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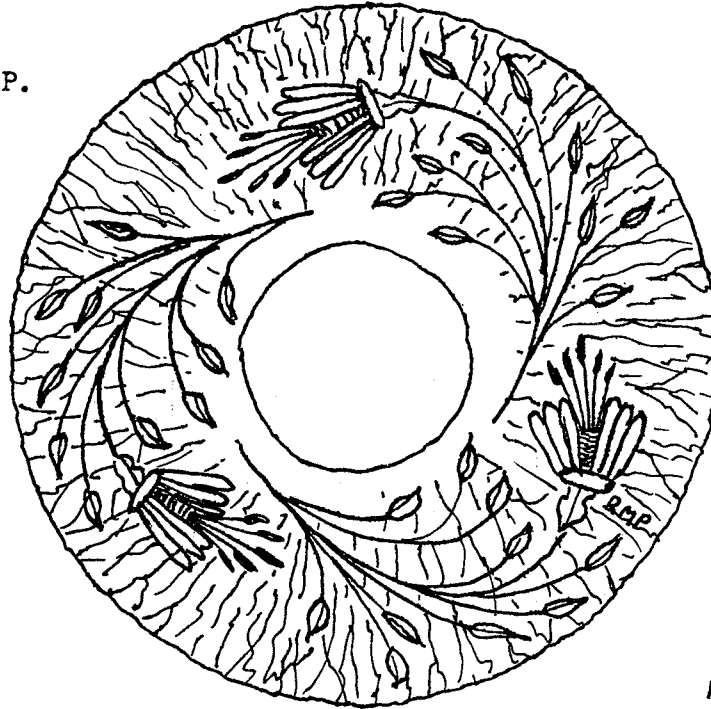
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VOLUME - V  
NUMBER - 3

FOUNDED - APRIL - 21 - 1974  
DENVER - PENNA

## STRETCH GLASS SOCIETY

N E W S L E T T E R

January 1979

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A message from your President . . .

I have discovered a peculiar paradox concerning presidents' messages. They are reasonably easy to compose until you begin to put them on paper. It is at that point that they begin to exhibit Jekyll and Hyde characteristics. One begins to realize one or more of three facets of words. One you have too much to say; two, you do not have enough to say, or three, (possibly worst of all) what you do say is not worth saying. You may be the judge of what follows.

I would certainly be remiss if I failed to wish all of you the very best of years in 1979! May health and good fortune be your lot, and as Roy Rogers used to say, "May the Good Lord take a liking to you!"

Our Christmas (here in Ohio) was superb. Santa was good and we had nice visits with children and grandchildren. Found some lovely pieces of Stretch Glass - nothing spectacular but interesting and collectible. Hope all of you had a good hunting year. Distance, unfortunately, dictates that close cooperation between areas and-or people must of necessity be done mostly by letter and so many of us (me) are not communicating. I am a poor letter writer (as is probably apparent in this message). However, I have received a number of letters from Berry Wiggins and Kitty Umbraco concerning the naming of patterns of Stretch Glass and the subsequent publishing of a Price Guide.

If, as Berry suggests, such an ambitious project is to be under the aegis of the SGS, it will require considerable cooperation and correspondence. As you might have guessed, I am writing this as a trial balloon. Is there anyone out there really (I mean really) interested?? If so, please let me know. I'm not sure I'm ready to coordinate efforts but perhaps someone in the SGS will be. It will be a truly fabulous accomplishment but will require herculean effort. Are we capable, are we willing? Let's hear it for the SGS!!

Ken Magenau

Ed. As a follow-up to Ken's comments on the project of naming the glass patterns, below is an excerpt from a letter received from Mr. A. Christian Revi, Editor, Spinning Wheel Magazine, reprinted with permission.

Dear Paul:

I agree with Mr. Fenton concerning hand made and machine made glass. Perhaps it would be best to differentiate between glass made with the use of molds and blown glass by simply referring to the former as "hand made glass" and the other "blown glass." Glass made entirely by machine is correctly termed "machine made glass."

I'm delighted that the authors of the several books on stretch glass are getting together to compile a list of pattern names that will be more or less universally used. I don't envy them this task, and will say, too, that even though they do compile this list of pattern names there will be many collectors who will continue to use those names they have been using for all these years. I tried to get collectors of pressed pattern glass to use the original names for several very popular patterns - "Maltese" for "Jacob's Ladder," "Medallion" rather than "Ceres" or "Cameo" for instance - but this was wasted effort on my part. I suppose being such a conservative group of people, we just don't make changes easily. Give them all my best wishes for more success than I achieved.

A. Christian Revi  
Editor

Ed. And a nice letter from Mrs. Kitty Umbraco on the same subject. This letter is perhaps the most detailed of anything that has been published to date and should enlighten every member as to what is actually needed and wanted in the naming of patterns of stretch glass. Thanks, Kitty, for putting it down in simple terms.

Dear Paul:

. . . Concerning the naming of the patterns of stretch glass, it would be so much easier to have names for the different stretch glass pieces. When talking with Berry we had a problem talking about the different pieces until we found out the exact pieces he was talking about. He kept talking about the Bell candlesticks (made by Northwood) and maybe several other companies. We call the U. S. Glass candlesticks the "Bell" candlesticks. Berry calls the 1 1/4 panel Imperial plates "Wide Panel" while we call them plates "1 1/4 Panel Imperial plates 8". He called the Fenton Florentine candlesticks "Colonial." When he was speaking to stretch glass and carnival glass collectors around here, there was a difficult communication problem that caused a lot of confusion. Any confusion as to stretch glass seems to totally discourage collecting stretch glass! We don't need that at all! So many of the stretch glass ads in the Antique Trader and other publications just say "stretch glass 1/4" bowl." Many forget to even name the color! A "stretch glass 1/4" bowl" really doesn't sound appealing nor does it sell the bowl. If the same ad were to read "Red Stretch Glass Cut Ovals Bowl," I'd be on the phone immediately and it would sell. Following are some suggestions:

Step No. 1 - Use company names, if given. Mr. Fenton said that he didn't think that his company used any names for the stretch glass pieces. Although in Hazel Marie Weatherman's book, "Colored Glassware of the Depression Era 2" on page 106, she shows an original Fenton catalog page that shows the No. 1800 Sheffield line - the No. 1800 - 8" straight vase. This vase was also made in stretch glass. This exact vase is found in white and we have a vase with two edges pulled down in a light turquoise color. Mrs. M. Hartung, in her Book 9, page 16, calls this same vase "Fine Prisms Vase." I would like to see this vase called the "Sheffield, or Fenton's Sheffield Vase," but know that many would continue to call it by Mrs. Hartung's name of "Fine Prisms Vase." Even that is better than calling it just "a large 8" vase."

For Step No. 1 we would be willing to go through all of our original catalogs and trade magazines, etc., to find any company names. Other members of SGS also have original material and it would help if they went through their material to find names.

Step No. 2 - would be to go through all of Hartung's books and see what names that she applies to different stretch glass pieces. She names a lot of the pieces. Then go through Presznick's books; then through Kamm's and Ruth Webb Lee's books. This step would take lots of time but could be done while you are watching TV or while your husband is glued to the 'games' on Saturday, Sunday Monday, etc.

Step No. 3 - would be just to sit down and the patterns that are not covered in the first two steps, just think about what you and your friends call the pieces. An example would be the "Tear Drop Pattern" that the lady wrote to Paul about. I don't think that we have ever seen such a bowl in stretch glass but it sounds pretty. There are so many different pieces of stretch glass one doesn't really notice how many different pieces that there are until you start looking around.

Step No. 4 - really overlaps Step No. 3 but would really include more fun names than serious names. Such as maybe name KUL65 Fenton's Cow Bell Fan Vase just because it sounds like a cow bell.

Berry and we are busy promoting stretch glass in our own ways. We need this promotion and from everyone. Paul, you have your hands full with the newsletter and we need your efforts on this. Ken, as President, has his hands full and we need his efforts directed towards running the SGS. The same can be said for each of the SGS officers. What we need is, preferably, a member of SGS to coordinate the material on the stretch glass pattern names; a person that members can write to with their material and information. It would be nice if this person could be close to Paul so that he could publish the results as they come in. For instance, the "Tear Drop," does anyone else have a name for that pattern? Or is it listed in any of the books by another name?

We hope that this letter will answer any questions you may have had in mind regarding naming the stretch glass patterns. All we need now is for some SGS member to volunteer to coordinate the material as it comes in to them. Anyone who will volunteer to do this either write to Paul or to us and your name and address will be published in the next newsletter so that the material can be sent directly to you. It should not be too much of a job, so let us hear from you soon!

A Very Happy & Healthy 1979 to all,  
Kitty and Russell Umbraco

Ed. I'm quite certain that Mrs. Rose Presznick originally named the Fenton candlesticks "Colonial" although at this time I cannot find the book but believe it was Book III. Mr. Sherman Hand, in his book "Carnival In Color" - Book 4, 1972, page 45, shows a pair of these candlesticks in Mari-gold and calls them "Colonial." He also states "it is anybody's guess who made these." I, too, have always referred to them as "Colonial" candlesticks and know immediately what is meant. Therefore, I prefer to have them named "Colonial" as everyone in the East knows them by that name. I would also prefer "Wide Panel" to "1 1/4 Panel Imperial Plates 8" or whatever size." For our new coordinator here is one vote for these two patterns.

Mr. Berry Wiggins spent a great part of 1978 touring most of the U.S. in search of stretch glass and meeting members of SGS and other collectors. He has written me quite a number of letters while on his trip but I have not had the time to go through them to sort out the information contained in them. His last letter to me is dated December 28, 1978, and here, in part, is the information he has written on stretch glass. You will find it not only interesting but helpful.

Dear Paul:

I am very glad I took the trip as it answered a lot of questions. Since having time to let my trip settle in, I find there is an awfully lot of questions yet to be answered and a lot of sorting to do.

... waiting to get up to Ken's and see his sandwich trays. There could be some answers for all of us there. I know Fenton's and some of Northwood's and Imperial's and also I have one of the U. S. Glass Company's, but I believe the last three of these companies made more than one type.

In cheese and cracker sets, I hope I can identify all of them and two of the companies' plates. The way I do this is to bring all the pieces of say the cheese and cracker sets and then start

comparing them. I picked up on this trip a Chinese Red Cheese and Cracker set signed Northwood and then went from there. Sometimes it turns out real simple. Put U. S. Glass Company, Fenton, Imperial and Northwood together and Northwood will be a lot shorter and will have 3-section mold marks. Imperial and U. S. Glass will have 2-section mold marks and just a little different. Fenton has a 4-section mold mark, and so it goes.

As of today I don't believe Central Glass Company (Wheeling) is in the picture. Tomorrow - ?. I've gone through an awfully lot of my glass and thinking back to what I've seen this year, there may be a few pieces from any company. But the "BIG 4" made just about all of it, plus Vineland Flint Glass Company. I'm just waiting to get back up there in the Spring and get some more answers - they are there.

Book II is way off. My schedule is all conventions and research in 1979. Then what the people want is a real good Price Guide (one reason for getting the glass patterns named). This will be a super Price Guide with corrections to Book I and lots of new information. Mr. Fenton will cooperate fully, which will help.

The trip I took convinced me of a lot of things. The glass will be found mostly where the glass companies had their representatives. That is why San Francisco and Seattle have so much. Sometimes they had representatives in Los Angeles and sometimes not. They usually list Boston, Chicago, Seattle, San Francisco, Baltimore and maybe a couple more. The areas in about 200 miles of the factories were worked out of the home office. What is your viewpoint on this? It is fabulous to watch this unfold. Sometimes you feel like it is too fast, and then you have a low, and afterward it takes off again.

I bought on this trip a console set in Cobalt Blue. The candlesticks and bowl go together because of the color and both trimmed in the same pattern of gold. The sticks are the ones that have AFGWU (American Flint Glass Workers' Union) on the bottom, hollow, delicate and very fragile. I hope the foot of the bowl will tell me the manufacturer. Do you know who made these? (Ed. The ones that have turned up to date are the candle-vases made by Fenton. Candle-vases meaning they are hollow and can be used either as vases for flowers or for candle holders. I do not find them in your book, so see Umbraco's book, Plate 9, middle picture. I'm sure they would be tremendous in Cobalt Blue - yours are the first reported. It is good to know you have found them.)

Bill Crowl has moved to Florida and we will miss him in a lot of ways. As soon as I get all caught up I'm going down to see him and check the Carolinas, Georgia and Florida to see if the stories they tell me are true, and that will pretty well wind up my long distance traveling.

See you in the Spring,  
Berry

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Ed. When Ken, Jabe and I returned to Indiana, Pa., after our annual convention there last August, we visited the Historical Society. They showed us the small amount of material they had which was filed under Northwood. There was a letter, without date, from a Mrs. Grace Pinkerton, written to the Library, regarding glassware made in Indiana. They were kind enough to let me have a copy. The letter had many individual letters missing in a great many words and I've taken the time to put it together so that you will be able to read it without difficulty. You will find some errors in this letter and the articles that follow but you will know what they are and what they really should have been.  
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Liberal, Mo. September Seventh

Indiana Public Library  
Indiana, Penn.

My Dear Madam,

As I am totally blind I cannot read your name as it was read to me yesterday on the street I have (sic) cannot remember that long, but I did so appreciate the effort you have been making I am glad to take the time to tell you about the glass factory of Northwood.

If you still have the July Hobbies of nineteen forty you will find an article that I wrote about

this glass for I had just then got a full setting together and it is pictured on the front page of the glass section. And a very lovely collection it is. I named it custard glass and called it A Pattern Of The Gay Nineties. As you know it is very ornate but does make a beautiful setting if covered down by a pale green organdy tablecloth.

As soon as it was pictured in Hobbies Magazine it became very high priced immediately but I already had my full setting so I did not mind that at all.

Now several years ago I had a letter from some one in your library and it told me much about what I had gathered in my collecting. This person must have gotten her information from the Historical Society for it told that Northwood started his glass factory in ninety four or five and it ran for two years and he then sold it to some one who later went to Charlestown, Va. I imagine that this would be the Fostoria Glass Company but this factory did keep on making novelties in glass and it is always of the custard color. Full setting of the two patterns that I know was not made later was the Chrysanthemum pattern and the Shell pattern and both of fired gold leaf decoration and that made it expensive. But it was sold here abouts in the Christmas season of ninety five especially. No one bought a whole setting then apparently but the floating island large bowl and the float dishes of oval shape or better description would be boat shaped. Then the water pitcher and the tumblers made an attractive Christmas present. Also the four piece setting of butter dish, spoon holder and sugar and creamer was another popular present at that time.

Now it was made in both the cream and the blue is so lovely, a lady in Wyoming and also in Ill. got a setting of the blue but I do not remember their names now.

I have seen the catalogue of the glass available after it was sold by Northwood for they still made much glass that is lovely but does not have the gold leaf decoration that Northwood made.

I have been told that Northwood went to Corning in New York and on to Lenox China Company and this sounds possible for I could never get anything to go with this setting but Lenox. I have eight of the plates, cups and saucers but they are not made now and are in the antique class.

If you do still have the article I wrote so many years ago you will notice that I mentioned that I saw a dealer in Arkansas that had been told by a tourist that she was the daughter of Northwood but this dealer does not remember her name as it was not being collected then.

Now all this may be very boring to you but I want it to be known that you once had a glass factory that is still being collected and being a worker in the Mo. Historical Society I want you to have this information. I am not an amateur (sic) at collecting glass as you will see if you have the March of nineteen forty Hobbies. That is close together so it would not be hard to find. The collection of amberette was sold after my blindness for one thousand dollars and would bring much more today. I was not the one that lost the letter that I had from your library many years ago but the person that keeps my Northwood today did not keep it or perhaps lost it. But now he likes that Lenox china and the full setting of the Chrysanthemum pattern in Northwood.

I have been blind for eleven years now but still take a great deal of interest in my antiques, and also I did not learn to type until I was sixty-one and totally blind. So you must be tolerant of my mistakes for I live alone and have no one to look up anything.

Now if I could look over this letter I would find many things that might make it more interesting to you for I do know a lot about this glass. I feel that Indiana, Pa., is a very nice place for it was the birth place of my beautiful glass that will make history some day for your town. Surely there must be much of this glass still available in your area. And there is an antique shop in your town I would like to get in contact with that shop and see what they might have.

Now this should be enough for one time but I do want you to know that I appreciate what you have done and want to help you if I can. And I wish success to that Historical Society and your library. I might add that I am also a registered nurse of World War One vintage and went back to civilian practice in World War Two but I was old then but worked hard and sometimes as much as sixteen hours a day for seven days a week. And I had a husband to look after that was very frail

/s/ Sincerely, Mrs. Grace Pinkerton, Liberal, Mo.

Ed. After reading the above letter I wrote to Hobbies Magazine in Chicago to find out if I would be able to get copies of Mrs. Pinkerton's articles from them. They replied that they did not keep back issues older than 10 years and the articles were not available from them. On a hunch I tried the Fine Arts Department of our own Akron Public Library to find that they had the magazines ( file from January, 1940, to date. Therefore, I was able to go down and get copies of the articles I thank Hobbies Magazine for giving me their permission to re-print these articles. HOBBIES, The Magazine for Collectors, is located at 1006 South Michigan Avenue, Chicago, Ill. 60605.

March, 1940

HOBBIES - The Magazine for Collectors

p. 58

There is a picture of a table setting with a placard on the table reading: Mrs. J. O. Pinkerton, Liberal, Mo. - Early American Pressed Glass - Daisy & Button Pattern - About 70 years old. The ribbons for the First Prize and the Grand Award are prominently displayed. Under the picture is: 'TABLE OF YESTERDAY' - Grace Pinkerton, Missouri collector, won first prize and grand award ribbons for this table setting of amber panel daisy and button pattern in a recent hobby and antique show.

### OLD GLASS TABLE SETTINGS AS A HOBBY

By Grace Pinkerton

Collecting glass in my case started in the same manner as ninety-nine out of every one hundred collectors start - with a family piece as a beginning.

We probably all have the same idea when we start. It won't cost much to get a few more pieces in the same pattern. And with beginner's luck we generally get a piece given us by some relative or friend who has one or two pieces of our pattern put away on the top shelf of her cupboard. Then begins the period of browsing through shops, and then we go farther afield, often paying high prices for the hard to find pieces.

It was three and one-half years ago that I went to help celebrate a great aunt's one hundredth birthday. When I walked into her kitchen that bright April morning I saw a beautiful amber panel daisy and button fruit bowl in a silver standard on a highboy. It was so unusual that I fell in love with it at once and as I was a favored great niece I was permitted to carry it home with me. She died less than a week later so this bowl has become doubly precious.

In a few weeks I had found sauces to go with it. (Sauces are the most plentiful in this pattern). Dealers began to help me and before long I had a butter dish, pickle castor and tongs, and most wonderful of all, a mate to my fruit bowl. During three and one-half years collecting I have never seen another.

Goblets came from a woman in Connecticut. She also lent a top to me for my sugar bowl when I decided to enter a local hobby show. I was really longer getting a sugar bowl cover than any other piece.

At our hobby show I captioned my table setting as the "Table of Yesterday." A silver candelabra centerpiece enhanced the table.

Not until last summer was I able to add a small punch bowl, finger bowls and a pair of salt cellars. I heard of individual salts in this pattern nearby but could not induce the woman to get them out of her attic where they had been for many years. Gas globes were made in this pattern, and I own one, which I use as a shade to one of my lamps.

This pattern was made in the early 1880's by George Duncan and Sons, Pittsburgh, Pa. Ruth Webb Lee is the authority for this statement. One dealer, who is quite an authority on early glass, told me, "It was one of the last patterns made by Sandwich at the Harrisburg, Pa., factory."

To me no other glass has quite the sparkle of amber panel daisy and button. It really is at its best under bright artificial lighting and I always use it as a dinner setting for that reason. And no matter how bad the food may be I am sure to be remembered for my beautiful table setting if not for gastronomic art. End.

A PATTERN OF THE GAY NINETIES

By Grace Pinkerton

This opaque cream colored glass, decorated with a central decoration of a chrysanthemum in gold leaf and bordered with a raised Greek Key design, is hand tinted in soft green and has a touch of pink in the drop of its border. The pattern is now identified as Northwood Custard glass.

When I was given my first few pieces of this pattern, it seemed entirely too ornate to make an effective table setting. But I was assured it had been made in full table settings and that these few pieces were what was left of the "company" table setting of the lady's mother who gave me my first pieces.

"And as you love the old glass, you will appreciate these pieces more than anyone else I know." Truly was it said "To him that hath, shall be given," for I already possessed one lovely setting of old pressed glass that had been assembled one piece at a time.

Only a short time elapsed until I found the water pitcher and six tumblers. With this addition the setting showed more possibilities.

Stopping another time at an antique shop in the heart of the Ozarks, I spied a cruet in this pattern. I asked the dealer if she knew anything about this particular glass and she immediately showed me the name Northwood in faint script on the bottom of the piece. And in addition she told me she knew a woman in her town who was the daughter of the original maker of this glass in Pittsburgh, Pa.

I feel that this must have been one of the first patterns made at this factory as this and another similar pattern always have the name Northwood in script on the bottom of all pieces that do not have the rayed bottom. Have found a few pieces that I feel sure were made later as the gold leaf and other decorations seem not to have been fired, and have thus become dingy and faded. Also the same pieces seem never to have any marking.

This particular glass company later made pieces marked with an N in a diamond. Pieces so marked were mostly novelties - small vases and mugs with the name of some town on the side. Of course, these were the souvenirs that were sold so freely around 1900. Their rayed base will keep many from being inscribed with the later marking.

It had been made in this particular pattern in both blue and opaque cream around 1894 and likely not any great quantity was ever made as pieces are not found easily. The necessary firing and the gold leaf decoration probably made it too expensive for most of the trade. I own a blue sauce dish, and it is the only one I have ever seen. The blue is much harder to find than the opaque.

In time I was able to procure eight jelly stands which I use for my first course in a luncheon setting. By using two spoon holders and two toothpick holders, I get a graduated effect for my candles. Small holders from the local ten cent store are placed inside to hold the candles.

The butter dish can be used for various purposes - cheese, nuts or candy. The floating island sauces are boat shaped and to show better in the picture are placed beside the small plate. Generally I use the floating island bowl for a centerpiece with flowers as pictured here. However, it is just as effective with fruit in the bowl. Many times I put a very cold, old fashioned "trifle" in the bowl and then serve it into the smaller sauces just as it used to be done in the "Gay Nineties."

Although the picture shows a setting for six only, I have a complete service for eight. End.

Ed. There is a picture of the table setting and under the picture it reads: "This pattern of the Gay Nineties makes an effective table setting." The picture shows all of the pieces mentioned in the article. Today's collectors and writers know this pattern as Northwood's Chrysanthemum Sprig. If you do not know what "floating island" is (and I didn't) look in your cook books. I found it in one and if you can't and would like to have it, send me a SASE and I'll copy it for you. It sounds good but I couldn't make it as I'm not much of a cook.



Ed. The Historical & Genealogical Society of Indiana County, Pennsylvania, Memorial Hall, South Sixth Street and Wayne Avenue, Indiana, Pa. 1570, Richard Burkert, Curator, gave me a pamphlet dated Summer-Fall Issue, 1968, Vol. 3, No. 1, which has a story of the Indiana Glass Works and its Ware in it with permission to re-print it in the SGS Newsletter. Thanks to Mr. Burkert for this courtesy. Space will not permit all of the article but it will be finished in the next newsletter. Also, I still haven't touched all the microfilmed material which we collected from the University of Indiana.

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Indiana Glass Works and Its Ware  
By William W. Hassler

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For forty years the Indiana Glass Works was the community's leading industry, supplying work for 200 employees and producing distinctive glassware to a large clientele throughout the world. Though never highly profitable the company might still be in operation today had it not suffered a costly fire at the height of the Depression.

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As colonial expansion spread westward, the need for glass factories near the new settlements increased due to the fact that the primitive transportation methods then available rendered it difficult to ship glassware safely. Consequently, many glassworks sprang up in Western Pennsylvania, a development abetted by the availability of raw materials, fuel, and skilled labor. Although Pennsylvania has led the nation in glass production since 1860, the period of greatest growth began about the turn of the century. About this time Indiana entered the picture by establishing a glass factory which eventually made "Indiana Glass" famous throughout the world.

It all began on New Years Day, 1892, when a group of Indiana's town fathers assembled in the office of Hon. George W. Hood to discuss the exciting new business venture with Mr. Nevill, a visiting glass expert. Mr. Nevill had patented a series of glass molds which he claimed would increase production by one-third to one-half. He proposed to form a company which would utilize his technique to manufacture glass in Indiana. He hoped to establish a factory in Indiana where he would not encounter the antagonism of labor unions which had opposed his labor-saving method

Nevill claimed that a \$40,000 stock issue would furnish sufficient capital to build and equip a glass factory that eventually would hire 200 employees with a monthly payroll of about \$7,000. The local magnates were so favorably impressed by Nevill's glowing prospectus that they immediately subscribed \$12,000 to the venture, and after the Indiana Board of Trade visited a glassworks in Blairsville, the remainder of the required funds was forthcoming. The January 20, 1892 issue of the Indiana County Gazette announced in its headline that "Both Indiana and Blairsville will have Glass Works." By now the optimistic entrepreneurs were negotiating for a tract of land on the old Experimental Farm in West Indiana (now the site of the University parking area adjacent to Miller Stadium).

For several months there was no news about the glassworks and rumors began circulating that the project had died a-borning. Then on May 18, the Indiana County Gazette carried a page one article stating that company officials had opened bids for the new factory. C. E. McSparran, a West Indiana builder, submitted the lowest bid, \$4,600, and was awarded the contract.

In the ensuing months, things began to hum. Mr. Vandersaal assumed his duties as superintendent of the building; a railroad siding was completed; Mr. Nevill's glass molds arrived; a 130 foot well was sunk to supply water; and the 80'x 220' building took shape.

Early in November construction was finished, and the building was thoroughly dried out by heaters for two weeks. Then on Monday, November 14, 1892, the Indiana Glass Works staged elaborate ceremonies to inaugurate the startup of glass production.

At 2:00 p.m. Judge Harry White delivered a speech to the employees and invited townspeople extolling the benefits which the new company would bring to Indiana. Afterward the visitors entered the works to witness the fascinating operation of glass making. The process began in the ten huge iron pots into which the workmen poured sand, lime, soda, and special coloring ingredients. Each pot was heated in a gas fired brick kiln. When the solid ingredients fused into a molten mass, the clear viscous glass was removed and pressed into molds or blown into the desired shapes. The plant produced both crystal and colored glass.



The shaped glass articles were annealed in four 65-foot long heated lehrs in which the temperature gradient gradually decreased as the glass traveled from one end to the other. After being thoroughly tempered, the glass articles were sorted, decorated, and packed for shipment. Decorators are highly skilled artisans who received five to six dollars per day, wages which attracted many skilled and meticulous craftsmen from Bohemia. Before long the plant employed almost 200 workers with a monthly payroll of \$10,000. A staff of eight highly paid salesmen carried samples and portfolios containing lithographs of the complete line of glassware which they displayed to prospective customers in all parts of the country.

The company's announced policy was to produce handsome specialties that would be both ornamental and serviceable. Designs were changed annually to meet the popular demand for new styles. The manufactured items which in time became collector items included:

- |                |                         |
|----------------|-------------------------|
| lampshades     | tumblers                |
| sewing lamps   | goblets                 |
| lantern globes | wine glasses            |
| cream pitchers | salt and pepper bottles |
| soda glasses   | molasses jugs           |

Although the Indiana Glass Works constituted a definite economic asset to the community and established a reputation as a producer of quality glassware, the company's profits proved disappointing. Consequently, the management underwent successive changes. The company had not been in operation long before the Northwood family, father and son, assumed control of the firm and renamed it the Northwood Company. The Northwoods in turn were succeeded by the Dugans, father and two sons, from England who changed the name to the Dugan Glass Company. The Dugans brought with them a number of English workers who settled in Indiana. In 1913 the company changed names for the last time when it became the Diamond Glassware Company. (To be continued).

Not too much to report on the convention at this date. It will be at Imperial House in the Eden Village Mall, North Canton, Ohio, just off I-77. This is approximately 16 miles South of Akron, Ohio, on I-77. The dates will be June 28, 29 and 30.

This is a very busy area and besides the beautiful Mall there are many eating places, a golf course, movie houses, other motels, banks and just about anything. Not far away is the famous Football Hall of Fame, the President McKinley Monument, and at the foot of this monument is the Stark County Historical Society building with much to see, including a nice collection of the glassware made in Canton, Ohio, before the turn of the century.

We have reserved a block of 25 rooms. Rooms are \$27.00 for a single, and \$36.00 for a double. There are two beds in every room and a double could sleep up to four (4) people. A charge for a rollaway bed is only \$3.00. There would be a cut-off date for reservations two weeks before convention time.

They have cloths of different colors for the tables in case we want a display in the banquet room as we had last convention.

For those who would prefer to fly, the Akron-Canton Airport is only 5 minutes away. We have not yet gotten a firm price for the breakfast and banquet. Prices for food keep going up almost every day, as you know.

A Schedule of Events will be worked out and given you in the next issue of the Newsletter. If we have an auction we will have to start it at 2:00 pm on Saturday because we have to be out of the banquet room by 5:00 pm. Check-out time is 2:00 pm. We realize this may work a hardship on some of you unless you stay over Saturday night. Plan NOW to attend the Convention!!

Speedy recovery from every member of SGS is extended to Dr. Bill Davis of St. Marys, Ontario, Canada. We are very sorry to learn of your recent illness, Bill. Do get well soon.

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