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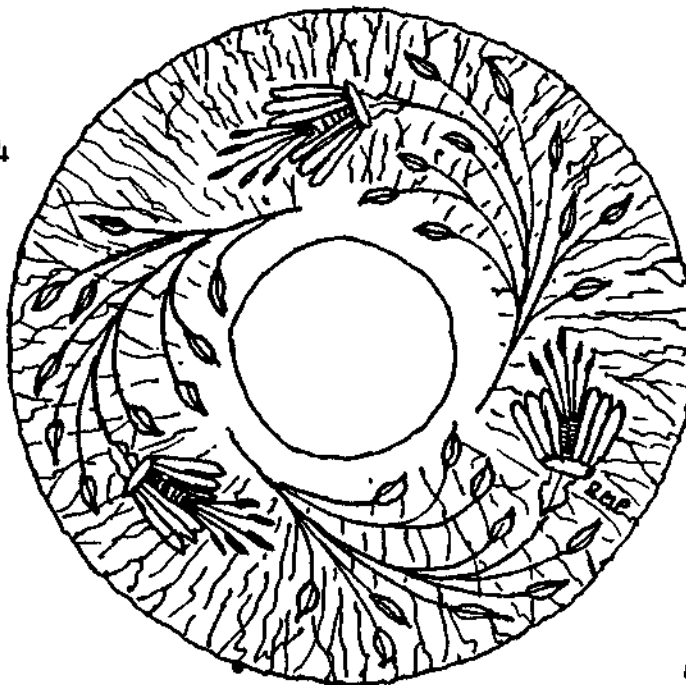
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STRETCH GLASS SOCIETY

NEWSLETTER

January 1981

Message from your President . . .

As they say in the stories, "I have good news and bad news." My fifth and sixth grade students always want to hear the bad news first. I suspect that it is so they can get it (the bad) over with and then really enjoy the good. At any rate, the bad news is price. In this era of unemployment, high interest rates, high prices, etc., it seems that every piece of Stretch we have seen lately has been highly overpriced. Ordinary dinner plates can be had, but many of them carry a price tag of \$20.00 to \$25.00, or even more. The good news is that more dealers of all types (flea market, shop, auctioneers, etc.) seem to be aware of what Stretch Glass really is. A mixed blessing is that many pieces seem to be ordinary pieces (plates, bowls) and a corollary mixed blessing - the more people know about Stretch the higher prices go. Perhaps that will eventually result in some of the better pieces coming on the market.

I give some of the credit for the new awareness to Fenton's new "Velva Rose" line. It is beautiful (as those of you who were at the last Convention can attest) and well worth collecting. A word of caution: I did see a piece of it on a dealer's shelf marked "RARE" and with a correspondingly high price tag. Familiarize yourself with the thirteen pieces as the "Fenton 75" mark seems to be missing on some pieces.

In Fenton's new 1981-1982 catalog they are listing fifteen pieces of new Velva Rose and sixteen pieces of their new Velva Blue line. Each of these new lines contain a "Gone With The Wind 24" Poppy lamp. The new Velva Rose line pieces are from entirely different molds than the first ones which carry the 75th mark. For the new Velva Blue line some patterns seem to be the same as those used in the Velva Rose 75th line.

January 1981

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Plans seem to be well along for the 1981 Convention and - REMEMBER - we will be one of the fir. Conventions this time - not one of the last - so we will be looking for you there.

Happy hunting,

Ken

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Ed. As Ken has told you in his message, plans are well underway for the 8th Annual Convention of The Stretch Glass Society. You will find a reservation slip in this issue of the Newsletter. Please fill it out and get it in to Mr. Bob Moseley as soon as possible. As of this date I do not yet have a complete Schedule of Events but there will be one in the April Newsletter. Just remember the dates - May 1, 2, 3, 1981 - mark your calendar and make your plans to attend. You just won't want to miss this one. Mr. Berry A. Wiggins, Director of SGS, is the Chairman of this Convention and I've had some correspondence with him. He has talked with Mr. Fenton regarding questions you may have and if you have any questions you would like to have Mr. Fenton answer during his talk to us, please jot them down and send them to me so that I can forward them on to him. This will save him time in getting the answers to your questions ahead of time, and also will eliminate duplicate questions. Many of you will remember that we did this when he spoke to us in 1975. We are expecting that Mr. William Heacock will be our guest and we hope that he will be able to speak to us, too. He is a very busy person, as most of you know, but we will probably know for certain by the April Newsletter whether or not his schedule will permit him to do so... We certainly hope that it will. Excerpts from Berry's letter are given you below:

January 9, 1981

Dear Paul:

I received a letter from Mr. Fenton regarding the tour on Friday of The Fenton Art Glass Company, and his talk to us.

"We'll be able to take care of Stretch Convention participants who might want to make a tour of the factory on Friday. The day shift stops work at 3:00 o'clock and since Friday is payday, many times the workers work extra hard to try to get the glass worked out so they can knock off early. Would suggest that your group plan to tour not later than 1:15 PM. The Hot Metal Department breaks for lunch from 10:30 to 11:00 AM. If there are enough to make it worthwhile, we can provide a special tour that would include touring the Decorating Department and Mould Shop and other facilities, as well as the items that are seen on the regular tour.

The last time I talked to the Stretch Glass people I talked way too long. This time I'll try to make it shorter, probably following about the same kind of format that I used for the Fenton Art Glass Collectors' dinner a couple of years ago. Of course, I'll try to use Stretch Glass for my illustrations instead of the glass that I talked about at the Fenton Convention."

If you have questions for Mr. Fenton, send them to Paul as soon as possible.

Berry

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Ed. I received a new Fenton 1981-1982 catalog from Mr. Frank Fenton, and a letter, and I thank him for both. The new Velva Blue line looks beautiful and has sixteen (16) pieces in the line. The new Velva Rose line without the 75th consists of fifteen (15) pieces. Each of the two new lines has a 24" Poppy Gone With The Wind lamp which I'm sure all of us will look forward to seeing. One other new line (there are many) that caught my eye immediately was the Silver Poppies on Ebony. As advertised it really is "The glass with a very special class." Letter from Mr. Fenton follows:

January 1981

Fenton Art Glass Company
Williamstown, West Virginia 26187

cc: aul:

I've just asked Helen to send you our most recent catalog for 1981-82. On pages 39 through 43 we show some items that are billed as Fenton Stretch Glass, Velva Rose and Velva Blue, and we describe it as Iridescent Stretch Glass by Fenton.

When you see it I could imagine that you would immediately say, "Why, some of those pieces aren't Stretch, they're Carnival in pastel colors." I couldn't persuade my brother and Don Fenton that the glass that has an all over pattern is not considered to be Stretch by the Stretch glass collectors. So we've taken liberties with your definition. I express our apologies to the Stretch Glass collectors. We do have some very attractive Stretch Glass pieces, but there are some that don't fit the definition.

Please note that the pieces that were offered last summer in Velva Rose as the 75th Anniversary items are not being made in Velva Rose this year. That was a limited edition which is finished and will really be sought by collectors in future years. We're hopeful that the pieces being offered this year will also be attractive enough that many people will buy them, but they are not limited editions nor are they special 75th Anniversary items. You might note that on page 10 the American Craftsman plate is the final plate in the Craftsman plate series. We felt we had to stop that series some place so now it is complete.

See you this spring.

Cordially,

Frank M. Fenton
Chairman of the Board

Listed below, for those of you who would probably never see the 1981-1982 Fenton catalog, are the pieces being made in the new Velva Rose Iridescent Stretch Glass with prices. Remember, these do not carry the "75th Anniversary mark on them."

Diamond Lace epergne, 4 pcs (small)	60.00
Miniature rose bowl	8.50
Shallow bonbon, 3 feet, Sheffield pattern, 7½" dia.	17.50
Beaded Fairy Lite	18.50
Water Lily compote	18.50
Whitton Bell	17.50
Gone With The Wind lamp, 24" Peppies	135.00
Butterfly & Berry 6½" basket	18.50
Roses pattern bowl, 10½"	18.50
Roses pattern candlesticks (matches above bowl)	12.50 ea.
Paneled basket, 11"	29.50
Faberge Bud Vase	15.00
Paneled Handkerchief Vase	23.50
Paneled Candy box	27.50
Floral Bouquet vase, 6"	23.50

the new Velva Blue Iridescent Stretch Glass pieces:

Butterfly on stand	12.50
5 pc Epergne (like the Velva Rose 75th Anniv. one)	95.00
6½" Bowl - "Melanie"	16.50
8½" Basket - like the 75th Anniv. one	28.50

Bell (star crimped, like 75th Anniv. one)	16.50
Miniature Rose Bowl	8.50
Beaded Fairy Lite	18.50
Bud Vase	12.50
Gone With The Wind 24" Poppy lamp	135.00
7½" Shallow Bonbon - Sheffield pattern, 3 feet	17.50
Butterfly & Berry Basket	18.50
10½" dia. Bowl, Rose Pattern	18.50
Candlesticks, Rose Pattern (matches above bowl)	12.50 ea.
Persian Medallion Comport	13.50
Paneled Candy Box	27.50
14" Paneled Vase - swung	23.50

Dear Paul:

Russell and I have been out antique shopping and we've seen very few pieces of Stretch Glass for sale and the prices on those pieces we did see were very high. Russell was lucky and found a nice tall Fenton perfume in lemon yellow and a signed Northwood salt, butter pat, or whatever you call it, in Sapphire Blue. They were nice Christmas presents.

For the Q&A column:

Many Stretch Glass collectors have asked us about the effect on the market of the new Stretch Glass. During this busy Christmas Season, it has been fun standing back and watching the shopper admire and purchase the new Fenton Stretch Glass. Many shoppers have asked about the history of this beautiful glass. People are finally finding out about what Stretch Glass really is. The Fenton Art Glass Company is really helping us collectors out as the bell collectors love the bells, fairy lamp collectors are purchasing the fairy lamps, etc. Among collectors of the old Stretch Glass the 5 pc epergne sets are popular.

Dale Matheny asks about how many old Carnival Glass patterns are also in Stretch Glass and was this an accident or intentional? Any in dark colors? Any Stretch opalescent?

Northwood's olive yellow or russet pieces were in their Stretch Glass line in patterns such as concave diamond. They are found in vases, bedroom sets (pitchers and tumblers), and candle lamps plus many paneled patterned pieces. They also made the pieces in lemon yellow or topaz and sapphire blue or other shades of blue. They made a jade green and the opaque blue line.

Imperial made the 13 and 14 panel plates in 8", 6" and the 15". They are found in every color of the rainbow except for black (but in a variety of grays), emerald green (also a variety of pastel greens), olive yellow (only Northwood made this color), and the opaque colors. Other patterns include the Double Scroll, Floral and Optic, Fenton's Imperial Grape, Farmyard, Chrysanthemum, and Stippled Rays. Except for the Double Scroll, all can be found in a beautiful dark amethyst ice (ice crizzled on mulberry glass).

Fenton's patterned pieces include the Diamond Optics, Dolphins, Concentric Rings, Ribbed Candlesticks, and Cut Ovals. Except for the Cut Ovals, which can be found in purple, the other patterns are commonly found in pastel colors.

The Pony Bowl in mint or ice green has a stretched finish, but little is known of the maker and only the mint green has a stretched finish. The marigold Triplets Bowl is in the same category, but many of the bowls do not have the stretched finish so it probably is a coincidence that some have the stretched finish. The same can be said of the Fenton Plaid sapphire blue bowl and of the white Northwood Grape and Cable ice cream bowl.

There are many other pieces of patterned Carnival Glass with a stretch finish that we haven't

January 1981

ted. What about writing to Paul about the pieces that you can think of or have in your collections that have a stretched finish?

se that everyone has a 1981 filled with lots of beautiful Stretch Glass.

Kitty and Russell Umbraco

ear Paul:

ou wrote us for information on the Third National Fenton Glass Festival held in West Hartford, Connecticut on December 5, 6 and 7th. Martin and I both went and had a very good time. The festival brought many well-known individuals active in the glass world throughout the country to West Hartford. Our Director, Berry Wiggins, was set up there at the store and the only one that was because there was no space available for others to do so.

he whole show was a show and sell counter and the main attraction was the Velva Rose Stretch Glass line for Fenton Art Glass Company's 75th Anniversary in business. The people admired the new Stretch Glass and bought it for their collections. This glass was quite an attraction and as something new around this area. Probably, this will help promote our Stretch Glass Society by increasing our membership.

here were some whimsys sold at auction that Mr. Fenton sold to the store to help with the expenses and these pieces sold for a good price. At least there were 20 pieces in all sizes, shapes and colors. We would suppose that this was the first time one-of-a-kind and samples of Fenton glass was sold outside of the Fenton factory. There were a limited number of ruby oxidized Daisy and Button bells which were made for this Festival which without doubt delighted the bell collectors.

he Velva Rose pieces with the "75th" and the Fenton logo were sold and individually signed by a member of the Fenton family. All in all, we both certainly enjoyed the three-day Festival.

Helen and Martin Stozus - Connecticut

ear Paul:

have found the information in your newsletters to be a great help to me in identifying Stretch Glass pieces, and they have given me an awareness of the different colors, shapes and manufacturers.

have talked to many dealers recently who have been very interested in obtaining a realistic price guide for Stretch Glass. They have indicated that they don't know what to pay or what to charge. I cannot agree with those who feel that a price guide is unnecessary or impractical. Why should the collector or the dealer be penalized by not having a price guide?

we will always run into the occasional bargain or rip-off. I have seen pieces for incredibly high prices, which I wouldn't pay, and I have also come across some bargains.

Some of my recent finds are:

12" Amberina punch bowl - Fenton #604 KU204	\$ 165.00
8" Amberina flared vase - Fenton - Wiggins pg. 29 (I need black glass bases for both pieces)	105.00
Fluted Jade Yellow bowl (chipped) KU54	19.00
Fluted Jade Green sherbets (3) no I.D.	15.00

will be contacting you later with more complete information on my findings of Stretch Glass in Southern California, including colors, prices, shapes, etc.

Stephen J. McCain - California

January 1981

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The Fenton Art Glass Company
Williamstown, West Virginia 26187

Dear Paul:

Have just read your October Newsletter - found it to be very interesting. I liked Connie's comments about page 86 of Bill Heacock's new book. The comment about squash pie or pumpkin pie is probably very appropriate. In other words, it's Stretch if you want to call it Stretch and it's Carnival if you want to call it Carnival.

Connie's sketch of the basket on page 8 is not quite complete. I believe that basket is the same basket illustrated on page 5. If you look carefully at the illustration on page 86 that Connie refers to, the 1620 handled basket shows the round thumbprints that are illustrated in the sketch on page 5. This was our Plymouth pattern and was the ice tub or ice bucket made in that pattern and flared out into a basket. If you look on page 83 at the top of the page it's shown as the 1620 ice bucket made in crystal. That item flared out to the basket shape is the item shown on page 5 and page 8 of your Newsletter.

Sincerely,

Frank M. Fenton
Chairman of the Board

The Fenton Art Glass Company
Williamstown, West Virginia 26187

Dear Paul:

Just a note to tell you that Ruth Clark's rosebud cologne illustrated in your July, 1980, newsletter is Fenton's No. 55-1/2 cologne bottle. It is part of the 55-1/2-744 vanity set.

Evidently we took the No. 55 cologne which has a standard stopped in it and made this fancy stopper and numbered it 55-1/2. At the same time we put the same kind of a fancy knob on the small 744 covered comport and the vanity set is illustrated in one of our catalog sheets in Velva Rose and was part of the Schenley assortment, made about 1926 or 1927.

Connie asks in the same newsletter whether anybody else has seen a console bowl with an attached black glass dome foot. The Fenton Glass Museum has such a bowl in Topaz, size about 11" with a rolled out rim, black base attached. Our description says that it could be either Fenton or Northwood. I'm inclined to think that it's Northwood and that it would be Northwood's No. 683 bowl. The fact that Connie had seen this in a blue opaque Stretch Glass helps to confirm Northwood as the manufacturer. I have not yet seen a Fenton piece that I could definitely confirm that Fenton made blue opaque Stretch Glass. We made blue opaque glass at about the same time but everything I've seen in blue opaque Stretch also appears to have been made in a shape that could have been Northwood's. Some day maybe I'll know for sure, but right now I think that item was probably made by Northwood. Hope this information is helpful.

Sincerely,

Frank M. Fenton
Chairman of the Board

January 1981

The drawings on the following two pages were done by SGS member and artist Peggy Blosser at the Convention in Indiana, Pa., last August. The bowl pictured alone was about 12 to 13 inches in diameter and was in pink or Velva Rose Stretch Glass. It was a most unusual shaped piece of Stretch Glass and if I'm not mistaken, after so long a time, the owner was Berry Wiggins. In his constant research for information on Stretch Glass he had not, at that time, come up with a manufacturer.

The other drawing, two pieces, were also done by Peggy and are in the pink or Velva Rose color. The vase was around 6 inches in height and the candlestick was around 4 inches in height. What made them so different and attractive from other pieces of similar design was the painted rings around them in black. An extremely nice combination of colors.

The vase probably could be identified as being made by Fenton but the candlestick is quite different from anything that I have yet seen in Stretch Glass. Notice the stem on the candlestick. The Umbraco's show a pattern quite similar to them in their book, Plate 17, KU157, in "Rare white 3 1/2" with flowers hand cut into the base. Except for the flowers these candlesticks are of the common shape." Common shape or not I do not find them in Stretch Glass in any of the other books.

* * * * *

Since our Convention in Indiana, Pa., last August, we have added eleven new members to SGS. We welcome them and are happy that they have joined us. They are:

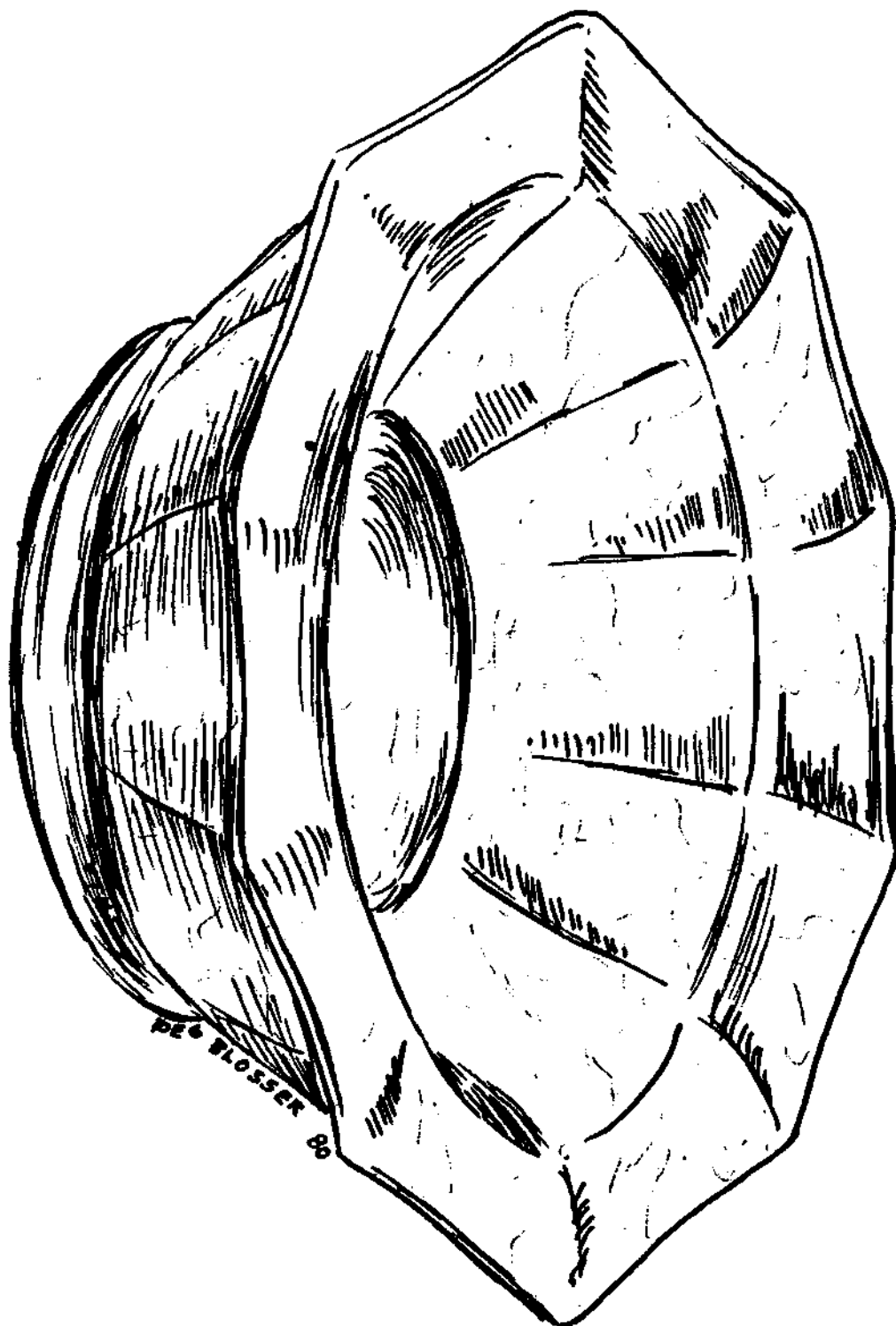
Mrs. Anita Schneider, Tarrytown, New York
Mrs. Patricia Knapp, Rootstown, Ohio
Mrs. Gladys M. Bailey, Olympia, Washington
Mrs. Jean Ann King, Lorain, Ohio
Richard Mabon, Indiana, Pennsylvania
Burl Page, Old Hickory, Tennessee
Barbara Zogby, New Hartford, New York
Mrs. Stella Marshall, Fairbanks, Alaska
Stephen J. McCain, Hawthorne, California
John G. and Cheryl Miller, Bellefontaine, Ohio
Marcia P. Robb, Las Vegas, Nevada

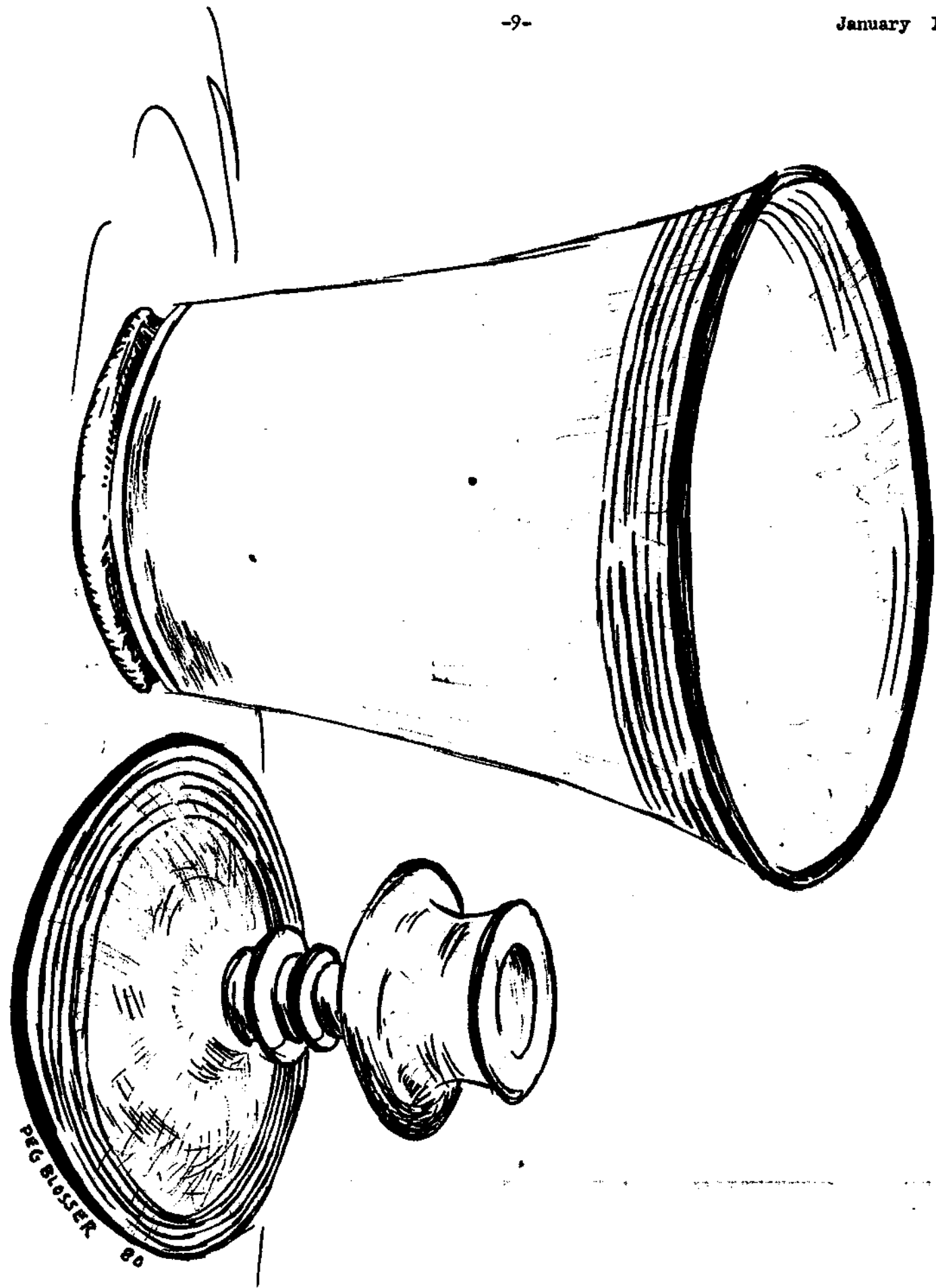
Mrs. Marshall is our very first member from the State of Alaska.

One thing that bothers me is that some of the names come to me without designating whether they are Mrs. - Miss - or Ms. I most certainly would like to know and perhaps our Treasurer could help out here.

As I look over the pages of this Newsletter it seems to me that Mr. Frank M. Fenton has done the biggest part of our work this time. We really do appreciate him and thank him for all the help he has so willingly given to us and the interest in our organization he has shown. Thanks!

As you probably can tell - I'm out of material for the Newsletter. So get out your typewriters, pens, pencils, etc., and write something for the one due out in April, will you? YOU make the Newsletter what it has been and I rely on you for information or any material you might have that would be of interest to our membership. In seven years now you haven't failed me - please don't do that now! I'll expect to hear from YOU. God bless you. Ed.





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IN COLOR

By Berry A. Wiggins

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