
Part I, 1842 - 1895

1842

August 25. Augustus Henry Heisey was born in Hanover, Germany,¹ son of Johanna Gottfried and Augustus Mariana Friese Heisey.

1843-1860

The Heisey family emigrated in 1843 and settled in Merrittown, Pennsylvania. Heisey's father was in the cattle business. In the late 1840's he was murdered for a large sum of money which he had on him after the sale of some cattle out west. Heisey's mother returned to Germany where she later died of cholera. According to the Crockery and Glass Journal, Heisey received his education at the Merrittown Academy.

Heisey lived with his sister, Caroline Fredericka Glaser, in Brownsville, Pennsylvania, until he was seventeen or eighteen. After leaving school, he was engaged in the printing business in Brownsville.

1861

Heisey became a clerk with the King Glass Company in Pittsburgh.

1862

August 21. Heisey enlisted in the Army for a three-year term and was commissioned First Sergeant.²

September 2. Company C of the 155th Regiment of Pennsylvania Volunteers³ was mustered in. Heisey served with this Company throughout the Civil War and was reported to have been involved in twenty-two engagements, including the following:

December 11-13. Battle of Fredericksburg. In a memoir of Company C's exploits during the War written by Lieutenant Joseph M. Cargo in 1910,⁴ he recalled that "Orderly-Sergeant Augustus H. Heisey, under whose discipline the raw material of the company had been developed into trained soldiers, received recognition, being advanced to a Second-Lieutenancy. In this capacity, owing to the protracted sickness of Captain [James] Palmer and the absence of Lieutenant Denniston on detailed staff duty for several months, Lieutenant Heisey frequently commanded the company."⁵

1863

Battle of Chancellorsville (April 30-May 4); Battle of Gettysburg (July 1-3), Heisey's Company participated in the storming and capture of Little Round Top, the site where the memorial for the 155th Regiment now stands⁶; Battle of Rappahannock Station (November 7); Battle of Mine Run (November 28).

1864

Battle of the Wilderness (May 5-7); Battle of Spottsylvania (May 8-11); Battle of Cold Harbor (June 2); Battle of Petersburg (June 17), Heisey received a commendation for gallantry in action, after taking command of a bayonet charge against the enemy when its leader fell. Battle of Weldon Railroad (June 23); Battle of Weldon Railroad (September 30-October 1); Heisey was officially promoted to Captain⁷ (October 3).

1865

January 14. Andrew John Sanford was born in Michigan. He would later become the designer of many of the patterns introduced by Heisey in the Company's early years.⁸

Battle at Dabney's Mill (February 6); Second Battle of Hatcher's Run (March 25); Battle of Five Forks⁹ (April 1); Surrender of the Confederate Army at Appomattox Court House (April 9). According to T. Clarence Heisey, it was the 155th Pennsylvania Zouaves who first received the emissaries from Lee requesting a truce. Heisey was mustered out of the Army¹⁰ (June 2), one of only twenty-five men out of the one hundred and forty-eight originally enrolled in Company C still remaining on active duty at the close of the War.

According to some sources, Heisey returned to the King Glass Company after the War and later also worked for Evans & Company and Challinor, Hogan & Company. In late 1866 or early 1867, he became a shipping clerk with Ripley and Company in Pittsburgh. This firm was formed in 1865 and consisted of Daniel C. Ripley and five other partners.¹¹ Heisey later became a salesman and was regarded as one of the best glass salesmen on the road, according to the Pottery, Glass and Brass Salesman (Feb. 16, 1922).

1870

May 11. Heisey married Susan N. Duncan, daughter of George Duncan, Sr.¹²

1873

February 18. A first son, George Duncan Heisey, was born.

1874

January 29. George Duncan, Sr., became sole owner of the Ripley Glass Company.

May 1. George Duncan, Sr., deeded a ½ interest in Ripley and Company to two of his children, James E. Duncan and Susan N. Heisey, the terms being “one dollar and natural love and affection.” The company was renamed Geo. Duncan and Sons at this time.

May 28. Heisey’s first design patent was submitted for a glass bowl with a hexagonal foot. (This patent was approved June 16th as no. 7,493.)

A first daughter, Mary Heisey, seems to have been born sometime during this year.

1875

October 9. A second son, Edgar Wilson Heisey, was born.

1877

March 26. George Duncan, Sr. died. James E. Duncan and Heisey carried on the business of Geo. Duncan & Sons.¹³

A second daughter, Emma Heisey (later Mrs. Oliver H. Dockery), was born.¹⁴

1879

January 10. Heisey’s first mechanical patent was filed, for “a machine for shaping tubular glassware.” It was approved March 4th as no. 212,932.

April 29. Heisey became one of the original incorporators of the Pittsburgh Clay Pot Company, Ltd., a firm which manufactured the clay pots used in glass making furnaces. Production began in March 1880.

May 6. James E. Duncan and Augustus H. Heisey purchased the remaining one-half interest in Geo. Duncan & Sons for \$7,500. This sale was finalized under court supervision in settlement of the bankruptcy case of George Duncan, deceased.

1881

June 18. Applications were filed, in Heisey’s name, for two patents for the Shell and Tassel pattern, granted July 26 as nos. 12,371 and 12,372.

Heisey became manager of the Western Flint & Lime Glass Protective Association.

1882

November 4. A third son, Thomas Clarence Heisey, was born, in Idlewood, Pennsylvania.

September 21. A patent was filed for a method of staining glass (to make it resemble "flashed" glass) by Heisey, Daniel C. Ripley and George D. Swift. The patent was approved December 8th as no. 331,824.

1886

July-November. Heisey spent several months traveling in the West.

1887

Heisey made another trip to the West (April); Heisey made yet another trip to the West, visiting Colorado and Tombstone, Arizona (September-October).

1889

Heisey became one of the founders and a director of the Manufacturers Bank of Pittsburgh, a position he held for more than thirty years.

February 12. The United States Glass Company was incorporated, a combine consisting of fifteen companies who hoped to increase profits and improve economy in the production and sale of glassware through sharing their resources and expanding their markets. The prospectus letter, announcing the formation of the new company, was signed by Heisey on behalf of Geo. Duncan and Sons. (Other signatories on the incorporation document were Daniel C. Ripley and William C. King.) Heisey was one of eleven initial stock subscribers, with one share each with a value of \$100. He was also on the first Board of Directors.¹⁵ Heisey became General Manager of the Commercial Department of the new company, with complete charge of the sales end of the business. He was assisted by George Beatty, previously of A. J. Beatty and Company, who had also joined the combine.

July 20. The sale of Geo. Duncan and Sons to the U. S. Glass Company was completed.

1892

Heisey was listed at this time as treasurer of the Pittsburgh Clay Pot Company.

Heisey may have made a financial investment in the gas fields in the hills east of Newark around this time, according to some sources.

1893

Heisey left the U.S. Glass Company at about this time.

1894

February-July. Heisey was traveling in the West on business, visiting Denver, Colorado, Utah and the Pacific slope.

Heisey also became president of the Pittsburgh Clay Pot Company, a position he continued to hold until his death in 1922.

1895

In looking for a location for a factory of his own, Heisey had approached the city of Newark. A committee was formed to consider his offer, and on at least two occasions he took them to task for moving so slowly. He is reported to have told them that "He was ready to carry out the proposition made by him to the city of Newark, but that he was not here as a beggar asking favors."¹⁶ He mentioned at the same time the "liberality and enterprise" of the people of Washington, Pennsylvania, who had made him a proposition of their own. The plan in Newark involved selling a total of 450 lots in a 200 acre tract at an average price of \$175 to \$250 each.¹⁷ Ten acres were to be retained by Heisey, with an additional seventeen acres set aside to provide free sites for other industries.

The 450 lots could then be resold by the original investors to be used for housing for the workmen attracted to Newark by the new employment opportunities.

April 27. Again complaining about the lack of progress by the people of Newark in meeting their obligations under this scheme, Heisey wrote that he was in a position to lease the Thompson Glass Company in Uniontown, Pennsylvania, "ready to make glass in 24 hours," and that he would do so unless he received a firm answer within the week. An extension of time was requested by the committee who continued to move forward with their efforts.

June 22. The site for the new factory, the Penney Farm, was purchased for \$25,000. The address was 301 Oakwood Avenue.

June 28. Enough subscription lots were sold for the money to be turned over to Heisey in readiness for construction of the factory to begin.

July 24. It was reported that the plant of the Uniontown Glass Co., in Uniontown, Pa., had been purchased by Heisey at sheriff's sale and would be put in operation in the fall.¹⁸

August. Building was commenced in Newark by Ferguson and Son.

November 6. It was reported that glass would be made by the middle of December, with 250 hands being employed. Twelve mold makers were already at work producing molds, with the mold shop temporarily located in one of the machine works of Newark.¹⁹

November 7. It was reported that the walls were up and the roof was on.

November 13. The northwest corner of the factory, which was still being roofed, collapsed at two o'clock in the afternoon, burying four men under the debris. One of them, Samuel Cooper, was crushed to death by falling materials when a crane lifting an iron beam went down and fell on one side. Albert Boss and William Brookins were reported in serious condition while two other workmen, Thomas Hastings and Addison Siddon, were only slightly hurt. The accident reputedly was the result of heavy rains, with damage reported at less than \$2,000.

A full report of the new factory appeared in the November 6th issue of China, Glass and Lamps, where it was referred to as the "new Model Glass Works." It was constructed under the supervision of John Nicholson, Jr., the originator of the Nicholson gas producing furnace. The factory building was 90 x 90 feet, with the working floor 12 feet above ground level. It had one 16-pot furnace, arranged with 48" arches, with four Nicholson gas producers connected. There were four glory holes of six layers each, with two additional producers. The chimney of the furnace was 112 feet high. There were six lehrs, 56 feet long, with 60" pans and a separate producer. The lehr and mold room was 55 x 90 feet, with four brick arches underneath to be used for storage. The warehouse was 60 x 152 feet and three stories high. The mold shop, also three stories high, was 33 x 64 feet. The offices were located in a separate building. The roof of the factory itself and of the lehr and mold rooms was of iron, and the factory was built of brick and structural steel. As an additional precaution against fire, all of the lumber used was native hardwood, principally oak. The entire facility was heated by steam and lit by electricity from a plant installed in the works. There were switches from the Panhandle Railroad on both sides of the factory, making the receipt of raw materials and fuel and the shipment of ware very convenient. Electric street cars also made the factory easy of access.

Sometime around 1895, Mary Heisey was married to Dr. R. L. Walker of Carnegie, Pennsylvania.²⁰

* Names applied by researchers.

¹ The obituaries in the Crockery and Glass Journal (February 16, 1922) and China, Glass and Lamps (February 20, 1922) both reported his birthdate as August 3, 1843. The same sources also erroneously gave his birthplace as Merrittown (or Merritstown), Pa.

² According to his obituaries, previously cited, he enlisted as a Private in 1861, but once again this source appears to be erroneous.

³ Company C, the Regiment's color company, was also known as the Zouaves, thanks to the colorful uniforms they wore, copied from those of the French light infantry regiments of that name who were noted for their bravery.

⁴ Under the Maltese Cross, Antietam to Appomattox.

⁵ On or about September 1, 1863, Heisey became acting Captain of Company C.

⁶ The obituary in the Crockery and Glass Journal reports that Heisey was shot from his horse and slightly wounded at this battle, but there is no further documentation for this. His obituary in China, Glass & Lamps indicates that at his death in 1922, he was the sole surviving commissioned officer from Little Round Top. According to Pennsylvanians at Gettysburg by Charles Schuyler Castner, there was another Heisey also at Gettysburg, though presumably not a relation; Private David Heisey of the 142nd Infantry, Company K.

⁷ Although a number of sources have indicated that Heisey was advanced to Major, including his obituary in the Crockery and Glass Journal in 1922 and a letter written by T. Clarence Heisey in 1940, all other records indicate that this is the highest rank to which he attained.

⁸ He appears to have been one of the company's initial employees and remained with Heisey until his death. His early experience with the glass industry was in Findlay and Zanesville, Ohio. According to Vogel (The Heisey Glass Newscaster, autumn 1986) he was employed by the Robinson Glass Company and sided with Heisey in a law suit involving some mold work done for them by Robinson, possibly at the time Robinson made the original sample pieces for Heisey in 1896.

⁹ Other battles Heisey is reported to have been involved in between 1864-1865 include Laurel Hill, North Ann River (possibly the Battle of North Anna, May 26-27, 1864), Tolopotamy, Bethesda Church and Saylor's Creek.

¹⁰ A very detailed account of Heisey's experiences in the Civil War was written by Joe Lokay in the May 1978 issue of the Heisey News.

¹¹ The partners were Thomas and Ira Coffin, John and Jacob Strickler, and Nicholas Kunzler. The factory was located at 10th and Washington Streets. According to deed records, George Duncan, Sr. was not a partner at the time the factory was erected, but became financially involved in the firm on March 23, 1867 when the Coffins sold their shares.

¹² The date of this marriage has also been reported variously as May 15, 1870 and May 15, 1871.

¹³ According to some sources, Duncan served as president and Heisey as secretary, but extant records do not make it clear which positions each man actually held. It was Heisey who seems most often to have undertaken trips and to have represented the firm at official functions. Some works on American glassware indicate that the company was renamed Duncan and Heisey at some point after 1886 and before 1889. However, all advertisements and reports in the trade journals in the late 1880's and early 1890's indicate the Geo. Duncan and Sons remained the firm's name.

¹⁴ She died in 1969. A third daughter was also born to the Heiseys, Alice Graham Heisey (later Mrs. Frederick Holton King), birthdate unknown.

¹⁵ A much more detailed account of the formation of the U.S. Glass Company by Joe Lokay appears in the September 26, 1976 issue of the Heisey News.

¹⁶ From a contemporary report in one of Newark's newspapers.

¹⁷ According to the terms of the contract signed by Heisey, he was to receive \$25,000 in reimbursement for the purchase of the Penney property on which the factory was to be located, as well as \$30,000 as a bonus for putting up the plant. Any additional money raised was to be divided equally between Heisey and W. H. Parrish and J. J. Turner, the original promoters of the plan. However, the lots failed to sell well enough to pay the \$30,000 bonus and there was a subsequent legal controversy in 1900 concerning the division of the remaining lots.

¹⁸ This report appeared in China, Glass and Lamps, July 31, 1895, and was repeated in at least one other trade journal. No other information is available. In 1898 an attempt was made to reorganize this company, but it appears never to have operated after 1894, when it was closed because of poor business conditions and seized by the sheriff.

¹⁹ According to an obituary of a former employee which appeared in the American Flint in February 1948, the first mold maker to be employed by Heisey was Edward Strong, who had previously worked for Heisey at Geo. Duncan and Sons.

²⁰ At her death in June 1900, it was reported that she had been married five years.

Part II, 1896 - 1909

1896

January 1. Heisey's first advertisement appeared in China, Glass and Lamps, showing table sets in the no. 1200 Cut Block* and no. 1201 Fandango* patterns. Both lines were on display at the Monongahela House¹ in Pittsburgh. The samples had been made by the Robinson Glass Company in Zanesville, Ohio, since the Heisey factory had not been able to start up in December as originally anticipated.²

January 22. China, Glass and Lamps reported that the new lines were "praised by most of the salesmen of the older firms as a very meritorious production."

April 9. The factory was started up and glassware was made for the first time. 210 workers were employed.³ The glass making departments were reported to be in the charge of Charles Zimmer and Adam Trautman.⁴

April 23. A. H. Heisey and Company was formally incorporated in West Virginia, with A. H. Heisey, George Duncan Heisey, Edgar Wilson Heisey,⁵ W. B. Lindsay and D. C. Snyder named as original stockholders.

The Newark Advocate reported that the plant had 125 men at this time. Eleven houses had been built on land belonging to Heisey, with many families ready to move in.

June 30. According to the Newark Advocate, another thirty-eight houses had been built by this time, with seventy-five altogether expected by the fall. The article went on to say that "The Heisey Land Company offers free land to the right parties for factory sites with a bonus of \$150 for every man employed. The same concern will construct railroad sidings to all factories that locate here through their agency." As owner of his own natural gas plant, it was to Heisey's advantage to promote development in the area, through this land company.

September. A catalogue was issued showing 108 pieces in the no. 1205 Fancy Loop* pattern.⁶

1897

January. A few advance pieces of no. 1220 Purity Band* were shown at this time, along with a line of new electric shades and globes. In mid-January, the first advertisement for no. 1225 Plain Band* also appeared.

Clarence B. Marter became Heisey's New York representative. He was also the representative for Gillinder and Sons of Philadelphia.

September. Heisey distributed a catalogue illustrating their new no. 1235 Beaded Panel and Sunburst*⁷ pattern, which China, Glass and Lamps described in its September 8th issue as "the most elegant design we have yet seen in pressed glassware."

November 12. The first two design patents were filed by Heisey on behalf of the new company for the no. 1225 cream and spoon holder. The patents were approved January 18, 1898, as nos. 28,180 and 28,181.

According to an article in the American Flint in July 1946, George Duncan Heisey became executive vice president this year.

It is possible that two additional patterns, no. 150 Pointed Oval in Diamond Point* and no. 160 Locket on Chain*, were also introduced this year. No. 1245 Star and Zipper* was probably introduced late in 1897.

Vaseline (Canary) may have been made for the first time in 1897.

1898

January. No. 1255 Pineapple and Fan* was being shown at the Monongahela House.

March 21. The Heiseys sold their residence in Idlewood, Pennsylvania. At this time, Heisey probably moved to the Whardon Hotel in Newark, while his wife took Mary, their daughter, to Arizona where it was hoped she would be able to recover from tuberculosis.

October. Heisey was one of the companies to sign a preliminary agreement to create a flint tableware manufacturers combine, to be organized under the laws of New Jersey and known as the United Glass Manufacturers' Association.⁸ Stock was to be issued to each of the factory proprietors according to the appraised value of their respective works, with a board of directors elected and placed in charge of general affairs. A central sales agency would also be established and a uniform price list drawn up for all lines of ware.

1899

February. No. 1250 Groove and Slash* was advertised for the first time.

Opal was mentioned in this ad, and according to the February 4, 1899 issue of the National Glass Budget, it was at this time that Heisey began production of this color.⁹

April 19. Heisey attended a meeting of glassware manufacturers in Pittsburgh to discuss the proposed tableware combine. An option deal, with New York financing, had fallen through, but it was felt that an independent stock deal, financed by the manufacturers themselves, was still a possibility.

May 18. The first advertisement for no. 1280 Winged Scroll* appeared.¹⁰

August 10. Ivorina Verde (Custard) and Emerald were mentioned for the first time in China, Glass and Lamps.¹¹

September 1. An advertisement in the China, Glass and Pottery Review introduced the new no. 300 Peerless* line, "complete in every particular comprising 150 pieces."

September 21. China, Glass and Lamps extolled the new pattern, stating that the "makers have departed boldly and radically from the beaten path in designing their new line ... It is pleasant to turn to an honest and unpretentious reproduction of the old and simple forms of antiquity, since one feels at once that only a metal maker capable of producing pure fine crystal would be bold enough to adapt a heavy cut ware pattern with broad flute."¹²

October. Heisey visited Pittsburgh during the early part of this month and paid visits to several of the directors of the proposed tableware combine. "Report has it that he will either identify himself with the combine or cooperate with it." (China, Glass and Lamps, October 19.)

October 25. The National Glass Company, as the new combine had been named, assumed control of nearly half the flint and tableware plants in the United States.¹³ Heisey remained outside the combine, unwilling to join unless cash were paid for the factory, instead of stock, as seems to have been proposed.

Other patterns which may have been new in 1899 included no. 9 Single Slash and Panel* and no. 1295 Bead Swag*.¹⁴

1900

January. No. 305 Punt and Diamond Point* was shown at the Monongahela House as Heisey's new pattern for 1900.

March. The no. 1 candlestick as advertised in the China, Glass and Pottery Review as one of "30 new pieces recently added to our 300 pattern." This was the first candlestick to be made by Heisey. This was also the first ad to refer to "the pattern without a peer," from which the name it is known by today was derived, no. 300 Peerless*.

April. The Diamond H first appeared in an advertisement in the China, Glass and Pottery Review. It was identified as a trademark, even though the application for trademark status was not made until the following year. The Diamond H was designed by George Duncan Heisey, who based it on the diamond from his college fraternity symbol.

June 7. Heisey's daughter, Mary Heisey Walker, died of tuberculosis at the age of twenty-six.

No. 310 Ring Band* was introduced during the summer.

October. It was reported that during the summer shutdown, a new decorating oven had been completed, tripling the company's capacity in this department.

December. Two new shops¹⁵ had been added by this time, with unexpectedly large demands having resulted in the company's output for 1900 exceeding that of any year.

Two additional patterns were advertised in December as new for the coming spring: no. 315 Paneled Cane* and no. 325 Pillows*.

Price list 60 probably was issued in 1900.

1901

January. The new pattern, no. 315 Paneled Cane* was described in the China, Glass and Pottery Review as retaining "much of the richness and graceful dignity" of the still popular no. 300 pattern, but also adding "the sparkling brilliancy of the imitation cut, securing an effect that is truly a happy medium."

Heisey's third daughter, Alice Graham Heisey, was married to Frederick Holton King, a young business man from Newark, who was related to the family that lived in the King House, the present home of the National Heisey Glass Museum.

June 31. The application was filed for the Diamond H trademark, claiming that it had been continuously used since "about November 1, 1900."¹⁶ The trademark was registered August 6, 1901.

September. Preparations were announced to build an addition to the factory, 90 x 90 feet and three stories high. (This addition apparently was not erected until 1905.)

A new color was experimented with, probably early this year. Called "Rose" in a July 1901 inventory, this was a color very similar to the later flamingo. The no. 1 candlestick, no. 305 Punt & Diamond Point* celery and various pieces in no. 325 Pillows* were listed in the inventory. Rose never went into production, though a few other pieces were also later made.

1902

January. \$5,000 was distributed among the employees as a reward for efficient work. The money was divided in accordance with credit marks awarded for fine work, the best attendance, and the smallest percentage of poor ware. Only one shop failed to benefit from this system of reward. It was announced that \$10,000 would be similarly distributed in the coming year.

February. Two new patterns were being shown: no. 335 Prince of Wales Plumes and no. 337 Touraine.¹⁷

T. Clarence Heisey became Battalion Adjutant in the Ohio National Guard in 1902, a post he continued to hold until 1908.

1903

January. Stemware in the no. 341 Puritan pattern was being shown. In a report in their March 19th issue, the Crockery and Glass Journal proclaimed "A. H. Heisey & Co. have certainly set the pace in pressed glassware." By 1904, this pattern had been expanded into a full line.

February. No. 339 Continental was shown at the Monongahela House. The following month, no. 339½ was also shown.¹⁸

June. It was reported that the factory would add another furnace during the summer vacation. This furnace seems not to have been begun until the following year, however.

Price list 100 was issued in 1903.

1904

February 15. Price list 104 was issued.

July. A. H. Heisey was asked to accept the nomination for Congressman from the Newark district. He declined, pleading that he was not only a busy man, but that he had no liking for the political life.

August. It was announced that a new generative 16-pot furnace was expected to be completed in October.

October. The company doubled its capacity, with an increase of 300 employees.

No. 333 Waldorf-Astoria¹⁹ and no. 343 Sunburst*²⁰ may have been made in 1904.

No. 351 Priscilla* may have also come out this year or early in 1905, probably initially as a line of stemware only.

A. H. Heisey probably moved into the house that he had constructed in Newark in 1903, sometime during this year.

George Duncan Heisey was appointed Postmaster of Newark.

1905

January 1. Price list 105 was issued. Price list 111 and catalog 50 may also have come out about this time.

It was reported in the Crockery and Glass Journal that Heisey was "cheerful" over having secured a great abundance of gas for his factory with a surplus to sell to the town. His wells were said to have an 800-pound pressure. A later report in the September 1906 Glass and Pottery World said that the Heisey gas wells and pipe line were so extensive that he was furnishing other factories with gas.²¹

September. The crown of the new furnace collapsed, necessitating repairs.

October 16. An application for the Plunger Cut trademark was filed, with an indication that it had been in use since September 25th. This trademark was registered January 30, 1906.

November. The addition to the factory was completed. The Glass and Pottery World reported, "Before the completion of the addition to the large works this concern had much difficulty in placing orders." They went on to say, "The attractive glass plant . . . is made doubly so by a huge representative of the famous trademark, Diamond H, on the front of the building."

1906

January. Two new patterns were shown, no. 357 Prison Stripe* and no. 1776 Kalonyal.²²

February 3. The Plunger Cut trademark appeared in an ad for the first time, in China, Glass and Lamps.²³

April. A. L. Wells was mentioned as Heisey's New York representative.

No. 352 Flat Panel*²⁴ was new this year.

Price list 120 was probably issued late in 1906.

1907

January. No. 365 Queen Anne was reported as being new at the Monongahela House.²⁵

October. Returning from work, one of Heisey's employees, James Termer, 55 years old, was struck by a train and instantly killed.

George Duncan Heisey became seriously ill with typhoid and thereafter took a less active role in the factory.

The two new patterns first shown in the fall of this year were no. 150 Banded Flute* and no. 369 Hartman.

No. 331 Colonial Panel* may have come out this year.²⁶

Price list 142 was probably issued late in 1907 or early in 1908.

1908

February 12. Price list 144 was issued.

March. Arthur A. Bean became Heisey's New York representative. He also handled the Laurel Cut Glass Company and the Camden City Cut Glass Company.

April 23. Catalog 54 was issued, devoted to hotel and soda fountain ware. Catalog 53 and price list 147, both of which contained candlesticks and vases, probably also date to about this time.

May. A. H. Heisey wrote a forceful letter to the National Association of Manufacturers, who had been considering the question of "open shops." As reported in the Glass and Pottery World, he "suggests that the labor question is many sided and does not favor the antagonism which the organization has expressed against many forms of union labor."

July 7. Prize money was once again distributed to the shops with the smallest percentage of loss at the end of the fiscal year. The head of the winning shop and his two assistants each received \$260, while the nine helpers in the shop were given \$52 each. In all, a total of \$12,000 was distributed among two hundred employees, with the smallest amounts ranging from \$75 for glass workers to \$52 for the helpers.

July 16. It was announced that another building, 100 X 50 feet and three stories high, was about to be constructed, to be used as a warehouse.

August. Work on the new addition was progressing rapidly and it was expected that the building would be ready for occupancy in November.

Among the patterns that may have been new this year were no. 361 Criss Cross*, no. 379 Urn*²⁷ and no. 381 Heisey Quilt*.

T. Clarence Heisey received his bachelor of science degree from Amherst College in Massachusetts in 1908.

1909

January. Heisey's showroom in the Crockery Exchange Building in New York was redecorated and received much favorable comment. According to the American Pottery Gazette, "Mirrors cover practically every portion of the spacious room except the floor and the ceiling. The supporting columns and the table edges in pure white form an excellent foil for the mirrors and the glassware, handsome always, is now a sight well worth the seeing."

February. In cooperation with the YMCA, the company established the Heisey Boys' Club for its younger employees. There were ninety members of this Club to begin with. They were provided with reading and social rooms, a lavatory and shower baths, etc., located at Main and Arch Streets in Newark.

April. It was announced that a popular magazine advertising campaign would soon begin.²⁸

May 20. The Diamond trademark (without an H) appeared in an advertisement in the Crockery and Glass Journal, stating: "Diamond Glassware is unsurpassed for brilliancy, color and durability. This trademark is your guarantee that the ware is the best to be obtained." A later ad in the September issue of Pottery and Glass made specific mention that "Diamond glassware as well as the celebrated Diamond H is a product of our factory."

June 5. An application was filed for the Diamond trademark, claiming that it had been "continuously used ... since about November 1st, 1900" (the date on which they had previously claimed that the Diamond H had first been used). This trademark was registered on November 23, but the company seems to have already discontinued its use by then.²⁹

July. The company installed batteries of electric fans to help make the high temperatures bearable.

August. Another \$12,000 was distributed among the shops, rewarding the men making the largest percentage of good ware.

There was talk of another enlargement at this time.³⁰

E. G. Nock began working for Heisey, eventually becoming their New York representative, position he retained until his death in 1936.

Among the patterns that may have been new this year were no. 353 Medium Flat Panel*.³¹

Price lists 148 and 150 (which contain hotel glassware) and catalog 56 probably were issued sometime around 1909.

According to an article in the July 1946 issue of the American Flint, George Duncan Heisey who had become interested in the gas business, gave up his former position as president of the firm, retaining only a nominal association with the company.³²

* Names applied by researchers.

¹ The Monongahela House was built in 1839 on the corner of Smithfield and Water Street (Fort Pitt Boulevard) and was considered the finest hotel west of the Allegheny Mountains. For many years representatives from all of the major glass factories took rooms at the Monogahela House to show their new patterns each January. In later years the hotel's proximity to the waterfront ceased to be an advantage and despite a major renovation in the 1920s, the hotel was closed in 1935.

² According to Clarence Vogel (The Heisey Glass Newscaster, autumn 1986), Robinson also made some molds for Heisey, which eventually led to a lawsuit in regard to their work. The Robinson Glass Company had been founded in 1893 and quickly built a reputation for quality. However, after a number of legal difficulties and a series of labor problems, they were eventually absorbed into the National Glass Company in 1899 and almost immediately closed.

³ This starting date was reported in China, Glass and Lamps on April 15. A later report in the April 22nd issue of that same journal gave April 18th as the starting date. Still another date was given in the American Flint in June 1948, who recalled that the first piece of glassware was produced by Heisey on April 6th and carried in to the lehrs by 16-year old Fred Chapman. (He later became chairman of the hot metal department and remained with the company for 52 years, retiring in 1948.) Finally, a fourth starting date was reported in the Newark Advocate on April 23rd: "The A.H. Heisey Company starts up this morning. . .")

⁴ Theodore Carl Steimer, later owner of the Steimer Glass Company in Buckhannon, West Virginia, is also reported to have been employed by Heisey at this time. In a memoir entitled "Tennerton, a Village and its Glass" by Grace E. Clawson, it is said that he "spent about four years with Heisey and was responsible for developing several of their designs."

⁵ E. W. Heisey, who had completed his academic course at Washington and Jefferson College in Washington, Pennsylvania, was taken into the business as treasurer and general manager, according to a report in the American Flint in July 1946.

⁶ China, Glass and Lamps reported on January 13th that it was "admitted by rivals to be among the choicest pieces of pressed ware ever made."

⁷ In the January 12, 1898 issue of China, Glass and Lamps this was referred to as Heisey's no. 1235 Chrysanthemum pattern.

⁸ Eventually known as the National Glass Company.

⁹ Some sources indicate that opal may have been made as early as 1897, but this cannot be verified from information appearing in the trade journals. Heisey's ads prior to this date consistently mention crystal only.

¹⁰ Some sources have dated Winged Scroll to 1898.

¹¹ Some sources believe both these colors were made previously, possibly as early as 1896 for Emerald and 1897 for Ivorina Verde, but there is no documentation to either prove or disprove this.

¹² In fact, Heisey was not the first company to re-introduce a fluted colonial pattern. The Riverside Glass Company of Wellsburg, W. Va., brought out their colonial X Ray set as early as 1896.

¹³ Nineteen companies joined the combine. Fourteen companies chose not to join, including the U.S. Glass Company, with its twelve factories.

¹⁴ There is no reliable data concerning the introduction of this pattern. Published guesses have placed it between 1897 and 1899.

¹⁵ A "shop" refers to the group of workmen required to create a finished piece and usually consisted of at least four men: the gaffer, or head of the shop, his assistant (sometimes called a servitor), a gatherer (the individual who "gathered" the molten glass from the furnace), and a carrying-in boy, who would take the finished piece to the lehrs to be tempered. Shops in the Heisey factory sometimes had as many as twelve men and boys. Each shop was capable of producing hundreds of pieces of glassware daily.

¹⁶ This probably represents the approximate date on which the trademark was used on the glassware itself, since it had, in fact, been used in advertising as early as April 1900.

¹⁷ Called Plain Touraine in the initial advertisements throughout 1902.

¹⁸ Pieces in the no. 339½ line are footed.

¹⁹ Some sources date this pattern as early as 1900-1902, but it does not appear in the 1903 price list. The earliest price list it appears in is from 1905.

- ²⁰ Some sources date this pattern to 1903, but it does not appear in the 1903 price list. The earliest price list it appears in is from 1905.
- ²¹ As an incentive to attract new industry to Newark at a time when newly planned construction was being discouraged by the high price of gas (nine cents per thousand feet), Heisey offered gas at seven cents to “any industry locating outside the city limits.” The Board of Trade welcomed this offer, feeling that “cheap fuel is better than a bonus, lot sales and money contributions to offer factories that are seeking a location.”
- ²² A patent for a bowl in what appears to be the prototype for this pattern was filed on September 26, 1904 and approved November 1, 1904. The patent drawing shows the bowl with three small scallops on each panel, rather than only one or two, as appear in catalog pictures of this pattern.
- ²³ The last use of this trademark seems to have been in the June 17, 1907 issue of the same journal.
- ²⁴ Two patents were filed for this pattern on May 9, 1908. It appeared in a 1906 price list, even though the pattern was not advertised until 1909.
- ²⁵ A patent for this pattern was filed the previous year, on July 9, 1906, and approved on August 28, 1906.
- ²⁶ Dated by some sources to 1906; however it does not appear in a price list from late that year. The earliest price list in which it can be found is dated 1908.
- ²⁷ Dated by some sources as early as 1907.
- ²⁸ This campaign did not actually start until 1911.
- ²⁹ The last ad in which it appears is dated October 21, 1909, and shows both the Diamond H and the Diamond without an H. The next ad (In December 1909) features only the Diamond H.
- ³⁰ If any actual further building was done at this time, it was not reported in the trade journals.
- ³¹ The earliest patent for this pattern was not tiled until February 2, 1910. Some sources have dated it as early as 1906, but it does not appear in a catalog until 1909.
- ³² According to the Newark Advocate, January 2, 1913, E. Wilson Heisey did not become president until 1913, suggesting a possibility that George Duncan Heisey might have remained with the company beyond 1909.

Part III, 1910 - 1919

1910

January. \$12,000 in prize money was distributed. One shop was awarded \$1,680, with \$300 going to each man and \$60 to each boy. As the Crockery and Glass Journal noted, "This profit-sharing policy has accomplished a loyalty to the company which could never have been secured by any other method."

May. Price list 155, which contains soda fountain ware, was issued around this time. Price list 163 may also have come out at about the same time. Price list 164 was probably issued late in 1910 or early in 1911.

A number of patterns may have been new this year: no. 350 Pinwheel and Fan*,¹ no. 354 Wide Flat Panel*,² no. 393 Narrow Flute*,³ no. 397 Colonial Cupped Scallop*,⁴ no. 400 Colonial Scalloped Top*, no. 423 Diamond Band*,⁵ no. 427 Daisy and Leaves*,⁶ and no. 429 Plain Panel Recess*.⁷

1911

January. No. 433 Grecian Border*⁸ (Greek Key*) was being shown in the new display in Pittsburgh.

April. Heisey inaugurated the first advertising campaign for pressed glassware in popular magazines on a national basis. The very first ad appeared in the Delineator, House and Garden, The Woman's Home Companion, and possibly in other magazines. By 1913, the company was placing more than 100 advertisements in periodicals, with over half of them in popular magazines.

May. It was reported that Heisey had leased five farms and would shortly commence drilling operations in hope of obtaining ample supplies of gas.⁹

No. 373 Colonial* was advertised this month.¹⁰

September. Around this time, advertisements began offering a free booklet, Table Glass and How to Use It.¹¹

Among patterns that may have been new this year was no. 439 Raised Loop*.¹²

1912

Between February 12 and May 1, the company was reorganized from a corporation under the laws of West Virginia to a partnership, with stock issued to some of the top managers. Prior to this, all stock had been held by Heisey and his children. After the reorganization, the family continued to hold a controlling interest.

March. Ray C. Cobel went to work for Heisey. He had learned the art of mold making from the American Bottle Company in Newark and initially began as a "vice hand" in Heisey's mold shop. He remained with Heisey for 43 years, until his death, eventually becoming master mechanic¹³ and foreman of the mold making department. He was responsible for numerous design and mechanical patents over the years.

October 9. T. Clarence Heisey married Anne Augusta Davis.

No. 355 Quator was probably introduced early this year.¹⁴

1913

January. E. Wilson Heisey became president of the firm. It is probable that T. Clarence Heisey came into the business as vice president and treasurer at the same time, while A. H. Heisey became chairman of the board.

February 1. Catalog 75 and price list 175 were issued.

May. Catalog 58, devoted to soda fountain ware, probably came out at about this time.

July. \$16,000 in prize money was distributed among the best shops.

December 7. Augustus H. Heisey II, E. Wilson Heisey's first son, was born.¹⁵

Augustus Heisey attended a reunion of 50,000 veterans of the Civil War at Gettysburg.

Patterns which were new this year included no. 451 Cross Lined Flutes*,¹⁶ no. 462 Nail*,¹⁷ no. 1183 Revere and no. 1184 Yeoman.¹⁸

1914

January. Heisey's new electroportable lamps were being shown in Pittsburgh.

An advertisement this month mentioning "new soda fountain lines" was illustrated with a straw jar in the no. 461 Convex Circle*¹⁹ pattern.

July. Another \$12,500 in prize money was distributed. First prize went to J. Hounker's shop and second prize to J. Fulmer's shop.

December. Augustus Heisey wrote to M. G. Bryce, president of the United States Glass Company, inquiring about their no. 15156 pattern, which he felt to be in violation of Heisey's patents for the no. 393 Narrow Flute* design. Although legal action was threatened, there is no evidence that this ever occurred.

It was in 1914 that Heisey began making blownware. In addition to producing traditional pulled stemware, the company also became the first to combine blownware with fancy pressed stems.

No. 465 Recessed Panel*,²² no. 468 Octagon with Rim *²³ and no. 470 Intercepted Flute* may have been new this year.

Rodney C. Irwin went to work for the company as a salesman in 1914.²⁴ He later became sales manager for the entire company and, among other things, was responsible for the introduction of many new patterns.

1915

October. A new building was erected at the plant for use as a sample room.

New patterns probably included no. 472-473 Narrow Flute with Rim*.²⁵

Some very early cuttings were offered on baskets around this time: no. 600 Mountain Laurel* and no. 601 Myrtle*.

Catalog 76 was probably issued in 1915.

1916

February. A. H. Heisey was elected a member of the board of managers of the American Protective Tariff League.

March. Arthur A. Bean gave up his position as head of Heisey's New York salesroom to become the representative for the Lonaconing Glass Company.

May. A. H. Heisey wrote a broadside on the tariff in response to a letter by the Rev. H. Tucker Graham, president of the Hampden-Sidney College, which had been published in a recent issue of The American Economist.²⁶

July. William J. Kennedy, who had previously been Arthur Bean's assistant, took over his position as Heisey's New York representative.

August. There was a disagreement at the factory, with the helpers out on strike for about a week. The dispute was settled with their wages, which had been 65-85 cents a day, increased by 20%.

Paul Fairall went to work in the grinding and finishing department as a "wash-out boy" at this time.²⁷ He later worked his way up in the factory to become the head of the shipping and stock department, a position he held until the factory closed.

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

A number of needle etchings²⁸ were in use by this time, including no. 1 Braid*, no. 15 Spiral Band*, no. 17 Zig Zag*, no. 18 Spencerian* and no. 19 Double Loop*.

The company's first plate etchings²⁹ were also offered, including no. 306 Spiral Vine*, no. 325 Poppy, no. 336 Rosette Band*, no. 349 Margaret*, no. 350-351 Mums, no. 352 Anne, no. 366 Peacock, no. 370 Nile, no. 378 Killarney, no. 380 Cassandra and no. 384 Iroquois.

Other early cuttings probably out by this time, used mainly on baskets, included: no. 602 Leaf Band*, no. 603 Sprig*, no. 606 Scallop*, no. 612 Leaf Swag*, no. 613 Marjorie* and no. 614 Arlene*. Price list 178 was probably issued in 1916.

1917

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

May. The no. 3312 Gayoso blown stemware line was advertised with the no. 387 Augusta plate etching³⁰ in a full page ad in The Delineator. A new edition of the booklet, Table Glass and How to Use It, was also offered, showing "Heisey's glassware so clearly that you feel quite safe in ordering by mail."

July 1. Price lists 200 and 1013 were issued. (The latter was Heisey's first price list of blownware.)

By 1917, many blown stemware lines were in production, including: no. 3301 Clarence*, no. 3304 Universal, no. 3305 Viola*, no. 3306 Marge*, no. 3307 Aloof*, no. 3308 Bob White, no. 3309 Petite, no. 3310 Van Cleve*, no. 3311 Velvidere, no. 3313 Budapest*, no. 3314 Grandeur*, no. 3315 Polonaise*,³¹ no. 3316 Biltmore, no. 3317 Drake, no. 3318 Waldorf, no. 3320 Ritz, no. 3326 Anne*, no. 3327 Clara*, no. 3328 Carlsgood*, no. 3329 Bell Bottom*, no. 3331 Statuesque*, no. 3332 Six Side*,³² no. 3402 Grasshopper*, no. 3403 Gibson*, no. 3426 Maritime*, no. 3429 Empire*, no. 3452 Claudine*, no. 3453 Magdaline*, no. 3454 Granada*, no. 3516 Trumpet*, no. 3541 Rainbow* and no. 3800-3801 Texas Pink*.

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

Heisey's cutting shop was well established by this date, and new cuttings included: no. 604 Ornate Sprig*, no. 605 Double Miter Band*, no. 607 Periwinkle*, no. 636 Clermont*, no. 637 Polished Star*,³³ no. 639 Electro, no. 640 Nassau*, no. 642 Alexandria, no. 644 Troy*, no. 645 Roma*, no. 646 Cadiz*, no. 647 Sequoia*, no. 648 Ocala*, no. 649 Nob Hill*, no. 650 St. Ives*, no. 651 Danube* and no. 652 Elbe*.

1918

January 17. A. H. Heisey was elected president of the American Protective Tariff League. As a protectionist, he contended that he could not make and market the grade and quantity of ware that he had been able to sell without a protective tariff.

February 16. The company was re-organized in the state of Ohio, with A. H. Heisey, E. Wilson Heisey, T. Clarence Heisey, Carl Marpell and George E. Graeser as chief stockholders.

June 6. Thomas Clarence Heisey, Jr., T. Clarence Heisey's son, was born. Better known as Tim, he later was actively involved in the family business, serving variously as a sales representative and officer of the firm.

October. In order to aid the efforts underway necessitated by the United States' involvement in World War 1, the table glass manufacturers agreed to reduce their present lines and to refrain from making any new molds or marketing new items for the duration of the war. At a conference held in conjunction with the War Industries Board, committees were established for each branch of the trade, with A. H. Heisey named to the committee for "Pressed and Blown Glassware for Table Use." This committee was appointed to take up the matter of adopting hard-and-fast schedules for meeting the government's request that current lines be cut back as a war conservation measure, a request that the manufacturers felt could be set by voluntarily decreasing production from 50 to 75%.

December 11. The new corporation was dissolved and thereafter the Heisey company adopted the structure of doing business variously as a joint stock company, a joint trust, or a Massachusetts business trust, up until its closing in 1957.

The company began offering pantograph etchings³⁴ in 1918, including no. 152 Apollo, no. 160 Osage, no. 161 Somerset and no. 162 Raleigh.

New plate etchings for 1918 were no. 410 Sabrina, no. 411 Lansdowne, no. 412 Hermitage and no. 413 Renaissance.³⁵

One new cutting that probably came out this year was no. 638 Calais*.

Catalog 82, featuring pieces for soda fountain service, probably came out earlier this year.

1919

January. A. H. Heisey was reelected president of the American Protective Tariff League. A resolution offered by him was passed, calling for a strong protective tariff with import duties set at a rate that would make American wages the basis for competition in the American glassware market, preventing less expensive foreign glass from undercutting domestic manufacturers.

March. Construction was begun on a new 5-ton day tank. This tank was completed in May and was intended for use in making cookware. A patent was applied for "Heisey's Visible Cooking Ware," but it was not approved. The line was only in production briefly. Heisey was sued by Corning, manufacturers of Pyrex, and forced to discontinue making cookware. A catalog reprinted in the Heisey News, February 1989, p. 15-16, shows forty-five different pieces. Those seen have been in vaseline, often with a greenish color, or sometimes in crystal.

April. Price list 118 was issued.

May. In reply to a circular letter from Federal authorities urging employers to rehire the men being mustered out of the service, A. H. Heisey wrote: "All of our former employees who went to the war are being taken care of by us as rapidly as they return, and we will continue to do so. I am a little surprised at the position that the Administration assumes in this matter. On the one hand they are crying to make room for the soldiers and give them employment. On the other hand, they will permit the importation of foreign products that displace our American labor . . . I am surprised that the Administration is not broad enough to accept the changed conditions that the war has created, and admit by their action that the tariff is a necessity . . ."

Later this same month, Heisey also sent a letter to the American Economist, arguing against the formation of the League of Nations. "I am strictly opposed to an alliance . . . where we turn over the control of our Government exclusively to the allies, where they would outvote us under any condition that would be favorable to them . . . [throwing] the control of the Government into the hands of these people." He went on to state that he was a member of the League for the Preservation of American Independence, headed by Henry Watterson.

June 16. Price list 205 was issued.

July. Heisey also sent a letter to the annual glass workers convention, urging them to support a tariff to protect the industry. This appeal was "made in the interests of both manufacturers and workers,"³⁶ and was referred to a special committee for action.

October. A. H. Heisey became chairman of the 17 Ohio District for the Roosevelt memorial campaign. The committee hoped to present every schoolroom in Licking, Knox, Richland and Ashland Counties with a framed, enlarged photograph of Theodore Roosevelt by October 20th, by which time the effort to raise \$500,000 for the national campaign would be in full swing in Ohio. Over 1,000 photos were to be printed, as Heisey's gift to the campaign.

With the war over, a number of new stemware lines were introduced: no. 3302 Warden*, no. 3303 Ponchartrain*, no. 3330 Hanover*, no. 3333 Old Glory, no. 3334 Sexton*³⁷ no. 3335-3336 Lady Leg*, no. 3351 Mon Ami*, no. 3430 Brau Haus*, no. 3431 Lorraine*, no. 3432 Conesque*, no. 3433 Basque*, no. 3434 Esther*, no. 3435 Le Caron*, no. 3436 Pigalle*, no. 3455 Lady Macbeth*, no. 3456 Granville* and no. 3476 Temple*.

New needle etchings included: no. 27 Crochet*, no. 31 Roman Key*, no., 33 Tatting*, no. 35 Lacy Band*, no. 36 Ric Rac*, no. 41 Braided Loop* and no. 46 Weaver's Stripe*.³⁸

New pantograph etchings included: no. 163 Monticello, no. 164 Salem and no. 165 Dundee.

New plate etchings for 1919 included: no. 414 Oxford, no. 415 Classic, no. 416 Vintage, no. 418 Accropolis [sic], no. 421 Rose, no. 422 Cumberland, no. 423 Violets, no. 424 Cherries, no. 425 Dogwood, no. 426 Mt. Vernon, no. 428 Simplex, no. 429 Zodiac, no. 430 Highlander, no. 431 Victory,³⁹ no. 432 Londonderry and no. 433 Dutchess [sic].

New cuttings included: no. 657 Liberty, no. 662 Constellation, no. 666 Surrey*, no. 667 Sir George*, no. 671 Entente,⁴⁰ no. 672 Bachelor's Button*, no. 674 Adams,⁴¹ no. 675 Loch Ness*, no. 676 Caledonia*, no. 677 Kingston*, no. 678 Tuscany*, no. 679 Windsor, no. 680 Crusader,⁴² no. 682 Greenbriar, no. 688 Cassaba, no. 689 Cardiff, no. 693 Cloister, no. 694 Balboa, no. 695 Tara, no. 696 Largo, no. 697 Trellis and no. 698 Hyde Park.

Emmett Olson joined the company in 1919, initially with the job of fitting stoppers. After completing his six months apprenticeship, he was moved into the batch room, where the ingredients were mixed. He later became Heisey's chemist in 1922 and was involved in the creation of most of the company's colors, remaining with the company until 1956.

* Names applied by researchers.

¹Some sources date this pattern as early as 1908.

² The earliest patent for this pattern was not filed until March 22, 1912. Some sources have dated it as early as 1906, but it does not appear in the 1906-1909 catalogs or price lists. The earliest price list it is included in is dated 1910.

³Dated by some sources to as early as 1909 or as late as 1911. It is listed in a 1910 price list. The earliest patent for this pattern was not filed until May 1, 1912.

⁴ Some sources date this pattern as early as 1908 or 1909, but it does not appear in a price list until 1910.

⁵ Both Colonial Scalloped Top* and Diamond Band* have been dated by some sources to 1909.

⁶ Daisy and Leaves* has also been dated to 1909, but was not advertised until December 1910, nor is it listed in a price list prior to 1910.

⁷ Patent tiled March 4, 1910, approved May 10, 1910.

⁸ A patent for this pattern was filed the previous year, on May 28, 1910, and approved August 23, 1910.

⁹ This seems to have been intended to supplement the supplies of gas already being produced, since ads in the latter part of 1910 had shown the company's natural gas pumping station, "which furnishes the factory with the natural gas used in the manufacture of the celebrated Diamond H Glassware."

¹⁰ Some sources have dated this pattern was early as 1907. A patent for the goblet was tiled on May 6, 1912 and approved July 2, 1912.

¹¹ The very earliest ads referred to this booklet as Table Glass--A Guide for the Hostess.

¹² Patent filed November 11, 1911. Some sources have dated this pattern as early as 1910.

¹³ The master mechanic was a kind of trouble shooter for the entire plant.

¹⁴ Quator has been dated as early as 1908 or 1910-1911 by some sources. A patent was filed March 22, 1912.

¹⁵ He worked as a salesman for the company before it closed. He died on August I, 1990. A second son, George Duncan Heisey 11, died in August 1964.

¹⁶ Patent applied for December 13, 1913. Some sources date this pattern as late as 1916.

¹⁷ Also dated to 1915 by some sources. However, two patent applications were filed as early as October 8, 1913, and were approved November 25, 1913.

¹⁸ Revere has been dated to 1914 and Yeoman to 1915 by some sources, but both patterns appear in a 1913 price list. The earliest patent for no. 1184 was not filed until October 10, 1914.

- ¹⁹ A patent for this pattern was filed on October 29, 1913 and approved January 6, 1914.
- ²⁰ This was the last time that the trade journals reported on the awarding of the prize money bonuses and it is not known how much longer the practice continued. It is believed that the bonus system was discontinued around 1922, though it may in fact have been earlier, during World War I, that the bonuses had to be given up.
- ²¹ In 1922, Heisey did bring suit against the Imperial Glass Corporation for a similar infringement, which was ultimately dismissed. The spirited series of letters between Heisey and Bryce, which included a counter-charge by the latter that Heisey had copied their electroportable lamps, was reprinted in the Heisey News, June 1988, p. 12-14.
- ²² Some sources have dated this pattern as early as 1913 and as late as 1915. A patent for this pattern was filed on January 29, 1914 and approved August 15, 1914.
- ²³ Patent filed December 14, 1914.
- ²⁴ According to a profile of Mr. Irwin published in the Heisey News in December 1975, based on information supplied by his wife. However, at the time of his resignation from the company in 1952, the Jewelers Circular-Keystone stated that he had been with the company for twenty-eight years, which would place his initial employment sometime around 1924.
- ²⁵ The first patent for this pattern was applied for on March 1, 1915.
- ²⁶ Since Heisey was a strong proponent of the need for a tariff to help protect American glass manufacturers from the threat of inexpensive imports, it can be assumed that the Rev. Graham's letter was in opposition to such a tariff.
- ²⁷ His job was to wash the glassware in large wooden tubs of hot and cold water.
- ²⁸ Needle etchings are produced by mechanically operated steel needles, which trace a prearranged pattern on the piece (which has previously been covered with beeswax).
- ²⁹ Plate etching involved engraving a design on a copper plate that could then be transferred to the piece using an acid-resistant "ink" (usually made from beeswax and lampblack).
- ³⁰ Patents for both the stemware line and the etching were not filed until August 9, 1917.
- ³¹ Patent applied for July 28, 1916.
- ³² Patents for no. 3331 and 3332 were filed on January 10, 1918 and approved October 5, 1926.
- ³³ A patent for this cutting was not filed until May 8, 1920, and was approved November 2, 1926.
- ³⁴ Pantograph etching was done by machine, with a worker tracing an oversize design which would then be automatically reduced to the size of the piece being etched, with a needle cutting the design into the beeswax (or acid resist) with which it had been covered.
- ³⁵ Patent applied for April 5, 1919, and approved October 25, 1921.
- ³⁶ Crockery and Glass Journal, July 17, 1919.
- ³⁷ Patent filed for on January 10, 1918 and approved September 2, 1924.
- ³⁸ Patent filed for on May 8, 1920 and approved February 13, 1923.
- ³⁹ Patent filed for on April 5, 1919 and approved October 25, 1921.
- ⁴⁰ Patent filed for on May 8, 1920 and approved January 20, 1925.
- ⁴¹ Patent filed for on May 6, 1920 and approved February 17, 1925.
- ⁴² Patent filed for on May 8, 1920 and approved November 24, 1925.

Part IV, 1920 - 1929

1920

January. Even though he was unable to attend the annual meeting, A.H. Heisey was once again reelected president of the American Protective Tariff League. His reelection was not unexpected and it was said that, having been one of the most active members of the League for so many years. He could have the office for as long as he was willing to hold it.

Heisey began supplying glassware for the Fred Harvey restaurant chain, initially in crystal only. According to information in the HCA archives, Heisey glass was eventually used at 84 of the 85 different Harvey House locations (with one restaurant using glassware from Bryce instead).

One new pantograph etching was introduced, #166 Mayflower.

1921

January 1. Price list 12B was issued.

Heisey was once again reelected president of the American Protective Tariff League.

May. Heisey wrote a letter to Chairman Fordney of the Ways and Means Committee of the House of Representatives, strongly favoring the plan of American valuation of imports, "because it places all importations on the same basis and eliminates the difference in the cost of foreign production, so that cheap production of China, Japan, India and all Oriental nations would take the same relative duty as the production of France, England, Belgium, Germany, etc.... whose production cost is higher than that of the Orient." He pointed out once again that inexpensive imports displaced American labor: American valuation of imports, on the other hand, would ensure full operation of the manufacturing industries, with the benefits spreading throughout the economy, since the fully employed wage earner would have the means to afford the best produced by American agriculture and thus would share with the farmers as well.

July. In an interview held in Atlantic City, Heisey discussed the wage question: "One feature of considerable importance, which both the workers and manufacturers will have to give earnest consideration, is where there is a possibility of any article of glassware being substituted by another commodity that will serve the purpose just as well at a cheaper price, such an article or articles must be produced at a figure that will preclude the possibility of such competition." He went on to emphasize that the manufacturers and suppliers of raw materials must also do their share to make this sort of economy possible.

New stemware lines included: #3319 Holman*, #3321 Brighton*, #3322 Gamin*, #3339 Wilson*, #3340 Tri-Knob*, #3342 Alabama*, #3343 Georgia*, #3344 Carolina*, #3345 Mary N Virg*,¹ #3379 Pyramid*, #3404 Pink Lady* and #3438 Ironton*.

New pantograph etchings included: #154 Brunswick and #158 Barcelona.

New cuttings included: #704 Magnolia, #706 Warrick, #711 Dante, #717 Ulysses, #720 Christabel, #723 Azalea, #724 Daffodil, #729 Fairfield, #730 Cornflower, #731 Algiers and #732 Palisade.

1922

January 1. Price list 206 was issued.

February 13. A. H. Heisey died at his vacation residence in Atlantic City.² He had been ailing during the past winter, but his condition had not been considered serious and his death was sudden and unexpected.³ The factory was closed for a week in his honor. E. Wilson Heisey assumed control of the company when it reopened.

October. The Heisey company was granted a decision in the U.S. Court for the Southern District of Ohio, sustaining their claims of infringement against the Imperial Glass Corporation on a line of nappies made by the factory similar to Heisey's #393 and 393½ line.

#3350 Wabash was new in 1922.⁴

Two new plate etchings were also introduced: #439 Pied Piper⁵ and #440 Frontenac.⁶

One new cutting came out in 1922, #725 El Dorado.

T. Clarence Heisey became active on the Board of Directors of the Ohio National Life Insurance Company at about this time, serving in this capacity for 45 years.

Paul Fairall became head of the shipping and stock department, a position he held until the factory closed.

1923

January. #406 and 407 Coarse Rib*⁷ was shown in Pittsburgh.

February. The recently organized Associated Glass and Pottery Manufacturers, which was created to handle and perpetuate the annual exhibition of glass and pottery in Pittsburgh each January and to work for other interests of the manufacturers, named T. Clarence Heisey to its committee on publicity.

April. #411-414 Tudor⁸ was first advertised in House and Garden.⁹

May 17. Mary Heisey, T. Clarence Heisey's daughter, was born.¹⁰

December 4. The U.S. Circuit Court of Appeals in Cincinnati reversed the lower court decision of October 1922 and dismissed Heisey's suit for infringement against the Imperial Glass Corporation.

Other new patterns for 1923 included #417 Double Rib and Panel*¹¹ and #1193 Inside Scallop*.

1924

January 1. Price lists 13B and 20B were issued. Catalog 102 probably came out at the same time.

New stemware patterns included #3340 Portsmouth and #3478-3479 Cone*.

Two new pantograph etchings, #168 Adam and #169 Biltmore, were introduced.

New cuttings included: #470 Hermitage, #741 Chantilly*, #745 Media, #746 Mt. Vernon, #748 Euridice, #751 Avalon, #752 Camelot, #753 Trieste and #754 Seville.

1925

March. An additional furnace was placed in operation, doubling the factory's production schedule.

May. It was announced that Heisey had acquired the original wooden models from the Boston and Sandwich Glass Company. Later in the year, the #110 Sandwich Dolphin* candlestick and the #1238 Beehive* plate both went into production.

June. A new plate etching, #442 Diana, was advertised.

Flamingo and Moongleam were introduced this year. As a graduate of Washington and Jefferson College in Washington, Pa., with a background in chemistry, E. Wilson Heisey was anxious to be a pioneer in the development of new lines of light pastel tableware.

New patterns included #419 Sussex, #1170 Pleat and Panel*¹² and #1227 Octagon*,¹³ as well as the #3355 Fairacre, #3357 King Arthur,¹⁴ #3480 Koors*¹⁵ and #8046 Queen Guinevere*¹⁶ stemware lines.

One new pantograph etching, #170 Cleopatra, also came out.

1926

December. Heisey's booklet for consumers, Gifts of Glassware, was issued. #1231 Ribbed Octagon* may have come out this year.

New stemware lines included: #3324 Delaware, #3325 Rampul, #3359 Plateau*, #3360 Penn Charter, #3362 Charter Oak¹⁷ and #3366 Trojan.

One new cutting was introduced in 1926: #758 Tripoli*.

Harvey amber went into production at about this time, exclusively for the Fred Harvey restaurant chain. The first orders were placed for the La Fonda Hotel in Santa Fe, New Mexico, and the Alvarado Hotel in Albuquerque.

1927

February. Susan Duncan Heisey, A. H. Heisey's widow, died.

Hawthorne went into production sometime between March and May.

August 1. William J. Kennedy resigned as Heisey's New York representative and was replaced by E. G. Nock, who has previously been a southern salesman for the firm.

#3365 Ramshorn* stemware was new this year.¹⁸

1928

May. A new edition of Gifts of Glassware was produced.

By summer, production of Hawthorne had ceased, after little more than a year.

New patterns included #500 Octagon*¹⁹ and #1252 Twist.²⁰ The latter was variously described as a new "modernistic line" (Crockery and Glass Journal, February 1929) and an "interesting study in art moderne." (China, Glass and Lamps, January 28, 1929).

New stemware lines included #3368 Albemarle and #3370 Africa.

New plate etchings included #1 Sport, #445 Trojan and #447 Empress.

1929

January. Catalog 109 may have been issued about this time.

February. Marigold was advertised for the first time.²¹

August 8. Andrew John Sanford, Heisey's designer and foreman of the mold shop, died at the age of 64. As an employee of Heisey's with more than 34 years' experience, he was among the oldest workmen on the payroll in terms of service.

September 1. Price list 209 was issued.

November. The #3380 Old Dominion stemware line was advertised.

December 1. Price list 14B was issued.

#3376 Adam stemware was new this year.

* Names applied by researchers.

¹ Patent applied for March 19, 1921 and approved November 15, 1924.

² Some sources give the date of his death as February 14.

³ In addition to information already reported on, Heisey was also a founder and director of the Newark Heat and Light Company, a director of the Newark Consumer Gas Company, and actively interested in the American Tribune Publishing Company. At one time he was director of the Franklin National Bank of Newark and, for a period of years, president of the Newark Trust Company. At the time of his death, he was vice president of the Ohio National Life Insurance Company of Cincinnati. He was one of the founders of the Southside Hospital (Homeopathic Hospital) of Pittsburgh, chairman of the committee that raised the finances to build the City Hospital in Newark, and reportedly was one of the founders of the Newark YMCA. In addition, for years he was one of the leaders in the American Association of Flint and Lime Glass Manufacturers.

⁴ Patent applied for on April 29, 1922 and approved February 16, 1926.

⁵ Patent applied for on December 16, 1922 and approved February 10, 1925.

⁶ Patent applied for on December 16, 1922 and approved February 26, 1924.

⁷ Patents for this pattern were filed in March 1923.

⁸ Also known to collectors as Rib and Panel*.

⁹ The earliest patent for this pattern was filed March 12, 1923.

¹⁰ She married George Curtin first and then Col. G. E. Merrill. She died on July 30, 1994.

¹¹ Patent filed November 15, 1923 and approved February 19, 1924.

¹² Some sources have dated Pleat and Panel* as early as 1924.

¹³ Patent filed on October 27, 1925 and approved December 22, 1925.

¹⁴ Patent filed on January 23, 1925 and approved June 23, 1925.

¹⁵ Patent filed on June 20, 1925, with checker optic, approved September 29, 1925, and without checker optic on August 1, 1925, approved September 22, 1925.

¹⁶ Original pattern number unknown. A patent was filed for the goblet in this pattern on January 23, 1925 and approved June 23, 1925.

¹⁷ Patent filed on May 25, 1926 and approved August 3, 1926.

¹⁸ Patent filed on September 22, 1927 and approved February 12, 1929.

¹⁹ Dated by some sources as early as 1926. A patent for the ice tub in this pattern was filed on May 31, 1928 and approved March 19, 1929.

²⁰ The earliest patent for this pattern was filed on September 10, 1928.

²¹ Production probably actually began at the end of 1928, when #1252 Twist was first made, since this seems to have been the first pattern to be made in Marigold.

Part V, 1930 - 1934

1930

February. #1401 Empress was advertised as new.¹

Marigold was probably discontinued early this year, after little more than a year.

April. Sahara and Alexandrite were advertised as new colors.

The #3381 Creole stemware line was also advertised.²

July. The Hawley-Smoot Tariff Bill was passed and E. Wilson Heisey responded that it inadequately cared for glassware interests. "Yet taken as a whole, there is prevailing opinion that the recent tariff measure is the best tariff law ever passed and that business expansion will follow."³

August. #3390 Carcassonne was advertised as new.

The #448 Old Colony plate etching was also advertised this month.

November. #1404 Old Sandwich was also being shown as a new line of stemware.⁴

Other new stemware patterns in 1930 included #3386 Diamond Rose*, #3387 Genie* and #3389 Duquesne.

New plate etchings included #451 Lafayette.

E. Wilson Heisey became the treasurer of the State Executive Committee of the Republican Party.

1931

March. Two new plate etchings were advertised: #449 Pompeii⁵ and #450 Chintz.⁶

June. A contest for the best Heisey display was held, with photographs submitted from many sections of the country. The first prize of \$50 went to The Mode, Ltd. of Boise, Idaho, for a window display of Sahara, which featured a backlit picture of a Mussulman at his evening prayers, with a camel standing beside him. In the front of the display, arranged against a black background, were pieces of #3390 Carcassonne stemware, #1401 Empress pressed ware, and both single and double candelabra, all in Sahara. The second prize of \$30 went to McMorran and Washbourne of Eugene, Oregon, and the third prize of \$20 to Ziesel Brothers Company of Elkhart, Indiana. It had originally been intended to present only these three prizes, but such difficulty was experienced in selecting the winners that a fourth prize of \$10 was also given to Gilmore Bros., Inc. of Kalamazoo, Michigan.

September. #1404 Old Sandwich, which had initially come out in 1930 as a stemware line, was advertised as "new," with "a variety of stemware and other pieces" available.⁷ #1405 Ipswich was also mentioned as new.

*Other new patterns for 1931 included #1415 Twentieth Century.

1932

February. #3397 Gascony was reported as new.⁸

April 16. Rexanna H. Peavine, a bay mare owned by T. Clarence Heisey, won the \$1,000 five-gaited Grand Championship Traymore stake at Atlantic City Horse Show, unexpectedly defeating her rivals in the five-gaited saddle horse grouping in her first show.⁹

From May 2 to 7 was "Heisey week." Merchants throughout the country were urged to make this a "Glassware Event" in their stores, with window and table displays tied in with a special advertising campaign in the Saturday Evening Post. As an additional incentive, special prices were offered until June 15. B. Altman and Company in New York offered a table setting in Crystal with the #451 Lafayette plate etching. Stern Bros., also in New York, was reported as having shown three separate tables: one of stemware, one of "fancy pieces," and the third "a complete dinner set up."

August. Tangerine was introduced. Heisey was the first glass company to produce this color.

The first of the silhouette etchings¹⁰ was also advertised this month, #9009 Arctic.¹¹ Initial advertisements pictured it on the new #1413 Cathedral vase, among other items.

November. Emil Krall, Sr., formerly an engraver in the royal household of Franz Joseph, Emperor of Austria, went to work for Heisey. The cutting shop, which apparently had been closed down sometime around 1924, was reopened at this time.¹²

The #3394 Saxony stemware line was also new.

The #50 Dresden* needle etching and #452 Ambassador and #453 Inca plate etchings came out. Other silhouette etchings included: #454 Antarctic and #455 Sportsman.¹³

New cuttings included #781 St. Anne, #782 De Soto and #785 Coral Gables*.

Rodney C. Irwin became Heisey's advertising and general sales manager at about this time.

Carl C. Cobel began working with his father, Ray Cobel, in the mold department. He designed a number of silhouette etchings. (In later years, he worked for Walter Von Nessen and then as a free lance designer, creating a number of pieces for Heisey in the 1930s and 1940s.)

1933

January. Cobalt was introduced. Some original sources refer to this color as Stiegel blue.

February. #1428 Warwick and #3404 Spanish stemware were both among the new pieces being shown by Heisey in Crystal, Sahara and Cobalt.

April. Three new plate etchings were introduced: #456 Titania, #457 Springtime and #458 Olympiad.

May. The Pottery, Glass and Brass Salesman noted that Heisey's first silhouette etching (#455 Sportsman) had been such a hit that three new ones had just been brought out: #459 Fisherman, #460 Club Drinking Scene and #462 Fox Chase. Additional silhouette etchings introduced later in the year included: #463 Equestrian¹⁴ #465 Golf Scene, #467 Tally Ho and #469 Mermaids.

June. Price list 210-15 was issued.

August. The NRA symbol began appearing in Heisey's advertisements, with the statement: "Under the sign of the Blue Eagle, we are gladly giving our full cooperation to the national recovery program."¹⁵ A full page ad in September in China, Glass and Lamps stated, "More people have been put to work in our plant - proportionately more perhaps than in some industries - due to the great number of hand operations involved . . . You can offer Heisey glass to your customers with the complete assurance that it has kept faith - with you and with them - through superb quality at reasonable prices. Such quality now is at a premium as people buy to help speed national recovery."

September. The #3416 Barbara Fritchie stemware line was advertised for the first time with the #801 Wakiki rock crystal cutting. The #804 Biscayne cutting was also shown in the same ad. There were eight other rock crystal cuttings introduced at this time.

October 21-29. Horses from the "High C" stables, owned by T. Clarence Heisey and E. Wilson, Heisey, placed in every event at the World's Fair Horse Show. Tim Heisey, Jr., who was then a student at Dearfield Academy, won the reserve championship for ponies, riding Goodness Gracious. This same mare had also won the reserve championship in Atlantic City earlier this year.

November. T. Clarence Heisey participated in the cornerstone ceremonies for a new Ohio National Life Insurance Company building in Cincinnati. He was a member of the board of directors and of the executive finance committee for this company, which was one of the three largest insurance companies in Ohio.¹⁶

The #1430 Aristocrat* candy jar was introduced this year.

Additional stemware lines included: no. 3408 Jamestown, #3409 Plymouth, #3411 Monte Cristo, #3414 Marriette and #3420 Milwaukee*.

Other new plate etchings included: #461 Concord, #464 Harlequin and #468 Chateau.

Other new cuttings included: #789 Aberdeen*, #790 Flint*, #793 Monterrey*, #794 Riviere, #795 Will o' the Wisp, #796 Suffolk*, #797 Killarney, #798 Malta*, #799 Manhattan, #800 Greystone*, #802 Manchester*, #803 Hialeah*, #805 Baton Rouge*, #806 Rochester*, #807 Lorain*, #808 Gateway*, #809 Calcutta, #810 Dotted Swiss*, #811 Swirl, #812 Sweet Briar, #813 Pyramids*, #814 Laredo*, #815 Japanese Boat Scene, and #816 Palmetto.

Max Seidel went to work as one of Heisey's cutters at about this time.

1934

February. #1447 Rococo and #4044 New Era¹⁷ were being shown as new.

March. The wooden Sandwich models were displayed at R. H. Steams Company in Boston, together with some of the modern pieces made by Heisey in the same patterns. Crockery and Glass Journal noted that both "original pieces of the Sandwich Glass and the reproductions have a special appeal to Bostonians."¹⁸

April. #1433 Thumbprint and Panel (which was based on the earlier "Colonial" pattern, which had been made by the Boston and Sandwich Glass Company, among others) was also shown as new this year.

May. The #825 Sea Glade cutting was advertised on Heisey's new ball vases.

July. Other new cuttings advertised included #830 California*, #831 Valencia, #832 Continental and #833 Bavaria*.

September. #1425 Victorian was advertised as new.¹⁹

The first of the carvings²⁰ were mentioned in the Crockery and Glass Journal in September as being among “the latest arrivals from Heisey”: #5000 Bacchus, #5003 Nimrod, #5004 Scotch, #5005 Bourbon, #5006 Gin, #5007 Rye and #5008 Castle Harbor.

A series of new silhouette etchings were also introduced at the same time, all with circus motifs: #471 Rube, #472 Lion Tamer, #473 Camel, #474 Clowns, #475 Elephants and #476 Western Scene.

October 15. Macy’s department store in New York offered 301,578 pieces of Heisey glassware at prices ranging from five cents to \$1.99 a piece in a gigantic sale. Customers were provided with boxes, baskets, and all manner of other containers to carry off their purchases in. As the Crockery and Glass Journal reported, “Such sales, of course, are not examples of the best kind of merchandising, but as a ‘stunt’ it was unbeatable.” It was believed by some to have drawn the largest crowd ever seen in any one department in the store in fifteen years, with an estimated 25,000 persons buying 210,000 pieces during the first three days of the sale.

November. The Metropolitan Museum of Art in New York held a display of Modern Art and Hour Furnishings. Walter Von Nessen,²² who had just begun working with Heisey, designed some pieces for them that were modified from items already in Heisey’s line. As pictured in the winter 1934-35 issue of Creative Design, their main design element was “concentric lines, deeply incised and frosted creating a fanciful wavering pattern within the glass.”²³ The two-month long display featured the works of more than 200 manufacturers, designers and architects.²⁴ Over 139,000 people attended this display – “a record for exhibitions of its duration,” according to Arts and Decorations, which reported on the show in February 1935. On one Sunday alone, 9,500 went through the doors at a rate of 32 people a minute.

New stemware patterns introduced in 1934 included #4046 Gotham, #4047 Knickerbocker and #4048 Broadway*.

Other carvings introduced in 1934 included: #5002 Sweet Adeline and #5009 Diana.

Other new cuttings included: #817 Long Island*, #818 Reynoldsburg*, #819 Columbus*, #821 Sky Scene, #824 Houston*, #826 Venus, #827 Star Scene, #828 Stardust* and #829 Roxy*.

Heisey’s mare, Goodness Gracious, won the grand championship at Atlantic City this year.

* Names applied by researchers.

¹ The earliest patent for this pattern was filed on March 29, 1930.

² Patent filed on May 16, 1930 and approved September 30, 1930.

³ Crockery and Glass Journal.

⁴ The full line of tableware was not advertised until the following year.

⁵ Called Pompeiiian in ads of the time.

⁶ Called Colonial Chintz, “a name ideally suitable since it resembles a crystallized bit of etching with its all-over design of informally arranged decorations.” (China, Glass and Lamps)

⁷ The pattern was called Thumb Print in this advertisement.

⁸ Patent filed on February 26, 1932 and approved August 16, 1932.

⁹ Another horse, Cocobola, won the five-gaited open gelding class in Louisville this same year.

¹⁰ A type of ‘deep plate’ etching developed and patented by Ronald Wooles, head of Heisey’s etching department, which involved immersing relatively large areas of the piece in a strong acid solution for long periods of time, thus resulting in a design which appears in silhouette and has an uneven surface. A patent was filed for this process on July 28, 1933 and approved June 2, 1936.

¹¹ Original pattern number unknown.

¹² In a reminiscence by Anton F. Krall, Emil Krall’s nephew, who also worked for Heisey, the date was given as “about the year 1930” (Heisey News January, 1985) According to an item in the Altoona Mirror in 1935, however, it was not until 1932 that he joined the firm. There are no new cuttings known to have been introduced until this year, which offers additional confirmation for this date.

¹³ Called The Bird Hunter in the November 1932 issue of the Crockery and Glass Journal.

¹⁴ The horse in the Equestrian etching, designed by Carl Cobel, was modeled after Resanna H Peavine, one of Clarence Heisey’s show horses.

¹⁵ For a more candid appraisal by T. Clarence Heisey of the National Recovery Act’s attempt to regulate wages and thereby restore economic health to the nation, see the comments made by him in July 1935.

- ¹⁶ A. H. Heisey had also been on the board of directors and had been a vice president of Ohio National prior to his death.
- ¹⁷ Patents applied for March 3, 1934 and approved May 15, 1934.
- ¹⁸ These models were lost while being returned from a display in Seattle early in the 1940s.
- ¹⁹ The first ad for this pattern, in the September issue of Crockery and Glass Journal, refers to it as the “Squares” pattern. Some pieces in the pattern seem to have come out as early as 1933.
- ²⁰ Carvings were created by sandblasting a design into the surface of the glass.
- ²¹ Called the “Ship of the Night” design.
- ²² Von Nessen, 1889-1943, was internationally known for his designs in lighting, furniture and metal accessories. His Nessen Studio in New York not only continued to produce designs of its own throughout the 1930s, but also for other companies in addition to Heisey, including the Chase Brass and Copper Company in Waterbury, Connecticut. For further information see the Heisey News, June 1989, p. 4-5 and June 1990, p 5-5.
- ²³ These “Museum cuttings” apparently continued to be available from Heisey, probably on a special order basis, for several years, since handwritten lists exist as late as 1942.
- ²⁴ For further information on this display, see the article by Joe Lokay in the Heisey News, March 1980, p. 8-9.

Part VI, 1935 - 1939

1935

January. The #4055 Park Lane stemware line was advertised, with the #838 St. Moritz rock crystal cutting.

February. Marshall Field and Company in Chicago installed a permanent Heisey display in their store. This idea was not new in the case of certain better known lines of housewares, but was considered "somewhat novel with respect to glassware," according to the House Furnishings Dealer.

The #3418 Savoy Plaza stemware line was advertised as new this month, with the #846 Neo-Classic cutting.

March. The #842 Singapore cutting was advertised.

April. Two new carvings were mentioned in the Crockery and Glass Journal: #5015 Stripes and #5016 Stars and Stripes.

May. The pieces from the Metropolitan Museum of Art's American industries display were exhibited at Heisey's showroom in Chicago.

#4054 Coronation was shown in Chicago at the Merchandise Mart, as one of "many new items," none of which "attracted more attention from buyers than the soda line for beverages and liquors."¹

June. #1469 Ridgeleigh was advertised as new.²

July. In response to the National Recovery Act being abolished, T. Clarence Heisey was quoted in the Crockery and Glass Journal as saying, "We think that the Supreme Court's decision in reference to killing the NRA is the greatest thing that has happened to this country since the Declaration of Independence. This means the end of the un-American policy of the present administration of nosing into everybody's business. We are again free, white and twenty-one. We hope that industry as a whole will continue to show their employees the same equitable consideration of wages and hours as they did under the Blue Illegal³ and I believe 90% of them well."

The #480 Normandie plate etching was advertised as new this month.

August. At the Merchandise Mart's Glassware, China and Pottery Market in Chicago, nineteen model table settings by different companies were displayed and, after the show's closing, photographs of each table were mailed with ballots to the glassware and pottery buyers of America. Some 500 buyers responded and first prize went to a cocktail table set by the Dunbar Glass Corporation. Second prize went to Heisey for a formal Christmas table, featuring square footed stemware and square plates,⁴ with a centerpiece of poinsettias and holly. The table was set by Sara Durant, who was in charge of the Heisey display at Marshall Field and Company.

The first of the matte etchings⁵ was presented, #602 Simplex.

September. The Crockery and Glass Journal reported that Emil Krall, Sr. had become the foreman of Heisey's engraving department. During the Glassware, China and Pottery Market at the Merchandise Mart in Chicago, referred to above, he demonstrated his skills as an #3424 Admiralty engraver.

October. The #859 Cohasset cutting was advertised.

Other new lines in 1935 included #1454 Diamond Point* and #1463 Quaker.

Other new stemware lines included: #1437 Flint Ridge*, #3421 Avignon*, #3422 Loren*, #3424 Admiralty and #3428 Brittany*.

Other new plate etchings included #477 Japanese Scene.

Other matte etchings introduced in 1935 included #600 and 601 Satin Finish and #603 Bandolino.

Other new carvings included: #5010 Vanity Fair, #5011 Chevy Chase, #5012 Amfulala Tree, #5013 Nymph and Satyr and #5014 Swan Dive.

Other new cuttings included: #834 Moulin Rouge, #835 Larkspur, #836 Pretoria*, #837 Cristobal, #839 Bonnie Briar, #840 Briar Cliff, #841 Wyandotte, #843 Tahiti, #844 Piccadilly, #844½ Cromwell, #845 Fontaine, #847 Streamline, #848 Botticelli, #849 Nomad, #850 Del Monte, #851 Kalarama, #852 Navarro, #853 Pinehurst, #854 Lombardy, #856 Marquette*, #857 Catalina*, #858 La Paloma*, #860 Vienna*, #861 Neapolitan*, #862 Morocco*, #863 Contessa*, #864 Blue Willow*, #865 Florentine, #866 Kent, #867 Chateau and #869 Capri*.

A number of colors were discontinued about this time, including Flamingo, Moongleam, Alexandrite and Tangerine.

Heisey's mare, Goodness Gracious, won the open and grand championships at the Madison Square Garden's National Horse Show this year and the open and grand championships at Toronto, giving her recognition as one of the country's outstanding show horses. Including the prizes already mentioned, Goodness Gracious won a total of eight major awards between 1932 and 1935, including international champion this year.

1936

February. #4069 Ridgeleigh stemware⁶ was advertised as new.

March 20-April 19. Heisey participated in an exhibition of American glass, conducted by the Industrial Arts Department of the Brooklyn Museum. More than sixty firms were represented in this exhibit, which also included demonstrations of glassblowing, cutting, etching, etc.

July. Heisey's mare, Goodness Gracious, won the open and Longport stake (which ranked as the highest honor, or first prize) at the Atlantic City Horse Show. Goodness Gracious, a 14-2 walk trot mare, was described by the judges at that show as having "the greatest trot of any living saddle horse."

July 19-25. Heisey's new pattern, #1483 Stanhope,⁷ was introduced at the New York china and glassware show and, from August 3-15, was also on display at the Chicago show. Designed by Walter Von Nessen, this innovative pattern with its varicolored Plascon handles on many of the pieces was awarded a plaque in the Modern Plastic Competition for 1936.

October. Following a siege of serious illnesses, Heisey's New York representative, E. G. Nock, killed himself by jumping from his tenth story apartment.

December. Joseph J. Lower became Heisey's representative in New York. He had originally traveled as a salesman in the Midwest for Heisey and more recently had New York State as his territory. He managed the New York office until Heisey went out of business and was then the only Heisey salesman to be retained by Imperial, representing them in New York until he retired in 1967.

The #885 Incognito cutting was advertised on the new #4083 Stanhope stemware line.

One new matte etching was added, #605 Frosted.

Other new cuttings included: #326 Trinidad, #855 Fuchsia, #868 Minaret, #870 St. Albans*, #871 Sophisto, #872 Mariemont, #873 Edwardian, #874 Exotique, #875 Sylvia, #876 Honolulu*, #877 Pueblo, #878 Sea Glade, #879 Da Vinci*, #880 Salem, #881 Kashmir, #882 Yorkshire, #883 Royal York, #884 Vincent* and #886 King's Ransom.

Price list 211-16 was issued in 1936.

E. Wilson Heisey was state manager in Ohio for Alf Landon and also served as delegate to the Republican National Convention. Emil Krall engraved a display case that included Landon's portrait. The company also produced a special carving for Landon's campaign.

1937

February. #1485 Saturn and #1488 Kohinoor, two new patterns by Walter Von Nessen, were advertised. Blown stemware in Kohinoor (#4085) was also shown, with the #493 Coronation⁸ plate etching.

March 15. Price list 212-17 was issued.

The first of the animal-related pieces was out by this time, the #1 Horse Head bookend, designed by Ray Cobel.⁹

April. Table Talk. Heisey's monthly "house organ" (which was primarily distributed to salesmen, but that was also available to customers) was reintroduced,¹⁰ coinciding with a new advertising campaign in Life and the New Yorker. Leaflets describing the major patterns and two-color window display cards were also produced at this time. This was seen as a "return to the national advertising picture in which [Heisey] once occupied the position of 'first' of the domestic glass factories."¹¹

This issue featured several "rock crystal cuttings and etchings," including the #888 Madeira and #890 Churchill cuttings and the #494 Swingtime plate etching.

Four new engravings by Emil Krall were advertised: #2508 Water Lily, #2509 Bird & Rose, #2510 Robin in the Tree and #2511 Light House & Boat.

May 21-July 4. Walter Von Nessen sailed on the S.S. Bremen for Europe on what he described as a "general scouting trip" on Heisey's behalf. He attended the Paris Exposition and it was announced that he would return with plans for a new fall line.¹²

June. Emil Krall, Sr. exhibited his engraving skills at Bloomingdales in New York.

#1486 Coleport was introduced this month.¹³

July. The #4092 Kenilworth stemware line was featured in the July-August issue of Heisey's Table Talk. The #893 Carlton and #896 Sungate cuttings were also shown in this issue.

August. The #895 Waterford cutting was shown in the Crockery and Glass Journal. Two silhouette etchings were also shown: #495 Polo Player and #496 Skier.

September. Two more patterns came out for the fall trade, #1489 Puritan and #1495 Fern, the latter designed by Walter Von Nessen.¹⁴ The #4090 Coventry stemware line was also new at this time.

Zircon, "Heisey's subtle new color," was introduced in September.

October. The #1496 Mahabar smoking set in Zircon and Sahara was advertised as new. (In 1938, this pattern was expanded to a full line and became #1503 Crystolite.)

December. The #497 Rosalie and #500 Belvidere plate etchings were advertised.

New stemware patterns also included: #4091 Kimberly.

Other new plate etchings included: #490 Maytime, #491 Frosty Dawn and #492 King House*.

Other new silhouette etchings included: #1 Short Sailboat, #2 Tall Sailboat, #3 Motor Boat, #481 Lancaster,¹⁵ #498 Modern Polo Player and #499 Good Morning.

One new carving was also introduced, #5017 Sailboat.

Other new cuttings included: #887 Southampton, #889 Sheffield, #891 Pembroke, #892 Berkeley Square, #894 Brambleberry, #897 Northwest*, #898 Trafalgar*, #899 Norfolk*, #900 Saratoga* and #901 Delft Diamond.

Two of Heisey's horses took prizes this year: Patsy Cronan won the five-gaited mare Championship of the Eastern States in Springfield, Massachusetts, and Top Hat won the reserve walk-trot championship at the same show.

1938

February. A full line of the new 1503 pattern, called Rajah, was advertised. By March, the name of the pattern was changed to Crystolite.¹⁶

April 1. Price list 213-18 was issued.

August. #1509 Queen Ann was advertised as a "completely new flatware shape."¹⁷ A matching stemware shape (#5009) was also introduced at the same time, and both the pressed and blown pieces were shown with the new #501 Belle-le-Rose plate etching. The #912 Sabrina and #913 Everglade cuttings were also advertised this month.

September. It was reported that #1506 Whirlpool¹⁸ had been introduced at the summer china and glassware show.

The #7000 Sunflower pattern was also shown for the first time around October or November.¹⁹

December. The #917 Sarasota* cutting was advertised.

Other new stemware lines for 1938 included #5003 Crystolite.

Other new cuttings included: #902 Orlando, #903 Zeuse, #904 Rialto, #904½ Trevi*, #905 Rosemont, #906 Windermere*, #907 Cheerio, #908 Rondo*, #908½ Sonata*, #909 Champlain, #910 Copperfield, #911 Lyric, #914 Royal Sensation, #915 Amarillo*, #916 Arlington* and #918 Winston*.

1939

July. #1511 Tourjours and the #5010 Symphone stemware line were reported as new, both shown with the #503 Minuet double plate etching.

September 15. Price list 214-19 was issued.

The third furnace of the factory was lit for the first time since 1929. In a letter written by T. Clarence Heisey, he indicated that only twice in the factory's history had all three furnaces been lit at the same time.

The #2355 Cloverleaf pattern was new in 1939.

The other new stemware patterns included: #5011 Yorktown and #5013 Shasta.

Other new plate etchings included: #502 Crinoline and #504 Tea Rose.

One new carving came out, #5020 Lily.

New cuttings included: #844½ Cromwell, #919 Laurel Wreath, #920 Grey Laurel Wreath, #921 Danish Princess, #922 Calgary*, #923 Cheyenne*, #924 Daisy, #925 Huguenot, #926 George IV,²⁰ #927 Powhattan, #928 Legionnaire, #929 Ticonderoga, #930 Narragansett, #931 Plantagenet, #932 Coreopsis*, #933 Fan* and #934 Olive.

Zircon was discontinued, probably early in the year.

* Names applied by researchers.

¹ House Furnishings Dealer. A patent for this pattern was not filed until February 7, 1940.

² The earliest patent for this pattern was not tiled until January 24, 1936.

³ This refers to the Blue Eagle, symbol of the NRA.

⁴ Probably #3424 Admiralty stemware with #1469 Ridgeleigh plates with the #602 Simplex matte etching.

⁵ A process whereby entire pieces or portions of them were uniformly “frosted,” or given a satin finish.

⁶ Also referred to as Reis Ridgeleigh in early sources.

⁷ Patents were filed for this pattern in July 1936.

⁸ Originally designed for the coronation of Edward VIII of Great Britain, but only in production very briefly, since Edward abdicated at about the time the etching was introduced.

⁹ The design seems to have been copied from a bookend and lamp base made of a composition material that was featured in various issues of House and Garden in November and December 1934.

¹⁰ Table Talk had initially been published in the 1920s, but had ceased publication after only a few years. The earliest issue in the HCA archives is dated January 1930. The last issue is February 1938, but there is a letter to an ad agency referring to a mock-up for the March 1938 issue, suggesting that the journal remained in production for only about a year in its second incarnation.

¹¹ Crockery and Glass Journal, April 1937.

¹² #1495 Fem.

¹³ A patent was filed on June 21, 1937, and approved July 27, 1937.

¹⁴ This is the last pattern known to have been designed for Heisey by Walter Von Nessen. According to Joe Lower, Heisey’s New York sales representative from 1936-1957, Von Nessen also created a line of pressed ware called Chevron that didn’t go over.

¹⁵ Lancaster was apparently named after Wm. Lancaster Smith, the trainer employed by Clarence Heisey in his High C Stables. The etching is based on a photograph of Mr. Smith on Cocobola, one of Heisey’s show horses.

¹⁶ The earliest patent for this pattern was not filed until February 8, 1939.

¹⁷ Many of the pieces in this pattern were actually slightly modified versions of articles originally offered as part of Heisey’s #1401 Empress line.

¹⁸ Called Cameo in the early ads. Around 1950, the pattern name was changed once again, to Provincial. The earliest patent for this pattern was not filed until February 6, 1939.

¹⁹ Referred to as Empress in China, Glass and Lamps. This was the only pattern number in the 7000’s actually used by Heisey. All other pattern numbers in the 7000’s or 8000’s were assigned by researchers to pieces for which the original pattern numbers are unknown.

²⁰ The correct name for this cutting is actually George VI, but got changed because of a typographical error.

Part VII, 1940 - 1945

1940

February. The first of the animal figurines, the #2 Chanticleer (or Fighting Rooster) was reported as new. The first mention in the trade journals called this figurine a "game cock."

September. #1519 Oceanic¹ and #1521 Quilt were shown as new in the trade journals.

The #510 Tavern silhouette etching was pictured in the Crockery and Glass Journal.

Also advertised for the first time this month was the #507 Orchid plate etching, which was to become the most popular etching the company ever produced.

New stemware lines for 1940 included #5022 Graceful and #5023 Continental.

New cuttings included: #935 Basque*, #936 Cathe*, #937 Donegal*, #938 Kilkenney*, #939 Festoon Wreath, #940 Westchester, #941 Barcelona, #942 Harvester, #943 Belfast, #944 Courtship, #945 Virginia, #946 Port Said, #947 Enchantress, #948 Boquet, #949 Evelyn, #950 Erin, #951 Holly Wreath, #952 Santo Domingo*, #953 Corsica*, #954 Bombay*, #955 Polished Punties* and #956 Everest*.

1941

March. The #5025 Tyrolean stemware line was advertised.

April 1. Price list 215-20 was issued.

Pieces in the #1504 Regency pattern were pictured in the trade journals this month.

July. #1533 Wampum was reported as new.²

Heisey announced the winners of a Ladies Home Journal "Orchid" sales campaign. The judges decided that the displays at three stores were equally outstanding and awarded three first prizes: to Marshall Fields, B. Altman & Company, and the Jordan Marsh Company.

August. The #965 Narcissus cutting was advertised, initially in the trade journals and then extensively in several popular magazines.

The #1489 horsehead cigarette box was also advertised as new this month.

September. #4004 Polka Dot was previewed.³ When it was originally shown at Heisey's sales convention on June 29, it was described as a "spot optic" and unanimously approved by the sales force for addition to the line.

September 1. Price list 216-21 was issued.

October. Royal Hickman had begun designing for Heisey by this time⁴ and was responsible for the new animals advertised this month: the #1522 standing pony⁵, the #1527 kicking pony, the #1529 balking pony, the #1538 rabbit paperweight and the #1541 Scotty.⁶ The #1540 Oscar⁷ was also introduced at this time.

Other new patterns for 1941 included #1535 Pointed Oval Point*. The #1536 military cap ash tray was also made this year.

New stemware patterns included #5024 Oxford.

One new plate etching was introduced, #508 Floral.

Other new cuttings included: #918 1/2 Bay State*, #957 Oriental, #958 Ping Pong, #959 Lotus, #960 Atlantic City*, #961 Versailles*, #962 Punties*, #963 Commodore, #964 Maryland, #966 Picket, #967 Vivian, #968 Mary*, #969 Miriam* and #970 Limerick*.

Cobalt was discontinued sometime in 1940 and Heisey returned to the production of crystal only.

1942

January. #1540 Lariat (called Gordian Knot), designed by Carl Cobel, was introduced at the annual show in Pittsburgh.⁸ This marked a return to this show after an absence of twenty years. The #1 goose, wings down, the #2 goose, wings half, and the #3 goose, wings up, all designed by Royal Hickman, were also shown. The #975 Bow Knot cutting was also offered at this show, but was discontinued immediately, since it did not receive a favorable reaction. The #974 Star Waterford cutting was much more successful.

January 6. E. Wilson Heisey was admitted to the Newark Hospital for treatment prior to surgery.

January 17. E. Wilson Heisey was operated on.

January 21. Four days after his operation, E. Wilson Heisey died at 2:40 a.m.

T. Clarence Heisey assumed the presidency of the firm after his brother's death.

August. The #980 Moonglo cutting was advertised as new, with its "distinctive style which complements the lines of the looped border" of the #1540 Lariat pattern.

September. The #5042 Corinthian stemware pattern was shown. The #9012 Victory silhouette etching was also advertised as new this month.

October. Another new silhouette etching was advertised: #9013 You, Me, Us.

Other new animals designed by Royal Hickman in 1942 included the #1 giraffe, head straight, the #2 giraffe, head turned, the #1550 Dolphin pieces, the #1553 sparrows (#1, #2 and #3) and the #1554 Fish bookends. Royal Hickman also created the #1 Madonna in 1942. The #1 ringneck pheasant and the #2 Clydesdale were also introduced this year.

Other new stemware lines included #5038 Rooster and #5041 Athena.⁹

One new plate etching was introduced, #511 Gardenia.

Other new cuttings included: #971 Geneva*, #972 Berne*, #973 Ceylon*, #976 St. George Waterford, #977 Diamond Waterford, #978 Bedford*, #979 Tipperary*, #981 Moon Beam, #982 Moon Gleam, #983 Lady Astor, #984 Lancaster, #985 Sheffield, #986 Miami*, #987 Brittany*, #989 Laramie, #994 Athens* and #995 Castalia*.

Emil Krall, Sr., resigned at about this time and for a while had his own studio on Cedar Street in Newark, where he continued to offer engravings cut on Heisey blanks.

1943

March. #1559 Columbia was shown.

May. "Wartime Salesman" order grams¹⁰ were issued for Heisey's four major production lines during the War years: Crystolite, Lariat, Orchid and Gift Items (which included the animals).

September. Working with the Frankford Arsenal, it was announced that Heisey had developed a new form of glass gauge for measuring the accuracy of interior and exterior diameters of rods, gun barrels, etc. Formerly such gauges had to be made of high-quality steel, a critical war material that could thus be released for other uses by substituting the new glass gauges. Molds were produced for at least twenty-four different gauges.

Horace King began working as a designer for Heisey, spending only part of his time at the factory and continuing his teaching duties at Denison University.

New cuttings for 1943 included: #988 Serenade, #990 Mystic, #991 St. Regis, #992 Dominica*, #993 Laurel Grey, #996 Medina, #997 Maytime, #998 Alexander, #999 Carolina, #1000 Rosemary, #1001 Louis XVI, #1002 Mediterranean, #1003 Canterbury and #1004 Spray*.

As part of the War effort, a number of molds for older, discontinued patterns were destroyed to be used as scrap.

George Duncan Heisey, A. H. Heisey's eldest son, died this year. He had long before severed all but nominal connections with the glass business.

1944

January 1. Price list 217-22 was issued.

July. Local Union #30, composed of members employed in Heisey's hot metal department, collected money to furnish two sun-rooms in the new Fletcher General Hospital at Cambridge, Ohio. \$382 in all was donated on behalf of wounded members of the armed services who would be using the new institution.

Montgomery Ward began offering pressed pieces in the #1541 Athena pattern.¹¹

New animals by Royal Hickman in 1944 included the #1 donkey, the #1 large elephant, the #2 middle elephant and the #3 small elephant.

1945

January. The company gave a dinner at the Granville Inn for employees with 25 years of service or more.¹² This was planned to be an annual event that would also honor members of the Diamond H Club, made up of those employees who had a record of forty years continuous service or longer. Gold pins were presented by T. Clarence Heisey to the 25-year veterans. The Diamond H Club pins were set with a small diamond and were given to seven employees with forty-eight years of service and twelve with between forty and forty-seven years service. According to the American Flint, the tables at this banquet "were gay with roses and beautiful Heisey glass." In all, seventy-four employees were treated to a three-course dinner.

August 14. VJ Day was announced and, in celebration, the factory was closed for two days.

The #100 Asiatic pheasant, designed by Royal Hickman, was new this year.¹³ The #2 Madonna was also added to the line.

One of Heisey's most innovative offerings this year was the epergnette. Annie Lee Dillon,¹⁴ a society woman from Raleigh, North Carolina, invented this item as an inexpensive way to convert a candlestick or candelabra into an epergne for floral displays.

* Names applied by researchers.

¹ This pattern was renamed Waverly in 1949. The earliest patent for this pattern was applied for on August 4, 1948.

² Most of the pieces in this small line were adapted from earlier pieces in the #1521 Quilt pattern of the previous year.

³ This pattern was in production only briefly, but was later reissued in 1952 as Impromptu. A patent was filed for this pattern on September 12, 1941 and approved November 18, 1941

⁴ There were no announcements of his association with Heisey in the trade journals until July 1942. Hickman (1893-1969) was best known for his designs for Haeger Potteries, though he also worked for many other companies, including I. H. Venon, Kosta Glassworks and others. For further information see the Heisey News, September 1989, p. 5-10

⁵ Some sources have dated the standing colt as early as 1940. The patent for it, however, was filed for on March 18, 1941 and approved May 27, 1941.

⁶ Called a Sealyham.

⁷ Also known as the Sparky or Plug Horse, based on a popular comic strip character.

⁸ A patent for this pattern was filed September 12, 1941, and approved November 11, 1941.

⁹ Made exclusively for Montgomery Ward and Company, initially under the pattern name, "Imperial."

¹⁰ Brochures that were meant to be combination catalogs and order forms.

¹¹ Montgomery Ward catalogs for this period give no pattern name. "Athena" was not adopted as the pattern name until 1946.

¹² In later years, this group was known as the Quarter Century Club.

¹³ A mold for the Asiatic pheasant (called a "pheasant lamp base") was made as early as November 1943.

¹⁴ She was known to her friends as Gadget Dillon, since she invented and patented various other practical devices. Heisey eventually made epergnettes in three patterns, #341 Old Williamsburg, #1519 Waverly and #1619 Block Five. Other companies (notably Cambridge) also produced epergnettes in later years.

Part VIII, 1946 - 1949

1946

March 6. Price list 25 was issued.

At the dinner given this year at the Granville Inn for the Diamond H Club and the Quarter Century Club, the American Flint reported that T. Clarence Heisey was surprised when the two clubs “presented him with [a] beautiful glass bell that had been made by a Frenchman. The bell was one of the first pieces of ware that was made in the Heisey plant.”¹

Following a break of several years, Heisey begin publishing Table Talk once again in the fall for distribution to dealers as a “streamlined clearing house of practical, helpful ideas and news,” under the editorship of Harold Dunham. This was the third time this publication was offered. There is only a single issue from 1946 in the H.C.A. archives, indicating that it may have been discontinued for a final time almost immediately.

1947

March. The #5060 Washington Square pattern was announced as new.²

Heisey opened a new salesroom in Dallas, designed by Horace King, “who did special research on the best way to display and dramatize glassware.”³ At around this time, King also designed a new china and glass department for Haynes Brothers Jewelers in Newark.

September. The National Advertising Agency Network, an organization comprising twenty-eight advertising agencies, presented its premier award to Heisey in recognition of the excellence of their current advertising campaign.

September 1. Catalog 28 was issued.

October. A new booklet, “Choosing Your Crystal Pattern,” was issued, containing “helpful little hints, breezily written and informally illustrated.”⁴

November. “Table settings” by Royal Hickman, consisting of various combinations of floral bowls, candlesticks and animals, were advertised.

December. The National Advertising Agency Network awarded Heisey its highest honor for excellence in general magazine advertising.

New stemware lines included #5040 Lariat⁵ and #5048 Rooster Head.

New animals, designed by Royal Hickman, included the #1 pouter pigeon, the #4 large swan, the #5 cygnet,⁶ the #10 mallard, wings down, the #11 mallard, wings half, the #12 mallard, wings up, the #20 mother wood duck, the #21 wood duckling, resting, the #22 wood duckling, walking, and the #104 gazelle.⁷

The #1591 storybook mug, designed by Horace King, was also new this year.

1948

January. #1485 Saturn, which had been discontinued during the War, was returned to production.

July. #1567 Plantation, designed by Horace King, was advertised as new.⁸

October. Catalog 29 was issued.

November. The glass cabochon sign, based on a sticker design that the company had used for a number of years, was offered to dealers “to tie in with [their] Heisey displays.”

For a second year in a row, the National Advertising Agency Network awarded Heisey its highest honor for advertising.

New stemware lines in 1948 included #5028 Goose and #5066 Horsehead. #5064 Hydrangea was produced this year exclusively for Dorothy Thorpe, from her own design.⁹

New animals by Royal Hickman included the #1 Airedale, the #1 filly, with its head forward, the #2 filly, with its head back, the #1 rooster, the #2 hen, the #3 chick, head up, and the #4 chick, head down. Also new were the #1 mother rabbit, the #2 bunny, head down, the #3 bunny, head up, the #2 walking piglet, the #3 resting piglet, the #5 show horse and the #101 tropical fish.¹⁰

1949

January. #1590 Zodiac, designed by Horace King, was advertised as new.

The #515 plate etching, Heisey Rose, was introduced. This etching was especially designed by Jane Phillips¹¹ for use with the new #5072 Rose stemware line, also created by her.¹²

March. Radio Station WCLT broadcast from Newark a segment of "This Is Your Business," interviewing four of Heisey's employees: Andrew Jacobson, head of the etching department, Edith Gerould of print table #2, Dessie Griffith, a touch up girl, and Earl Seaton, committeeman for Local Union #505.

The #1003 Ivy cutting was announced as new this month, "designed especially to complement the many new ivy dinnerware patterns which have appeared recently."¹³ This was the first new cutting to be offered since 1943.

May. T. Clarence Heisey spoke before the Licking County Historical Society on the "History of Glass Craft." According to a report in the American Flint, he "traced the beginning of glass making from its first company, the Star Glass Company," illustrating his lecture with samples of many glass patterns from the older ones to the "most modern." He also used a chart to show how glass was made in contemporary times.

July. Catalog 30 was issued.

The #5019 Waverly stemware line was advertised as new this month.

August. The #5067 Plantation stemware was announced as new.

September. Seven cuttings were advertised as new, all "inspired by leading patterns in china and silver." These were:

Cutting	Matching pattern
Dolly Madison Rose (#1015)	Castleton China
Botticelli (#1016)	Frank Whiting Silver Company
Peachtree (#1017)	Lenox China
Belvidere (#1018)	Lenox China
Lyric (#1019)	Lenox China
Burgundy (#1020)	Reed and Barton
Melrose (#1021)	Gorham Silver

October. A new salesroom was opened in Dallas in the Santa Fe building. It was designed by Horace King, who did special research to determine the best way to "display and dramatize glassware." According to the American Flint, "The showroom combines modern lighting with harmonizing color scheme, using taupe carpeting, midnight blue ceiling and plate glass backgrounds of gunmetal blue, burgundy and gray."

Other new patterns in 1949 included no. 1612 Botanical.

New animals included the #1 bull and the #103 tiger paperweight,¹⁴ both designed by Royal Hickman.

Additional stemware lines included #5057 Suez.

Additional cuttings included: #1004 Rose, #1005 Far East*, #1006 Londonderry*, #1007 Galway Bay*, #1008 Georgetown*, #1009 Mexicali Rose*, #1013 Palm Springs*, #1014 Flanders*, #1022 Darlington* and #1023 Heiseyland*.

* Names applied by researchers.

¹ For more information on this bell and a complete listing of the 1946 members of both clubs, see the Heisey News, December 1983, p.5-6 (reprinted in the Heisey News, November 1994, p. 6-7).

² A patent was applied for on May 29, 1947 and approved April 19, 1949.

³ Newark Advocate, June 14, 1947.

⁴ Crockery and Glass Journal.

⁵ This line was advertised as new in July 1949, but actually went into production as a blank for the Moonglo cutting as early as September 1947.

⁶ Molds for the pouter pigeon, swan and cygnet were made in late 1943.

⁷ A mold for the gazelle (called a "lamp base") was made as early as December 1943. Molds for the wood duck family were made in August 1943.

⁸ According to a reminiscence by Mr. King in the Heisey News, May 1973, he began working on this pattern as early as 1944. Some pieces were in production as early as January 1946, but the full pattern was not offered until July 1948.

⁹ Dorothy Thorpe had a very successful business applying many different kinds of decorations to glassware. Her company was active from the 1930s until long after her death in 1974. Many Heisey blanks are known to have been decorated by Dorothy Thorpe.

¹⁰ A mold for the tropical fish (called a "fish lamp base") was made as early as November 1943.

¹¹ Jane Phillips had originally worked as a designer for the Fostoria Glass Company before joining Heisey in 1946. Also introduced at this same time was a china design, Grey-Lure, that she created in her spare time for the Crooksville China Company. It was so well received that she resigned from Heisey in February to concentrate on china design.

¹² According to the May issue of China, Glass and Decorative Accessories, both the etching and the stemware line were “created as a crystal complement to the many rose patterns in china and silver” that were then available.

¹³ Crockery and Glass Journal, April 1949.

¹⁴ A mold for the tiger paperweight was made as early as December 1943.

Part IX, 1950 - 1952**1950**

January. The #5078 Park Avenue stemware line was advertised as new.

A new plate etching, #516 Plantation Ivy, was introduced at the same time, for use on pieces in the Plantation pattern.

February. A group of seventy-nine glass workers were honored at the annual dinner for members of the Quarter Century Club and the Diamond H Club for service ranging from twenty-five to fifty years. T. Clarence Heisey was one of four who had from forty to forty-nine years' service, and there were seven employees who had been with the firm for more than fifty years.¹

Five new cuttings were introduced this month, matching prominent dinnerware patterns:

Cutting	Matching pattern
Arcadia (#1025)	Gladding-McBean
Bellevue (#1026)	Lenox China
Fremont (#1027)	Gladding-McBean
Hibiscus (#1028)	Vernon Kilns
Evening Star (#1029)	Many modern patterns

April 21. The Metropolitan Museum of Art in New York opened an exhibit of outstanding American and European glassware made since 1900. Four hundred pieces from the United States, France, Sweden, Holland, England, Austria, Belgium, Italy, Czechoslovakia, Finland and Germany were shown. Heisey's display of about a dozen pieces included the Lariat three-light candlesticks, the horse head bookends, the tropical fish (frosted), some examples of stemware and various contemporary serving pieces.

June. Heisey animals were prominently featured in the advertising for the movie of *The Glass Menagerie* starring Jane Wyman, Gertrude Lawrence and Kirk Douglas.

June 26. The #518 Pan American Lei plate etching was introduced in conjunction with a new Vernon Kilns dinnerware pattern of the same name. The premiere showing was in Honolulu, with an "American premiere" on July 10th in New York. The promotion was sponsored by Pan American Air Lines, and in addition to the china and glassware, new patterns in Dirilyte flatware, linens and "kindred pieces" were also introduced, with Pan American Air Lines flying fresh leis to both "premieres" and, later, to other shows and store promotions around the country.

August. The #517 Winchester '73 plate etching was introduced to tie in with the new Universal-International movie starring Shelley Winters and James Stewart. The etching was designed by Horace King and coordinated to china manufactured by Vernon Kilns. The promotion was not successful, partially because the movie itself had been rushed into release in early June, before the glassware and china patterns were ready, in response to another film, *Colt-45*, which had beat them to an opening. Additionally, as Fred Bosworth, one of Heisey's salesman, recalled: "Popcorn consuming youngsters were generally not high-priced glassware buyers. So, Winchester '73 was not a big mover."

Catalog 31 was issued this month.

September. The #1033 Patio³ cutting was shown in The Jewelers' Circular-Keystone on the #5079 Pan American stemware line.

October. Three more cuttings were shown, #1030 Bandoleer, #1031 Greenbriar and #1032 Heirloom, all on the #6060 Country Club line.

November. The American Flint, a union publication, mentioned a recent three-week strike over wages. The same report expressed admiration for T. Clarence Heisey, "who at all times is all business and trying to keep us well satisfied and surrounded by good working conditions."

New patterns for 1950 included #1624 Patio.

Other new stemware lines included: #5074 Sea Horse, #5077 Legionnaire,⁴ #5082 Mid-Century and #5083 El Rancho.

One other cutting was introduced: #1024 Hawthorne.

1951

January. #1951 Cabochon was advertised as new.⁵ #6091 Cabochon stemware also came out at this time.

New cuttings announced this month included #1046 Pussy Willow,⁶ #1047 Autumn Rushes and #1048 Crocus.

February. #1425 Victorian, which had been discontinued during the War, was reissued.

September. The #1040 Iris,⁷ #1050 Skyline and #1060 Starlight cuttings were introduced at the Merchandise Mart Gift Show.

Backed by the American Flint Glass Workers' Union, a merchandising campaign was inaugurated by Glass Crafts of America to foster sales of American glassware and resist competition from inexpensive imports. This organization was made up of most of the surviving American firms. In addition to Heisey, other members of the GCA were Blenko, Cambridge, Dunbar, Duncan & Miller, Erickson, Fenton, Fostoria, Imperial, Indiana, Morgantown, Seneca, Viking and West Virginia Glass Specialty Company.

October. The American Flint reported that a strike had been just averted, following a long drawn out wage conference. Two days were lost due to the furnace having been let out in anticipation of a strike.

December. Nine new cuttings were advertised: #1061 Primrose, #1062 Bridal Lace, #1063 Wood Violet, #1064 Provincial Wreath, #1065 Baroness, #1066 Debutante, #1067 Yorktown, #1068 Victoria and #1069 Lily Vale. (All of these cuttings, except Debutante and Lilly Vale, were discontinued by July 1952.)

Additional stemware lines in 1951 included #5063 Bantam Rooster, #5065 Colt and #5086 Plantation Ivy*.

The last of the animals, the #1 flying mare, was introduced in 1951, only remaining in production for about a year.

The #1038 Pine cutting was introduced to match the Lenox China pattern.

Other new cuttings included: #1034 Maytime, #1035 Cornflower, #1036 Beau Knot, #1037 June, #1039 Desert Flower, #1041 Lily, #1042 Wood Lily, #1043 Heritage*, #1044 Laurel, #1045 Sagamore Hill*, #1049 O'Fallon*, #1051 Hollyhock, #1053 Cat-Tail, #1054 Gothic, #1055 Westminster, #1056 Bermuda, #1057 Florida and #1058 Southland.

1952

January. Sultana (amber) was displayed at the Pittsburgh show, initially on #6091 Cabochon tumblers and #5077 Legionnaire stemware. Although eventually other pieces were also offered, this color only remained in the catalog briefly.⁸

#1405 Ipswich was also reissued at this same show.

September. Five more cuttings were advertised as "rock crystal cuttings": #1071 Baroque⁹, #1072 Southwind, #1073 Serenade, #1074 Inspiration and #1075 Radiant.

September 13. Heisey's last design patent was filed for a triangular footed bowl, pattern number unknown. It was approved April 14, 1953, but is not known to have gone into production.

October. Harold Dunham was named advertising and sales promotion manager of the newly created Market Research Department. Since joining the company in November 1945, he had been sales representative for the southeastern territory (comprising Florida, Georgia, South Carolina and Tennessee).

October 15. American Home magazine sponsored a luncheon in New York featuring Reed & Barton's new "Silver Wheat" pattern in sterling. Four table settings were shown combining this silverware with Franciscan, Haviland and Lenox china. One of the tables included Heisey stemware; the others had Tiffin, Imperial and Cambridge stemware.

November. It was announced that Rodney C. Irwin had resigned as sales manager, after twenty-eight years with the company, twenty years of which were spent filling the latter position.

December. A few weeks before Christmas, Heisey opened a retail store at the plant, at the north end of the factory on Oakwood Avenue. According to the American Flint, "It is not only a good spot for the public in selecting their Christmas presents but also gave the workers a chance to see a lot of their finished ware on display, and to see the fine quality after it is finished and ready for the buyers."

December 16. A chartered bus took a group of twenty-six employees and their spouses to see Sally Flowers on her TV show in Columbus. Ethel Burrell of the mold cleaning department presented the hostess of the show with a glass hat with the Diamond H trademark cut on it. Anna Sprice, of the etching department, gave her a Heisey Rose etched torte plate, and Tom Abbot presented her with a cream pitcher and sugar bowl.

#4004 Impromptu was reissued in December.¹⁰

A commemorative plate was made for the sesquicentennial of Newark this year.

The #1952 elephant handled mug (or Dumbo mug, as it is generally referred to today) was designed by Jane Wilson Scott.¹¹ This was not a production item, having been created as a campaign souvenir for a Republican dinner in Newark.

New stemware patterns included #5089 Princess, #5092 Empress Lily* and #5098 Louisa*.

Other new cuttings this year included: #1059 Midwest and #1070 Bel Air.

Around this time, arrangements were made and agreed upon by the stockholders to sell the Heisey company to a private syndicate. However, the deal fell through when T. Clarence Heisey could not agree to some of the conditions of the sale.

* Names applied by researchers.

¹ These dinners continued for many years. An undated speech by T. Clarence Heisey in the H.C.A. archives asserts that “there are few organizations indeed that can boast of almost 100 employees who have been in continuous service with them for more than 25 years.”

³ When used on #5083 El Rancho stemware, this cutting was known as Corral, and was cut by machine rather than by hand.

⁴ Designed by Horace King.

⁵ A patent was filed for this pattern on May 9, 1951 and was approved February 10, 1953.

⁶ Called Willow in the Crockery and Glass Journal.

⁷ Identical to #1052 Silver Iris. #1040 was offered on the #6060 Country Club stemware line, while #1052 was offered on #6091 Cabochon stemware.

⁸ This is the only known instance when amber was offered as a production color to the general public. Production of amber over the years, both before and after this date, seems to have been on special order for the Fred Harvey restaurant chain only.

⁹ This cutting was also done by Bryce Brothers on one of their stemware lines. It was made to match the Baroque pattern of Syracuse China.

¹⁰ This pattern was originally sold as “Polka Dot” in 1941.

¹¹ Jane Wilson Scott worked for Heisey from 1949 to 1952. Her first job was to do all of the drawings that appeared in catalog 31, issued in 1950. She also designed some pieces in the Cabochon and Plantation patterns.

Part X, 1954 - 1994

1954

January. #6009A Roundelay, designed by Eva Zeisel, was shown at Pittsburgh. Heisey's new color, dawn, was also introduced at the same time.¹

Another new design by Eva Zeisel, #6007A Crystal Buds, was featured in China, Glass and Decorative Accessories. This was a small line of blown tumblers, offered with four etchings: #524B Classic, #525B Chintz, #526B Pennsylvania Dutch and #527B Ponies. Other new etchings designed by Zeisel, mentioned in the same article, included #522B Cocktail Party and #520B Leaf.

Harold Dunham, advertising and sales manager, was named director of sales at this time, with coordination for all sales henceforth to be centered in the home office at Newark.

February. The Hourglass line of hollow bottom glasses, designed by Eva Zeisel, was advertised.

April 17. Ray C. Cobel, foreman of the mold making department and master mechanic for the plant, died at the age of seventy-one.²

Also new in 1954 was #1637A Town and Country, another Eva Zeisel design.³

One new stemware line was introduced, #6004 Classic.

New cuttings included #1081 Wedding Band and #1082 Rosebud.

1955

February. Limelight, Heisey's last color, was advertised as new.⁴

June. The Verlys line was advertised by Heisey. Sixteen molds were leased from Verlys of America, Inc., a subsidiary of the Holophane Lighting Company, whose factory was a neighbor of the Heisey plant.⁵ The Verlys items were available in crystal, frosted, or turquoise (which was limelight with a satin finish).

#1415 Twentieth Century⁶ was reintroduced in dawn.

Eva Zeisel's design, #1637A Town and Country, won the "Good Design" award for 1955.

T. Clarence Heisey represented the American Glassware Association at the Czechoslovakian Chamber of Commerce's Annual Fair.

New cuttings included: #1083 Jungle Flower, #1084 Spring,⁷ #1085 Forget-Me-Not, #1086 American Beauty Rove and #1087 Comet.

1956

February. The new #1632 pattern was shown for the first time.⁸ Pieces in crystal were known as Satellite, whereas pieces in dawn were called Lodestar.

March. A new cutting, #1091 Wheat, was shown in The Jewelers' Circular-Keystone on the "new traditional shape in stemware," #1E92 Omega.

Some sample pieces with #515 Heisey Rose etching, #1015 Dolly Madison Rose cutting and #1083 Jungle Flower⁹ cutting were sent to the Lotus Glass Company in Barnesville, Ohio, to be gold encrusted. It is known that more samples were sent to Lotus in December, but it seems doubtful that this decoration was ever placed into production.

June 1. Catalog 33 was issued.

July 24. Emil Krall, died at the age of seventy-five.

New stemware lines for 1956 also included #6010 Finesse.

The #1102 Bridal Band decoration was introduced.¹⁰

Other new cuttings included: #1088 Aurora, #1089 Silver Leaves, #1090 Radiance, #1092 Melody, #1093 Flight, #1094 Ultronic, #1095 Tea Rose, #1096 Wreath, #1097 Wildflower, #1098 Starflower, #1099 Festoon, #1100 Waltz and #1103 Hi Fi.

1957

July. The Verlys line was discontinued and the molds were returned to Holophane.

Heisey's last cutting was introduced: #1104 Paradise.

Max Seidel retired this year, setting up a cutting shop in his home on Wing Street in Newark.

December. The factory closed the week before Christmas for the traditional year-end vacation - and never opened again. In its final year, Heisey had only employed between 190 and 250 people, compared to as many as 700 at the peak of their production. (Somewhat more than 500 was probably a good average for their better years. A numbered list of employees done up for purposes of war bond solicitation in 1943, for instance, indicated that there were 588 employees.)

1958

January. The reporter from Heisey for the American Flint wrote: "At first we were to be off for a few weeks but then during the middle of January the furnace was turned out until such a time when business would improve ... On the 21st of January when our furnace was turned out, it made the first time since 1895 ... that all fires were completely out."

Louise Adkins, who owned slightly more than one fifth of the company's stock (1,210 out of a total of 5,000 shares) gave Andrew G. Doukas of New York a power of attorney. It was reported that he was attempting to purchase the plant, apparently in hopes that it could be reopened and kept going in Newark.

April 29. All molds, related tools, etching plates, customer lists, production records, patents, copyrights, trademarks and batch formulas were acquired by the Imperial Glass Corporation of Bellaire, Ohio. The agreement between the companies was negotiated by T. Clarence Heisey, as president, and Thomas C. Heisey, Jr. (Tim Heisey) as vice president, with Carl W. Gustkey, president, and J. Thomas Bell, vice president, of Imperial. Orders for glass, totaling more than \$30,000, were also transferred to Imperial and filled after a production break of four months, with Imperial beginning to use the Heisey molds as early as May. It was reported that this sale occurred with the approval of a majority of the stockholders, with Louise Adkins only opposing the sale.

July. "Heisey by Imperial" was advertised, claiming that "two good names are better than one."

The retail outlet store at the Heisey factory in Newark remained open for about fifteen months after the plant was closed.

1961

May. Imperial made its final payment for the purchase of Heisey's assets, including the right to continue using Heisey's name and all trademarks.

1967

October 16. T. Clarence Heisey died of a heart attack.¹¹

1971

Max Seidel died this year.

1987

August 23. Tim Heisey died at the age of sixty-nine, the last member of the Heisey family who had been directly involved in the company.

1990

July 7. Carl Cobel died.

1994

December 3. Horace King died.

* Names applied by researchers.

¹ Roundelay was one of the few patterns ever produced by Heisey that seems to have been made in color only, and not in crystal.

² An obituary in the May issue of the *American Flint* gives his age as seventy at the time of his death.

³ Although her association with Heisey was made much of in the trade journals, it appears that her employment had already been terminated sometime after March and lasted no more than a few months at most.

⁴ In fact, limelight is almost identical to zircon, Heisey's earlier color from the 1930s, differing only slightly because the original list of ingredients for zircon was no longer available in 1955.

⁵ Heisey's relationship with Holophane was very close over the years and beginning as early as the 1910s, it was not uncommon for Heisey to have one or more shops engaged in producing shades for Holophane.

⁶ Originally made from 1931-1937.

⁷ Made to match the Carmel pattern of Franciscan China.

⁸ Some of the items in this line had different pattern numbers and were, in fact, reissues of earlier pieces, particularly from the #1626 line, which dates originally to 1952.

⁹ When gold filled, this cutting was known as #1083½ El Dorado.

¹⁰ Consisting of a platinum band applied around the edge of the pieces so decorated.

¹¹ In addition to all of his other involvements, T. Clarence Heisey also served as a member of the Executive Finance Committee and Board of Directors of the Ohio National Life Insurance Company and was a Director of the Ohio Chamber of Commerce. His love of horses resulted in his becoming a Director of the American Horse Shows Association, for whom he also served as a judge.