



THE

# HEISEY HERALD

THE NATIONAL CAPITAL HEISEY COLLECTORS CLUB

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## Heisey in the Trade Journals - No. 300 Peerless

By Tom Felt

Reprinted from the *Heisey News Vol. XVIII No. 1, January 1989*, and *No. 2, February 1989*

In September 1899, Heisey's newest pattern was advertised both in *The House Furnisher: China, Glass and Pottery Review*, which featured the butter, tall celery, cream, and 9" berry nappy, and on the cover of the September 21st issue of *China, Glass & Lamps* (picture #1): "Our new 300 line made in fine crystal. Made in very complete line of tableware. Comprises some 150 pieces." With hindsight of today's collector, it probably doesn't seem exceptional that this famous pattern should have been introduced in such a major way; it is only when we turn to a report in that same journal that we begin to realize what a departure it really was: "A. H. Heisey

& Co., of Newark, Ohio, known among the makers of fine pressed crystal and opal glassware in the United States, have departed boldly and radically from the beaten path in designing their new line of crystal tableware, which they call No. 300. The line is severely plain being a reproduction of the old pure lead flint cut glassware of our fathers, with its limpid honest crystal, its broad cut flute, and regularly scalloped edge... After so many attempts to do something out of the ordinary rut in glassware designing... 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 adopt a heavy cut ware pattern with broad flute. We predict a large sale for Heisey's new No. 300 line."



VOL. XVIII NO. 16.

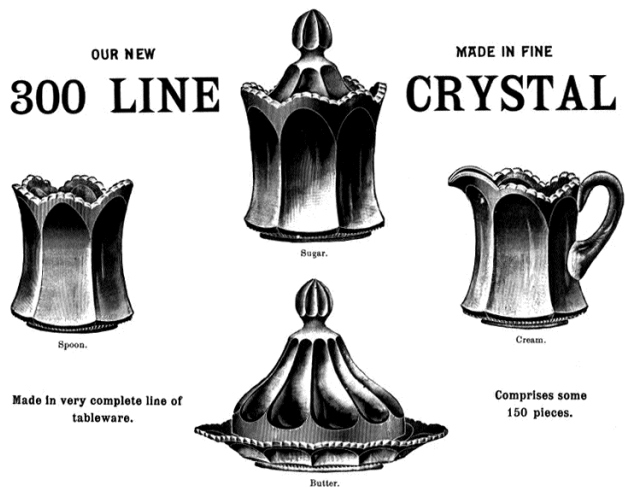
PITTSBURGH, SEPTEMBER 21, 1899.

\$2.00 PER ANNUM.

### A. H. HEISEY & CO.

INCORPORATED.

NEWARK, OHIO.



REPRESENTATIVES:

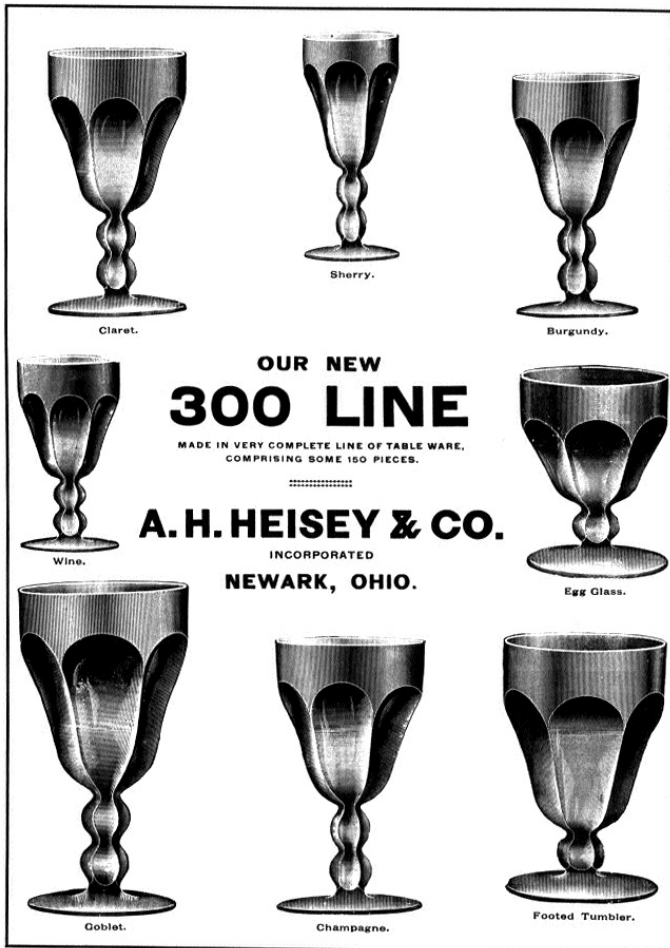
Carene B. Marter, New York. T. E. Goodwin, Baltimore. Jas. Tomkinson, Philadelphia. Bartlett & Swain, 56 Pearl Street, Boston.  
H. E. Waddell, Room 406, Atlas Block, Chicago. C. D. Helwig, Pacific Coast.  
J. E. Johnston, East. D. L. Murray, West.

Innovative and successful it was. Although pressed glass reproductions of cut patterns were to remain popular and Heisey would produce several more in the years to come, their plain Colonial line caught on to such an extent that within a very short time virtually every other glass company followed suit. If any single pattern can be said to have solidified Heisey's reputation and ensured the new company's survival, it was the No. 300 line. And it is not insignificant to note that from this point on, until the factory closed, there was always at least one Colonial pattern (and often several) in production.

No. 300 eventually grew to at least 166 pieces, and possibly as many as 180, plus another 57 items in the No. 300-1/2 line. It is often bewildering trying to differentiate between the various Colonial patterns made by Heisey. For instance, many (but not all) pieces in No. 300 are scalloped, whereas the comparable items in No. 300-1/2 have a plain rim. However, as you will note in *picture #2*, which was the next advertisement

Picture #1

Continued on next page



Picture #2

Continued from page 1

to appear in *The House Furnisher: China, Glass and Pottery Review* in October 1899, the extensive selection of stemware (at least two dozen stemmed items altogether) are not scalloped and do not even have the serrated band, often referred to as a "petticoat" by collectors today, which appears around the base of so many of the other pieces.

On October 19th 1899, *China, Glass & Lamps* reported further that Heisey's new pattern "... is one of the richest and prettiest things offered the trade for some time... they are receiving the endorsement of the public for good taste and sound judgment in the way of fine orders and it is certain that this line will be one of the most popular things brought out this season."

Over the next year, a total of 16 full-page advertisements appeared in the trade journals, as well as another half a dozen smaller ads and illustrations of individual pieces. *Picture #3*, from the December 14 1899, issue of *Crockery and Glass Journal* is of some interest. In addition to the 13 oz. molasses can and the 6 oz oil bottle, it also pictures the 6" honey dish and cover. But, wait a minute: look at the table set which also appears in the same ad and compare



Picture #3

the butter with the one in *picture #1*. You're right. The butter and honey dish have been reversed in the later advertisement.

In the *China Glass & Lamps* issue of March 15 1900, it is stated that Heisey's "No. 300 pattern has proven a genuine surprise and is having a phenome-

Continued on next page

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

# No. 300

"THE PATTERN WITHOUT A PEER."



A Selection from the 30 new pieces recently added to our

## 300 Pattern

Picture #4

Continued from page 2

nal demand.” That same month a three page advertisement appeared in *The House Furnisher: China, Glass and Pottery Review*, including picture #4, showing “a selection from the 30 new pieces recently added to our 300 pattern.” Among the new items is a candlestick -- the very first one ever made by Heisey. Later, after three more candlesticks were added to the line, this one was known as the 1-300, with the “-300” suffix eventually dropped. Collectors today know it as the No. 1 candlestick.

Of equal note in this ad is the fact that for the first time No. 300 is called “The Pattern Without a Peer.” It was from this designation Minnie Watson Kamm derived the name Peerless by which the pattern is known today. (It should be noted some of the catalogs refer to this as the “No. 300 Colonial pattern,” and as a result “Colonial” is sometimes also encountered in books on glassware as a name for this pattern; however, this was actually a generic description used for various similar lines in the early catalogs.)

As previously stated, Heisey’s introduction of the No. 300 line was “innovative” and implied Heisey was the first company to bring such a pattern out, a conclusion that I think is probably assumed by many collectors. However, as picture #5 makes clear, this

distinction probably needs to be accorded to the Riverside Glass Company of Wellsburg, W. Virginia, whose X-Ray set is the earliest colonial design I have found illustrated in the trade journals, having been introduced in June 1896, three years before Heisey’s better known (and presumably more popular) Peerless line came out. Although the flutes are wider, there is a certain basic resemblance between the patterns, typical of colonial styles, particularly in the scalloped rims and the bases of the pieces.

4 CHINA, GLASS AND LAMPS.  
**RIVERSIDE GLASS WORKS,**  
 WELLSBURG, W. VA.



Picture #5

**No. 300**  
 “The Pattern Without a Peer”

TRADE MARK H MARK  
 HOTEL SALT  
 4 1/2 in. 300% BERRY  
 1/2 gal. 300% JUG  
 INDIVIDUAL CREAM  
 INDIVIDUAL SUGAR.  
 HOTEL SUGAR  
 HOTEL SYRUP  
 HOTEL CREAM

**A. H. HEISEY & Co.**  
 (Inc.)

**Newark, O.**

Picture #6

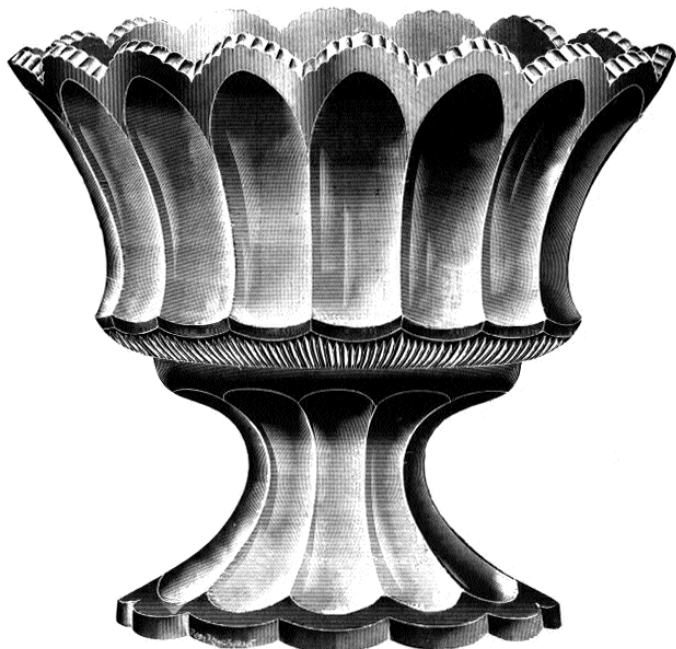
As mentioned earlier, Heisey continued to feature the No. 300 pattern in advertisements in the trade journals throughout the early months of 1900. Three full pages appeared in the April issue of *The House Furnisher; China, Glass and Pottery Review*. Of special significance in picture #6 is the fact that the Diamond H appears for the first time and is identified as a trademark (although application for trademark status was not made until more than a year later, in June 1901).

Also advertised at the same time was the footed punch bowl in picture #7, as part of: “A Complete Line, Massive in Appearance, Graceful in Outline, Faultless Glass, Superbly Finished, Without a Peer.”

Continued on next page

## No. 300

A Complete Line  
Massive in Appearance  
Graceful in Outline  
Faultless Glass  
Superbly Finished  
Without a Peer



PUNCH BOWL FOOTED

A. H. Heisey & Co., Newark, O.

(INCORPORATED)

Picture #7

Continued from page 3

The punch bowl had earlier also appeared on the cover of *China Glass & Lamps* on March 22nd, and a later issue stated that it "... is a beauty and is selling like hot cakes."

A final ad for 1900 appeared in December, with other new patterns emphasized in the intervening months. However, No. 300 was not forgotten and Heisey continued to add additional items to the line. On May 2nd 1901, *China Glass & Lamps* pictured a new candlestick. (Now known as the No. 2 Old Williamsburg candlestick, it had the longest production of any candlestick in Heisey's history, since it continued in the line until 1957, was then made by Imperial until 1982, and was even briefly reissued by Fostoria after the Old Williamsburg molds were sold to Lancaster Colony.)

Then, in September 1901, there appeared a report in *The House Furnisher: China, Glass and Pottery Review* that "... a very handsome three-branch candelabra has been placed on the market... The candelabra has the old-fashioned prismatic pendants which have such a power of recalling the old days when our grandmothers held their occasional social function in

the prim drawing room of the Colonial period." Actually, as the same journal described in their November issue: "It needs no prolonged search to discover the reason for the popularity of the Heisey line of fine table glassware, when the company starts to manufacture a special line they do not feel satisfied merely to bring out a couple of shapes, but make the line the most complete on the market. This is strikingly exemplified in the new offering they make in the way of a series of candelabra."

Four of them were introduced, in 2-, 3-, 4- and 5-light configurations. The 4-light was advertised in both *The House Furnisher: China Glass and Pottery* and *Crockery and Glass Journal*, and the massive 5-light was featured in the October 10th issue of the latter journal. The candelabrum was the only item from the No. 300 line to be patented. The application was not filed until July 11 1903, however. It was approved August 18 1903, as No. 36,500.

Curiously, the pattern was registered in England in 1899 at the time it was first issued. Perhaps because of its plain design an attempt to patent it in the United States was not successful. At any rate, pieces are occasionally found with the British Rd. No. 350676 impressed on them. These include the 1 oz. cordial, the 1-1/2 oz. sherry, the 2-1/2 oz. wine, the 4-1/4 oz. high footed scalloped sherbet, the 5 oz. low footed sherbet, the 6 oz. oyster cocktail, the 10 oz. goblet, the 8" shallow footed bowl, the 6" spoon tray, the sugar and cover, and the butter and cover. On the stemmed pieces, the Rd. No. appears in the form of a circle surrounding the Diamond H on the underside of the bottom. On the bowl, it's on the side and on the spoon tray it is located on the inside surface of the bottom on the longer side. The sugar and butter have the Rd. No. on the inside surface of their covers, near the finial.

The pattern continued to be made for many years, with 126 items still in production in 1913. By the end of the 1920's, 33 pieces remained in the catalogs and by 1939, there were only 9 left; the 7 oz. goblet, 4-1/2 oz. low footed sherbet, 7 oz. low footed goblet, individual cream and sugar, and three sizes of schoepkens (5, 9, and 12 oz.). These were offered on into the 1940's. Curiously, however, by the late 1930's the old No. 341 Puritan pattern had been renamed and modified to become what would be the best selling pattern of Heisey's later years, No. 341 Old Williamsburg. Actually, this was an amalgam of pieces from several Colonial patterns and included some of the same Peerless items still being offered under their original pattern number as listed above, including the three schoepkens and the individual cream and sugar. Two of the schoepkens were still in

Continued on next page

**NOVEMBER MEETING**

Monday, January 14 - 7:00 P.M.  
 Potomac Community Library  
 10101 Glenolden Drive  
 Potomac, MD

**PROGRAM**

**Heisey's No. 1220 Punt Band  
 & No. 1225 Plain/Sawtooth Band**

Please bring Examples  
 Whatzits & Finds/Fakes

*Continued from page 4*

the last catalog in 1956 (identified as a 5 oz. juice and a 12 oz. ice tea), as well as the individual cream and sugar. At times, the regular Peerless cream and sugar were also sold as part of the Old Williamsburg pattern.

These same items continued to be offered as part of Old Williamsburg in the various colors made by Imperial from 1957 to 1984. The pictures in the Imperial catalogs do not look identical to those in the Heisey catalogs, however, so I'm not certain whether the 300 molds continued to be used, whether they were modified, or whether molds from another pattern may have been substituted. In the Imperial catalogs, the proportions of the 12 oz. Ice Tea seem different and the individual cream and sugar seem to have lost the tiny scallops appearing on the rim of the Heisey originals.

This use of No. 300 pieces as part of Old Williamsburg is not too surprising, since the nucleus of that pattern (the original No. 341 Puritan) consists of pieces very similar to Peerless, but without the top rim of small scallops or the "petticoat" at the bases. Similarly, the somewhat later No. 400 Colonial Scalloped Top<sup>(1)</sup> pattern is almost identical to Peerless, but without the "petticoat" and with slightly different panels and flutes. Whenever I look at the bewildering variety of Colonial patterns offered by Heisey (not to mention by all those other companies), I often wonder how the market could have supported them.

It might be interesting to note that the 7 oz. schoep-pen in the Peerless pattern was also made in the 1950's (apparently in crystal only) for the Harvey House restaurants and, shortly after Heisey closed but before their assets were sold to Imperial, they sent this particular mold to Viking, along with sever-

**Message from the Prez**

I hope everyone had a Merry Christmas and Happy New Year, filled with Heisey treats. Please bring in your special Heisey presents to share with the rest of the club.

It was nice seeing everyone at our annual Holiday Dinner at the Golden Flame in Silver Spring. Attendance was down a bit from previous years. I'm sure the weather had something to do with that. It was good to see Mrs. Chris up and about, one month after knee replacement surgery. She looked like she was ready to go out dancing!

Plans for the All Heisey Show and Sale are swimming along nicely. Show Cards have been printed. If you would like some to distribute, talk to Mr. Chris. I have the schedule for volunteers for the show, and there are plenty of spaces open. If you would like to volunteer, see me at the meeting, or email me at [jmartinez@anteon.com](mailto:jmartinez@anteon.com). We are still looking for an apprentice for George, so if you are interested, or know someone who is, let us know.

It is also that time of year when I ask you for programs. Knobby and I are running out of ideas. I have the club library, and it is available for your use. I also have old editions of the *Heisey News*, from 1972 through 1979, that are loaded with information on a variety of topics. If there is a Heisey topic you would like to do or see a program on, please let us know. January's program will be on pattern Nos. 1220 and 1225, so please bring examples.

See ya at the next meeting,

John Martinez

al others, in order to fill an outstanding order.

Considering the long life of Peerless, it is not surprising that a few pieces were made in color in the mid 1920's, though apparently only in very small quantities. The low footed tumbler has been found in moongleam and also, along with the 4-1/2 oz. low footed sherbet and the 8 oz. schoep-pen, in flamingo. The No. 300-1/2 2 oz. bar and 8 oz. tumbler were also made in both colors and the #2 water bottle has been seen in saharra. Finally, the No. 300 low footed goblet was also made in alexandrite. (A number of these pieces can be seen in *The Collector's Encyclopedia of Heisey Glass, 1925-1938*, p. 35, 36 & 41.)<sup>(2)</sup> Several years ago, the *Heisey News* also mentioned that a few items had been found in crystal with opalescent rims, but I have seen no further documentation for this.<sup>(3)</sup>

*Continued on next page*



Peerless 4" nappy with opalescent rim, for sale at the 2001 All Heisey Show and Sale

Continued from page 5

Some decorations are also possible on Peerless. As early as January 1900, *China Glass & Lamps* mentioned that the pattern was available decorated in gold "and colors," and a full page advertisement on the cover of the March 22nd issue of the same magazine pictured the punch bowl for No. 300, "... a complete line of as handsome a design as ever produced. Crystal, crystal and gold, crystal and ruby." Actually, two gold decorations were offered: No. 1 gold on the edge of the plain portion of the top, with a band around the base of the flute, and No. 2 engraved and gold band, with an engraving on the flute, covered by a gold band running around the

middle. The ruby decoration appears on the plain portion around the top. (The sugar, spoon, and cream with ruby decoration are pictured in *Heacock's Ruby-Stained Glass from A to Z*, p. 45.) Kamm also mentions that this pattern was often decorated by firms specializing in souvenir ware "in gilt, ruby, green, etc.," so other colors are also possible.

Cuttings from other companies may also be found. An example is the 4-1/2" violet vase cut by Lewis & Neblett Company around 1917-1918, which was pictured in the May 1976, issue of the *Heisey News*.

(1) Ed. Note: Most pieces of No. 400 pattern have eight flutes rather than the six of Peerless. L.R.

(2) Ed. Note: The Heisey Museum has a No. 300 custard cup in flamingo on display. J.M.

(3) Ed. Note: Items seen were 4" nappies with opalescent rims. Nappies have also been seen in a strange blue-green shade. Louise Ream

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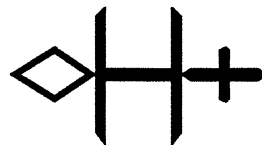
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