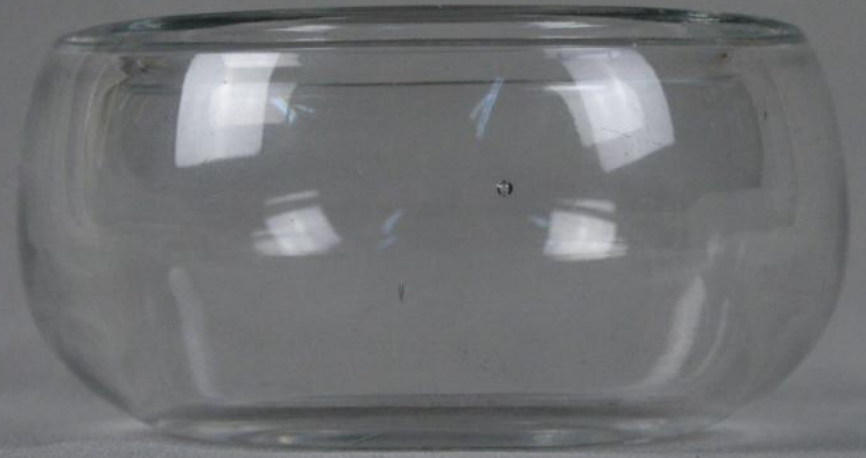


Plain Jane

#1120—
Sponge holder,
3½"



An early example of a "marie" bottom, often called a puntied bottom. Often, Heisey applied the <H> on the outside bottom when it was marie.

#1210— Relish, 6”

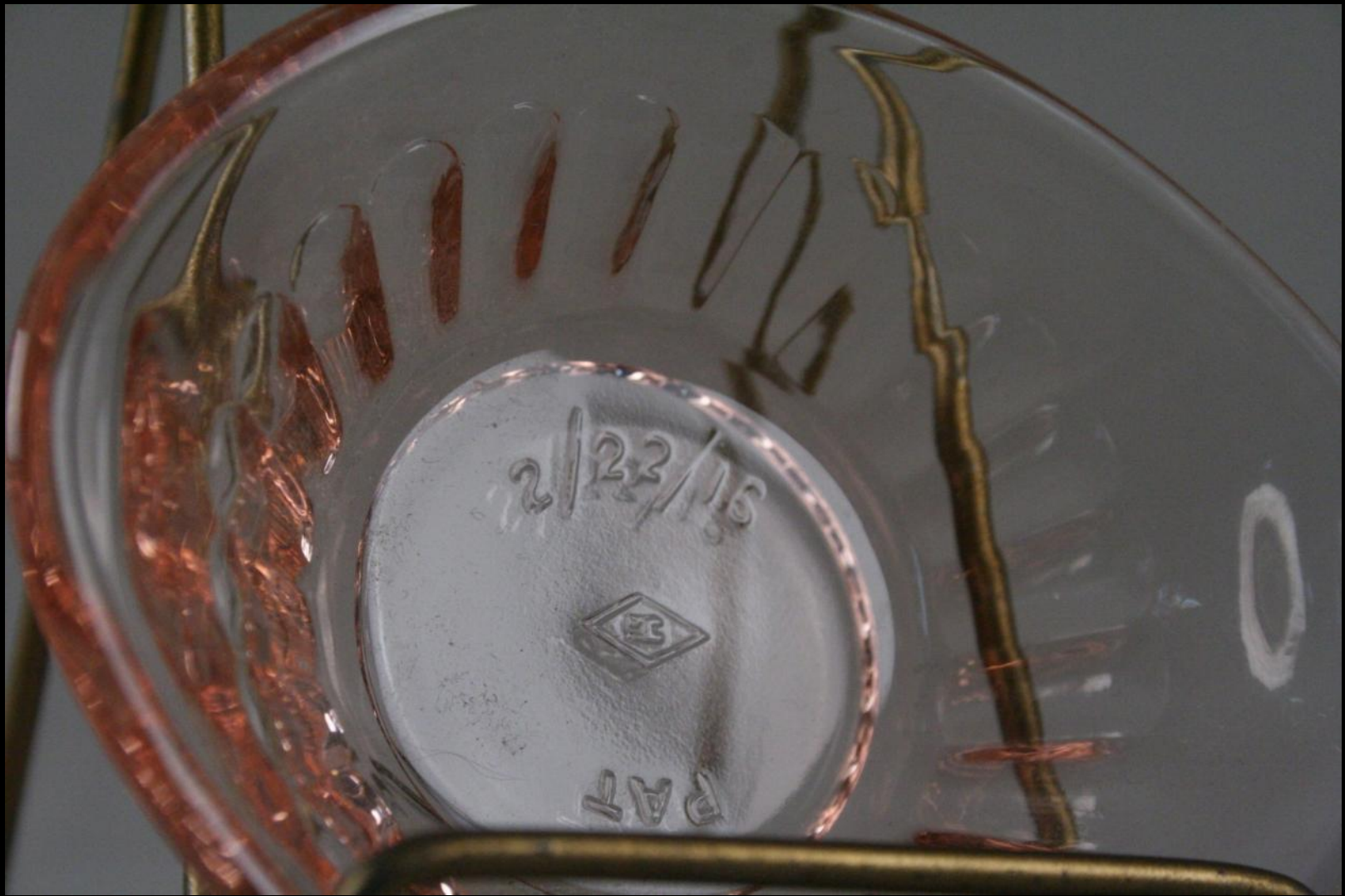


A later example of the marie bottom, when it was more commonly used. The plain bottom suited the simplicity of the designs of the 2nd color era.



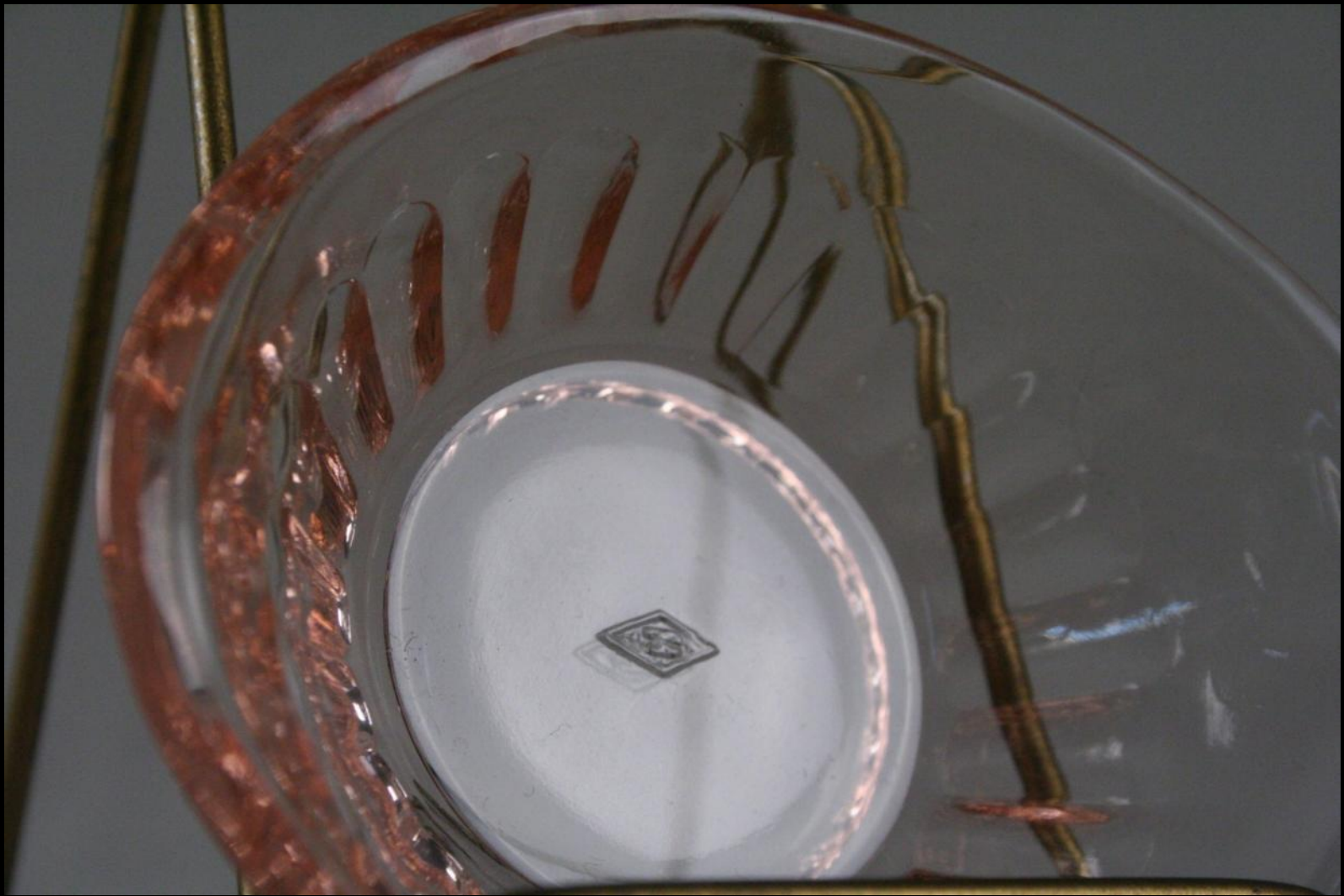
How many
variations on a
piece can there be?

#475 Narrow Flute with Rim—
Salted nut dish, flamingo



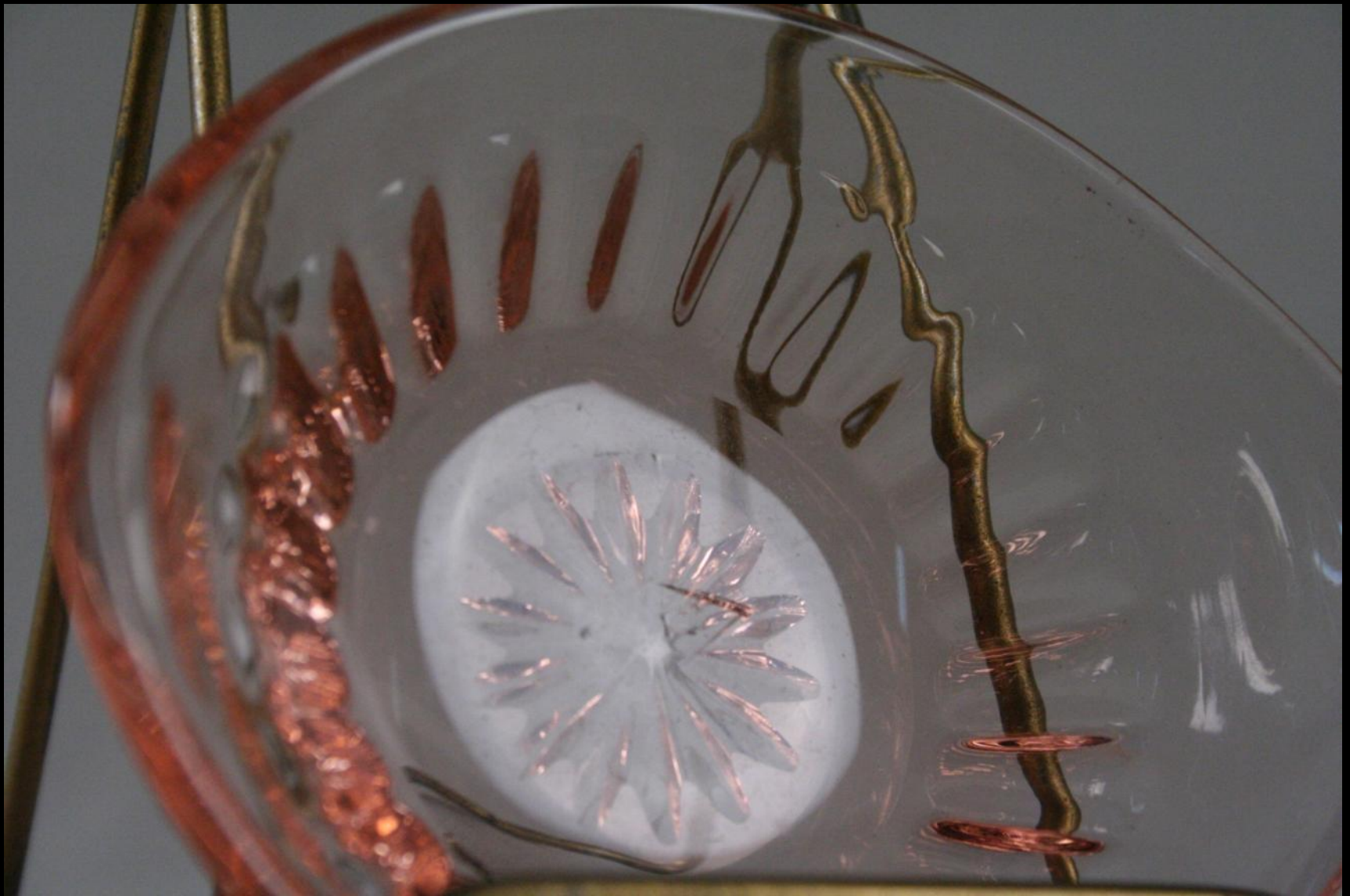
Variation #1: Marie
bottom, small <H>,
and a patent date.

#475 Narrow Flute with Rim—
Salted nut dish, flamingo



Variation #2: Marie
bottom, small <H>,
and no patent date.

#475 Narrow Flute with Rim—
Salted nut dish, flamingo



Variation #3: Full-ground star bottom, and a large <H>. No patent date.

#475 Narrow Flute with Rim—
Salted nut dish, flamingo



Variation #4: Full-ground star bottom, small <H>, and a patent date.

#475 Narrow Flute with Rim—
Salted nut dish, flamingo

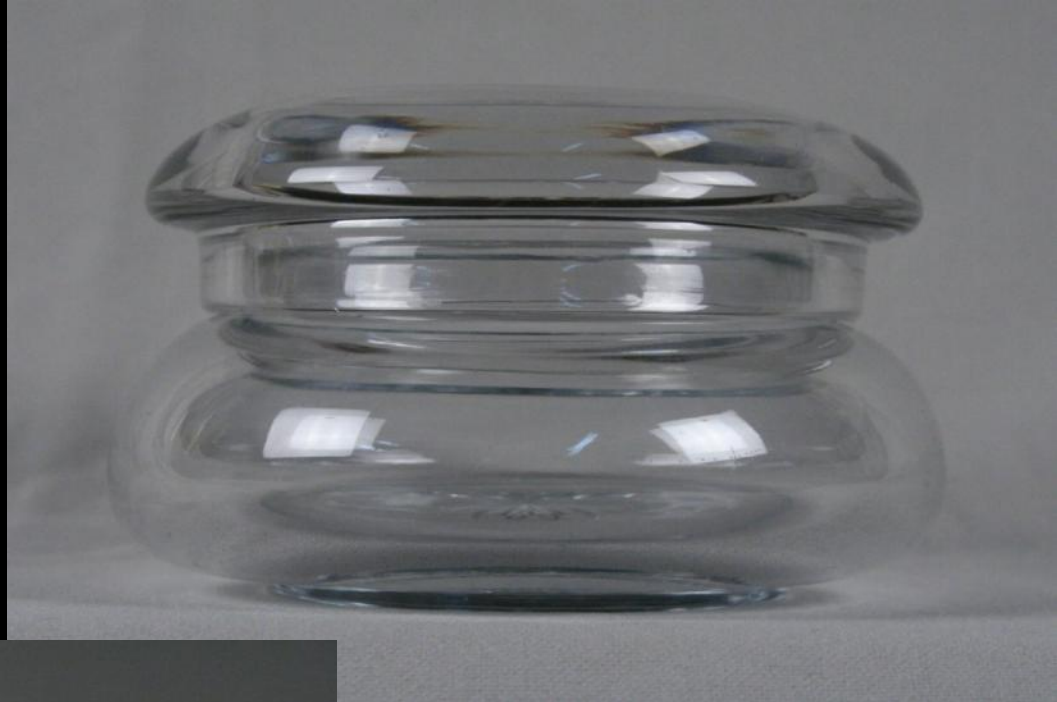
#1487 Lodestar (Coleport)—Ice tea, dawn



A very late use of the
marie bottom, also
reflecting the taste of
the 40's and 50's for
simple geometric
combinations.



Tops are interesting, too.
Catalogue illustrations show
the cover fully domed, but our
example is handsomely ground
and polished, just as is the
bottom. An elegant finish to a
ravishingly elegant design.



#1184
Yeoman—
Puff box &
cover, 5¼"

#355 Quator— Mustard, covered



The only piece I know with a ground surface *inside* the piece. The top is polished *and* beveled to deter chipping. The top rim of the bottom is also beveled.



#2 Old Williamsburg— Candlestick

Heisey (left) with polished
pundy, Imperial (below) with
flat ground bottom

Heisey prided
itself on the
ground and
polished punties
of its
candlesticks.
Imperial, not so
much.





#393 Narrow Flute—

Domino sugar

Ground and polished punty in the same manner as the candlesticks. All examples of this piece I've seen have this treatment. No other examples of this pattern do.

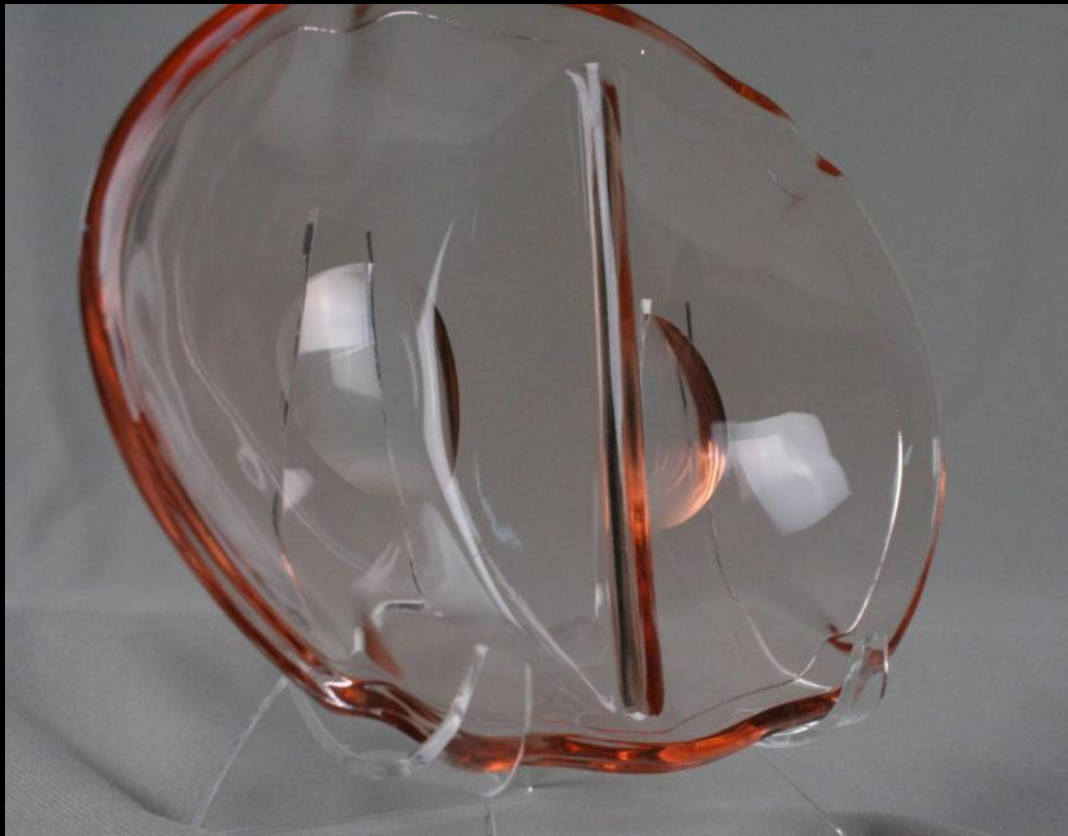




At first glance, this appears to have two flat ground areas on the bottom.

#1191 Lobe—Pickle and olive, flamingo

#1191 Lobe— Pickle & olive, flamingo



Instead, we find another unusual use of the ground and polished pumice. It adds to the liveliness of the piece.



#466 Panel & Double
Pleat—Nappy, 7"

In the late 1910's, design began to move away from colonial panels. This design could easily have stopped at the sides, but was extended completely across the bottom. Incidentally, some nappies in this pattern have fire-polished bottoms, and others have ground and polished ones.

#7011 Daffodil— Nappy, 8¾"



A more exuberant design, probably of the 1910's. The 5-petaled flower is molded in the glass, and then overcut with a copper wheel. Not all examples were cut. Note this bowl is the variant with lobes and points alternating on the rim.



“Mark my
words”



Few pieces of
#1295 are
marked.
Probably
some of the
first marked
pieces of
Heisey.

#1295 Bead Swag—
Nappy, clambroth opal, marked, 4½”



#305 Punty & Diamond Point— Custards

(Three variations:
marked and ground;
marked and marie
star; unmarked and
marie star. Unusual for
combining the marie
rim and the star.)





The most common piece, the 7oz. goblet, is usually marked on the foot, but sometimes is double-marked on the upper ball of the stem.



#300 Peerless—Champagne, 6oz.
The champagne has at least 4 variations. This one is marked once on stem and once on foot.



This variant has a large <H> on the foot and no mark on the stem.

#300 Peerless—
Champagne, 6oz.



An old-style small <H> on the foot, with the English registration number. Note the more refined lines of the diamond and the “H.”

#300 Peerless—
Champagne, 6oz.



A new-style small <H>, the most common form. Note heavier lines of the diamond and the "H." The "H" fills more of the diamond.

#300 Peerless—
Champagne, 6oz.



Which
one is
older?

#353 Medium Flat Panel—
Syrups, sanitary, 12oz. & 7oz.



Cat. 75 (1913) shows both the 12oz. and the 7oz. syrups with low feet, as in this example. The bottom of the 5oz. one can't be seen in Cat. 75. This one has an old-style large <H> on the bottom.

#353 Medium Flat Panel—
Syrup, footed, 12oz.



Cat. 102 (*ca.* 1924) shows all three sizes with no foot. Both styles have the patent date on the bottom. This one has a new-style small <H> on either side of the spout.

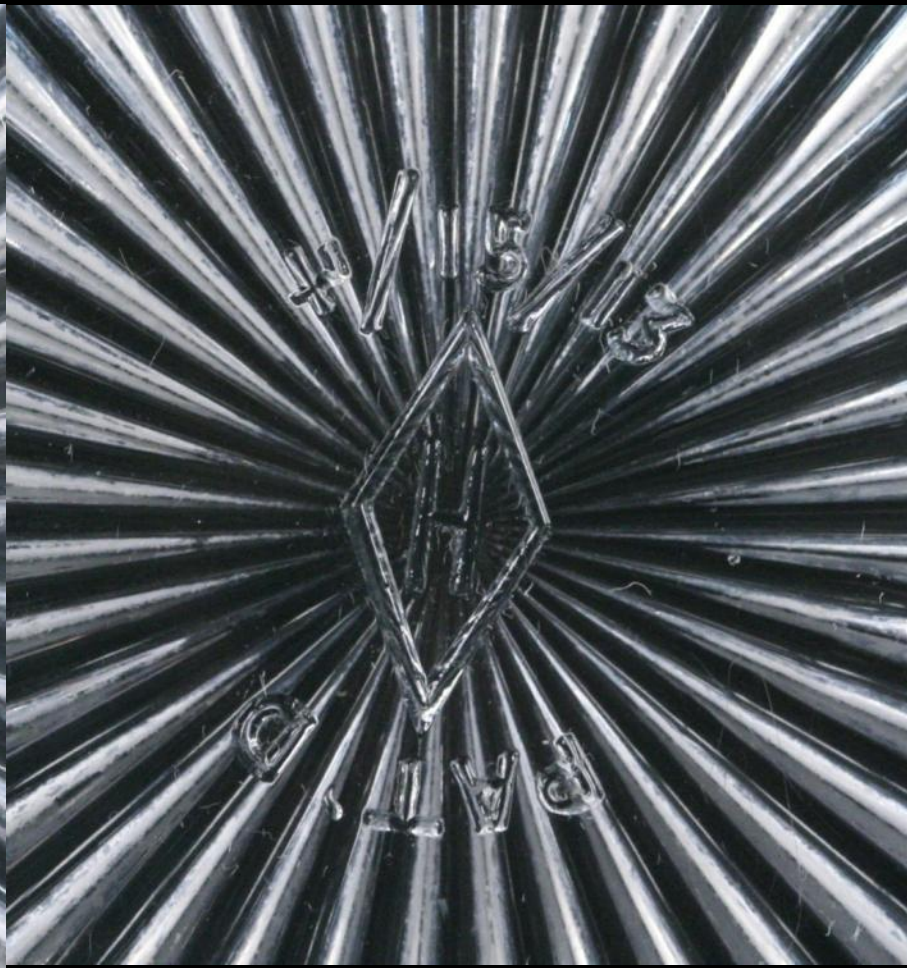
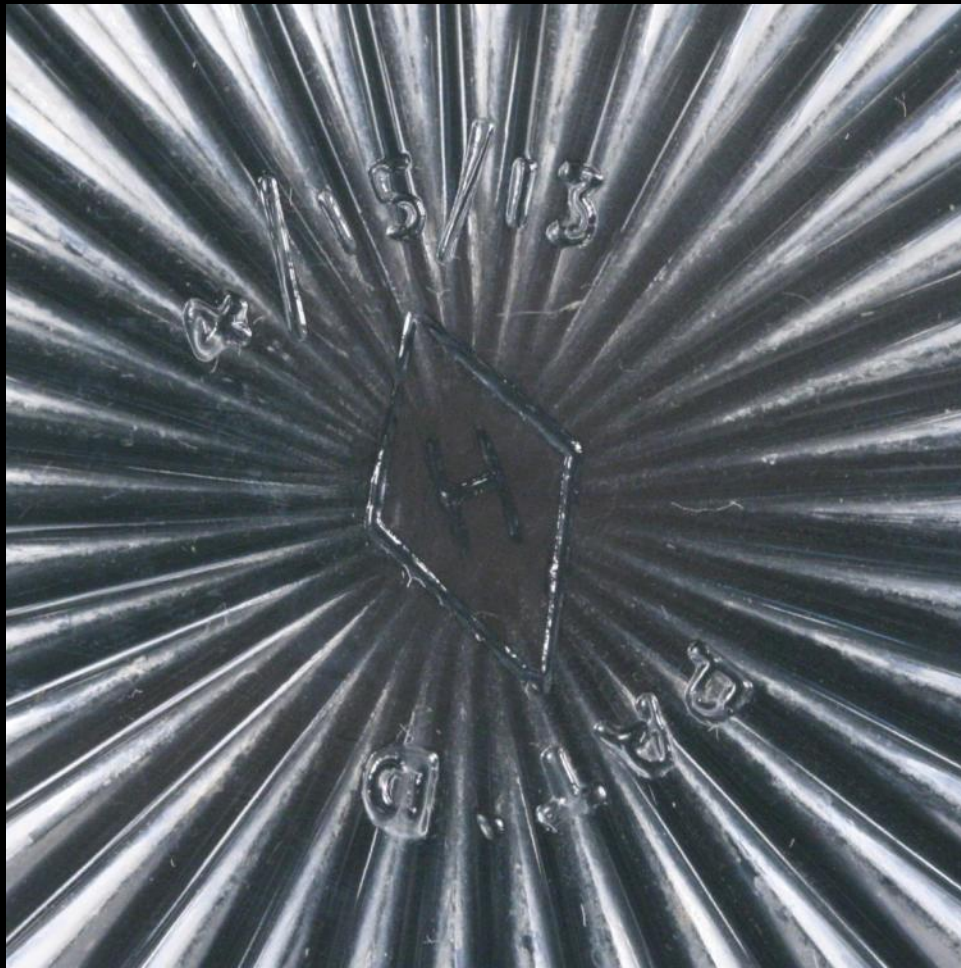
The footed syrup is probably older.

#353 Medium Flat Panel—
Syrup, no foot, 7oz.



What could be
interesting
about yet
another Heisey
star bottom?

393 Narrow Flute—
Jug, hotel, pressed handle, 3 pint



Would you believe a typographical error? One jug (left) has a forward closed “4” in the patent date. The other has a reversed open “4”. The reversed “4” seems more common. Seen only in this size jug.

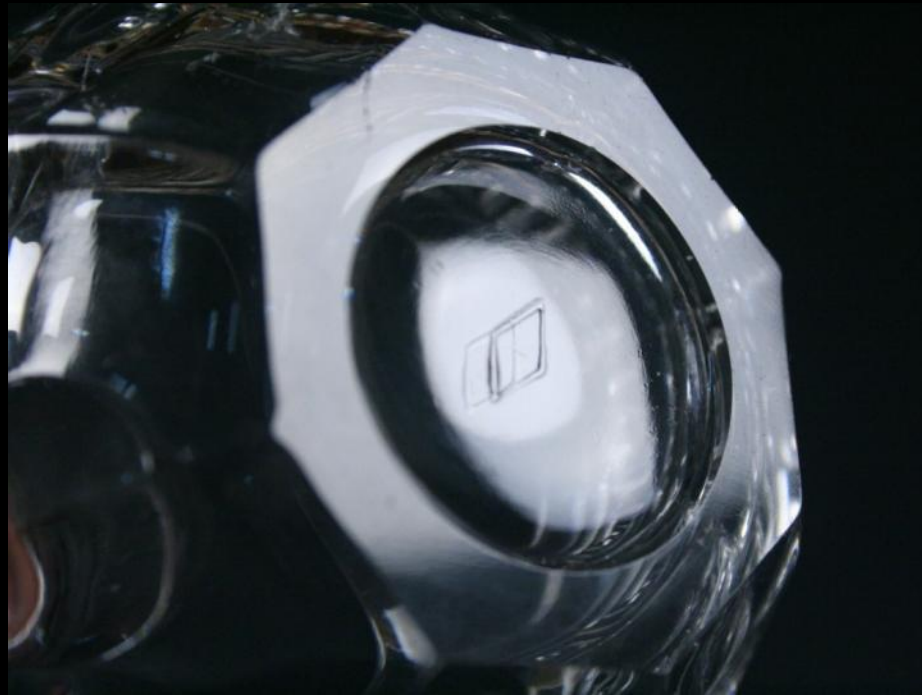
#393 Narrow Flute—
Jug, hotel,
pressed handle, 3 pint



#433 Greek
Key—Custard
(ground star marked
inside; marie marked
outside)



Marie bottoms are probably later; flamingo
cups seem always to have marie bottoms.





1469½ Ridgeleigh—
Salt (Bryce, left, & Heisey)



This example is slightly lighter weight and less brilliant finish than Heisey. The is sometimes obscure and can easily be mistaken for an <H>.

1469½ Ridgeleigh—
Salt (Bryce)



Much more brilliant finish than in the Bryce shaker. As seen in this example, the mark can be very low relief and therefore difficult to see.

1469½ Ridgeleigh—
Salt (Heisey)



#341 Puritan—No. 2 Salt

(early Heisey (left), unknown look-alike (center), late Heisey)



The mark can be seen faintly on the upper left front panel. The bottom of this shaker has the characteristic cut-shut “navel” in the center. The neck is narrow compared to the other marked example, so the #60 top is too loose. When looking down into the shaker, this one refracts the light in many directions, almost kaleidoscopically. This effect is missing in the other two shakers, indicating different molds and production techniques.

#341 Puritan—No. 2 Salt, AA top, early production, marked below neck



We know this is later production, because the #60 top was not offered until the 1930's, and the tops are not interchangeable. The old AA top is too small, but not by much. The profile of this one is more squat than the early-production piece, and this change is reflected in the catalogue illustrations.

#341 Puritan—
No. 2 Salt, #60 top, late production,
marked on bottom



Look-alike for #341 Puritan No. 2 Salt

This example is not marked. By itself, of course, that doesn't preclude its being genuine Heisey. It is very similar to the early-production Heisey shaker, and accepts the AA lid. But the finish is coarser and the interior shape is much different, with none of that kaleidoscope effect. Also note the puddled look of the bottom, which is not usually seen on Heisey cut-shut items.



#433 Greek Key— Round hotel sugar

Unfinished business. The one on the left never went through the usual final grinding and polishing. It has been fire-polished.



#300 Peerless—Cordial (1 oz.) between two cordials ($\frac{3}{4}$ oz.)
Shams, anyone? Extra glass at the bottom could either add sturdiness or simply reduce capacity. The $\frac{3}{4}$ oz. on the left, with better formed balls, has an English registry mark. The others don't.



#387—
Vase, 6"

A false sham.
In other words,
a sham sham!

