

Stretch Glass Society



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J U L Y 1 9 8 3

★CONVENTION NEWS★

The 1983 Stretch Glass Society Convention was a complete success! All who attended were definately rewarded for their efforts. There were a total of 25 members registered and 40 non-members visited our display room. So, this year's attendance help to make this a very good convention.

Unbeknownst to all who were present, the convention turned out to be a learning experience for all involved. Due to the fine location as selected by Carl & Rose Schleede, we had several very important people visit the display room. The Corning Museum of Glass was having their annual meeting during the same week that we were in Corning. Many of the museum members happened to be lodging at the Corning Hilton. As an end result, the director of the museum, its chief curator and the curator of the pressed glass section examined the display room with a careful eye. They were truly impressed with what they observed and were amazed how similar effects were achieved and shapes used to copy the fine art glass of Steuben, Tiffany, etc. None of these museum members were familiar at all with stretch glass.

We learned that the museum collection did not contain a single example of stretch glass! It was decided very quickly to remedy this situation! An impromptu committee was elected which selected three pieces to donate to the museum. The pieces selected were: an Imperial, candlestick centered sandwich or cookie server with a grey surface; a signed Northwood, tree bark base compote in blue; and a Fenton, Velva Rose, double dolphin fan vase (old).

Most of the SGS members had checked in by thursday evening and the display room was a bevy of activity. As each member arrived and unpacked their glass, all would gather around and anxiously watch as each piece was unpacked. Some items were bought, sold and/or traded as they were being placed out onto the display tables! Sometimes it is wise to arrive early!

Thursday evening we all broke up into small groups, depending upon ones' cullinary desires, and went out for dinner. There were quite a variety of restaurants in the immediate vicinity to suit everyones taste and pocket book! As people arrived on thursday, Jabe Tarter handed out the souvenirs that everyone ordered. All were well pleased with the stretch apples. Joe St. Clair really out did himself for us and the iridescence was very good. They were well worth the \$20 investment! (NOTE: Sorry, their all sold!)

Friday morning, many members went out walking to visit the many gift, glass and antique shops located very near by. We all met in the early afternoon at the Corning Glass Museum for our tour. Everything you ever wanted to know about glass manufacture was there, right in front of your eyes.

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The tour began with a movie about a family in Afghanistan who manufactured glass in a small shop. The glass manufacturing technics were handed down from father to son for over 200 years. The movie was a fine introduction to what we were about to see.

The museum was arranged chronologically and each section contained glass that was either manufactured by a certain technic or was made during the same time period. Each section also contained a short film that illustrated how the glass in that particular section was made. We learned how the Romans Egyptians and Venetians manufactured glass. If one were to stop and read or observe everything that was on display, at least a week would be needed. It is amazing to realize that all of the glass that is on display is only a small fraction of the museum's inventory.

For me, the most fascinating part of the museum is when you crossed over a pyrex bridge which took you into the Steuben manufacturing plant. Here we were allowed to observe the Steuben craftsmen making their fine leaded crystal. The entire manufacturing process could be observed from grandstand seating arrangements. You could observe the glass being obtained from the pot, being blown into a basic shape, being reworked and reshaped, and having any extra glass pieces added all within as short as 20 minutes. From this area you progressed into their finishing areas where the glass is grounded and/or polished if necessary. Still further, you could observe the fine glass artisans who etch the "rock-like" pieces of crystal with different designs. At the end of the tour was the Steuben display room which sold the fine line of crystal.

There were many fine glass gift shops close to the hotel. Many of these shops contained fine examples of the contemporary art glass currently available from across the country and the world. It is truly amazing to see how far these craftsmen have revived the art glass technics from the earlier part of this century. The shop dealers informed me that many people actually think that they are seeing glass from the early 1900's and are amazed to find out that it was made only within the past 5-10 years!

The opening of the "American Pressed Glass" display was a real highlight for SGS members Friday evening. Champagne and wine were served and there was also a string quartet to provide "mood" music. There weren't any stretch pieces unfortunately in the display, but there was a magnificent Northwood Grape & Cable master punch set.

Everyone met early Saturday morning for the breakfast/business meeting. After the meeting we all returned to the display room for further glass discussion and the convention closed. It will be very difficult to match the excitement, education and just plain fun that everyone had at this convention with future conventions, but we are sure going to try!

SGS OFFICERS

PRESIDENT: Fred Lynn

VICE PRESIDENT: Helen Stozus

SECRETARY/EDITOR: Bob Ragan
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SGS BOARD OF DIRECTORS

Rose Schleede

Virgil (Bud) Henry

Ann Cummings

Roger Van Patten

* BUSINESS MEETING

The annual business meeting took place on April 30th and convened at 10:15am. There was general discussion of how well the convention had progressed and how everyone was very pleased with having it at Corning. Fred Lynn commented on the visit of Dwight Laman (Director of the Corning Museum of Glass), Dr. Sidney Goldstein (Chief Curator of the museum), and Jane Spillman (Curator of the Pressed Glass Section) to the display room. As mentioned earlier, they were most impressed with our displays and very pleased that they were able to attend. We had the good opportunity to explain to these individuals what stretch glass was and what we knew about its origins and manufacture.

Roger Van Patten presented the treasurer's report. At the time of the 1982 convention, there was \$668.02 in the bank and \$150 in escrow for the Secretary/Editor. The total cost of publishing Volume 9 of the newsletter was \$324.99. Income from membership dues came to \$344.61. Presently at the 1983 convention, there was \$837.61 in the checking account. Roger announced that he would not be running for Treasurer again and we all gave him our thanks for the many years of service to the SGS.

The minutes from the 1982 convention were read and no additions or corrections were added.

The next order of business was the election of officers. Presently the president, vice president, secretary/editor and two of the directors still have a year remaining in office. A nominating committee composed of Helen Stozus, Wesley Bicksler, and Jabe Tarter presented their slate of officers for the treasurer and two directors positions. John Miller from Ohio was nominated for treasurer. Ann Cummings from Texas and Roger Van Patten from New York were nominated to replace Mildred Bicksler and Alma Magenau. No nominations were made from the floor and the new officers were voted in. Our thanks go to Roger, Mildred, and Alma for their service to the SGS.

It was suggested with the new election of the treasurer that the books be audited. An audit committee composed of Mildred Bicksler and Ken Magenau would examine the books and records.

Thursday evening, an impromptu committee selected three pieces of stretch glass to donate to the Corning Museum. The total cost of these pieces came to \$115. The vote was taken to make this an official act of the SGS and the motion was approved by all.

The location of the convention for 1984 & 1985 was discussed. The location of the 1984 convention was already decided at the 1982 business meeting and will be in the Akron/Canton region. The Bicksler Carnival Glass & Antique Club will be sponsoring the convention in 1984. The convention will be held the week preceeding Mother's Day and will be on May 3, 4, & 5. There was general discussion of the 1985 convention location. There were three locations suggested: Marietta, Wheeling, and Indiana (Pennsylvania). A vote was held and the 1985 convention will be held in Marietta.

The 1983 souvenir was brought up for discussion. All were extremely pleased with the iridized apples that Jabe Tarter obtained for the SGS. The SGS would really like to extend their thanks to Jabe for doing such a fine job and he also will be incharge of the 1984 souvenir. Thanks to Jabe and his efforts this is the first time that money collected from the SGS souvenir was donated back to the SGS and tallied over \$400. The SGS is very fortunate to have a member like Jabe who unselfishly donates his time and the profits from the souvenir to the SGS.

It was mentioned in the April newsletter that there will be a future new section added which will include pictures of previously unpublished stretch glass pieces with their description and price value. It was debated at the business meeting if the SGS should endorse values for stretch glass pieces in the newsletter. As decided at this meeting, the only prices that will be listed in the newsletter will be auction prices, but that values will not be listed for illustrated pieces.

★ The question was raised if there could be a roster printed as is done in many carnival glass clubs. There is some opposition to this because some members do not wish their addresses published. The decision was made that a roster may be printed, but that members will be given enough time to respond as not having their names and/or addresses listed in a roster.

NOTE: Due to some unexpected problems, I do not have the photographic section ready that is mentioned above. I will have this section in the October newsletter. Post cards will be included for members to reply on about the pictures published. There will be a section on the post card to indicate if you desire your name to be listed or not listed in the SGS roster. More information will be in the October newsletter.

The meeting adjourned until 1984 in the Akron/Canton region.

STRETCH ON DISPLAY

The display room was truly impressive this year. Due to the fine surroundings at the hotel, the stretch glass on display gained an extra quality in appearance. The display room had wall to wall drapes and the lighting that was provided was spot lighting. Spotlights are far superior to illuminating stretch glass than fluorescent lighting. Fluorescent lighting tends to depress some colors in the iridescence. (NOTE: cool-white bulbs which are typically used for fluorescent lighting have more in the blue end of the light scale. Warm-white lighting bulbs are rarely used because of their softer, less light-providing capabilities. I raise orchids as a hobby and both bulb varieties are required to raise plants which need the full light spectrum. Warm-white bulbs provide more in the red end of the scale. In order to have correct lighting to show good iridescence, both bulb types should be used.) So, the spotlights were just perfect and highlighted the glass beautifully. The following is a list of some of the pieces brought by SGS members for the display room.

Carl & Rose Schleede: This display was very impressive with its many red and white pieces. There were 9 red and 6 amberina pieces mixed with many white pieces. There were also three fantastic Fenton drapery pieces, an extremely rare white-opaque (not custard) Northwood (#6283) 15 panel candy jar with black & gold decoration, a white punch bowl with a cut design, and a vaseline sugar & creamer pair with cobalt handles. This display would make any stretch collector's mouth water!

Martin & Helen Stozus: A very unusual vaseline basket with an attached Etchardt rim and handle, two Fenton dolphin fan vases, and a vaseline Fenton tankard lemonade set.

John & Cheryl Miller: A blue-opaque compote or mint tray with the best iridescence and heavy stretch marks that I have ever seen on an opaque piece, opalescent tangerine candleholders, and a fine display of plates.

Paul Miller & Jabe Tarter: An extremely rare green slag (Northwood) console set, a gorgeous blue-opaque console set which has the square based, 11 inch candlesticks (first pair in opaque that anyone has reportedly seen), and a purple ribbon or leadware bowl.

Fred & Barbara Lynn: Many of the Lynn's favorite color (white) pieces: bowls, plates & compotes and a cut marigold sandwich or cookie server.

alph & Helen Cooper: An UNBELIEVABLE black stretch punch bowl (it was worth coming to the convention just to see this masterpiece of stretch glass) an Imperial opalescent vase (another great rarity), a 15 panelled, black candy jar, and a blue Fenton (#53) puff jar. (NOTE: I regretfully found out that the black candy jar bottom was broke in transit on the way back to Oregon and that later the lid to the puff jar was broke. If anyone can help replace these pieces for the Cooper's, they would greatly appreciate it. I will forward any information to them if anyone can help)

★NOTE: All who attended the convention I know greatly appreciated the Coopers coming all the way from Oregon and for bringing some of their special treasures with them. They truly helped to make this convention a memorable one!

Wesley & Mildred Bicksler: A beautiful blue leedsware or ribbon bowl with blue candlesticks, an extremely iridescent green compote (the one with the teeth on the stem) and some beautiful amberina plates.

Mr. & Mrs. Tillman: A beautiful Pretty Panels lemonade set and a fantastic display of stretch vases.

Berry Wiggins: An extremely rare, yellow-opaque sugar & creamer, a blue Adam's rib sugar bowl, a Northwood (signed) master honey server with smaller signed serving piece, a blue Pastel Panels lemonade set, and a yellow-opaque berry set. Quite a fantastic display !!!

Bob Ragan: Red, green, and white punch sets, red Fenton cut-ovals candlesticks (8"), blue-opaque concave diamond guest set, and three pairs of Fenton wistaria candlesticks (#549, # 449, & #232).

There were a total of 14 tables filled to capacity with stretch glass. Many members brought baked goods which were eagerly consumed by members and visitors alike. This was a good idea (thanks Barbara!) It was really a remarkable display of color and shapes which were beautifully highlighted by the lighting and the pleasant surroundings. Its hard to describe the feeling that a collector gets when they see such a display as we had this year. Photographs just cannot capture the "atmosphere" nor the warm feeling you get from talking to friends at the convention. All I can say is that if you haven't been to one of our conventions, you DON'T know what your missing!

* COBALT COINCIDENCE ???

Another rarity that Ralph & Helen Cooper brought with them to the convention was a cobalt-blue, shallow cupped bowl. I don't have the exact measurements but it looked to be about 2 inches high and about 8 inches across. What was so unusual about it, besides the obvious rarity of the color, was the texture of the stretch marks. The stretch marks were actually deep grooves in the surface of the glass. Berry Wiggins calls them "mud flats" because the marks resemble what dried stream bottoms looked like, that heavy, cracked appearance.

When I was in California, I found a cobalt-blue candy jar like KU126 only in the one pound variety. I would have bought it but the price was unfortunately a bit steep! It also had the heavy stretch marks as well. Three weeks ago I was fortunate and found a small bowl (3" x 6") in cobalt-blue and it also has these deep grooves. Does anyone have a true cobalt piece without these marks?

★ PUNCH ANYONE?

One of the major advantages of attending the convention every year is that you are able to observe a number of similar pieces in a variety of colors. This can prove to be very useful when you are trying to find similarities and/or differences between pieces such as was done with the Northwood, Diamond and Fenton candy jars described in the last newsletter. Since the stretch glass punch bowls are one of my favorites, I decided to do some comparisons of the 6 punch bowls at the convention.

I had already done a comparison of the three punch bowls that I have: a Persian Pearl (white), Florentine Green, and Ruby bowls. The white and green bowls are iridized on both sides, but the red one is only iridized on the inside. This prompted me to see if I could find any similarities in markings (i.e. mold marks) amongst the three bowls.

There were three similarities between the three bowls. The first and most obvious was that each had three major mold marks indicating that they came from a three-part mold. The second similarity was that along one of these mold lines, there was a peculiar "diamond" shaped defect in the mold located about three inches from the top of the bowl (Fig #1). The third similarity was that there was a second mold defect located directly to the right of the diamond shaped mark, about two inches from the top (Fig #1). The second defect in the mold resulted in a small "bump" on the surface. Since all three bowls had these same two defects which would be unique to one specific mold, it could be judged that all three bowls had to come from the same mold.

Since the Schleedes brought a white and a red punch bowl and Mr. & Mrs. Cooper brought their black punch bowl, this was an excellent opportunity to look for the similar defects. Not only did the other three bowls show none of the mold defects, but none of them had any mold marks and they also had a different base or "marie" (Fig #2).

Several conclusions can be drawn from these findings. First, this may be an indication that two companies may have made punch bowls. It was very interesting to note that the Cooper's black candy jar (Diamond) had the exact same iridescent quality and color as their black punch bowl (hmmm!). There is also the possibility that for some reason, one glass manufacturer may have had two punch bowl molds or possibly reworked their existing mold (this would be very expensive however). We do know that Fenton made punch bowls. Could someone else have made them to, perhaps Diamond? Only future research will tell!

I have my own personal theory as to why the red punch bowl I have is only iridized on the inside. If it is Fenton's, as I feel it is, they made many of their red pieces with iridescence on the inside only. This would seem to follow through when they made the punch bowl. I called Kitty & Russell Umbraco and found out that their red punch bowl is only iridized on the inside as well. I have seen one red punch bowl with iridescence on both sides and know of one that was broke in transit on its way to an auction, so they do exist.

If you have a punch bowl(s) in your collection, could you look for the markings and base drawn below and let me know about them. I'd like to tabulate some data on them. Please indicate their color & size and if they are iridized on both sides. Thanks ...Bob

FIG #1

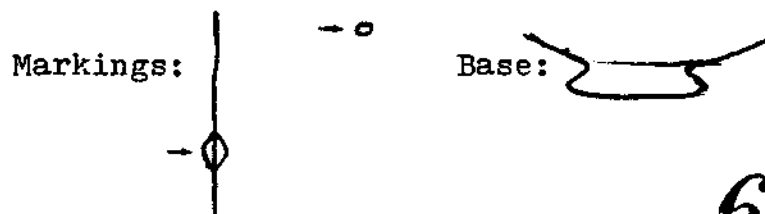


FIG #2



NOTE: extra "shelf" in base

Q & A

- Q: Why do you often find the Fenton lemonade or #200 guest sets with heat cracks where the handle is attached?
- A: The main reason for it is the thermal shock that occurs when the molten handle glass comes in contact with the blown glass pitcher. The pitcher is usually fairly thin and has cooled enough that when the molten handle is stuck on it, it causes a strain to develop at the point of contact. Back in the early days our procedures were not very good and sometimes that strain would not be relieved by the annealing. The crack could happen immediately or later on. Mr. Frank A. Fenton .
- Q: Did Fenton ever make blue-opaque stretch glass?
- A: As far as I can find out from our records and from my observation of the glass pieces that I have seen, I have not found anything to indicate that Fenton made blue-opaque stretch glass similar to that which Northwood made. We have made opaque glass, but there is no indication that it was ever iridized. We did make some opalescent glass which is semi-opaque or sometimes just opaque at the edges. Fenton did make some opalescent stretch glass. The tangerine is the first color that comes to mind, but I have seen some peach opalescent pieces that have a stretch finish. I should remind you that we are constantly finding new pieces that we didn't know exist, so, with that reservation, you have my answer! Mr. Frank A. Fenton
- Q: Is Northwood the only company that made emerald green stretch?
- A: We do know of a console set, bowl with a pair of candlesticks, that are emerald green stretch and were manufactured by the Vineland Flint Glass Company. Imperial may have produced a deeper green color that may be similar to emerald green, but it is not as deep as the Northwood or Vineland Flint emerald green. Mr. Berry A. Wiggins
- Q: Did Cambridge ever make stretch glass?
- A: Cambridge was producing glassware all during the same time period that stretch glass was being produced by other companies, but I have never seen or heard of any reported piece of stretch that was produced by the Cambridge Glass Company. Mr. Berry A. Wiggins
- Q: How can you tell the difference between "sun colored" glass and the lilac stretch glass pieces?
- A: The pale violet stretch pieces seem to have a lot of blue in it where as the sun colored glass doesn't seem to have this same quality. The lilac stretch pieces have more color in the red spectrum. This all may be difficult to visualize unless you have these pieces next to one another for comparison. We have seen several pieces of Imperial stretch glass and carnival glass which has turned purple. We have one Christmas centerpiece in marigold stretch with the stem being a light sun colored purple and it is very attractive. We also have an "IG" white robin tumbler which has turned purple even though it is relatively new. Sun colored glass comes from the minerals in the glass whether added on purpose as they did around the turn of the century to clear glass mixtures, or as I suspect, it is just in the minerals that Imperial used. It is the maganese in the mixture that turns the glass purple when it is exposed to the direct sunlight. Russell & Kitty Umbraco

A: The keys for distinguishing candlesticks are as follows:

- The KU1 candlesticks are attributed to Northwood. Note the rings below the cup are two in this case: one fat and one thin. Also notice that the base is "squared off" at the bottom (the flair of the stick stops, then drops before reaching the base instead of being an uninterrupted flair to the edge of the base). The candlesticks in Berry's book appear to be more like the ones that Vineland Flint Glass Company produced. Notice that the rings below the cup on these sticks are two in number and are more evenly spaced "stairsteps". The base flairs symmetrically like a bell and is not squared off before reaching the bottom. The candlesticks as shown in Sandra Stout's book are attributed to Diamond which may not be known to everybody as being a stretch glass producer. These sticks are more similar to Fenton's candlesticks and have a subtle stepping, three rings. Berry and I spent one night comparing styles and came up with more than a half dozen! We do know that Northwood, Fenton, Vineland Flint, and U.S. Glass made candlesticks of this style. A definite study has not been documented however.

I really wish to thank Mrs. Eva Racine who contributed many of the above questions. If you have any questions about pieces in your collection, how about writing them down and sending them to me? I will forward them to individuals who may know the answer and we can all learn from the experience!

QUICK NOTES.....

The SGS would also like send a get well note to Carl Schleede who also was recently in the hospital. Hope you are getting plenty of rest, even though the official "hunting season" is in full swing!

I would personally like to extend thanks to Carl & Rose again for the fine job they did in organizing the 1983 convention. It takes a good deal of time and responsibility to make sure that everything is in order. They certainly did an excellant job and the convention went very smoothly. Thanks again!

As was before, members will be allowed to advertise once a year for free in the "for sale" and "wants" column. Extra ads will be as follows: 1/3 of a page \$5; 1/4 page \$2.50; full page \$15. Non-members may advertise for twice these amounts.



President Michael Schwartz listens to Jabe Tarter, seated holding vase, and Paul Miller explain the history behind several of the glassworks included in the collection.

Glassware collection latest gift

Opai beads from King Tut's tomb are among the china, glass and porcelain items about to find a new home at Kent State University.

Jabe Tarter and Paul B. Miller, two of Akron's best-known antique collectors, are giving Kent State their entire collection of glass and art, which they have gathered over the past 40 years, as well as their entire estate.

The collection, valued at approximately \$350,000, includes a Thomas Moran painting (valued at \$80,000), a seventeenth-century stained-glass nativity scene, and a two-hundred-year-old Dresden doll collection as well as glassware from around the world.

"This collection will greatly enhance our museum," said Kent State President Michael Schwartz. "It has great implications for our programs in art, art history, design, and glassblowing as well as providing authentic settings for fashion displays in the museum." Schwartz said this gift indicates a growing recognition of the quality of KSU's programs.

Tarter and Miller have been residents of the Akron area since 1946. After meeting in the service in 1942, they eventually formed their partnership through a shared interest in antiques.

A native of Texas, Tarter graduated from Oklahoma A. & M. with both a Bachelor of Arts and a Master of Arts degree in Creative Design and Floralcul-

ture as well as Composition and Grammar. He later received his Doctoral Degree in Design and Composition at the University of Colorado.

Tarter wrote a column on antiques for the Knight-Ridder newspapers for 15 years. He now writes for Gannett Newspapers and is syndicated in more than 190 newspapers nationwide. In addition, he has written for several major antique publications including the "Antique Trader," "American Collector," "Antiques Journal" and the "Glass Review."

Tarter pointed out that Miller is the "research specialist" of the team. "It is the challenge of knowing the history behind a piece of glass or a painting that fanned my interest in collecting," said Miller.

Originally from Watoga, West Virginia, Miller is a graduate of Hammel Business College in Akron and worked in the Engineering Department of The Goodyear Tire and Rubber Company before retiring in 1971. He has been the secretary-editor for the Stretch Glass Society for the past nine years.

"We plan to continue to collect, research and write. By making the collection a gift to the University, we hope to share some of the excitement and knowledge about our heritage that Jabe and I have discovered through collecting," said Miller.

The above article was reprinted from the "Kent State Inside" Vol. 4, #12 February 25, 1983.

FOR SALE:
The following pieces all have good iridescence and are very nice pieces.
Postage & Handling extra and a five day return policy. Use my address
listed on the second page of the newsletter. (216-888-3991) Bob Ragan

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The following pieces all have good iridescence and are very nice pieces.
Postage & Handling extra and a five day return policy. Use my address
listed on the second page of the newsletter. (216-888-3991) Bob Ragan

- ```

#181 B: Northwood candlesticks; Heacock I Fig 384; 10½ tall $45 pr.
#173 B: Northwood candlesticks; Heacock I Fig 384; 8½ tall $35 pr.
#076 G: Fenton dolphin compote; Heacock I, p. 110, #1602 $90
#253 G: Fenton dolphin compote; Heacock I, Fig 408; 6 x 9 $90
#347 V: Fenton covered puff jar; Heacock I, Fig 387; $25
#185 B: Northwood stemmed compote ; Stout pl #6, I2; 7 x 7 $30
#226 OG: Northwood stemmed compote; Stout pl #6, I2; 7 x 7 $40
#342 R: Fenton flared vase (gorgeous!); Heacock I Fig #446 $95.
#223 G: Fenton cigarette holder; Heacock I Fig #473 $45
#249 T: Fenton diamond optic bowl; KU114 $75
#045 V: Sherbets: long stem beauties; 4½ x 4; four available $20@
#107 V: Northwood 15 panel candy.jar (very nice); KU35 $20

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Still wanted: Cut-oval candlesticks; concave diamond pieces

By Berry A. 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 catalogs and old magazines.

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Doris Johnson (Ohio)  
Angie Smith (Ohio)  
Jean Clough (Ohio)  
Al & Nora Antczak (New York)  
John & Lavida Decker (New York)

Thanks again go to Jabe Tarter for an article which he had published in the Collectors' Marketplace. Through the ad and his persuasive capabilities, he brought us all of the above new members from Ohio!

!!!!!!!!!!!!!!!!!!!!!!!!!!!!

- \*\*\* Photograph session
- \*\*\* Photos from convention if available
- \*\*\* Article on glass flaws
- \*\*\* Article on Joe St. Clair
- \*\*\* Hopefully more questions, but that is up to YOU!
- \*\*\* Convention news: carnival & Fenton

and photographs. Send to:  
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