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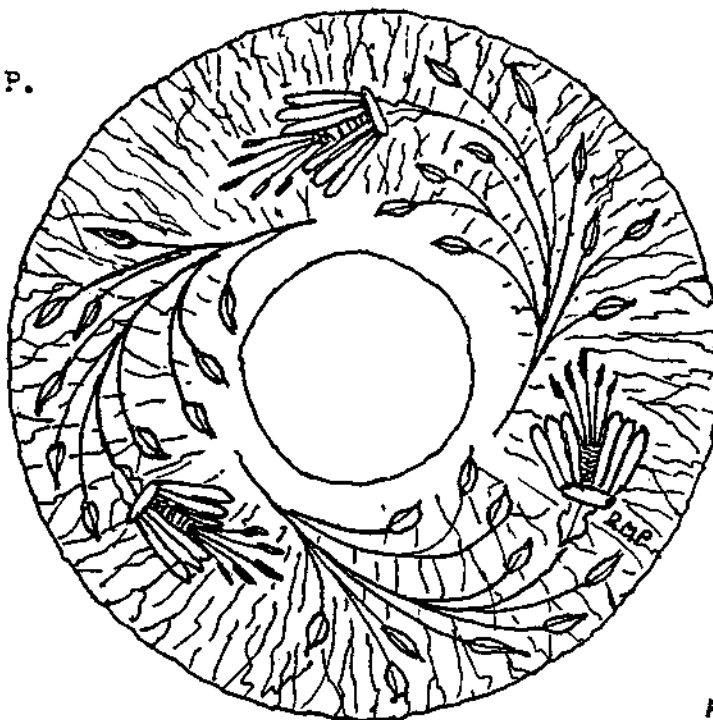
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## STRETCH GLASS SOCIETY

### NEWSLETTER

October 1977

A message from your President . . .

This will be the Christmas edition of our newsletter. I would like to take this opportunity to wish you and yours a Merry Christmas and a Healthy and Prosperous New Year.

We attended the Rex Lyons' auction at Marion, Indiana, on Friday, October 21st. The sale bill advertised 50 pieces of Imperial Jewels. We were able to buy a set of six (6) Wisteria sherberts with rare six inch underplates with the ring in the center to hold the sherbert. We also bought a tall Red vase (\$27.50) and a rare cobalt candlestick. We arrived back home (some 185 miles away) at 3:00 AM and felt the trip was well worthwhile.

One of the functions of our newsletter is to keep the membership informed on finds and prices paid for stretch glass pieces. Some of the pieces sold and prices paid this year are: the red Bicksler punch bowl and base - \$1,000.00. This is believed to be the first one thousand dollar piece sold. There were three (3) footed Fenton fruit bowls in red which changed hands, two different shapes averaging \$375.00 each. The blue Concave Diamond pitcher and tumblers with the wrong coasters brought \$500.00 at the Presznick auction. There is a report that four (4) red Colonial or Chesterfield tumblers changed hands at \$475.00 each. And the only known red pitcher and two tumblers in this pattern brought considerably more than the Bicksler punch bowl.

There are fifty or so pieces of stretch glass in the Greguire auction in St. Louis - November 11th and 12th - which should be of interest since there are several rarities.

The 1978 Convention plans seem to be progressing nicely under the capable hands of Mr. and Mrs. Regil Henry and their son, Robert. The Holiday Inn in Indiana, Pennsylvania, had already been booked for the first weekend in August when Mr. & Mrs. Henry tried to make reservations there.

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They then went over to the nearby Ramada Inn and had no trouble at all in reserving 40 rooms for our 1978 Convention. Plan NOW for the first weekend in August, 1978, to attend our convention in beautiful Pennsylvania, the home of Harry Northwood's second glass factory. The exact dates have not become known to me but details will be published in the newsletter in plenty of time. We should be able to have a great number of our membership present at this Convention, and we want you school teachers to know that we have been thinking of you. Our thanks to Virgil and Mary Henry for their work thus far on making this a great convention.

Send your letters and comments in to Paul so they may be shared by all of us.

HAPPY NEW YEAR

Jim Farr, President

\* \* \* \* \*

Please, if you keep your copies of the SGS Newsletter, change the "Volume and Number" on the July 1977 issue. It should have been Volume IV - No. 1 - instead of Vol. III, No. 5. I apologize to you for this error. I did not even catch it until the newsletter was back from the printers. Sorry about that. Editor

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The conclusion of the talk by Mr. John A. Artzberger, Director, Mansion Museum, Wheeling, W. Va. after the banquet on Tuesday evening, April 26, 1977:

The Bowers family in Wheeling have an uncle who worked for the factory and among the things that he had that passed down to them was a lovely water set with the tumblers and pitcher painted with a bluebird decoration. It is an extremely attractive set in perfect condition. Mrs. Bowers gave two of the tumblers to the Museum with the pitcher and kept the other four tumblers for herself.

We found a great deal of this on the factory site, Northwood opalescent glassware, and he obviously did make some of that at Wheeling as well as at his other factories. This is the Tree of Life pattern. This pattern was also produced by Hobbs, Brockunier Company in a slightly different form. It seems to be that by the time Harry Northwood began to produce this Tree of Life pattern, he began to put that circle in it which does not appear in the earlier Hobbs, Brockunier pieces.

We have acquired a number of pieces recently in Northwood glass, one of which is this pressed piece imitating cut glass, very nicely done. Miss Robb tells me that in her home she has the cut glass bowl that she feels this pattern was taken from to reproduce it in pressed glass.

Northwood made a number of interesting things in lighting devices, shades and so on, and we still see a lot of these in Wheeling homes today.

You've asked me about other collections in the Museum and people have asked me if I've collected pieces of Imperial, and in fact, one family from your group gave us today and yesterday a couple pieces of Imperial glass that we are glad to have for the collection. We are now attempting to do something that the Museum Board and Collecting Committee did not do in the past and that is to begin to collect things that are contemporary, things that are easy to acquire, such as Imperial Glass Corporation's recent products, Fostoria's recent products; we're not trying to go out of the boundry, we're not trying to do like Mr. Fenton is doing at his factory site and that is to have the background that would portray all the factories of West Virginia, old and new which is an important contribution to the education in the collection of glass. We're trying to stay in the Area and making this a specialized and local glass collection. Hopefully, in the next few years we can collect some of the contemporary glass that is easy to acquire at the present time for future generations to enjoy.

This series of slides Chris Revi used in a lecture he gave not too long ago. We had them in the Museum collection. We have a number of pieces of Imperial. I think you are all aware, and I

now if you are aware, that the Museum glass collection is named after J. Ralph Boyd, who was President of Imperial Glass, and most of the West Virginia and Ohio glass companies gave money starting about 1949 to purchase glass for the collection and also for traveling expenses for the Museum's staff to go out and interview and acquire pieces of glass by gift. So we are indebted to Imperial Glass and also to Fostoria Glass in the local Area for a lot of our collection, and a lot of the money that was used to purchase a lot of these pieces years ago. Mr. Carl Gutskey, who was President of Imperial in the 1950's and early 1960's gave us most of the pieces in this slide and access to most of the catalogs that are at Imperial. Incidentally, all of these pieces that we have, have the Imperial paper labels still on them which makes it very difficult to wash them.

Of course, I must end with the Sweany punch bowl in miniature that was produced by Imperial Glass. We are trying to talk Mr. Rodefor, Rodefor Gleason Glass Company of Bellaire, Ohio, into reproducing that for us, Imperial will not do it any longer because unfortunately Imperial, to reproduce the Sweany punch bowl in miniature, made such a complicated mold that has an area that cools much quicker than another area of the mold, that they stopped production on it - they were getting too many seconds. They are trying to figure out a way to re-design the mold now that won't be too expensive so that we can put this back into production again because it was for our Museum, an extremely nice piece of glass, to sell through our Gift Shop and it hasn't been produced for about eight years. I mention this to you so that in case any of you see Mr. Rodefor, tell him that you would like to have a Sweany punch bowl miniature.

I think that I've approached this talk this evening on what the Museum is doing with Northwood. Obviously, from what I've said, in the past we have not done a great deal. I don't apologize for that because I think that all Museums start out this way. I think that Harry Northwood and Northwood glass were an important part of the industry in Wheeling. They produced something that none of the other factories produced, that's Carnival Glass. They were the last of the glass companies to start in Wheeling - they were the last one. They didn't survive as long as the Federal Glass Company, which was our only company to survive into the mid part of the 20th Century. They were the last one to start in Wheeling and they did make an important contribution to the glass industry in the local Area, and all over the country. And obviously, in the period of time they were in operation, they produced an awfully lot of glass because there are a lot of us collectors and we all have a lot of it, and you realize that this glassware was the every-day glassware of the family at that time and a great deal of it was broken in use. So their product was sent all over the country and it's production was quite large.

I remind you that the Sweany glass collection has come to us almost in its entirety from the Sweany family contributions and they are extremely interested. Those that live here in Wheeling now and those that lived here many years ago were interested in the glass collection and in their part of it. We could not have acquired that part of the glass collection without the family contributions. It is also fortunate that the Sweany brothers had a lot of children, so there was a lot of glass in the family that helped us to identify much of it. Now I'm sure, just like in the Northwood cases, there are pieces of what we call Sweany in the Sweany cases that really weren't made by the company. Rest assured that family history gets things very garbled. The Sweany factory-owned retail stores in Pittsburgh and in Wheeling and they were importing a lot of things from England. Chinaware with their own insignia on it, we have some pieces of that, and I'm sure they were importing English glassware which they probably were promptly taking over to their factory and copying but a lot of that could have gotten in. One large compote on the dining room table in the Museum in a sawtooth or diamond point pattern which is an extremely elaborate piece, we are almost positive that it is English glass rather than Sweany although from the Sweany family it comes down to us with the attribution that it was made in the Sweany factory and was used as the baptismal bowl for many members of the Sweany family. The End.

Our thanks to Mr. Artzberger for all the first-hand, valuable and interesting information he has given us in his talk.

AMERICAN CARNIVAL GLASS ASSOCIATION SUCCESSFUL IN PROTECTING (N) TRADEMARK REGISTRATION

The American Carnival Glass Association, a group of collectors throughout the United States and other countries, reports that they have been successful in their legal action in protecting the (N) trademark registration. This trademark was originally used by The Northwood Glass Company in marking much of the glass produced by them in the early part of the 20th Century. The Northwood Glass Company ceased operations in 1923. The American Carnival Glass Association applied for and received the (N) trademark registration from the United States Patent Office in 1970 in order to protect collectors of Northwood glass. Antique collectors are assured of purchasing an old piece of glass if it is marked with the (N) trademark. Unfortunately, a few parties decided to use this mark in order to sell the glass they were reproducing to an unsuspecting public.

The trademark belonging to the ACGA was illegally used to mark two different pieces of reproduced Carnival Glass. These pieces were a Grape and Cable butter dish in ice blue color and amber color and a Vintage nut bowl, also referred to as a Grape & Cable nut bowl, in the ice blue and amber colors. The Grape and Cable butter dish can be distinguished from the old as the bottom has a fluted edge, whereas, the old bottom has a serrated edge. The nut bowl, (referred to as a rose bowl by the sellers) was never originally marked with an (N) as this was not a Northwood product, but assumed to be produced by The Fenton Art Glass Company.

These two pieces of glass first appeared on the market the early part of 1976, and an intensive and exhaustive search was begun by the ACGA to track down the person or persons reproducing this illegally-marked glassware. With help and encouragement from members and officers of the ACGA, facts were accumulated and proof verified. Legal action was instituted in May, 1977, against John Lee Jennings of LaFollette, Tennessee, and in his deposition taken by the United States Court, Eastern District of Tennessee, Mr. Jennings stated that the Mosser Glass Company of Cambridge, Ohio, manufactured this glass for him. He also indicated that the Grape and Cable mould for the butter dish is owned by Thomas R. Mosser and the Mosser Glass Company of Cambridge, Ohio, and the nut bowl mould is owned by Albert Botson, Cambridge, Ohio.

Civil Action #33-77-199 of the United States District Court, Eastern District of Tennessee, has been settled during the month of October, 1977. A final judgment by consent provides for a permanent injunction against John Lee Jennings, LaFollette, Tennessee, Mosser Glass Company, Inc., Cambridge, Ohio, Thomas R. Mosser, Cambridge, Ohio, and Albert Botson, Cambridge, Ohio, which restrains them from using, causing to be used, or inducing any other person to use the (N) trademark protected by Registration #901,814, or any other trademark that is a colorable imitation thereof. A cash settlement of \$2,200.00 was included.

The President of the American Carnival Glass Association, Carlton E. Schleede, feels that this is a very important milestone in the struggle to protect collectors of the beautiful old Northwood glass. He states that the Association received moral and financial assistance from their sister organizations, the International Carnival Glass Association, the Heart of America Carnival Glass Association, and the Northeast Ohio Carnival Glass Club. The ACGA will continue to be vigilant and will actively protect the (N) trademark registration.

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#### A History of The Tiffin Glass Company, Tiffin, Ohio, - Cont'd.

Any piece of glass manufactured during this period of time in Tiffin, Ohio, could and-or would be referred to as "Tiffin Glass" regardless of its plant origin. The name "Tiffin" as a manufacturing trademark of the factory located in Tiffin, Ohio, did not become a reality until some-time later. This, too, lead to further identifying inaccuracies, since many items with the "Tiffin" label were not manufactured in the Tiffin, Ohio plant, but in one of the several other locations.

Work on the Beatty plant was now moving satisfactorily, if not as fast as George Beatty desired. Further contracts were awarded to Edward Schwaeble on 8/23/88. Then, on Tuesday, 8/29/88 at 3:00 PM, the stonework was begun on the foundation walls with a scheduled completion date of two weeks. On this same date, the furnace excavation work was nearly done and the Pennsylvania

Railroad sidetrack was soon to be finished. A water well drilling was in progress and the driller were down to 30 feet.

her building contracts were awarded on 10/2/88 to D. M. Beaver and included one 2 story building of 173' x 150'; two 1 story buildings of 210' x 90' and 120' x 60' respectively, with a completion date of 12/15/88. (Obviously the main building specifications of 210' x 210' had been changed). At this point, news accounts of the construction progress were sparse and short and consisted only of "work progressing satisfactorily." This can be attributed to the intense interest in the upcoming presidential election. However, the newspapers were still reminding the City that dwelling places were sorely needed for the families soon to be arriving. Apparently, the housing development had slowed down until all construction contracts were awarded and the housing developers were sure where to locate.

On November 2, 1888, a deed was recorded in Seneca County transferring Block numbers 34 and 39 from J. W. Schaufelberger to Robert J. and George Beatty, trustees, of The A. J. Beatty and Sons Company. This location consisted of land bordered on the North by 6th Avenue; the South by 4th Avenue; the East by Sneath Avenue (renamed Vine Street by a City Ordinance dated October 22, 1946) and West by Shawhan Avenue. (See Illustrations #1 (plot map) and #2 (recorded deed). (Lot 12 of Block 22 and the current parking facilities directly East of Vine Street - Sneath Avenue - were not acquired by the Beatty firm until May 6, 1892).

Election day had passed and Harrison was the newly elected President. This came as quite a surprise to many and, unlike our contemporary computer-oriented election returns, it was nearly a week before the nation knew, for certain, the election results. It was also about this time that Steubenville became aware of the fact they were losing the A. J. Beatty and Sons Company. With the revelation their newspaper(s) assailed Tiffin with references to the "Black Swamp" area and questioning why anyone would want to locate there.

Further Beatty construction progress indicated the three furnace smoke stacks were completed November 23, 1888, and the building brickwork finished on November 28, 1888. December was a banner month both for the Beatty factory and the City of Tiffin. On December 1, 1888, electric street lighting was voted in by City Council and work was begun immediately. December 5, 1888, found George Beatty in Tiffin again directing progress and very likely determining why certain things were or were not taking place. His visits must have had some effect on various activities, since after or during each of these visits, further progress was noted or Mr. Beatty made it known he was not entirely satisfied with the way things were going. Finally, on December 7, 1888, excavation was started on the Highland Addition housing project. Then, on December 14, 1888, a gas well known as the "Highland Well" was piped to the factory and the first flame lit by City Solicitor, H. C. Keppel. Mr. Beatty announced on December 17, 1888, that the plant would be in operation by the middle of January, 1889, if their employees could secure houses. He was in Tiffin again on December 20, 1888, and engines and boilers arrived in Tiffin and were delivered to the plant site on December 25, 1888 (Merry Christmas).

The boilers were positioned on December 28, 1888, and the A. J. Beatty Company advertised for houses in the northern section of the City. It was apparent that the Beatty Company was not pleased with efforts the City was making in regard to housing facilities for their workers. A December 31, 1888, announcement that two of the furnaces would be ready in about three weeks added "and still no houses for the men to live in" confirms their disillusionment. On that same date Messrs. Beatty, Carr and Caldwell of Steubenville were in the City personally assisting in locating homes for the workers.

While the Beatty Company was having its problems, so was the City of Tiffin with their youngsters. On December 20, 1888, a local paper editorialized as follows: Our streets are breeding a class of rascals that would disgrace any community. Their mouths reek with a mixture of obscenities, profanities and tobacco juice. They are idler(s), listless (and) educated only in the latest slang. They have no respect for their elders and consider it smart to make side (snide) remarks of an annoying nature when ladies pass them. They remain upon the streets until a late hour every night and are never known to do a praiseworthy act. What are their parents thinking about? They are

accountable under God's law for the proper rearing of their children. It is a responsibility fearful to contemplate. Every Father and Mother should awaken to a realization of it. (Sort of fits into every generation, doesn't it?). To be continued. Ed. Hope to finish this next tir

A new book by Sandra McPhee Stout entitled "Depression Glass III" has been on the market for several months. I discovered it at the Walden Book Store in one of the malls here in Akron just before leaving for the Convention in Wheeling. It was an extremely pleasant surprise to find that Ms. Stout had included in her book several pages of stretch glass. It was interesting to me to learn that the name for stretch glass, as collectors call it today, was "SATIN IRIDESCENT" glass.

Plate 15, page 32 states, "Lancaster (Ohio) Glass Company were decorators of iridescent, painted, etched and cut lines, as well as producers of blanks for other firms. This company, no longer in existence, was a subsidiary of Hocking Glass Company from around 1910 until it no longer existed in the late 1930s. Westmoreland made only lustre ware, no satin iridescent stretch or jade iridescent. Imperial manufactured Imperial Jewels, an art glass not shown here, satin iridescent and lustre glassware. Fenton made satin iridescent, called its Florentine Line at the factory, and lustre."

Ten (10) pieces of satin iridescent are shown in color on the opposite page, two being lustre ware, two pieces having the hand painted blue enamel flowers and leaves, a candy jar and an 11-1/4 diameter console bowl. There is also a tall compote 9" high in rubigold, and a muffin dish, plain with turned-up sides in white. Other pieces shown are Imperial and Fenton.

Plate 16, page 34 shows pieces of AURORA IRIDESCENT "STRETCH" GLASS 1925-27, U. S. Glass Company, colors are Canary Ice, Tiffin Blue Ice, Crystal Ice (frosty white), Rose Ice, Opaque Iridescent Colors Nile Green and Tiffin Blue. "Each pattern shown has been named by U. S. Glass in their trade journal advertisements. Aurora is the name given to satin and crackle iridescent tints. This glass is depression era, not necessarily depression glass." Some pattern names listed are CUMULA, which pattern has four or six panel sets, one panel raised, the other two, one each side are indented; a slight scallop is created where the panels meet the rim of the bowl, but not as pronounced as in their CHATHAM pattern.

OLD LEEDSWARE - this pattern has the rectangular open work around the top. This pattern was thought to have been made by The Cambridge (Ohio) Glass Company heretofore. See Plate 5, KU51, Imbraco's book, and Wiggins book page 22.

FLORENTINE pattern - which has six sets of panels; at the rim the panel rim edge is scooped out in a low dip. One bowl is opaque Nile Green in color and the other is a larger bowl in Tiffin Blue color. "Tiffin Blue is a very light powdery blue, unlike any other blue in the satin iridescent lines made by the various companies."

Plate 22, pages 42 and 43, shows a line of "Jade Green Glassware" all made by The Fenton Art Glass Company as a special order for Carson Pirie Scott & Company, Chicago, Illinois, reproduced from a two-page illustrated flyer put out by the company from the late 1920's and early 1930's. A very interesting feature of this advertisement is that all the stretch opaque Nile Green pieces are in the true color while the bowls are on white stands. Were they actually made in white or milk glass, or was the usual black glass stands painted white? I've never seen a white stand.

I do recommend that you purchase this book for all the information it contains on stretch glass, or satin iridescent glassware. Ordering information listed in the book is as follows: Sandra M. Stout, P. O. Box 3426, Terminal Annex, Spokane, Washington 99220. The price is listed at \$5.95, and the book is entitled "DEPRESSION GLASS III."

It certainly clears up a great many of the mysteries for the stretch glass collector. I wrote Stout for permission to publish in the newsletter the information given above but never received a reply. Therefore, the author's rights and the publisher's rights (Wallace-Homestead Book Co., Box 81, Des Moines, Iowa 50304) are reserved. Thank you so much Ms. Stout for all the help to The Stretch Glass Society you have been in publishing this book. Editor



Itemized below are just some of the very unusual pieces of stretch glass which I have actually seen this past Summer. I hope this listing will inspire each of you, as it did me, to go to antique shows and flea markets more often and look for some of them. Strangely enough, I have yet to find a piece of stretch glass at any of the numerous garage sales that are abundant everywhere during the nice weather in this Area. These are ALL in private collections and are not for sale:

A deep red/amberina bon bon. After visiting the Fenton Museum I would say this one was made by Northwood. Mr. Fenton shows the Fenton bon bon and the Northwood bon bon in their Museum and it took several trips back and forth between two cases to find any apparent difference in them - but there is a difference. The Fenton bon bon has the panels coming down to the very edge of the foot of the base BUT they are definitely rounded at the edge, while the Northwood bon bon has the panels coming down to the edge of the foot and they are straight out - not rounded. I've not asked Mr. Fenton, but this is the difference I observed in the ones he has labeled Fenton and Northwood in different cases. There may be other differences that he could point out but this was all I could find. If you will look at your different bon bon's you will also find this difference.

A pair of amethyst potpourri footed bottles approximately 5" tall. These were the most unusual and most beautiful pieces of stretch glass I've ever seen. The mouth of the bottles is quite wide with a heavy glass lid that fits down tightly into them.

An amethyst toothpick holder. Have you ever seen a toothpick holder in stretch glass? First one I've ever seen and it is a real jewel.

A light blue very heavy ribbed rose bowl - not too large. I saw one for sale at the ACGA Convention in July but did not buy it.

A light green bowl turned in slightly at the top on three dolphin feet. This is a beautiful piece of glass and from the dolphins it almost has to be a Fenton product. This is the first and only piece of this particular pattern that I've ever seen. Surely it is not one of a kind. If any of you have one of these bowls won't you please let us know? I'm certain they are scarce.

Pink melon shaped dish with an open flower finial on the lid - Fenton product. A scarce item to find, I'm sure.

A large, and I do mean large, footed compote in white stretch. See Umbraco's book, Plate 17, page 50, KU153, for shape. This one was approximately 13 to 14" high and a heavy piece of glass. Possibly U. S. Glass.

Punch cups in blue, green and white - no saucers. On a trip to New England the 1st of this month, I found the saucer for a cup and saucer in stretch glass. In the dealer's case it looked like gold Tiffany glass as the light played on it, but it was just iridescent stretch in another light. I wanted to buy it but the dealer said that he was positive the cup was around there somewhere. Needless to say, we turned the place upside down and never did find the cup so he would not sell just the saucer. He has my name and address if he ever does find the cup.

A vaseline (lemon yellow) perfume bottle with stopper approximately 6" tall. You will be lucky to find one of these perfume bottles with a stopper that was made for it. I have a couple in mint green that did not have stoppers when found and thus far I've never found the stoppers for them.

A signed Northwood custard console set which has a strange green cast. It is definitely stretch glass but a most unusual color. Since this is the only one that has been seen or reported, we have to wait for others to determine if this is the actual color intended or a lovely mistake in mixing the batch of glass for custard.

A pink square lotion bottle with a Dutch boy and girl and birds painted on the bottle and with a decorated stopper.

Two vases 10" and 12" high in a dark to light green jade with very opalescent edges. Most

I've found a new printer who is able to print the pictures I would like to share with you on the opposite page. These are pictures of some of the unusual pieces of stretch glass that were found just this past Summer by Jabe Tarter and your editor. I would just like you to know that I took these pictures all by myself at the back kitchen door with a Polaroid camera on a beautiful, bright sunny day in September. If you have a Polaroid camera and would like to take a picture or so of some of your unusual pieces of stretch glass, DO NOT put the heavy paper on the back of them as is given in the instructions. Just take them, let them develop for the time required, and lay them aside to get good and dry just as you pull them from the camera. Send them to me with your descriptions and-or deminsions and we'll put them in the newsletter as we have room. Below is a description of the pieces on the opposite page:

Fig. 1 - is a lovely pair of white stretch car vases mounted on a beautifully hand made holder of walnut wood. The finial of the holder is painted gold. The holder did not come with these vases but has been around the house for years holding a pair of marigold car vases in the tree-or-life pattern. It is dated September 3, 1925 by the maker. The car vases were found at a big flea market at Hartville, Ohio, in July this year by the Ed. They are really beautiful and an odd shape.

Fig. 2 - is a lovely mint green bulbous pitcher with excellently painted flowers. It was found by Jabe at an antique show East of Cambridge, Ohio, just off I-70 on the way to the SGS Convention in April.

Fig. 3 - on the left is the 6" diameter handled dish in pink stretch called a "butter ball tray" by Fenton. Wiggins book, page 30, shows a better picture of one in green. This was purchased by Jabe at the Convention from the Stozus' of Connecticut. Incidentally, he found an identical one in New England except the center handle is a dolphin; in pink also.

Right is a 5-1/2" high, 4" across the top, opaque yellow vase. This vase has a very definite raised circle on the bottom which is off center and it has been slightly ground but not polished so that it will sit flat, a mold blown piece. Found by Ed in a shop in East Tennessee.

Fig. 4 - is a 7" high white stretch compote, 8" across top, smaller in size than the large one mentioned above. For shape see Plate 17, page 50, KU151, in Umbraco's book. Jabe found two of these, one having no iridescence or stretch effect on the footed part from the bowl down, while the other one has iridescence all the way down the foot and a great stretch effect on the very bottom of the foot. It is puzzling to look at this compote and try to figure out how the stretch effect was done on the bottom of the foot.

Fig. 5 - is a most unusual piece of stretch glass. It measures 15" from tip to tip and 7" in diameter at the widest part. In white stretch it was found by Jabe at a Mansfield, Ohio flea market. It is ground and polished on the bottom and to me it appears to have been made to be used as a bread tray. Anyone want to guess or tell us?

Fig. 6 - is an eight-sided plate in white stretch but it appears to be a delicate pink due to the gold iridescence. It has the extended-diamond pattern and the diamonds are slightly raised on the top of the plate. It measures 8" across. The diamonds in the pattern get smaller and smaller until they just disappear at the center. The bottom is ground and polished. See Umbraco's book Plate 20, page 56, KU191 for a similar pattern. I've now forgotten just where this unusual plate was found.

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I did not receive the Report from our Vice President for this issue. I understand they have been very busy moving. Perhaps it will be forthcoming for the next issue of the newsletter. Ed.



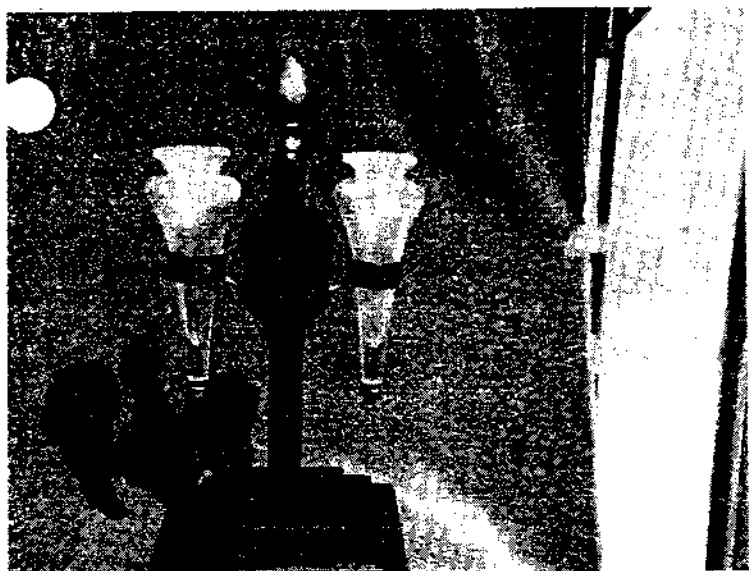


FIGURE 1

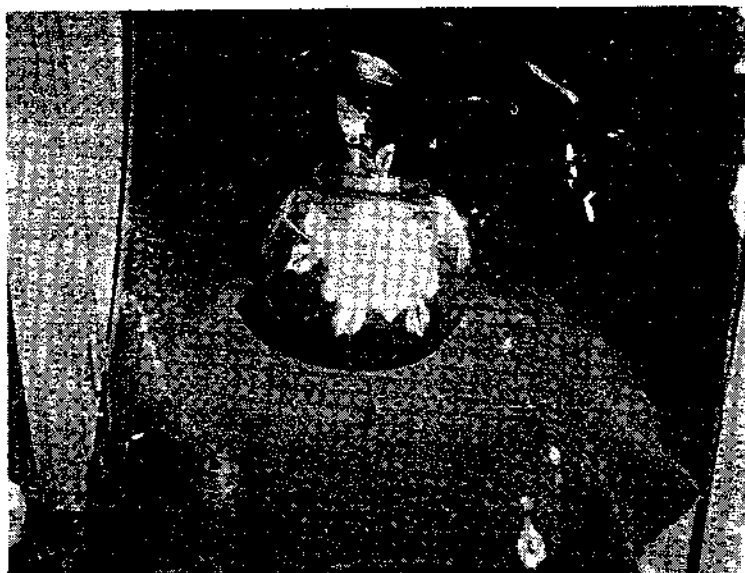


FIGURE 2



FIGURE 3

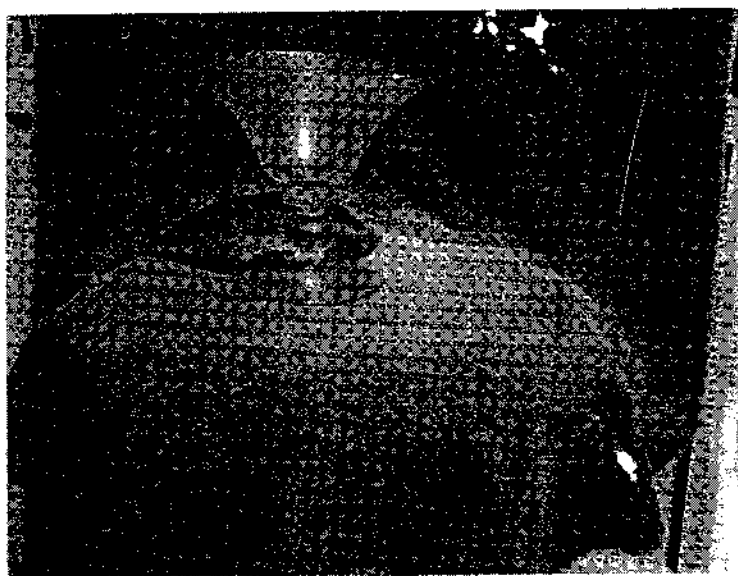
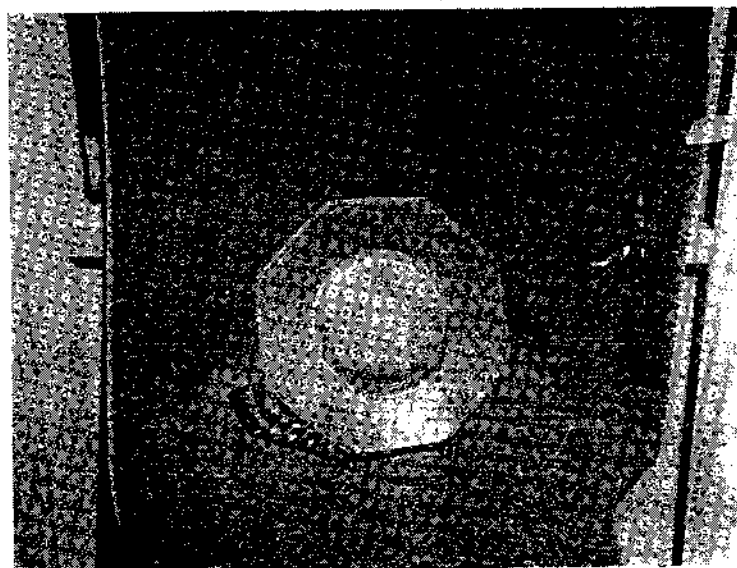
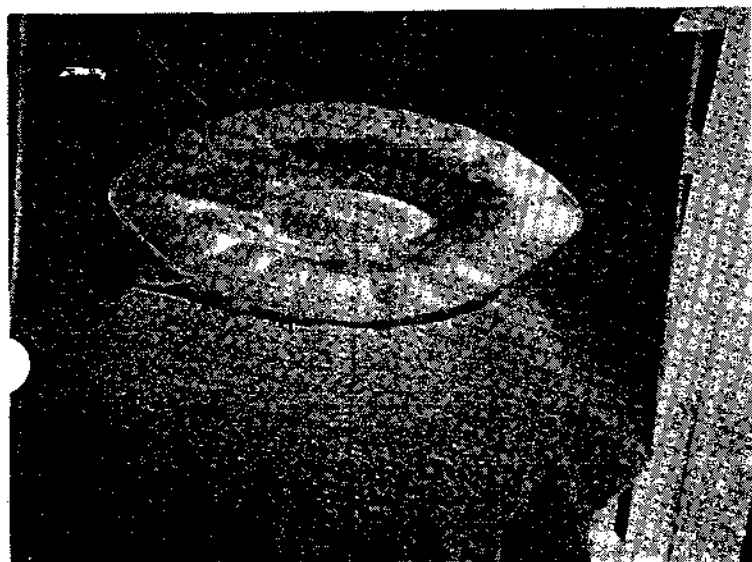


FIGURE 4



October 1977

STRETCH GLASS  
IN COLOR

By Berry Wiggins

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

38 Color Pictures  
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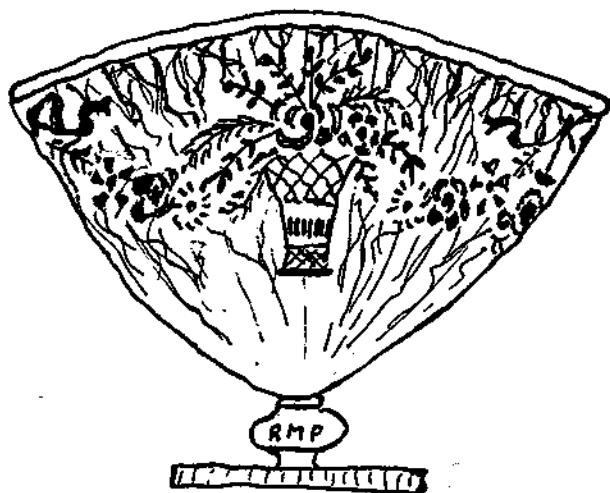
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