

James R. Farr, President  
3907 Hope Lane  
Briarcliff, Ky. 41018

Mrs Florence Heatwole, V.P.  
Box 112  
Fenton, Virginia 22821

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

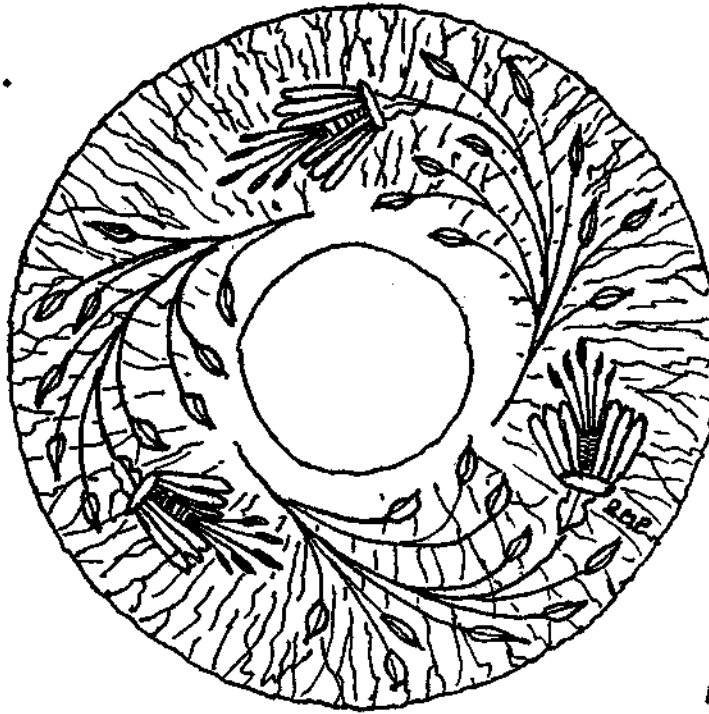
Roger Van Patten, Treas.  
1215 Calkins Road  
Rochester, N. Y. 14623

#### DIRECTORS

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

Owen Wyatt  
3 Maple Avenue  
Trappe, Md. 21673

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



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## STRETCH GLASS SOCIETY

### NEWSLETTER

July 1978

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#### IN MEMORIAM

ROSE MARIE PRESZNICK

1903      1978

#### The Traveler

She has put on invisibility,  
Dear Lord, I cannot see --  
But this I know, although the road  
ascends  
And passes from my sight,  
That there will be no night;  
That You will take her gently by the hand  
And lead her on  
Along the road of life that never ends,  
And she will find it is not death but dawn.  
I do not doubt that You are there as here,  
And You will hold her dear.

Our life did not begin with birth,  
It is not of the earth;  
And this that we call death, it is no more  
Than the opening and closing of a door --  
And in Your house how many rooms must be  
Beyond this one where we rest momentarily.

Dear Lord, I thank You for the faith that frees,  
The love that knows it cannot lose its own;  
The love that, looking through the shadows, sees  
That You and she and I are ever one!

-James Dillet Freeman

A very bright light has gone out in the world of iridescent glass - one that will be greatly  
missed for a long, long time. Rose lost her battle against cancer and quietly left us at 3:00 AM  
Monday, June 12, 1978, at the Lodi Community Hospital. A great number of her friends attended

either the calling hours or the service in Lodi, Ohio. She was taken to her final resting place in Woodlawn Cemetery, Wadsworth, Ohio, Wednesday, June 14, 1978.

The large number of floral tributes that filled the entire funeral home was just a small token the great love so great a number of people had for Rose. To almost the very end she would take telephone calls to talk with friends everywhere who would call to ask her opinion on something they somehow would not trust anyone else to tell them. The love affair between Rose and her beloved Carnival Glass did not end on this plane, nor will it ever.

We do hate to give her up because she was just someone special, and someone who will forever stay alive in the hearts of all collectors of iridescent glass, now and in the future. Deepest sympathy goes out to her husband, Joe, daughter Elaine and son-in-law Tony, her brother, grandson and great-grandson.

Rose helped with the organizing of The Stretch Glass Society at Denver, Pa., in 1974. She drew the designs which have always been used on the newsletters and you will see her initials somewhere among the drawings. She was a gifted artist, writer, lecturer, and a dependable friend. There is so much that Rose has done for so many that it would take a book to put it all down. Rose, we will miss you!

#### CONVENTION

Plans for the Convention in Indiana, Pa., are about as complete as the Henry's are able to make them. One thing that bothers them is that your reservations are not coming in fast enough for them to let the Sheraton-Evergreen know how many rooms will be needed. Therefore, to help them out with this obstacle, we have decided to cut off the reservations on July 10, 1978. Be sure to get your reservation in NOW! Send to:

Mrs. Mary Henry  
RD 4 - Box 216  
Indiana, Pennsylvania 15701

There may be a change or two in the Schedule of Events, but nothing with which we cannot cope. The menu and prices remain the same as given you in the April Newsletter. Prices for rooms are also the same.

The Henry's would like every member who can to bring some of their best Stretch Glass and put in a display - much as we used to do at the Carnival Glass conventions. The big room where we will be having our meetings, etc., can be divided into three rooms by the use of accordin doors. They think that if any of you have any Northwood glass, other than Stretch and Carnival, it would be nice to display this glass for everyone to see and enjoy. The Northwood Company made quantities of colored opalescent glass, crystal pattern glass, art glass, and even goofus glass. In your collecting you surely have a piece or two that will fit into one or more of these categories.

The auction will be opened to the public, so if you have Stretch Glass to put in the auction, please remember to bring what you want to sell but don't forget something for a display. The motel will furnish excellent security for the time the glass is on display. Think about displaying some of your treasures now and get them together so that you can share them with your collector friends.

Mr. & Mrs. Henry have accomplished almost the impossible, alone. We have to be extremely grateful to them for all the planning that has gone into this Convention as well as all the work. We do thank you sincerely and appreciate you.

GET YOUR RESERVATIONS IN TO MRS. HENRY BEFORE THE JULY 10TH DEADLINE!!

July, 1978

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Also, PLEASE do not forget to bring along a copy of the April, 1978, Newsletter so that you will have a Schedule of Events to refer to. As I remember last year's convention, everyone forgot to do this. I posted a schedule on the bulletin board in the lobby and the cranky man at the desk needed to immediately take it down and destroy it. So don't take any chances - bring your NL!

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SOS Members Mr. & Mrs Carlton Schleede honored.

Copy of the letter from ROCHESTER MUSEUM & SCIENCE CENTER - March 22, 1978:

Dear Mr. & Mrs. Schleede:

Each year the Rochester Museum and Science Center selects from among many nominations three resident Fellows. It is my very great pleasure to advise you that the special Committee charged with making the selection of 1978 Fellows has named you. It will be our great pleasure to confer this Fellowship upon you at a Convocation scheduled for the evening of Monday, May 1 at 8:15 PM in the Eisenhart Auditorium.

We sincerely hope you will be able to accept this honor and would appreciate your early response indicating your acceptance. It is a condition of granting the Fellowship that each recipient agree to be present at Convocation. Please call this office as soon as possible indicating your acceptance.

We will be in touch with you later with more particulars on the event and the dinner which will precede it. We will appreciate your keeping this announcement confidential so we may receive the maximum amount of local publicity at the proper time.

Yours very truly,

Richard C. Shultz, Executive Director

The Fellowships were awarded Mr. & Mrs. Schleede for recognizing the special integral place which Carnival Glass has as part of America's heritage. Our congratulations to the Schleede's on receiving this award!

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Victoria, Australia

The Stretch Glass Society:

It is with regret that I tender my resignation from the S.G.S. I am very loath to do so, but as both Bill and I are on pensions now, we find it impossible to keep four Clubs going in the U.S.A. and so at least two will have to go.

I have enjoyed belonging and receiving the Newsletter and will no doubt miss it very much.

I wish the Club every success in the future, and may you grow in numbers. I will always love Stretch Glass, but must now be content with what I have.

Best Wishes to you all, sincerely

Muriel Triplett

Ed. We certainly hate to lose our Australian friends but we can certainly understand. We do send you our very best wishes for a long and happy retirement.

July, 1978

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June 13, 1978

Dear Paul:

Just a note telling you I enjoy reading the SGS Newsletters. I have written several times before and wondered if you ever received them. (Ed. No!) That was quite a few years ago and a lot has happened since. I've been to California twice this last year, in Bakersfield and in Los Angeles, and only got to visit a few shops in Bakersfield. Was surprised to hear they didn't know what "stretch glass" was.

In our area we have a lot of flea markets and antique shows in the local malls and I usually can find at least one piece that is new and different for my collection. Thanks to Umbraco's book I've located two pieces that I consider rare. These are the enameled pieces with the hand-painted flowers. One is a sweet pea vase as shown in the book and the other is a large bowl also shown in the book. They cost me only \$5.00 and \$2.00 which delighted me.

Thank you also for the history of The Tiffin Glass Company. It is a joy to drive down there and see the latest pieces of glass that they are creating. There is an excellent restaurant, the Old Mill Restaurant, made from an actual old mill. I would recommend it to anyone.

Last month we traveled to Tennessee where we saw a couple pieces of glass on Route #40 in an Antique Shop that I have a question about. The owner had two pieces of Stretch Glass which were marked with a "Steuben" mark. They were definitely "stretch," one was a turquoise fan-shaped vase and the other a large red bowl. The mark was stamped into the glass and I have since verified the mark as being Steuben's. The fan-shaped vase is identical to Umbraco's KU-156, and was selling for \$95.00. The bowl was dark red with very deep stretch marks which looked a lot like the new West Germany Stretch Glass but it did not have the yellow-tinged edge, so it might very well be old. What can you tell me in regards to these pieces? Is it some kind of "fraud?"

Last Sunday I went to a local antique sale and picked up the same turquoise fan-shaped vase for \$17.00 which delighted me. Of course, it wasn't marked anywhere.

The main reason I'm writing is to tell you that I'd like very much to hear more from the SGS members. What are they finding and buying and the prices they are paying so that I'll know if I'm really getting a buy? What are the rare pieces in the medium price bracket? Also different descriptions of pieces. There must be some that are not in the books. For example, I have a small perfume bottle that is square with a matching "flat" top. It is the only one I've ever seen (2 1/2" x 4 1/2" tall).

Sincerely,

Joanne Dolby - Ohio

Ed. This is a thought-provoking letter and I thank you, Joanne, for writing. This is the kind of letter I really enjoy receiving from our members. If any of you have an answer for the marked Steuben pieces, will you please write?

It doesn't seem to be enough that we are plagued with new "stretch glass" from W. Germany which every dealer tries to pawn off as Tiffany so now they have a new "gimmick." Could some enterprising dealer have had a rubber stamp made of the Steuben mark and is using the hydrofluoric acid obtainable from any hobby shop to etch the mark on glass to deceive the novice collector? I've already seen this done on pieces which resemble Lalique so it could very well be true. A copy of this Newsletter always goes to the Library of Corning Glass Museum so this will alert them as to a possible fraud. If they have any information regarding this, it would be appreciated if they would let me know so that I can share it with the membership. I've seen some recent pieces of the new W. Germany "stretch glass" that does not appear to have the tell-tale light edges unless they are held to the light. Always question a ground and polished pontil. At a recent show I looked at a red "stretch" vase approx. 12" tall which appeared to have acid cut-back around the bottom of the vase, and the vase was signed De Renee. The price: \$250.00.

Let's hope that we can alert and educate the members of SGS enough that they would never be taken in by such obvious fraud. It takes ALL of us to keep up with what is going on in the glass collecting field today. Be alert and keep your wits about you when looking for and buying the old Stretch Glass. It is beautiful glass but don't pay Tiffany prices for it. I always tell the dealer that his "Tiffany" piece is new - and you can imagine how unappreciative they are for giving them this information.

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The magazine American Collector, 13920 Mt. McClellan Boulevard, Reno, Nevada 89506, printed the following article on Stretch Glass by Mary Ellen Johnson and Bernadine Chapman in the April, 1977, issue. Subscription price for the magazine is \$10.00 yearly, published monthly in the U.S. Both the Editor, Mr. John F. Maloney, and the authors have given me permission to re-print the article in the SGS Newsletter for those of you who do not subscribe to American Collector. Members of SGS and Manufacturers may not agree with some of the information contained in this article. Comments are invited. All Rights Reserved. The article follows:

### STRETCH GLASS

When Iridescent Glass Became Available To  
Everyone

By Mary Ellen Johnson  
and Bernadine Chapman

The popularity of machine-made iridescent glass grows daily the high cost of fine favrile glass probably has a lot to do with it. Few collectors can touch pieces by Tiffany and other masters of iridescence. But stretch glass, even with the increasingly high prices brought on by its growing popularity, is still within reach of eager hobbyists who specialize in this glass.

Interestingly enough, machine-made stretched glass was a product deliberately created to duplicate the much more expensive type of iridescent glassware. Shortly before the turn of the century, a fabulous hand-blown shimmering glass was being produced. Quite the rage among the wealthy, the beautiful radiant vases, candlesticks and bowls were made in America by Louis Tiffany, Frederick Carder and the Quezal Art Glass Company. The hand-blown iridescent glass was delicate and costly due to an expensive chemical process needed to produce the radiant glowing colors.

It was a product accidentally created about 30 years earlier (1858) in Hungary, purely by chance. The J & L Lobmeyer glass firm there held a company party and some fireworks intended for entertainment accidentally got into the ovens with some glass. Being astute businessmen, the Lobmeyers realized the value of the type of glass which resulted. They experimented and developed the iridescent process to a high degree, winning awards for their new glassware at the Vienna Exposition in 1873.

Louis Comfort Tiffany first saw the new glass at the Paris Exposition in 1889. Enthralled with the soft shimmering colors, he created and developed his own distinctive hand-blown iridescent name for this line. Other glass companies quickly followed suit. Frederick Carder competed with his exquisite "Aurene," and Quezal Art Glass Company also produced a beautiful line of the glass.

For years, only the rich could afford the "iridescent look." They used it extensively throughout their homes to give color to predominantly dark decors common around the turn of the century. But technology eventually brought drastic changes to the production of iridescent glass.

After 1900, the glass became available to the public -- even to those on restricted budgets. Machines enabled glass manufacturers to turn out pressed glass pieces with the aid of molding machines. Then a special finish was developed -- the stretched iridescent look was simulated by applying combinations of metallic salts onto the hot glass surface. Tiffany's method had employed the use of metallic salts in the glass mixture -- a much more complicated process.

Commonly known as "Poor Man's Tiffany," stretch glass was an immediate success. Tremendously popular between 1915 and 1930, it was made in an endless variety of shapes and a full range of

shimmering colors. Three major firms produced most of the iridescent glass in America. In 1910, the Northwood Glass Co. began producing the first of their iridescent line. They excelled in the production of this glass and are particularly noted for their patterned stretch glass and hand-painted decorations.

Already an expert at manufacturing custard glass, Harry Northwood combined this process with the iridized stretch finish and the resulting products included such pieces as a glass hat with berry pattern. These items, however, are extremely rare today. He also made beautiful sapphire blue candlelamps which have hollow iridized centers. When the hollow centers proved impractical to produce, Northwood began making plain candlesticks from the same mold. These are considered another stretch glass rarity today, since few can be found.

Northwood trademarks which can be found on stretch glass pieces include the large letter N enclosed in a double circle or underlined by a bar. This practice started in 1905. But not all Northwood pieces are marked. When Northwood died in 1919, the firm began to falter and finally closed three years later. Their glass molds were eagerly snatched up by two big competitors, Imperial Glass Co. and Fenton Art Glass Co.

Imperial was already producing their version of iridescent stretch glass before 1919. According to the company's definition, their pieces, which virtually glowed with gem-like hues, were made from pressed blanks. This unique finish was the result of a chemical luster applied after the pieces were removed from the molds. They were then refired to obtain the final iridescent stretch finish. The unusual satin-like products were dubbed "Imperial Jewels" by the company.

Imperial Glass Co. also produced some rare iridescent wares. One such piece is a swung vase in milk glass with a charcoal iridescent stretch finish, possibly an experimental item. Their mold markings are "Imperial" contained within a cross mark. Only embossed pieces are considered true "Imperial Jewels" in the stretch glass line.

The largest manufacturer of iridescent stretch glass in the U.S. was the Fenton Art Glass Co. Between 1920 and 1930 their "Florentine" lines included a breath-taking color assortment ranging from heavenly blues, misty greens, shimmering golds, wisteria and ruby to a very deep purple called black glass. The latter was produced only in special bases or pedestals used to display other iridescent wares. Fenton made a full range of products including covered serving dishes, tumbler sets, footed bowls, cracker sets and many different styles of water bottles.

Fenton also used a special chemical process to produce their fabulous iridized colors. This was done by applying combinations of chemicals to the glass in an almost liquid state. It was then refired again. Some of the firm's rare pieces include a vanity set with two perfume bottles, complete with applicators, covered powder jar and tray. Any of their dolphin-decorated pieces such as footed bowls and covered candy dishes are also desirable. Regrettably, they used paper labels instead of an embossed mark, thus making it difficult for collectors to identify their products.

Iridescent pressed stretch glass was an inexpensive product. Strictly machine made, it is a true reproduction in that it was intended to resemble the expensive hand-made wares of Tiffany. It is also a confusing collectible, often grouped with art glass, Carnival glass, pressed glass, patterned glass, petticoat glass and a bevy of ether types of glassware, all distinct categories in their own right.

A host of names for this glass also confuses collectors. Many of the names come from the glass companies themselves. The names include Nancy, Taffeta, Florentine, Shell Luster, Carnival Jewels, Poor Man's Tiffany, Art Luster, Onion Skin, Imperial Jewels and Imperial Art Glass.

Sapphire blues and most darker shades are now considered the most popular among collectors. Red and amberina are also popular and can command prices up to \$200 for an individual piece. With the continued climb in prices, this glass looks like a good investment -- and a delight for the eye as well. End.

Ed. Five picture illustrations of stretch glass were used in the above article. Their captions and the reference number in Umbraco's book are given whereby you will find the piece of glass referred to from the captions.

- Footed bowls with dolphin decorations were a specialty of the Fenton Art Glass Co. This example is in the popular opaque pink shade and is valued at \$50 to \$70 (R. Harvey Chapman photos). See KU-151.
2. A traditional design in stretch glass, this mint green covered candy dish was featured in leading mail order catalogs for only \$1.19. Now it would bring \$25 to \$35. See KU-43 for shape.
3. Ruffled dishes like this delicate green footed candy compote are popular among collectors who like the fragile design. A style usually attributed to Fenton Art Glass Co., this bowl is worth \$45 to \$55. See KU-193.
4. Another popular type of ruffled pink bowl. This one is worth \$45 to \$55. See KU-9.
5. These mint green candlesticks have hollow bases. They were usually part of a three-piece console set which included a matching fruit bowl of simple design. Their value is about \$45. See KU-134.

- - - - -  
A friend sent me a clipping from the Columbus Dispatch dated March 2, 1978 entitled Priceless Treasure Of Trash Collector Is 2,000 Years Old - by Jules Loh, AP Special Correspondent. I believe you will enjoy it as much as I did if you did not see the article.

Williamstown, Mass. - Everyone dreams of finding a treasure in a trash pile. Ed Bohl did, and doesn't know what to do with it.

"I rented a safe deposit box to keep it in. But what's the use of having it if you don't have it around to look at? I like to look at it and wonder about something being that old."

Ed Bohl found a bottle. It does inspire wonder. It is made of glass, very thin glass. It is about seven inches tall (17.3 centimeters to be exact), round, with a long, slender neck and a bottom the shape of a ball. The glass is coated here and there with a greenish crystalline film.

The experts tell him it is an unguentarium, a vessel that held perfumed oils buried in the tombs of people who died long ago and wanted something nice to take along to the hereafter.

When Ed took it to one expert to be appraised, the man said, "I thought you were going to show me an antique, not a museum piece," and wouldn't touch it for fear he might break it.

In 10 years as a trash collector, Ed Bohl has found any number of useful items people have thrown out. His wife used a sewing machine he carted off. He has scavenged a whole set of dishes, a flintlock rifle, \$89 in loose pennies, a working clock, a set of brass scales, a full piggy bank, an assortment of silver spoons and various bottles and vases for his wife's collection.

He found this bottle among the rubbish from a house stripped of its furnishings after the owner had died. Ed was hired last August to clean up the place. The bottle had been left in a kitchen cabinet.

Ed tossed it in the back of his dump truck and went about his collections. "Everytime I threw another load in the truck, that little bottle caught my eye. Finally I tossed it on the seat next to me. It knocked around in the cab for three months before I brought it home."

His wife, Patricia, thought it was unusual, too. When she took it to the sink to wash it, she

found a note inside. The note was dated April 15, 1933. It was handwritten to a Miss Harris from someone named Grace C. Parcella, who said she was passing the bottle along to Miss Harris out of friendship.

"I was told," Grace Parcella wrote, "that it was buried with the mummies about 2,000 years ago and takes its coloring from the elements in the earth." Ed and Patricia didn't believe it, of course.

Ed decided to show it to one of his customers on his trash route, a professor at Williams College. The professor, impressed, sent him to an expert on ancient glass at nearby North Adams State College. That was the man who wouldn't touch it. He had little doubt what he was looking at.

Proper scientific measurements were made, height and weight (40.2 grams) and an actual-size color photograph taken. Ed sent the information to places his consultants recommended: The Corning Museum of Glass, the New York Metropolitan Museum of Art, the University of Pennsylvania Museum.

All the experts agreed it was what Grace Parcella said it was, an unguentarium, that it was in excellent condition and that it likely was made in either Syria or Palestine between 150 A.D. and 50 A.D.

"Nobody has offered to buy it though," Ed Bohl said. "Or even tell me what it's worth. Oh well, it's nice just to have it. I'll bet nobody else in Williamstown has one."

Report from Helen Stozus and Martin Stozus, South Windsor, Connecticut. The next Report is to come from the State of Michigan written by Glenn and Gretta Clark.

Nothing can surpass "Springtime in New England" -- except a beautiful, rare stretch glass find! But, by the looks of things, you will all have to come to New England and enjoy our beautiful springtime - because the stretch finds are very hard to come by.

Not only is stretch of any kind very difficult to come upon, but any stretch - even the most ordinary pieces - are priced wholly out of a realistic price range. Because of the rarity of the glass in this area, dealers seem to have sky-rocketed the prices, and the dealers themselves place a very real personal value in those pieces that they own. Since they, too, are skeptical about locating stretch glass in any quantity, prices are necessarily 'at the top.'

Another factor that appears to be placing stretch glass in a category by itself is the fact that many dealers, auctioneers and sometimes collectors, mistakenly refer to a stretch piece as "Tiffany." And while we all know that stretch is not Tiffany per se, this mistaken identity does boost the price as well as the collectibility of stretch.

In the many miles which we have traveled in search of stretch throughout this area, our experience is that stretch is rare. We frequently visit the larger antique shows and flea markets in the area, including Amherst, New Hampshire; Norton, Massachusetts; Stormville, New York; Schaghticoke, New York. Just a few weeks ago, we visited the flea market of flea markets - virtually a nationwide attraction - the Brimfield, Massachusetts flea market. This mammoth display exhibits an enormous variety of antiques brought from all ends of the country. Exhibitors range in number between 700 and 800. And even with this vast assortment of dealers and goods, there was very little stretch to be found - unless all the Stretch Glass Society members beat us to it!

We did find at the Brimfield show a tumble-up in a very fine blue color which was priced at \$195.00.

Our most exciting recent find is three pieces of Imperial Jewels, all beautiful blue colored and signed Imperial. We're enjoying these pieces - until at least the Convention!



July, 1978

Page 9'

In closing we wish our very best to President Jim Farr and his family. We are sorry to lose you as President, Jim. We have enjoyed our relationship very much and we will miss you. We sincerely hope that you will truly enjoy all of those great things in life that so many of us just do not stop to enjoy in our busy work-a-day world. Lots of luck to you and Marily.

As we all travel along the countryside in search of those rare stretch finds, and stopping now and then to marvel at the beauty of nature - we will see YOU at the Convention!

Martin and Helen Stozus - Connecticut

Ed. Thank you Martin and Helen for that report. You did a beautiful job! We'll look forward to the Michigan Report by the Clark's in October.

- - - - -

Dear Paul:

Last week we found an item in Stretch Glass that we feel is rare. We'd like your opinion on it. It is a signed Northwood, Flute pattern, nut cup (or footed butter pat - whatever you choose to call it) - it is the LITTLE one in vaseline. We know they exist in Marigold Carnival Glass and are considered quite scarce, if not rare. Have you ever seen or heard of these in the Stretch Glass colors? Have any gone up at auction that you know of? As a Stretch Glass enthusiast would you care to comment?

It will stay in our private collection for the time being. It may be offered for sale at a later date, I don't know. Look forward to hearing from you if and when you have the time.

Pat and Jim Call - New Hampshire

Ed. Care to help Pat on this item? I've never seen one in Stretch Glass. Have you?

- - - - -

I have received the color brochure on Fenton's new book. It is entitled - "FENTON GLASS - The First Twenty-five Years." One of America's most respected and recognized authorities on Victorian Glass, Mr. William R. Heacock, has compiled this fascinating documentary of the Fenton Art Glass Company - the family, the factory and "the first twenty-five years." Messrs Frank and Bill Fenton have collaborated with Mr. Heacock to bring you this much needed book.

Over 1000 pieces are illustrated, 136 pages filled with pictures and information (72 pages in full color) - there's Carnival glass - Stretch glass, Chocolate glass - Opalescent glass - Red slag glass - Custard glass - Art glass - Figural glass - and much, much more. A carefully researched history of the Fenton family and their factory, and a comprehensive study of the early production years (1907-1932) of the Fenton Art Glass Company. Mr. Fenton tells me there is a lot of Stretch Glass in the book.

Order from: O-VAL ADVERTISING, INC. - P.O. Box 663, Marietta, Ohio 45750. Price: Hard Bound @ \$20.00; Paper Cover @ \$14.95. Please add \$1.00 for the Price Guide if you want that, and \$1.25 per book for handling & postage. Add 4% Sales Tax if you live in Ohio, since it is published and mailed from Marietta, Ohio.

Have not received my copy as yet but I'm looking forward to having it as soon as possible. The mail is SO SLOW any more - and how about that increase in the postage? We'll probably get used to it but right now - it hurts.

Hope to see a great many of you at the Convention in Indiana, Pennsylvania, August 3, 4, 5. You'll love it there, I know, for I've been there. Make your reservations NOW!

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