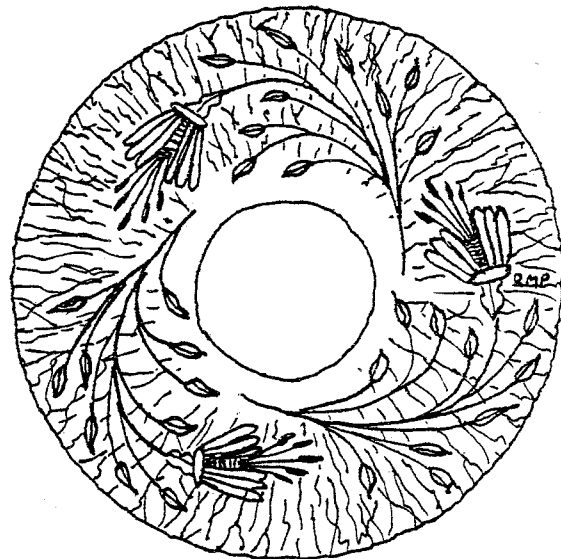


# Stretch Glass Society



VOLUME: IX  
NUMBER: 4

FOUNDED APRIL 21, 1974  
DENVER - PENNA

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## WHAT WILL YOU BE DOING APRIL 28 - 30?

Planning to be in Corning, New York, I hope! Its time now to mark your calender and make plans to attend the Stretch Glass Society's annual Convention. Plans have been under way for some time now and are in their final stages. We need to know if you are planning to go. Please drop me a line if you are thinking of going. We want to make sure that we have enough rooms reserved. Jabe Tarter has lined up a red, stretch apple that is being made by Joe St. Clair for the Convention souvenir. The price has not been finalized, but it will be a limited supply item, so if you are interested contact Jabe or Paul Miller. The tentative plans for the Convention are as follows: (Please note that these are subject to change)

Hotel: Corning Hilton

April 28 (Thursday): Arrival & check in; Set up of display room

April 29 (Friday) : Luncheon (11 AM); Speaking tour of Corning Museum (1 PM)  
Evening: Invitation to formal opening of Corning  
Museum Summer exhibit: American Pressed Glass"

April 30 (Saturday): Breakfast; Business meeting; Discussion of Displays  
Close of Convention

If you can make it to the Convention, please contact me. There will also be visitors information available about Coring, New York, listing points of interest in the area. Hope to see a good turn out!!!

President: Fred Lynn  
Vice President: Helen Stozus  
Secretary/Editor: Bob Ragan  
6673 State Road  
Parma, Ohio 44134  
Treasurer: Roger Van Patten  
1215 Calkins Road  
Rochester, NY 14623

Board of Directors:  
Rose Schleede  
Virgil (Bud) Henry  
Mildred Bicksler  
Alma Magenau

\* \* \* \* \*

Stretch Hunting in the Wilds of California!

During the first two weeks of November I had the privilege of being in Los Angeles for a Blood Bank Convention (yes, we Blood Bankers have conventions to!). I took some vacation time while I was out there to do some stretch glass hunting. I really wanted to see for myself if all of the rumors I heard were true that there is little stretch glass to find out west. Well, my experience proved otherwise!

I visited quite a few antique shops and antique malls and was very surprised at the quantity of stretch glass that I saw. In most of the antique malls I visited there was at least 15 pieces of stretch glass. Here I am located in the "heart" of the glass manufacturers, and I rarely see more than a few pieces in antique malls and they are usually very common.

Many of the pieces I saw were common ones, but there was a fair mixture of some scarce and even rare pieces (although the later are no longer there!). The prices were also a surprise. They ranged from cheap to outrageous. The most expensive piece I saw was a large signed Northwood vaseline compote with the tree bark base for \$165. I picked up the bottom half to Fenton's #53 puff jar for \$3. It was a light orchid color and I had never seen the color before. I have now found, through the courtesy of Mr. Bill Carroll, that it is a piece of "sun colored" glass. I have not encountered anything like this before so it is a welcome oddity to my collection. If any of you Californians would like to know which antique shops I visited let me know. It will cost you a note for the Newsletter however!

While in California, I also had the honor of meeting Mr. Bill Carroll. His glass collection is phenomenal. I've never seen so many pieces of carnival glass in one place before. What do you think was hiding among all that carnival glass? You guessed it, lots of stretch glass! Since my knowledge of carnival glass is rather limited, I learned a great deal from Mr. Carroll. I saw many beautiful pitchers and magnificent punch bowls. His tumbler collection is also quite impressive.

Mr. Carroll has found quite a variety of stretch glass in his travels. He especially had a fine collection of stretch glass candlesticks. Bill was very generous and sold me some custard opaque stretch glass, which included a pair of small hexagonal candlesticks. The only piece of custard stretch that I had ever seen was at our stretch convention and it belonged to Carl & Rose Schleede. So, I was thrilled to add these pieces to my collection. The custard opaque stretch glass seems to be the most difficult color to find.

So, I'm glad to say that my trip to California was very fruitful. I gained more knowledge about carnival glass and added some real treasures to my collection. Oh, by the way, I also learned a lot at the Blood Bank Convention as well!

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SGS MEMBERSHIP 1983

The list below contains the number of members of the SGS according to state. As the list reveals, at the present time, there are only 65 members that are in the SGS. There needs to be a definite push to try to find new members for the club. We have taken steps in this direction by the placing of an ad in the "Antique Trader". I am also in the process of contacting several of the major carnival glass clubs to place ads in their newsletters. It seems that there are many carnival glass collectors who enjoy collecting stretch glass and are totally unaware of our club. It has to be up to all of us to try and make more people aware of the SGS. Membership forms are available from me which may be passed out to local antique clubs or placed at antique shows. Won't you help to make 1983 a record year for new members?

Ohio: 21	Florida: 2	Nebraska: 1
California: 7	Pennsylvania: 2	Nevada: 1
New York: 4	Washington: 2	New Hampshire: 1
Texas: 4	Alaska: 1	Oregon: 1
Illinois: 3	Conneticut: 1	Tennessee: 1
Michigan: 3	Delaware: 1	Virginia: 1
West Virginia: 3	Maryland: 1	Wisconsin: 1
Canada: 2	Minnesota:	Total: 65

I'd like to welcome the following new members to the Stretch Glass Society:

- Doloras Shiel: Ontario
- Herbert & Velva Fish: Illinois
- JoAnne Cummings: Texas

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1983 Dues

This is just a reminder that its time to pay your 1983 dues. They are due by April of this year. Please remember that the dues are now \$6.00 for the year. If you do not wish interrupted receipt of the newsletters please mail Roger your dues now!

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Glass Convention Dates

Nows the time to start marking the calender for all of those conventions that will take place this year. I tried to get information on as many as I could. I've already got these marked on my calender. The conventions are really spread out this year.

- Stretch Glass Society: April 28-30
- Imperial Glass Club: June 25-26
- American Carnival Glass Association: July 7-9
- Heart of America Carnival Glass Association: End of July?
- Fenton Glass Club: August 2-4

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Now that 1982 is behind us, we can all reflect on our special finds or favorite stories that happened this past year. How about sharing them with all of us. Just drop me a small note or even a post card.would be fine. I know that everyone is always interested to hear about unusual stretch finds. Please drop me a line for the April newsletter.

SGS 1981 Convention Presentation

Here is part III of Mr. Fenton's talk from our 1981 meeting. As usual, it is jammed with information that you won't find anywhere else! \*\*\*

Paul, I'm taking a lot of time here. I think I've pretty well covered your questions with regard to the small cologne bottle. You asked about the candy jar cover finial. Here's a little cologne bottle, (Fig. 10), that was made just the same way. It was made straight up like this and then they used the patent tool on it, cut it in and bent it in to make it fit like this, and there's the stopper that you asked about. (Fig. 11 & 12). You wanted to know whether the finial on the top was made in one piece. Here's the cover (Fig. 13 & 14). This one you'll notice is turned up like this and this one is flaired out. Cambridge made one and it has three leaves on it and just the Fenton one has four leaves, this is the way you tell them apart. This was all pressed in one piece and everything from this little edge that you see right there, is in the bottom plate of the mould. The mould construction itself, the mould comes clear up to there, and then everything else is made so that it will release from the bottom plate. These little things are straight up and then they are warmed in and bent over. These you'll notice are more nearly straight up but these have been shaped a little differently. It is possible that the bottom plate could have been shaped more like this is, rather than being out front like this is. I'm not sure of that because we can't find either mould so that I could bring them to show you. That's the way they are made. In our display I've tried to show several things that are made and shaped with the patent tool. While it is not Stretch Glass, the 1935 decanter was made in the same manner and is illustrated in Figure 15 with the mould drawing behind it.

You asked about the #1092 Basket Weave piece. You wanted to know how we put those holes in it. I brought a section of the mould, with the plunger, ring and bottom plate for you to see. It is going to be difficult for me to explain, but I'll try. Figure 16 shows the piece of glass we're talking about with two rows of holes around the edge. Figure 17 shows the opened mould sitting on what we call "the bottom plate". When glass is made in a "3 or 4 part joint mould", it must open and close without coming apart. So it follows a track that is cut into the bottom plate. The center portion of the bottom plate is also the bottom of the mould when it is closed, ready to receive a gob of glass. Figure 17 also shows the "ring" tilted up on its side to the left of the mould. You are looking at the bottom of the ring. Note the rectangular shaped protrusion. When the ring sits on the top of the mould as it does in Figure 18, the protrusion in the ring rest on the top of the mould leaving channels into which the molten glass can flow when the plunger on the left in Figure 18 is lowered onto the hot glass in the mould. This forces the glass to flow up the sides of the mould and into the channels between the ring and the top of the mould. So the hot, molten glass gets the basket weave impression from the sides of the mould and then flows around the protrusions between the top of the mould and the ring. The plunger is then pulled back out and as soon as the glass is cool enough to hold its shape, which is almost immediately, the presser lifts the ring off, opens the mould and takes the glass piece out of the mould. The mould is probably a three part-mould and after he takes the ring off, he has to keep that ring pretty hot so he'll pick up that ring and put it over on a burner to keep it real hot while he is opening the mold. Taking the piece out, he closes the mould up again, drops some more glass in it, cuts it off, throws the shear mark to the side if he has time, and then puts the ring back on, He then shoves it under the press, pulls the lever, and the plunger goes down and presses another piece of glass. You watched them make it over there. I tried to go into more detail in Kansas City because they hadn't gotten over to the glass factory to see it.

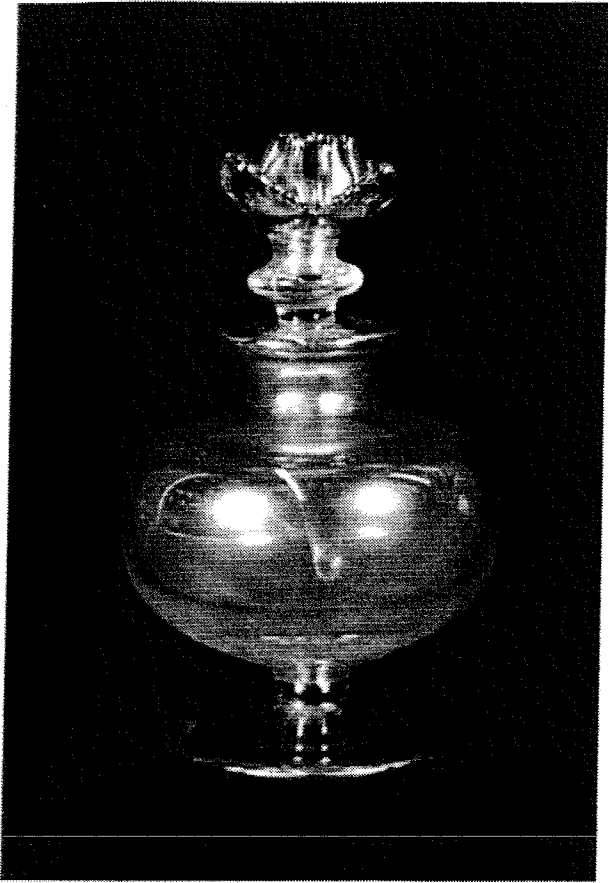


FIGURE 10

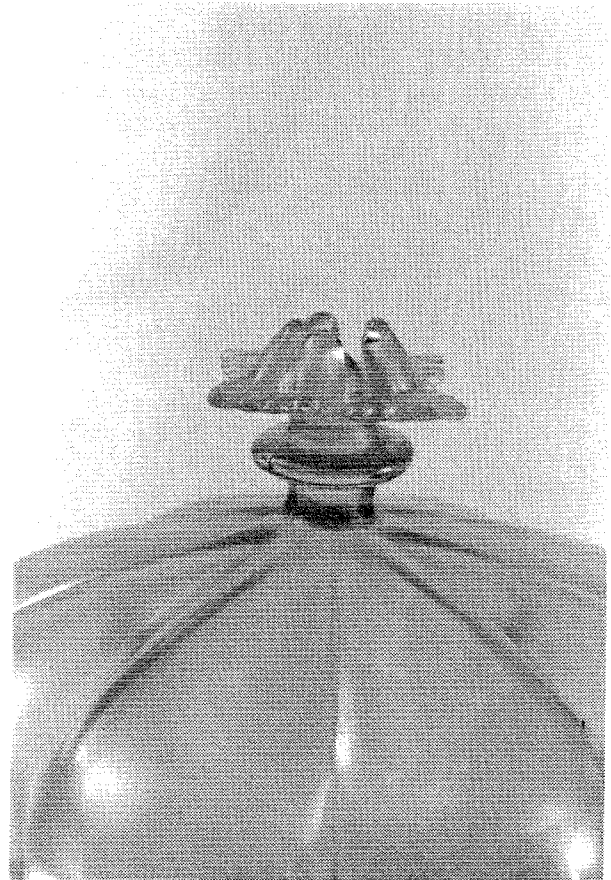


FIGURE 11

FIGURE 12



FIGURE 13



Incidentally, that #1092 basket item appears on the inventory first in 1911, so we know we were making it in 1911. The inventory at that time shows that we were making it in amethyst, blue and gold. I imagine that we were also making it in green and clear, what the Carnival people call white carnival, we call it Persian Pearl.

You ask about the black glass bases. You said that somebody had found one in crystal painted black. As far as I know, we never painted crystal bases black. I did bring two or three bases with me. The other day I took the folders home that have the mould drawings for the bases in them. I thought I was going to straighten these things out before Berry does. I spent two hours and I'd only identified four up to that time, a terrible time, of course, I kept going to sleep too! This is a Fenton base. It was the base that we used on our #893 rose jar and it had these little indentations that Berry told me about and I found the mould drawing for it and illustration. This base is shown on page 68, bottom row, of Heacock's Second 25 Years.

This is a base that I have to accept an experts' word for it. Berry says that this is a Westmoreland base and I thought I'd bring it along and you could see what it looks like. I have here a base made by Northwood, made for the #616 nappy. It is the nappy that went into this particular item and it's identifies underneath with "616 nappy" in the bottom, so I'm convinced that it is Northwood. It doesn't say Northwood and doesn't have the N in it, but we do have the catalog illustration that shows the 616 nappy. It was made by Northwood.

One other black glass base, this is a great opportunity for somebody, Berry keeps threatening to do it, this is the base for the #612, 6" vase, that's about the shape of the piece I was showing you, Miss Robb, yesterday with the little decoration on it and you have a vase like it on your mantle with a different decoration. The mould drawing was made in October, 1923, for this vase. This was the only one I really identified from the mould drawings. It is shown on page 90 of Heacock I.

You asked about the smooth and rough finishes. Kitty Umbraco wanted to know that didn't she? I had them make a couple of pieces yesterday. This has a fairly rough finish. While we were out there yesterday touring the factory, I told the fellow who was spraying to spray it extra heavy, put a whole lot of spray on it and get it very hot. When he did that we got a rough finish like this. The regular finish is more nearly like this and you can compare them and see.

I think that you had a letter from the Dolby's expressing their unhappiness that we were making the new Stretch and we wouldn't be able to tell the new blue from the old blue. So I have a piece of old blue here and this is the new blue. You surely can tell the difference. The new Velva Blue happens to be made with cobalt as the major coloring ingredient. They are entirely different. The cobalt blue is a whole different color, you just can't confuse them once you know. So if you ever get in touch with the Dolby's they can know that this new blue at least is not at all like the old. It is not even like the old Aqua Blue that we made. This is the Aqua, still a copper color, not a cobalt. I brought another example of Florentine green, one with a fairly rough finish and one with just the smooth. We didn't make them that way on purpose, they just came out that way. These are old.

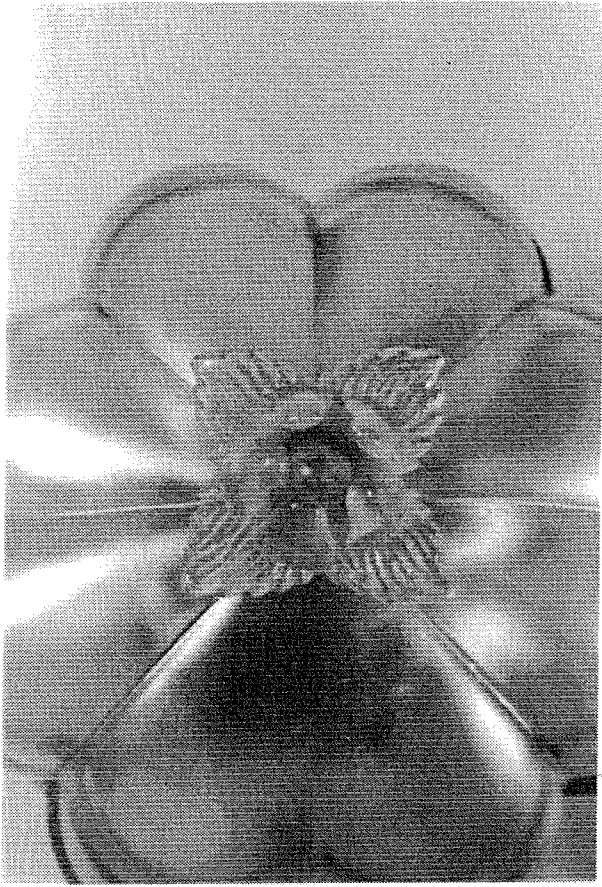


FIGURE 14

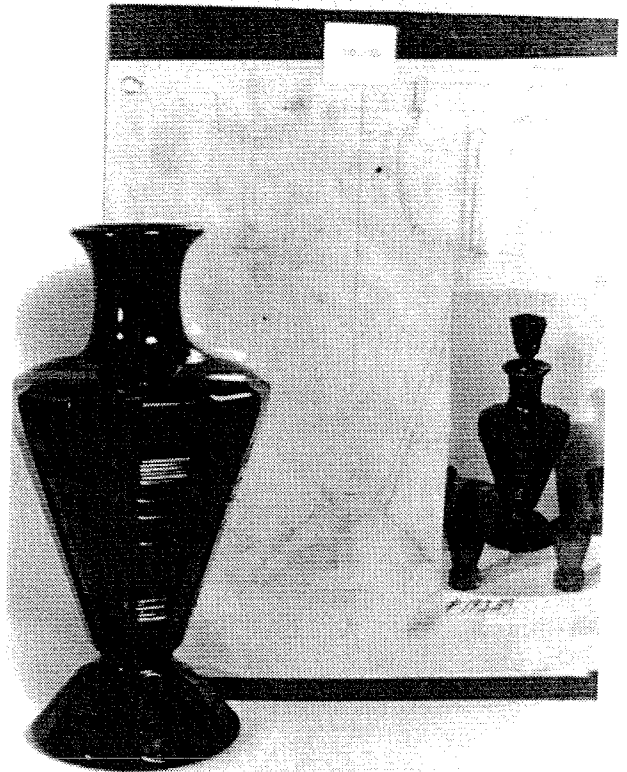
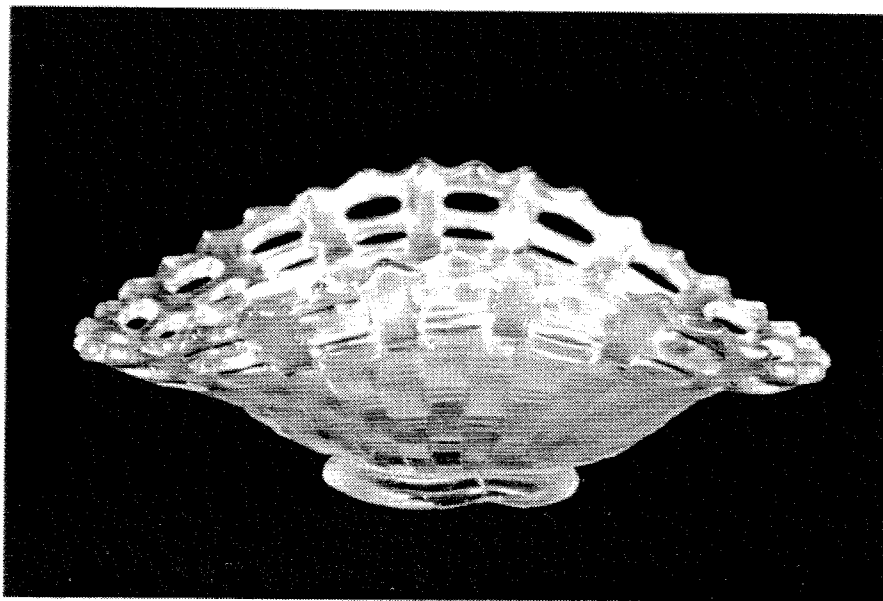


FIGURE 15

FIGURE 16



I'll show you a piece just for the fun of it. It is not iridized (Fig. 19). This is made by Fenton. Most of the pieces you see of this size have a great big bulge down here at the bottom, probably the most of you have seen them. This is the first one I've seen that is made like this and I didn't even have it in Stretch Glass, but it is illustrated in the catalog in Stretch Glass. This piece was loaned to the museum by Bill Voss, a young man in Columbus buys an awfully lot of glass and never sells any of it. I don't know where he is putting it but he has no interest in selling it; glad to lend us anything we want. We have a lot of pieces in the museum that have been loaned by Bill Voss, but he won't sell it and he doesn't want to sell it to anybody else anywhere. I've not seen this peice before. Its got a beautiful gold thistle pattern decorated on it and it is Fenton.

I have another group of things I want to show you. This is the Tangerine color. Berry, I told you a couple of days ago that I thought this was the Marigold finish, sprayed on vaseline glass. Yesterday I got out the black light and put it on it and there wasn't a sign of any glow at all. So its Marigold finish on a cadium based glass. Cadium causes a yellow color but it's not the kind of color uranium would give it. Uranium, being radioactive, black light would show it up. But I got no glow at all from this, so it's a cadium based color.

The spray used for the color we called Grecian Gold (usually Marigold today) is the same spray we used for the Tangerine color. The base glass for the Grecian Gold was crystal. For Tangerine it was the cadium yellow glass. Heacock's book I shows both colors on page 63.

Some piecs in Tangerine have a little bit of opalescence right on the edge. I don't know if that was intened to be opalescent and didn't strike very much or not. It could very well have intened to be opalescent and the pieces that don't have it didn't get as hot. We had great problems with the opalescent glass because different shipments of raw materials would vary and wouldn't make opalescence the way we expected to. We found out in our research that there were a lot of other things that caused that but I'm not going to worry about secrete details. I think that there is another thing about opalescent glass, the crystal opalescent or what we call the French Opalescent, if it has not gotten real hot, it will stay perfectly clear crystal. It is entirely possible that they ran out of crystal at some point and they just moved over to the opalescent tank and made it out of that and didn't worry about the edge. We did a lot of crazy things with iridencent glass in those early years, but we just didn't worry too much about the base color. I don't really know, this is all conjecture.

To be continued...

Editor: I found this part of Mr. Fenton's talk very interesting. I had always wondered why very few of my tangerine pieces really looked alike in terms of base color. Some of my tangerine pieces are very dark, while others are lighth colored looking very orange. Out of the ten pieces of tangerine I own, I don't have any two that are closely alike!

Part IV: This final section of Mr. Fenton's presentation will deal with telling the difference between Fenton's #643 covered bon bon and those made by Diamond and Northwood which are very similar in appearance.



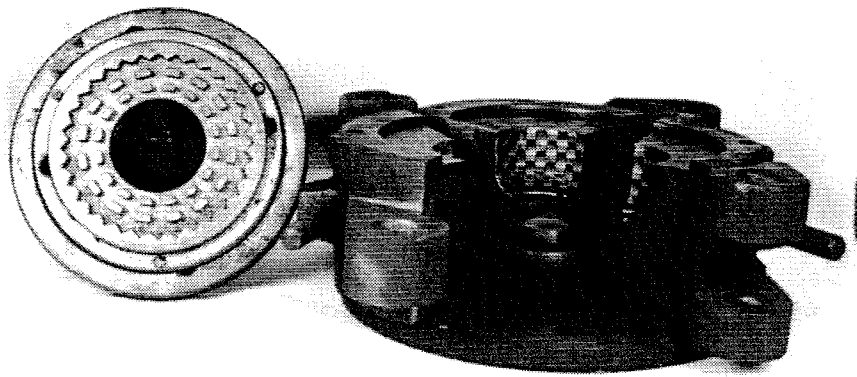


FIGURE 17

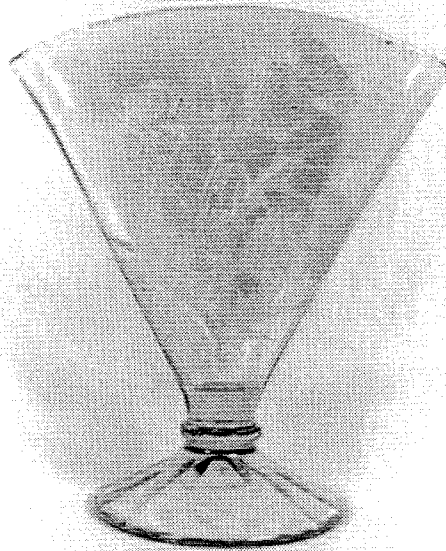


FIGURE 18

FIGURE 19

