

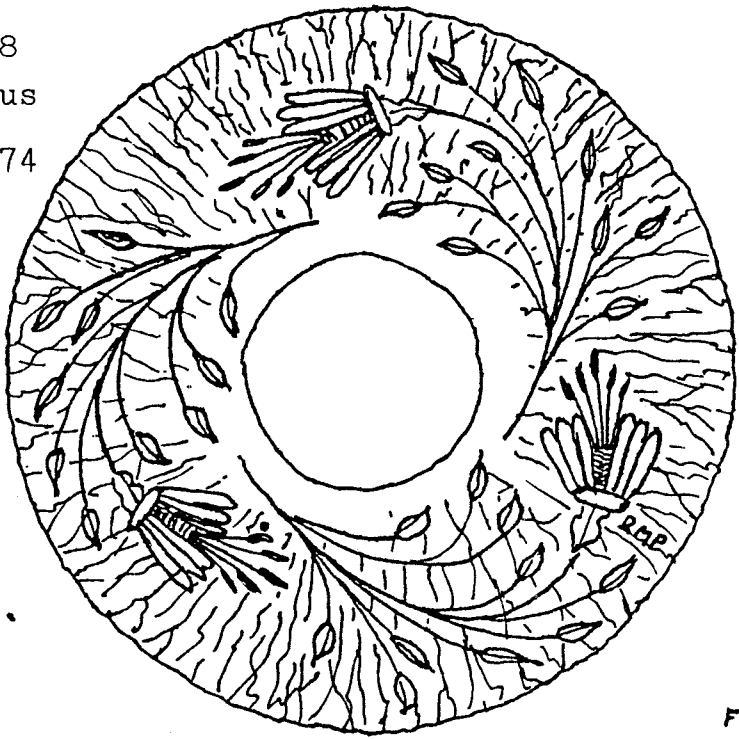
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# STRETCH GLASS SOCIETY

NEWSLETTER: (OCTOBER 1982)

\*\*\*\*\*

Dear Bob:

Your first edition of the newsletter was superb - just as I knew it would be. You did a super job and I know that future editions will be even more super and informative what with all the information you have from Mr. Fenton's talk at our convention in Marietta. It is my hope that no one will miss even one edition of the newsletter that will contain all this first-hand information.

The "Up Close and Personal" article, or letter from Mr. S.T. Retch was something! It had to be someone that knew me intimately and I appreciate all the comments. Now at last I've found out the truth as to why I was "railroaded" into the job and now the truth comes out. I wasn't asked to be the Sec'y/Editor, I was told to be it. I really felt that my credentials were extremely lacking in taking on such a job as I had never done anything like that before. With great uneasiness and a deep feeling of helplessness I started thinking about it. The more I thought about it the more I decided they had "railroaded" the wrong person, but it, was too late then to back out of the job.

The first thing I did was to go out to see Mrs. Rose Presznick to ask her to draw the logos for the newsletter. Rose readily agreed to start me off by helping with this bit of help. The pieces of stretch glass she copied for the logos were from our collection and we still have them.

At the organization of the Stretch Glass Society in Denver, Pa, in 1974, Rose was No. 1. That number has been reserved in her honor for as long as the SGS exists. Joe was No. 2 and is our Honorary member still.

After getting my letterheads together and all the books on Stretch Glass that were then available, I discovered that not one of them gave a definition of what Stretch Glass was nor how it was made. I began to doubt that anyone really knew what the manufacturing process really was. In looking through Rose's books on Carnival Glass I noticed in an interview she had with Mr. Gutskey, President of Imperial Corporation, that she asked him for all the information on "Imperial Jewels" in order that she may write a book on the subject. He had informed her that Mr. Albert C. Revi, editor of the Spinning Wheel magazine, had beat her to that information.

I wrote to Mr. Revi asking him about a definition and manufacturing process of Stretch Glass. He was kind enough to write something for me to get the newsletter started and wrote many times articles that I could publish in answer to my many questions.

I then turned to Mr. Frank M. Fenton, then President of The Fenton Art Glass Company, Williamstown, West Virginia, for help answering questions. I would like to say right here that Mr. Fenton has freely given of his research and knowledge for so many letters that could be published that I will never cease being grateful to him.

I, again want everyone who ever wrote for the newsletter for me know I appreciated it more than I have words to tell you. Without you it could not have been done! I would not want to leave out Berry Wiggins for all of his contributions and the research he did and is still doing. He was a tremendous help to the Stretch Glass Society. Also, a very special thanks to Ken Magenau for his years of help and encouragement in getting his messages to me and for keeping the organization in tact when the Nominating Committees could not get anyone to accept the position of President.

Since our Convention last May, I have not added one piece to the collection here at home. After attending most of the flea markets, antique shows, antique malls, etc., there has been very little Stretch Glass seen all summer. Most of what was available were the smaller bowls and I believe every one of them that I looked at carried the price tag of \$45.00. You tell me of your wonderful finds, Bob, but you are so much younger than I and can and do get around to so many places. As I've told others, and you, your enthusiasm seems to know no bounds.

It is STILL my opinion that much Stretch Glass that otherwise might be available is still in Carnival Glass collectors' collections and many of them do not recognize it for what it really is. For instance, in an article on tumble-ups was shown a picture of Fenton's lovely Stretch Glass night set with no mention whatsoever of what it really was but they did state in the description that it was an iridescent tumble-up. It was enough to make all of us who knew what it was to scream out loud, "THAT'S STRETCH GLASS". Also I've noticed that many dealers have begun to call it Stretch Glass and it appears they all use Warman Price Guide to price their wares.

I really didn't intend to write SO MUCH for this time but here it is. You may have to edit it closely and do some chopping to get it into your newsletter. However, if there is not enough room, it can wait. I'm sure Mr. Fenton's talk would be much more worthwhile. Oh, by the way, I'd like to make one correction in S.T. Retch's column, that it had been nine (9) years that I've done the newsletter instead of eight. (Ed. note: sorry Paul, my typo!) Other than that I'll just take a bow and say THANKS to the writer, the publisher, and to every one in the Stretch Glass Society who has come to my rescue many, many times. I sincerely hope they will do as much for you, and they will, believe me. I can and will appreciate every issue of the newsletter that comes my way because I've been there and know that a part of you goes into each issue. My grateful thanks to you, Bob.

Most Sincerely,  
Paul B. Miller

### Carnival Glass Convention News

I attended the American Carnival Glass Association Convention in Dayton, Ohio in July. There were many SGS members there. I wanted to list who was there, but I'm afraid that I'd forget someone! There were so many members there that it was like a mini-reunion of the SGS Convention. Everyone had a good time.

There were many ACGA members selling Carnival Glass in their rooms as is the usual practice at the conventions. I offered some Stretch Glass pieces in my room for sale and posted a sign that I bought Stretch Glass. I was very amazed when Carnival Glass collectors asked me what Stretch Glass was! This really surprised me especially since there are many Carnival Glass reference books that show or illustrate Stretch Glass. There's still a great deal of educating that needs to be done!!!

There wasn't much interest in Stretch Glass at the convention. I happened to mention this to Martin & Helen Stożus and they informed me that they sold a good deal of Stretch Glass at the International Carnival Glass Association Convention that was in Indiana. I have a feeling that Stretch Glass is not as plentiful in the midwest states as it is in the more eastern states. It may be that Carnival Glass collectors are more prone to buy it in the midwest, but eastern collectors overlook it more because they see it more often. What is your opinion?

### Members Write:

I couldn't let another day go by without writing to wish you good luck with the newsletter. Tell Paul thanks for all of his efforts for the long period that he was secretary/editor. He deserves a medal! I hope that both you and he know how much we do appreciate your efforts and enjoy reading the newsletter.

I found a blue pitcher with a pressed diamond pattern. It's tall and slim with a lid and is 11½ inches tall. It has an applied handle and the lid also has the diamond pattern. No glasses came with it.

I also found an amethyst bowl, 7½ x 3 inches, with a silvery & bronze iridescent stretch finish. The back is more silvery than the inside. It has the old Imperial mark so I figured that it must be one of the Imperial Jewels.

Another find was a 15½ by 7½ long platter. It is light turquoise and has ribs. The bottom is ground and measures 2 x 6. I thought it was unusual and paid \$7.50 for it.

These are hard to find and most mall shows don't seem to have any Stretch Glass for sale. Could it be that they are holding it back expecting higher prices in the future? That would make our collections more valuable. Even with Fenton reproducing some of the Stretch Glass again. Awfully glad his blue isn't the same color as the old blue!

Joanne Dolby

### Paul's Scream is Heard!

Paul mentioned in his letter that an article appeared in the "Antique Trader" on glass tumble-ups. Fenton's #200 guest set was referred to as "Fry". I was as upset as Paul was and found the author's address and wrote to him. I received a copy letter back of a letter that the author sent to the editor of the "Antique Trader". He informed the editor that he "heard about it" from many collectors about his error, and enclosed a follow-up correction note. Hats off for our side!

## STRETCH FAVORITES



(Photo by Paula A. Greten)

Description: Water set with six glasses

	<u>Pitcher</u>	<u>Glasses</u>
<u>Height:</u>	6 3/4"	3 3/4"
<u>Width:</u>	4" (opening)	2 3/8"
	5 3/4" (widest point)	
<u>Base:</u>	3 5/8" ' "	2 1/8"
<u>Mold Marks:</u>	Two	None
<u>Color:</u>	Blue (inbetween Celeste blue and aquamarine blue)	

This water set is absolutely beautiful. Just about every hue in the rainbow is reflected in it's iridescence. The handle is the same color as the glass in the pitcher. The set appears to be the same set pictured in Bill Heacock's "Fenton Glass - The First Twenty-Five Years" (Fig. 467). I had the opportunity to show the set to Mr. Frank Fenton and he felt that it was manufactured by Fenton Glass. Has anyone seen this set in other colors or has one of their own? Does anyone have a set in stretch glass like Fig. 467?

\* \* \*

I would like to have this section as a permanent column for the newsletter. There are many unusual stretch glass pieces that are not listed in any of the published reference sources. The newsletter would be an excellent source of information for collectors. If you have any unusual pieces that you feel would be of interest to SGS members, how about sharing them with us? If you have something to share with us, try to obtain a photo of it. Black & white photo's reproduce best for publication. Try to take accurate measurements and provide all of the information as listed above. List any unusual markings or, for example, if the base is ground. I will then publish the information in the next newsletter and SGS members can send in comments or answer questions as I asked above. Submitted information must be sent 2-3 weeks prior to the month that the newsletter is to be published.

NEW BENEFIT FOR SGS MEMBERS

Starting with the January 1983 newsletter, paid SGS members will be allowed to advertise for free once a year. One free ad will be accepted for glass at is for sale and an ad for the wanted column. The ads will be limited to 10 items only. In order to keep the ads organized, I ask that you use the descriptions and abbreviations listed below when writing your ad. Please read the following very carefully:

- 1) The Stretch Glass Society will not accept responsibility for any items obtained through the newsletter.
- 2) Any pieces that are listed for sale without any notation of damage will be assumed to be in perfect condition.
- 3) Return priviledges and handling are to be arranged between members buying and selling.

**\*\* Description of Iridescence \*\***

Since the iridescence can vary greatly between pieces, it is better to under-rate the iridescence than overrate it. Please use the following categories:

Ex : excellant      VG : very good      G : good      F : fair

**\*\* Description of Color \*\***

Color may be difficult to describe and is better kept as simple as possible. In most cases, the color refers to the base glass color and not the surface color due to the iridescence. There are exceptions such as marigold or grey which are listed below.

Blue

- B : blue (sapphire, Celeste etc.)
- : cobalt blue
- IB : ice, aquamarine, light blues
- TB : tourquoise blue, Imperial's Reef Aqua
- BOp : blue opaque

Green

- G : green (mint, Florentine, ice)
- EG : emerald green
- OG : olive green - russett
- GOp : green opaque

Pink, Red, Amberina, Gold

- R : true red (Fenton red)
- Am : amberina
- Pk : pink, Velva Rose
- Tg : tangerine
- OT : opalescent tangerine
- GG : Grecian Gold
- Mrg : marigold

Miscellaneous

- V : vaseline, Topaz
- C : clear
- W : white, Persian Pearl
- P : purple, Wistaria
- LP : light purple, orchid, lavender
- Eb : ebony, black, black amethyst
- Gr : grey
- Ab : amber
- YOp : yellow opaque
- WOp : white opaque - since this usually has a different surface color, list the color after the "WOp" notation i.e. WOpGr : white opaque with a grey surface appearance.
- COp : custard opaque
- PS : pink slag
- GS : green slag

Please be cautious when describing red and amberina. Most true red pieces have some yellow around the "marie" or base, but it is not seen in the main portion of the piece. In amberina pieces, the yellow can be seen in the in body of the piece and should be described as amberina and not red.

\*\* Description of Size & Shape \*\*

Since Stretch Glass usually does not have an identifiable pattern, it has to be described by shape or function. Shape description may be a very difficult undertaking (have you ever tried to describe the shape of an object over the telephone?). The best way to describe a piece of glass is to try and find it listed in a reference publication or a piece that is similar in shape with some variation.

Below is a list of publications in which Stretch Glass is listed, illustrated or photographed. The collector is advised to use discretion with some of the information listed in the reference materials below, especially when there is attribution to a specific manufacturer!

Whenever possible, give exact height & width measurements. It must be remembered that certain pieces were manufactured in different sizes and a general description without measurements may be deceiving.

- 1) Archer, Douglas & Margaret "Imperial Glass" Collectors Books, P.O. Box 3009 Paducah, Kentucky 42001 (1978).
- 2) Freeman, Larry "Iridescent Glass" Century House, Watkins Glen, N.Y. (1964)
- 3) Hartung, Marion "Carnival Glass" (Series of 10 books) 814 Constitution Emporia, Kansas.
- 4) Hartung, Marion "Carnival Glass in Color: A Collectors Reference Book" 1967
- 5) Heacock, William "Fenton Glass - The First Twenty-Five Years" (1978)  
"Fenton Glass - The Second Twenty-Five Years" (1980)  
O-Val Advertising Corp., P.O. Box 663, Marietta, Ohio 45750.
- 6) Kamm, Minnie Watson "A Sixth Pitcher Book" Kamms Publications, Detroit Michigan (1954).
- 7) Langerberg, Theodore & Viola "A Color Picture Guide to Over 100 Types of Collectable Glass" Wallace Homestead Book Co., Des Moines, Iowa 50305 (1978).
- 8) Presznick, Rose M. "Carnival and Iridescent Glass" (Series of 4 books) Lodi, Ohio (1967).
- 9) Revi, Albert C. "American Art Nouveau Glass" Thomas Nelson Inc., Nashville, Tennessee (1968).
- 10) Ross, Richard & Wilma "Imperial Glass" Wallace Homestead Book Co. Des Moines, Iowa 50305 (1971).
- 11) Stout, Sandra McPhee "Depression Glass III" Wallace Homestead Book Co. Des Moines, Iowa 50305 (1976).
- 12) Umbraco, Russell & Kitty "Iridescent Stretch Glass" 6019 Arlington Blvd. Richmond, California 94805 (1972).
- 13) Weatherman, Hazel M. "Colored Glassware of the Depression Era" Weatherman Books, P.O. Box 4444, Springfield, Missouri 65804 (1974).
- 14) Wiggins, Berry A. "Stretch Glass in Color" Box 139, Rhoadesville, Wa. 22542 (1971).

Antique newspapers like the "Antique Trader" or publications like the Antique Trader's "Price Guide to Antiques" also sometimes include photographs of Stretch Glass and may be used for references. Don't forget old SGS newsletters as well! I would like to thank Russell & Kitty Umbraco for most of the above list. If anyone knows of any other books or publications with Stretch Glass in them, please let me know.

SGS 1981 CONVENTION PRESENTATION

The following is a continuation of the very informative talk that Mr. Frank Fenton presented to us at the 1981 convention. \*\*\*

Paul, I'll try to answer some of the questions that you had asked in your letter. The #568 candy jar (see Fig. 1), Paul wanted to know how we got that pattern on the inside of this item. So I brought an optic plunger along which you can examine, I'll show it to you; we also have mould drawings of these various things. The plunger that I have here did not make the #568 candy jar; we couldn't find that plunger. This plunger (Fig. 2) has a diamond optic pattern on it. We make a piece of pressed glass, the molten glass is dropped into the round mold and then the plunger is lowered into the mould forcing the glass down into the foot and also up to the top of the mould all in the same operation. At the same time the glass is taking the shape of the mould, the inside of the glass is taking the shape and pattern of the plunger. Figure 3 shows a cutaway section of the mould for a small glass bell with a handle that is diamond shaped. It shows the plunger positioned in the mould as it would be at the point of its greatest penetration into the mould cavity. As soon as the glass cools enough to hold its shape, about three seconds at perhaps 1100 degrees Farenheit, the plunger is pulled straight up out of the mould. Then the mould is opened up and cooled, hot glass from 2100 to 1100 degrees is removed from the mould.

The same procedure is used to make the #568 candy jar and cover. The figure on the plunger is transferred to the inner surface of the glass. In correspondence with you, Paul, Mr. Revi has described how you put an optic pattern in and he talked about blowing it first in an optic mould, or spot mould, and then blowing it second in another mould to transfer the pattern on the inside. Well, this an entirely different operation. This is where you press it and you put the pattern in all at the same time. I'll explain a couple more things to you in a minute. The same pattern is here in the top (lid) and they also put the same pattern down in the bottom plate of the mould. All are designed so that the plunger will come right straight up out of the mould.

In your letter, you asked about the rectangular tray that matched the little vanity set. We made the tray with a plain plunger (no pattern) and a Diamond Optic patterned plunger. The optic on the latter was much larger and didn't match the vanity set. We show the plain plunger tray with the #53 vanity set in the Museum in Velva Rose (Fig. 4). We show the same tray with the Diamond Optic pattern with the #1502 vanity set in the Museum in Rose. It's illustrated on page 111 in Heacock's "First Twenty-Five Years" book.

While we are talking about that I think we can talk about the #53 cologne bottle. This is the #53 cologne bottle in a treatment that I don't think ever got on the market but it might have. One of our mould makers took this home with him and I later on bought it from him, many years later. I have the whole set in this which is iridized and has a little decoration on it, (Fig. 5). The #53 which has an optic pattern on the inside is shown in Figure 6 with the mould drawing behind it. You wanted to know how we got the pattern on the inside of something like this which appears to be blown but it really is pressed to the shape of the left hand side of the drawing. We do it with what is called a "patent tool" shown in Figure 7. We put the tool on the glass and squeeze it. We squeeze the glass right in and keep squeezing it until the glass is shaped on the outside to fit the curve of the "patent tool" and the inside edge fits the peg in the center of the patent-tool. The peg is the same size as the glass stopper that goes in the cologne bottle. This assures a good fit for the stopper. We have some other crazy things we do, which I'll tell you about later.



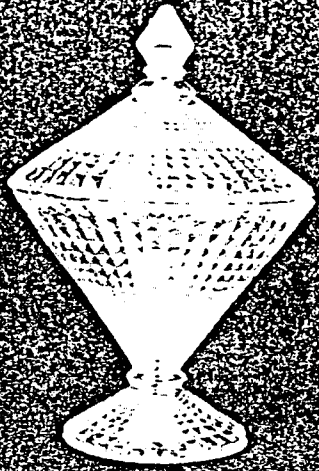


Figure #1

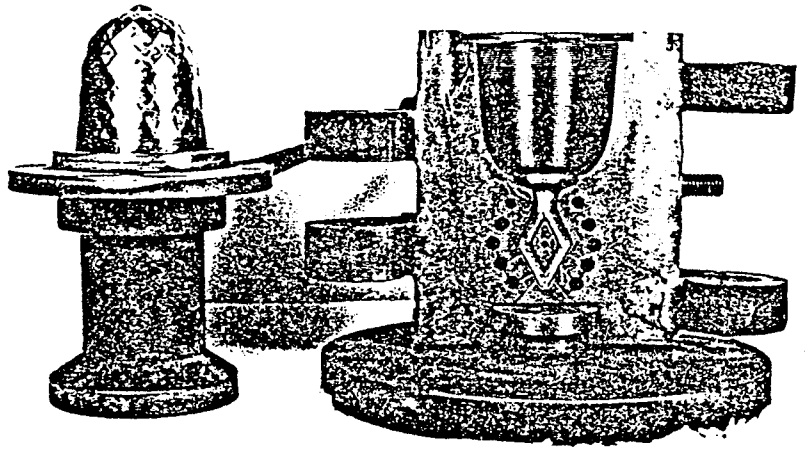


Figure #2

Figure #4

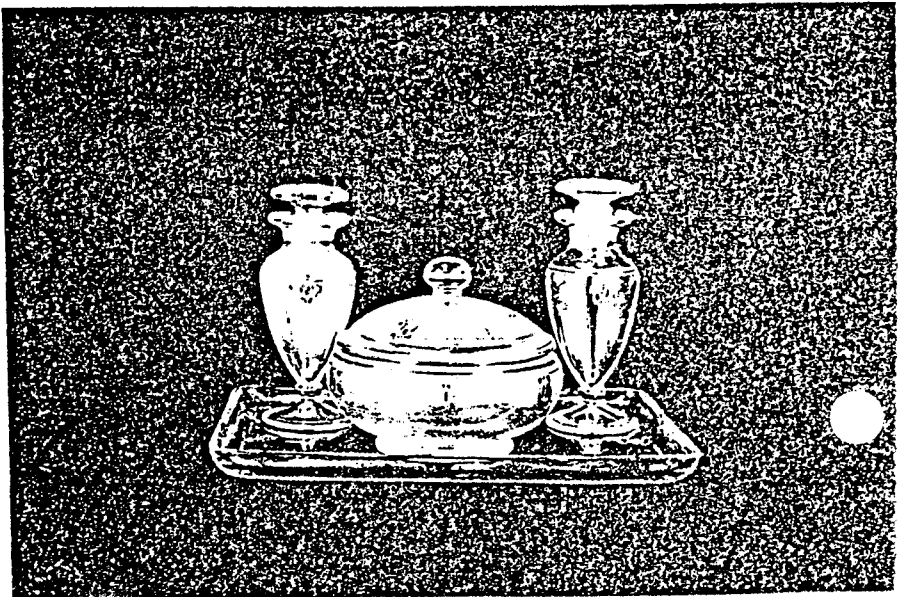
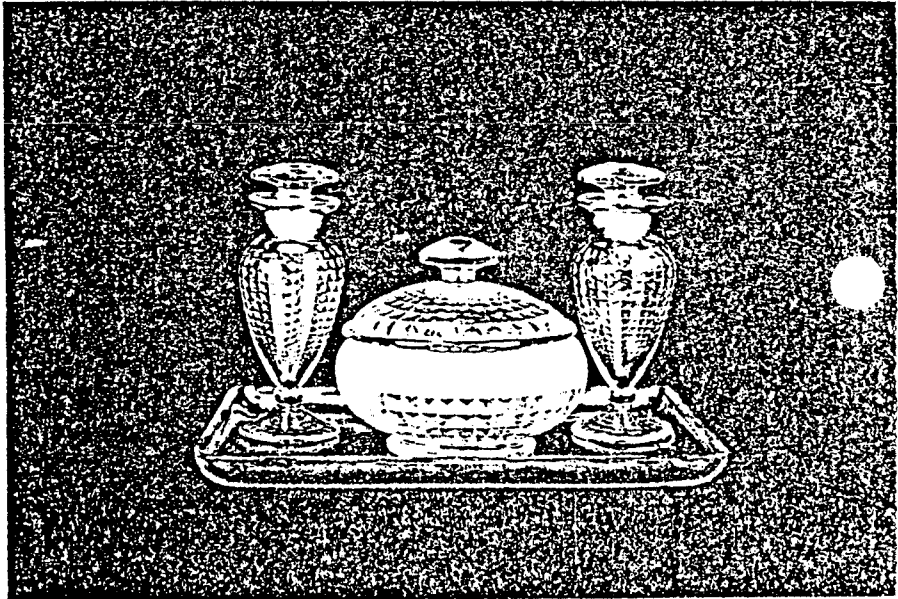


Figure #3

Figure #5

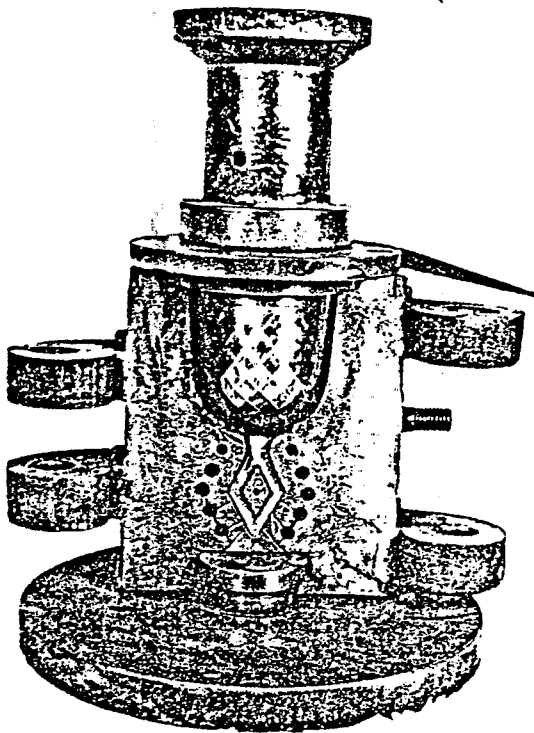


Figure #7



Byron and Grace Rinehart will recognize this Heart of America souvenir. It's the red carnival whiskey decanter which is a copy of the Northwood Grape and Cable piece with the HOACGA insignia added, (Fig. 8). When we tried the mold for the first time we used some dark blue glass that was in the furnace that day and pressed a piece, which I saved for the Museum and for just such an occasion as this meeting. The item on the left is the finished decanter complete with stopper. The item on the right shows the piece as it is when it first comes out of the mould. It is pressed upside down, with handle and lip at the bottom of the mould. The glass is dropped into the mould, the presser cuts off just the right amount, then pulls the lever on the press which lowers the plunger into the mould forcing the glass to flow up the sides and into the handle cavity. At this point there is no bottom in the decanter, just an extra 3" long extension beyond the row of thumb-prints. This portion must then be put in the glory hole and reheated to almost a white heat, quite molten and pliable, and then we take the "tool", a regular glassworker's tool which they call the "pucellas (Fig. 9), and put it at about the center of that 3" extension. The glassworker squeezes the glass in, keeps turning it and squeezing until the glass comes together and meets in the center forming the bottom of the decanter. Then he has a very sharp pair of shears (Fig. 9 on left), and he cuts off the rest of the glass while it is still very hot and molten, and the bottom comes completely shut so that it fills in and looks like a bullseye. It is what we call "bottom cut shut". We made this piece for the Heart of America a couple of years ago. We thought nothing could be as difficult as making this until we tried to make the shade for the candle lamp this year. That was tough!

To be continued

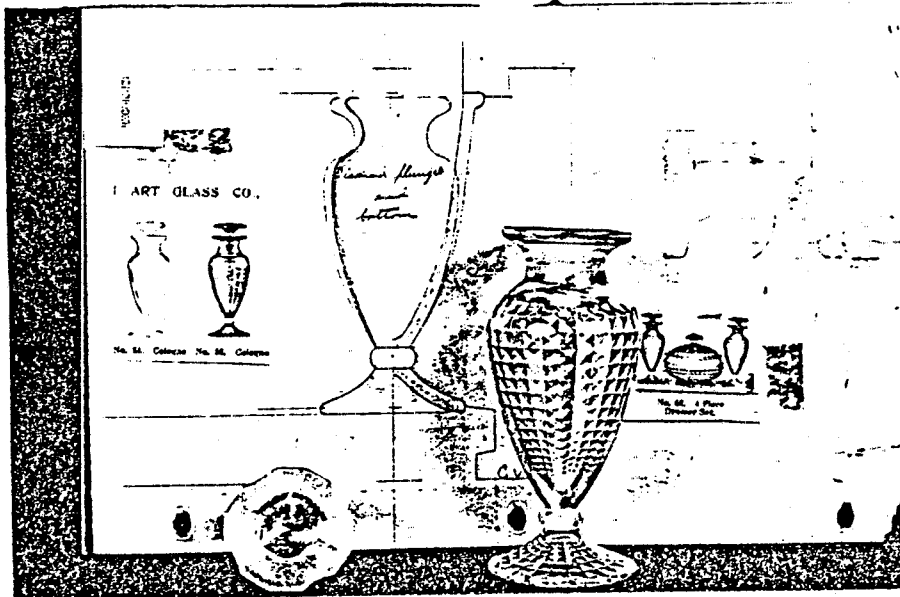


Figure #6

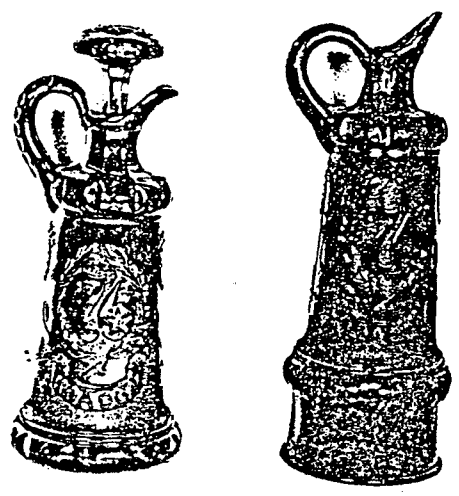


Figure #8

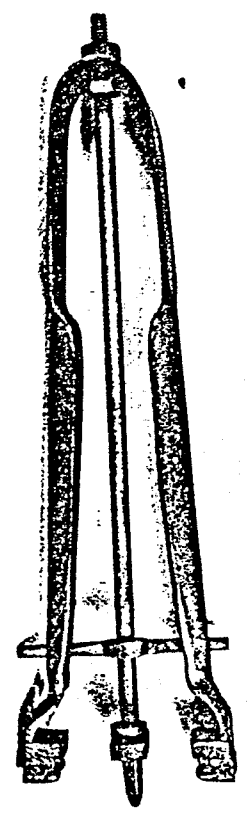


Figure #7

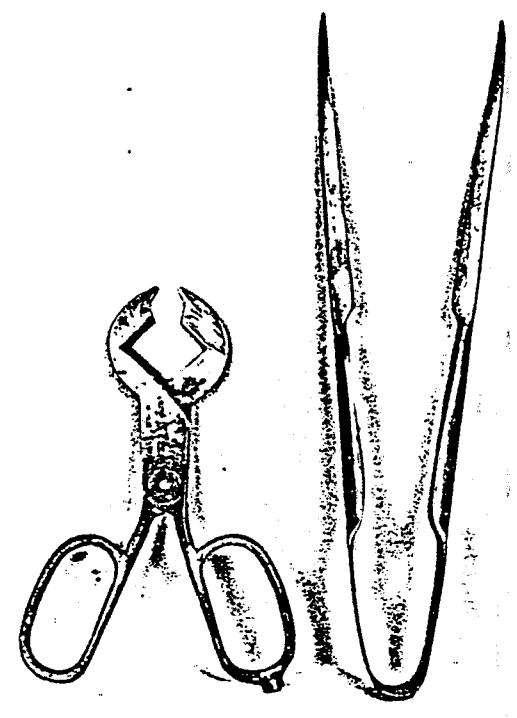
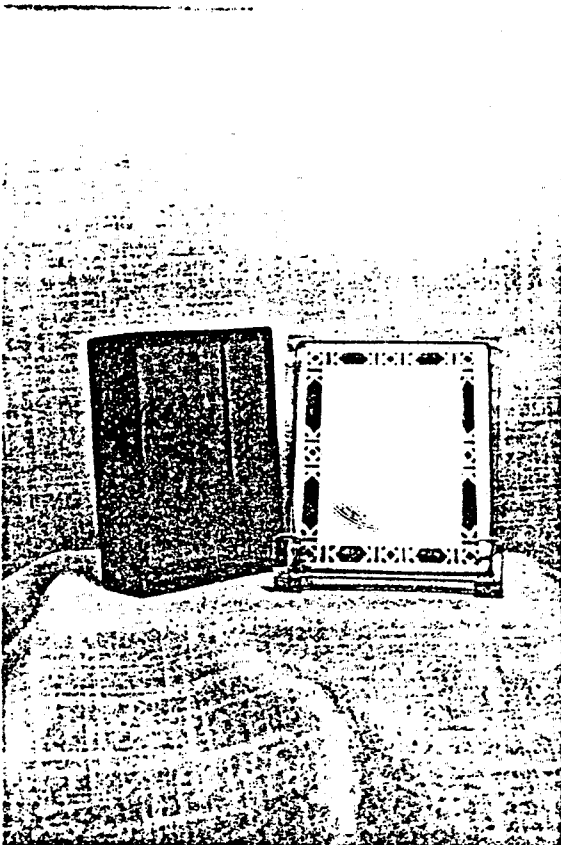
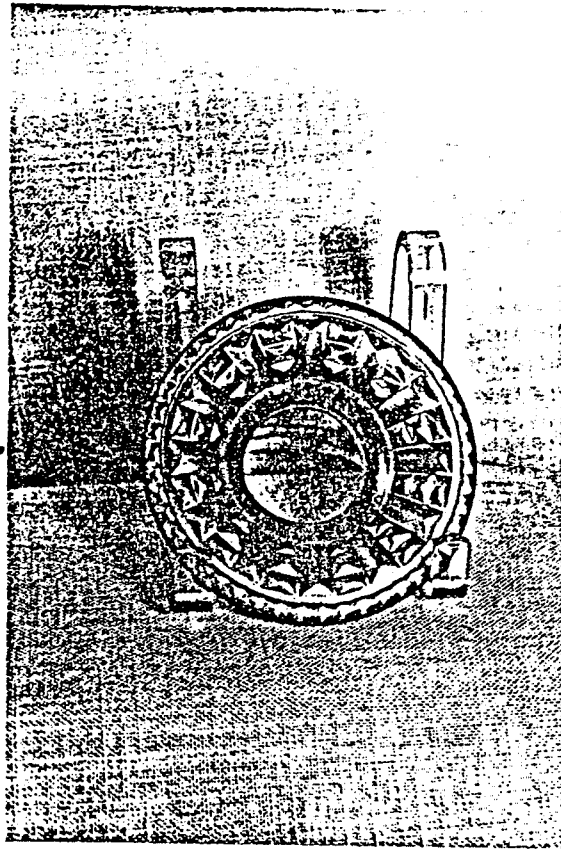


Figure #9



I've printed these photographs because I came up a page short of material to print! These are photo's that I will reprint again in future newsletters. If any members have any of these pieces could you tell me in what colors you have them. The creamer is pink and is  $3\frac{1}{4}$ " at the spout. The bobèche (?) is  $4\frac{1}{2}$ " across and is blue. The pitcher is  $11\frac{1}{2}$ " tall and is blue. The cigarette box is  $1\frac{1}{2}$ " high,  $4\frac{3}{8}$ " across and  $3\frac{3}{8}$ " wide. I'd appreciate an information from anyone so I can include it with the photo in a future issue

\* \* \* \*

Paul warned me that I'd have problems fitting the information that I wanted to print into the newsletter so it would come out to an even numbered page!

\* \* \* \*

Photographs  
by  
Paula A.  
Greten

Stretch Glass For Sale

- 1. Topaz pair candlesticks; 10½"  
\$75.00
- 2. Topaz bowl w/slits around top;  
\$35.00 9½"
- 3. Topaz compote candy dish; 7"  
\$37.50
- 4. Celeste blue candy jar/cover; 10"  
\$42.00
- 5. Green sherbert; 2"  
\$15.00
- 6. Blue bowl, jagged edge; 9½"  
\$37.50
- 7. White handles sandwich tray; 10"  
\$32.00
- 8. Shallow blue bowl; 10"  
\$19.50
- 9. Velva Rose bowl w/seams flared  
\$29.50 over; 11"

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Advertising Rates: 5¢ per word, \$1.00  
 minimum. Send fee to treasurer with  
 copy of ad for secretary/editor.

Back issues of the Newsletters are  
 available. Write and enclose a SASE  
 for price to secretary/editor.

Well, this will be the last issue of  
 1982. Very soon the Holidays will be  
 upon us so now is the time to start  
 dropping hints for your Stretch Glass  
 Christmas presents! I hope that all  
 of you have a happy and joyous Holiday  
 Season!

COMING ATTRACTIONS!!!!

In the continuation of Mr. Fenton's  
 Convention talk, he will describe how  
 they manufactured the floral finial  
 for the candy jars and cologne bottles.  
 There will again be terrific photo's  
 to go along with his description.

I'm sure that we will have a few ads  
 next issue with more glass for sale.  
 Now's the time to go through your  
 collection and pull out those doubles  
 you have!

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  
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38 Color Pictures  
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The SGS would like to send a get well  
 note to Ann Cummings who was recently  
 in the hospital. We hope that you are  
 doing well and are up and around again  
 soon.

I would also like to send a get well  
 note to Pat Call who recently sprained  
 her ankle and hope she's back in  
 "running" form again soon!

Jabe tarter is looking into having a  
 souvenir for our 1983 Convention. He  
 is contacting some people this month  
 about it and is being very secretive.  
 Maybe in January's issue he will give  
 us a hint about it!