

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA  
STRETCH GLASS SOCIETY

Message from the Board  
Joanne Rodgers

# QUARTERLY

APRIL, 2003

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### Presentation Packet Available FREE!

For your next presentation on Stretch Glass, borrow the SGS presentation packet to support your 'Show & Tell' Shipping, both directions, will be paid by the Society! Included in the packet:

- **VHS videocassette** of SGS club souvenirs being made by the Fenton Art Glass Company
  - **35mm slides** illustrating the process of making stretch glass
  - **American Iridescent Stretch Glass**, by Madeley/Shetlar as support (if you don't have a copy)
  - **Dolphin Photo Album** from the 1996 Convention Club display
  - **"Stretch, that 'Other' Iridescent Glass,"** by Helen and Robert Jones in *Glass Collector's Digest*
  - **Talk Tips**, some suggestions to help you organize your talk
- Contact: Dave Shetlar at**

Dear Members,

In the process of cleaning out a file cabinet recently, I took a break to browse through back issues of the Stretch Glass Society newsletters. Vol. 1, No. 1, July, 1974, edited by Paul Miller, was a simple 5-page format.

To my amusement, the very first item was the President's plea to "encourage other stretch glass enthusiasts to join our organization," followed by his urging for members to send "information articles, observations, rare finds, etc., from all of you." Some things never change.

By the October, 1974 issue, the now-familiar plate logo was at the center-top of page one and the newsletter had expanded to nine pages. Several members had responded with comments, questions and information. The newsletter was well established with each issue being 8 to 10 pages of news and information.

In 1986, the newsletter took on a more personal note when I became President of the Society. Now, I was asking for items to publish and new members. The newsletter format remained familiar from issue to issue with the insertion of an occasional black and white picture.

In 1992, the Shetlar's became responsible for the President's Message; a responsibility they shared until convention 2000. During their tenure, Dave's expertise in making line drawings of the many shapes in which stretch glass was produced added a new, exciting dimension.

In July, 1996, the Board elected to take advantage of color copiers and introduced the first color page of stretch glass. In addition to shapes, we now could see pictures of stretch glass colors through the cameras of John Madeley and Dave Shetlar.

Until Jan Reichling took over the Secretary-Editor helm from Mildred Bicksler in 1995, the newsletter was prepared on "old-fashioned" typewriters. Jan introduced us to the computer age and the newsletter acquired a more modern look.

In July, 2000, the Shetlar's gave up what seemed to them a life-time job as Co-Presidents to replace Jan as Secretary and Editor.

Until 1984, the newsletter was my only life-line to stretch glass. Each year I longed to heed the convention call, but family and job silenced it. In 1984, the 10<sup>th</sup> anniversary convention was held in the Akron, Ohio area, a 40-minute drive from my home in Lakewood. I could attend each day and be home for the evening. After seeing so much stretch glass in one place, I was hooked and vowed to arrange vacation time to attend other conventions; Parkersburg will be my 20<sup>th</sup>.

—continued on next page—

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Much has changed in the newsletter since 1974, but it continues to remain a vital link for those members who cannot heed the convention call. As an outgrowth of the newsletter, our website, beautifully created and maintained by Helen Jones, has provided a new source for member-to-member contact and introduced stretch glass to a broader audience. Jim Steinbach uses it as a vehicle to tantalize the public with pictures of our souvenirs and special membership packages which have garnered new members.

As members have become more generous with their sharing of experiences and questions, we see fewer pleas for such in the newsletter. There is, however, one item which has never changed—the request for the sharing of members' time as an officer of the Society. The SGS has operated without a President for the past year. Although the Board has managed (somewhat), a well-run fleet cannot sail efficiently without an Admiral. During this convention, we must fill the offices of President, Vice President (Membership), Director of Shows and Conventions, and Director of Advertising and Promotions.

Renée has done a super job as liaison and organizer of information passed between the officers, but the Editor's job in itself is a great responsibility, taking up considerable time each quarter. It is unfair for members to expect this arrangement to continue. Each of these positions is important to the continued life of the Stretch Glass Society. Please step up to the responsibility, even if only for one, two-year term.

The Board is proposing a revision to the Constitution and By-laws which expands Article XII, covering Liquidation of the Society. I hope we don't have to implement it before the ink dries.

Perusing almost 29 years of newsletters was enjoyable and made me appreciate the Society's accomplishments over the years through the hard work of some of its members. With the recent death of Berry Wiggins, only six of the original members of those who gathered in 1974 to form the Stretch Glass Society remain on our membership list—the Cordell's, Bill Crowl, the Davis', Mary Henry, Paul Miller, and the Umbraco's.

The Society's 30<sup>th</sup> anniversary occurs next year. We need to close the 2003 convention with a full compliment of officers so that we can celebrate in 2004 and plan for many more years of stretch glass enjoyment through the Stretch Glass Society, its newsletters, website and conventions.

Joanne Rodgers, Charter Member, past President and Director

#### **STRETCH GLASS SOCIETY EXECUTIVE BOARD**

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##### **SECRETARY/ NEWSLETTER EDITOR:**

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##### **TREASURER:**

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**CONVENTION/SHOWS:** Joanne Rodgers, OH/2003

**HISTORICAL INFORMATION:** Arna Simpson, MD/2004

**NEWS/TECHNICAL INFORMATION:** Dave Shetlar, OH/2004

**WAYS AND MEANS:** Jim Steinbach, OH/2004

## **ATTENTION!**

**The Executive Board of the Stretch Glass Society will be proposing the following amendment to the By-laws at the 2003 General Business Meeting. Please review your current copy of the By-laws for comparison:**

**ARTICLE XII – LIQUIDATION**—Should the Executive Board of this Society decide that the Society should be dissolved or liquidated, said Board will prepare a ***Plan of Dissolution*** to be presented to the General Membership for approval. The ***Plan of Dissolution*** will be presented to the General Membership in writing no less than three months prior to the next General Business Meeting of the Society. The ***Plan of Dissolution*** will provide:

- 1) Recommendations for distribution of funds held in savings and checking accounts, after payment of all debts;
- 2) Recommendations for the dissemination or sale of any inventory held by the Society, the proceeds of which will be included in the funds distributed according to the approved recommendation of the General Membership.

If you plan to attend the convention and business meeting, please consider this proposed amendment. A sample ***Plan of Dissolution*** will be provided at the meeting for further discussion.

### SGS WEB SITE

<http://members.aol.com/stretchgl/>

Any SGS member who would like to have a reciprocal link between the SGS site and their personal web site, contact Helen Jones, [REDACTED]

### Annual Membership Renewal Rates – \$22 Continental United States, US\$24 Canada

For NEW member rates, contact Phil Wain [REDACTED]

### Past SGS Newsletters Available to Current Members for purchase –

For details and order form, contact Renée Shetlar  
[REDACTED]

### SGS Souvenirs/Commemoratives –

1994 Ruby, Twin-Dolphin Fan Vase, signed by Frank M. Fenton for SGS 20<sup>th</sup> Anniversary – SOLD OUT

1995 None Produced

1996 Cobalt Blue, Twin-Dolphin Square Vase – SOLD OUT

1997 Black, Twin-Dolphin Comport – SOLD OUT

1998 Amethyst, Center-Dolphin-Handled Server – SOLD OUT

1999 Violet, Flared Tulip Bowl for SGS 25<sup>th</sup> Anniversary (2<sup>nd</sup> Quality) – \$36 each

2000 Red, Flared Rib-Optic Comport (1<sup>st</sup> Quality) – \$47 each

2001 Aquamarine, Twin-Dolphin Vase (1<sup>st</sup> Quality) – \$46 each

2002 Emerald Green, Melon-Rib Candle Holders (1<sup>st</sup> Quality) – \$85 pair, or \$45 each

2003 Topaz Opalescent, Diamond-Optic & Thread Footed Bowl

2004 ?? SGS 30<sup>th</sup> Anniversary Commemorative

Prices listed are in US dollars. Canadian members must add US\$5.00 per piece for international postage. For additional information and an order form, contact Jim Steinbach  
[REDACTED]

### 29<sup>th</sup> SGS Convention. Show & Sale

April 30 to May 3

Holiday Inn–Parkersburg, WV

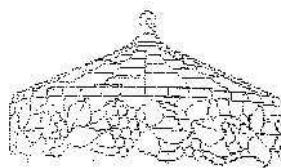
### Don Scott Antiques Market

Ohio State Fair Grounds

Columbus, OH

Weekend prior to SGS convention!

APRIL 26 & 27



*Randy Clark  
& Associates Auctioneers*

MEVanZan@aol.com

(740)783-8000

Dexter City, Ohio

**BERRY WIGGINS  
GLASS AUCTION**

Tentatively Scheduled  
JULY or AUGUST  
2003

Inquire for date confirmation with Randy Clark  
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<http://www.randyclarkauctions.com/>

**FROM THE  
EDITOR'S DESK**  
by Renée Shetlar



**Berry Wiggins, The Shetlar Mentor**

**D**ave and I first met Berry Wiggins in 1991 while attending our first Stretch Glass Society convention. I remember the event well. We were nervous about going. We didn't know what to take for display or if the other attendees would chuckle at our meager collection—maybe all of about 10 pieces. There was actually one member that we knew—John Madeley—who had convinced us to attend.

The convention was held at the Holiday Inn in Batavia, New York. Joanne Rodgers was, for the sixth year in a row, elected President for the coming year, the banquet speaker was Helen Greguire, author of *Carnival Glass in Lights*, we met Bill Crowl (who helped us more than double our collection at this event) and Rosa Schleede opened her home to the membership for the tour of a lifetime.

We also kept seeing this, rather gruff-looking gentleman with a fairly worn fishing cap and down-filled vest, who kept walking around the tables periodically picking up a piece, turning it over and feeling the bottom. Occasionally, he would even pull out a pair of calipers to measure the base (later we learned he was measuring the maries). John told us that this was Berry Wiggins—as if we were supposed to know who that was.

In the years that we knew Berry, he always seemed to be quite a loner; he didn't seem to need the companionship of anyone to enjoy looking at the glass. He rarely approached others or initiated a conversation—he was a man of few words, as we came to learn. But, if he had something to say, he said it. While Berry didn't usually go out of his way to talk “small talk” with others he always seemed delighted when others asked him his opinion about a piece of glass.

Dave and I quickly learned that he had a wealth of experience and knowledge about stretch glass and we took every advantage that we could to learn how he looked at and handled glass, how he determined which companies made which pieces and had to constantly be on our toes when he quizzed us by asking “okay, who made this?” He always seemed to have a little gleam in his eye and a grin on his face

when he did this. We finally got pretty good at making a correct determination and he'd walk away obviously satisfied.

We learned too, over the years that we could call or visit Berry at any time and he would show us—or remind us of what to look for in identification; he seemed to have incredible patience with us. He absolutely loved digging through trade journals and factory records which was his particular expertise in the many books that he collaborated on. This man was perfectly happy staying in the background of these publications, letting his collaborators be in the limelight doing the text writing and making the public appearances—he was just glad to be getting the information out.

This was the Berry Wiggins that we knew. Come to find out, however, that Berry had a rather interesting history himself, one that we never learned about until an article appeared in the *Glass Collector's Digest*. The article, written in 1996 by editor, Tom O'Connor, introduced us to a whole different Berry Wiggins.

Through the article, we learned that Berry was originally from Newark, Delaware, the only child of a father who raised thoroughbred horses. His father was huntsman to the Vicmead Fox Hunting Club and Berry grew up spending many hours riding after the hounds. In his youth, Berry earned a number of trophies at horse shows.

In high school he discovered football and left his horse riding behind—a mistake according to Berry. We recall him telling us on a few occasions that riding gave him the ability to play football, but football ruined his skills as a horseman. We didn't realize how strongly he felt about this until reading about the experience he had while, years later, helping the local high school football coach. The story was that a boy, who was an outstanding rider, went out for the team and Berry, remembering his own loss of riding skills, persuaded the coach to cut the boy from the team. The boy later became an Olympian and a legend in the equestrian world! Berry always liked to think that he may have had something to do with this—in fact, he just may have.

After high school, Berry briefly attended college and after World War II broke out, enlisted in the Air Corps and served in the South Pacific for 2-1/2 years. After leaving the military, he tried his hand at owning and operating a service station, then he decided to open his own tire shop which he managed for more than 30 years.

At his memorial service, held in Marietta on February 6<sup>th</sup> of this year, his son Toby, daughter-in-



law Valerie, granddaughter Leslie and her husband Michael, displayed a group of photos and newspaper clippings of Berry. I saw Berry in his "football coaching" days and I saw a photo of his tire shop in Unionville, Virginia. Also proudly displayed were some of his pieces of stretch.

Berry rarely talked about himself -- his personal life or his past, so it was especially interesting to us that the *Digest* article revealed that he only became interested in glass in the late '60s, after his wife drug him to a class on antiques--sound familiar? While she liked to collect black glass and old Bullseye pattern glass, Berry was intrigued by stretch glass. He also discovered that there wasn't much information about stretch available so he decided to learn all he could.

Those instrumental in this life-long "second career" endeavor, according to the article, were Bill Crowl, who became not only a close friend but who helped him acquire lots and lots of glass, Rose Presnick, who helped him while he put together his *Stretch Glass* book in 1970--the first ever published dealing solely with this glass, and Frank M. Fenton, who Berry himself, credited for getting him started as a serious glass researcher. I quote from the article:

"It happened this way. Berry was roaming the country in a motor home [many of us remember this infamous vehicle] in the late 1970s, trying to recover from an illness and a divorce. Stopping in Williamstown to visit Frank, the two men got into a discussion about whether a piece of glass was Northwood or not. Finally Frank said, 'I won't believe it's Northwood unless you find evidence to prove it.'

And that's just what Berry did. He lived then in eastern Virginia, not far from Washington D.C. Somehow he managed to get a "stack pass" at the Library of Congress (a feat, he says, that's difficult now). For the next three years, Berry averaged six to nine days a month at the library. He read *Glass, Pottery, and China* and other resources, and he was able to make photocopies.

When Frank saw that Berry was doing extensive research, he gave him a list of 30 glass companies located in the Ohio Valley. Whenever Berry found references to any of these firms, he made an extra copy for Frank. In later years, Wiggins made several visits to the Rakow Library at the Corning Museum of Glass. He also found useful material, not available in the Library of Congress, at the Carnegie Library in Pittsburgh."

Each time Dave and I visited with Berry at his home we saw groupings of glass all over the room. His favorites to research were pieces not commonly collected, so we would see candy jars, bonbons, flower frogs, sandwich trays or fan vases all lined up. He always said he liked those shapes because nobody else had ever done much research on them.

The article referred to Berry as having "endless curiosity, bulldog determination, and flexibility to follow where the evidence leads, even if it means giving up old opinions." We certainly agree that he had all these qualities. More times than we can recall, Berry would call us out of the blue -- not announce who he was and make a statement like: "Diamond." After realizing who was on the other end of the line, we'd have to try our best to decipher his message.....OH, he's talking about that vase we asked him about 6 months ago! We learned a lot from Berry.

Berry valued the importance of educating other collectors to such a degree that he was the driving force in getting the list of color descriptions and definitions developed and officially approved by the SGS membership. He and Dave worked many hours reviewing colors, company records and old advertising materials in an effort to assemble this list.

We have fond memories of Berry's "dislike" for long business meetings. Over the years that Dave and I served at Co-Presidents, we could always depend on Berry to provide the final motion of the night....that was to adjourn.



**Berry Atkinson Wiggins**

August 31, 1923

February 5, 2003

**And.....**

**from Russell & Kitty Umbraco,**

Hi,

So sorry to hear about Berry's passing. He really helped stretch glass get on the list of collectable glass and he helped all glass collectors with his research. We have very fond memories of Berry; he was a good

friend. We've known him since 1972 when our books were published at the same time. We went back to Virginia in the summer of 1972 and met Berry for the first time at the American Carnival Glass Convention and then went to his home. When we met him at the convention, he kept talking to my parents (who traveled with us just to see the country back East). That was a long time ago and Russ had brown hair (yes he had hair in those days) and he thought we were too young to write a book on glass! Our glass collector friends on the West Coast had all of their glass out on display in their homes, so we were surprised that Berry had his in the basement with much of it packed away. We had a great time anyway as he had so much glass (stretch) to see.

A couple of years later he traveled to Richmond in his "home on wheels". He parked out front and we had a terrible time leveling his trailer as we live on a steep hillside. He had the longest extension cord that we'd ever seen - but it worked! 1st night here he dreamed that his bed slid right down into the Bay and landed in San Francisco! We traveled around to visit all of the Bay Area collectors and had a great time, but he said he never prayed so hard in his life with all of our traffic! He should see the traffic we have around here

now! Russ had a high school reunion on that Saturday night, so Berry pleaded with us to go. Got home after midnight and there was Berry in the middle of our living room with every black pedestal that we had! It was a room full and he had a note pad and a ruler. He said that he was in heaven with all of the pedestals! He also had gone around the house and got all of our candlesticks out and was having fun with them! In those days neither of us had heard of Dugan, but he kept showing us how different the candlesticks were!

One year Berry said that he had a surprise for us--to get out the wallet! He had put together all of the Concave Diamond bedroom pitchers and tumblers with the matching vases in the four colors! It was heaven when all of that glass arrived! We will really miss him, but I'll bet he is in heaven with every glass pedestal ever made with his notebook and ruler!

Shall also miss Bill Fenton, his wife and son Don Fenton. Can't count the number of banquets that we have had the pleasure of sitting with Bill and his wife.

Our friends may be gone, but they won't be forgotten! Each has made a lasting contribution to all Fenton and stretch collectors.

Russ & Kitty



1975 Stretch Glass Society Convention in Marietta, OH (L-R: Berry Wiggins, Florence Heatwole, Martin Stozus, E. Ward Russell, Joanne & Eldon Dolby, Bud Henry (rear), Roger Van Patten, Bill Crowl and Ed Horne)





TOPAZ - Central



TOPAZ - Fenton



YELLOW OPAQUE - U.S. Glass



TOPAZ OPAL - Fenton



IVORY (Custard White) - Northwood



WHITE - Fenton's "Persian Pearl"



SMOKE - Imperial's "Blue Ice"



PEARL GREEN - Imperial



MARIGOLD - Fenton's "Grecian Gold"



MARIGOLD - Northwood



MARIGOLD - Imperial's "Rose Ice"



MARIGOLD - Imperial's "Pearl Ruby"



MARIGOLD MILK - Imperial



MARIGOLD - Lancaster



OPAQUE WHITE - Northwood



ROSITA AMBER - Northwood



MARIGOLD - Jeannette



SMOKE ON MILK - Imperial



RUSSET - Northwood





PINK - Fenton's "Velva Rose"



MARIGOLD ON PINK - Imperial



PINK OPAQUE - U.S. Glass' "Old Rose"



SMOKE ON PINK - Imperial



CORAL ("Salmon") - U.S. Glass



PINK OPAQUE - U.S. Glass  
(brownish color)



RED SLAG - U.S. Glass



LIGHT PURPLE - Imperial



RED - Fenton's "Ruby"



AMBERINA - Imperial



TANGERINE - Fenton



PURPLE - U.S. Glass



BLACK AMETHYST - U.S. Glass



PURPLE - Imperial's  
"Pearl Amethyst"



BLACK OPAQUE - Diamond's  
"Egyptian Lustre"



PURPLE - Imperial's  
"Pearl Silver"



PEARL GRAY - U.S. Glass



## Stretch Glass Colors, Part II

by David Shetlar

**Old Rose** (I prefer *pink opaque*) - a translucent, light pink glass which was made by U.S. Glass only. Like Fenton's Velva Rose, this pink glass is heat sensitive and changes to a brownish color when overly reheated. I have seen several U.S. vases that have this overheated look and some have given them the color name of "Caramel."

**Olive-Green** - a transparent, green-yellow glass made mainly by U.S. Glass but some Vineland Glass pieces have been seen that have similar color hues. This color is distinctively different from Northwood's Russet and true amber pieces. Jeanette also made a comport that appears to be an olive-green color.

**Opaque White** - an opaque, white milk-glass with light iridescence that was made by Northwood only. These pieces are very uncommon. I have seen a milk-glass bowl made by Vineland that had a plain iridescence (pearl), but no stretch marks. Perhaps one with stretch effect will be found some day!

**Pearl Blue** (perhaps should be called *Blue Slag* since we are not absolutely sure of this U.S. Glass name) - an opaque, light blue slag glass that appears to have used cobalt as the blue colorant and was made by U.S. Glass only. This color is like the other U.S. Glass slag colors in that it can vary considerably from nearly white to pale blue swirls. Several pieces have been found without iridescence and the iridescence can be very subtle.

**Pearl Gray** - an opaque, cream with tan to dark brown slag glass which was made by U.S. Glass only. Only a couple of pieces of this have been found but several other pieces of non-iridized glass have been seen.

**Pearl Green** - a transparent, light green glass with green-gray iridescence which was made by Imperial only. This Imperial Art Glass Line color can be difficult to separate from some light marigold pieces. Upon close inspection, most of the pieces appear to have the base glass with a faint green or ginger ale cast but this may be an artifact of the iridescent coating.

**Pink** - a transparent, pink glass (e.g., Fenton's "Velva Rose") which was also made by Diamond, Imperial, and U.S. Glass. Most stretch glass collectors use the term Velva Rose rather than pink, even when other companies are involved. Some of Fenton's Velva Rose may have a brownish cast which is apparently caused by overheating the molded glass. The colorant is apparently heat sensitive and this overheating will force a turn towards brown. I don't see this with the other companies' pink glass, except

for Vineland which rarely has a "clean" pink color.

**Purple** (I prefer the name *wisteria* or *dark wisteria*) - a transparent, medium purple glass (e.g., Imperial's "Pearl Amethyst") of which pieces have been found that were made by Diamond, Jeannette, Northwood, U.S. Glass and Vineland.

**Light Purple** (I prefer the name of *light wisteria*) - a transparent, light purple glass (e.g., Fenton's "Wisteria") which sometimes can appear as a dark pink. This glass was also made by Central, Diamond, Imperial, U.S. Glass and Vineland. However, "Wisteria" may be a better name and like "Blue" there were simply batches that were darker or lighter and using dark wisteria or light wisteria may be the simplest way to describe the variations in the glass.

**Purple-Blue** (I prefer *light cobalt*) - a transparent, purple-blue glass which appears to be simply a light cobalt colored glass which is occasionally found in U.S. Glass pieces and a couple of Vineland pieces.

**Red** (I prefer the terms *Ruby* and *Amberina*) - a transparent, red-to-yellow to a deep red-purple (oxblood) glass (e.g., Fenton's 'Ruby'). Ruby and amberina are most commonly associated with Fenton and Imperial, but pieces attributed to Diamond exist. This is highly possible since Diamond also made their Ruby Lustre which used a ruby base glass but the iridescence was supposed to be a mirror-like silver to gold. Some have also claimed that U.S. Glass could have made some ruby stretch, but I've seen nothing that would convince me of this.

**Red Slag** - an opaque, red slag glass that was made by U.S. Glass only. Only one piece of this is definitely confirmed, but I have seen some U.S. Glass slag pieces that were made in a red slag color, but not iridized. Originally, I thought that these may simply be "cooked" coral, but the color tones are not right for this hypothesis.

**Rosita Amber** - a transparent, dark red-brown glass that is unique to Northwood. When lined up with true Russet, this glass appears to be a dark amber. We have seen one bowl in this color, but all the other pieces of Rosita Amber are not iridized. [EDITOR'S NOTE: In *American Iridescent Stretch Glass*, Dave and John used the term "Sateena" as the name of this color based on conversations with Berry Wiggins, but they have all, since, decided that Northwood's Rosita Amber is more likely the proper name for the color.]

**Russet** - a transparent, green-brown-yellow glass that is unique to Northwood. Since we specialize in Russet, we have seen considerable variation in this color, from a light to dark Russet, but the unique combination of color tone remains.

**Tangerine** - a transparent, yellow glass with

orange iridescence which was made by Fenton only. This is the only stretch glass that appears as a true orange.

**Topaz** - a transparent, yellow to yellow-green glass which was often referred to as "canary" by glass companies and "vaseline" by modern collectors. The yellow color is created by using uranium salts which certainly fluoresces under black light. This has created a great mystique and there are "vaseline" collectors who continue to run around bombarding glass with black lights to see the "magic" of excited photo-electrons! Uranium-oxide is still available and is still commonly used by glass makers and potters to produce yellow. Topaz was made by Central, Diamond, Fenton, Northwood and U.S. Glass. Until recently, we thought that there was no Imperial topaz, but such a bowl showed up!

**White** (I prefer *Pearl* and *Crystal*) - a transparent, clear glass with white, multicolored, iridescence (e.g., Fenton's "Persian Pearl"). Most crystal stretch was made by Diamond, Fenton, Imperial, Lancaster, U.S. Glass and Vineland though a few pieces have been found by Northwood as well.

## Stretch Glass Appears in Wisconsin Publication

"Collectors who enjoy fine glassware and getting a good deal would do well to consider stretch glass. This beautiful glassware is quite underpriced when compared to glassware of similar quality. At times it can be downright cheap. Many collectors seem to think of stretch glass as the 'ugly step sister' of art glass, but there is nothing ugly about stretch glass, it's some of the most beautiful glassware ever produced."

Wow! What an introductory paragraph! The article, appearing this past February in *Yesteryear* - a northern Wisconsin antiques related publication - was written by Mark A. Roeder and sent to us by SGS members Ken and Sharon Pakula. No, we didn't even have to pay the author to write such a flattering article!

Roeder offered a bit of history of stretch, some tips on buying and even gave *American Iridescent Stretch Glass* a plug. Now, all we need to do is get him to join the rest of us as a member of The Stretch Glass Society!

According to Ken and Sharon, the publication has a circulation of about 6,500 throughout the upper mid-west. Thanks Ken and Sharon, for bringing this to our attention! Also, thanks for sending in your responses to Reyne Haines' questions from the January *SGS Quarterly*!

## Glass Museum Up-Dates

Received recently were letters from the museums for which the Society made contributions for display cases. Here are copies of their confirmation/thank you letters.



West Virginia Museum of American Glass  
P.O. Box 574, Weston, West Virginia 26452  
Dedicated to the region's - and the nation's - rich glass heritage

To:  
Dave & Renee Sheltar

From:

Dear Dave and Renee,

I thought you would be interested to know that the showcase donated by the Stretch Glass Society has arrived and has been assembled. Our modest collection of stretch glass does not yet occupy a great deal of space in the showcase, but some day it will. We are using the other half of the showcase to exhibit a selection of carnival glass for the time being. I have included a couple of photos and I apologize in advance for their poor quality. We sincerely hope that our efforts meet with your approval and we are delighted to have your support for the museum in honor of Mr. Miller.

Very truly yours,

Woody Moore  
President, WVMAG



National Imperial Glass Collectors Society, Inc.  
PO Box 534 • Bellair, OH 43806

Stretch Glass Society  
c/o Renee Sheltar, Secretary

Dear Stretch Glass Society Members,

I am writing on behalf of the National Imperial Glass Collectors' Society (NIGCS) to thank all of you for your cabinet-naming contribution to Operation Display. This fund was established to receive all contributions directed toward our display cabinet construction activity.

You have contributed the last available cabinet-naming donation, and we sincerely appreciate your giving this fund for us. We are delighted to name those cabinets in honor of Berry Wiggins as you requested. Berry has performed groundbreaking research in the areas of company attribution and processing and it is fitting that we recognize these cabinets that will display glass-making and possessing artifacts in his honor.

As of this writing, our new cabinet construction is complete and the Museum work is now focusing on display set-up and creating a computer inventory. Plans are well along for our Grand Opening on Thursday, June 5, at 4:00pm. We hope that some of you might schedule that event onto your next year's calendar. There is no charge for attending and a reception is planned for 5:00pm.

On the personal side, Judy and I greatly value our membership and association with the Stretch Glass Society. We have seen and learned so much while creating and enjoying so many fine collections. We are personally excited to receive this support at the same time as we recall these relationships.

Thank you very much, again, for this donation. I trust you will be pleased when you visit the National Imperial Glass Museum.

Yours truly,

Paul Douglas  
President, NIGCS

Paul Douglas, NIGCS President (and SGS member) contacted us after hearing of Berry's passing and said that the plaque would be changed to say "In Memory Of." We wish that Berry had had the chance to see the case.



## Meet the New Members

by Renée Shetlar



Please help us welcome the following new members to  
The Stretch Glass Society!

Wayne & Pamela Balash, [REDACTED]

Kathy Bobzin, [REDACTED]

Beth Holleman, [REDACTED]

Ronald & Patricia Killingsworth, [REDACTED]

Sandy & Bob Sage, [REDACTED]

Being introduced in this issue are the Balash's and the Killingsworth's (because they sent in our questionnaire on the Member Information Form). If you are a newer member and haven't been "officially" introduced to the membership via this column, please fill out the questionnaire and send it to me:

Renée Shetlar, Editor, SGS Quarterly  
The Stretch Glass Society



Wayne and Pam Balash were lucky winners of one of the Society's eBay auctions at the end of 2002 and though they received a membership with that, it expired at the end of that last quarter. The Balash's extended their membership by sending in their full dues for 2003—we appreciate your support!

This couple report that they only began collecting stretch glass in August of 2002 when they won their first piece on eBay (not one of the SGS's) -- a Fenton, 1930's fan vase -- and learned of the SGS from our eBay auction.

They say that they haven't yet decided on a favorite stretch glass manufacturer, color or shape, but the other items they collect include Fenton glass and American art pottery.

The Balash's are members of two other clubs related to their collections and at the conventions enjoy seeing the wonderful and rare examples of the items, meeting other collectors from different parts of the country and sharing stories of finds.

Spring is their preferred time of year for convention attending and they are hoping to make it to the SGS convention in Parkersburg!

*Wayne and Pam -- We'll all be looking forward to meeting you! If you get your registration form returned in time, we'll have name tags ready for you. So don't be shy; come right on in and introduce yourselves!*



Ron and Pat Killingsworth also won an SGS auction and membership in 2002 and renewed for 2003—we greatly appreciate your interest!

The Killingsworth's learned of the Society through their friends and fellow SGS members, Lynne and George

Edgerly of Albuquerque, NM. The Edgerly's apparently were the ones to also introduce Ron and Pat to stretch glass. They started collecting it only about a year ago. Though they've been at it for a short time, they have some favorite makers and colors. They like Fenton, Northwood, U.S. Glass and Dugan/Diamond and Imperial with Ron leaning more toward the stemmed pieces and those made by Imperial and Pat likes Velva Rose (pink) best, but all shapes are appreciated.

The pair report to have other collecting interests as well. Ron collects a variety of things and belongs to the International Ammunition Association and the National Knife Collector's Association. Pat has a small collection of carnival glass and unidentified pieces from 1900-1940.

What they enjoy most about attending conventions is the selling, buying, trading and visiting with the other collectors and they are willing to travel up to about 1200 miles to attend! Maybe the Edgerly's will be able to convince them to attend a future SGS convention!



*Ron and Pat -- Do try to hook up with the Edgerly's and head east for one of the SGS conventions; I think you would be amazed at the stretch glass! This year's club display is highlighting pastel colors; the pinks, light greens, and aquamarines.*



As always, if anyone has questions, comments, requests for forms or whatever, you may contact me via e-mail at [REDACTED], by "snail mail" at the address at left, or by phone at [REDACTED] (keep heavy breathing phone calls to a minimum, please).



## Member Letters & E-Mails

From: Kitty & Russ Umbraco, Richmond,  
CA

Sent: January 22, 2003

Subject: Good Articles

Hi; boy have you taken on a challenge with your color articles. You are doing a great job! That is a tough subject! It is amazing the variations in colors and finishes from the same company and about the same time! Then when you get into the opal edges; there are quite a few neat colors like we have a dark yellow (not tangerine nor amber) opal edged footed compote. Many of our unusual colors and shapes are in your book as John took pictures of them when he was here. When checking for the base color of a piece make sure the glass is clean!

Had a carnival/ stretch glass friend over this week and it is really a lot of fun to show off your glass as well as getting other's opinions and comments on the glass. I always seem to view our glass differently after someone has been here.

You don't happen to have an extra pair of #727R Imperial candlesticks? Would love to have a set. That was a good Imperial article in the October Bulletin. We don't see many of those pieces around here. We've purchased most of our Octagonal Imperial Stretch from the East. Your articles make the bulletin into valuable research material!



As for available stretch glass in our area; we don't even see the "common" bowls anymore.

Again thanks for your hard work, Kitty & Russ

[EDITOR'S NOTE: Russell and Kitty Umbraco are Charter Members of the Society and are the authors of the other book on stretch glass published in 1972, shortly after Berry's.]

Hi Kitty and Russell! So good to hear from you. Thanks for the kudos on the articles and if you have a topic you'd like to see us tackle in a future edition, let us know! For now, at least, the SGS newsletter has to pretty much serve as a substitute for an updated version of the Stretch book, so we hope that folks keep them in a file or in a loose-leaf notebook. Thanks, too, for the reminder about being sure to wash the glass before trying to ID the base glass color!

You are right about color being a difficult and very subjective area because no two items seem to be exactly alike—usually because of the iridescence. That's why Dave and I thought it was time to re-visit the topic—with so many new members. I think as long as we can give our stretch glass enthusiasts some guidelines on how we (the SGS) define the individual colors, they will learn to first ID the basic color parameters and then fully appreciate the variations that happened in production.

I recall the convention theme in '97 (Cambridge, OH) was stretch glass colors and the club display was amazing. We must have had at least 8 tables packed full of every color of stretch. This was the year that the Society was introduced to the color definitions put together by Berry Wiggins and Dave.

Isn't it fun to show off your glass!? Many of the folks that we have at the house know nothing about stretch so we have developed a pretty good "instructional" element to all our entertainment activities! We've been considering offering a "locals" (Ohio-SGS) gathering in the summer so we can enjoy the discussions of "real" glass people! Convention time is always so hectic and it's been too far away for us to schedule it during that time.

Boy, what do you mean an EXTRA pair of those fantastic candlesticks!? We don't even have ONE example! SO, the first one/pair we find is ours, but the SECOND pair have your name on them—how's that!? In our travels this past holiday season, we saw stretch, but the number has decreased and still the more common pieces. I think most dealers have found that the on-line auctions are where to get the better money.

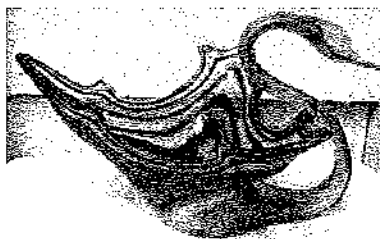
## Q&A From the SGS Web Site

by Renée and Dave Shetlar

<http://members.aol.com/stretchgl>

**Q**: Got the recent issue [January *SGS Quarterly*] and was surprised (and pleased) to see the Q&A about the "stretch glass" swans.

I stumbled into building a small collection (15) of these swans because I had a display space on top of my kitchen cabinets which needed to be filled. I didn't want to



put stretch glass there because I thought it would get greasy and dusty. While cruising through stretch glass auctions on Ebay I kept seeing these swans - loved the colors (reminded me of swirly marbles) and the

individuality of each piece. They are usually inexpensive to purchase (\$5-20 range) but expensive to ship and they don't ship well - I lost four of them because of broken necks.

I collect the bowl&point-shaped ones [Ebay auction 2608839545]; the one you show in the newsletter is triangle-shaped, and there are also boat-shaped ones and miscellaneous other shapes. Various Ebay auctions have identified the maker as Sooner, Shawnee, Old Hickory, Ozark, Central Glass (of Spiro, Oklahoma), L.E. Smith, and possibly Chalet.

I corresponded for a time with another Ebayer who had a large collection of these swans...we both had searched the web but couldn't find anything about any of the companies listed above or even a group or club website.

If you are able to find ANYTHING about these swans, I would really appreciate it if you'd pass it on to me as well!  
Kathy Evans

**A**: Hi Kathy! Good to hear from you. We think these swans are kind of neat too, but really get frustrated when there seems to be more of them under the "stretch" category on eBay than stretch glass.

We were the ones who recommended the stretch category at eBay when they were first organizing....not thinking, of course,.....that most people have no idea what we mean when we call it STRETCH glass. Now, eBay won't even acknowledge or respond to any comments we make about providing education about what is and what is not applicable to a particular category. Some of our acquaintances have even said they've stopped looking through the category because of so many non-stretch items.

Dave and I both grew up in Oklahoma and never heard of these companies, but I thought I might check with the Oklahoma Historical Society or the Chamber of Commerce to see if they have any info. Thanks for some additional information on names.

Will keep you posted on anything we learn, Renee  
[EDITOR'S NOTE: About a week later, Kathy came back with several more great questions for us. I'm including what we have space for here].

**Q**: I have been unpacking, cataloguing and reorganizing my collection so naturally I'm obsessed with stretch glass now. Be prepared to be peppered with questions about all sorts of things, but I'll start off with these simple ones.

Do you have a complete list of SGS commemorative pieces (including style and color of the pieces)? I'm presuming they are all copies of Fenton styles.

**A**: Hi again Kathy! As a matter of fact, if you notice on page 3 we have a list of all souvenirs and commemoratives that we have commissioned the

Fenton Art Glass Company to produce for the Society since 1994.

Yes, all pieces are from Fenton moulds—both vintage and contemporary—but we do not do any shape in a color that was produced in the original years. This, along with the pieces being marked, help to avoid confusion with the old pieces.

**Q** : Don't know if you've already designed the 2003 piece, but I would love to see something in tangerine and/or a diamond optic piece.

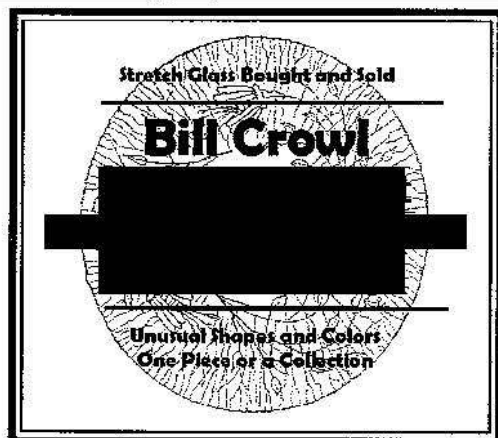
**A** : The 2003 souvenirs were run on February 3<sup>rd</sup> and Dave went with Jim and Pam Steinbach to observe the production. Dave also got the run on videotape.

Originally, we had requested Ruby, but the company decided to use this color as a major release this year and we did not want to compete with them, so we decided on the Topaz Opalescent which we have not used before.

With regard to the Tangerine color, I believe we discussed this with Frank a number of years ago and [correct me if I'm wrong, Frank] he told us that they could not produce it any longer due to some involvement with federal regulations and the chemical compounds needed to produce the orange/marigold iridescence needed (which is applied over yellow base glass).

Now might be a good time to start thinking of a shape and color for 2004, our 30<sup>th</sup> Anniversary! How about a diamond-optic perfume in Ruby!?

## Seekers and Sellers



### Seekers

Rex Tatum

Fenton's large Melon Rib Fan Vase (#857) in Persian Pearl

### Sellers

Gordon Phifer

1. Fenton, #250 Footed Fern Bowl, Wisteria . . . . . \$295
2. Fenton, #260 Comports (3), Velva Rose, Florentine Green & Persian Pearl . . . . . \$40each
3. Fenton, #736 1-lb Candy Jar, Velva Rose . . . . . \$95

4. Fenton, #735 ½-lb Candy Jar, Celeste Blue . . . . . \$75
5. Fenton, #200 Guest Set /w cobalt blue handle, Florentine Green (very minor heat check) . . . . . \$295
6. Fenton, #200 Guest Set, Velva Rose . . . . . \$350
7. Fenton, #923 Nut Cup Set, Celeste Blue . . . . . \$295
8. Fenton, #202 Ash Tray, Topaz . . . . . \$85
9. Fenton, #621 Cupped Vase, Florentine Green . . . . . \$95
10. Fenton, #251 11-¼" Bud Vase, Wisteria . . . . . \$125
11. Fenton, #1531 13" Swung Ring Vase, Florentine Green . . . . . \$175
12. Fenton, #66 Lemon Tray, Celeste Blue . . . . . \$65
13. Fenton, #16 Bath Jar, Grecian Gold . . . . . \$100
14. Fenton, #53 Puff Box, Grecian Gold . . . . . \$85
15. Northwood, #636 1-lb Candy Jar, Jade Blue . . . . . \$125
16. Northwood, #659 ½-lb Candy Jar, Jade Blue . . . . . \$125
17. Northwood, #559 Concave-Diamond Tumbler, Topaz . . . . . \$100

## Conventions, Shows and Sales

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Tom Hoepf,  
Central Editor, Antique Week

Information: (419) 447-5505 or (419) 447-0572  
or visit our website at [www.tiffinglass.org](http://www.tiffinglass.org)