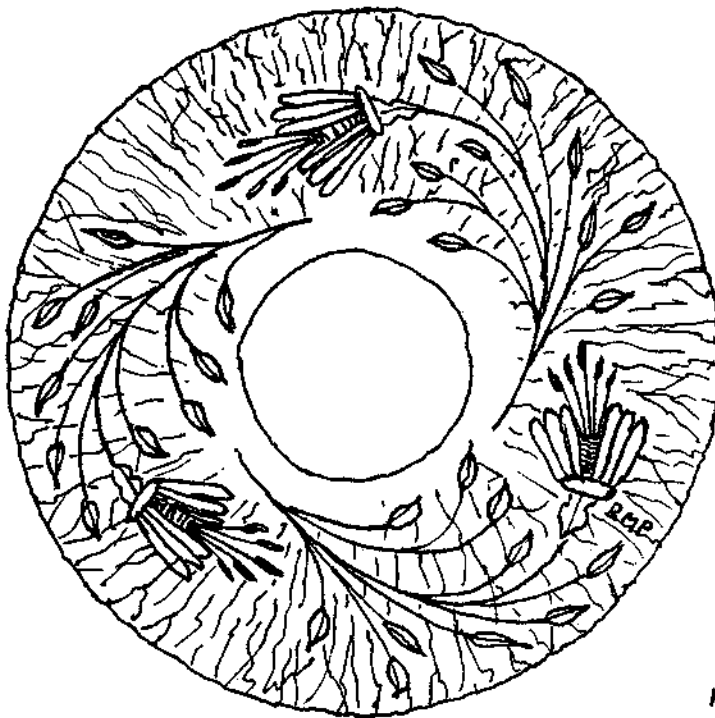


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DENVER-PENNA

## STRETCH GLASS SOCIETY

N E W S L E T T E R

JANUARY 1975

A message from your President . . .

Winter is on us, and we finally have time to sit down and appreciate what we acquired during the other three seasons.

The Spring auctions and antique shows, the Summer flea markets with their thousands of things one must look over to keep from overlooking that one good piece of Stretch, the first of its kind to come our way, then the Fall auctions and antique shows again as in the Spring; put these together with the various conventions we attended, and it leaves very little time to study our finds. For the collector of works of art and crafted items of great merit and more especially the collector of iridescent glass, the gray, bleak days and bitter, cold nights of Winter become a time anxiously awaited. It is this season that we find the time to appreciate all the beautiful new acquisitions. Thank God for this season and all the beauty that it brings. We who collect glass have the most beautiful season of all, our lifetimes to study our glass, to learn, to appreciate, and more especially to share all this with others. Thank God.

Happy New Year to all, and to all our love.

Jim and Marilyn Farr

-----

Our Convention plans are practically complete, thanks to the hard work and dedication of the venerable Berry Wiggins of Orange, Virginia, a hard worker, and as we say here in Kentucky, a damn good man.

One thing that needs to be decided, however, is whether we need to limit the number of items consigned to the auction by each person. There will be a charge of 10% of the price received per piece or lot (a lot meaning a pitcher and six tumblers, or berry set, etc.) up to \$500.00. A flat rate of \$50.00 will be charged for any piece or lot bringing from \$500.00 and up. We naturally wish to make as much money for our treasury as possible. On the other hand, we do not wish to have so many items that the auction becomes a drag. With this in mind, please write Paul Miller and let him know how many items you plan to consign at the same time you send in your question(s) to be forwarded to Mr. Frank Fenton. (Refer to item "Questions for Mr. Fenton" further on in this Newsletter).

#### MATERIAL TO STIR THE MIND

In 1956 a man by the name of Larry Freeman wrote a book on Iridescent Glass, Aurene, Carnival, and Tiffany. In his book he pictured original catalog pages of all types; hundreds of shapes, sizes, patterns, and factory drawings with prices. Amazingly, to me at any rate, there is a "Golden Assortment" pictured by The Northwood Company. "Fenton Art Glass" is shown in many shapes. Also shown is "Imperial Art Glass" or Imperial Jewels as we know it today. There is an assortment called "Aurora" and many other pieces all of which appear to be Iridescent Stretch Glass. Furthermore, on the factory drawings for Aurene (Steuben Art Glass) are listed prices, probably wholesale: #535, style K, vase \$10.00; #647, 2-3/4 in. bowl \$1.50; #679, 5 1/2 in. vase \$4.00, and so on.

In the Stretch Glass catalog pages, vases, compotes, bowls, etc., are listed at \$ .82 each; console sets up to \$3.25 each; and 11 1/2 in. bowl on black base was \$1.10; 10 in. bowls with attached stands in canary, blue, and orange were \$ .87 each.

In Carnival Glass catalog pages, pearl Iridescent Epergnes, bowl and one lily, were \$2.35 a dozen; water sets, seven pieces in lattice and grapevine, floral and grape, etc., were \$ .75 and \$ .77 a set. Grape Delight rose and nut bowls were \$1.05 a dozen. Lion bowls and horses heads plates were \$ .57 a dozen. One assortment of vases, bowls, mugs, goblets, etc., was \$ .42 a dozen, and it goes on and on. Now if we take this information and apply the standard rule, then we can readily see what would be in greatest supply. It would appear that Stretch would be second of the three.

Every publication of interest to collectors of recent date contains a scattering of Stretch for sale. Some devote sections of their ads to it, others devote entire small ads, and some just one piece, but never in quantity. What does this mean??? By the time I get around to sending a check the pieces are always sold. What does this mean??? The study of Stretch and the society promotion of our glass, along with all the published articles, will help put Stretch in its proper place. High on the list of iridescent collectibles and since everything must be measured in dollars and cents in our society, probably high in price.

Good hunting,

Your President, James R. Farr

\* \* \* \* \*

#### A Biography of Harry Northwood

Permission has been given your Secretary-Editor to bring you a biography of Harry Northwood. The biography will be printed in two parts. Beginning with this issue you will be reading Part I. Part II will follow with the next issue of the Stretch Glass Newsletter.

This biography is the work and research of O. Joe Olson, 4129 Virginia Avenue, Kansas City, Missouri 64110, Editor of Carnival Glass News & Views, and Carnival Tumbler News. Mr. Olson traveled many miles and spent many hours doing this research. We should all feel quite privileged to be permitted to have this biography of Harry Northwood as a feature of the Stretch Glass Newsletter during the first year of the existence of The Stretch Glass Society. Our grateful thanks to Mr. Olson for this privilege.

\* \* \* \* \*

## HARRY NORTHWOOD

Eldest Son of Famous English Glass-making Family Felt His Future Lay in  
the American Glass Industry

By O. Joe Olson

HARRY NORTHWOOD, destined to become a titan in American Glass, came from a family famous in England several generations as glassmakers. His father, John Northwood, operated a glass works and at the time Harry was born, Mr. Northwood was experimenting to rediscover the art of making fine glass cameo pieces. He achieved such success later in this field that he won world renown.

Harry, the eldest of nine children, was born June 30, 1860, at Wordsley, Staffordshire, England. He went to work as a teenager in his father's glass works.

The American glass industry was in a ferment, with many new types of glass being developed, and Harry emigrated to the States arriving at Wheeling, West Virginia, in May, 1881, at the age of 20.

His first work was as designer and etcher at the Hobbs, Brockunier & Company, Wheeling. In a few months, he sent for his fiancée, Clara Elizabeth Beaumont, who arrived from England with her brother, Percy Beaumont, young glass maker, who also achieved great success in America.

In 1883, Harry was chief designer at LaBelle Glass Company, Bridgeport, Ohio, and in 1887 was manager, Buckeye Glass Company, Martins Ferry, Ohio.

He founded the Northwood Glass Company at Martins Ferry, Ohio, in 1887 and in 1888 introduced "decorated ivory" in the Chrysanthemum Sprig pattern. This came to be known as custard glass.

In 1892 he moved his family to Ellwood City, Pennsylvania, where he built his second glass plant.

In the small resort town of about 5,000 population, the glass maker found himself free from many pressures and problems of the glass industry in the Ohio River valley.

For conditions were more settled and life moved at a more placid pace. Employees were recruited and trained. The plant soon attained a good level of production glass that sold readily. The Northwood family and friends moved in the best



Harry Northwood at 25 in 1885

circles. It was nearly an idyllic situation. The rewards were moderate but guaranteed.

The move to Ellwood City, about 35 miles south of Pittsburgh, and 25 miles from the Ohio line, came about when Northwood was offered a free site and reduced taxes for the first few years of manufacturing. Northwood also found investors there to help finance construction of the plant, the first of its kind in the Area.

In addition, there was cheap fuel to operate the furnaces. The Ellwood City area had plenty of deep natural gas wells.

Northwood was accompanied from Martins Ferry to Ellwood City by several experienced administrators and glass makers. These included Thomas Dugan, James A. Powell, Harry I. Eiselen and Charles Helling.

Charles Helling was a brother to Henry Helling who was the chief investor with Northwood in the first Northwood Glass company plant in Martins Ferry, Ohio, in 1887. Henry Helling remained in Martins Ferry to continue production there for a time. The factory was gradually phased out.

All Northwood molds in Chrysanthemum Sprig and Argonaut Shell patterns were taken to Ellwood City where opaque ivory was pressed and decorated by a corps of women workers on the factory site. The glass works made "fancy table and household glass ware" and also some cut glass, according to the Ellwood City history.

The plant caught up with the heavy demand for Chrysanthemum Sprig ware and about 1895, it is believed first pressings of 12 items were made in a pattern Northwood called Beaded Circle. This featured an intricate design of forget-me-nots in blue, red and yellow, with foliage in green and much gold trim.

This pattern evidently had a relatively short production run. From the experiences of collectors and dealers, the supply that has survived is perhaps as small as that of any major Northwood custard pattern.

Northwood came to Ellwood City in one of its most progressive periods of expansion. He found the City had a need of housing so he purchased a choice site and contracted to have a row of ten houses built. The properties were behind the town hospital and the section of new homes came to be known as "Hospital Hill."

The Northwood home at 719 Park Avenue was one of the ten new houses built. When the Northwood family moved to Indiana, Pennsylvania, the house was sold to Northwood's uncle, Thomas Dugan.

Northwood made many friends in Ellwood City and they insisted that he allow his name to be submitted to the voters for the office of Burgess, or Mayor. Northwood was elected and served one term.

Memory of the Northwood family remains in Ellwood City. Mr. R. J. Schill, the executive secretary of the Chamber of Commerce, recalled the "great contribution" made by the Northwoods in industry and civic affairs. "They were well liked and respected here," he said.

Ellwood City now has a population of nearly 13,000 and with surrounding smaller communities, the Area has a population of nearly 36,000.

Northwood was known industry-wide as the inventor and producer of decorated opaque ivory, or custard, glass. His four years at Ellwood City were years of planning and reorganization. When he moved in 1896 to Indiana, Pennsylvania, about 100 miles further East, he established a third plant known as the Northwood Glass Works.

At Indiana, Pennsylvania, Northwood manufactured and distributed several patterns that became famous, including Intaglio, Louis XV, Geneva and, probably, the Everglades pattern. The glass found favor with housewives throughout the East and Mid-West, especially in Pennsylvania, New York, Ohio, Indiana and Illinois.

(To be Continued)

\* \* \* \* \*

An Explanation of the Manufacturing Technique for Stretch Glass by Mr. A. Christian Revi

In response to a letter of inquiry as to just how Stretch Glass was made, your Secretary-Editor was especially favored by a prompt reply from Mr. Revi in the form of a two-page letter. With Mr. Revi's permission, the entire letter is re-printed below for the edification and enlightenment of all members of The Stretch Glass Society. Grateful thanks to Mr. Revi for this valuable and informative letter.

Most of you know, or should, that Mr. Revi is the Editor of Spinning Wheel, The National Magazine about Antiques, Fame Avenue, Hanover, Pennsylvania 17331.

- - - - -

SPINNING WHEEL

The National Magazine about ANTIQUES

Fame Avenue, Hanover, Pa. 17331

September 30, 1974

Mr. Paul B. Miller  
119 South Maple Street  
Akron, Ohio 44302

Dear Mr. Miller:

Explaining the manufacturing technique for producing Stretch Glass is really no problem at all. The only way it can be done is by expanding the glass after it has been sprayed with the iridizing chemicals. If the object is entirely produced by the pressing method, certain portions of it can be expanded while it is still in a plastic state, thus breaking the surface treatment or iridescence. Objects produced by the pressed-blown method, whereby an object is first pressed to form in a mold and then blown out to expand certain portions, are sprayed with the iridizing chemicals before being blown out to their full size. Blowing the object to enlarge it breaks up the iridescent finish to produce this stretched effect. Objects entirely produced by hand-blown methods and sprayed with the iridizing chemicals before they have been entirely formed, will show breaks in the iridescent finish if they are expanded further. (The rims of bowls that have been expanded after being sprayed with the iridizing chemicals is a simple example to illustrate this craquelled or stretched effect in such wares).

The "bedroom set" you referred to in Fenton's Florentine Line with internal optic rib and optic diamond patterns was produced in this way. The object was first pressed, or blown, in a mold, picked up on a blowpipe while still in a plastic state, and lowered into a paste mold where it was expanded by blowing. At the same time it was being blown out and making contact with the smooth interior of the mold, the gaffer rotated the blow inside the mold thereby forcing the optic pattern into the interior of the vessel. When it was removed from the blow paste mold, the outer surface of the vessel was smooth to the touch, but the interior still has the optic pattern. It mattered not what the pattern was, rib or diamond, it still could be felt on the inner surface of the vessel. Adding handles or finials to these pieces was a simple thing to do.

Classifying a piece as "Carnival Glass" or "Stretch Glass" is really a case of stylistic changes in glass designs. Early examples of pressed iridescent glass, which collectors and dealers have dubbed "Carnival Glass," have elaborate designs impressed in the surface of the glass. Later examples, following the change in style from fussy to more plain designs in table and decorative glassware, are more likely to have less surface decoration. The addition of fancy handles, such as the piece illustrated on page 8 of your October 1974 newsletter, is an example in case. This vase was originally pressed to shape in a mold and then sprayed with iridescence. While it was still in a plastic state, the top was expanded with hand tools to flare out, thus breaking the surface treatment and producing the stretched effect you see on the upper portion of the vase. The base of the vase - not the foot - is less likely to show this craquelled effect, since it is probably still in the shape it originally had when it came out of the mold.

Some of the early, elaborate designs in pressed iridescent glass were held over long after such designs were in disfavor with the public because there was still a market for them as premiums or give-a-ways. Molds were, and still are, very expensive to produce, and manufacturers were loathe to destroy or scrap them if there was still a market for wares produced with these molds. As the public's taste for less fussy designs manifested itself, what collectors are now calling "Stretch Glass" came on the market. For myself, I would say that the more fussy designs would be more correctly classified as Victorian, while the later, plainer designs would fall into the Art Nouveau or Art Deco category.

I hope this explanation of the manufacturing technique for producing a stretched effect in iridescent glassware is clear enough to dispel any confusion about it in your group. As for the second part of your question concerning nomenclatures (Carnival Glass and Stretch Glass), I feel rather confident that many people will disagree with me. However, those that take an overall view of the decorative arts - glass, ceramics, furniture, fabrics, metalwares, will realize that it was simply a transition from elaborate to more simple designs; from Victorian to Art Nouveau, to Art Deco.

Sincerely yours,

A. Christian Revi  
Editor

ACR:cm

\* \* \* \* \*

What is a Paste Mold as referred to by Mr. Revi in his above letter?

Not knowing exactly what a paste mold was, your Editor took this problem to Mr. Joe St. Clair on another trip to Elwood, Indiana in October, accompanied by Director Jabe Tarter. Below is the explanation of just what a paste mold is as told by Mr. Joe St. Clair. Our thanks to Joe for this following explanation:

A paste mold is a steel mold with a great many tiny vent holes. A thick paste is made consisting of linseed oil, resin, etc., and brushed on the inside of the mold. This is then sprinkled with sawdust which is made of apple wood. Finely ground cork is also sprinkled over the thick paste. The paste is all baked on the mold until it is hardened. A gather of glass is first blown into the paste mold to char it. Then a worker cleaned out the vent holes (25 or 30 vent holes in a mold). The paste mold was wet-down before each blow of glass in the mold. Usually used for an 8 hour shift and then new paste was put inside the mold.

Any piece of glass that was to have a concave diamond pattern, or inverted rib or optic pattern, was first blown in the mold with these patterns, then finished by blowing into a

paste mold. The paste mold being smooth, the force of blowing the glass would drive the pattern into the inside of the piece of glass being made.

\* \* \* \* \*

Some Thoughts on Stretch Glass by Peter and Jean Eckhardt, Indian Lake, New York

The Secretary-Editor has asked us to write some thoughts for the Newsletter. As we sit here on this rainy December afternoon between football games, we will try to come up with something hopefully worth thinking about. First of all, we want to take this opportunity to thank Paul for that great second Newsletter. Really waiting for the third edition.

The immediate thought that comes to mind is the fact that we hear almost everywhere we go people saying things like "I don't know anything about that so I won't buy it" or "I'm afraid of reproductions," etc. All of us have heard these remarks. We are saying that there should be no need for this type of remark if the people would stop depending on everyone else and get in and dig a bit for themselves. It really isn't all that difficult. We are not saying that we did all the digging and researching ourselves, but we went many places and at first started out by listening (a miniature Watergate perhaps?). If we didn't understand about a piece or were afraid of repros we listened. The next stage of our learning process was asking questions. We're afraid that we really got some people upset with our questions but we learned. And, the third stage was reading. Many trips to the library and bookstores helped us here. While we do not know all the answers as yet, and we hope we never do, because we are afraid the hobby business would cease to be fun any more, we have come a long way.

Thinking back to the Spring of 1974 when we purchased an odd looking piece of glass with a crackled type edge and a pretty iridescence, someone told us it was a piece of Imperial Jewels. That started our learning routine. We found that a book was available on the subject called Stretch Glass. The book was purchased and we got a nice letter in the bargain from Berry Wiggins inviting us to attend the first Stretch Glass Convention. We were certainly neophytes but we decided to attend anyway. We still know that we did not belong there on that beautiful weekend in Adamstown, Pennsylvania, but what a fine time we had and what a tremendous learning experience! We took all three pieces in our stretch collection and away we went. People like the Wiggins, Schleede's, Brown's, Jabe Tarter, Paul Miller, Rose and Joe Presznick, the Farr's, Bill Crowl, and many more are invaluable to us and our hobby. We went into our routine of listening, talking, and now we added a new dimension, that of buying. One of us had commented on our way home that we had more than tripled our collection that weekend. We went to area flea markets and loved every minute of the whole weekend. If you did not attend the first Convention, the second one is a must! Jean was elected to the Board of Directors which she thought was a mistake, but I reassured her that all those smart people must know what they were doing so she went along with the idea and we were off.

We are sitting here now some 8 months later with a general antiques shop open and in our living area, literally surrounded by about 400 pieces of Stretch. We are the proud owners of 3 different lemonade sets, a toothpick, many odd compotes, one of which is 8½ in. high with a 7 in. silver plated stem (really something), pieces of marked Imperial Jewels, one green candlestick with letters AFGW molded into the base (anyone for tries on this one?), and a rose bowl which we would like some information on (there's that routine again). We will try to draw a picture of it hoping that Paul can reproduce it for the Newsletter. Has anyone ever seen one like it???

We hope that we have given some people thoughts about antiques and particularly Stretch Glass that they can ponder on these long Winter days. If anyone asks our



Eckhardt's Rose Bowl

help we do all we can to tell them what they want to know because others helped us and this is what it's all about as far as we are concerned. Hope to see all of you at the Convention even though it's a bad time of the year for us and a long trip from these Adirondacks.

Peter and Jean Eckhardt

\* \* \* \* \*

#### RECENT ACQUISITIONS

Kitty and Russell Umbraco - Some of our latest finds include a green handled bedroom pitcher (we need a glass) and a white one with a cobalt handle, plus a large purple punch bowl, the Imperial candlestick with the attached bowl in white that has turned a light purple, probably from the sun, with the candlecup in marigold, and our pride and joy is a lemon-yellow handleless glass that has an opalescent draping on the sides. Has anyone else seen any of these drapery opalescent glasses or maybe even the pitcher???

Peter and Jean Eckhardt have written that they found a lovely Stretch bowl similar to the one shown in Umbraco Book, page 46, KU135. The base stands 7 in. high, is silver plated, quite ornate in figures, with an opaque blue dish or bowl (sides turn up) 9½ in. in diameter which does not come off the standard. The stretch is excellent. Anyone have any idea or information on what company may have made this bowl?

Wily and Catherine Addis are the proud owners of two Stretch shaving mugs, one in blue and the other in lemon-yellow color. The stretch here is also excellent.

Berry and Eunice Wiggins reports (in their Christmas card) finding a pair of dolphin candlesticks in Stretch, but failed to state the color or size.

A vaseline, swung bud vase which has separated the stretch finish into small patches all the way up the upper part of the vase - very unusual. Found by the Ed.

Ed: Please send me your recent finds so that they can be published in future Newsletters to share with all members of SGS. I'm certain everyone would be interested.

\* \* \* \* \*

#### QUESTIONS ON STRETCH FOR MR. FENTON

It has been suggested, and the President and Board of Directors concur, that each member who has a question they would like to have Mr. Fenton answer during his talk at the Convention, that you submit the question, or questions. This will save time for Mr. Fenton (who is a very busy man) and will give him time to go through the questions and prepare the answers before the Convention. If duplicate questions are received they will be eliminated. In other words, the questions will be gone over by the Board and those most pertinent to our hobby will be forwarded to Mr. Fenton just as soon as they can be edited.

Please submit your question(s) to the Sec'y-Editor as soon as possible after you have received this issue of the Stretch Glass Newsletter.

\* \* \* \* \*

#### N O T I C E

#### CHANGE IN DATES FOR THE CONVENTION

A change in the dates for the 1975 Convention to be held at the Lafayette Motor Hotel in



January, 1975

EXTRA PAGE

APRIL 10, 11, 12

SECOND STRETCH GLASS SOCIETY CONVENTION

APRIL 10, 11, 12

Place: Lafayette Motor Hotel  
101 Front Street  
Marietta, Ohio 45750  
Phone: (614) 373-5522

Attention: Mr. W. Robert Moseley  
Vice President & Gen. Mgr.

Reservation request for:

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( ) Luncheon or Brunch

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Charter trips are available from 8:00 A.M. to 1:00 P.M. and after 5:00 P.M. every day during the season from April through November. Charter trips can be tailored to the desires of the group. Charter groups may bring their own food and refreshments. Charter rates upon request.

Call or write: Captain James E. Sands  
123 Strecker Hill  
Marietta, Ohio 45750  
Phone (614) 373-7862



Marietta, Ohio, has been made. The Convention will be held on April 10, 11th and 12th instead of April 17, 18th and 19th as listed in the last issue of the Newsletter. It is understood that the earlier dates will be more convenient for Mr. Frank Fenton, who will be our Speaker the Brunch.

A firm price for food has been given to our Convention Chairman, Mr. Berry Wiggins, as follows:

Breakfast.....\$3.75 (remains the same)  
Brunch.....\$4.25 (includes meal, tips - the works)

For information regarding the Auction see "Message from your President."

Everything else will remain the same as on page 6 of the October, 1974, Newsletter. A complete Schedule of Events will be printed in the March, 1975, Newsletter.

\* \* \* \* \*

### Excerpts from Letters

Carol Howard, Tobacco Valley Carnival Glass Club, Springfield, Mass., Oct. Newsletter

Several of us have joined the new national Stretch Glass Club and I for one am startled to find how many shapes and colors there are to be collected, and rarities. It seems the thing to get all the colors of a shape. And bowls and plates are the most common in this field. I hope Helen Stozus will tell me what the definition of stretch is - I got the impression from the last Newsletter that it depends on the ground rim (not pontil) and other factors. Do you suppose they include Carnival jewel in it (with no stretch marks?). I can't figure it out. Also, they explained that Schneider in Europe is making perfectly respectable stretch now, and it is not a reproduction, but his own. Jabe Tarter and Rose Presznick, and other well-known names are part of this club, and no doubt the subject of stretch will be hopping with vitement in no time. After all it is just as iridized (and with more expensive material) ... Carnival, so should be within our scope. Hear tell that at Ware the other day there wasn't a piece of stretch for less than \$65.00. Goodness, and I thought the pink scalloped bowl Harry Peters (and also another dealer) had for \$35.00 was high. Apologies, Harry. We have it (or rather Bud does) in a base glass that's green but the effect is yellow; we had it at club, and it answered the rule that a good piece of stretch is delightful from any corner of the room.

- - - - -

Dear Mr. Farr:

In Jabe Tarter's syndicated column we read of your Stretch Glass Collectors Club. If you will give us information and back copies of your Club's Newsletters, we would like to include as an item in our club's next newsletter.

For your information we have over 250 members of our club, as per enclosed program folder.

Sincerely,

Carl U. Fauster, Corresp. Sec'y  
Glass Collectors Club of Toledo, Ohio

Ed: 25 copies of Oct. 1974 Newsletter have been sent to Mr Fauster for distribution to the Club. We hope to get some memberships from this Club. Thus far, not one from Toledo. No back copies of Vol. I, No. 1 of SGS Newsletter are available. There are approximately 100 copies left of the Oct. 1974 SGS Newsletter. A copy is sent out to each new membership received. Thanks so much for your letters, there isn't room to print excerpts from all of them for this issue. Keep them coming though with anything you would like to write for future Newsletters. A Happy, Healthy and Prosperous New Year to everyone.

STRETCH GLASS  
IN COLOR

By Berry Wiggins

This is the first book on Iridescent Stretch Glass for immediate mailing. Who made Stretch and how to identify Stretch Glass are answered in this book. Articles on Fenton, Imperial and Northwood taken from original catalogues and old magazines.

38 Color Pictures

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