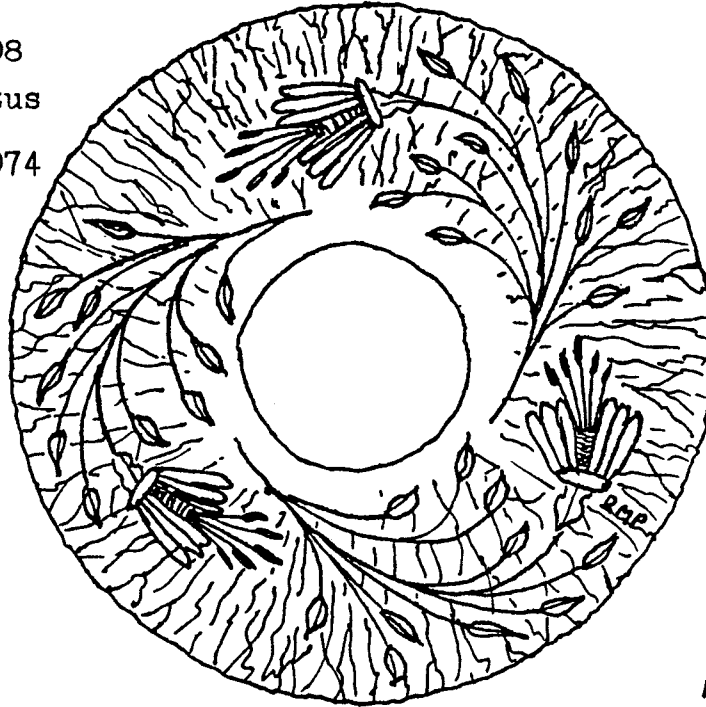


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STRETCH GLASS SOCIETY

NEWSLETTER: JULY, 1982

C O N V E N T I O N 1 9 8 2

The annual Stretch Glass Society Convention was truly a memorable occasion. Many club members attended and actively participated by bringing a good deal of glass for display. The Ohio members attending were actually outnumbered by members attending from New York, Connecticut, Pennsylvania, Virginia, and Texas, which was a very good sign!

There were a total of eleven tables, filled to over-flowing capacity with beautiful examples of our favorite vice: stretch glass! The variety of shapes and sizes was amazing. Some of the highlights included: a Fenton wisteria, cut, lemonade pitcher; a slag stretch glass console set; a very unusual pair of Northwood, opaque green (slag?) candlesticks; two water pitchers never before seen by members who attended the convention; and many other fabulous rarities. Each table had something to dazzle the eye and palpitate the heart of every stretch glass collector.

The variety of shapes could only be matched by the superb display of color range. All shades of the rainbow were well represented. Red, amberina, black (ebony), purple, opaques, vaseline, tangerine (plain & opalescent) were only a few of the colors seen. Some of the colors were very difficult to try to identify and would usually be attributed to the "bad batch" theory!

One of the best things that happened in the display room occurred when all of the lights were dimmed and the room was flooded with "black" light. All of the vaseline or "topaz" and mint green pieces glowed in a very luminescent fashion. The effect was quite a sight to behold, especially with so many pieces being illuminated at once. Its a sight that many of us won't easily forget!

As memorable and enjoyable the displays were, the education that we all received from Mr. Axel Ottoson far surpassed our expectations. His presentation held firm all of our attention and we all gained invaluable knowledge from his experiences at Imperial. There was very little, if any, information that I could edit from his talk which is printed later in this issue.

So to summarize the convention, I'm sure that all those present will agree, there was a definite surge of enthusiasm for us all to go out and find that one, elusive piece of stretch. There was good fellowship meeting with other stretch collectors, renewing old friendships and making new ones. All I can say is that I can hardly wait for our next convention in 1983! Its only 10 more months away, start planning now!

Bob Ragan

BUSINESS MEETING

The business meeting opened on Friday morning, May 7, 1982 at 10:00 AM. Paul Miller read the minutes from the business meeting that took place during the 1981 convention. The minutes were approved as read.

The first topic of discussion brought up dealt with souvenirs for the annual meeting. Having a souvenir made expressly for the club would be very expensive and several suggestions were discussed to try and cut costs. Jabe Tarter was nominated to be in charge of looking into having a souvenir for the 1983 convention and he accepted.

The next major order of business was the nomination and election of new officers for the Stretch Glass Society. The nominations for president were Ken Magenau and Fred Lynn. There were no nominations from the floor and Fred Lynn was elected President. Helen Stozus was the only nomination for Vice President and was unanimously re-elected. The nominations to replace Carlton Schleede and Berry Wiggins who have completed their term of office as Directors were Rose Schleede and Virgil (Bud) Henry. There were no further nominations from the floor and Rose and Virgil were elected. Bob Ragan was nominated for Secretary/Editor with nominations from the floor for Ann Cummings and Mary Henry. Both floor nominations turned down the nominations and Bob was elected to the office. The club thanks Wes & Mildred Bicksler for tallying the votes.

Special mention was given to Paul Miller for his excellent service and devotion to the Stretch Glass Society for nearly eight years. We all owe a great deal to Paul for all of the hard work that he has put into keeping the newsletter a successful undertaking.

Due to the increase cost of mailing and printing of the newsletter, the amount of escrow given to the acting Secretary/Editor of the S.G.S. was increased from \$100 to \$150.

The S.G.S. needed a club historian. Carlton and Rose Schleede volunteered their services and were elected the S.G.S. historians.

The topic of club dues was brought up for discussion. Due to the increased costs of producing the newsletter, the dues for 1983 will be increased from \$5.00 to \$6.00. Those club members who have paid in advance for the 1983 membership dues will not be affected by the increase. Members paying their dues for 1983, due by July of 1983, will pay \$6.00/year.

Roger Van Patten read the treasurer's report for 1981. Going into the 1981 annual meeting, the club had a total of \$837.46 in the treasury. Total costs for the Secretary/Editor for four newsletters (July 1981 - January 1982) plus expenditures came to \$359.23. The total amount of dues paid in amounted to \$187.45. Total assests coming into the 1982 convention added up to \$752.40.

In order to attract new members (something that we all should be pushing for!!!) a suggestion was brought up to advertise in the "Antique Trader Weekly". This suggestion was well received. Further discussion led to the agreement of all, that the ad should be placed in the newspaper during the months of November, January, and March. Jabe Tarter volunteered his services for coming up with the ad and placing it for the S.G.S.

Discussion was then heard for the location of the 1983 convention site. It was voted that the 1983 S.G.S. annual convention will be held in Corning, New York. Carlton & Rose Schleede will see to the details of selecting an appropriate hotel location and local arrangements. In order to make planning more convenient, the site for the 1984 convention was also voted upon. The 1984 annual meeting will be held in North Canton, Ohio.

No further new business was brought up for discussion and the business meeting was brought to a close.

* * * * *

Exiting Officers

The Stretch Glass Society would like to thank the following club members for serving as officers: President: Ken Magenau; Secretary/Editor: Paul Miller; Board Members: Carlton Schleede & Berry Wiggins. Ken took on the office of President when no one else was interested and we all owe him our thanks for taking over the position. Carlton & Berry have both provided many services for the club in the past years. Paul has provided many hours of work for the club. He has filled the newsletter with information when he had little to work with. We all owe him a great deal of thanks!

Membership Dues for 1982

All of the membership dues for 1982 have not been received by Roger from the paid members of 1981. I have enclosed membership notices to those members who have not paid their 1982 dues with this issue of the newsletter. If the dues are not received by the time of the printing of the September issue, this present issue will be the last one mailed. It would be a shame not to receive the next few issues with Mr. Fenton's talk from the 1981 annual meeting. It is very informative and many photographs have also been included to illustrate his comments. Don't miss this educational opportunity!!!

Copyright Restrictions

Any readers of the Stretch Glass Society Newsletter must be aware that the Newsletter is copyrighted. None of the printed material may be reproduced without the expressed permission of the Board of Directors and/or the author of printed articles or letters.

New Members!!!!

The Stretch Glass Society would like to extend a warm welcome to the following new members:

- Fred & Helen Greguire
- Richard & Wilma Ross
- Marion Gearge
- Paul & Donna Calder

UP CLOSE AND PERSONAL: PAUL MILLER

Since the first year of the founding of the Stretch Glass Society, Paul has been the secretary/editor for the club. Somehow it didn't seem right after eight years of devotion to the club that Paul shouldn't have an article written about him in the very newsletter that he has seen grow from the beginning. The following article was "anonymously" submitted for the benefit of all the club members.

"How much is that dark vase over there?" These were the words of Paul Miller at a church fair where antiques and collectibles were sold. And this was in 1955 when he was introduced to carnival glass. He took the vase to Rose Presznick and found that it was called an "Imperial Jewel".

Paul had been collecting for a number of years in other fields of art glass, cut glass, pattern and colored glass of pressed and cut. But he seemed to gravitate back to the iridescent glass. It had not been too many years before that the name of carnival glass was not used on a large scale. It was called by many different names, namely rainbow lustre, taffeta, and others. Paul liked it no matter what it was called!

Glass had always been in the forefront of his collecting because of its beautiful colors. He could spot a lovely piece of glass across an acre of dealers in a flea market or antique show. He gravitated to rainbow hues and usually took one more piece home which he could not live without.

It was not until the early 1960's however, that Paul became interested in one specific type of iridescent glass. It was called stretch glass by Berry Wiggins in his book, and it had been the subject of much research on Paul's part to determine what was known about stretch at that time. Every avenue was traveled to find out what was known about the glass, where it was made, and for how long. Books piled up until Paul had almost 250 each referring to iridescent glass in one way or another.

At the American Carnival Glass Association in Dayton of 1974, Berry Wiggins, Jim Farr, and Jabe Tarter got together to think of someone to take over the duties of editor of the newly formed Stretch Glass Society. Paul had just retired and everyone concerned thought that he would be interested in the position. All felt that he would be best for the job because he had done so much research and could put words together in a very readable form. Paul was approached about the position and before he could say anything in reply, was appointed! He was told that he would have to publish a newsletter quarterly and took on the challenge.

Back home in Akron, he consulted Rose Presznick and called Berry about information to put in the newsletter. He was digging deep. He had good experience for the job. He had already served in the positions of president, secretary, and treasurer of the Bicksler Carnival Glass & Antique Club. When the time came to put out the first edition of the newsletter, many of the club members helped him. He composed, edited, and had printed the first edition and sent it out. That was some big undertaking!

Through the cooperation of other members, the newsletter has been a source of education, enjoyment and entertainment for eight years. Paul has been happy with his growing collection of stretch to augment his carnival glass, art glass, cut glass, and pattern glass.

Sincerely yours,
S.T. Retch

CONVENTION TALK "82"

The following is a transcription of the talk given by Mr. Axel Ottoson who worked at Imperial from 1942-1978. His presentation was extremely interesting and informative. I'm sure that everyone who reads it will enjoy it as much as we all did who were there.***

Glass is my chief interest in life, especially having worked with it for so long! Stretch glass is really an outgrowth of iridescent glass. In the beginning it resulted by accident more than anything else.

The most important ingredient for making iridescent and stretch glass is the glory hole. The glory hole is where an iridescent spray, applied to the glass, becomes an integral part of the glass. It is also used to warm the glass for reshaping the piece into the desired form.

The glass is obtained in the base colors desired and an iridescent spray or "dope" as it is sometimes called, is applied. In most cases, this spray is composed of tin crystals. The spray is made up of tin chloride dissolved in water which also contains muriatic acid. There is just enough acid present to prevent the separation of the tin chloride into chlorine and tin oxide. If the separation occurs, a milky solution results that would not work. Some of the "old timers" used vinegar in place of the acid. The tin hydrolizes without the acid.

The tin chloride is sprayed in a very fine mist onto a hot piece of glass. The glass must be hot to achieve the iridescent surface. The tin oxide layer on the glass is a very fine film about a half wavelength of light, which is about one ten millionth of an inch. A good illustration of this is the way an oil slick looks like on an asphalt pavement after the rain.

The iridescence is what we call in physics an interference pattern. The light rays bounce off the top surface, go through the tin oxide layer, and bounce off of the base glass surface. In doing so, the wavelengths of various colors of light interfere with one another. Some wavelengths get cancelled out, while others are reinforced. This results in the various display of color, much like the way light is broken up in a prism.

After a piece of hot glass is sprayed with the dope, it is reheated in the glory hole. The tin dissolves into the surface of the glass and forms an entirely new surface. This new surface, being rich in tin, has a different expansion characteristic than the base glass beneath. Upon continued heating and reshaping in the glory hole, the surface is broken because it doesn't want to flow with the parent glass underneath. This is how the "stretch" effect is achieved.

The glory hole has to be of a proper character. It has to be a clear hole of an extremely oxidizing nature. A reducing flame will not give the proper iridescent effect. The oxidizing flame has an excess of oxygen so you actually do not see a flame, but a clear, hot glory hole is seen. This can be achieved by reheating the glass in an empty "pot". The radiant heat off of the pot will achieve the desired effect.

The tin chloride/acid mixture caused problems at the factory. The vapors from this mixture were very nauseating. When the mixture spilled on the floor, it would eat through the iron beams. Countless numbers of beams were replaced at Imperial due to the solution going through the brick floor and dissolving the beams. It was necessary for me to find some other means of doing this. This is where I have to be secretive. Today we have a metal organic compound that can do a better job than the old tin chloride. It is a very complex compound which is dissolved in organic solvents. No liquids are produced on the floor which cause problems and the vapors are easily removed by ventilation fans on the roof.

The appearance of the base color of glass can be altered by additives in the dope spray. Substances like iron chloride can be added which would give a red surface to the glass. On top of this was applied a tin chloride spray to add more iridescence. When reheated again, a satin finish is achieved. With further heating, a crackled surface is achieved causing the stretch appearance.

Using a mixture of iron and antimony, a beautiful purplish iridescence is obtained. Applying tin to this achieves additional luster. This is done with multiple sprays done very quickly. The glass has to be thick enough to hold the heat long enough to do additional spraying without cooling the glass. This becomes quite critical and many pieces were destroyed because of the chilling effect of the spray. Chipping would occur which would render the glass imperfect and not suitable for sale. It was therefore very important that the men kept the glass very warm and the sprayers to be very fast to achieve the proper effect. Using the new organic compounds, we have been able to get away from this process considerably.

*** The following are questions asked of Mr. Ottoson after his talk ***

- 1) Were the Aurora Jewels made recently intended to be stretch glass?
*** They were not intended to be stretch glass, but ended up with the stretch finish.
- 2) Were damaged pieces caused by the spraying process returned to the color pots for remelting?
*** If the pieces only had the tin chloride mixture applied, then they could be returned to the pots. If there were additives in the spray like iron, then they could not be returned to the pots because this would alter the color of the pot. If a piece containing iron were returned to a pot of pink glass, the glass would turn green.
- 3) What causes the observed color of the glass: the spray or the base glass?
*** In most cases the color is caused by the base glass. Exceptions to this would be rubigold, where the color is due to the iron in the spray. A purple color is achieved with an iron and antimony mixture.
- 4) Why does the iridescence seem to come off easily on some pieces, especially the milk glass stretch pieces?
*** The glass has to be extremely hot in order for the iridescence to take hold and be permanent. If the glass is allowed to cool too much during the spraying process, it will come off.

- 5) Is it harder to do this process on milk glass?
***No, although some milk glass is made with lead oxide which is very soft and could not be sprayed as easily as other base glass. Much milk glass was made at Imperial which did not contain lead. (NOTE: A stretch, milk glass bowl was used for an example which had a tonal quality when tapped that seemed to indicate the presence of lead in the bowl. The bowl was identified as being manufactured by Imperial. Mr. Ottoson noted that they did not use lead in the milk glass at Imperial when he was there, but that they could have used it before he worked there.) During the era of 1921-29 a lot of leaded glass was used to make their free-hand ware. (NOTE: Another milk glass stretch bowl which had a reddish surface was used for another example.) To achieve this coloration, iron chloride was used in the spray. The iron chloride decomposes on the glass surface leaving iron oxide which appears red. In order to get additional iridescence, a tin chloride spray was used after the iron chloride, while the glass was still hot.
- 6) Does the shape of the piece affect the "tonal" quality of the piece when tapped?
*** Yes it does.
- 7) Did Imperial make black stretch?
***I do not know although Imperial did make a lot of non-iridized black glass. The darker the base glass, the more brilliant the iridescence will be. This is why it is very difficult to get a brilliant iridescence on clear or lightly colored glass.
- 8) Did Imperial name their line "stretch" or have current collectors named it such?
*** It was originally just called iridescent glass and current collectors have named it stretch glass. (NOTE: Berry Wiggins commented that he named his book after stretch because this is what many carnival glass collectors were calling it. Paul Miller also brought up that Rose Presznick named it stretch in her books. Berry mentioned that Rose started him on stretch and that she is the mother of stretch glass.
- 9) Do you only consider those pieces signed with the iron cross as Imperial Jewels or was all of Imperial's stretch referred to by this name?
*** The Imperial Jewels nomenclature was attributed to a line of stretch glass that Imperial produced, but not all of Imperial's stretch was signed.
- 10) Are Amberina and red stretch both produced with selenium?
***Yes. When these pieces are made, they are yellow when they come out of the mold and it is upon reheating in the glory hole that they turn to the red color. The red color precipitates out of the base glass upon reheating. The difficult part is the reheating of the base or bottoms. The base, or "marie" as it is referred to, could be reheated but there is always the risk of deforming the base. The marie fits into a device called a "snap". The people who use this device to warm the glass in the glory hole are referred to as "snappers". In order not to deform the base, the glass was left as amberina.
- 11) Why do so many Imperial pieces have polished, ground bases?
*** The pieces were meant to be that way because of the way they were held in the glory hole. An instrument called a "punty", which is a long iron pole with a ring attached to it, would be affixed to the glass. The hot glass would be placed on a stand. The punty is then brought down on the base surface and the hot iron will stick to the hot glass.

The glass can then be warmed in the glory hole and reshaped. For a bowl, the glass would be twirled and the centrifical force would bring out the sides of the bowl. The "finisher" would then complete the final shape (i.e. cupping in of the lip etc.). After achieving the desired shape, the finisher would tap the iron pole and the glass would fall off. The base of the glass would now have tiny pinpoints of sharp glass which would necessitate grinding and polishing of the bottom. As many as two or three operations were necessary: rough grinding; smooth grinding; and finally polishing and washing. When the glass was tapped from the punty, sometimes chipping would result in the base. These chips may not always be grounded out and may be left on some pieces. So some chips that may be left on some pieces may appear as "wear marks" due to usage as we would think today. These pieces were still considered of quality and were sold. On some of the rougher pieces, the glass may have been stuck to the putty too hard and may have required three or more taps to release it from the putty.

- 12) Why do some of the Imperial Jewels appear brightly colored while others have a silvery appearance?
*** Some of these pieces were reheated several times in order to get the proper effect. The silvery effect would then be due to the spray which may have been applied several times. The glass would then have to be rewarmed in order for the spray to attach permanently.
- 13) Is it hard to achieve uniform color in stretch?
*** Yes, it is very difficult. The base colors also varied which influenced the stretch appearance.
- 14) Do vapors from the type of fuel used to heat the glass pots affect the glass in any way?
*** Yes. If vapors from coal got into the glory hole, it would definitely affect the glass. Coal was used in the depths of the furnace and the flames would come up and develop around the pot. The pots were usually covered. The glory holes were fired either by oil or natural gas. In order to get the best iridescence, the glory hole had to have a "clear" fire so that no tongues of fire would be coming out of the hole. A radiant heat was used.
- 15) Does the changing of the shape of the glass affect the stretch marks?
*** Yes. After a piece is sprayed, a satin effect is obtained. When the piece is reformed the stretch effect is obtained. The new surface that is formed with the tin oxide has a harder nature than the parent glass underneath. The parent glass will stretch in the shaping and the tin oxide surface will try to resist stretching.
- 16) What causes the strange stretch appearance on "swung" pieces?
*** The stretching goes in two directions on these pieces, side ways and up and down. On your routine stretch pieces, the stretching generally is going in one direction.
- 17) Did the "Nuart" pieces come from Imperial?
*** I'm not sure, but they may have come from Imperial before my time. (NOTE: Richard Ross, co-author of "Imperial Glass", commented that the trademark is dated from 1920. He also stated that there is a feeling that these pieces came out before 1915 when the "Jewels" line came out.)

- 18) How were the Nuart shades made?
*** The shade is made right-side up in the mold with the glass being very thin at the top. An iron bar is used to knock out the center (area where it is fitted over the light fixture). Sometimes the shades were made with a frosted (sand-blasted) exterior and an iridescent interior. For some reason, it was easier to obtain a more brilliant iridescence on the interior of the shades.
- 19) How easy would it be today to match an old piece of stretch? (A heavily iridized plate was used for an example.)
*** It could be done, but would require a great deal of experimentation. Mr. Ottoson commented on the unevenness of the edge of the plate. He stated that this was due to the tenacity of the surface to resist stretching. The outside edge would become deformed.
- 20) Can the base (marie) be changed on pieces?
*** It can be done, but this would be very expensive.
- 21) Can a piece of glass that is not iridized be reheated and sprayed?
*** A cold piece of glass could have this process done to it, but it would be very difficult. The piece would be sprayed and placed in a lehr. Over a period of 2½-3 hours, the glass will have a stretch appearance. or it may appear as carnival glass does. Its like adding a decoration.
- 22) Will the quality of the glass be as good as a piece that is sprayed when it was originally hot?
*** I don't think so. Sometimes, the tin oxide was applied with a brush and the brush marks can be seen. It has to be sprayed in order to get a good piece. A kiln would be necessary that gets upto 1000-1100 degrees. If it gets hotter than this, the glass may deform.
- 23) Can the spraying of the tin oxide be automated?
*** I attempted this in 1965, but it wasn't very successful. It was automated to the point where all the snapper had to do was to place the heated ware into a spray booth and activate a trigger for the spray. The spray would be applied as he turned the glass. If the snapper did not place the glass correctly into the spray booth it would not be sprayed evenly. I feel that hand spraying achieves a more even surface. The only good thing about the automation is that you will get the correct amount of spray every time.
- 24) Can you get too much spray on the glass?
*** If you increase the thickness of the tin oxide spray more than a half wavelength of light, you will loose the interference pattern and you get nothing. If you get too little spray, the inside has a satin finish and there will be roughness at the edge. Roughness can also result from over spraying as well.
- 25) Are there different spray compositions to achieve various iridescent colors?
*** Most of the iridescent colors observed are caused by the reflective quality of the base glass, rather than the spray composition. You can add different chemicals to the spray in order to obtain a different color on the surface of the glass. If you spray a piece of green glass with a spray containing iron, and it is done just right, a silver iridescence is obtained. The red, from the iron, being complementary to green, cancel each other out so you get a mirror-like surface.

- 26) How many different spray combinations did they have?
*** Probably around 6 different sprays were available, but used on different colors of base glass, various effects were achieved.
NOTE: Later talking with Mr. Ottoson, he commented that the varying degrees of temperature within a piece of glass would also affect the iridescence, giving it the appearance of being sprayed with different combinations of tin oxide.
Berry Wiggins commented that many formulas are presently known for the sprays, but that the impurities in the chemicals back then affected the final iridescence obtained. The chemicals today are much purer and the same effects therefore cannot be obtained. Mr. Ottoson mentioned that this is especially true of ruby glass. He commented that he made the most beautiful ruby glass between 1936-38, but could not do so now even though he has the exact formula. He feels that with the advent of television, the selenium necessary for television, was purified. Selenium is one of the prime ingredients for ruby. When they purified it, they did the job so well, that they took all of the good stuff out! It takes only small amounts of selenium to make ruby and I have been trying with accurate measurements to bring it back. Silver nitrate helps to bring some of it back, but it still is not as good as it used to be. I don't know what they took out!
- 27) There was obviously a lot of stretch produced, but it is getting much harder to find. What ratio would you say would be the amount of stretch that was made as compared to other glass produced?
*** In the beginning, stretch was thrown away as being NO GOOD! (NOTE: this brought out quite a response from everyone!) This is why it may be scarce. Probably only 1% of the total output was stretch. Its hard to say.
- 28) Why is there so little stretch effect on stretch candlesticks?
*** This is because little is done with them when they are removed from the mold. Very little dope is sometimes applied. Mr. Ottoson explained that a true candlestick is something that has a peg or spike onto which the candle was stuck. What we have today are "candleholders" in actuality, because they "hold" the candle. I have never seen the spike type candlestick in glass.
- 29) How was glass distribution handled?
*** Most glass factories dealt directly with retailers. There were very few distributors. In Reading there was Bechtel, Lutz, & Yost who was a distributor. The factories had their own showrooms at a hotel and the various retailers would come and buy their wares.
- 30) Were pamphlets or catalogues used?
*** They usually sent out catalogues with pamphlets. The catalogues were good for several years. Many had line drawings which were very good. Railroads were used to distribute glass to larger cities. The glass was packed in barrels and put in box cars. Some went as far as South America and Australia. Berry Wiggins commented that the largest distributor of glass was Woolworths. Mr. Ottoson added that Imperial got its start by selling a lot of glass to Woolworths.

31) When was Carnival and Stretch first manufactured?

*** Since the manufacture of this type of glass was before Mr. Ottoson was at Imperial, Richard Ross answered the question. Carnival production was around 1909-10. The Stretch goes back at least to 1915. Imperial was first organized in 1901 and their first wares were turned out in 1904. Berry Wiggins mentioned that U.S. produced Stretch in 1916 and Northwood came out with Stretch production in 1917, as far as what has been found in the journals. Mr. Ross stated that the Imperial Jewels line was seen in a 1915 magazine. Mr. Ross's father started in 1917 at Imperial, and the Jewels were in the production line at that time. He doesn't recall seeing the "Nuart" vases" so it would appear that they were in production before 1917 even though the trademark was patented in 1920.

No further questions were brought up for Mr. Ottoson and the meeting was adjourned. If any of the Stretch Glass Society members have any comments or questions about the questions presented at the end of Mr. Ottoson's talk, please refer to them by question # in your correspondence.

Annual glass convention set

ST. CLAIRSVILLE — The National Stretch Glass Society will hold its annual convention at the Holiday Inn on May 7-8.

Imperial Glass will be featured. The Imperial Glass Corp., Bellaire, was one of the three major producers of this glass, along with the Fenton Art Glass Co. and the Harry Northwood Co. of Wheeling.

The majority of the glass was made during the period from 1916 through 1931 in many different colors.

Stretch glass is an iridescent glass that has an onion skin type appearance, especially around the outer edge.

Fenton has been reproducing new stretch glass for the past year or so.

Axel Ottoson of Shadyside, now retired from Imperial Glass Corp, will speak to the group after the luncheon on Saturday, May 8.

The public is invited to come and view the glass Friday, May 7, and until noon on May 8.

The club was founded in 1974 and its current president is Kenneth Magenau.

Those attending the convention will check in on Thursday; have breakfast Friday immediately followed by a business meeting and election of officers.

There will be a tour of Imperial Glass, and a visit to the glass museum on Friday. A luncheon is scheduled for noon Saturday.



Mr. Axel Ottoson during his talk.
(Photo courtesy of John Miller)

An article from the Feature Column of the Bellaire Newspaper.

STRETCH GLASS IN COLOR

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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COMING ATTRACTIONS!!!!

Mr. Fenton's indepth discussion
of Stretch Glass manufacture at
Fenton. The speech includes de-
tails about the creation of the
optic designs used in some of the
Fenton Stretch Glass pieces. There
is also a discussion of how to
differentiate the various manufac-
turers of the candy jar #634.

There will be news about a new
column in the Newsletter. Members
will be able get one ad for free
to sell or list their need for a
specific piece or pieces. Details
of how to make out the ad will be
in the September Newsletter. Ads
will not be accepted until after
the mailing of the September issue.