

Stretch Glass Society

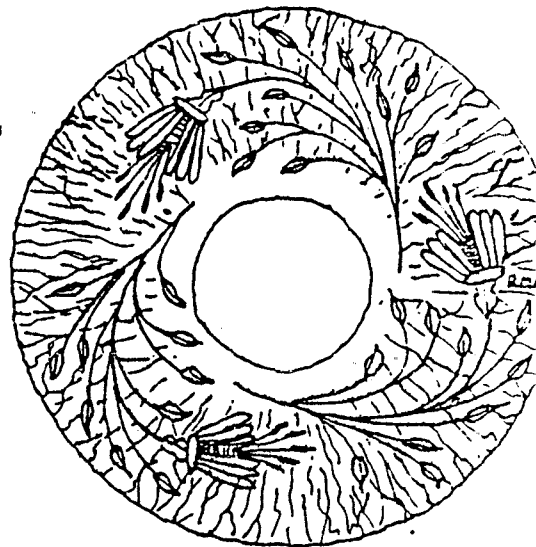
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Presidents Message

Dear Members of the Stretch Glass Society:

Summer has come and gone, thank goodness. After spending time in Texas, in the Ft. Worth area, I came back to Akron, Ohio feeling that we lived in an ice box. At the rate of 100° to 106° in Texas, 85° and 90° felt cool, despite the humidity. I like winter - even with all the snow.

Few people have written the Secretary and Editor of the Stretch Glass Society. It is unfortunate that no one seems to like the news letters. I believe we have one of the finest editors in the nation on any subject of glass in the person of Alma Magenau; but, apparently I am alone - along with Berry Wiggins and Ann Cummings from Houston. Paul Miller is in the city and has expressed his appreciation for the caliber of the newsletter Alma put together last time. If you do not appreciate what is being done, don't write this time either. But, if you do, then write. It is imperative.

Berry Wiggins is coming along with his plans for the 1985 Convention. He suggests, after conversing with Mr. Fenton, that our program for the convention in Marietta should be something like the following:

Thursday: 2:00 - 6:00 P.M. - Set-up of displays in the room.

After 6:00 P.M. - Displays open to the public.

Friday: 10:00 A.M. - 9:00 P.M. - Displays open to the public.

12:00 - Luncheon - Followed by Mr. Frank Fenton's talk
(until he is through)

Saturday: 9:00 A.M. - Breakfast - with Business Meeting following.

(Close the displays at 9:00 P.M. Friday so people can be packed and ready to go home on Saturday after the breakfast and business meeting.)

There will be a tour through the Fenton factory, to be arranged with Frank and Bill Fenton and their sons who are the "top bananas" in the factory now.

Mr. Fenton told Berry that the talk could be changed to Saturday, but it might make the meeting too long and with not as much interest in asking questions after the meeting. For Friday, Mr. Fenton could make the arrangements for the tour and questions after the luncheon.

(continued on page 2)

If possible, we will have all the functions in one room - depending upon the arrangements Berry can make.

Each of the members of the Board of Directors will receive a letter this time reminding them that they owe a story to the Newsletter. YOU, TOO, can write something.

Until we hear from you for the next NEWSLETTER, I am -

Your President, Jabe Tarter
119 South Maple Street
Akron, OH 44302
Phone: 216/



From Your Secretary/Editor:

Our President's forceful thoughts, regarding items for the Newsletter, seem to have been carried through the airwaves - for we have received several items.

I haven't heard from anyone concerning LUANNE BAILEY's letter in our last Newsletter and don't know if she heard from anyone direct. If you have any of the information she is looking for, why not write?

Also, we received a letter from two of our members, JOHN & LAVINA DECKER, in which they said, "I would also like to say we wish some of your more knowledgeable people would write more articles on stretch glass. John and I have been collecting a little better than a year now and find so little information. Nothing on what's rare, good, or just plain.

We have collected Carnival Glass for a little better than fifteen years, and there is an abundance of information available on that. The two books out by Berry Wiggins and Russell & Kitty Umbraco are outdated. We just do not understand why the people that really know about Stretch Glass do not let us, the beginner, know about the better pieces and their prices. It would surely spark more interest. When people ask us about our pieces, we have no answer." Until other books and updated price guides are forthcoming, it would seem to me that our best source of information is going to be the sharing of information via your Newsletter - so, how about a little help for our beginning collectors?

Alma Magenau, Secretary/Editor

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A REMINDER CONCERNING NEW ADVERTISING RATES



As we were advised in Volume X, No. 2, members will be allowed to advertise once a year for Free in the "for sale" and "wants" column. Extra ads will be as follows: 1/3rd page - \$5.00; 1/4th page - \$2.50; full page \$15.00. The charge is twice these amounts for non-members.



IRIDESCENT STRETCH GLASS

- Russell & Kitty Umbraco

64 Pages showing over 200 pieces in full color with text. . . . \$5.95

Price Guide & Supplement.....\$2.00

Order from Authors

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STRETCH GLASS IN COLOR

- 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 catalogs and old magazines.

38 Color Pictures

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Price Guide with Stretch Glass

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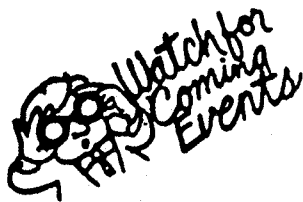
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CONVENTION NEWS

Berry Wiggins, our 1985 Convention Chairman, writes:

"Went to the Fenton Convention and checked out the Lafayette Motor Hotel for our Stretch Convention. The Manager's name is Jean O'Grady, address: Marietta, OH 45750; telephone 614-373-5522. She will send ... information ... and definite prices on food and room in January, 1985. We will have part of the Sternwheel Room, as we had last time, and our meals will be served in this room as well as having our displays in this room. ... Our part of the Sternwheel Room is reserved for us on the first full weekend in May. ... Everything looks good for our 1985 Convention. ... talked with Mr. Fenton about being our speaker."

GREETINGS TO
NEW MEMBERS

A big WELCOME to these new members:

Ralph E. & Betty Belle Bowman (OH)

Mr. & Mrs. Paul L. Ozaluk (VA)

Mr. & Mrs. Gilbert M. Kansy (OH)

Who knows? By next May we just may have an extra added attraction. Berry enclosed this clipping from "The Parkersburg News" with his letter:

Salvage Puts Showboat Afloat

By CHARLES A. MASON
Of The News Staff

Long-awaited salvage efforts for the Showboat Becky Thatcher reaped results Saturday.

Shortly before 8 p.m. Saturday, workers from Allegheny Marine Salvage Inc. had pumped out enough water from the inside of the Becky Thatcher, moored in the Muskingum River in Marietta, to raise the craft, said Jack Ottenheimer, president of Ohio Showboat Drama Inc., owners of the boat, said Saturday.

"They are a little ahead of where we were," Ottenheimer, attired in a brown suit and dress hat in preparation for the company's private Saturday gambling party at the National Guard Armory later in the evening, said upon reviewing the work area.

He added the plan Saturday night was to continue salvage operations to right the listing boat, have the boat inspected mid-morning today by the U.S. Coast Guard, and readied for a 50-mile journey to dry dock in Point Pleasant, W. Va.

Large-scale pumping of the water in the hull compartments and in the first level began about 1 p.m. Saturday.

Ottenheimer said Saturday evening he was hopeful that the efforts begun under overcast skies Saturday would surpass those made in March when there were insufficient crews and machinery to right the 220-foot, turn-of-the-century sternwheeler.

Saturday, however, with two towering A-frame cranes and several other vessels standing by, efforts were more fruitful.

Before about 100 spectators — some armed with cameras to record the event — the Pittsburgh, Pa.-based salvage company readied its equipment for the raising of the boat.

People standing and sitting on the west bank of the Muskingum discussed the salvage crew's chances. Everyone had their own guess.

By using gasoline-powered pumps

Page 1:2 Section I

The Parkersburg News

Sunda

Salvage

Continued from Page One

stationed at the bow and the shore side of the listing sternwheeler, near dusk the salvage crew was able to raise the craft about 10 feet.

During the pumping, a hole about the size of a soccer ball was discovered at the port bow of the craft, Ottenheimer said. He said no other holes were discovered Saturday in the superstructure of the double-hulled sternwheeler.

The workmen planned to leave one crew to man pumps throughout the night, he said. The target was to right the boat in the water at between 2 a.m. and 3 a.m. today, Ottenheimer said.

By dusk Saturday, portions of the boat, long-hidden from view by the Muskingum River bank, had become visible again as tons of water and mud were expelled by the pumps.

At one point, the force of a pump was so great that its hose disconnected, spraying workers within feet of the machinery.

Persons watching the progress of the salvage crew began noticing a change in the craft about two to three hours after the operation began. It was a small change, but the red-ringed windows of the bow, leading to the theatre, could be seen above the riverbank.

Soon, as the pumps increased both in force and number, the bow of the ship became visible, rising out of the murky brown water, first slowly, then around a foot about every 15 minutes.

By the time dusk settled in, much of the lower superstructure of the boat could be seen.

Once the Becky Thatcher is OK'd for the trip to drydock today, it is expected to complete its slow journey to Point Pleasant in about 24 hours, Ottenheimer said.

At the current timetable, that would put the craft in drydock at Point Pleasant between 1 p.m. and 2 p.m. Monday.

The boat, before Saturday's salvage operation, sat listing in the Muskingum River for more than eight weeks after it had been moved across the river from its original position.

Cost of salvaging the craft was placed at just under \$50,000 by Ottenheimer.

He said it is the intention of Ohio Showboat Drama Inc. that the showboat be refurbished and brought back to the city to serve once again as a major tourist attraction.

Figures provided on the showboat's impact on the Marietta community reveal that in 1982, the theatre operation of the Becky Thatcher accounted for 14,428 visitors to Marietta.

Designed and built by the U.S. Army Corps of Engineers in 1926, the Becky Thatcher was originally christened the "Mississippi III." She was employed by the U.S. Army Corps of Engineers and River Commission as an inspection boat to supervise levee and bank work.

In July 1975, the boat was purchased as a Bicentennial project by Ohio Showboat Drama Inc.

Our Treasurer, JOHN MILLER, has written: "Maybe someone could do an article 'Remembering Rose Presznick.' It seems her name is always popping up and a lot of us younger/newer members could be filled in on some background of 'Stretch.' Just a suggestion." It's a good suggestion; and we'll see if we can get permission to copy the article "Captivating Carnival Glass" by Patricia W. Sperling as it appeared in the February, 1968 issue of The Wonderful World of Ohio.

From PAUL MILLER (OH):

I'm enclosing a picture (in color) of the lovely vase that I found at the last Antiques Show & Sale at Chapel Hill Mall in August. It is a lovely blue color and is a heavy diamond quilted pattern with a three-flared top. Most all of the stretch is on the flared top. It measures 6" high, 5" in diameter around the center, and the bottom is 4" in diameter.

I'm not too certain of the maker, but I've ruled out Fenton by looking through the Fenton books by Heacock. I have a feeling that it just has to be a product of the Dugan/Diamond Glassware Company of Indiana, PA. Isn't it too bad that no catalogs have been found that would help us identify that company's products, as well as The Northwood Company? Anyway, this is my latest acquisition and I'm very proud of it and the nominal price I paid.



(Editor's note: We are certainly sorry that our screened picture cannot also show the beautiful color Paul writes of, but we're sure you can discern the quilted pattern. We are also grateful for the balance of Paul's letter - which follows.)

You did a tremendous job with the last newsletter and I want to congratulate you on your talents and abilities - and your hard work in all you do for the SGS. I KNOW what it is, for I have been there. I'd like to congratulate all the new officers of SGS and I just know this will be a great year for our organization. I can also appreciate the job the new President has and his interest in what needs to be done, and knowing him, I'm certain that he will be a great President. Also, my congratulations and thanks to the past officers. We couldn't have done it without you!!

Don't forget -- Jabe and Alma will need your articles for the Newsletters. Send in your finds, your stories, whatever you have. All will be appreciated by your officers! (Having served us for so many years as Secretary/Editor, Paul knows how important the above is.)

Back in April, EVELYN GUEST (OH) sent this letter to our Treasurer, with permission to share it with others at the Convention - which he did. We enclose it here for information of others. ∴ I'm sorry that I can't take an active part to help at the convention along with the members of the Bicksler-Presznick Club, but for health reasons I cannot attend...My husband is not well and in bed most of the time, and I am limited to the amount of time I can be on my feet because of nerve and muscle problem in my left leg. I was only able to attend one other convention and that was the one held several years ago in the Canton area. I hope there will be a continued interest among the members of the society and that it can keep going for more years to come.

Hope all those present will have an enjoyable time and best wishes and good luck to all.

Evelyn's husband, NORMAN GUEST, was also a member of the Stretch Glass Society. He passed away since the Convention and we all extend to Evelyn, and her family, our sympathy.

Your passing leaves us lonely
But we can truly say
Our lives are richer, better
Since you have passed our way.



For those of our members who were not able to attend the Convention in May, we include the text of the speech presented by KEN MAGENAU, former President of our SGS - introduced by FRED LYNN as "a past teacher, preacher, president, and flea market and antique shop raider."

Having been invited to address the Stretch Glass Society on the subject of "PRICES," and on considering some of the well-known speakers who have addressed you in the past, I feel somewhat like Zaccheus in three respects: first, he was small of stature; second, he was up a tree; and third, he came down, went home, and ate dinner.

I would like to begin by quoting from Schroeder's Antiques Price Guide, 2nd Edition, edited by Sharon & Bob Huxford. In the introduction to their monumental work, they declare, "Articles published during the winter concerning the economic condition of the art and antiques market in general were laced (somewhat cautiously, perhaps) with such encouraging phrases as 'optimistic hopes' and 'signs of increased buying activity' - welcome news following the dismal downward trend reported during the summer of 1982, when, though many expressed hope for a gradual recovery, sales were suffering nationwide. By fall, those hopes had a more solid footing. Interest rates had dropped to a two-year low enabling dealers to replenish their inventories, reassuring middle-income buyers who had been cautious in their spending, and causing wealthy collectors to again consider the investment potential of the antiques market.

"Today the overall consensus indicates that though even yet investment buying is not returning en force, collectors are taking advantage of a market that has made a shift in their favor. Several factors have contributed to this change. Speculative buying is out - where once very ordinary goods were snapped up simply because they were 'old,' dealers now realize even more the importance of stocking quality merchandise. Many dealers may have actually lowered their prices to turn over their inventory in order to upgrade or to simply reduce their stock after a period of inactive selling. And while house sales were once an important source of inventory for dealers, many find they now have to compete with collectors bidding, due to the increasing trend toward dispersing estates and collections through auction houses.

"All things considered, the analysis of the marketplace is a positive one. Expressed opinions are that even though the rapidly escalating prices of the early '80s have fallen back and leveled off, it is for the overall good of all concerned. Most welcome the wisdom of a more stable market."

Prices of antiques and/or collectibles are usually mixed. Now, I did not direct this speech at Stretch Glass, but just collectibles, antiques and glass in particular because I think, as you'll see later, Stretch Glass has been well taken care of in other areas. Many factors tend to influence prices. Geography, economics, publicity, availability, desirability, age, size, shape, color, material, and maker - are all factors of price trends. Frequently the popularity of a particular item will greatly affect its price. At the present time, Elvis Presley items are out of sight. I used to twit Jabe, when he wrote for the Beacon Journal, that every time he wrote about any item, the price went up - if he wrote about Avon bottles, you couldn't buy one for \$25 even if it was worth 25¢ - so in a way I'm glad he's not writing for them any more. If one could predict the next popular collectible, he could "corner the market" and perhaps make enough (as Jabe puts it) "to retire to Texas." At various times such items as early china and glass, American-made period furniture, guns, mechanical banks, art glass, and cut glass were leading desirables. At one time, pattern glass and subsequently, carnival glass, became very popular - and some of you, being members of the Carnival Glass clubs and having glass for sale, know that at one time Carnival Glass went way up there and then gradually came down a little bit, and now it's gradually going back up. Both pattern glass and carnival glass have suffered setbacks in their popularity (and so in price), but both seem to be making comebacks.

During the late 1970s, too many people became interested in antiques and collectibles solely as an investment. While the monetary value of such cannot be overlooked, those who jumped into the market strictly for financial gain helped inflate prices, somewhat unrealistically, to an all-time high. Dealers were forced to pay high prices to replenish stocks.

What followed eventually was a logical lull in the market when casual entrepreneurs outnumbered career dealers. The late '70s and early '80s saw a slowing of the meteoric price escalation with a corresponding winnowing of many naive and sometimes gullible would-be experts (and now, also via Jabe, my favorite definition of an expert: an ex is a has-been, and a spurt is a drip under pressure; hence, an expert is a has-been drip under pressure).

At the present time, antiques and collectibles prices are mixed but seem to follow a trend some economists call the "rolling economy" of the nation. I think that I'm not the one that should be up here telling you about prices. From what I've heard this morning, there seems to be a member of our group that should be talking about prices and pricing in the market - and where it is (referring, I'm sure, to Bob Ragan selling all of his glass the day before to a dealer - editor).

Dorothy Hammond, in her book, Pictorial Price Guide to American Antiques, has not had any stretch glass prices in six editions, but does declare in the 1983 (6th) edition, "the current market for glass is weak and consequently has created an 'uncertain atmosphere' (at least) around auction houses." Alma and I saw this statement in action not too long ago when we went to the Stratford Auction Center (next to Garth's) for an auction of the Heisler collection of amberina and millefiori glass. I bid and got the first 15 pieces because most of the people there were waiting to (and did) bid high prices for Labino glass and Hummel figurines.

Another "expert," Ralph Kovel, says in his 2nd edition that "prices are changing so quickly that it is impossible to give an accurate price by quoting a sale that is over one year old." This is a caveat which is certainly still true in today's market.

However, the overall picture seems to be improving. Some collectibles have apparently reached their peak in popularity and so stabilized in price. Even these, however, seem to increase in price little by little with inflation.

Because price plays such an important role in the popularity of antiques and collectibles as the price of some articles increase, more and more people abandon such and attempt to seek out items which have been mostly ignored and so are still priced reasonably.

Ruth Webb Lee wrote a book called Antique Fakes and Reproductions, in which she called attention to certain of the reproductions of the day. However, the book was first published in 1938 and many of the reproductions are now demanding higher prices than the originals. Dorothy Hammond's two books on Confusing Collectibles, published in 1969, have the same problem.

There are always those who duplicate, repair, and misrepresent hard-to-find and valuable articles, so "caveat emptor" is still the "buy" word, but considering what I've said about "fakes" - if the price is right - well, suit yourself.

As I have said, many factors influence the actual market price of an object. Notice I said price not value. For example, I mentioned geography. Lar Hothem, in his price guide Antiques, states that his prices are "Midwestern, and perhaps represent a sort of balance between East and West Coast values." The Kovels indicate in almost all their books that Eastern shows have had less "dollar volume" than those in the Midwest, South and West. This usually signals lower prices. Wallace-Homestead's 9th edition claims that "prices vary from one part of the country to another and one price just does not tell you the true price." In fact, Wallace-Homestead says further that "There is no such thing as a true price today. We are in the midst of a terrible recession/depression and it's a buyer's market any way you look at it." They may be closer to the truth than any of us realize.

Today, with the plethora of new-to-the-game dealers and collectors, etc., perhaps one of the most vital factors in setting prices is knowledge. The Kovels, in their book, Know Your Antiques, write this: "every expert has some clever little tricks that quickly help him to determine the good from the bad." They further state that "...only the limitations of your knowledge would cause you to overlook some of the (items) priced for a quick sale." Lar Hothem suggests that "learning as much as possible - via personal interchanges, books and magazines - about the items...makes collecting or investing, that much more satisfying." Steve Quetermous, in the Flea Market Trader, from Kentucky, suggests buying, especially at flea markets, either very early or very late. He claims that flea markets are a good place to witness the changing price trends in the antique market. (At this point Ken interjected a story of a man whom he had worked for a number of years ago who had a furniture store. Ken had asked him how he could make any money and the reply was, "I work on 1%." When Ken had inquired what he meant, he replied, "I buy at \$1 and sell for \$2 - 1%." At this point Virgil Henry related how some years ago they had bought truck loads for \$1 and sold for \$2 and gave away a fortune.) Warman's 17th says that, "a good philosophy is that a good purchase occurs when both the buyer and seller are happy with the price."

Steve Quetermous, in his aforementioned book, says "an item is worth as much as the buyer is willing to pay, or as little as he is willing to pay - no more; no less."

When giving programs, I find that most people are interested only in two things: what is it and how much is it worth - and not necessarily in that order. My reply to how much is it worth is "the price of any antique is how much you can sell it for."

In researching this article, I found that Kovels had no stretch glass listed until their 4th edition in 1971 and have never had a description of it. Their 15th lists 27 pieces. Stretch glass first appeared in Warman's somewhere between the 7th in 1963 and the 12th in 1974. (I have all but their 8th, 9th, 10th and 11th - in case any of you have those.) Their 17th describes it as "produced by many glass manufacturers in the United States from the early 1900s through the 1920s. The most prominent makers were Cambridge, Fenton (who probably manufactured more Stretch glass than any others), Imperial, Northwood, and even Steuben. Stretch glass can be identified by its iridescent, onionskin-like effect. Look for mold marks." And as I mentioned before, they state "Imports are blown and show a pontil mark and are not American Stretch glass." They list 17 pieces.

Wallace-Homestead first lists it in their 3rd edition in 1975 - 4 pieces. Their 9th edition describes it as, "An iridescent glass whose surface looks like onionskin. Unknowing collectors buy it for Steuben's Verre de Soie or Tiffany. Made in the 1930s by Imperial." It lists 7 pieces. Hothem lists 46 pieces with no description.

Schroeder's 2nd (a monumental price guide) describes Stretch glass as "produced from the early 1900s until after 1930, was made in an effort to emulate the fine art glass of Tiffany and Carder. The glassware was sprayed with a special finish while still hot, and a reheating process caused the coating to contract, leaving a striated, crepe-like iridescence. Northwood, Imperial, Fenton, and the United States Glass Company were the largest manufacturers of this type of glass" and they list 40 pieces. The Antique Trader Price Guide evidently lists Stretch glass every other issue and describes it thusly, "Collectors have given this name to a carnival type glass that is iridescent and with a surface somewhat resembling that of an onion. It was made in various factories and some is now being reproduced." Perhaps inadvertently this price guide has identified the major problem - that is the confusion with Carnival glass. The controversy is still on. No other price guides I could find listed Stretch at all as Stretch. At a recent Burns auction at New Philadelphia, Ohio, two pieces of Stretch and one piece of Carnival were sold together for \$10.00.

When you consider that Carnival glass has been included in price guides for a

much longer period of time and in very much more detail, then you get an idea of the problem Stretch glass aficionados are facing. Be aware that the latest Kovel's has about 18 pages of Carnival prices; Warman's has 7 pages; Wallace-Homestead has some 9 columns (2 to a page); Hothem has a page and a half; The Antique Trader Price Guide averages 14 columns (3 to a page); and even Hammond's is now including Carnival glass as a separate item. Most of you know about the Presznick, Hartung, Hand, Edwards, and Reichel books on Carnival and there are periodicals devoted exclusively to Carnival. Edwards puts out a price guide strictly on Carnival and there is an auction price report which is limited to Carnival. Unfortunately, there is no such concentrated effort relating to Stretch glass; and, as a result, Stretch has not reached the heights of prominence which Carnival can claim - either in publicity or in sales.

The Umbracos' and Berry Wiggins' books are, so far as I know, the only major publications solely dedicated to Stretch and, so far as I know, their accompanying price guides have not been updated. This leaves the pricing to the market place and - like it or not - the pricing of any piece of Stretch glass will remain largely a hit-and-miss buyer-dictated market until or unless more and more specific articles, publicity and knowledge is available.

In the meantime, one can only rest on that ancient caveat, "Let the buyer beware."

Rosters

Many of our members want a Roster of the SGS membership. One will be prepared in the future. HOWEVER, if you DO NOT WANT your address or phone number published, send a card or a note to the Secretary so notifying her. OTHERWISE, your address and phone number (if we have that on file) will be published in the Roster. ~~This notice will again appear in the News letter,~~* but we suggest you act immediately if you do not want your address and phone number to appear in the Roster. *This is the second notice so no further notice will appear.

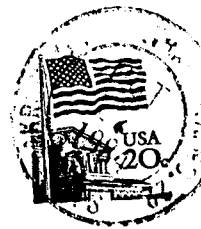
We are glad to refer again to Luanne Bailey's letter, for we have this note from Berry Wiggins:

The questions on glass from Luanne Bailey (VT) I'll try to answer some of them. (1) The tumbler I'd have to see in a line drawing or picture. Being plain glass with no shape is unusual; (2) The vaseline bobèche is Fenton and one is in the Fenton Museum. Mr. Fenton said they had found an old invoice saying they made them. They look as she described; (3) The blue shaving mug I have seen two before and they are very rare. I have heard they are Fenton but have not seen any proof. I'd love to buy the mug to trace down the maker for sure...Mr. Fenton and I could have a lot of fun with this one.

In all my black bases I have only one Northwood with the N.A.P. in the bottom. So both Northwood and Fenton used N.A.P.

We also received a letter from VIRGIL & MARY HENRY (PA) with which they enclosed an interesting article and pictures from The Indiana Gazette (which we'll get into our next Newsletter). Mary wrote: We did get to the International (Carnival Glass Convention) - Helen & Martin Stozus picked us up. Thank God for such good people. I'm sending you a copy of a write-up that was in the Indiana papers...I'm going to see if I can get more info from Mr. Stephenson. (And in answer to her question, yes, Ken and I did go on our tour to Europe; we did have a real nice time; and we did find some "goodies"; and, although we "took care" I did have a fall in the tub in Germany and brought home some bruises.)

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