

Heisey Collectors of America, Inc.

Established in 1971, HCA has members from all across the country and all walks of life. In addition to owning and maintaining the Museum, HCA also owns the rights to the Diamond H trademark, original molds and other glassmaking artifacts that belonged to A.H. Heisey & Company. Visit our website or contact Museum staff to learn more about joining HCA and how you can take part in preserving A.H. Heisey's legacy of American craftsmanship.

Special Events and Programming

Throughout the year, HCA holds a variety of special events that include two benefit auctions (one in the spring and one in the fall), an Annual Collectors Convention with Show & Sale, and Holiday Open House.

Archives

The archival facility, which contains information relating to the history of A.H. Heisey & Company and the Heisey family, including correspondence, catalogs, advertisements and photographs are accessible by special arrangement only.

Address

169 W. Church St. Newark, OH 43055
(Part of Veterans Park at the corner of
Sixth & Church Street)
(740) 345-2932 / www.HeiseyMuseum.org

Hours

Tuesday-Saturday 10 AM - 4 PM

The Museum is wheelchair accessible. Staff and docents are available to answer your questions whenever possible.

Restrooms are located on every floor.

Please!
No Smoking

GALLERY GUIDE



Welcome to the National Heisey Glass Museum

You have just taken the first step in broadening your knowledge of handmade American glass.

All of the items you will see today, except our reproductions, fakes and look-alikes, were made by A.H. Heisey & Company between 1896 and 1957.

Much of the collection has been generously donated by members of Heisey Collectors of America, Inc. Some pieces are on loan and others were carefully selected for purchase by the Museum's Acquisitions Committee.

We hope you enjoy your visit!

1st Floor - Gallery 1

Step out into Gallery 1 and view the octagonal display case (A). At the top you will see the 1201 Fandango half-gallon squat pitcher which is the official symbol of the Heisey Collectors of America, Inc. The shelf below is a tribute to A.H. Heisey, the founder of A.H. Heisey & Company. The bottom shelf of the top section contains additional pieces of 1201 Fandango, the first pattern that Heisey put into production in 1896.

The lower section of the octagonal cabinet is devoted to the workers of the company with segments devoted to: E. Wilson Heisey, second president of the company; T. Clarence Heisey, third and final president; Walter Von Nessen, designer from the late 30s and Royal Hickman, designer from the 40s; Louise Adkins, in charge of the decorating department at the factory; Andrew Sanford, designer from the 1910s; Horace King, designer from the 40s; the Krall family of cutters; Ray Cobel, head of the mold shop in the 30s, and his son Carl, designer in the 30s and 40s; Eva Zeisel, designer from the 50s; and to the workers in general.

The rest of the gallery is set up as a timeline of the production of Heisey glass. Start at the cases (B) to the left of the Museum Shop and continue around the outside until you get to the figurine case (G). Then go to the other side of the center island (H) and proceed clockwise until you get to the final case (I).

The case (J) to the right of the entrance door is devoted to new acquisitions that have been recently added to the Museum's collection.

B. 1896-1899

Founded by A.H. Heisey in 1895, the company opened for business in Newark, Ohio, in April 1896. Prior to the actual opening, a trade journal; *China, Glass and Lamps* featured an advertisement for the first two patterns produced by A.H. Heisey & Co.; 1200 Cut Block and 1201 Fandango.

From the beginning, A.H. Heisey & Company hoped to bring quality, affordable glassware to every home. Fandango and Cut Block were advertised as "imitation cut figure" in *China, Glass and Lamps*, and were "very favorably received by buyers." Homemakers could now have fine tableware produced by Heisey and could proudly use and display a table set and various other useful items.

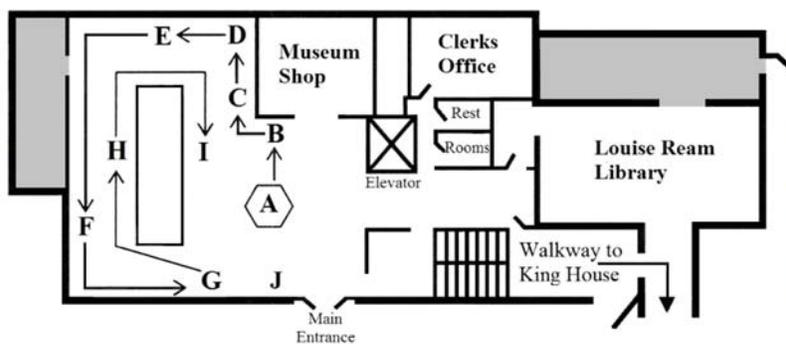
While Heisey had an exceptional formula for their crystal glassware, the company embarked on their first attempt at colored glass. There were four new colors: Emerald, a dark green; Canary, a Vaseline color; Ivorina Verde, a custard colored opaque glass; and Opal, a milk glass. These colors were introduced during a three-year period, 1897-1899.

In 1899, the 300 Peerless pattern was introduced. This was the first of Heisey's colonial-inspired designs. The A.H. Heisey name would become synonymous with not only quality glass, but also with the colonial style in glassware for the home.

C. 1900-1909

For the first time, Heisey began marking their glass with the famous Diamond H trademark. Buyers could look at a piece and see this mark as a stamp of approval.

The 1900s was a period of expansion. The colonial styles with flutes, scallops, and panels would dominate the production. As evidence of expansion, twenty-seven new major patterns would be introduced in the decade. Of those patterns, 150 Banded Flute, 393 Narrow Flute



and 341 Puritan were three of the most extensive.

These new lines presented various creative serving pieces which sustained Heisey's attractiveness to the homemaker, and their desire for decorating the home.

D. 1910-1919

Continuing with the extraordinary designs of Andrew J. Sanford and other designers, many innovative

and desirable patterns would be introduced. Four extensive pattern lines were 433 Greek Key, 473 Narrow Flute with Rim, 1184-1189 Yeoman and 1180-1183 Revere.

In 1914 there was an important expansion of the Heisey factory. In addition to the fine pressed glassware lines, Heisey established a shop for blowing glass. With this new process, Heisey would begin producing glassware suitable for application of etchings or cuttings. With this in mind, a new etching, Peacock was introduced in 1916 and two new cuttings, 693 Windsor and 693 Cloister were introduced in 1919.

This decade would bring the introduction of Heisey basket vases. To this day, Heisey baskets are popular with collectors.

E. 1920-1929

The A.H. Heisey Company continued production of glassware showing flutes and scallops as colonial style patterns remained high in popularity. Newly introduced patterns in the colonial genre included 411 Tudor, 406 Coarse Rib, 1193 Inside Scallop, and 1170 Pleat & Panel.

After the death of A.H. Heisey in 1922, his son, E. Wilson Heisey became president of the company. Wilson's fondness for colored glass resulted in a second color era for the company. The new colors in the 20s were Harvey Amber (1923), Flamingo and Moongleam (1925), Hawthorne (1927), and Marigold (1929).

Having acquired wooden models from the *Sandwich Glass Company*, the Heisey Company introduced the 1238 Beehive and 1236 Eagle plates as well as other patterns inspired by these models.

Hostesses were very excited by the newly introduced brightly colored luncheon sets, which might include cups and saucers, salad bowls and plates, and smoking accessories.

The 1252 Twist pattern was a major line introduced in 1929 and the first to use the new color Marigold. While colonial patterns were still in favor, the Twist pattern brought an Art Deco look to the 20s dining room.

F. 1930-1939

While innovative colors brought excitement to the Heisey market in the 20s, the 30s introduced patterns that would prove to be the mainstay of the company during the Depression years. Major pattern lines included 1401 Empress, 1469 Ridgeleigh, and 1503 Crystolite. Each pattern provided an extensive choice of pieces to set a gorgeous table.

Five new colors kept the excitement level high in the 1930s. Various patterns could now be found in the new imaginative colors of Tangerine, Alexandrite, Sahara, Steigel Blue (Cobalt) and Zircon.

A big boost in sales occurred in 1933 with the repeal of Prohibition. Heisey brought out new bar sets to fill the need. A new three-piece cocktail shaker was introduced (4225 Cobel) and imaginative decorations were developed to enhance the ware. Many of the new decorations were sports related. Some of the best-known deep plate etchings are 459 Fisherman, 462 Fox Chase, and 467 Tally-Ho.

H. 1940-1949

This decade includes the war years. The war economy with its lack of availability of raw material and manpower would most definitely affect the production of glass from the Heisey factory. Adding to these adjustments was a change in the leadership of the company. In January 1942, at age 66, E. Wilson Heisey died. The new president was his brother, T. Clarence Heisey.

A major change in production would be the return to manufacturing of crystal only! Steigel Blue (Cobalt) had been the last remaining color and that was dropped from production sometime in 1941 due to the classification of Cobalt as a strategic material by the government.

Heisey did introduce at least three major patterns in the 1940s; 1540 Lariat, 1519 Waverly, and 1567 Plantation. The Lariat pattern was an immediate success providing a much needed line to compete with the very popular Candlewick pattern made by the *Imperial Glass Co.* The concern about the war surely affected all workers at Heisey. This would be evident in the designs of two new items introduced in the 40s, the 1536 Military Cap ashtray and the 9012 Victory etching featuring an Eagle with wings upward in a "V." Perhaps Heisey is offering hope for the end of the war. Hope and victory - were realized in 1945.

The post war years contributed many economic problems for Heisey, as well as other major manufacturers. As the decade ended, it was becoming a struggle for the company to compete and survive.

While A.H. Heisey & Company limited introduction of new lines, etchings, and cuttings during the war years, there was an important development, the Heisey animals (Case G). Throughout the 40s a steady line of various animals would be created.

I. 1950-1958

As A.H. Heisey & Company entered the 1950s, it would find continuing challenges as it struggled to survive. Two major effects on production and sales were the availability of less expensive, and lower quality, machine made glass from abroad, and the introduction of plastic and aluminum as alternatives to glass.

Cabochon was introduced in 1951 in response to the need for a "modern back porch party" line." In keeping with the prevailing trend, Cabochon was an attractive but simple design. This was Heisey's last full line.

New colors introduced during this decade were: Sultana, a shade of amber; Dawn, a charcoal gray color with a hint of amethyst; and in 1955, Limelight, a pale aqua. Similar to the earlier color of Zircon, Limelight was the last of the Heisey colors.

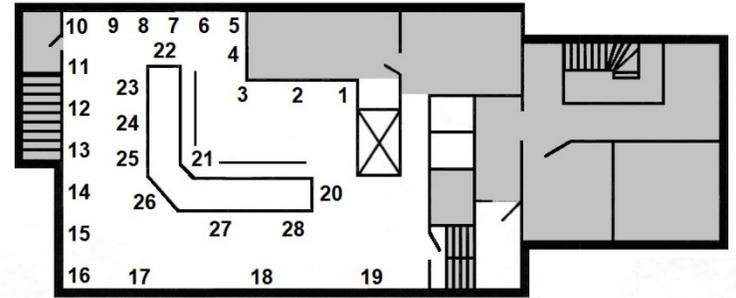
During a two-year period beginning in 1955, Heisey produced the Verlys line, originally a French product. When the Holophane Company of Newark ceased production of Verlys in 1951, molds were leased to Heisey and 16 items were produced in crystal, limelight, and satin finish.

The 1950s began a trend toward more "modern" style in homes and less ornate, even plain ware became desirable. In 1953 the Heisey Company had a short association with well-known industrial designer Eva Zeisel. Her first two designs, 6009A Roundelay and 1637A Town & Country were produced in the new Dawn color. Simplicity of design best describes these two 50s patterns.

Innovative designs, expert marketing, and high quality glassware would no longer be enough to keep the A.H. Heisey factory operating. In December 1957, the factory closed for the Christmas holiday and never opened again.

MUSEUM SHOP

The Museum Shop sells books, souvenir items, and reproductions made from the original Heisey molds. Heisey Collectors of America owns and commissions the right to use the molds and issues reproductions as fundraising projects. You can also find our limited edition Heisey Glass Museum Playing Cards and actual pieces of real Heisey to enjoy for many years. At the end of your tour, stop by the Museum Shop to pick up a souvenir of your visit at the Heisey Museum.

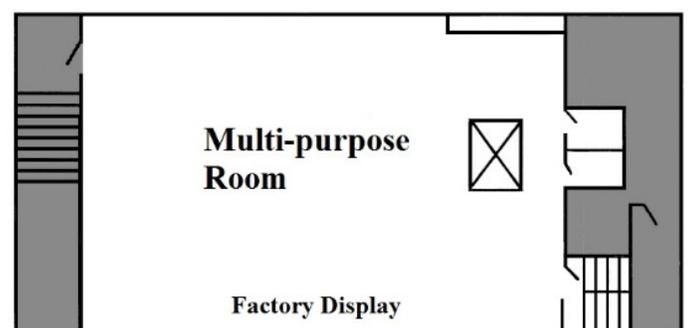


2nd FLOOR - GALLERY 2

In Gallery 2, we present our exhibits topically showing grouping of related items.

1. Three cases of Heisey candlesticks representing all eras and colors.
2. Two cases with condiments; cruets above and jellies, mustards and marmalades below.
3. Colognes above and puffs below.
4. Two cases of molasses, syrups, and creams and sugars including shakers and domino sugar holders.
5. Candy jars, candy boxes and candy dishes.
6. Above lighting and items produced under contract for other companies.
7. Top shelf 350 Pinwheel and Fan nappies. Rest of case, soda fountain items.
8. Top shelf 1252 Twist ice buckets, boxed sets, whimsies, and unusual production items.
9. Vases.
10. Items that fell out of fashion. On the top, large compotes, spooners, salts, biscuit jars, and cake salvers; bottom, four piece table sets.
11. Top, baskets; bottom, salt & peppers.
12. Baskets.
13. Smoking items, cigarette boxes and ashtrays.
14. Finger bowls; bottom plates and coasters.
15. Three cases of blown stemware.
16. Two cases of pressed stemware.
17. Three cases of punch bowls as well as on top of center island.
18. Three cases of experimental items - color, design, or decoration.
19. Two cases of items not decorated at Heisey factory but instead enameled, painted and mounted.
20. 109 Petticoat Dolphin and 110 Sandwich Dolphin candlesticks.
21. Eight cases of etches; one case of carvings.
22. Large candy jars.
23. Salad sets.
24. Floral bowls.
25. One case of cuttings.
26. Two cases of console sets.
27. Four cases of barware.
28. Beer mugs.

The lower level of the Museum is also known as the Multipurpose Room because we host many functions in this room throughout the year. The lower level also contains our Factory Display and our informational video can be viewed here.



KING HOUSE

1st Floor

Built in 1831 for Samuel Dennis King, a prominent Newark attorney this Greek Revival style house remained in the family until 1973 when it was moved to its present location to serve as the National Heisey Glass Museum.

ROOM 1

Upon entering the King House you will see on your right a display of Heisey cordials (**K**) followed by a display table with tall swung vases (**L**), flanked by two cabinets that were original to the King House. The cabinet on the right contains 1201 Fandango and cabinet on the left 350 Puntty and Diamond Point. On the other side of the room, you will find a cabinet (**M**) with Heisey tumblers, soda, and bar glasses.

ROOM 2

Room 2 is the first of the front parlors, and the first of our rooms devoted to Heisey colors. Immediately to your right, you will find (**N**) Cobalt (1933-1941), with (**O**) Sahara (1930-1937) found on the other side of the fireplace which has portraits of Augustus H. and Susan Duncan Heisey above. In the narrow cabinet (**P**) to the right of the doorway on the opposite wall is Tangerine (1932-1935) in the top section and Amber (1926+) and the production Amber call Sultana (1951). To the left of this door is (**Q**) Moongleam (1925-1935) on the top and Hawthorne (1927-1928) on the bottom. The final case contains Flamingo (1925-1935) on the top and Marigold (1929-1930) on the bottom.

Entering the front entryway of the King House you will notice the beautiful hanging cherry staircase as well as the stained glass windows surrounding the doors. Case (**S**) contains vases in many of the Heisey colors.

Continuing to the other side of the house you have now entered the other front parlor.

ROOM 3

Room 3 continues the presentation of Heisey Colors. Across the room you will notice to the right of the fireplace the case (**T**) with Zircon (1939-1939), Limelight (1955-1957) in the top and Dawn (1957-1957) in the lower section. The picture over the fireplace is Samuel Dennis King, who built this house in 1831. On the left of the fireplace is case (**U**) with Alexandrite (1930-1935) in the top and Opal (1898) mixed with some Ruby flashed pieces on the bottom. On the opposite wall is a magnificent bookcase (**V**) containing the other early colors of Emerald (1897) on the left and Ivorina Verde (Custard) (1897) on the right.

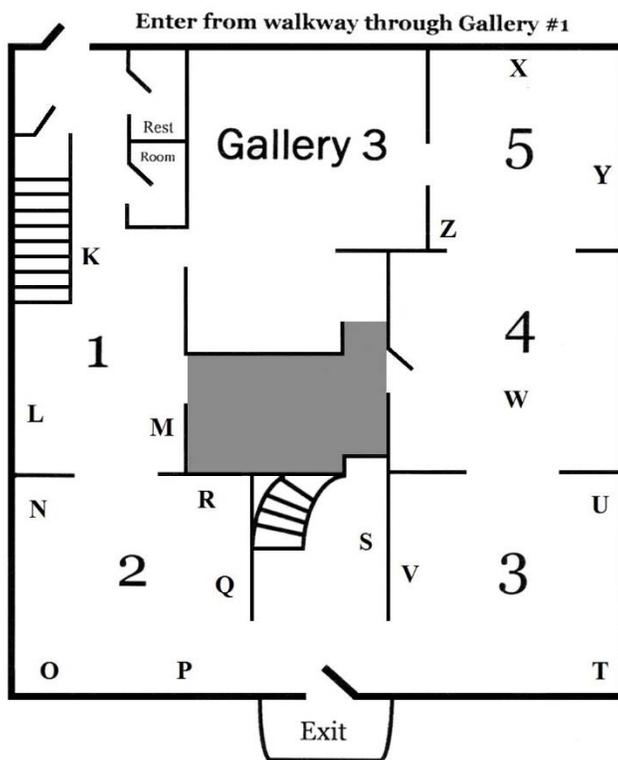
POST CLOSING PRODUCTION ROOM & FAKES

This area of the Museum is devoted to non-Heisey glassware. As you come down the stairs from the first floor, the three cases along the right wall (**B1**) display Heisey by Imperial glass. Heisey closed its doors for the Christmas Holiday in 1957, but never reopened.

Imperial Glass of Bellaire, OH, bought all molds and other assets of the A.H. Heisey & Company, including the right to the Diamond H trademark. *Imperial* then made glassware in some of these molds until *Imperial* declared bankruptcy in 1984. It was at that time that the Heisey Collectors of America, Inc. acquired the molds and now keep them for their historical significance.

On the back wall and to the left (**B2**) you will find examples of pieces that were made for the HCA from the original Heisey molds. These pieces are sold in our Museum Shop with proceeds used to help finance the operations of the Museum.

The final case (**B3**) is devoted to fakes and misleading (look-a-like) items that can confuse the collector in pursuit of real Heisey glassware.



ROOM 4

Step through the magnificent archway into the formal dining room; be sure to look back after entering the room to admire the large cherry doors. We change the glassware seasonally on the table (**W**). Over the fireplace is a portrait of Mary Ann King, wife of the builder of the King House.

On the other wall, you will find many examples of Heisey cut goblets, many of them samples.

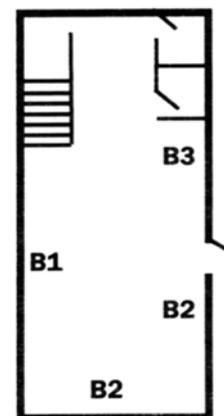
ROOM 5

Pass through to Room 5 with cases (**X**), highlighting Heisey cut ware with many examples of items cut by master craftsman, Emil Krall. On the opposite wall you will find case (**Z**) filled with Heisey little things, a favorite specialty for many Heisey collectors.

Be sure to note the grinding wheels that form the floor of the porch and the steps. These all came from the Heisey Factory.

King House Lower Level

Access is from the stairway in the King House only.



Please return to Gallery 1 where you started your tour and Thank You for being our guest today.