

FOUNDED APRIL 21, 1974 IN DENVER, PENNA.

STRETCH GLASS SOCIETY

Message From the Board

Bebe Geisler

Vice President, Membership

NEWSLETTER

APRIL, 2001

Dear Members:

Hello to everyone from sunny Florida! It's "my turn" to write a message to you, so here goes - my job obviously is "membership"-- recruiting and retention -- which really is more fun than a job. I get to open the mail with your membership checks, membership forms, etc., and then I send them on to the co-treasurers, and notify the co-editors. I also am the one that will send you a reminder postcard if you happen to forget to renew. And, if we haven't heard anything from you within a month or so, then I'll be in touch to find out if there is anything we can do to encourage you to rejoin!

How do we get new members? Let me count the ways -- flyers at shows, flyers in antique malls, the Stretch Glass Society web page, also the **American Iridescent Stretch Glass ID & Value Guide** by Madeley & Shetlar, Ebay auctions of Stretch Glass Society whimsey pieces (Jim-what a fantastic idea!) and, last but not least -- I tried something new this past year.....& here's the story.

A few years ago Fred and I thought we'd like to learn about carnival glass, so we joined a club here in Florida thinking we'd go to a convention and get educated. Well, turns out that wasn't going to happen in one weekend. But, what did happen was Bill Crowl. He was giving a presentation on stretch glass to the club. Needless to say, we bought stretch glass from Bill! So, now being members of two carnival groups and still uneducated in carnival, decided we would go to the meetings and "solicit" new members for the Stretch Glass Society. We thought we'd be thrown out at the mere mention of stretch glass, but were pleasantly surprised at the interest, and now five of the group are now also SGS members!! We also have sold several of the Madeley/Shetlar books! Now, feeling that we were "on a roll", we went to the Sunshine State Carnival Convention in February; yes, we have three more new members. One of the SSCGA members, Dee Bekemeier, who is also an SGS member, made a presentation on RED carnival and RED stretch. It was wonderful. One of the newly recruited Stretch Glass Society members, Linda Randolph, is also a member of a south Florida depression glass group and has asked Fred and I to do a "stretch glass" presentation to their group later this year. Isn't it interesting how we are all so interconnected in this world of glass!!

People are always asking "what sparked your interest in stretch glass?" My story is that I like anything that sparkles, and a few years ago I saw a piece of stretch when on a trip to Maine. From then on, I have made finding it my mission. I then found out about the Stretch Glass Society, joined and went to my first convention in Manassas, VA a few years ago. It was a small group, and I-- being very timid-- had a hard time getting to know people. Everyone was friendly, but so occupied with their own activities that I felt a little awkward, so I vowed right then and there, that I would make a special effort to go out of my way to make newcomers feel welcome, to meet everyone I could and to have a nice time! So, if this is your first stretch glass convention coming up, you can be sure you will have a good time, will see a feast of stretch

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glass, will learn a few things, and I'll make sure you get to meet lots of friendly and knowledgeable people!

This year, we are trying for the first time a "member to member" auction, as well as our traditional "whimsey" auction. Please let Fred and I know ahead of time, if you can, what you wish to consign to the auction. We are planning on about 50-60 items in addition to the "whimsies".

Hope to see you at the convention! I have to go now and pack my white stretch and purple stretch for this year's club display table! We can hardly wait to get there.....and if you go, you'll be glad you did. You'll get to meet the people who keep this Stretch Glass Society "show on the road"! PS: Special thanks to Rex Tatum in Louisiana - he's a one man band for SGS membership!

Bebe Geisler

STRETCH GLASS SOCIETY OFFICERS

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RENEWAL REMINDER



Please note that your memberships expired on March 31, 2001. However, it has been brought to the Board's attention that some did not understand that the Renewal Form was included on the Convention Registration Form. Therefore, the renewal deadline has been extended to April 15, 2001. We have included a RENEWAL STATEMENT with this mailing, so please, write out your renewal check today! (Or else, we might have to send Bebe after you!)

Editors

Annual Membership Rates – \$22 Continental US, \$24 Canada

Contact Bebe Geisler or Phil and Nancy Wain for membership details.

Past SGS Newsletters available to Members for purchase -- \$3 each, plus postage

Contact Renée and Dave Shetlar for purchase details.

Past SGS Souvenirs available to Members for purchase:

1st Quality 1996 Cobalt Blue Dolphin Handle Square Vase – \$50 each

2nd Quality 1996 Cobalt Blue Dolphin Handle Square Vase – \$35 each

1st Quality 1999 Violet Flared Tulip Bowl – \$50 each

2nd Quality 1999 Violet Flared Tulip Bowl – \$35 each

1st Quality 2000 Red Flared Rib Optic Comport – \$45 each

Prices will be slightly higher for Canadian members due to shipping costs. Please contact Jim Steinbach for details.

ANNOUNCEMENTS



NEW MEMBERS:

Jenny Arnold, [REDACTED]

Eldon and Juanita Bicksler, [REDACTED]

Joan C. Keith, [REDACTED]

Ray Merrell, [REDACTED]

Pete and Paula Bingham, [REDACTED]

Tom Burns, [REDACTED]

Eva Racine, [REDACTED]

Carole Richards, [REDACTED]

Sherry Ridgeway, [REDACTED]

Diane Rohow, [REDACTED]

Jack Targonski, [REDACTED]

Welcome Jenny, Eldon, Juanita, Joan, Ray, Pete, Paula, Tom, Eva, Carole, Sherry, Diane and Jack! We hope that you will each take some time to get in touch and "talk stretch glass" with the other members in your respective areas!

UPDATES:

Kathleen Lander, [REDACTED]

Bob Turk, [REDACTED]

Jacqueline Rice, [REDACTED]

Please add the above new members and updates to your Member Directory

SPECIAL INVITATION

*The Kent State University Museum Cordially Invites
all Stretch Glass Society Members to a Special Birthday Celebration in Honor of
Paul Miller's 90th Birthday on Sunday, May 6th at 2PM.
Paul will be delighted to share his special day with you, which will include a tour of the glass
exhibition in the Jabe Tarter/Paul Miller Gallery.*

***R.S.V.P. to Judy Jerkich at [REDACTED]
by Monday, April 29, 2001***

IN THE LIMELIGHT!

assembled by Renée Shetlar



Jan Reichling sends this report on her recent participation in the **Collectors Fair** at Downers Grove, Illinois.

Somewhere along the way, Helen and Bob Jones of the Stretch Glass Society (also, new dealers at the 20-30-40 Show and Sale this year) sent me an email. It related that the **First Annual** Downers Grove Collectors Fair was to be held at The Downers Grove Park District Museum on February 10, 2001 from 10 a.m. to 4 p.m. I contacted Mark Harmon, the Museum Supervisor, and registered to represent both the *Stretch Glass Society* and the 20-30-40 Society.

The tables were arranged side-by-side and fun was the agenda for the day with my fellow glass collectors. We all shared duties and assisted each other with questions and identification of glass. I concentrated mainly on the *Stretch Glass Society* covering information on all nine manufacturers of stretch glass. Displayed at my table were book lists, sample SGS Newsletters, a copy of *American Iridescent Stretch Glass* and, of course, membership forms. Next to me were Tim and Linda Schmidt, Paul and Suzanne Weimer and Jeanne Lehner representing the 20-30-40 Society. They, too, displayed sample newsletters, glass, books, show cards and membership forms. Traffic was good at both our displays.

A potpourri of collector groups were present, including: tools, Royal Winton china, buttons, fishing, scales, paper money, stereoscopes, pigs, doorknobs, Charles Lindbergh, Peanuts characters, cards, McDonald's, depression glass (20-30-40 Society), stretch glass (SGS) and the *Society of Appraisers*. I have contacts for all groups represented, so please feel free to call with any inquiries or questions. I am sure they would love to hear from any of you.

We all took turns "manning" the tables, but managed to visit and talk with other folks representing their national/international organizations. The displays were extremely interesting, wonderful collections, and of course, always evident was the passion we all have for whatever we collect and the willingness to share and listen.

A letter received from Mark following the event, confirmed that the Collectors Fair will indeed be held again in 2002!! We'll be there!



Jan also managed to include some of her stretch glass in a display/discussion featuring console sets at the February 24th 20-30-40 Society General Meeting.

It was quite apparent that the 20-30-40 Society members had read their newsletters, *The Society Page*, because in the newsletter, a request had been made for members to bring a console set or two for display and identification. And that they did...68 of them!! The discussion was lead by Eddie Unger and myself.

Among the stretch glass sets that I brought were:

- An Imperial Red Double Scroll Set, pictured in Plate #386 and Plate #427.
- A Northwood Custard Shallow Cupped Bowl with #657 Candlesticks resting on the Tall Stand pictured in Plate #533.
- A Vineland Dark Purple Bowl and Candlesticks, see Plate #760 for the candlesticks.
- A Fenton Tangerine Small Flip Bowl and #314 candlesticks, see Plate #232 for candlesticks.
- A Fenton Florentine Green Fluted Dolphin Bowl and #1623 Twin-Dolphin Candlesticks, see Plate #239 for the candlesticks.
- A US Glass Topaz Black Edged Bowl and #151 Candlesticks, see Plate # 715 for candlesticks.



Darlene Johnson reports she attended the Woodsland Carnival Glass Association convention the last weekend in March in Las Vegas. Her display featured green stretch and says that many people loved it and even took SGS brochures! Maybe we can get some new members out of it <g>.

The Brits (as in England) kept telling me that they see the pastel 'sticks "all the time". I told them to let me know. I think they will forget about it completely.

I did meet one interesting gentleman. He lives on an island 80-90 miles off the coast of Canada. His mother was a "clepto" collector and he is thinking/planning on getting rid of her collection. He saw my display and looked through the book. He thinks he has MANY stretch pieces. He is planning on purchasing a digital camera in the next month or so and promised he would send pictures and prices when he can. He never mentioned eBay for selling (I can hope! <g>).

Thanks Jan and Darlene. It's always fun to hear about members' travels and activities! We'll be looking for more reports from the rest of you over the next year.

We now know that Bebe and Fred are scheduled to make a presentation for a depression glass group and Joanne Rodgers tells us that she is scheduled to make two presentations on Stretch Glass over the next few months. Co-Editor, Dave Shetlar, will be making a presentation on *The Fenton Florentine Line* this summer at the National Fenton Glass Society Convention—that will be on July 28th in Marietta, OH!

Don't be shy!
Let us hear from you about your
other activities and events!

2001 CONVENTION

Mansfield, OH Area

by Joanne Rodgers

Ramada Limited
I-71 at St. Rt. 97 (exit 165)
RESERVATIONS
419-886-7000

**Be sure to ask specifically
for the Stretch Glass Society
block!**

Please note that in order to get a room within the SGS block of rooms, you must make your reservations by calling the hotel itself, not by using the 800 number or by using the Ramada web site.

OPTIONAL EARLY STAMPEDE SET-UP

If you will be arriving on Wednesday afternoon or evening and would like to set up your sales tables for the Stampede, please contact **Millie Coty** to make arrangements. She can be reached at [REDACTED] or via email at [REDACTED]

CLUB DISPLAY

Purple and White

If you have any questions about the display, call or e-mail **Helen Jones** at [REDACTED] or [REDACTED]

DISCUSSION SESSION

Inventorying Your Glass

If your stretch glass collection is added to on a regular basis, you probably have started to catalog or inventory the pieces. There are advantages to keeping track of your collection because, believe it or not, when it gets to be of a certain size, *you will not be able to remember all of the pieces you already have!*

Several of our members have developed ways of keeping track of their collections and will share their techniques with anyone interested. Some are done manually and some are totally computerized.

If you have your own method of inventorying your glass, bring an example of it to share.

DISCUSSION SESSION

Insuring Your Glass

We have learned of a special insurance company that has a very reasonable program for insuring your antiques and collectibles....including GLASS!

Discussion and information will be available for anyone interested in this topic.

BANQUET TALK

Is It A Manufacturing Flaw or Is It Damage?

Howard Seuffer, though retired from the Fenton Art Glass Company as Quality Control Specialist, may be busier now than he ever was when he was "employed!" He has actually developed quite a reputation as an enjoyable and exceptionally knowledgeable speaker among the various glass groups.

If you are planning to attend the convention, please look through your collections to find those pieces (you know we all have them) that have questionable "attributes" for Howard to analyze. Maybe you can't decide if it is a "straw" mark, a scratch, a crack or what! And, what about those bubbles?

MEMBER AUCTION

Consignments

If you have questions or want to consign stretch glass for the auction, call or e-mail **Fred and Bebe Geisler** at [REDACTED]

News and Technical Information

by Jan Reichling

Here are a few more glass sites to visit on the Internet

<http://www.antiquearts.com>
[curioscape.com](http://www.curioscape.com)
[internetauctionlist.com](http://www.internetauctionlist.com)
[justglass.com](http://www.justglass.com)
[kovels.com](http://www.kovels.com)



BRIEF HISTORY OF GLASS –

Making Glass, Part Two

The next milestone in the history of glass was the invention of lead crystal glass. The establishment of the Royal Society of London in 1660, which had as its objective the promotion of science, played an important part in the history of glass. Several members of the Worshipful Company of Glass Sellers of London, incorporated in 1664, were also members of the Royal Society. The Company supported George Ravenscroft in his scientific research into a "particular" sort of Cristalline Glass resembling Rock Christall. Ravenscroft, attempting to counter the effect of crizzling and clouding caused by

the fumes from an excess of alkali from batch, added lead to the raw materials and produced a new material which was far superior than the glass used so far in the Venetian composition. The new glass was softer and thus easy to decorate by cutting and grinding, it had a longer working range, enabling the glass-maker to produce more intricate designs and above all it had a higher refractive index giving it more brilliance and beauty. The higher refractive index was invaluable to the optical industry. Thanks to Ravenscroft's invention optical lenses, astronomical telescopes, microscopes, etc., became possible.

The British glass industry was for many years hampered by heavy taxation. Excise duties on the amount of glass melted in a glasshouse were levied continuously from 1745 to 1845. Excise officers were on duty in every glasshouse, checking all operations. All glass had to be accounted for.

In order to avoid this duty, glassworks were set up in Ireland to take advantage of the Free Trade Act of 1780. However, this respite was short lived as in 1825 Excise Acts were enforced in Ireland and glass production there came to an end. Eventually, as a result of a recommendation of the Inquiry of the Excise Commissioner in 1835, the Excise Acts were repealed in 1845. It was only then that the industry could start to develop.

Joseph Paxton's Crystal Palace for the Great Exhibition of 1851 marks the beginning of the discovery of glass as a new material. This revolutionary new building encouraged the use of glass in public, domestic and horticultural architecture. Glass manufacturing techniques were also improving. The higher temperatures needed for melting better quality glass were made possible by the introduction of the main producer of optical and other special glasses.

With the outbreak of the First World War, Britain suddenly became cut off from glass supplies badly needed for the war effort. Until then glassmaking was a craft, almost divorced from scientific footing. Thus in 1915 the Department of Glass Technology was created at Sheffield University. The Department devoted itself to research on glass and then to the training of glass technologists. Dr. Turner became the first Professor of Glass Technology, a chair he held until his retirement in 1944.

The following developments are worth noting:

- 1904 First commercial production of fused silica
- 1927 Beginning of fiber-optics
- 1947 Introduction of photo-sensitive glass
- 1957 Development of glass ceramics

The development in the mass production of glass containers started when Ashley, having realized that the hand making and mouth blowing of bottles could not be mechanized without altering the principles involved, introduced the semi-automatic Ashley machine. Hand gathering and feeding of glass to the machine was the main obstacle to fast production speed.

1901 Homer Brooke produced the first successful automatic feeder device

1907 First fully automatic Owens machine was used in Manchester, making 2,500 bottles per hour

1925 Invention of the IS Machine, which consists of individual sections fed from a central feeding mechanism, instead of a rotating table.

The IS machine is still predominant in the glass container industry and speeds well above 12,000 bottles per hour can be achieved.

Flat glass production underwent equally revolutionary changes and thus in:

1870 Rolled glass produced by Chance Brothers

1898 Wired glass first made

1910 Mechanical cylinder drawing machine

1913 Sheet glass drawn mechanically by Fourcault machine straight from the furnace

1918 Bicheroux process for casting, grinding and polishing of plate glass

1937 Pilkingtons' twin grinding and polishing of plate glass

1959 Float glass

Glass in Vacuum Science had the following landmarks:

1879 First electric light bulb

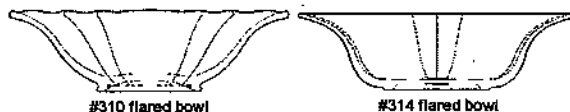
1892 Vacuum bottle for liquid gases

1904 Domestic vacuum flask



Q:

I have always been attracted to opaque glass, and stretch opaque is a plus. I have a very rare piece of Tiffin stretch. This is a very light blue "Chatham" footed bowl, like the one pictured in Sandy Stout's Vol III. Also, have some of the yellow and green opaque stretch done by Tiffin. It is difficult to capture the color correctly in a photo, on the pale blue piece. It has been so long since I was a member of the SGS, that I don't know if anyone else has reported that color. Thanks for the patience. Eva



A:

Eva, we are a bit confused by your description. If you are referring to the picture on page 35, bottom left, of Stout's book, this is a color that has confused us for some time. We have seen about a half dozen examples of this bowl, always with a translucent effect. It is pictured on page 135, plate 645 in our **American Iridescent Stretch Glass** book. This color effect has only been seen on this bowl which is also the same line (we don't know the actual U.S. Glass number for this line) that the opaque yellow and opaque green pieces belong to (we believe they are not the true #310 or #314 lines, though Berry Wiggins

indicated such in his second book on the Glass of the Roaring Twenties). The #310 pieces have exterior rays with end points and the #314 line has only four sets of double internal (optic) rays with no end points. This unknown line has six sets of optic paired rays and end points. We have seen other bowls (smaller ones) and small compots in a more traditional Celeste blue color. Therefore, I am inclined to think that what we are seeing may have been the result of the iridescent dope applied, or they had a "bad batch" of glass (opalescent or translucent from a contaminant) the day they made the larger bowl. This translucent blue is definitely not the same as the Pearl Blue (opaque blue slag) that U.S. made. The true Pearl Blue is quite opaque. Is your bowl translucent or opaque? If you can take a picture, we would be glad to take a look and see if we can identify the color.

Q:

Hello, I hope you can answer a question for me. I would very much like to know how many Ruby Stretch Dolphin-handled Fan Vases were made by Fenton for the SGS in 1994?

Your web site and auction pics are wonderful! And, I very much enjoy my copy of the **American Iridescent Stretch Glass** book, not just for identifying stretch glass, but also mould shapes made by the various glass makers. Thank you very much for your reply. Diane

A:

The 1994 SGS souvenir was the first to be produced for the Society in about 15 years. Approximately 200 first quality pieces were purchased by members of the Society and a small number of seconds that were not. These seconds were not marked with the "SGS 1994", some apparently were marked with a "star" and put into the Fenton Gift Shop.

The Society did not produce a souvenir in 1995, but because of member demand, have produced one each year since. All production runs for the Society are limited to a very small number and only those accepted by the Society are marked with the SGS and date of production. Any others would have been considered defective, some of which may be placed in the Fenton Gift Shop. Hope this is the information that you were looking for.

Thank you for the kind comments about the web site and about our book! We believe that the drawings are about the best way to really "see" the minute differences between very similar shapes. If you have any additional questions about Stretch, do not hesitate to contact the Society.

Q:

I have been through all of your [web] pages and I am unable to find this shape in any of the lines. It is a tiny rolled edge compote standing 2.75" high. Would you have any idea as to the identity of this compote? Cory

A:

Hello! You have a cute little sherbet made by Westmoreland Glass Company. It is crystal-colored base glass in shape #854-1 with all over pink decoration (I

believe this is a painted, fired-on enamel). It is not iridized and is not stretch glass. Westmoreland did not make stretch glass. You can find this sherbet pictured on page 346 of **Great American Glass of the Roaring 20s & Depression Era, Book 2**, by glass researchers/authors James Measell and Berry Wiggins.

DEXTER CITY AUCTION GALLERY HOSTS 3-DAY GLASS AUCTION

by Renée Shetlar

SGS Charter Member, Berry Wiggins has decided to "clean house." Wiggins' collection, which has been amassed over the last 30-plus years consists of just about every shape of glass produced in America since the turn of the century. Most of the pieces he's acquired have been for research purposes—some he has bought himself and some have been given to him by fellow collectors and researchers. He says he has just simply run out of room!

Randy Clark & Associates Auctioneers were retained as Wiggins' representatives and began months ago to load and unload box after box of glass from Wiggins' residence in Williamstown, WV. Each piece of glass was logged, identified, labeled and finally, added to an itemized list in preparation for the sale. When all was said and done, approximately 4,000 pieces of glass were listed from the collection. Also included in this sale were pieces from a 40-year glass collection from Michigan.

Several of us in the Society, who had "caught wind" of the sale earlier, anxiously waited to find out when the sale would be held. When the dates were finally announced, it happened to be scheduled during our trip to Florida. Say *it isn't so, we lamented!* Naturally, we changed our plans and left Florida in time to arrive in Marietta by the evening of the first day—March 23rd. That day *only* had carnival, so we weren't too distressed.

Several other glass clubs were represented in the audience; all hoping to acquire needed pieces for their respective museums. Though none of us were able to win *each piece* we wanted, I think we all came away with enough to keep our bankers from worrying a great deal!

SALE HI-LIGHTS



US Glass 11.75" Mandarin Yellow Vase	\$175
Northwood #631 11.50" Emerald Green Plate	75
Northwood 10.25" Amethyst Vase (damaged)	505
Northwood Ivory Console Bowl & Black Base	155
Mayo Ladles (CHOICE—some iridized)	4x 20
Imperial Ruby "Double Scroll" #320 Bowl & Sticks	1500
Imperial Green Ice "Double Scroll" #320 Sticks	155
Fenton Ruby 7" Cupped Bowl	95
Fenton Ruby 6" Cupped Bowl (iridized in & out)	145
Diamond 9" Blue Ribbed Vase/Shelf Support	145
Diamond 12" Blue Ribbed Vase/Shelf Support	275
Diamond Blue Pitcher w/lid	325
(sold with 4 matching tumblers, all as is)	
Imperial Iris Ice Tall Crimped Comport	205

Stretch Glass Not Illustrated in *American Iridescent Stretch Glass*

(or, What Do You Mean, There Are Pieces of Stretch Not Pictured in the Book?!)

by Dave Shetlar

When John Madeley and I sorted through all the pictures that he had accumulated over time, we thought that all or nearly all the forms (pieces made from a particular mold) were represented. We knew that our publisher would balk at having every shape made from every mold included.

Over time, I have found that there were several pieces that John and I did not include in our book and new pieces have surfaced that we were unaware of at the time we wrote the book. This article is the first attempt to fill in some of those pieces missing in the book.

The first set of vases is believed to have been made by Diamond Glass Ware. Renee and I found our first one in green in a mall in Indiana. We had never seen it before and quickly showed it to Berry Wiggins. He said that he had two of them, a large one and one our size in blue! These were illustrated in his (with Jim Measell) book, *Great American Glass of The Roaring 20s & Depression Era, Book 2*. The external ribs look much like other pieces in the "Adam's Rib" (#900) line and the two colors, green and blue, are common Diamond colors. The small one is 9-inches tall, has a 3 3/4-inch opening and 2 7/8-inch base. The large one is 12-inches tall, has a 5 1/4-inch opening and 4-inch base. I figure that there have to be more of these vases out there and are most likely in carnival glass collections. If you know of additional examples, especially in a different color, please send me a note!

The mayonnaise and underplate in pink is Imperial, the #727 line. In the original Imperial catalogs, the #727 line pieces are placed with #725 and #728 line pieces. While all the pieces have optic panels and pointed edges, the #725 pieces appear to have two handles (one on each side) and the #728 pieces have a distinctive raised foot. The mayonnaise is 7-inch wide, 3 1/2-inch tall and has a 3 1/4-inch base. The plate has a central depression for the mayonnaise foot, is 8 1/4-inch wide at the widest and a 4 1/8-inch snap base.

The spiral optic cheese and cracker set is also Imperial, #313 line (commonly called "twisted optic" or "spiral optic"), in blue ice (smoke). The cheese dish is similar to the regular Imperial cheese dish, measuring 4 7/8-inch wide, 2 7/8-inch tall and 3 1/4-inch base. However, the plate is very different having a snap base instead of the ground base (stuck up) found on the regular Imperial sets. This plate is 9 1/2-inch wide with a 4 3/8-inch base.

The small sherbets were a mystery until the one with the characteristic black line decoration surfaced - a distinctive U.S. Glass treatment. I have seen these sherbets in crystal, blue and topaz. The sherbets are 3 1/4-inch wide, 3 1/8-inch tall, with a 2 3/4-inch base. The underplate is 5 1/4-inch wide and has a ground foot that is 2 7/8-inch wide.

One of the most distinctive pieces missing in our book is

the Fenton #1663 bowl! I don't know how this one got past us, but it did. In the Fenton catalog pages, the bowl is illustrated in four basic shapes - flared, oval (two ends pulled up), square (ends and sides pulled up), and "tulip" (Jack-in-the-pulpit shape, one end up and opposite end down). They are only known in Persian Pearl and Aquamarine. The two illustrated here are the tulip (JIP) and flared bowls. This bowl has an unusual foot that consists of four ground tabs (stuck up) in a 2 7/8-inch by 8 7/8-inch oval. The JIP bowl is 11 1/4 inch wide by 12-inch long and 3 7/8-inch high. The flared bowl is 10 3/4-inch wide by 13-inch long and 2 5/8-inch high. These bowls are running between \$130 and \$180, but it is difficult to find ones without rim chips.

The two plates are Fenton's "laural leaf" pattern on round plates. We illustrated octagonal plates in the book. All have ground bases. The large Florentine green one is 8 1/4-inch wide with a 4 1/2-inch base. The small plate is in Persian pearl and is 6 3/8-inch wide with a 3 5/8-inch base. I am in the process of trying to sort out the plates of all the stretch glass manufacturers. This is a difficult process unless distinctive colors or decorations are found!

The small berry bowl in topaz is still a mystery, though I am leaning toward U.S. Glass. They made a line of early American pattern glass that looks much like this one. Bill Crowl showed up with several of these bowls at one of his fall sales in Chicago several years ago. They were probably part of a master berry bowl set but we haven't seen the master bowl. This small bowl is 4-inch wide, 1 7/8-inch tall and has a 2 7/8-inch snap foot. No other pieces or colors have been seen.

The two opaque comports are U.S. Glass #179 line, low-footed comports. The larger one is fairly common (the shape, not the color!) but the smaller one is rarely seen. This smaller one is in the coral (opaque yellow-orange slag) color and is 7 3/4-inch wide, 5 5/8-inch tall with a 4 1/4-inch foot. The large one is in the pearl blue (opaque, light-blue slag) and is 9 7/8-inch wide, 6 3/4-inch tall and has a 5-inch base. Does anyone have the smaller one in a transparent stretch color?

While the Fenton and U.S. Glass ladles are illustrated in our book, there is little that helps you to separate them. In these illustrations, the Fenton ladle is on top in Celeste blue and the U.S. Glass ladle is in pink. They are both about 5 inches long (end of handle to end of cup). If you look at where the handles join the cups, the Fenton handle has a distinct distance between where it joins to the bottom of the cup. The U.S. Glass handle runs into the base of the cup. The Fenton cup is 1 15/16-inch in diameter and 1 5/16-inch high. The U.S. Glass cup is 2-inch wide and 1 1/16-inch high. Probably the easiest way to separate these ladles is to look at the tip of the handle. The Fenton ones all seem to have a small "dimple" while the U.S. Glass ones are smoothly rounded in outline. While Imperial catalog pages illustrate ladles, I have not seen an iridized ladle that looks like what they illustrate. Does anyone have an iridized ladle that does not fit the two illustrated?



Three Diamond Vases



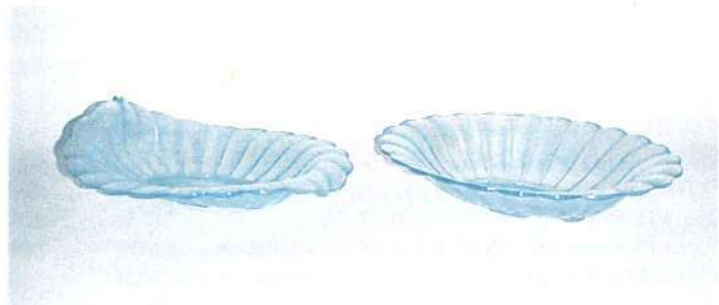
Imperial #727 Mayonnaise



Imperial #313 "spiral optic"
Cheese & Cracker Set



U.S. Glass Sherbets & Underplate



Fenton #1663 Bowls ["tulip" - JIP shape on left; flared on right]



Fenton "laurel leaf" Round Plates



Berry Bowl (possibly U.S. Glass)



U.S. Glass Low-footed Comports
["coral" on left, "pearl blue" on right]



Iridized Ladles [Fenton
Celeste Blue on top,
U.S. Glass pink below]



"dimple" in handle

A Stretch Glass Collector's Memoir

by Kitty Umbraco

We received a call from a special friend Saturday saying that her husband passed away. His name was Albert Cembura. I'm sure that no one in the Stretch Glass Society knew him, but he was very special to us. When we were first married, we were like most young couples just out of school and ready to set the world on fire with all that we had learned in college. But we were broke.

Before we were married, Russ went out with some friends to Virginia City to look in the old dumps for gold coins. Well to make a long story short, he found old dirty bottles some of which were iridescent from the minerals in the dirt. No coins. When we first met at the college, he gave me an old aqua Worcestershire Sauce bottle that was iridescent and a red rose out of the garden in front of the dorm.

Russ has always been a collector, so even after we were married he went out digging for coins and old bottles. Another digger told him of a bottle club meeting, so we went and met lots of other crazy collectors. It was nice knowing that we weren't the only crazy people that dug in other peoples old garbage looking for old bottles. They found a lot of iridescent bottles in the mud in Benica, CA. We both fell in love with them. The mud part I wasn't too excited about; I won't mention the smell. When Russ would come home, I would hose him off in the backyard before he was allowed in the house. Neighbors knew we were crazy, but at least at night I knew where my husband was. He wasn't at a bar nor out with women; he was out digging in old garbage! Some of the bottles were even worth money to other people. At the bottle club meetings we met Al & Rose Cembura and Connie & Les Avery (founders of the Golden Gate Historical Bottle Society in Alameda, CA). They had just published their Jim Beam Bottle Book and it was selling like hot cakes!

Russ also had his first car (still has it), a 1961 Ford Starliner. Found that he could find parts for it at the flea market cheap. When at the flea markets, I got tired of looking at car parts, so I looked at the pretty glass. A pretty blue iridescent console bowl with a funny onionskin finish caught my eye. It would look so pretty in the dining room with the wormy green apples that grew in the backyard. I kept asking everyone about it's heritage and received a variety of answers from depression glass to Tiffany. Kept finding more pieces (my limit was \$10), but no answers to what kind of glass. After finding quite a few pieces for under \$10, I realized that it wasn't made by Tiffany. Started doing research and found out that it was mainly made by Fenton, Imperial, and Northwood (no one back in those days had even heard of Dugan nor Diamond iridescent glass). Also found out it was made by Durand.

Russell and I started giving talks on Stretch Glass and doing articles. Since the Cembura's and the Avery's were selling their Beam Bottle books like crazy, they

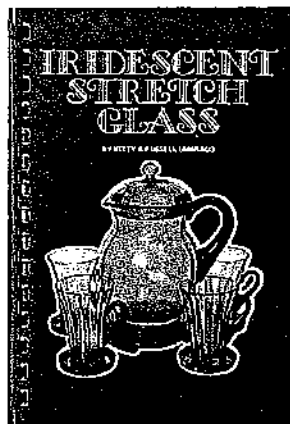
decided to branch out and asked us if we would do a book on Stretch Glass. Les was the photographer. His pictures are beautiful, as he took about an hour to two hours per photograph (which is a page in our book). Of course he shot more pages than were published. Connie and I counted the letters per line for the type set (yes, we did that in the dark ages before computers). To sum it all up, we worked crazy for almost nine months to get our book published. It is much easier to have a baby than get a book published! We had several problems, like the type setters going on strike. Then the shipment of books got lost at sea for a month between Portland Oregon and San Francisco. The shipment finally arrived where upon we saw Berry Wiggins' book on the market- a week before ours. Fortunately both of us chose the same name without collusion, "Stretch Glass" for this beautiful glass. Who was this Berry Wiggins? With all of our research, we hadn't heard of him and he knew nothing of us! Now he is a very special and dear friend of ours.

In a nut shell, that was the beginning of Stretch Glass collecting as a separate special glass with a world of it's own. Russell and I really owe the Cembura's and Avery's a lot of credit for getting Stretch Glass publicized. They printed 5,000 copies of our book and I doubt any profit was made by our publishers. We shall miss Al Cembura (the silent God Father of Stretch Glass), but we thank him and will never forget all that he has done for Stretch Glass.

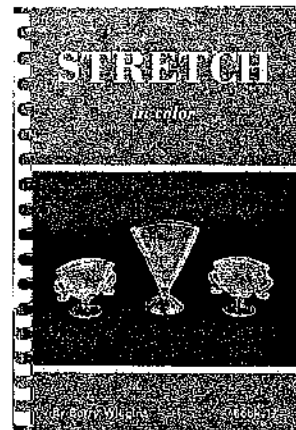
I know that this article is long, but I thought that maybe our members would like a little back ground on the beginnings of the publicity that helped make our beloved stretch glass come to being as collectable as it is today. Al was such a spark plug in creating and publicizing our book. He also had a nice collection of Stretch Glass before he moved into a smaller home. It seems like, we don't appreciate our relatives and friends till something happens to them.

Thanks, Kitty & Russell

[Editors' Note: Both the Umbracos' and Wiggins' books are out of print, but can frequently be found for sale on the internet]



Russell and Kitty Umbraco, 1971



Berry Wiggins, 1972

Seekers and Sellers



Happy 25th Anniversary National Imperial Glass Collectors Society



25th Annual NIGCS Convention

"Happy Anniversary Imperial"
100th Anniversary of Imperial's Founding
25th Anniversary of NIGCS Founding

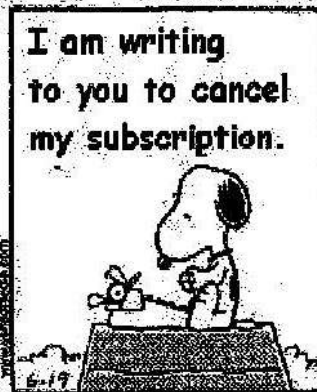
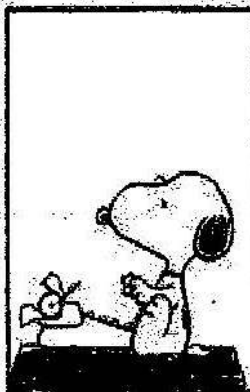
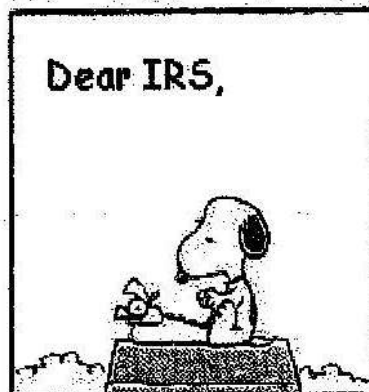
May 31 - June 3, 2001
Belmont Technical College, St. Clairsville, OH
1-70 Exit 213

Glass Show & Sale
Sat. June 2: 1-5 PM Sun. June 3: 11 AM - 3 PM
Admission: \$3.00 Donation

Free Public Seminars
Sat. June 2: 10-11:30 AM Sun. June 3: 9:30 - 11 AM
Conversation with Former Imperial Employees
Imperial Logos & Marks: George Fogg & Frank Maloney

Banquet
Sat. June 2: 6:30 PM - Reservations Required
Hampton Inn/Undo's West - Open to the Public
Speaker: Gay LeClaire Taylor, Curator
Museum of American Glass

Glass ID
Sunday, June 3: 12:30-2 PM
National Imperial Glass Collectors Society
P. O. Box 534, Bellaire, OH 43908



Hmmm, maybe we'll try this! Renée & Dave

SENECA MORGANTOWN BEAUMONT

12th Annual Convention
**Old Morgantown Glass
Show and Sale**

Featuring "Morgantown" & Other Glassware of A By-Gone Era

June 8, 9, & 10, 2001

St. Mary's Peace Hall, Star City

Morgantown, West Virginia

(I-79 Exit 155 1 mile)

Friday 6pm-9pm - Premier Show & Sale
\$10.00 Special Admission

Saturday 10am-5pm - Show & Sale
10am-12pm -Former Workers Reception
1 pm - Educational Seminar
6:30pm - Convention Banquet*
*Advance Reservations Requested at
P.O. Box 894, Morgantown, WV 26507-0894
www.oldmorgantown.org

Sunday 12 noon-4pm - Show & Sale

Dealer Inquiries: Jim Leasure, (724) 225-8445

\$3.00 General Admission (Good Sat. & Sun.)
Public Invited To All Events * Parking At Door

PHOENIX CONSOLIDATED LOUIE

Shetlars Offer Open House

An open invitation goes out to all Stretch Glass Society convention attendees to join us at our home to view our various eclectic collections.

We live just about an hour south of Mansfield, so it would be an easy trip.

DATE: Saturday 5 May 2001

TIME: Anytime between 3-6PM

ADDRESS: 35 Vandeman Avenue
Delaware, Ohio

"Sales Stampede" Guidelines

Thursday, May 3, 2001

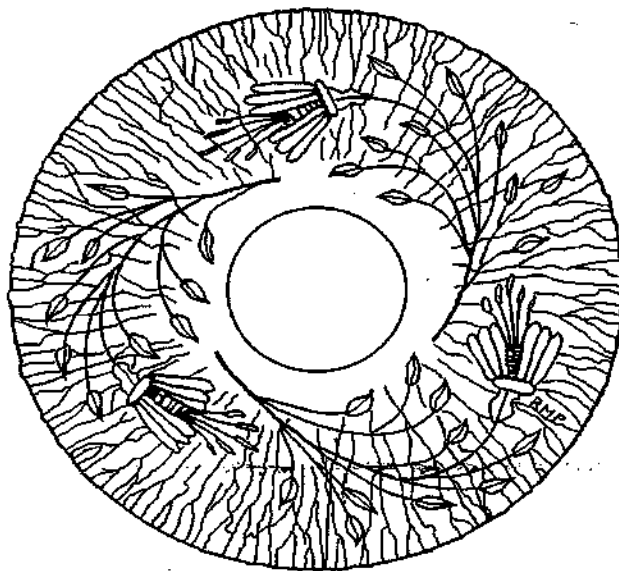
7-9:45AM Only Committee members and those members having glass for sale will be admitted to the room to set up their sales table(s). One table will be provided at no charge; additional tables will require payment of \$5 per additional table. Please pay Sales Coordinator—Millie Coty—when tables are assigned. *PLEASE, NO DISPLAY SET-UP OR SALES TRANSACTIONS DURING THIS TIME.*

9:45AM Sales set-up must be completed and room vacated by all who wish to be a buyer in the sale. Stampede participants will congregate in the Lobby.

10AM **DOORS OPEN – Have fun!!**



The Stretch Glass Society



Founded April 21, 1974

Denver, Pennsylvania



Happy Birthday

On May 1st 2001, Paul B. Miller will celebrate his 90th birthday. Paul is a Charter Member of the Society, meaning that he was one of the original, first-year members when it was founded in 1974.

Paul served as the first Secretary-Editor of the Society from 1975 until 1981. In 1985, he was elected to the Executive Board and continued in that capacity through 1991. He has never faltered in sharing with us his insights, his enthusiasm, and his graciousness in opening his home to all collectors.

Together with Jabe Tarter, long-time friend and noted Akron area newspaper columnist, they donated their extensive, combined collection of fine decorative art pieces—including many pieces of Stretch Glass—to the Kent State University Museum in Kent, Ohio. A gallery was established in their name which includes selections from their collection.

The Museum is hosting a birthday celebration for Paul on Sunday, May 6th at 2:00p.m. which will include a tour of the glass exhibition in the Jabe Tarter/Paul Miller Gallery and we wanted to add to Paul's special day by giving him a surprise "birthday card shower".

You can help us celebrate Paul's 90th birthday by sending a card addressed as follows:

PAUL MILLER

% Kent State University Museum

[REDACTED]

[REDACTED]

Imagine the look of surprise on Paul's face when he comes to the Museum and is presented with a big stack of birthday greetings!

And, don't forget to R.S.V.P. by April 29th to attend the party! You may do so by calling **[REDACTED]** or e-mailing **[REDACTED]**

The Executive Board of The Stretch Glass Society

