

DIRECTORS

Berry A. Wiggins, President  
Box 197  
Orange, Virginia 22960

Mrs Helen Cooper, Vice President  
300 S.W. Lancaster Road  
Portland, Oregon 97219

Paul B. Miller, Sec'y-Ed  
119 S. Maple Street  
Akron, Ohio 44302

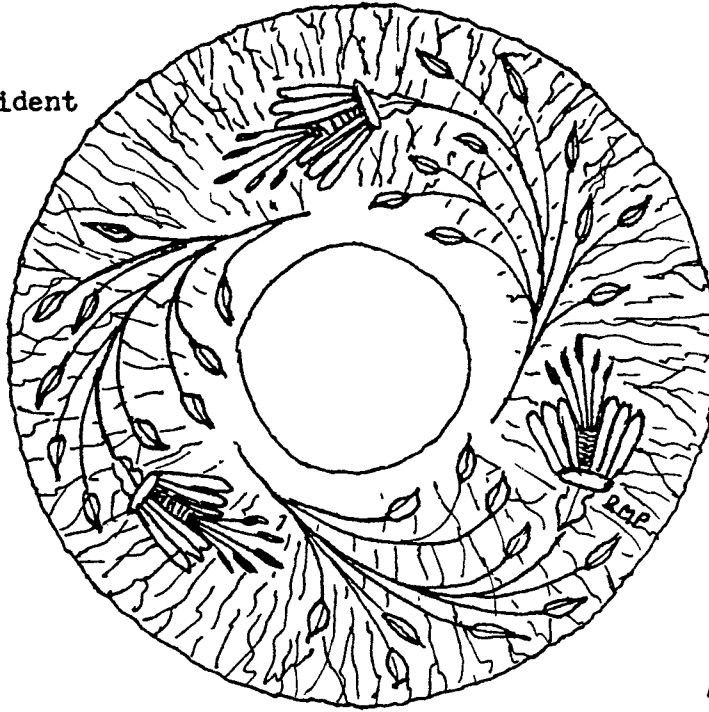
Harry Heatwole, Treasurer  
Box 112  
Dayton, Virginia 22821

Mrs Marian Van Patten  
1215 Calkins Road  
Rochester, N. Y. 14623

Mrs Kitty Umbraco  
6019 Arlington Blvd.  
Richmond, Calif. 94805

Owen Wyatt  
3 Maple Avenue  
Trappe, Maryland 21673

Keith C. Younker  
620 Mill Creek Lane  
Apt. 212  
Jasper, Indiana 47546



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# STRETCH GLASS SOCIETY

## NEWSLETTER

April 1977

A message from your President ...

CONVENTION TIME!! Looking forward to seeing a great many of you in Wheeling, West Virginia. Your room reservations should already be in to Mr. Bond, Manager of Wilson Lodge and if they are not, do not delay but get a letter off to him at once.

Below is the Schedule of Events again for your convenience.

### 1977 CONVENTION

Arrival at Wilson Lodge, Oglebay Park, Wheeling, West Virginia 26003, Sunday evening, April 24, 1977, by 5:00 PM if at all possible.

#### Monday, April 25, 1977

9:00 AM

Breakfast as a Group. Average cost approx. \$2.75.

2:00 PM

Registration (a charge of \$1.00 each for this).

4:00-6:00 PM

Visit Oglebay Park Mansion Museum as a Group.

6:00-7:30 PM

Check in Stretch Glass for the auction.

7:30 PM

Glass on Display. Evening meal on your own.

Stretch Glass Auction. Public invited to attend.

#### Tuesday, April 26, 1977

10:00 AM

Business meeting.

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in any form whatsoever without written permission of  
the Executive Board.

Tuesday, April 26, 1977 Cont'd

Visit rooms in afternoon or the Imperial Glass Museum across Ohio River in Bellaire, Ohio. Also Imperial Glass Corporation factory. Antique shops - we recommend Imperial Antiques, 565 W. 41st., Shadyside, Ohio 43947, owned by Richard & Wilma Ross who wrote the book on Imperial Glass. There may be others.

6:00 PM

Banquet with guests and speakers. Menu is Roast Beef - price for dinner is \$7.50 which includes gratuities and tax.

Wednesday, April 27, 1977

8:00 AM

Breakfast as a Group. It is hoped that Mr & Mrs Fenton will be with us at this time. Election and installation of new officers.

3:00 PM

Check-out time.

- - - - -  
It is not certain at this writing if Mrs. Rose Presznick will be able to be with us. She is in the hospital at this time in Akron, Ohio. I have talked with Mr. John A. Artzberger, Curator of the Mansion Museum, and he will be our speaker and will give us as much information on Harry Northwood and his glass as he can.

Your Secretary-Editor tells me that he has not received even one (1) question about Harry Northwood from any of the members. I'm very sorry about this as it would have been a great aid to Mr. Artzberger in trying to find answers to the many questions that I'm sure each of you must have.

I hope that all of you saw our ad in The Antique Trader for February 16, 1977, page 34. Mr. Jabe Tarter had sent along an article for publication on Stretch Glass but Editor Mr. Kyle Husfloen returned the article to Jabe with his explanation that they had just published an article on Stretch Glass and did not want to use another one at this time. It was a very nice ad and we are hoping that our membership will increase even though the ad did not carry the information on whom to contact for membership.

Also the Rainbow Review Glass Journal, Ben and Barbara Shaeffer, Publishers, gave us a good write-up for the Convention at the bottom of the page of the CLUB NEWS. We thank Ben and Barb for this publicity. If you are not a subscriber write them at Box 2315, Costa Mesa, CA 92626.

Harry Heatwole and I visited a flea market and an antique show on a recent trip to Dallas, Texas. The prices there are about the same as in our Area, and in a lot of cases the glass was cheaper. I picked up a creamer and sugar set in Verre de Soie which is double signed Hawkes-Steuben. They look very similar to the creamer and sugar shown in my book which was made by The Fenton Art Glass Company with the cobalt blue handles. Quite a find for me. Also bought a blue opaque cuspidor, a real honest-to-goodness shaped one and no miniature, and no iridescence. Could be Fenton (?) and made out of a large vase. A very nice piece of glass.

Don't forget to bring your better pieces of glass as well as the glass you want to put in the auction. As I told you in the last Newsletter, the security will be excellent! Again, it is requested that only mint or near perfect pieces be entered in the auction, unless the piece or pieces are extremely rare.

Still did not get a map locating Oglebay Park, but I doubt you will get lost. It is located on State Route 88 NORTH, two (2) miles from the I-70 Oglebay Park Exit. Drive carefully and we are expecting you there for a great time at this Convention.

Berry A. Wiggins, President

Dear Paul:

Since it is my practice to write a song for the International Carnival Glass Conventions, I'm enclosing one for The Stretch Glass Society Convention in Wheeling just in case one would be useful.

Hail, Oglebay Park

Tune: Give our Regards to Broadway

We came to West Virginia  
To buy and trade and sell stretch glass  
And here we found the best of fellowship  
For this place is FIRST CLASS!  
History makes us know that  
It's here we can collect in state  
So give our regards to our fine hosts  
And tell them the Party's great!

Oglebay Park has charmed us  
We love it for its history  
It's nice to know that all our fun derives  
From nostalgic memory.  
Here sparkling glass awaits us  
From all the towns where we have roamed  
So accept our thanks--come join our ranks--  
You've made us feel at home!

By - Grace Bair  
Rantoul, Illinois

Ed. Thanks a million, Grace. Now everyone can practice their singing at home and know at least the tune before the Convention. We really appreciate your doing this and hope there will be a piano handy so that you can play for us to sing your song, and an original one at that.

The article re-printed below is from The Antiques Journal for November, 1968, and written permission has been given your Editor to bring it to you in the Newsletter by Mr. John Mebane, Editor. Since the article is now eight years old I thought you would be interested in reading what the writer, Virginia Schubert, had to say about Stretch Glass eight years ago and how much more, if anything, we have learned since The Stretch Glass Society was founded in April of 1974. Our thanks to Mr. Mebane, Virginia Schubert and The Antiques Journal, Box 1046, Dubuque, Iowa 52001, in permitting it to be re-printed for you.

BRUSH UP ON CARNIVAL KIN

By Virginia Schubert

THE VAST and diversified field of Carnival glass, in which prices now asked far exceed earlier expectations, has close relationships in other areas. These include the hand-painted and the "Jewel" varieties, both of which lack a basic design in the glass.

Neither category bears much resemblance to its cousins in the Geometric group, where pattern reigns supreme; but both exhibit a refined iridescence of considerable appeal.

Carnival Jewels have been produced in articles that for the most part lack a pattern. An exception is a wide paneling. Carnival Jewels exhibit a crackled or onion skin texture with their refined cracks or fissures catching and reflecting rays of light. They boast almost a Tiffany-like appearance with a serrated or stretched effect.

Another characteristic is found in the edges that roll either in or out. This usually occurs on large bowls with a flat base. Sometimes bands of paint may be found rimming these rolled edges.

While Carnival Jewels are often referred to as "Imperial Jewels," this is not strictly correct, because Northwood also produced a line of Jewels. In Illustration Number 1, (Ed. sorry we cannot reprint the pictures but the caption states: Left to right, sapphire blue master salt with a Northwood "N" mark, mint green water bottle 'no glass to cover shown' and a sapphire blue sauce with Northwood circle) a Northwood "Flute" master salt, with the Northwood mark, is shown on the left. In the same illustration on the right is a Paneled sauce with the Northwood circle.

Imperial Glass Company began producing its line of Jewels, which it called "Imperial Art Glass," in 1916. Pieces carrying the old Imperial trademark should have a 10 per cent higher value than unmarked pieces. These Jewels are comparatively easy to find and if you search about, you will encounter them at reasonable prices. Some dealers are inexperienced with this type of glass.

These frosty Jewels possess gemlike shades of color, ranging from fiery-red to ice crystal-white. Apparently, vaseline or chartreuse was a favorite shade. Pastel tints of shimmering pinks, canary yellow, and marigold are commonly found.

The white variety is often mistaken for Verre de Soie. Other Jewels are brilliantly-colored sapphire blue, apple green, cherry red, smoke (pale greyish blue, and darker shades.) The dark pieces resemble Tiffany's Favrile. Amberina shades are not uncommonly seen.

A variety of items were produced in this art glass line. The fan vase on the right in Illustration 2 is a typical product. (Illustration 2 reads: From left: white sherbert; white compote, and white fan vase.) It is seen in pastel shades of pink, blue, green, yellow, and white. The tumble-up (water bottle and tumbler) was another popular item produced in the Jewels. In Illustration 3, the console set, consisting of large round and oval bowls with varying heights of candlesticks, was widely produced. (Illustration 3 reads: A Carnival Jewels console set with vaseline bowl, turned in, and matching candlesticks.) Compotes were popular, some high, some low, some were candy compotes; some were covered, others uncovered. Many sizes of plates and bowls are found, usually carrying a wide panel.

Current average prices for items in Carnival Jewels include these:

	Red	Dark	Pastel
Bowls 7" - 9" (rolled, plain)	\$ 85.00	18.00	23.00
Bowls 9" - 12" (rolled, plain)	125.00	20.00	25.00
Cake Plate (center handle)			24.00
Candlesticks, pair 4"			15.50
Candlesticks, pair 8"			19.50
Candy Compote			25.00
Compote, open	125.00		25.00
Plate, 7"	50.00		17.50
Plate, 9"			19.50
Fan Vase			23.75

As to hand-painted Carnival, this enameled variety was originally advertised as "Parisian Art" glass assortments in early wholesale catalogues. Listed in these advertisements were enameled

"Lillies of the Valley," "Forget-Me-Nots," and "Roses." Their deep iridescence was described as being of "Aurora tints" with "Pearl" edges. In 1910, an assortment of compotes and salad dishes was advertised at \$2.00 a dozen.

This hand-painted variety of Carnival is ascribed to the Northwood factory, and some pieces carry the Northwood mark although others are unmarked. The Northwood mark will add 10 per cent to the value.

Some designs (such as Drape) carry an accompanying enamel decoration. Gold scroll work is often used along with enameling. In some instances, this enameling may have been done by artists after leaving the glass factory.

The iris, tiger lily, dogwood, roses, and crocus were flowers frequently used as artists' decoration. Advertisements may refer to these enameled flowers as "Blossoms," "Floral Designs," etc. An example is found in Illustration Number 4. (Ed. Illustration 4 reads: Amethyst tumbler with enameled cherries and marigold pitcher with enameled flowers.) Fruits were often used in enamel designs. The cherry seemed to be the favored fruit. Grapes were profusely depicted and often flowers and fruits were combined.

Pitchers and tumblers were the items most often enamel decorated. Some pitchers were advertised as lemonade pitchers, some were described as bulbous with ruffled tops, while others were the tall tankard type. Pitchers were usually accompanied by matching tumblers. Vases sometimes are described as having this enameling.

Cobalt seemed to be the most popular shade used for enameling. Marigold was apparently second in popularity. Enameled Carnival items also came in greens and purples.

Prices for hand-painted Carnival include the following:

	<u>Marigold</u>	<u>Dark</u>
Pitcher, water	\$ 35.00	60.00
Tumbler	9.00	15.00
Vase, 8"	17.50	20.00
Vase 12"	19.50	25.00

Footnote: THE ANTIQUES JOURNAL was reliably informed just before press time that iridescent Jewels are now being reproduced and that shipments of this glass are now arriving in this country from West Germany and Italy. The pieces have ground pontil marks and many are signed. Some are said to bear the initials L.C.T.! End.

\* \* \* \* \*

About a year ago Berry and Eunice Wiggins made a trip to Tiffin, Ohio, to visit The Tiffin Glass Company and talk with the officials of the company to find out if Tiffin ever made Stretch Glass and to go over old records and see their museum. The President of The Tiffin Glass Company at that time was Mr. Carl Assenheimer. It is understood that he is no longer with the company. The Tiffin Glass Company is owned by Interpace, Inc., Los Angeles, California. Even though there is no record of Tiffin ever having made Stretch Glass and none of the present-day employees knew anything about the glass, they do have a history of the company and have given their permission to re-print the history of the company in our Newsletter. It should be of much interest to you. It will be re-printed in parts, the first part in this issue.

After reading the history, it is assumed that this history of the A. J. Beatty & Sons is the history of The Tiffin Glass Company as it is known today. Mr. A. Christian Revi, in his book "American Pressed Glass and Figure Bottles" gives the following information: "The United States Glass Company was organized on July 1, 1891. It was a merger of eighteen glass factories, all were operating at near capacity at the time." And he lists A. J. Beatty & Sons, Tiffin, Ohio, as becoming Factory "R" and A. J. Beatty & Sons, Steubenville, Ohio as becoming Factory "S". There was also a "combine" of nineteen glass companies that united to form the National Glass Company of Pittsburgh, Pennsylvania, on November 1, 1899. Northwood Glass Company was listed as being in Indiana, Pennsylvania at that time. Harry Northwood went to England as a representative of

this "combine" and upon returning to America in 1901, he purchased the old Hobbs, Brockunier glass factory in Wheeling, West Virginia. It is agreed among present-day researchers of glass factory histories that these "conglomerates" have made their jobs extremely difficult. Edit

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#### PREFACE

GLASS, as defined by the dictionary, "An amorphous substance, usually transparent, consisting of a mixture of silicates, but in some cases of borates, phosphates, etc." Most glass is made by fusing silica as sand, an alkali as potash or soda, and some other base, as lime or lead oxide. OH, WERE IT THAT SIMPLE! The word, by itself, does not elaborate on the magnanimity of an industry manufacturing a product that is as much a part of our lives as breath itself.

Where or when the manufacturing of glass began, we do not know. Possibly glass owes its beginning to an accident. Some historians write that glass was formed by the burning of grain and the fusion of the ash and sand, as a result of fire caused by lightning; others refer to a group of First Century sailors or merchant men mooring their ships on a sandy shore, and, while preparing their meals, subjected part of their chemical cargo to the action of the cooking fire. This and the combination of the sand, resulted in transparent streams of a molten liquid never before known - GLASS. (It is noted by some historians that the latter version is a fantasy. Their claim is that no cooking fire would generate enough concentrated heat to fuse the above mentioned ingredients).

Simply following the history and development of glass would fill volumes, since there were so many nations, communities and people touched by this commodity. However, the following pages are devoted to one company location, and its contribution to the glorious world of GLASS. Namely, the company that marketed its product under a familiar name in glass, Tiffin Crystal and currently, Franciscan Crystal by Tiffin.

#### FOREWORD

During the 1800's and through the mid 1900's there were numerous glass companies in the United States, and an abundance of natural gas, railway facilities plus an adequate labor market made the Indiana, Ohio, Pennsylvania and West Virginia sites particularly attractive.

A large proportion of these glass companies operated successfully during the early 1800's each producing their own unique product. However, in the late 1800's there was a transition that altered the course of history for many of these independent firms. Some enterprising men of the era created a powerful force in the glass industry then known as a "combine." Possibly a contemporary term for similar actions would be "conglomerate." However, one marked difference is that the "combine" usually limited their operation to one main product, which was in this instance, glass. Modern "conglomerates" do not always centralize their efforts in one product area. The largest "combine" in connection with the glass industry, was the merger of numerous glass factories into The United States Glass Company and The National Glass Company.

Many of the individual glass companies that were part of a "combine" operated under their own name for a period of time prior to adopting the parent company's name. This, of course, is no different than the current method used in ownership changes when parent companies absorb other firms. Nevertheless, the action tends to muddle the history scene, since some referrals are to the parent company's name, on a given date, while other referrals are to the absorbed company's original name on the same date, or vice-versa. For instance, there are references to The United States Glass Company as the company of record in 1888, 1889 and 1890, when in reality, The United States Glass Company did not exist until 1891. There are referrals to the Tiffin Glass Company in 1888 and 1889 that may have been intended for The A. J. Beatty & Sons Company or The United States Glass Company (again, even though the latter firm was not formed until 1891). Actually, during the late 1800's there was a Tiffin Glass Company, a Co-Operative Glass Company, Beaver Falls Glass Works, Belgian Glass Company, etc., all located in Tiffin, Ohio, with no obvious connection with The A. J. Beatty & Sons Company or The United States Glass Company.

Conceivably, then, many references to Tiffin Glass (either the product or the firm) could have been intended for any one of those glass factories and/or their product.

## CHAPTER 1

### THE BEATTY'S SELECT TIFFIN

Early in 1888 Tiffin, Ohio, was a beehive of activity not just on the visible surface, but also behind the scenes. Natural gas was found to be abundant in the area and everyone concerned with the growth of the city was elated and optimistic. Prominent business men, with an eye to the future, were engrossed with the possibilities of industries building or re-locating in Tiffin and their enthusiasm spread to the general public. Tiffin (population approximately 9,340) was on its way to becoming a thriving community. Overtures to many industries were made, and successfully. The prize being free land and free natural gas. Naturally, Tiffin was not the only location in the immediate area potentially attractive to outside business interests. Findlay and Fostoria, too, were in the gas belt and an intense rivalry developed between the three cities.

Tiffin was successful in obtaining a "plum" when it wooed and won the most prominent glass company in the country and on July 11, 1888, at a late hour, a contract between Alexander J. Beatty and Sons of Steubenville, Ohio, and the City of Tiffin, Ohio, was signed. By the contract's provisions Tiffin secured the famous glass works located in Steubenville which would eventually consist of four buildings estimated to cost \$50,000 and employ some 500 people. The construction was to begin at once and the estimated completion date was November 1, 1888. These buildings were to cover over 4 acres of land and it was estimated it would require about two and one-half millions of brick to erect the main structures.

The firm of A. J. Beatty & Sons was the best known among the glass manufacturers of the world and none stood higher in a business sense. Their capacity was 350,000 tumblers a week and Mr. George Beatty assured Tiffin that, after the new plant was in production, it would melt more glass than any other concern in the United States. Beatty's employees in Steubenville were a fine class of men and 90 per cent of them had "grown-up" with the firm and had never worked at any other shop. Many were possessors of considerable property and all were willing to move to Tiffin with the factory. In addition, 50 more blowers had been engaged to start with the newly located factory. At the point of the contract signing it had not been decided where the plant (works) would be located.

Tiffin had won a decisive victory in the "battle" for the giant. Findlay, in particular, wanted the Beatty firm and had made several offers to them. Subsequent Findlay news accounts illustrated their intense feeling in regard to the issue and they often referred to the transaction as to how Tiffin had "buncoed" the Beatty people. There is no indication that Tiffin offered the Beatty's anything other than the free natural gas and free land deal. However, the other interested cities claimed "foul" and their newspapers were not a bit bashful in displaying this feeling in printed copy.

Perusing through various news accounts of the era, one finds the papers taking "pot shots" at one another or their city. Each article would re-print the other paper's statement and add their comments. For instance, "(city's name) needs a system of electric fire alarms and needs it badly." The retaliatory remark: "And what is there (city's name) doesn't need?" Practically every issue of each newspaper ran similar articles with an equally caustic reply.

In reiteration, Tiffin had been successful in convincing the Beatty firm to relocate in their former city and the following newspaper excerpt is illustrative of the intense feeling and hopes for a prosperous future: "The importance of the location of the Beatty's in Tiffin to the interest of the city can hardly be estimated. They are the recognized leaders in the glass business and their influence for Tiffin will be felt and will bring factories by the score to

seek locations. This means the doubling of Tiffin's population inside of the next five years. Free natural gas fuel and the finest little city in the State are on top. Hurrah for Tiffin! Now comes the time when more dwelling plans are needed. With the factories located here this season at least one hundred should be erected immediately."

It was a beautiful day in Tiffin, this July 11, 1888; temperature in the mid 80's and the sun shining. Grover Cleveland was President and the November elections were on the horizon with the high (Republican) and low (Democrat) tariff controversy raging. Joseph B. Foraker was Governor of Ohio. There was much work to be done by all interested parties.

\* \* \* \* \*

## CHAPTER II

### BUILDING THE BEATTY FACTORY

Once the decision to move had been made, the Beatty people became more and more a part of the Tiffin scene, particularly George Beatty. There was plant and building sites to be selected, construction contracts awarded as well as maintaining economical production and business as usual at the Steubenville factory until the move was completed. Mr. Beatty was a constant commuter between Tiffin and Steubenville and must have been an energetic and tireless man.

The plant site was selected on July 27, 1888 from land then known as the McClanahan farm located in the Highland addition of Tiffin. Prominent business men of Tiffin, Messrs. Strong, Yeager and Frost, promised to build a number of new homes in the area and most important of all, to have the street car line extended to the plant site providing transportation to and from work for the employees. The street car line extension promise was a deciding factor in the plant site selection and swung the vote from other offers.

George Beatty was in Tiffin on August 10, 1888 to direct the choice of building locations on the new plant site. Surveying stakes were driven and construction work scheduled to begin on August 13, 1888. The main building was to be 210' x 210' and contracts were to be awarded on August 11, 1888 for the excavation work. (The temperature in Tiffin on this 11th day of August, 1888 was 85°F. Cincinnati was in 4th place and Cleveland in 7th place of the 8 team American Association Baseball League). Wages for boys (unskilled workers) were expected to be between \$4-\$7 per week and the girls will receive nearly as much. The excavation work began as scheduled and early on August 13, 1888, ground was broken.

Various news accounts referred to the new glass works as the Beatty Flint Glass Works. However, all subsequent legal transactions were registered as A. J. Beatty and Sons. This is an indication of how historical data can be a maize of confusion unless the selection of material to be printed as fact is carefully scrutinized. The A. J. Beatty and Sons Company was by far the most renowned glass works in the United States, but it was not the only glass company operating or building in Tiffin. There was The Tiffin Glass Company, whose first president was Sam Sneath, (a prominent citizen of Tiffin) and the first glass was melted in that plant on Sept. 7, 1888. The Belgian Glass Company (window glass manufacturer) was in construction during this period. The Beaver Falls Glass Works was in operation as well as a plant listed as The Co-Operative Glass Company.

These different glass factories were in the same general location in the north-end of Tiffin known as the Highland Addition. Under these circumstances, it is easy to understand how many collectors of historical glass pieces and antique dealers can be misinformed as to the correct origin of their treasures.

To be continued.

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The following page of Northwood's "263 Ware" is from The Spinning Wheel magazine for December, 1964, and reprinted with permission of Mr. A. Christian Revi, Editor, Fame Avenue, Hanover, Pa. 17331. Our thanks to Mr. Revi for his permission to reprint the entire page. Ed.



# Northwood's "263 Ware"

by ALBERT CHRISTIAN REVI

IN 1887, Harry Northwood had severed his connections with the LaBelle Glass Works of Bridgeport, Ohio, and in October of that year, with an associate, Mr. Dunlevy, formed the Northwood Glass Company which operated the Union Glass Works of Martins Ferry, Ohio.

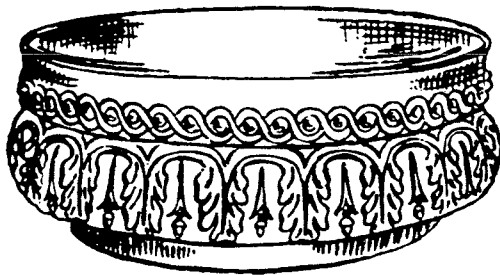
In 1889, the Northwood Glass Company advertised artistic glass for table and ornamental use in the "Latest Parisian Styles." Prominent among Mr. Northwood's latest presentations was his "263 Ware." This was a mold-blown ware, decorated with a pattern consisting of stylized

acorns and oak leaves arranged below a representation of twisted rope or chain. The pattern shows clearly in the illustrations here, which were taken from Northwood's trade catalogs and advertisements.

"263 Ware" was produced in "Ruby" (transparent cranberry), "Rose Du Barry" (a mauve color, opaque in quality), "Rose Agate" (another opaque pink color), "Turquoise" (opaque blue), and "Topaz" (opaque amber). In most cases the colored glass was heavily coated with clear crystal before being brought to its full form by being blown into a contact mold. Some pieces of this ware can be found to be of a cased variety, lined with white glass.

The rims of all the pieces in this pattern have been ground down to a smoothness after they were knocked off the blowpipe; the exception to this rule are the pitchers, the mouths of which were reheated to shape the pouring spout, thereby fire polishing the rough edges.

Northwood's beautiful "263 Ware" was manufactured in a complete suite for the table—pitchers in at least two sizes, bowls in several sizes, a covered sugar bowl, toothpick holder, salt and pepper shakers, a spoonholder, finger bowls and plates, tumblers, and the like.



263 - 8" Bowl



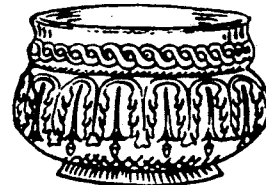
263 Sugar Bowl and Cover



263 1/2 gal Jug



263 Tumbler



263 Finger Bowl



263 Salt

263 Ware made in  
Ruby, Rose Du Barry,  
Rose Agate, Turquoise  
and Topaz

**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.

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