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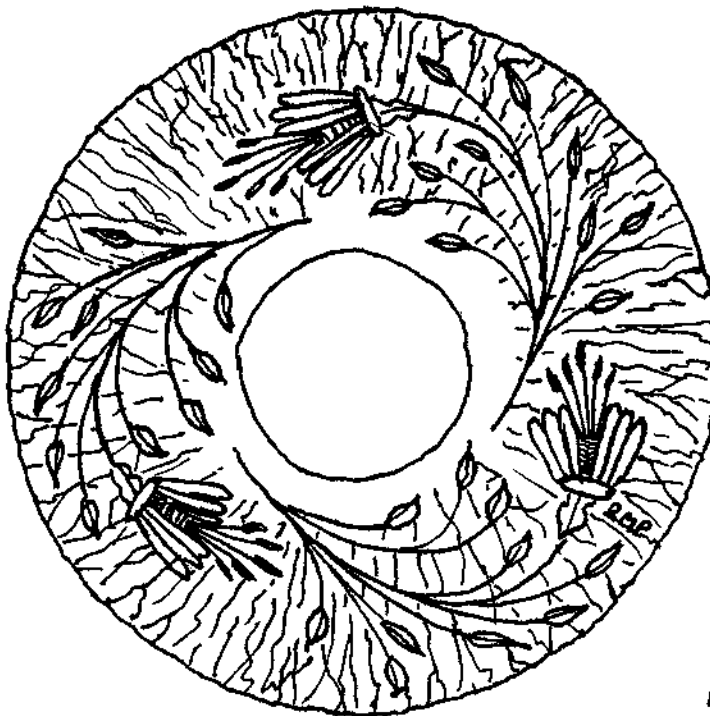
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VOLUME - I
NUMBER - 2

FOUNDED - APRIL - 21 - 1974
DENVER - PENNA

STRETCH GLASS SOCIETY

N E W S L E T T E R

OCTOBER 1974

A message from the President

Furious is the word!

Why do authorities make written statements as authorities without researching their subject??

I become utterly furious each time I read, and I quote from a well-known Carnival Glass price guide referring to Stretch, therein referred to as Imperial Jewels, "however since 1968 red glass of this type has been imported and it is nearly impossible to tell old American glass of similar type." Unquote.

Number one, the items referred to "plates of various sizes, creamers and sugars, and rose bowls of different sizes and shapings;" are not Imperial Jewels but rather Stretch. Stretch as we know it because of the mold marks. The imported glass has a ground, smooth, recessed pontil. Not a ground rim on the bottom as some Stretch has, and as most high quality crystal and colored glass has that was made by Postoria, Tiffin, Cambridge, Heisey, and many other glass companies. I will repeat, the European imported Art Glass, commonly called reproduced stretch glass, has a ground or polished recessed pontil. I again quote, "it is nearly impossible to tell old American glass of similar type." Unquote. Number two, old American glass of this type is now, and always has been Art Glass whatever the color. Art Glass has a ground pontil, not Stretch, not Carnival, not Imperial Jewels, but Art Glass.

As if this hadn't done enough to confuse and deceive the Stretch Glass Collector, now comes another unresearched goof. In the Fall edition of The Antique Trader Price Guide under the Stretch Glass section, I quote, "this type glass is now being reproduced." Unquote.

This is another statement that will do our hobby irreparable damage for years to come. Since this is an Art Glass that is being imported today, why not say Steuben is being reproduced in many Aurene colors? Why not say Tiffany is being reproduced? Why not say

Quezal of the Larson type is being reproduced? (Larson later worked for Durand who did make Stretch in its last days). All of this glass was iridescent, with a stretch effect and a ground pontil. A much better comparison to the European Art Glass.

Schneider of France has made fine Art Glass for years with the stretch effect and ground pontil, and still is today. Much of the imported, so-called reproduced Stretch attributed to West Germany comes from Schneider.

Why then, if good American and European Art Glass of this type has stretch marks over its surface and polished pontil marks on its base, do these people insist on calling this ware reproduced Stretch Glass??? The only similarity being the surface finish.

If the White House in Washington, D. C., were painted with a certain type and color of paint, and if I were to come by some of this paint and paint my house with it, then to use the same type reasoning as has been used about the glass you would have to say that Farr reproduced the White House in Kentucky. How far off base can authorities get before they are called out by the Umpire?

If Stretch Glass collecting as a hobby is to survive these continuous attacks by the uninformed authorities, then we must all become Umpires. Let them know in no uncertain terms when they are off base and perhaps we will survive.

The written word is the gospel to so many people and the damage is done. Only through our untiring efforts to educate and inform the public and collecting fraternity about our hobby can we expect to grow and prosper.

Furious is the word!

Better Stretch collecting to all,
James R. Farr, President

Comments and letters from members after the issuance of the 1st Newsletter

"Several years ago when I admired the pretty color and iridescence of Carnival Glass I never once thought but that the without pattern colored iridescent glass was not the same glass I loved. One of the friends I had made at the time I began to collect Carnival informed me it was Stretch Glass, but I secretly thought, "so what, it is still Carnival Glass to me, it is iridized."

Later on, one of the writers of Carnival Glass books that I admire very much wrote that IT IS Carnival Glass, so I then thought, "see there!" I truly love the pretty pieces very much, and never pass one by in Stretch Glass, unless that is, one of my good friends are bidding on the piece as in Indianapolis recently when Carl and Rose Schleeds were wanting the red piece I was also bidding on.

I have a lovely red tumbler Rosalie White let me have years ago, at a good price then, but would be much more now I am sure. It is a fine addition to my nice tumbler collection in the lovely tumbler cabinet Mr Raymond Mummert built me years ago. Many folks think it is one of the nicest, most colorful and unique tumbler cabinets (in the wall) that they have seen.

I love plates, too, and I do have a lovely lemon colored 9" plate that is right along with my other Carnival plates on the wall in my kitchen, all the way around the ceiling, in fact. I also have one of a lovely shade of green the same size. My double Dolphin dish, or compote in the prettiest color of pink you would ever see, I simply admire, for it is one of the few pieces I found at an auction of household things years ago in our Area. My one daughter,

Chella, who lives in California, loves the pieces that have no pattern at all in Carnival Glass; so the Stretch Glass pieces she adores. No need to try and buy any of my pieces, patterned or plain, for I do not sell - I only collect.

I have one of the lovely fan vases in a lemon yellow and I wonder if it would not hold napkins? I wonder, too, about no hatpin holders, no butter dishes, etc., but the fine books we have written by the Umbraco's in California, and Berry Wiggins in Virginia, are a great joy to have to read and study and show our friends who are wondering. One local lady asked me if her set was Carnival Glass and when I went there, sure enough, it is one console set exactly like in the books and I showed her the very picture. These fine folks are to be congratulated for getting these books out for all the world to see and read.

The name of the new Club is a fine one. I agree the world is a big place and we tend to dwell on the name therein I suspect. So the Stretch Glass Society was a good one. Meeting people in other clubs is such a worthwhile experience, and one that we can all use in these troubled times. To me, I wonder just how much our clubs have meant to others. More people would be ill if we had not had the pretty Carnival and Stretch Glass to enjoy, and the interesting people to keep up our spirits when we need a lift. A thing of beauty IS a joy forever, so true."

--Mrs Rovene Heaton, Warren, Indiana

* * * * *

"Read your comments in the first Stretch Glass Society Newsletter which we enjoyed very much. Would like to add some observations to yours:

Color: What about black Stretch Glass and emerald green? We have in our collection fifteen (15) red pieces (all different) and three (3) black pieces, and two (2) pieces of emerald green.

Opagues: Different colors that we have are - blue, yellow, green, custard, cream, white, and have seen an orange/red piece.

Shapes: Water sets - Pastel Panels, Pretty Panels, Concave Diamond (we need the pitcher), Brooklyn cocktail, tall Fenton Florentine set, and the lidded Florentine set (both sets in lemon yellow and sapphire blue). Are there any others around? (Yes, we have seen another, the paneled water set). How many colors of tumble-ups? (They should be called bedroom sets as that is what they were listed under and used for). We have a pink set and have heard about a blue set, and of course the rare Concave Diamond opaque sets are at the top.

Vases: We have lots of vases, mainly the swung vases and in the bud vase line we have nine (9) different styles. What about car vases? We have two different styles.

Lamps: We have a pair of Northwood candle lamps that are electric, and a small courting lamp.

Marked pieces: What about labeled pieces? We were so very lucky to find an original Fenton label on a piece of Stretch Glass. Does anyone else have any other labeled pieces?

Plates: You say they are abundant and we do agree, but how many different styles are there? We have fifteen (15) different styles with 11-14 different colors of 14-panel Imperial colors. Plates (only considering 7" to 9" salad plates) could easily be a collection in themselves.

Under "THOUGHT PROVOKING QUESTIONS"

(Ed: In case you have misplaced the 1st Newsletter the questions are listed below):

1. Has anyone seen or heard of a kerosene lamp in Stretch Glass?
2. Has anyone seen or heard of a butter dish?
3. How about a hatpin holder?
4. Were there ever advertising pieces made in Stretch Glass?
5. Has anyone seen or heard of Stretch Glass mugs?
6. Were some pieces of well-known patterned Carnival Glass given the Stretch effect?
7. Are the 6" high fan type vases used as a vase or were they intended as napkin holders? Some of these vases have dolphins placed opposite each other for handles. What do you think?

Letter continued:

1. Yes, and what is better than a courting kerosene lamp in purple Stretch Glass?
2. No.
3. No.
4. We have a sapphire blue Fenton sign which advertised the Fenton line of Art Glass, Carnival Glass, and the Stretch Glass in the period between 1910-1930. All glass that they made during this period is considered "Art Glass." What about the "SCHILLER LODGE" Fenton candy dishes? (Though painted rather than embossed).
5. As far as mugs are concerned, what about the footed Pastel Panels mugs or lemonade cups?
6. Yes, a few Carnival Glass patterned pieces were actually made as Stretch Glass rather than Carnival Glass - Fenton's Heavy Grape, which was never made by Fenton but by the Imperial Glass Corporation. Not all of the Heavy Grape pieces had the Stretch finish, but the plates and chop plates were listed that way. Stippled Rays (Imperial style) is also Stretch finish, Pastel Panels, Pretty Panels, Thin Ribbed candlesticks, Laurel Leaf plates and chop plates, Florentine candlesticks, Northwood compotes, Double-scroll candlesticks, Cut Ovals bowls and candlesticks, Prisms, Berry pattern, Imperial Floral & Optic, Diamond Optic, and many other patterns. Ever noticed the finish on the Tripplets bowls? Ours is stretched by accident or purpose.
7. Most fan vases are listed as fan vases in catalogs, such as the Fenton fan vases, including the ones with dolphins. They would be very attractive used as napkin holders.

In the June issue of the "Collector's World" we have an article on Stretch Glass. In the August issue of the "Western Treasure's" magazine we have an article on the glass houses along the Ohio River (that made Stretch and other popular glass in the early years). Look in the Antique Trader, August 6th issue, for the "Rarities in Stretch Glass, Part I" and September 3rd issue for "Rarities in Stretch Glass, Part II."

By Russell and Kitty Umbraco

* * * * *

"In my opinion the rarest color in Stretch Glass is black opaque. The original Fenton catalogs describe this color, along with the others. Next rarest would be yellow opaque, then red, and the next rarest would be amethyst. When I was doing research up and down the Ohio River, I worked with Sandra Stout (author of books on Depression Glass and McKee Glass) at the Imperial Glass Corporation. At that time she had all the information to write a book on Stretch Glass. This information was later stolen from her car, along with many of her personal belongings.

A few days later I saw Sandra again in the Presznick Museum. We talked at great length and both agreed that amethyst Stretch is very hard to find. Of course, the next rarest color would be the blue opaque. At the ACGA Convention in Indianapolis, President James Farr and Mrs. Farr, had one of the most impressive and rarest displays of blue opaque I have ever seen. Anyone who didn't like Stretch should have seen this display. Each piece was on its

own black stand and all displayed on a dark blue velvet cloth, especially made by Mrs. Farr for this occasion. You would have been inspired to hit the antique trail and buy every piece in sight. One warning to collectors which I had to pay for - DO NOT buy a piece of blue opaque unless you can see the piece in daylight and not in artificial lighting.

Under "THOUGHT PROVOKING QUESTIONS"

1. No. I have not seen a kerosene lamp in Stretch Glass. (The Umbraco's report a courting lamp in Stretch).
2. No. I have not seen a butter dish but I do have the sugar and creamer. (The creamer came from the Umbraco's in a swap). In my book you will find a copy of an article from The Pottery, Glass & Brass Salesmen Magazine on H. Northwood & Company. It reads: "The topaz ware is shown in a full line of table pieces and is moderate in price." Thus, I'll bet there is a butter dish. I have seen a vegetable dish in this color.
3. A hatpin holder? I seriously doubt if anyone will see this. We do know that all the old molds were used in all kinds of glass, thus there may be a hatpin holder somewhere.
4. Yes, there was definitely advertising pieces in Stretch. I have one, Jabe Tarter and Paul Miller have one, too. I'll admit it is not in the glass, but painted on.
5. On mugs, the answer here would be the same as in (3) above.
6. Yes, you will find the Stretch effect on Carnival Glass. We used the word Stretch as a common name that everyone knows, but you will also find pieces of Stretch that have no Stretch effect. The Stretch effect comes from the shaping after iridescence is applied whether it is Carnival Glass or Stretch Glass.
7. The 6" high fan vase was used to display flowers. I have seen the frog or flower holder in amber color in the original dolphin fan vase. The holder fits inside the fan vase about 1" from the top and the one I saw had no iridescence. President Farr had a fan vase with the flower holder inside in his display at the ACGA Convention. Personally, I do not believe the fan vases were ever used as napkin holders. In the era of Stretch Glass napkins were made from linen and were quite thick when folded. This would not have been practical. There were no paper napkins in those days."

By Berry and Eunice Wiggins

* * * * *

Northern California Carnival Glass Club & Northwest Carnival Glass Club Convention at Medford, Oregon, August 3-4, 1974

Kitty and Russell Umbraco gave a marvelous and educational luncheon talk and slide show during this Convention. Many slides of their Stretch collection were viewed by a large luncheon crowd. The talk was given by Kitty and we found a lot of newly developed interest by many Carnival collectors in Stretch. Kitty and Russell also had a marvelous display of Stretch Glass in Show Center, including many red pieces and their beautiful red punch bowl and stand. Mr & Mrs Elwin Hardisty, Janice and John Hart, and Kitty and Russell all had Stretch Glass for show and sale in their rooms. New enthusiasm on Stretch was evident by many Carnival Glass collectors.

Sunday morning, Bill Carroll was a most interesting speaker. Bill commented on some of the things that have happened to him during his many years of collecting. He also gave his views relative to the current and future state of our hobby which all found interesting and thought provoking.

By John Muehlbauer, Sacramento, Calif.

* * * * *

A sweeping bow to Mrs Rose Presznick for the drawing of our letterhead, as well as the back sheet. Somewhere within each drawing you will find the initials RMP - Rose Marie Presznick. Thanks a million Rose for this fine work of art you have contributed to The Stretch Glass Society.

Planning Under Way for 1975 Stretch Glass Convention

Plans are now under way to have the 1975 Stretch Convention take place at the beautiful and historic Lafayette Motor Hotel in Marietta, Ohio, on April 17, 18 and 19. The Convention Chairman, Mr Berry Wiggins, has been to the Lafayette and talked with Management. The Lafayette is located at the junction of the beautiful Ohio and Muskingum Rivers, and most rooms command a delightful view of the wide expanse of the rivers as they meet at this point.

Mr Frank Fenton, President of The Fenton Art Glass Company, Williamstown, West Virginia, has been contacted by Mr Wiggins, and has stated that he would not care to be called the "keynote speaker" but would be happy to be with us and bring along some very old and fragile catalogs owned by his Company. He will be happy to conduct a question and answer session, and talk a little bit about Fenton glass. Mr Fenton, in a letter to Director Mr Jabe Tarter, stated "We would be glad to provide a special tour through the factory as long as the Convention can be arranged at a time when the factory is operating. We do not operate on Saturdays or Sundays. Our gift shop is open all day Saturday but the factory does not operate."

A "proposed" schedule of events for the second Stretch Convention follows:

1. Check in Thursday afternoon, April 17, 1975.
2. Friday, April 18th
 - a. Breakfast at 8:00 AM followed by a short business meeting, and out by 10:00 AM.
 - b. Tour Fenton Art Glass factory at 10:20 AM.
 - c. Check in glass for Auction at 4:30 PM.
 - d. Glass on display from 6:30 PM to 7:30 PM.
 - e. Auction 7:30 PM to ?
3. Saturday, April 19th
 - a. Visit local antique shops and historical landmarks and museums.
 - b. Brunch at 12:00 noon with Mr & Mrs Fenton as our guests. Following the Brunch Mr Fenton will talk and conduct Q&A session, at which time he will have the old Fenton catalogs to show you.
 - c. A boat ride on the Ohio River is scheduled for 3:00 PM (details in Jan. 1975 Stretch News) after which you may elect to return home or stay on until Sunday morning.

* * * * *

The price for the Brunch has been quoted at \$4.00 each for a rib-eye steak. The breakfast will be \$3.75 each. If these prices are revised upward or downward a more firm price will be given you in a future issue of Stretch News.

Details of the Auction will be worked out at a later date. In our January, 1975, issue of Stretch News we will have more details and we hope more firm prices on things in general. We hope to have an informational brochure on The Lafayette Motor Hotel to send you also. The proposed Brunch will take the place of a banquet due to the fact that members in the Area might wish to return home on Saturday afternoon. If any of you have any questions, recommendations, or would like to have anything changed from the "proposed" schedule of events, please contact our President, Mr James Farr.

All signs point to a most interesting and profitable Convention and it is hoped that all of you will start now making plans to be in attendance at our second annual Convention in historic Marietta, Ohio.

Note to Joe Presznick and Dr Davis: There are four golf courses in the Area. Anyone else for golf? BW.

A Wonder To See - - -

See men and glass and fire and the miracle of human creativeness. See beautiful glass being made by skillful hands and you will see why we call it a wonder.

Thousands of visitors from every State and many foreign lands visit The Fenton Art Glass Company each year. Here they see beautiful glass made by hand just as it has been made for centuries. You will see molten glass, born in fiery hot furnaces, begin its unique journey on the way to becoming tomorrows heirlooms. Under the patient persuasion of master craftsmen, using centuries old tools and techniques, beautiful glassware takes shape amidst a constant, roaring baptism of fire. The sights and sounds of men hand forming glass are not easily forgotten." So says the brochure from Fenton. Come and see for yourself.

* * * * *

A Visit in Elwood, Indiana

After attending the ACGA Convention in Indianapolis, Director Jabe Tarter and your Secretary-Editor, drove to Elwood for an "information gathering" visit with the St. Clair brothers, Joe, Ed, Paul and Bob, of St. Clair glass fame. Many questions were asked of Joe, who is a very knowledgeable person when it comes to the making of glass. He was asked, among other questions, about the making of Stretch Glass, and if it was a lost art today. Joe does not think so and that it can be made today but would require more time to make than just iridizing glass.

We found that Ed had been doing some experimenting on his own and brought out a bowl for us to examine. It had originally been a sapphire blue, holly band tumbler, which he had iridized and then stretched out to form a bowl after it had been re-heated in the glory hole. We had to admit that the Stretch effect was very prominent and compared favorably with the older pieces of Stretch. Ed had also experimented with a Stretch paperweight, much in the same manner. It is a most unusual piece of glass and the only Stretch paperweight we have ever seen.

Without doubt you have read in the trade magazines that Joe and his lovely wife Ellen, have bought back the original St. Clair factory from the men to whom he sold it, along with the family name of St. Clair, in January, 1971. Joe has promised that when he gets squared away and has made decisions on what to do about the 3rd glass factory now belonging to the family, he will do some further experimenting on the making of Stretch Glass and send us some of the samples.

Both of the above mentioned pieces are now in the collection of Director Jabe Tarter and they will be available for observation at the Convention in Marietta, along with any other pieces that may be forthcoming from Joe. It is the opinion of Joe that the stretch effect will come about by first iridizing a piece of glass, re-heating it in the glory hole, or some other method of using extremely high temperature, and then shaping the glass or re-pressing the piece in the mold.

When we decided to have a program on Stretch Glass at our local Carnival Glass Club last June, it became very apparent after reading the books now in publication, that very little information was given as to just how Stretch Glass was made. This sort of "bugged" us and started us on the move to find out if anything had ever been published in any of the Art Glass books as to how the stretch effect was obtained on the glass. No information has been found to date. Perhaps Mr Fenton can clear this up for us during his talk at the convention. And again, it just might be a "trade secret" of the makers. Jabe will have an article on this in a future issue. Please DO NOT close your mind that all Stretch was just pressed - it could have been done in other ways as well.

**STRETCH GLASS
IN COLOR**

By Berry 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 catalogues and old magazines.

38 Color Pictures

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STRETCH GLASS WANTED

By Russell and Kitty Umbraco
6019 Arlington Blvd
Richmond, California 94805

1. Pretty Panels lid - sapphire blue.
2. Fenton cigarette box or a green lid.
3. Purple Florentine pitcher.
4. Green Cut Ovals bowl.
5. Unusual Stretch Glass.
6. Stretch Glass catalogs.

* * * * *

Watch for the biography of Harry Northwood
in a future issue of Stretch News.

Return to:

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