

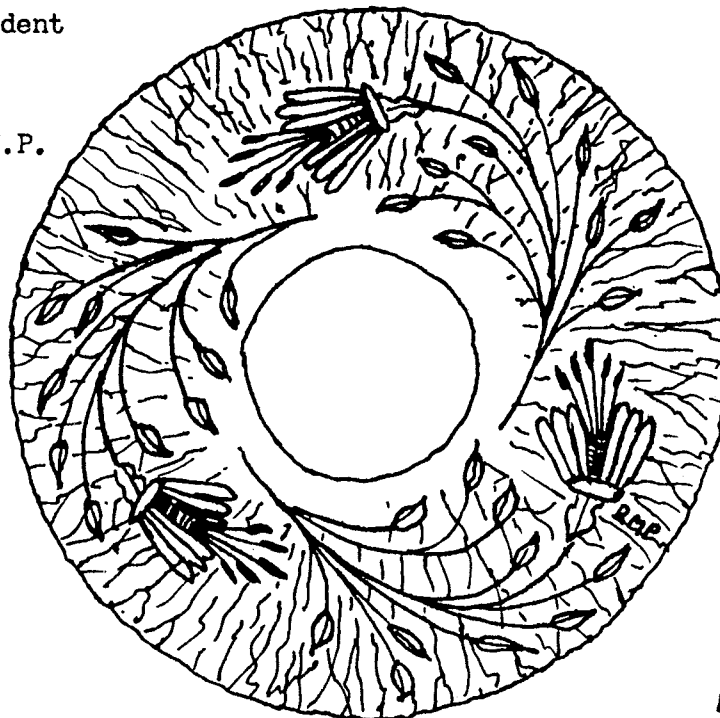
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STRETCH GLASS SOCIETY

NEWSLETTER

July 1980

A message from your President . . .

It doesn't seem possible, but here it is - Convention time again! It seems quite normal to report that there is good news and bad news in regards to Stretch Glass - as well as anything and everything else. The bad news is that Mrs. Mary Henry reports few reservations have been received thus far. I'm not sure if that means that few are coming, or just that many have forgotten to inform her. We do hope you will be there! What with the "gas situation" this could very well be the last Stretch Glass Convention for some time.

The good news depends largely upon your point of view. Some new Stretch Glass is being made by Fenton. It is called "Velva Rose" - not Stretch - and it is plainly marked (in most cases) with the Fenton logo. In addition, it has the number "75" on all (most) pieces to indicate Fenton's 75th year in business. It will be made until the end of this year. (See letter elsewhere from Mr. Frank M. Fenton). There are 13 different pieces in all and all are in a lovely pink color. Harley and Betty McKenney, at the North Hill Pharmacy & Gift Shop in Akron, have all the pieces available and at decent prices. The mark was difficult to locate on some of the pieces and this may pose a problem in the future as unscrupulous persons are apt to sell them for old. A small compote and the fairy lamp have a pattern (Persian Medallion) on them and Paul Miller has Mr. Frank Fenton's statement (on tape) that iridized glass with a pattern has to be considered Carnival Glass. Very interesting! My thought is that it cannot help but stimulate interest in Stretch Glass, per se, which should help our organization considerably.

Another bit of news you might like to mull over: Terry Crider, who made our toothpick souvenirs last year, has iridized some pieces from L. G. Wright Company and many of them have

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a definite stretch effect. He has also made some pieces of his own that have the same stretch effect. His 'gold' color is superb - looks much like Tiffany's Favrele. Come to the Convention if you want to see a piece of it.

One last bit of good news. A number of people have been asking me, "What is Stretch Glass?" There are a number of them interested in joining. Perhaps Stretch is about to take off -- who knows?

This promises to be an interesting convention and, as I've said, maybe the last. I hope to see you there.

Ken

P.S. I mentioned before - I plan to have some of Crider's new glass at the Convention and there will be a display of the new Fenton "Velva Rose" for everyone to see and examine. So look for us!

SCHEDULE OF EVENTS

Thursday, August 7, 1980

Arrive - check in at motel - set up displays
Hospitality room open

Friday, August 8, 1980

9:00 AM Breakfast as a group

10:30 AM Business meeting

Lunch on your own

2:00 PM Demonstration of glass blowing

7:00 PM Auction??? To be determined

8:00 PM Entertainment

Saturday, August 9, 1980

Breakfast on your own

Most of the day left open for visiting antique shops locally
Visiting, buying and selling

6:30 PM Banquet

If there is to be no auction, then those who display may sell glass at their price right from their displays.

Paul: I recently had (for a very short period of time) an unusual example of Blue Opaque Stretch. It was a console bowl with the rolled out rim, approx. 10 $\frac{1}{2}$ " dia., with an ATTACHED black glass dome foot which was also iridized. There's no question but that it came from the manufacturer that way. I also noted that it had the "circle" in circle in the center of the bowl which some

believe is a Northwood characteristic. I've never seen another piece like this (made of two separate colors of glass) except for the rare Fenton two-toned candlesticks. Has anyone else seen it (besides the one who owns it NOW, I mean)? CD

I Thanks Connie for this information. It certainly is news to me as I've never seen one.

THE FENTON ART GLASS COMPANY
Williamstown, West Virginia 26187

June 5, 1980

Dear Paul:

Many thanks for your letter of June 2 asking about the pink Stretch Glass. I'm enclosing our latest brochure illustrating the new Velva Rose on pages 4 and 5. Sorry about getting the word Stretch Glass in there but for the collector it was the best word we could use to describe the color and treatment. These pieces will be made only in 1980. That doesn't mean that Velva Rose satin iridescent glass won't be made in 1981, but it does mean that if it is made, it'll have to be made in shapes other than the ones illustrated here.

Of course, it will be marked as we have described and commemorates the 75th Anniversary of Fenton. We're also going to make a souvenir in the same color for the Fenton Art Glass Collectors convention this summer.

Sincerely,

Frank M. Fenton
Chairman of the Board

Ed: Mr. Fenton also enclosed the flyer for the second Fenton Glass book entitled "FENTON GLASS The Second Twenty-Five Years" by William Heacock. It is available from the publisher -

Oval Advertising
P.O. Box 663
Marietta, Ohio 45750

Price is \$17.95 - add \$1.00 per order for handling and postage, 4% sales tax if you live in Ohio. A Limited Edition, Hardbound (individually autographed and numbered by the author) for \$25.00.

Q&A Column by Kitty and Russell Umbraco

Finally, a letter for the Question and Answer Column from Peggy and Bob Bergen.

1. They have a beautiful marigold Imperial Grecian vase with a jack-in-the-pulpit top. They have asked if this piece is really a scarce item and could we give them an idea as to the value. Well, we could count on one hand the number of Grecian vases that we have seen and we've only heard of a few others - most with plain tops. They are found in marigold, white, and charcoal. From the Imperial catalogs that we've seen, this line was not in production very long. As to price, we've never seen one exactly like this one sell. But recently we sold a white Grecian vase with a plain round top for \$35.00. We would value the vase at around \$65.00. By value, we mean that a dealer would probably ask around \$75.00 and if it didn't sell after a few shows he would come down to \$65.00. Then it would sell immediately. Without seeing a piece sell, it is difficult to put a value on it.

2. They also have a beautiful light turquoise paneled oval vegetable dish. It has a matching underplate that is made from the same mold. Is this piece scarce and the value? Yes, it is scarce and you rarely see these pieces individually and you are very lucky to have the two

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pieces together. Again, we have not seen this set for sale recently. We would value the set for around \$40.00 per piece, or \$80.00 for the set. The flat plate would be the best piece of the two. All prices and values are for perfect pieces. Thank you Peggy and Bob for the photos.

Dale Matheny has asked:

#3. How many Northwood candle lamps are known? Five, that we know of. We have a pair in sapphire blue and a single in russett (olive yellow). There is another pair in russett around with one being badly cracked. Does anyone else know of any candle lamps with the hole in the base and the open shank in the body of the candle lamp? Please include the condition and color when you write to Paul, or to us. The candlesticks from the same mold are also scarce and are mainly found in russett, lemon yellow, and the catalog lists them in blue. How many of you members have the candlesticks? Please write to Paul or to us.

George Thomas has asked:

#4. How can one remember the difference between Pretty Panels and Pastel Panels? Pretty Panels is not pretty, but Pastel Panels is pretty. Both lemonade sets are listed in Hartung's Book #9 pages 120 and 121 on Carnival Glass books. The Pretty Panels pitcher really has optic panels and somehow the tumbler, with definite arched panels, doesn't look like the pitcher at all. The sets come in sapphire blue and mint green. The tumblers are common, but the pitchers are RARE and the pitcher lids are even rarer (if anyone has an extra blue lid, we're in the market). The Pastel Panels lemonade pitcher and tumblers definitely belong together. They each have definite fine ribs or panels. So far the Pastel Panels lemonade sets have been found only in sapphire blue. We have seen a non-iridized tumbler in mint green. Then there seems to be a whole line of dishes in Pastel Panels, such as candy jars and a large footed compote. Have any of you seen or do you have any other pieces of Pastel Panels?

Thus far, we haven't seen either pattern listed in any old catalogs. We have theories as to the makers, but - many theories have proven to be wrong.

We recently gave a talk on Fenton Glass to the Golden Gate Glass Club in San Rafael, California. They asked, what is your favorite piece of Fenton glass? Russell answered that it was the Fenton Art Glass easel in sapphire blue. That is a hard piece to find and now we need one in mint green. How many other colors can they be found in? I have a lot of favorites but a special favorite is the Fine Prisms vase or as Weatherman calls the line - Sheffield. It is a vase with many fine prisms with a ruffled top, in pale turquoise. The lines and the scale of the vase are so pretty. We have seen several in white with a plain top. All are heavy pieces of glass. Please write us as to the colors and shapes of your Fine Prisms vases.

Keep up your outstanding work on the newsletters. We do appreciate your hard work.

Happy Stretch Glass hunting,

Kitty and Russell

Ed: Thanks for your fine columns, K & R. They really help make the newsletters so much more interesting. Members get your questions in to Kitty and Russell by September 1st for the next newsletter.

Dear Paul:

Everyone recognizes that when Berry Wiggins and the Umbracos published books on the subject of Stretch Glass, we collectors were presented with an invaluable assist in the pursuit of our hobby.

The sketches by Joyce Massaro in the October newsletter were another step forward, with the resulting designation of one of the pieces as the "Joyce Cologne." This can be added to the few Stretch pieces which are named in Carnival Glass books and elsewhere.

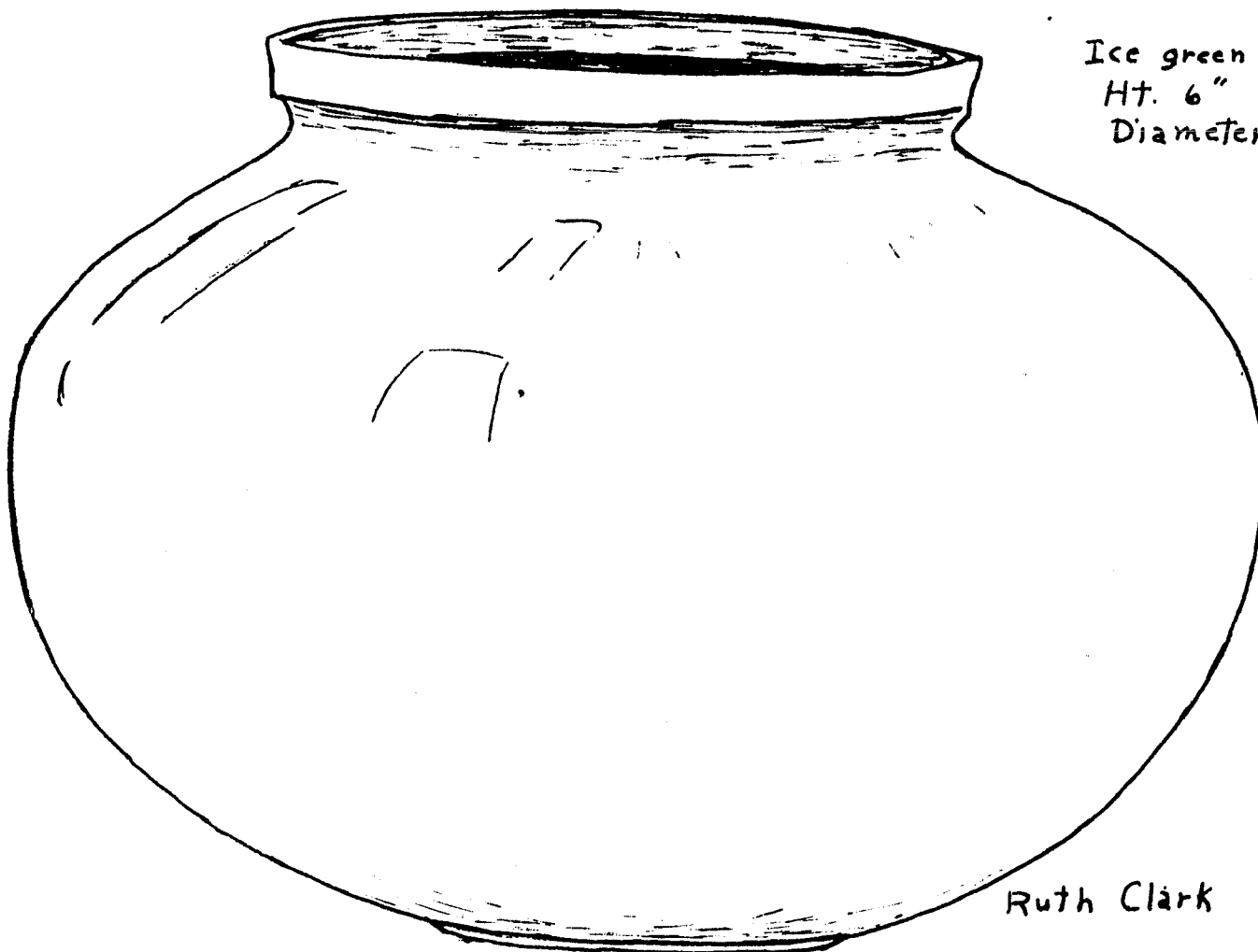
I feel guilty for not having responded immediately when our editor requested help in naming unidentified patterns from the membership. However, knowing the enthusiasm and drive of Berry and the Umbraco's, I expect the naming project is well underway by now, under their leadership.

the fall of 1978, Berry stopped for a too-brief visit with us as he was returning from a trip out West. He had accumulated new facts on Stretch Glass since publishing his book, and we listened to his comments with great interest. Always enhancing his conversation in his modesty, and we have a huge respect for that energetic man.

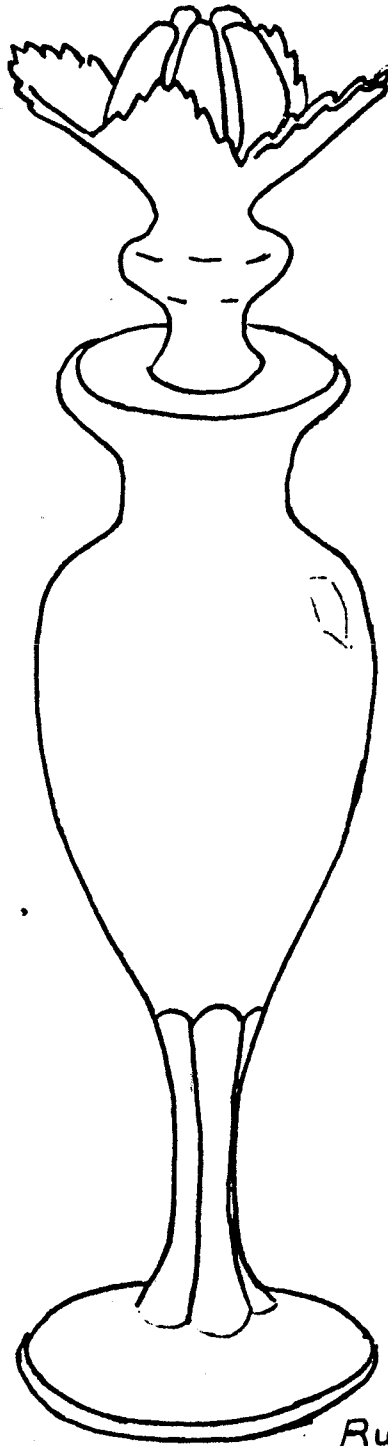
Just in case they might be of use, I am enclosing my line drawings of two pieces in our collection. We have not seen them pictured, or in another collection, so far. For our inventory we call the cologne the Rosebud Cologne. The bowl is quite heavy for its size and the shape of the rim and neck seems to preclude its ever having possessed a lid. We call it the "Nora" bowl. However, I agree with Kitty that factory names, when known, would be best. Both pieces have pretty and delicately colored iridescence.

Ken and I do so enjoy our Stretch Glass Society newsletters.

Ruth Clark - Bryan, Texas



THE NORA BOWL



Ht. $7\frac{1}{4}$ "

Ice green Stretch

4 leaves painted dark green

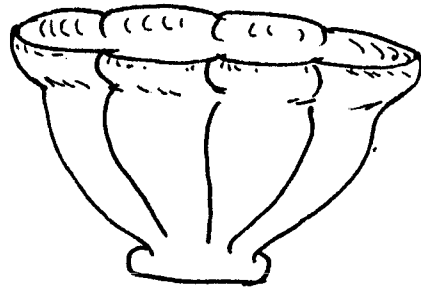
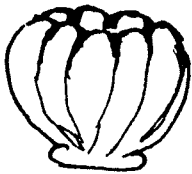
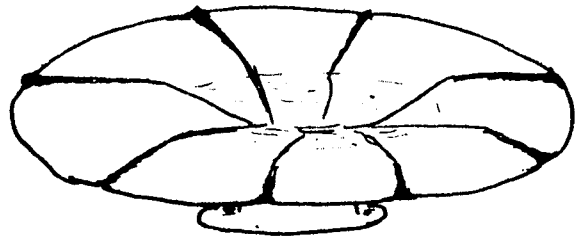
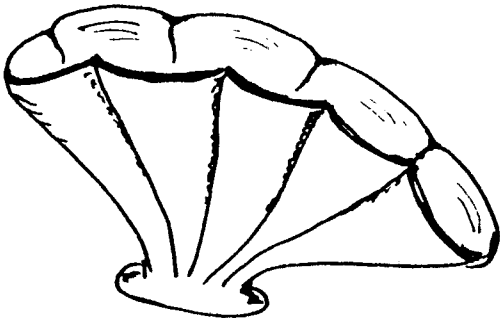
5 petals painted pink

Ruth Clark

ROSEBUD COLOGNE

FENTON'S 857, 847, MOULD

"Melanie"



An artist I'm NOT. You'll find much better illustrations of the wide variety of shapes made from this mould in Wm. Heacock's book, "Fenton Glass, The First 25 Years." We often refer to this as the "Melon Rib" which does describe the wide, rounded panels. I suggest the name "Melanie" - it just sounds prettier. These roughly sketched items are but a few of the pieces that can be found. The 847 mould was the smaller of the two and was formed into cupped bowls, flared bowls, small fan vases and rosebowls. The larger mould, 857, formed the 10 fan vase, the console bowl, (flared out, rolled in, shallow, deep and any shape the handler felt like making), & a larger cupped bowl (rosebowl). It must have been a very popular shape as it is found in abundance in Stretch Glass and can be found in other types of Fenton Glass such as Jade, Mandarin Red, Mongolian Green, Cameo, - just to name a few. In stretch glass, these pieces almost always have exceptional iridescence which shows up especially well on the flared out bowls. I've yet to see one of these bowls that wasn't gorgeous. As a specialized collection, one could concentrate on a particular mould (such as this) and try to find as many variations in shape and color as possible. I think it would be surprising how extensive a collection it could be.

CD

CONNIE'S CORNER

I hope all of you out there are having better luck finding Stretch Glass than I am. I'm beginning to believe it has all evaporated this winter. Between January and April we've travelled approximately 3600 miles, going out every week-end to Shows, Flea Markets and anything else that might produce collectible glassware - and the pickin's have been mighty lean. In our part of the country (east) we see a few bowls (console size) and the prices range \$30 to \$35 on the average - regardless of color; now and then a covered candy turns up (usually pink or blue, or light green) and the prices being asked are \$22.00 to \$35.00. Other shapes that appear occasionally are fan vases (\$15 - 22); plates, 8" size (\$5 to 10); sundae compotes (18 - 35); Vases - varying in size shape and color, also vary in price from 12.00 for a small vase to 45.00 for an extra large. Over the past two or three years a few real "goodies" have been seen like Dolphin compotes (small \$50.00; large \$75.00); lemonade tumblers (30 - 35 each); pitchers (125 - 175); bottle-style nite sets (25 - 40); baskets (50 - 75 and UP); Red bowls, various sizes (85 and UP); Candlesticks - (8½" size - 35 to 45 pr; 10½" size 45 to 65 pr and higher; and rarer shapes or colors 125.00 pr and up.) Wisteria seems to command anywhere from 50% to 100% more than other colors (excluding red and black, of course). Opaques, except for an occasional powder blue) just aren't to be found. Pricewise, I guess it's anybody's ball-game when it comes to the green or yellow opaque.

Connie's "Theory of Relativity" is this: Why should a scarce dolphin item command the same price as a readily available shape such as a console bowl? I hear collectors gripe from time to time about the prices being "too high" when they are considering a rarity. How high is "too high"? I've talked to many people in different parts of the country who seem to think that Stretch Glass should ALL be in the \$15.00 to \$35.00 price range. Now, I ask you, folks - is that realistic? How often do you see a rose bowl? Should it be the same price as a fan vase from the same mould?

In all fairness to the Umbracos, I respectfully disagree with their point of view regarding the value of Price Guides. While no guide should be considered the "final authority", it should give everyone - collector and dealer alike - a "ball park" idea of relative value, relative rarity, relative "supply and demand". In other areas of glass collecting, whether it be Carnival Glass or Depression Glass, where there has been a Price Guide (several, in fact) to give the buyers and sellers a common base from which to start, the hobby and interest has grown continuously and substantially. In other areas, where there is no accurate or definitive price guide (Heisey, Cambridge and Duncan and Miller for example) the market is subject to tremendous fluctuations. It makes a dealer afraid to invest, it makes the collector mistrust the dealers because there is such a wide variance in prices. I submit that Stretch Glass suffers from

this same malaise - a lack of uniformity, a lack of stability. It is fine to just buy what one likes and disregard the cost, if one is financially able to do this. I have found the majority of collectors are price conscious to a greater or lesser degree even when they have no intention of selling their collections -(at least, not anytime soon.)

Perhaps a less tangible value to a Price Guide is psychological. There's a little bit of "ego" in all of us that likes to brag when we've found a treasure - especially if it was at a good price (or a "steal"). But it's not a steal if there is no "relative value" for comparison. If a general price trend across the country is \$50.00 for a Wisteria covered candy dish and a collector finds one for \$10.00 - he's found a treasure to get really excited about! If he has no idea WHAT that candy dish might be worth in other parts of the country - he knows he's has a piece of Stretch Glass he likes, but might be a bit reluctant to admit he paid \$10.00 for it. (He might look like a fool to someone who can buy it for \$5.00!) I believe that a general knowledge of relative values tends to stimulate competition; demand goes up, supply goes down - and a collection begins to appreciate. The more difficult an item is to acquire, the more pride there is in owning it. Discovery generates genuine excitement for the collector that sends the "hound to the hunt". The collectible becomes an eagerly sought object - and so it goes. Without this kind of enthusiasm, collecting stagnates. If that happens, collections become only mildly interesting, and values bottom out. To a collector-investor that can mean a poor investment. With today's inflation rate, we should be doing better than that.

That's my opinion - and I'm stuck with it!

CD

FOR SALE

Metal Kettle Antiques
34 Lovell Road
Stratham, N. H. 03885

Ph: (603) 778-0660

Pink - <u>Oval</u> butter ball (server) Heacock #347 - sm. flake on handle	\$ 12.00
Blue - Nite-set TUMBLER for Fenton's #200 pitcher (Heacock #494)	20.00
Blue - Nite-set, complete (bottle style) see Hea. #358 (Fenton's #401)	30.00
Blue - Candy base (Sixteen Panels) Heacock #363	7.50
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