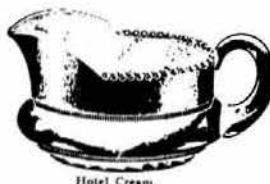


Empress was one of the most popular patterns for the company and for collectors today. Produced circa. 1928 through 1934 in Crystal, Moongleam (green), Sahara, Flamingo (pink), Cobalt (blue), Tangerine (orange/red) and Alexandrite. This pattern was used for several Heisey etchings, including #448 Old Colony; #456 Titania; #458 Olympiad; #515 Heisey Rose; #5000 Bacchus; and #832 Continental cutting.♦

OOPS!—Last months Questions And Answers column illustrated #1250 as Plain Band. I hope you noticed! Plain Band, #1225 is illustrated below. Sorry! To Err is Human!



Hotel Sugar.

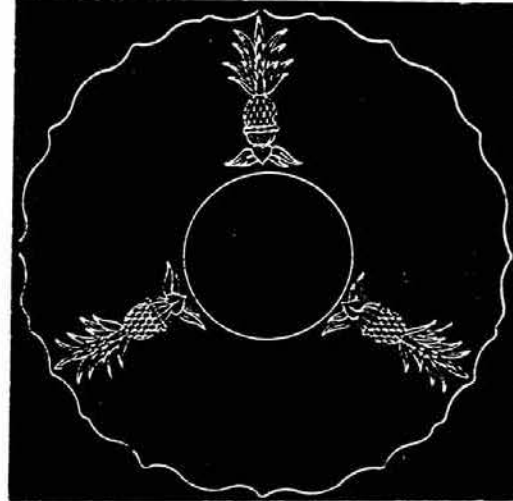


Hotel Cream.

Heisey Plantation

Reprint from January 1972 *Heisey News* by Louise Ream

Number 1567 Plantation is also referred to as pineapple. It is easy to see why, since most pieces are decorated with pineapples molded into the glass. As far as we have been able to determine, the first date for this pattern was the late forties. It is shown in catalogs for 1949, 1950, 1953 and 1956, and possibly others. When the factory was selling out there was a large quantity of this on hand.



14-inch sandwich platter

It has been seen by us in Crystal only, though pieces of stemware

have been reportedly made by Imperial with the stem in amber. The #5067 Plantation champagne was produced in Amber for the Kahiki Restaurant in Columbus, Ohio. The quality of the glass is generally excellent. Imperial has made the #1567½ five part relish and the marmalade jar in milk glass, which may be signed with the Diamond "H".

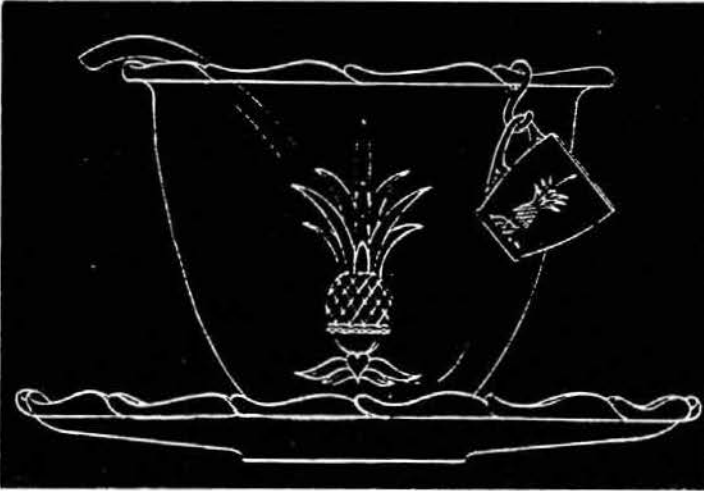


5067 stemware with Plantation Ivy etch

8-inch four compartment round relish

for the molded pineapple which forms the stem. There were also eight items of pressed stemware very similar to the blown except much thicker and the top of the bowl is more plated. Some pressed sherbets in two sizes with a rounded bowl, rather than the straighter sided bowl of the other two, were also made. These have three pineapples pressed around the bowl and have a short, plain stem. There were 99 items in the line in the 1949 catalog and only 70 by 1956. When etched with the #516 Ivy etching the pattern was known as Plantation Ivy and pieces of this are of exceptional beauty. This Ivy etching is also seen on a piece of #5024 Oxford stemware as well as on #5019 Waverly stemware.



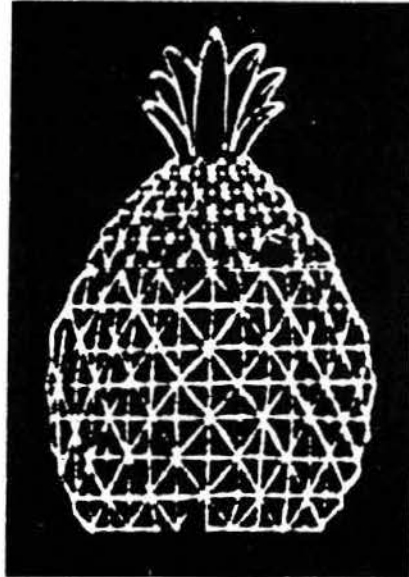


Plantation is shown in Vogel IV, pages 12-15 and Plantation Ivy on page 32. There are at least seven varieties of candlesticks, some with prisms. Two sizes of footed epergne candleholders are shown in the 1950 catalog. Many of these are not signed. However, the distinctive pineapple shapes make them unmistakable Heisey. Some of this pattern is signed but much is not. Pressed stemware observed was generally not signed (however, some is signed in the center of the bowl) and part of the blown stems are. The mark is found on one of the spines of the pineapple just to the left of the mold seam, and is rather hard to distinguish as it blends into the pattern. A

Dr. Johnson bowl set

real collector can recognize a signature on stemware even though it is faint or shows only part of it. We are satisfied with any part of the mark.

Among the more unusual pieces of the pattern are the marmalade jars which look just like small crystal pineapples. Another is the very scarce coupe plate #57 which shows a native workman carrying a basket on her head and there are mountains and a tropical plant in the background, all very symbolic of Hawaii. This is not an etching but the pattern is pressed into the glass. Also interesting are the covered items which have small pineapples as finials on the lids. One could collect a complete set in this pattern and it is widely sought.



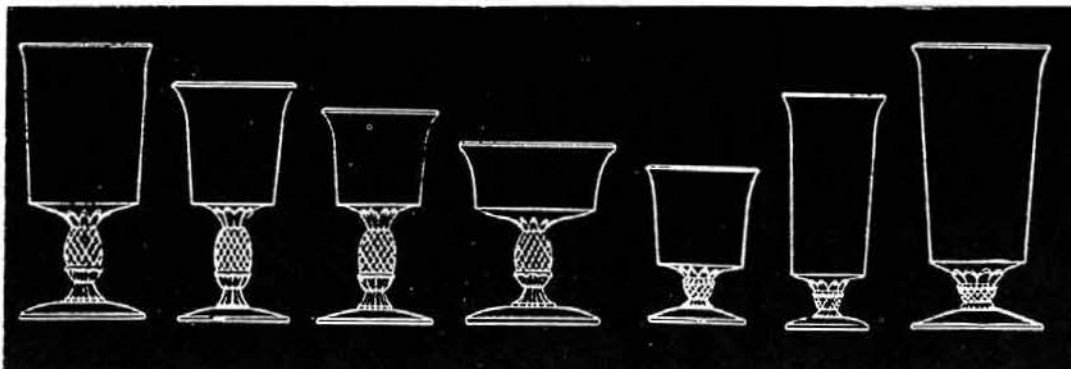
Carl Cobel, who was once employed as a designer for Heisey and who also worked for the Von Nessen firm of New York City which did some designing for Heisey, at one time submitted sketches for an etching for Plantation. One was a beautiful Hawaiian scene but it was never used.

Marmalade jar and cover

Once in awhile the base of the marmalade jar may be offered as a rose bowl. It does look like one without the lid and can be confusing. Silver overlay was used on the Plantation pattern and was probably done by Silver City of Meriden, Connecticut. The same floral patterns are still used today in silver overlay pieces by this company, which we have seen in jewelry stores. Much of the glass they use now is of Viking origin.

Pressed stemware

Plantation and Plantation Ivy are also shown in the 1956 catalog reprint. ♦



Did You Know?...
Kelly Thran

Did you know... The A.H. Heisey and Company of Newark, Ohio had suggestions caring for your glassware? In January of 1931, Heisey Company salesman printed these suggestions in the January Table Talk, for stores and to answer customer's questions.



Hot or cold foods and hot coffee or tea may be served in Heisey's fine glassware for the table. Extreme changes of temperature, however, should be avoided. For instance, scalding water should not be used on glasses that have just previously contained an ice cold drink.

Clean, warm water with a little mild soap, like Ivory or Lux, should be used for washing glass. Strong soaps or powders are liable to dim the polish. The rinse water may or may not be slightly soapy as preferred. Use clean, dry linen towels (hot if desired) for wiping and polishing.

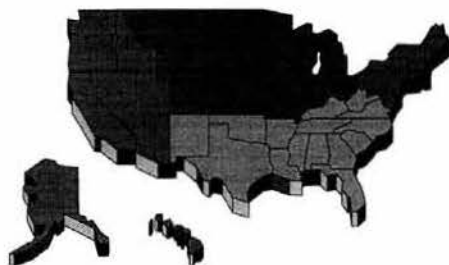
Glass which has contained milk or cream should be rinsed with tepid water and a little soda before it is washed with other pieces, so as to keep the washing water clean.

Lime deposits inside of pitchers or tumblers may be removed by a teaspoonful of hydrochloric acid in a little water. Or put in tea leaves, cover with vinegar and shake. Follow by rinsing at once. Diluted ammonia is good for cleaning vinegar cruets.

It is best to wash the stemware first before the other pieces, such as plates. Take a few pieces at a time so that they will not be knocked together and chipped.

A good method for washing the inside of a fine goblet or other thin pieces, so pressure will not break it, is as follows: Turn the piece upside down in the water, then lift quickly without tipping or turning over. As it comes above the surface, the water will rush out, carrying the food particles with it.◆

Club Notes



North Carolina Heisey Study group #38 Michele Scott

The N.C. Heisey Study Group met on May 11, 1996 at Replacements, LTD. in Greensboro. Charles and Patsy Nesbitt and Jim and Frances Sutton hosted a gracious luncheon buffet.

President Sybil Lavengood presided, welcoming the 18 members and 3 guests. After the reading and acceptance of the secretary and treasurer's reports, we discussed our 1996 gift to the Endowment Fund and for HCA's general operations.

More polo shirts with the Diamond H and centennial logo and Hooked on Heisey T-shirts need to be ordered to sell at convention. Members volunteered to serve in the Hospitality Room.

Frank Scott presented a program on #500 and #1229 Octagon. Members displayed many fine examples of these patterns, including colors and cuttings.

Show and Tell followed, with members and guests sharing their finds and stories. Items included: 12" Fancy Loop celery, Duck ashtray in Flamingo, Yeoman footed jelly, Twist 2-pt. relish, 3 Whiskey decanters, 15" Puritan vase, Lobe 2-part relish in Hawthorne and a 3 piece mayo with underplate and ladle—all 3 pieces irridized and marked.

We met on July 13 at Replacements, LTD. (The board room has been made available for all our meetings.) The hosts, Isabelle Gibbs and Ned and Sybil Lavengood provided beverages and dessert.

President Lavengood presided. She reported that all shirts, except one, were sold at convention. We had 14 members that journeyed to Heiseyland, some attending convention for the first time. From the discussion that followed, it was apparent that everyone had a great time and gathered useful

information. We were reminded of the quarterly meeting in Sturbridge and were encouraged to attend.

Frank Scott presented a program on carvings and etchings, and members brought wonderful examples to display.

Some items at Show and Tell: a Bethel decanter with Sweetbriar cutting with matching sherries, Empress nut cup in Alexandrite, and a Pillows footed rose bowl. ♦



Central Illinois Heisey Collectors Club #4 Barb Kilmartin

Our third quarterly meeting was held at the Elm's restaurant in El Paso at 3:00 p.m. Ten members were present. A discussion was held to finalize our delegate, food and club donation. Don and Joyce Deany have a glass display in the Watseka Library, and Mike Kilmartin gave a presentation to the Le Roy Historical Society to try and promote club awareness. Our next meeting will be held on August 12 at 2 p.m. at the home of Les and Virginia Riley for a cookout. Our club wishes a pleasant and safe trip for everyone attending convention. ♦





Hawthorne — Heisey's New Color

THIS announces a new color in glassware by Heisey, a delicate amethyst tint, to which the distinctive name, "Hawthorne," has been given.

Side by side with the soft rose glow of Flamingo and the charming green of Moon Gleam, the new Hawthorne color will take its place in popular demand.

Heisey's Hawthorne Glassware appeals to people. This was ascertained before putting it into extensive production and before releasing it to the trade.

People are delighted with Hawthorne because it looks so exquisite on the table—the rare, elusive tint adds a new charm that is wonderfully delightful. And it is such beautiful glassware! The finest quality of blown and pressed items made by Heisey craftsmen.

You will want to add this new color to your stock, because people are going to buy it, and it will give you a splendid additional sales feature to bring them into your store.



*I*N the charming Hawthorne tint are perfume bottles and puff and powders for milady's dressing table. The bottles shown here are No. 515. The three piece puff and powder with cover is No. 1186. These items are in the beautiful diamond optic effect.

Annual Factory Shut-Down in July

As is our custom with our factory employees, the Heisey plant will close from July 1st to July 15th or thereabouts. In this period orders cannot immediately be handled and after re-opening, normal production cannot be reached for a time, due to natural conditions in the glassware business. We are asking our friends of the trade to bear this in mind and to anticipate summer requirements as nearly as possible by ordering in May. Orders received in June will get our best attention, but to avoid delays it is safer to order in May.



Everything for the Table

COMPLETE table services in several designs are offered in the Hawthorne color. From the illustration above a good idea can be obtained of the beauty this glassware gives the table, which is an attractive suggestion for a summer luncheon arrangement.

The Hawthorne glassware items on this table are as follows:

- No. 49 Salt and Pepper
- No. 3324 Goblets
- No. 1229 Two-handled Comportier
- No. 1182 Cream Soup and Saucers
- No. 1182 10½-in. Service Plates
- No. 1203 Floral Bowl with foot

A table set in a similar manner in your store will go a long way to make sales for you. It is certain to excite the admiration of your customers.



Wide Selection of Pieces in Hawthorne Tint

A wide variety of Heisey's fine glassware comes in the new Hawthorne color—the beautiful amethyst tint that is proving its popularity. Selections can be made for a complete table service in a number of patterns.

Meeting Popular Demand

Heisey's creative staff are quick to sense the trend of popular taste even in advance of a clearly defined movement. Their productions in crystal have met with a decided buying response. Then the dainty Moon Gleam and Flamingo table services have had a great deal to do with shaping the present large vogue of colored glassware. And now comes Heisey's new color—Hawthorne.

A New Line to Sell

The new Hawthorne color offers the trade an effective new line of beautiful glassware which they can sell with satisfaction to themselves and their customers. Hawthorne glassware appeals to discriminating people, because of its wonderful tint. By carrying it in stock and displaying it in your windows and store, you will be in a position to take advantage of the demand for Hawthorne.

Pieces for every occasion and purpose can be had in the Hawthorne tint. A few of them are bouillon cups and plates, service plates, salad plates, coffee cups and saucers, sandwich plates and dessert plates.

Variety of Items and Designs

A complete selection of glasses is offered, such as goblets, sherbets, saucer champagnes, fruit and oyster cocktails, parfaits, tumblers and soda and iced tea glasses. Jugs or pitchers of different designs are included. Then there are a variety of accessories, as, for instance, comports, flower bowls, candlesticks, salts and peppers, mayonnaise dishes, nut and bon bons, condiment dishes, and many more. The smoker may have cigarette jars and ash trays and for the dressing table there are perfume bottles and powder containers.

The superb attractiveness of the Hawthorne line will be an incentive to purchasers, especially during the spring and summer months, when colors are so seasonable. We suggest you place your order without delay for a representative stock in this new color.



HERE we have several enchanting pieces of Hawthorne blown ware. Following are the numbers: 3324 Cocktail, Oyster Cocktail, Goblet, Sherbet; 2930 Tumbler; 4182 7-in. Plate and 3480 Jug. The plate is diamond optic while the bowls of the other pieces reveal a unique and striking semi-corrugated effect.

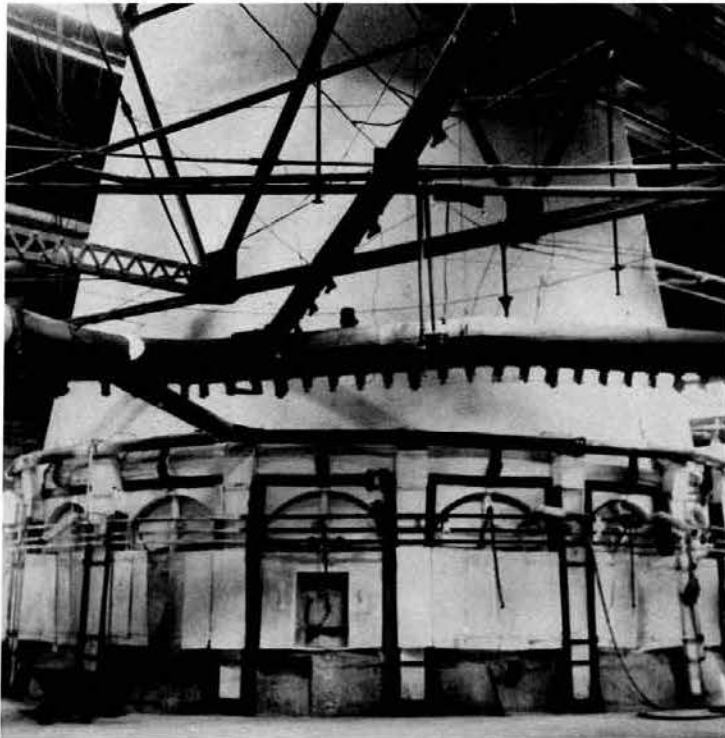
Only a few pieces of the broad range of patterns and designs that come in the beautiful Hawthorne tint are illustrated in these pages. And the color is so elusive that it is difficult to catch it in a picture. But we believe that what is shown here will give you a reasonably close idea of what this fine new color is like.

From the comments already heard about this color, we feel that we have struck another happy interpretation of people's desires in glassware and we believe that it will be welcomed in general by the trade.

Making Glass By Hand—Part One

Reprint from May 1984 Heisey News, Author unknown

The ingredients for high quality glassware arrive at the factory in sacks and barrels, except for the sand, which is used in such large quantities that it must be shipped in bulk. The sand must be of the best quality, white and almost pure quartz. The Foreman of the Furnace Department gives the Batch Mixer an order for so many pounds of a certain batch of glass. The Batch Mixer shovels the materials out of their packages, weighs them and mixes them on the floor with a hoe and shovel. In some plants a machine is used to shake the sand, soda, lime and other ingredients, to an even mixture. When the batch is mixed, the Batch Mixer shovels it into a metal cart and the Pot Filler pushes the batch cart into the Furnace Room whenever more batch is needed at the furnace.



A view of the furnaces.

The glass is melted in large fire clay pots, standing about five feet high and four feet across, with a dome shaped roof. The furnace is simply a brick chimney, some thirty feet wide at the floor level and narrowing to one-third that size at the roof. The clay pots are placed inside and next to the wall of the chimney at the floor level, each one at an arched opening in the wall. The side of the pot next to the arched opening has a square hole, called the pot mouth. The entire lower part of the chimney in which the pots stand is roofed over with brick, and in the middle of the floor of this roofed space (referred to as the fire chamber) are two holes. The burning gases enter the

fire chamber through one hole at a time. The draft through the fire chamber goes from one of these holes to the other, and not out the chimney as one might expect, because it has no opening. After the burning gases come out the first hole, they rise up to the brick roof and are directed by it to the outer wall of the chimney where the pots are. They then return to the other hole and are carried away through a brick channel from the fire chamber.

The Furnace Man reads instruments which show him the temperature in the fire chamber and the strength of the draft which pulls the burning gases through, past the pots. Every twenty minutes or so he switches a lever which projects upward through the furnace room floor, turning a big valve beneath the floor in the gas channels. The gas and air then start flowing in the reverse direction. The cold, unburnt gas enters the fire chamber through the channel and hole which just before was carrying away the burnt gas. The bricks of the channel through which the burnt gas had been flowing are hot, and this heat can be absorbed by the new gas after reversal takes place. This type of furnace is called the regenerative furnace, and is

economical because the incoming gas and air are always hot, and do not have to absorb any heat from the fire chamber before they start burning.

To charge the pots with batch, the Pot Filler wheels the batch cart up to the furnace, takes a fireclay stopper from one of the pots and carefully shovels batch in through the pot mouth. When the pot is full of batch, the stopper is put back on, the cold batch absorbs heat through the walls of the pot, and finally starts melting. In a few hours it has been melted down to much less than its original size. The Pot Filler keeps shoveling in batch at intervals until the pot is full of melted glass. Then the stopper is placed in the pot mouth and sealed there with clay. Any cracks in the pot are also filled with clay by the Clay Man.



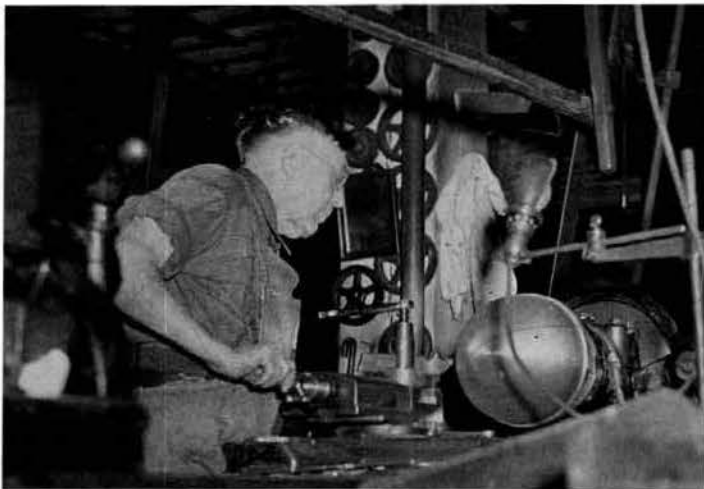
Moldmaker chiseling out a candlestick mold.

The molds in which glass is formed are made in the Mold Shop by Moldmakers. Mold making includes very exact machine work and bench work, using hammer and chisel to carve out the designs on the inside of the mold. The Moldmaker uses chilled cast iron castings which come to the glass factory in the rough shape of the mold to be made from them. He machines the castings on a lathe, planer, shaper, grinder, etc., to obtain the dimensions given by the glassware design blueprint. The Moldmaker must, from long experience, become acquainted with the tolerances that are to be allowed between the separate parts of the mold, so that when the hot glass is put into the mold the different parts of the mold will not expand unevenly. All

Moldmakers can operate the metal working machines, as well as finish the mold on the bench with hammer and chisels.

The molds which are used in the hand shop for blown ware are lined with a paste mixture. It is made of cork dust and linseed oil which has been baked on to the inside of the mold. When hot glass is used in the mold a few times, this preparation is turned into a charcoal paste. The mold is lined with the cork dust-linseed mixture by the Mold Paste.

Machinist at work on a mold.



After the molds have been in use for several days (perhaps less) they require a thorough scraping, cleaning and polishing, which is done by the Mold Cleaners.

When the glass is about ready for use, the Head Furnace Man thrusts an iron rod through a small hole in the side of the pot and lowers it inside until it dips into the glass. He withdraws the end of the rod suddenly from the glass and carefully pulls it back through the hole so the glass he has collected will not all be scraped off. As the white hot sheet of glass drips from the rod to the ground, the Head Furnace Man notices the bubbles in the glass which shows him where the glass is completely melted or not (also known as fining out). If he pronounces the glass ready for use, the door to the pot is taken off, allowing the glass to cool from the melting temperature of about 2500°F to the working temperature of about 2000°F.



A finisher in one of Heiseys many glass shops

In the meantime, the men who are to work the glass have been assembling near the furnace and preparing their equipment. The glass worker's equipment is called furniture, and consists of chairs, boxes, stands and iron machinery. All of these pieces are movable, and are set up at the beginning of each turn (four hour working period) for the greatest convenience of the workers in walking from one place to another as they make the product. Next, they connect a flexible

air hose to the large air conductor which circles the furnace above the worker's head, bringing air from a compressor. The jets are arranged to blow air to the spot where a worker will be standing, or where it is desired to hold glass for cooling. The group of men who work together making one glass article are called a shop. Each shop in a glass house makes different articles and, as there are many kinds of glassware made by hand methods, it would be impossible to explain how they are made. But the basic operations are the same for all handmade glassware.

The blow pipe is the main tools used by the Glassblowing Shop. It is a hollow tube of iron, from four to six feet long, widening out at the lower end (Nose) where the glass is held. Hot glass will stick to the hot nose of the pipe, and if air is then blown through the pipe, the lump of glass will expand. The Gatherer is the first man to use the pipe. The first shop to be described is making a beer glass. To gather the glass for this article, the Gatherer walks up to the furnace and stands in front of the arched opening in the pot. He slides the pipe through the pot mouth and raises the end he is holding in order to drop the nose end under the surface of the molten glass. Then the Gatherer twirls the pipe a few times, using both hands, and slowly lifts the nose out of the glass, thus collecting a ball of sticky red hot glass. The size of this ball depends on how many times he turns the pipe and on the temperature of both the glass and pipe. The Gatherer quickly withdraws the pipe from the pot, turns around and walks with the glass over to the block. The Block is a small iron mold, shaped like half a pear which has been hollowed out, and resting in a tub of water. The Gatherer rests the end of the pipe with the glass on it in this mold and turns the pipe several times. The form of the mold gives the glass a pear-like shape, and the cold water chills the surface of the glass, causing a skin to form (sometimes this one operation, called blocking, is performed by a workman known as the Blocker). The Gatherer will blow into the pipe, sometimes lifting it above the head, and holds his finger over the mouthpiece of the pipe to keep the air inside. The air inside the lump of glass is expanded by heat, so that the lump gradually swells into a small bubble. In the making of this beer glass, the gathered glass is both blocked and marvered, but both operations are not usually carried on to make one article. ♦

Glass shop scene.



Lavender Ice Asiatic Pheasant - Limited Edition Sale
 Call (614) 345-2932

Beginning **August 9, 1996** and running through **September 7, 1996**, for a 30 day period, Heisey Collectors of America, Inc. will offer the Asiatic Pheasant in Lavender Ice. This is the first of two special limited edition sales. The pheasant will be a numbered series and only 450 will be made. This sale is open to members and to the general public. News releases and advertisements in both local and antiques publications will advertise the sale. Open to 5 per customer, cost will be \$75 plus \$5 shipping and handling, Ohio residents will pay applicable sales tax. Allow 12 weeks for shipment, that's 12 weeks after the closing date. HCA assumes no responsibility in delay of shipment when delay occurs due to problems with glass production factory. A limited amount of frosted and seconds will be available in the museum shop when sale concludes. ♦



Stay tuned...because in the fall Heisey Collectors of America, Inc. will again offer a Special Election Edition. Beginning October 7, 1996 through November 5, 1996 (election day) for a 30 day period HCA will offer to MEMBERS ONLY, one animal per member, the small elephant and the donkey in Cobalt blue. Cost and order blank will appear in the October issue of the Heisey News, watch for further details! ♦

**Mail to: Asiatic Pheasant, 169 W. Church Street, Newark, OH 43055. Call 614-345-2932.
 Deadline for sales is September 7, 1996!**

Name _____
 Address _____
 City/State/Zip _____
 Daytime phone _____ Tax exempt# _____
 Method of payment : check or visa/mc _____ exp. _____

Quantity _____ X \$75.00 = _____
 Tax _____ X \$4.50 = _____
(Ohio residents ONLY)
 Shipping _____ X \$5.00 = _____
 TOTAL _____

Please Circle
 SHIP
 PICK UP

➔**Advertising:** Send all ads to HCA Advertising, 169 W. Church St., Newark, OH 43055 or fax ads to (614) 345-9638, include MasterCard or VISA information. Ads are to be typed or printed on white paper with dark ink. Please double space. All ads must be prepaid. Please do not abbreviate Heisey pattern names or colors. Ads which are entered in a vertical column format can contain a maximum of 67 characters per line, including spaces and punctuation.

Classified: 20 cents per word (members), 30 cents per word (non-members), \$1.50 minimum, 1/8 page limit. Personal ads 1/8 page limit. Abbreviations and initials count as words.

Display Ads:	member	non
1/8 page (12 lines)	\$20.00	\$30.00
1/4 page (25 lines)	\$40.00	\$60.00
1/2 page (horizontal or vertical) (60 lines)	\$80.00	\$120.00
Full page (120 lines)	\$160.00	\$240.00

Ad copy must be received by the first of the month prior to publication (e.g. April 1 for May issue). Camera ready ads must follow specification. Reproductions (i.e. Heisey by Imperial) must be clearly indicated. Heisey News accepts no further liability.

Classified Ads

WANTED: Heisey "Fox Chase" #1509 8" sq. plate, #5012 7" ft'd. vase, #4163 16 oz. beer mug w/Red, Mnglm., Amber, handle. Fred Ludwig, 300 Rt. 10 Randolph, New Jersey 07869. (201) 366-1351.

WANTED: #5089 Princess stems, Orchid etch, Bill Barker, 500 Nantucket Ave., Pickerington, Ohio 43147. (614) 927-0918.

FOR SALE: #1404 Old Sandwich candlesticks with beautiful sterling silver decoration, \$125.00. Chris Janes (561) 753-9819.

FOR SALE: #1567 Plantation 1 oz. cordial, Ivy etch, H. #1404 Old Sandwich 2 1/2 oz. wine, Flamingo, H. (419) 599-3371.

WANTED: #3408 Jamestown stems, Rosalie etch: Oysters, Clarets, Juices, Sherrys and Cordials. Bill Ponseti, 749 Kendon Ln., Novato, California 94947. (415) 892-2648.

L. A. MANESS (804) 769-3024
902 Clark's Lane UPS \$5/Minimum
Aylett, VA 23009 H=Marked

VISA/MASTERCARD WELCOME

#341 Puritan 3 oz. cocktail, H, (8) ea.	\$20.00
#341 Puritan 9" celery, H	\$40.00
#352 Flat Panel oyster cocktail plate, H, (6) ea.	\$25.00
#359 Colonial 4 oz. saucer champagne, H, (8) ea.	\$16.00
#393 Narrow Flute French dressing boat w/underplate, H	\$65.00
#407 Coarse Rib 8 1/2" plate, Moongleam, H, (6) ea.	\$18.00
#1170 Pleat & Panel cream & open sugar, Flamingo, H, set	\$50.00
#1184 Yeoman center handle 3-part plate, Moongleam, H	\$42.50
#1184 Yeoman d.o. 2 oz. cruet, Sahara, H	\$92.50
#1252 Twist 10" celery, Sahara, H	\$40.00
#1401 Empress 3-part 7" relish, Flamingo, H	\$32.50
#1401 Empress 8" round plate, Sahara, H, (8) ea.	\$17.50
#1401 Empress nut dish d.f., Sahara	\$25.00
#1404 Old Sandwich 3 oz. cruet, H	\$52.50
#1405 Ipswich 10 oz. goblet, H, (8) ea.	\$25.00
#1425 Victorian 3 oz. cocktail, H, (4) ea.	\$22.00
#1469 Ridgeleigh 2 1/2 oz. bar, H	\$25.00
#1469 Ridgeleigh 6" divided jelly, H	\$18.00
#1503 Crystalite mayo with ladle, H	\$52.50
#1519 Waverly cream & sugar with Orchid etch, H, set	\$65.00
#1567 Plantation 6 1/2" handled jelly, H	\$52.50
#3390 Carcassonne 11 oz. 5 1/2" goblet, Sahara, (2) ea.	\$40.00
#5003 Crystalite 6 oz. saucer champagne, H, (6) ea.	\$20.00
#5057 Suez 6 oz. saucer champagne, H, (6) ea.	\$15.00
#5057 Suez 9 oz. low goblet, H, (6) ea.	\$18.00

WALTER ANTIQUES
Maurice & Jean Walter
6 Royal Crest Dr. #5
N. Andover, MA 01845

(508) 975-3541, After 5 pm
 UPS & Ins. Extra
 H=Marked

#1 Georgian 9" candlestick, inclusion in one base, pr.	\$120.00
#150 Banded Flute covered butter, H	\$125.00
#300 Peerless toothpick holder	\$30.00
#337 Touraine cov. butter, red/gold/wheel cut, gold worn base	\$75.00
#352 Flat Panel cov. mustard, H	\$35.00
#429 Plain Panel cruet, #8 stopper w/flake	\$45.00
#451 Cross Line Flute champagne, flared, mfg. rough foot, H	\$14.00
#1229 Octagon nut cup, Flamingo, H	\$18.00
#1229 Octagon nut cup, Sahara, H	\$20.00
#1229 Octagon 6 1/2" cheese plate, Marigold, (4) ea.	\$16.00
#1235 Beaded Panel & Sunburst 3 oz. wine	\$22.00
#1252 Twist candle block, mold flaw & inclusion, Mnglm., H, pr.	\$38.00
#1280 Winged Scroll lamp base, no fixtures, Custard	\$425.00
#1401 Empress d.f. nut cup, (2) ea.	\$10.00
#1401 Empress 2-part relish, Moongleam	\$45.00
#1503 Crystalite 3-part relish, rough edge w/sm. flake	\$22.00
#1519 Waverly 2-lite candlestick 1 rough bead, w/Orchid etch, pr.	\$140.00
#1519 Waverly 8 1/2" plate, Rose etch, (2) ea.	\$25.00
#1519 Waverly 6" comport, Rose etch	\$38.00
#1519 Waverly salt/pepper w/good silver overlay, pr.	\$45.00
#1519 Waverly sugar/cream, #947 Enchantress cut, set	\$68.00
#1565 Jelly, Dawn, H, (2) ea.	\$35.00
#4230 Favor vase	\$118.00

LADY ROSE ANTIQUE GLASS
Don & Betty Smith
1814 Cliffwood Court
New Albany, IN 47150

(812) 944-2171
 UPS & Ins. Extra
 H=Marked
 bsmith@venus.net

Sparrow, 2 1/4" high	\$95.00
Kicking pony, 3 1/4" high	\$195.00
#393 Narrow Flute 4 oz. sherbet, H, (3) ea.	\$15.00
#1229 Octagon 6" bon bon, d.o., Flamingo	\$25.00
#1425 Victorian 4" vase, H	\$45.00
#1425 Victorian 3 oz. oil bottle w/#7 stopper, H	\$75.00
#1506 Whirlpool 5 oz. ftd. soda, H, (4) ea.	\$18.00
#1540 Lariat sherbet, Moonglo cut, (4) ea.	\$20.00
#1567 Plantation 3-part relish	\$55.00

Jim Gartner
455-Upshire Circle
Gaithersburg, MD 20878

(301) 258-2904
 UPS & Ins. Extra
 H=Marked

#150 Banded Flute punch cups, H, (14) ea.	\$12.00
#341 1/2 Puritan covered butter, H	\$95.00
#343 Sunburst punch cups, H, (3) ea.	\$12.00
#350 Pinwheel & Fan punch cups, Mnglm., (2) ea.	\$38.00
#352 Colonial horseradish w/top, HH	\$55.00
#433 Greek Key punch cup, Flamingo, H	\$48.00
#1235 Beaded Panel & Sunburst punch cups, (10) ea.	\$12.50
#352 Colonial covered fruit jar 2-qt, H(pin head nick on bottom)	\$150.00
#1404 Old Sandwich pitcher w/ice catcher, Moongleam, H	\$345.00
#1567 Plantation punch cups, H, (10) ea.	\$18.00
Goose wings up, (2) ea.	\$68.00
Rooster vase	\$55.00

Chris Janes
13995 77th Pl No.
West Palm Beach, FL 33412

After 6:00 pm
 (561) 753-9819
 UPS Extra/H=Marked

#112 Mercury 3" candlestick, pr.	\$15.00
#359 Colonial cordial, faint H	\$25.00
#433 Greek Key 4 oz. oil, frosted decoration	\$95.00
#473 Narrow Flute nut dish, Moongleam, H	\$25.00
#1401 Empress ashtray, Sahara, H	\$95.00
#1401 Empress punch cup, H	\$12.00
#1452 Twist 4 oz. oil, Moongleam, H	\$125.00
#1469 Ridgeleigh 6" vase, H	\$19.00
#1469 Ridgeleigh ind. nut dish, H, (7) ea.	\$9.00
#3318 Waldorf cordial Tating etch, (4) ea.	\$35.00
#3368 Albemarle cordial gold and blue stain, H	\$55.00
Rooster stopper for Cobel shaker	\$35.00

H & R DIAMOND H
Helen & Bob Rarey
1450 White Ash Drive
Columbus, OH 43204

(614) 279-0390
After 5:30 p.m.
UPS & Ins. Extra
H=Marked

#5024	Oxford 1 oz. cordial, H, (6) ea.	\$25.00
#5024	Oxford 3 oz. cocktail, H, (6) ea.	\$17.50
#5025	Oxford 6 oz. champagne, (6) ea.	\$12.50
#4004	Impromptu 10 oz. goblet, (3) ea.	\$17.50
#1404	Old Sandwich 10 oz. goblet, Sahara, H	\$40.00
#3408	Jamestown 9 oz. goblet, Narcissus cut, (3) ea.	\$32.50
#3408	Jamestown 2 oz. wine, Narcissus cut, (4) ea.	\$39.50
#3408	Jamestown 5 oz. champagne, Narcissus cut, (4) ea.	\$25.00
#3408	Jamestown 5 oz. tall parfait, Narcissus cut, (4) ea.	\$37.50
#3390	Carcassonne 8 oz. soda, Sahara, (2) ea.	\$15.00
#3357	King Arthur 4 oz. oyster cocktail, Diana etch	\$37.50
#1201	Fandango 3 oz. wine	\$125.00
#3350	Wabash 10 oz. goblet, Pied Piper etch, (6) ea.	\$25.00
#3408	Jamestown 9 oz. goblet, Sheffield cut, (2) ea.	\$22.50
#5077	Legionaire 10 oz. goblet, Arcadia cut, (7) ea.	\$15.00
#3389	Duquesne 9 oz. goblet, Chintz etch	\$15.00
#4044	New Era 10 oz. goblet, (6) ea.	\$22.50
#5077	Legionaire 12 oz. ice tea, Amber stem, (10) ea.	\$27.50
#5077	Legionaire 3 oz. cocktail, Amber stem, (7) ea.	\$25.00
#3314	Grandeur 9 oz. goblet, Sabrina etch	\$17.50
#2451	Tumbler or soda, 10 oz. w.o., Osage etch	\$12.50
#2351	Tumbler or soda, 12 oz. w.o., Sabrina etch	\$12.50
#3390	Carcassonne 10 oz. short goblet, Lafayette, Sahara	\$15.00
#3390	Carcassonne 12 oz. soda, Lotus etch, Sahara	\$17.50
#3344	Carolina 2 oz. wine, Osage etch	\$20.00

"T & P" COLLECTIBLES
Tom & Pat Gibbons
1089 Wood Street
Swansea, MA 02777

(508) 674-7361
Packing/UPS Extra
H=Marked

SEND SASE FOR LATEST LIST

#14	Plaid vase 17", H	\$195.00
#325	Pillows footed fruit 7", H	\$85.00
#351	Priscilla jug 1 qt., H	\$110.00
#411	Rib and Panel ftd. tankard, cut, 3 pint	\$115.00
#433	Greek Key individual almond 3", H, (4)	\$90.00
#433	Greek Key punch cup, H, (12)	\$120.00
#439	Raised Loop celery 12", H	\$65.00
#1231	Ribbed Octagon oval platter 12 1/4", Flamingo	\$30.00
#1255	Pineapple & Fan btr, sgr, crm, spn, gold trim, Emerald, set	\$495.00
#1401	Empress cream soup & plate, H, 5 set	\$160.00
#1404	Old Sandwich 8" square plates, Moongleam, H, (8)	\$250.00
#1503	Crystalite Thousand Island w/underplate & ladle, H, 1 set	\$45.00
#1503	Crystalite cruet 3 oz.	\$22.00
#1540	Lariat bowl 8"	\$16.00
#1540	Lariat bowl 10", H	\$22.00
#1540	Lariat plate, tort, cut, 14"	\$35.00
#1567	Plantation compote ftd, flt, Ivy etch 7", H	\$80.00
#1567	Plantation relish 4-part round 8", H	\$85.00
#3411	Monte Cristo cordial unknown cut 1 oz., (2)	\$175.00
#4054	Coronation cocktail shaker 1qt.	\$55.00
#4162	Genie vase d.o. 4", Moongleam, H	\$125.00
#5013	Shasta stem soda w.o. 6 oz., H, (8)	\$64.00
#5013	Shasta stem wines w.o. 4 oz., H, (6)	\$55.00

Jean & Don Parrett
4995 Maple Dale Rd.
Jackson, MI 49201

(517) 784-7319
Recorder
Shipping Extra
H=Marked

#1425	Victorian 4 1/2" covered cigarette box	\$75.00
#1425	Victorian 3 oz. cruet & stopper	\$75.00
#1425	Victorian 7 1/2" salad plate, (6) ea.	\$24.00
#1425	Victorian 8 1/2" luncheon plate, (6) ea.	\$30.00
#1425	Victorian 12" cracker plate	\$75.00
#1425	Victorian 7" compote, 3 ball stem	\$125.00
#1425	Victorian 5 piece condiment set	\$165.00
#1425	Victorian 4" finger bowl, (4) ea.	\$20.00
#1425	Victorian 8 oz. French dressing bottle & stopper	\$95.00
#1425	Victorian 1 qt. decanter & stopper (Rye)	\$148.00
#1425	Victorian, 2, 1 qt decantor & stopper in rack	\$275.00
#1405	Ipswich 10 oz. ftd. goblets, Sahara, (6) ea.	\$59.00
#1405	Ipswich 5 oz. tall champagne, Sahara, (6) ea.	\$52.00
	Horse Head bookends, (2) pr.	\$325.00
	Horse Head lamp, (1 only)	\$195.00
#1469	Ridgeleigh lamp, (1 only)	\$195.00
#1503	Crystalite Boudiou lamps, pr.	\$130.00
#21	Aristocrat 20" mushroom globe, 7" C prisms	\$495.00
	5" coin optic ball vase, great Tangerine	\$495.00
#1194	Inside scallop 5"=\$25.00 6 1/2"=	\$35.00
#1252	Twist ftd. 2-handle nut, Moongleam	\$65.00
#3324	Delaware 9 oz. goblet d.o., Flamingo, (6) ea.	\$28.00
#5058	Penguin 1 qt. decanter & stopper	\$265.00
#1405	Ipswich 10" candle vase, inserts, A prisms, pr.	\$270.00
#1632	Lodestar 4 1/2" saucer 1-lite candle holder, Dawn, pr.	\$145.00
#5038	Rooster stem 3 oz. cocktail, frosted stem, (6) ea.	\$50.00
#473	Narrow Flute with rim 2 1/4" butter pat, (3) ea.	\$18.00
#473	Narrow Flute sugar cube tray & creamer, set	\$85.00
#487	1 1/2 oz. cologne & stopper dauber	\$80.00
#515	1 oz. perfume & stopper dauber	\$140.00
#485	1 oz. perfume & stopper dauber, Alexandrite flashed	\$95.00
#489	1 oz. perfume & stopper dauber	\$120.00
#1280	Winged Scroll trinket box & cover, souvenir, Opal	\$35.00
#4002	Aqua Caliente 3 oz. ftd. cocktail, Tally Ho, ea.	\$38.00

Billie Waters
6367 Tussic Street
Westerville, OH 43082

(614) 882-6039
UPS & Ins. Extra
H=Marked

	Set of 12 Lavender Ice animals	\$1000.00
	50 Oscars	\$2000.00
	20 Slag Imperial animals	\$400.00
	Imperial Jade Tiger paperweight	\$60.00
	Cheese cutting plate, H	\$100.00
	Fox Chase stems, water goblets, (12) 3 repaired ALL	\$250.00
	Williamsburg 3-lite candelabra w/prisms, pr.	\$500.00
	Fish Bookends, pr.	\$300.00
	Asiatic Pheasant, H	\$350.00

J & R COLLECTIBLES
Ray & June Lukasko
PO Box 1030
Newark, OH 43058-1030

(614) 344-9719
UPS & Ins. Extra
H=Marked

#12	Mayo ladle for Plantation mayo, H	\$95.00
#22	Windsor 7" candlestick, beautiful gray cut, H, pr.	\$150.00
#353	Flat Panel medium 8"X12" ice cream tray, H	\$120.00
#357	Prison Stripe covered butter, both H	\$145.00
#411	Rib & Panel 6 1/2" preserve St. Lukes Commandery etch	\$75.00
#1469	Ridgeleigh 12" oval floral bowl, H	\$95.00
#1469	Ridgeleigh 5 oz. saucer champagnes, H, (2) ea.	\$27.50
#1506	Provincial covered ftd. candy, H	\$95.00
#1508	Covered card case, fancy cut, missing 1 button	\$135.00
#1567	Plantation 1/4 lb. covered butter, H	\$145.00
#3390	Carcassonne 2 oz. bar, Alexandrite bowl, Crystal stem/ft.	\$250.00
#7018	Oval in Diamond Point marmalade & butter pat, H set	\$35.00

Nuts!

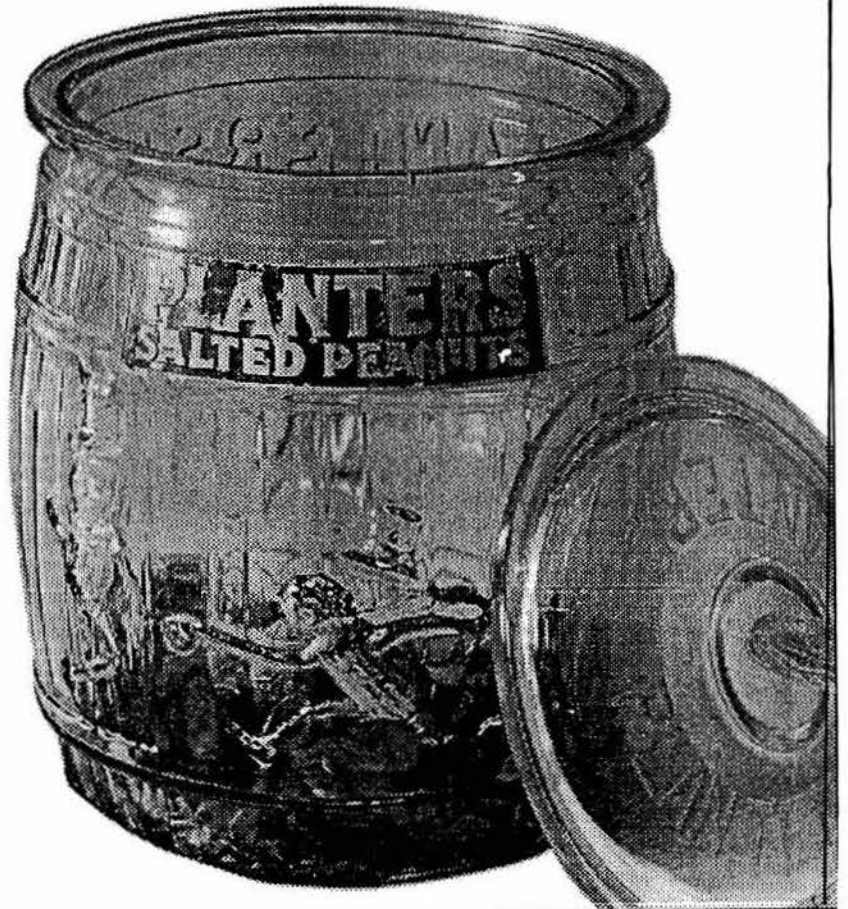
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GLASS HOUSES ANTIQUES

Jill Cooper
20 Country Club Blvd.
Battle Creek, MI 49015

(616) 968-6426
UPS & Ins. Extra
H=Marked
SASE For List

(People who live in Glass Houses should always have Heisey!)

#5	Patrician 5" candlestick, H, pr.	\$180.00
#21	Aristocrat 7" candlestick, H	\$90.00
#22	Windsor 9" candlestick, H	\$130.00
#242	Colonial 5 1/2 oz. water bar	\$10.00
#300	Peerless 9" oval dish, H	\$40.00
#300	Peerless 9" oval dish	\$40.00
#300	Peerless 3 pint jug	\$110.00
#341	Puritan 6" ice cream plates, H	\$7.00
#341	Puritan 6" spoon tray, H	\$50.00
#341	Puritan covered pickle jar, H	\$120.00
#351	Colonial covered mustard, H	\$80.00
#352	Colonial large spoon, H, patent dated	\$80.00
#352	Colonial 12" oval tray	\$80.00
#353	Colonial 10" round tray	\$70.00
#353	Colonial small straw jar, H	\$160.00
#1486	Coleport 2 oz. bar, H	\$20.00
#4004	Impromptu 2 oz. bar sham	\$110.00
#4045	Coronation 1 oz. bar	\$10.00
#4054	Coronation 1/2 gallon ice tankard	\$90.00
#5087	Comet 2 oz. bar	\$25.00
	Colonial whimsey violet vase	\$90.00
	Elephant large	\$400.00

Walrick Antiques

Rick Vaughan/Walter Sherman
1070 Hillcrest
Brighton, MI 48116

(810) 229-5994

UPS Extra
H=Marked

	Elephant, small, satin	\$185.00
#150	Banded Flute 3 oz. cocktail, H, (4) ea.	\$14.00
#359	Colonial 3/4 oz. pony brandy, H, (4) ea.	\$15.00
#362	12 oz. sanitary syrup, w/cutting, H	\$72.00
#393	Narrow Flute 2 1/2 oz. bar, H, (6) ea.	\$15.00
#393	Narrow Flute 12" celery tray, H	\$36.00
#1184	Yeoman d.o. cream soup & underplate, Hawthorne(4)ea	\$36.00
#1184	Yeoman 11" 3 pt. ctr. hldd. tray, Flamingo, H	\$52.00
#1184	Yeoman d.o. 10" floral bowl, Hawthorne, H	\$92.00
#1225	Ridge & Star 7" plate, Hawthorne, H, (6) ea.	\$25.00
#1228	Swirl Marcel Wave 7" plate, Moongleam, H, (8) ea.	\$12.00
#1252	Twist 7" pickle tray, Moongleam, H	\$27.00
#1401	Empress 6 1/2" oval preserve, Moongleam, H	\$38.00
#1404	Old Sandwich 8" square plate, Sahara, H, (4) ea.	\$25.00
#1425	Victorian individual cigarette holder & ashtray, monogram, H	\$25.00
#1485	Saturn 10 oz. goblet, Zircon	\$98.00
#1485	Saturn 5 oz. parfait, Zircon	\$92.00
#1469	Ridgeleigh 2" square footed candles, pr.	\$55.00
#1503	Crystalite punch bowl, underplate, ladle, 12 cups, Hset	\$360.00
#1503	Crystalite 8" 3-part relish, star bottom, H	\$33.00
#1540	Lariat 5" mayonnaise and underplate, H	\$46.00
#1540	Lariat 13" oval shallow floral bowl	\$35.00
#1567	Plantation 4" coaster/ashtray, (6) set	\$180.00
#4225	Cobel 1 pint cocktail shaker	\$56.00

HIS & HER ANTIQUES**Cynthia Velleux
121 East Street
Wrentham, MA 02093****(508) 384-3894****Shipping & Ins. Extra
H=Marked**

#2	Old Williamsburg 8" candlesticks, H, pr.	\$140.00
#31	Jack-be-Nimble 2" candlestick, H, pr.	\$55.00
#100	Centennial candlesticks, 9" etched base, H, pr.	\$130.00
#301	Old Wmsbg. 3-lite 15" candleabra H prisms, pr.	\$525.00
#331	Colonial cruet 4 oz. #6 stopper, H	\$32.00
#341	Colonial individual butters, H, (15) ea.	\$10.00
#341	Colonial 3 oz. mini punch cups, (8) ea.	\$15.00
#341	Colonial set 3 nested oval dishes, 7", 8", & 10", H	\$65.00
#341 1/2	Colonial finger bowls, H, (9) ea.	\$22.00
#344	Colonial 5 1/2" footed shallow jelly, H, pr.	\$45.00
	Colonial 10 panel 3" nut cups, footed, (6) ea.	\$15.00
	Colonial 6 panel 3" nut cups, footed, (4) ea.	\$15.00
#352	Colonial hollow cover sanitary crushed fruit jar, H	\$190.00
#352	Colonial 6 1/2" cantalope original H wrapping, H	\$22.00
#394	Narrow Flute wines, H, (10) ea.	\$15.00
#401	Old Williamsburg 12" 1-lite candlestick C prism, pr.	\$275.00
#1150	Colonial 6" finger bowl plates, H, (6) ea.	\$12.00
#1150	Colonial star 9" plates, H (6) ea.	\$25.00
#1205	Fancy Loop 8" footed compote	\$90.00
#1205	Fancy Loop 7 1/2" wide cupped bowl	\$45.00
#1205	Fancy Loop 2 1/2" Lavender Jar, no lid	\$50.00
#1405	Ipswich fld. centerpiece & vase, A prisms, H, pr.	\$300.00
#1405	Ipswich 8" square plates, H, (8) ea.	\$15.00
#1405	Ipswich 4 oz. saucer champagnes, H, (8) ea.	\$15.00
#1503	Crystolite punch cups 3", H, (8) ea.	\$14.00

John Woytowicz**230 Highland Ave.
Gardner, ME 04345****(207) 582-9048****Shipping & Ins. Extra
H=Marked**

#21	Aristocrat 7" candlestick, pr.	\$100.00
#142	Cascade 3-lite candlestick, pr.	\$85.00
#300	Peerless 10 oz. ketchup bottle w/stopper	\$60.00
#341	Puritan pickle jar, knob cover, ground bottom	\$75.00
#343	Sunburst punch cups, (2) ea.	\$15.00
#393	Narrow Flute ice bucket	\$80.00
#411	Tudor cruet	\$35.00
#1252	Twist 2-part relish, Sahara	\$60.00
#1295	Beaded Swag, Opalescent, floral decor., (6) ea.	\$25.00
#1295	Beaded Swag goblet	\$45.00
#1401	Empress 7" plates, Moongleam, (4) ea.	\$15.00
#1401	Empress 6" plates, Moongleam, (3) ea.	\$10.00
#1405	Ipswich pedestal bowl	\$55.00
#1425	Victorian 3 oz. wine, (2) ea.	\$15.00
#1469	Ridgeleigh cup & saucer, 2 sets, ea.	\$20.00
#1485	Satum cruet	\$38.00
#1485	Satum juice pitcher, Zircon	\$230.00
#1504	Regency 2-lite candlestick, pr.	\$85.00
#1519	Waverly cream & sugar, Orchid etch	\$60.00
#1540	Lariat 8" plates, (6) ea.	\$12.50
#1540	Lariat 10" divided round dish, 4 sections	\$32.00
#1540	Lariat 10" divided round dish, 3 sections	\$26.00
#1540	Lariat 1-lite candleblock, pr.	\$20.00
#3380	Old Dominion tumblers, (5) ea.	\$5.00
#3380	Old Dominion tumblers, Sahara, (4) ea.	\$25.00

HEISEY ET CETERA/Bud Moreau**407 E. Chestnut St.
Mount Vernon, OH 43050****(614) 397-4591****UPS & Ins. Extra
H=Marked**

#21	Aristocrat shoe display, 9"+metal holders (screw tops chipped) H pr.	\$250.00
#300	Peerless 3-lite short base candleabra, pr. #300 bobeches, spear prisms, #300 holders	\$450.00
#433	Greek Key ice tub 6", H	\$95.00
#433	Greek Key French bread tray, H	\$135.00
#433	Greek Key hotel cream & sugar, H, pr.	\$110.00
#1401	Empress sq. plate, 8 1/2", Tangerine, H	\$130.00
#1469 1/2	Ridgeleigh 2-handled cheese, H, (2) ea.	\$15.00
#1540	Lariat punch set, base/bowl/ladle/18 cups/12 red hooks H	\$325.00
#1567	Plantation coaster, H	\$44.00
#1567	Plantation bowl 9", H	\$125.00

FOREVER HEISEY**Norm & Jan Thran
1663 Londondale Pkwy.
Newark, OH 43055****(614) 344-5955****UPS & Ins. Extra
H=Marked**

	Sparrow	\$75.00
	Sparky or wings up goose, choice	\$95.00
#300	Peerless tall water goblet, H, (6) ea.	\$20.00
#300	Peerless 3 1/2 oz. burgandy, H, (5) ea.	\$12.00
#300	Peerless 1 1/2 oz. sherry, H, (2) ea.	\$15.00
#300	Peerless punch cup/handled custard, H, (11) ea.	\$8.00
#300	Peerless low goblet/footed tumbler, Flamingo, (2) ea.	\$95.00
#300	Peerless sherbet, Flamingo, (2) ea.	\$55.00
#335	Prince of Wales Plume punch cup, H, (6) ea.	\$18.00
#341	Puritan 9 oz. goblet, H, (6) ea.	\$22.00
#341	Puritan oyster cocktail, H, (2) ea.	\$7.00
#341	Puritan 2 oz. sherry, flared, H, (6) ea.	\$15.00
#341	Puritan 2 1/2 oz. cocktail flared, H, (3) ea.	\$12.00
#343	Sunburst 14" punch bowl and stand, HH	\$325.00
#370	Penney 9 oz. water goblet, n.o., H	\$80.00
#373	Old Williamsburg 9 oz. water goblet, H, (2) ea.	\$25.00
#400	Colonial 11 oz. goblet, H	\$35.00
#407	Coarse Rib punch cup, H, (8) ea.	\$6.00
#1184	Yeoman tall champagne, d.o., 8 for	\$40.00
#1235	Beaded Panel & Sunburst punch cup, H, (2) ea.	\$12.00
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#1469	Ridgeleigh 3 oz. cruet	\$35.00
#1469	Ridgeleigh salt & pepper w/metal tops, pr.	\$25.00
#1469	Ridgeleigh 6" straight vase, H	\$27.50
#1503	Crystolite 13" oval footed floral bowl, H	\$55.00
#1503	Crystolite punch cup, H, (10) ea.	\$8.00
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#1503	Crystolite 4" square hurricane block	\$20.00
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#1519	Waverly 7" footed oval compote	\$55.00
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#1519	Waverly hld ice tub w/Rose etch sterling signed Boardman	\$550.00
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#1540	Lariat 7" handled bon bon basket, H	\$125.00
#1626	Satellite 14" party tray, frosted base, H	\$40.00
#2401	12 oz. soda Circus etch Rube	\$110.00
#2401	12 oz. soda Sail boat etch	\$95.00
#3344	Carolina goblet w/unknown Heisey floral etch, H	\$27.50
#3408	Jamestown goblet w/Barcelona cutting, H, (2) ea.	\$20.00
#3408	Jamestown goblet w/Rosalie etch, H, (2) ea.	\$25.00
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#4054	Coronation 2 oz. bar, (4) ea.	\$12.00
#4054	Coronation 5 oz. soda/juice, (5) ea.	\$8.00
#4054	Coronation 8 oz. old fashion, (7) ea.	\$9.00
#4054	Coronation 10 oz. soda/beverage, (12) ea.	\$9.00
#4054	Coronation 12 oz. slim jim, (6) ea.	\$18.00
#4054	Coronation 14 oz. slim jim, (2) ea.	\$20.00
#4163	Whaley 16 oz. beer mug w/Club Drinking Scene, H	\$150.00
#4163	Whaley 16 oz. beer mug w/Sportsman etch, H	\$175.00
#4163	Whaley 16 oz. beer mug w/Fisherman etch, H	\$195.00
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