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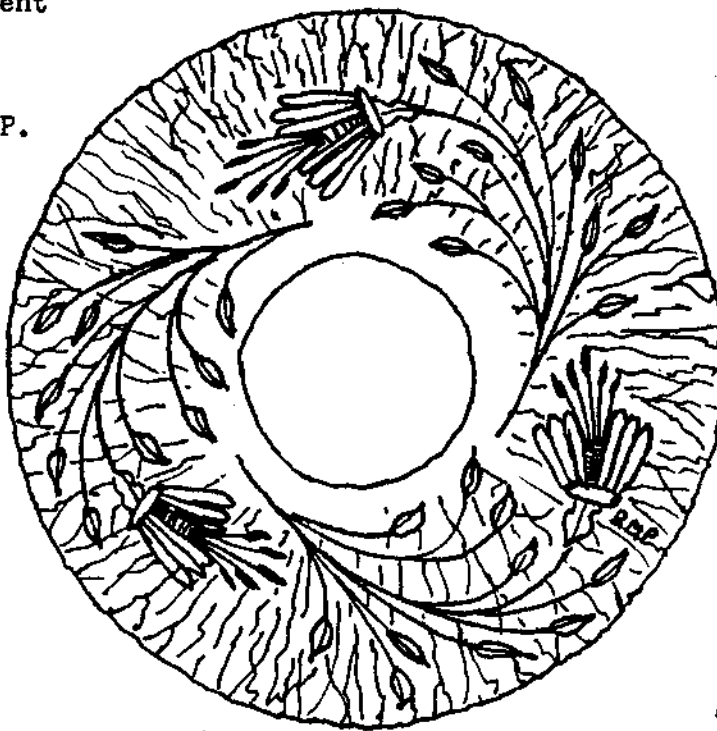
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## STRETCH GLASS SOCIETY

NEWSLETTER

January 1980

A message from your President . . .

At this particular time of the year what else can a President's message be but to wish you all a Very Happy New Year. As Roy Rogers used to say, "May the Good Lord take a liking to you."

Happy hunting and please do let Paul know what, where, when and how, so that our newsletter can be your newsletter.

Ken

The article reprinted below is from The Nicholas Chronicle, Summersville, West Virginia dated December 6, 1979. Senator Byrd is the Majority Whip of the Senate (D) West Virginia.

### THE TROUBLED GLASS INDUSTRY

By U. S. Senator Robt. C. Byrd

Glassmaking was one of America's first industries. The Jamestown settlers made glass in 1608-12 years before the Pilgrims landed at Plymouth Rock. The nation's first glassworks were located near woodlands, which provided ample fuel to feed the hot fires needed to melt the basic ingredients used in making glass - sand, soda and limestone. Early glassmakers created free-blown, crudely-shaped jars and bottles to hold cider and various household liquids.

Changes in the fuel used by America's growing glass industry necessitated changes in the industry's location. By 1880 coal had replaced wood as the most widely used fuel for glassmaking and glass plants were then located near coal deposits. Natural gas and oil soon replaced coal as the industry's fuels.

By the early 20th century, West Virginia's abundant energy resources made the State the site of hand-blown, pressed, and cut glass manufacturing. West Virginia today has 42 glass plants - more than any other State - and produces a wide variety of products, including bottles and containers; glassware; flat glass for windows, mirrors and store fronts; fine, hand-blown crystal; and stained glass for church windows.

The State's glass industry is now facing several troubling problems. Fuel costs have risen dramatically in the past decade. Competition from foreign imports, and the lack of overseas markets for domestically-produced glass have hurt the industry. High interest rates have kept many companies from taking advantage of more modern equipment. Some Environmental Protection Agency emission standards have also caused complaints.

Department of Commerce authorities project that unless something is done soon to counter these problems, there may be little or no domestic glass production in the United States within 10 to 15 years.

I and other members of the congressional delegation are deeply concerned about West Virginia's glass industry, and have offered our assistance. As a first step, we have asked the Commerce Department to approve and fund a four-part study of the State's glass industry, including a technical study, and separate studies of the cut glass, pressed/blown glass, and purchased and reworked glass industries.

It is hoped that the badly-needed study will point the way toward solutions to revitalize this old, and honored West Virginia industry.

Australia  
Nov. 15, 1979

Dear Paul:

Today as I started to put our ACE Club newsletter together - I thought of you and your problems and I couldn't commence it until I had dashed off something for the SGS newsletter. I do hope it is suitable as I cannot write anything of educational value, but your members may be 'shamed' into writing something if they see a letter from so far afield!

As I have explained, I am simply not qualified to write of stretch with any authority, so have done my best to write something which will fill a page or so, and I hope it will be in time for your next issue.

How we wish we could be at the 1980 Convention! We did have some tentative plans made to visit the U.S. in that year and take in the conventions of the four clubs we belong to there but our plans have had to be changed.

Bill and I are enjoying very good health at present and if we continue that way we'll be over for sure as soon as we are free again and we are looking forward happily to renewing our friendships with those we met in 1974 and to visiting our long-time pen friends in your wonderful country.

Regards,

Muriel and Bill Triplett

(Ed. Bless you both!)

### "All Hands to the Wheel"

I found Paul Miller's plea to the members of the S.G.S. most disturbing, and having some happy memories of Paul, whom we met at the ACGA Convention in 1974 in Indianapolis, I could just picture his worried face.

Being the Secretary-Editor of The Australian Carnival Enthusiasts Club (A.C.E.) I am only too familiar with his problem of having to make up a newsletter with very little copy, and he has my sympathy. I am more fortunate now as our Club is 210 members strong and I get sufficient copy from them to produce a quarterly newsletter of interest to our members, but it was not ever thus. When I started the ACE Club in 1975, we were lucky to have 8 pages but now it is never less than 28 which, of course, is due to our members taking an interest in the Club's doings.

I would dearly love to write about stretch glass collecting in Australia, but as stretch glass is practically non-existent here, save for an ice cream compote and an odd plate or bowl. Bill and I did have the good fortune to find a 13 panel red stretch plate years ago, and, of course, the lovely pink candle holders with the different coloured glass fruits around the edge which you have already had an account of in the newsletter.

Kitty and Russell Umbraco have been instrumental in helping Bill and me add to our collection of stretch and to our knowledge of this beautiful glass.

Bill and I just love stretch glass and we started out to fill a lovely Queen Anne cabinet which Bill painted white - and the beautiful jewel colors look perfect in the white cabinet, on the other side of a large window running down to the floor is another white cabinet filled with pastel Carnival Glass. These two cabinets compliment each other and look superb!

Our upstairs 'Carnival lined' room holds all of our treasures which we share with others - it being on display all the time to the public, and the proceeds go to our local Day Training Centre for intellectually handicapped children, and bus loads of people come from everywhere to view our treasures. Almost everyone is drawn to these two cabinets but especially to the stretch glass and often I hear the remark, "You can have all the other glass, I like this best," and they are right!

It is a very satisfying thing to share one's treasures with others. There is never any need for us to have a special showing for Carnival Glass Week - every week is Carnival Glass Week for us!

If it were not for our very good friends in the USA, Kitty and Russell especially, taking such care in shipping our Stretch Glass, we would have a 'nothing' collection of it. As far as I know, none of our Club members collect Stretch Glass and I am sure if it was available here in any quantity, it would be included in their collections of iridescent glass.

I have a small phrase I use to my visitors when they admire the cabinet of Stretch Glass - "Its beauty is in its elegant simplicity" - that is my way of describing the very lovely Stretch Glass.

Members in the USA with all of your knowledge and being right on the scene so to speak, can surely find some incident or rare find to write about when here I am, a member from 'down under' can fill a page with so little.

Don't let Paul down when he and others have spent all this time building up the SGS. Surely it has all been well worthwhile and something as beautiful as Stretch Glass deserves to be fostered and a Club and Newsletter is the only way.

And I wish we could have some of the SGS members come and visit us and have you see our wonderful country which you will be surprised to know is almost as large as the USA. You would not be as 'strangers in a foreign land' as our life style here is comparable to the USA. I am

sure you would feel 'at home' with us easy-going Aussies. So think it over as the welcome mat is always out.

From 'down under,'

Muriel and Bill Triplett

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#### QUESTIONNAIRE RESULTS

We have had good response to our questionnaire. To those of you who have replied, THANK YOU. To those of you who haven't - you're missing your opportunity to speak up. We'd still like to hear from you. To date, this is what you are telling us:

You joined SGS to learn more about Stretch Glass. Many said you hoped the SGS would keep you posted on new "finds," list and describe unusual items, give information on relative scarcity of shapes and colors. A few mentioned keeping the convention going and providing an opportunity for collectors to get together. EVERYBODY wants a QUESTION AND ANSWER COLUMN. (But there were no questions!) More on this a bit later. To the question "Are price reflections important to you?" - 59% said YES - 41% said NO. Even some of the "yes" replies were qualified to give a collector an idea of "fair market prices" when buying.

Fifty-nine percent of the replies were from members who have been collecting for ten (10) years or more. There were two "specialty" collectors among those that responded.

Without doubt, Stretch Glass collectors are really COLLECTORS! Everyone indicated that they collect for pleasure; but a strong 57% also collect for investment. On the subject of investment we got a real variety of answers and opinions as to whether Stretch Glass is a good future investment.

Fifty percent said "yes" - one reply from a collector of 20 years experience said "Have watched the price climb with scarcity," while another says, "I don't feel the beauty has been generally recognized. People don't know what they are seeing."

Many indicated they weren't quite sure what the future of Stretch Glass might be; it seemed to depend on collectors sharing and promoting their interest. (I'll go along with that!). Another opinion expressed was that some kind of "price stability" was needed to give buyers (and sellers) some confidence in what they were doing. It was pointed out by more than one of our members that prices do vary drastically, not only from one part of the country to another, but even in the same area. That sort of instability makes a potential collector wonder if he/she should pay \$35.00 for a bowl or wait and see if one will turn up for \$15.00. If a scarce item is seen for a few dollars, does that mean that it is a "sleeper" - or does it mean that the higher priced one is OVER priced? When only \$5.00 to \$10.00 difference is involved, it's just a matter of "how much do you WANT the item." But what about a price difference of \$30.00 to \$50.00 -- ??

One of our members was quite adamant about collecting and investing being two different things. "I fail to see how anyone can collect and love this glass and, in the same breath, mention 'investment.' How anyone can put together over the years a lovely collection, and see only dollar signs instead of beauty is beyond my understanding." Another puts it this way: "I buy it primarily because I like it. Not being a dealer, my first consideration is not whether it will increase in value, but will I enjoy looking at it." And still another says, (re investment question) - "Haven't thought much about it. I just enjoy watching my collection grow with new and unusual (to me) pieces."

Right about here - I'd like to put in my two cents worth. A collector's only defense in the market place is his own knowledge. We all pay for the knowledge we get in one way or another. When there is no information available, one learns through first-hand experience - and that can be very costly. A collector with no information about price ranges "in general" is apt to make

some costly mistakes. It only takes a few of those costly mistakes to turn a collector "OFF." There isn't a Price Guide in print that is 100% accurate; most are very limited in scope not dealing with the "exceptions" to every "rule." The only thing a Price Guide is better than .. is NOTHING! Some enlightenment in the general area of "price ranges" is better than no idea at

When collectors have a comfortable knowledge of relative value, they will collect with some confidence. A few dollars more or less won't bother anyone. I personally feel that the LACK of information about relative price ranges is holding Stretch Glass back. If dealers don't have the foggiest idea what collectors are willing to pay, they just won't buy for resale. A dealer MUST know if he's paying too much or getting a bargain. And without the dealers, my friends, where are you going to find your Stretch Glass? Among collectors there are a few who can pay whatever they wish and give no thought to cost, but a larger majority do want to know that they haven't just thrown away the food budget for this week. So, from high atop my soap box I charge each and everyone of you to contribute to SGS News by telling us what you have bought, what you have paid (or a ball-park figure), and whether you felt the price was "fair" - "too high" - "a bargain," etc. We don't need anyone's name for this (unless you WANT to give it) but it would be most helpful to have your general area (State is close enough). Remember SIZE, SHAPE AND COLOR are VERY important details!

I will contribute by adding what I have seen in my section of the country. These will be prices "asked" - not necessarily "paid." Together we might be able to get some idea of what a "fair market" is. NUF SED! CD

#### ANOTHER USE FOR STRETCH GLASS

November 13, 1979

Dear Paul:

We have collected sapphire blue stretch glass for some time and when our daughter Sheryl chose blue and white for the colors used in her wedding, it was natural to use the lovely glass that we enjoy so much. The floral arrangements for each table at the bridal luncheon were in 10" footed ribbed cupped bowls, favors were on footed 15 panel compotes, or salvers.

At the wedding the marriage candle was flanked and lighted by candles in 9" candlesticks. The grooms cake was flanked by a set of 7" candlesticks. The reception table contained four 9-3/4" hollow bud vase candlesticks, one of which we acquired the very week of the wedding! Handmade blue mints and nuts were served in 10-1/2" oval sandwich servers. The 8" plates were also used.

We were pleased that she chose items that meant much to us in this occasion instead of the traditional sterling silver which we also have. Many comments were made about the beauty of the dishes and how unique and different they were, used in this manner.

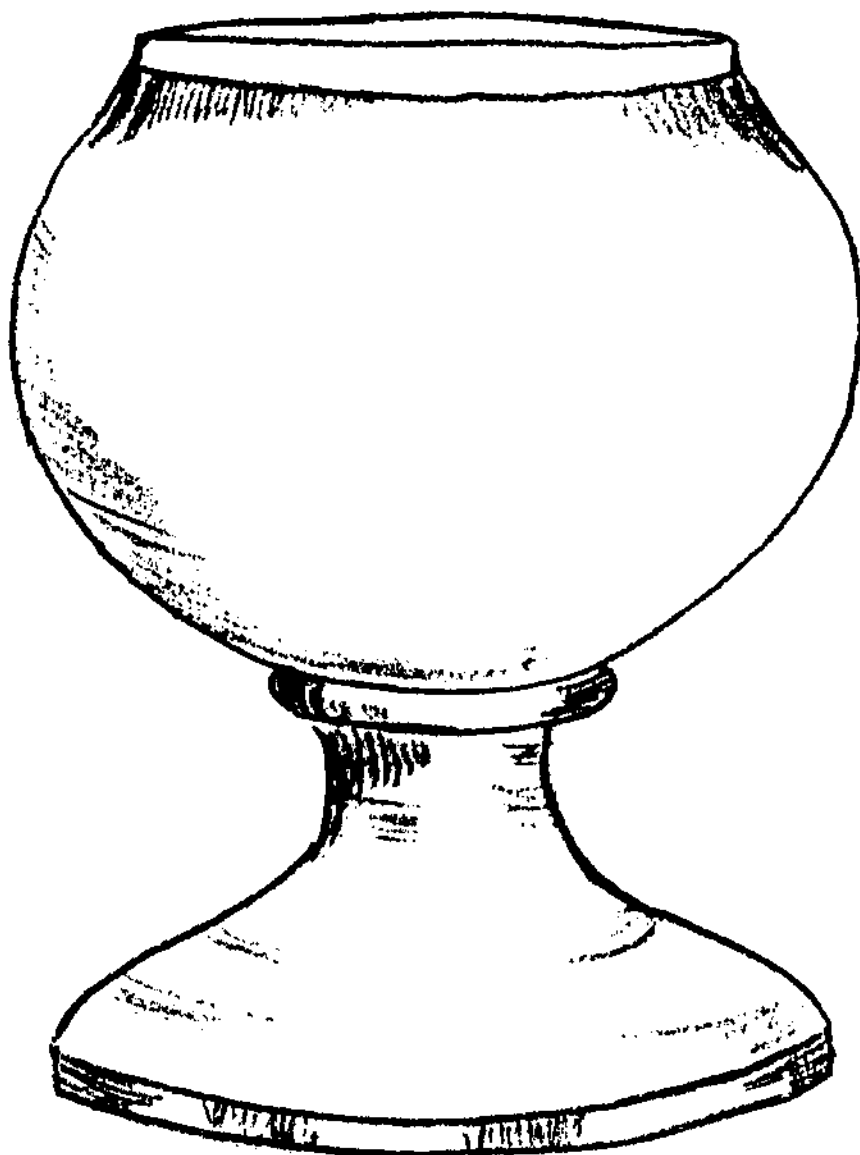
We have colored pictures if you want to use this little article and think they would print in the newsletter. After the appeal from the President for items for you to use, I felt I would share this occasion with you and you could use it if it fit in, etc. We do appreciate so much the newsletter and the information it contains. We feel as though we have met many of you in its pages.

I might note that we would particularly like to acquire a blue car vase if anyone has one to sell.

Sincerely,

John and Pat Shockley - Kansas

Ed. The printer says the pictures will not reproduce and that's too bad, they are lovely. If anyone has a blue car vase for sale, let me know and I'll forward the information on to John and Pat. I appreciate your nice contribution to the newsletter. Thanks so much.



Sketch  
By Joyce P. Massaro

#### CONNIE'S CORNER

Our sketch this issue is of another "unidentified" WHATZIT, by Joyce. We not only don't know who the maker is - we don't even know WHAT it is! Anybody want to hazard a guess? This pedestaled round bowl has a straight-up rim on it as if it might have held a wire mesh or flower frog. It is light green, has very smooth and lovely iridescence. It is about 5" tall and about 5" wide at the widest part. Has anyone seen another - in a different color maybe? I guess we'll have to leave it unnamed until we know more about it.

I never considered myself a collector of Stretch Glass...my first love is Carnival Glass. But have been buying and selling it for several years, always helping others to build their collections. Over the years I have sold many items that I would be glad to have back, such as a pair of Double Dolphin candlesticks in Wisteria, an Aqua Melon Rib rosebowl, a pair of Lemon Yellow cut oval candlesticks, several pieces of the "cut" Stretch Glass, a Northwood Flute butter plate (or salt, as you prefer) also in Lemon Yellow (Vaseline), and a cut little Dolphin item - I don't know what its real purpose was - that had an oval shape bowl (like a half moon) resting the top of the Dolphin's tail. It is pictured in Heacock's book, "Fenton's First Twenty Five

Years" - in clear pink (not iridized) - Item #437 - and listed as "one of a kind - not a production item." That little rarity has found a home with a huge family of Dolphins.

Another rare item that passed through my hands was a Blue Opaque Concave Diamond VASE with just a aared top (no fluting). I tired to take a picture for the newsletter but a photographer I'm NOR. It was a hopeless venture. Some years ago I had the little tumbler for the night set in Blue Opaque Concave Diamond. After I sold the tumbler, the pitcher appeared at the Carnival Glass convention in Virginia. I often wonder if those two pieces ever got together. In my cabinet at the moment is one item I DO plan to keep - it's a Dolphin compote in TANGERINE OPALESCENT (Fenton Cameo?) - see Heacock #409 - magnificent iridescence! The rim of the bowl and the tops of the Dolphins are opaque, or opalescent. Little by little, I find items that I am not very anxious to sell. I fear I am becoming a collector whether I want to or not!

Until next time,

Connie D.

Ed. I don't blame you, I wouldn't sell it either. I have not seen a piece of Stretch Glass in Fenton Cameo and wonder if Mr. Fenton has. Thanks Connie and Joyce for your great contributions to the newsletter.

-----  
Since everyone who responded to the questionnaire sent out last issue said they would like a Question and Answer column (Q&A), I wrote the Umbraco's to find out if they would be willing to take on the job of a Q&A column. They responded they would be happy to try. Since none of you asked a question the Umbraco's have sent me a Q&A column to get started. This Q&A column is made up of some of the most commonly asked questions of them. So we get off to a very good start with this issue on a Q&A column. Please send your questions to:

Mr. & Mrs. Russell Umbraco  
6019 Arlington Boulevard  
Richmond, California 94805

If you would like a prompt and direct answer, please include a self-addressed, stamped envelope (SASE) with your question or letter. Your question(s) may be repeated in a future issue of the newsletter for others to read who may have the same question in mind. The next issue is due out in April, 1980. My thanks to all of you for your response to our plea for material. I'm not able to find the space to publish it all this issue, but keep it coming. You CAN write! Ed.

\* \* \* \* \*

Question: Did the lemonade sets really come with coasters? What do they look like? Where do you find them?

Answer: Yes, the lemonade sets came with coasters. The pitcher is shown in books and catalogs with two types of coasters and the lemonade glass has its own coaster. If anyone has a source for the coasters, please let us know. You just get lucky once in awhile. Santa was good to me, he left me two pitcher coasters under the Christmas tree. (Ed. Russell & Kitty sent along a page of drawings of coasters but I'm afraid I won't have room to publish them this time. Sorry.)

Question: How do you tell the West German "Stretch Glass?"

Answer: First, the West German glass is hand blown glass whereas Stretch Glass is molded (pressed) glass. Hand blown glass doesn't have any mold marks and Stretch Glass has mold marks although some pieces have been finished so that the mold marks are hard to see. Being hand b n glass there is a smooth indented place on the bottom that is not iridized on the West German Stretch Glass. Although the tumblers in West German glass do not have the pontil mark, they are very heavy with straight sides and a thick bottom - they are like the bottles that were

cut off and made into tumblers which was the craze a couple of years ago. All of the Stretch Glass tumblers are thin and delicate except for some of the heavy patterned Imperial tumblers. Only one pattern of the Stretch Glass has a ground bottom which looks like a pontil that has been ground and it is the U. S. Glass footed bowl that is fluted. None of the West German tumblers has a pattern. Also the Northwood plates (KU23) have a ground spot on the bottom where it was released from the mold and then ground so that they would sit flat. Also, the West German glass came only in black, red, medium blue (not cobalt like the Stretch Glass), and a different colored yellow/green color which is nothing like the Stretch Glass olive yellow. The red and black pieces from West Germany are very shiny and none of the red or black Stretch Glass pieces have ground pontils. The West German glass is actually copying the Tiffany Art Glass.

Question: Was The Fenton Art Glass Company the only company to make Dolphin pieces in Stretch Glass?

Answer: Yes. The cookie servers with one handle, the vases, compotes, candy jars with the two Dolphin handles, and the bowls with the three small Dolphins were all made by Fenton.

Question: Is the large yellow compote on the buffet in the Family Circle Magazine, Sept. 27, 1978 issue, page 114, Stretch Glass?

Answer: Yes, and it certainly is very attractive in that setting. One San Francisco interior designer uses sapphire blue Stretch Glass for his accents in his room settings.

Question: Why are some pieces of Stretch Glass lopsided?

Answer: The quality controls in the first couple of decades of 1900 were poor. That is one of the things that makes Stretch Glass interesting and unique.

Question: What is Stretch Glass?

Answer: Stretch Glass is a pressed iridescent glass with a special finish that may be described as crizzled or stretched. It is an American product mainly made between 1906 and 1930.

Kitty and Russell Umbraco

- - - - -

Nov. 27, 1979

Dear Paul:

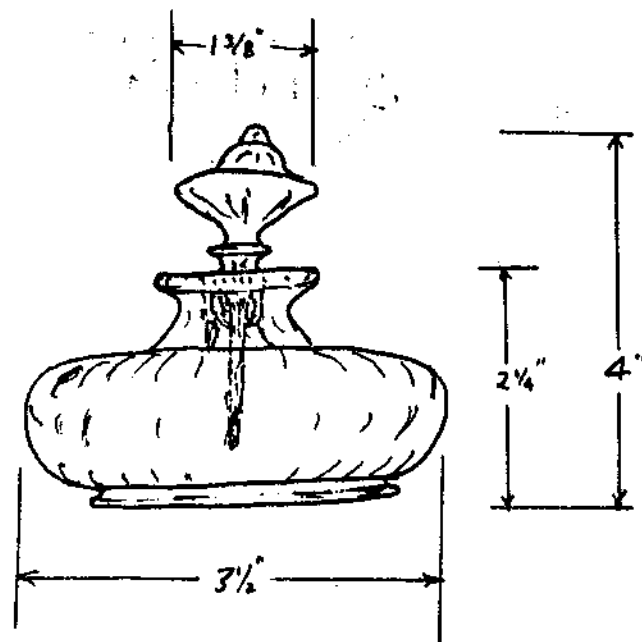
We certainly agree with the ideas expressed in the article 'Reflections.' Collecting Stretch Glass is certainly a challenge. There are a number of pieces that we have been looking for for years. Thank goodness we did purchase a few damaged pieces and we are still waiting to replace them, but can't find perfect pieces. No one should pass up a perfume because the dauber is broken. I'll see if I can get Russell to sketch some of our perfumes and powder jars. (Ed. See next page). The 'Joyce' perfume and the powder box shown in the drawings in the last issue are both by Fenton.

Decorating tip: Gather up an assortment of single candlesticks and put them on the mantel or in our case in the middle of the dining room table. They are very attractive. I use sapphire blue candlesticks with a few white and lemon yellow ones with white candlesticks. Now I never worry about finding mated pairs of candlesticks; single ones can be more fun.

We also use the damaged pieces like console bowls with fractures for green salads (no one knows or cares that the piece is damaged). Sherbets are perfect for sauces like cranberry sauce or grated parmesan cheese, or use them as nut dishes.

Kitty Umbraco

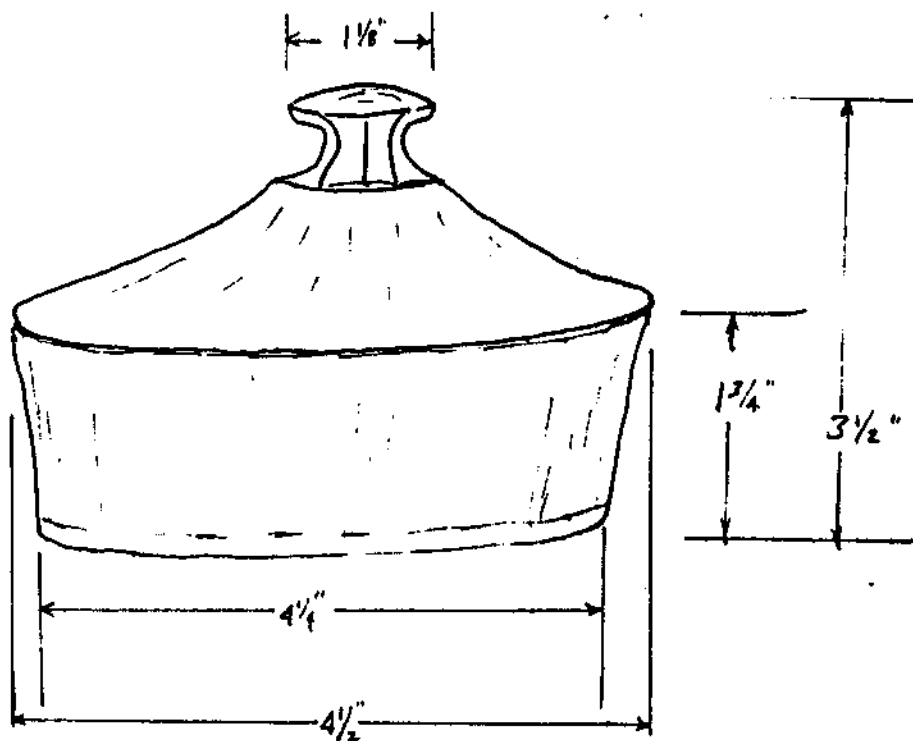




Pagoda Topped  
Cologne

made by Fenton  
Sapphire Blue

has been seen in  
marigold carnival  
also pink, green &  
vaseline



Paneled Top Powder Box (Knob only, has small panels,  
the rest of the piece  
is plain and simple)

maker Unknown

seen only in mint green so far

January, 1980

**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 catalogs and old magazines.

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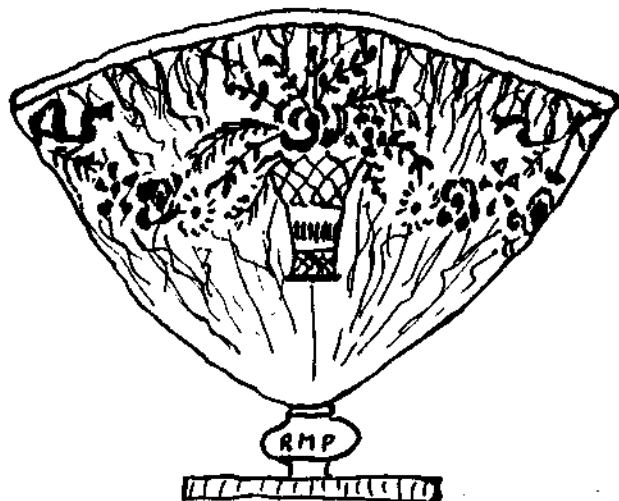
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