

FOUNDED APRIL 21, 1974 IN DENVER, PENNA

STRETCH GLASS SOCIETY

Message from the Board
Bebe Geisler



Dear Members:

It's "my turn" as a member of the Board of Directors, to write a column -- Why *MEMBERSHIP* in the SGS or any organization? I've been pondering the meaning of membership; thinking back to when I first heard about the SGS, and the process I followed. It seems to me that there is a "*cycle of membership*". Having the social nature of most people and having been hooked on stretch glass (to this day when I see Imperial's green ice, or Fenton's wisteria, my heart skips a beat!), I first wanted to see what being a member was all about. So, the first part of my cycle was to join, observe and start gathering information. After all, in the beginning of collecting stretch glass, we don't particularly care about who made it, the rarity, etc; we buy because it catches our eye -- this shining, sparking iridescent glass! Then we change. Maybe we do want to know a little more and we start buying books. Now we are full-fledged collectors! But what are the other collectors doing? Do they have something to sell that I may like? What is it really worth and how do I get guidelines on prices and more information? So, by joining the SGS, I now have, at my fingertips, expert information. I am still in the first part of this cycle; gathering and absorbing as much information as possible for my personal use.

The second part of the cycle is active participation in the Society; going to the convention, meeting fellow collectors who share everything they know with you, seeing the most beautiful glass in the world, buying pieces I would never find anywhere else, selling some of mine, enjoying a most wonderful fellowship with seminars, displays, and social time at the welcome reception and banquet (always with an expert speaker). Then, I leave this wonderful glass "party" with so much information and I start to think about who did all this work while I was doing all the play.....someone has had to be a leader, someone has had to find a suitable location, someone has done all these newsletters and mailers, someone has set up the convention tables, someone has been responsible for having the "whimseys" made and stored and safely transported to convention and someone has brought all the food and drinks for the welcome reception.

The third and last part of my cycle is becoming the "how can I help" part--giving back and showing thanks for all those who have helped me -- without all the help from so many members, I couldn't possibly have learned what I have about stretch glass. Every one of the Officers and Directors works on a volunteer basis; hours and hours go into the planning and preparation of the newsletters and convention. I had no idea how many until I accepted the "job" of membership chairman. But, I didn't realize how much I would enjoy this "giving back" part of the membership cycle. Being in an active role with the SGS, especially membership, is just plain *FUN*.

I look forward to seeing old friends and meeting new ones at next month's convention. I'll see stretch glass I'll never see anywhere else, I'll get to bid in the whimsey auction and now the member-to-member auction (husband Fred's brainstorm) and, I'm looking forward to staying in touch throughout the year! If you've never been to an SGS convention, come join your fellow members for a spectacular event! Even if you can't make it to convention, please participate in the Society by email or "snail" mail; ideas and suggestions regarding the SGS are always welcome.

Bebe Geisler (in "real life," retired real estate broker, mediocre tennis player and "Nana" to 5 grandchildren)

STRETCH GLASS SOCIETY OFFICERS

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Renée & Dave Shetlar

VICE-PRESIDENT:
Membership

Bebe Geisler

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WAYS AND MEANS: Jim Steinbach, OH/2002

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ENCLOSURES

CUT & CARRY Sheet – developed by VP, Bebe Geisler. Become an SGS Membership Ambassador! *PLEASE* take the time to cut these "cards" apart and hand them out when talking with others about stretch glass or shopping those antiques/collectible malls and shops. And, if you sell on EBAY, slip one into your stretch glass shipments!

ANNUAL MEMBERSHIP RATES

\$22.00 Continental United States, \$24.00 (USD) Canada

SPREAD THE WORD TO POSSIBLE RECRUITS

NEW members are prorated, contact Bebe Geisler for rates

SGS WebSite

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

Audio/Visual Materials Available for Loan

1. Video (VHS) showing three years of SGS stretch glass production at the Fenton Art Glass Company
2. Self-explanatory 35mm slides showing the process of making stretch glass and "word" slides on specific points
3. Copy of *American Iridescent Stretch Glass* to use as support if you do not have one
4. Copy of the *Dolphin Photo Album* from the 1996 Convention Club display
5. Copy of *Talk Tips* to help you organize your talk

Contact Jan Reichling

Email:

Phone:

Past SGS Newsletters Available

\$3 each for color issues \$2 each for black/white issues

Contact Renée and Dave Shetlar for ordering information

Past SGS Souvenirs Available

Contact Jim Steinbach for availability and prices.

Prices will be slightly higher for Canadian members due to shipping costs.

ANNOUNCEMENTS

NEW MEMBERS:

Charles T. Bingham, III,
Doris E. Campbell,
Richard Galardi,
Nelson Heintzman,
Michael Hirsch,
Tim Reaburn,
Sally O. Slate,
Thomas K. Smith,
Lorna Sykes,
Nicholas G. Wukich,

Welcome ALL! We hope that you will take some time to get in touch and "talk stretch glass" with the other members in your respective areas!

UPDATES:

Kay Alfrey,
Robert & Shirley Brown
Bill Cottrill
George Dickinson
Kathy Evans
Casey Goldberg
Gary & Jean Lewis,
Doris Mahan
Cliff McCaslin
Joyce Ann Meeker
Ray & Betty Merrell
Susan Perkins
Diane Rohow
J.N. & Betty Staton
Jean Stickrod
Jim & Barbara Sullivan
Jack Targonski
Gene & Sue Turner
John & Mary Walther,

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

National Fenton Glass Society

12th Annual Convention

August 3rd, 4th, 5th, 2002

Open to Public: Glass Displays & Seminars

Also - Flea Markets, Garage Sales, Antique Shops

Open to Members & Guests: Banquet & Whimsey Auction, Annual Meeting,
Special Factory Tours, Valley Gem Dinner Cruise & Whimsey Auction

Comfort Inn in Marietta, OH

740-374-8190 or 800-537-6858

"Imperial's Vintage Milk Glass"

26th Annual Convention

National Imperial Glass
Collectors Society, Inc.

May 30 through June 2, 2002

Convention Headquarters: Hampton Inn
St. Clairsville, OH

740-695-3961 or 1-800-HAMPTON



From the President's Desk – Jan Reichling

JRStretch@aol.com

Hello to All:

Here in the Midwest, it's that time of the year when we are ready for Spring, but the cold, snow and even strange rain showers continue as we anxiously await the passage into Spring. On a balmy chilly day, February 9th to be exact, the second Collector's Fair took place in which the Stretch Glass Society participated. The Collector's Fair promotes clubs by offering an outlet for displaying/presenting information about their interests in an open spacious setting with other clubs. Quite an array of collector's clubs were represented. The clubs ranged from collectors of door knobs, amusement park collectibles, pigs, beer cans, cameras, tools, and cut glass to railroad/airline items, lighters and trading cards. It is amazing to see how "big" some of these groups are, the conventions they hold, and their passion for what they enjoy. The amusement park enthusiasts travel all over the country and I got quite an education on what they collect. It was a fun day...and the cut glass and stretch glass were pleasant contrasts.

One night, I received a call from my great-niece asking (really, please Aunt Janet, please) if I could read to her 4th grade class at school. So, I arranged the time and into the arms of 4th graders I went. I read excerpts of a book titled *North to the Night* by Alvah Simon about a couple who take the adventure of a lifetime, sailing (in a steel hull vessel) to the Arctic. It was a seventeen-month, 8,000-mile odyssey. BUT, I also brought my Stretch Glass book, because I knew that 4th graders have to EDIT their papers. What an opportunity for me to relate on their level; they don't particularly like editing!. Oh, the stories they told me about their parent's collections, the questions on stretch like, "How do they get all those colors?," "How do they get that funny look?," "You had to read ALL those pages?" By the way, I have been invited back to bring some glass and talk again. The kids were wonderful!

The annual 20-30-40 Society Glass Show and Sale was March 9th and 10th in the Chicagoland area. There were quite a few pieces of stretch for sale. A beautiful Fenton Velva Rose rectangular cigarette holder, a red Imperial bowl, a Northwood Royal Purple vase, various candlesticks, and more. But, the most fun was when those who purchased pieces wanted more information. Selling at the show were SGS members Tom Smith and Helen and Bob Jones (Advertising Director) who eagerly sent several new stretch glass owners to see Jan who was working at the ID table. The 20-30-40 group has an extensive library and offers guests assistance in identifying their glass. I had a supply of our membership forms, the stretch glass book, and both *Great American Glass of the Roaring 20's* and *the Depression Era* volumes and it was more than enjoyable--just delightful. One man just loved Northwood's Russet and a mother and daughter bought a lovely Imperial Green Ice (teal) plate.

Dr. James Measell was the "show guest" this year and he was totally absorbed with identifying glass, signing books and speaking at our banquet. The theme of the show this year was *Pretty In Pink* and the display featured pink depression and elegant glass. So, staying with the theme, Jim spoke about Pink Glass from 1899 to 1999. Early research links Harry Bastow working at Northwood as having a great interest in pink glass. Jim Measell mentions in the Dugan/Diamond book (Heacock, Measell and Wiggins) that Bastow mentioned pink hues, calling them "one of the most difficult color effects to produce." See pages 82 and 83 in the Dugan/Diamond book for early pink slag glass and read about Pink Slag on pages 37 and 38. Interesting and intriguing. As time moves on, Measell tells about the various glass made at the Fenton Art Glass Company in pink and the most recent introduction of a new pink called **Sunset**, which will feature some pieces of Stretch. Over 50 people thoroughly enjoyed his presentation and to borrow from it.....Jim, we too, were tickled pink.

For those of you here in the Midwest who know Ken and Sharee Pakula, I received a call from them asking if they could bring Nancy and Dave Bloomstrand to see my glass. Nancy and Dave belong to the EAPG (Early American Pattern Glass) Society. Well, to make a long story short, after spending about 6 hours *playing with glass* and all being happy campers in our glass world, the Bloomstrands asked me to make a presentation at their Fourth Annual EAPGS Mid-States Conference in Rockford, IL in the fall. They want me to talk on both Westmoreland Cut and Cased and Stretch Glass. For those of you in this area, if you are interested, please email or call me for details.

Just a reminder, if you have access to the Internet, visit the SGS website (<http://members.aol.com/stretchgl/>) and take a look at the *For Sale and Wanted* items link. As a member, you have the benefit of the website, the newsletter and the convention for finding Stretch Glass. And, speaking of the convention, I hope to see you all at the Stretch Glass Society Convention this year. We would enjoy your attendance, participation and friendship. So, hope to see you soon.

As always, stay well and happy hunting.....

'02 CONVENTION REMINDER

Wheeling, WV Area

by Joanne Rodgers/Renée Shetlar

Holiday Inn EXPRESS

I-70 at Dallas Pike (exit 11)

RESERVATIONS

1-304-547-1380

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

**rooms. The discounted rate is NOT
guaranteed after APRIL 1ST!**

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 Holiday Inn EXPRESS web site.

STAMPEDE SET-UP

If you will be arriving on Wednesday afternoon or evening and have glass for sale, you may set up your sales table/s after 1PM. Your sales table/s will be assigned on a first-come-first-served basis. Millie Coty is again in charge of table assignments. She is the dark-haired lady with the big smile on her face! (Hopefully!)

MEMBER DISPLAY SET-UP

If you are bringing glass for a personal display, you may take your boxes into the display room and place them under your assigned table/s. Your name will be on the table. Please exit the room after placing your boxes under your table/s. This will avoid confusion with the sales tables set up. You will be able to set up your display on Thursday following the opening of the Stampede.

CLUB DISPLAY SET-UP

If you are bringing Northwood glass that has been requested by the Shetlars for the Club Display and each piece is properly marked (on the bottom) with your name and inventory #, you may place those boxes under the Club Display tables on Wednesday. Please mark your boxes with your name and make certain that you let the Shetlars know that you have placed the boxes there. The display will not be set up until Thursday, after the opening of the Stampede.....unless, we're all sitting around twiddling our thumbs Wednesday, in which case, you may volunteer to help begin setting up the Club Display! The main thing is to avoid confusion in the sales area during set up.

Please only bring glass for the Club Display that has been identified by the Shetlars from your display check lists sent to them in MARCH. They will contact you to let you

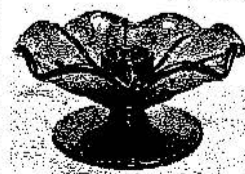
know which items from your collection that they would like for you to bring. If you have questions, please contact them via phone at [REDACTED] or e-mail at [REDACTED]

MEMBER-TO-MEMBER CONSIGNMENT AUCTION

If you are bringing glass for the M-M Auction, there will be a table manned by the Geislars at assigned times (SEE SCHEDULE). Because of time limitations for the auction, they may have to limit the number of consigned items per member (SEE BUYERS/SELLERS RULES). If you have questions or want to consign stretch glass for the auction, you may contact the Geislars prior to the convention at [REDACTED]

2002 SGS CLUB SOUVENIRS

If you are attending convention this year and placed an order for the club souvenir, you will again be able to pick your souvenir/s up. Jim Steinbach will be setting up a special table on Thursday and will disperse the emerald green candleholders to those members having previously ordered. If you did not place an order for a 2002 souvenir -single or pair- then you will have to put your order in with Jim and if there are any extras, after all early orders are filled, your request will be filled on a first-ordered-first-filled basis.



2002 WHIMSEY GIVE AWAY AND AUCTION

This has been a record-setting year for SGS whimsey production at the Fenton Art Glass Company. Jim Steinbach reported in February, that the company was successful at turning out more than 80 *whimseys* for the Society. Thus, the decision to share in this good fortune with members attending the convention this year.

Every member family attending will be awarded their choice of whimsey in a special drawing following the banquet Friday evening. The balance of the whimseys will be used by the Society for its' continuing fund-raising efforts.

WORKSHOP--"SELLING" WITH PICTURES

Our very own, world renowned stretch glass authority (okay, within the Shetlar family, at least) has consented to offer his tips for photographing glass, either for your personal pleasure or for the purpose of selling.

This will be a "hands-on" workshop, so bring your instamatic, 35mm or digital camera and expect to take copious notes! Handouts will be provided which will include suggested set-up design and supplies. If you have specific questions/problems you've been trying to deal with, please bring photo examples that illustrate those problem areas (if you haven't tossed them already, out of desperation!)

We're sure that many of you will be able to offer some suggestions, too!

H. Northwood Company: Iris, Rainbow and Cobweb

by Dave Shetlar

Since the publishing of **Harry Northwood, The Wheeling Years 1901-1925** by William Heacock, James Measell, and Berry Wiggins in 1991, little historic, technical information about the Northwood Company has been discovered. However, this book provided sufficient information to allow us to identify most of Northwood's stretch glass production, some of which was not included in the known advertising pieces. It appears that we can likely credit the Northwood Company with the first introduction of what we call today, stretch glass. There are references to a "Satin Sheen" line that was shown in the display room of C. J. Dela Croix in New York City in the July 20, 1916 edition of *Crockery and Glass Journal*. Additional descriptions of this new line in other glass trade publications indicate that this Satin Sheen was definitely our stretch glass!

What I find interesting is that the Fenton Art Glass Company must have noted this new line and believed that it was a good alternate to their current iridescent ware, carnival glass. Fenton presented their first stretch glass to the public in 1917. As the popularity of Northwood's and Fenton's subtle, but elegant new iridescent lines rose, Diamond, Imperial and U.S. Glass soon began their efforts. By the early 1920s, it is obvious that stretch glass was well received.

In the Satin Sheen line, it appears that crystal, light purple (called Royal Purple) and blue (called Venetian Blue) were the first to be unveiled. In early 1917, the term, "Iris," was used in trade articles and this term is also found in Northwood's original notebooks. Topaz Iris and Blue Iris were terms used into mid-1917. An advertising folder from about 1920 was entitled "Rainbow and Cobweb" and the terms "Blue Iris" and "Topaz Iris" are distinctly used as being different from "Blue Cobweb" and "Canary Cobweb"! Since Northwood's original notebook contains the words "good Matt Iris," Northwood may have been referring to a more subtle satiny iridescent effect, not the full blown "Cobweb" stretch effect that we prefer today. If you look at many Northwood pieces, it is evident that many of the blue and topaz pieces have very subtle stretch effects. I'm not sure if I'm making much ado about minor points, but there is some indication that the Northwood Company may have tried to make these distinctions.

On February 4, 1919, Harry Northwood died at the age of 58. By this time, the Northwood Company had produced mainly blue and topaz stretch - both common colors today. While the light purple and crystal (probably with both white and marigold stretch effects) were mentioned, relatively few pieces are found today. In the first half of 1919, an amber, called "Sateena," was described but only a half dozen pieces are known. The pieces appear to be a relatively dark amber and distinctively different than the Russet. Even with Harry Northwood gone, the Northwood Company continued to be innovative in adding their opaque blue, called "Jade

Blue," in 1921 and their unique "Russet" (a brownish-green-yellow color) in 1922. In 1923, a trade journal article mentioned an iridescent "white" with black decoration which appears to be one of the milk glass pieces with the stretch effect. We also know that the Northwood Company also made an opaque custard glass that was iridized. This was most likely made in this later period.

By 1925, the Northwood Company had not been able to keep its sales up and the company was closed. Therefore, it appears that all of Northwood's stretch glass was produced from late 1916 to early 1925.

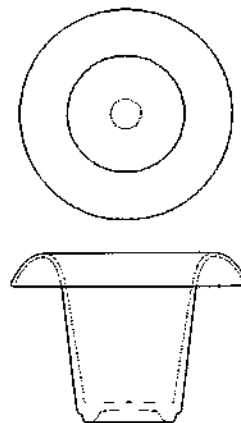
I find it interesting that the Northwood Company used many different colors of glass in their carnival production - ice blue, ice green, aqua opalescent, dark purple, cobalt blue, and even ruby - but, they didn't use these colors in their Rainbow and Cobweb lines. There are a few emerald green pieces (dark green), a couple of dark purple pieces, and a couple of light blue pieces known in stretch, but these are quite uncommon. The Northwood Company also produced considerable number of lamp shades, and used a special formulation for their "Luna" glass, often described as a "perfect alabaster glass." This base glass was occasionally iridized, with a marigold or clear dope. These pieces often appear to have the stretch effect. This base glass is distinctly different from the rare opaque white stretch.

Most of Northwood's stretch glass production was of wares that used a snap. However, a couple of bowls and plates were obviously made using the small marie that was subsequently ground. These pieces are commonly mistaken to be true art glass pieces by the uninformed. Fenton and Diamond made identical plates using this process, but I have yet to see bowls made from these pieces. There are also a couple of plates that have ground feet - "stuck-up" pieces - and a couple of vases that were made using the same process. The

"concave diamond" and "rib optic" vases and pitchers were all made using the blown-molded techniques.

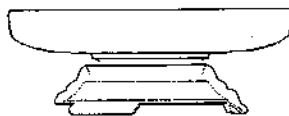
Concerning water pitchers, there is a mystery that is yet to be solved! The concave diamond "bedroom jug" (what we call a tumble-up where the glass fits inside the pitcher throat) and water pitcher are well known in blue and topaz, and difficult to find in Jade Blue and Russet. However, in the Company's 1924 advertisement, they show a #700 water set and a #688 ice tea set. The #700 set appears to have a simple rib optic effect on an unhandled tumbler and the pitcher has no cover.

The tumblers are known in topaz as the "Northwood Barbella" tumbler by carnival collectors. No one has stepped forward with the pitcher! The #688 set has handled tumblers (molded handles, not applied) and the pitcher has a cover. I have seen plain blue sets, but none



iridized. Anyone seen an iridized one?

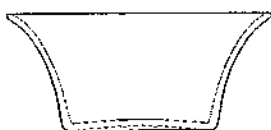
The Northwood advertisements show virtually all the pieces without molded feet on separate black bases. These bases are usually marked with a number on the bottom and most have a distinctive circle, also molded into the bottom.



616 bowl on 616 base

The bases marked "616" or "301 NAP" hold the 616, 617, 660, 661, 662, 663, 718, and the 301 (the larger bowl with optic rays) bowls. The bases marked with "638" and occasionally, "647" holds the 638,

647, 648, 649, 673, and 717 bowls. There is a distinctly different base for the 669 (snap base) and 620 (ground marie base) bowl, each marked with 669 or 620 respectively. The 620 base is very difficult to find. The small



620 bowl

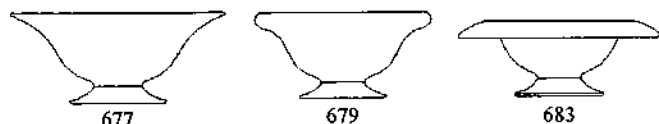
base is usually marked with 640 and will hold the 640, 641, and 642 bowls. Another,



640 bowl on 640 base

unmarked base that looks just like the 640, but is about 1/8-inch larger in the holder, holds the 692, 693, and 694 bowls. The really difficult bases to find are the high stands, 709 for the 647 series of bowls (above), 710 for the small 640 series, 711 for the 692

series, and the 712 for the 616 series.



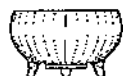
677

679

683

The large, footed bowls - 677, 678, 679, 680, 681, 682, 683 and 684 - may have optic rays (even numbers) or plain interiors (odd numbers). They may also come with a black foot (plain and optic ray), but I have never seen a black-footed russet piece.

The advertisements also show two sizes of round flower frogs, but I have not seen one iridized. There is also supposed to be one in the shape of a turtle, but this is also not iridized. The coasters for the tumblers are usually, non-iridized, light blue, though the advertisements state that they also came in topaz. Has anyone seen topaz ones? I have also not seen the ash trays, except in books. There is supposed to be a single-holder and a three-holder ash tray that fits into the small,

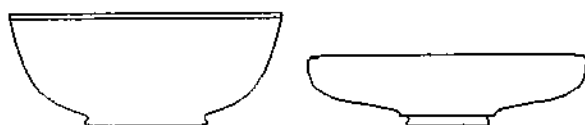


three-footed bowls.

Finally, one of the more difficult-to-find footed bowls, is the 721 (see Plate 537). This one has a three-ringed base molded into the piece. The base appears rather small for the size of the bowl and I suspect that it tipped over easily. This may explain why there are so few of these, but the scarcity may be due to a difficult to use mold. In the 1924 Northwood catalog page, the Rainbow Glassware also included large spiral candle holders and a two-handed bowl (the 724 & 725 console set). These are known in jade and black, but stretch examples haven't surfaced. The same is true for the lamp vases and aquarium sets that are in the same catalog. This doesn't mean that stretch examples don't exist, they just haven't been seen - yet.

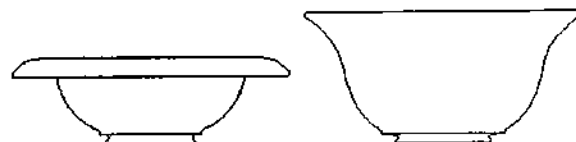
Another interesting set of Northwood items are what we call the "Tree-of-Life" base pieces (see drawings sent with convention packet). These appear to be hold-overs from the carnival glass production, but I believe that they were produced specifically for the "Satin Sheen," "Iris," or "Cobweb" lines. The pieces have either a square foot (the low-footed bowls), an eight-sided foot (small comport), or a twelve-sided foot (large comport). The N-in-a-circle logo is commonly seen in the comports. I have also seen all three pieces with the "Tree-of-Life" pattern absent from the foot and with just smooth panels. This would suggest that the pieces were first made using a mold that didn't have the pattern. The pattern was then added to "jazz" up the bases. If you look closely, the pattern on the base looks more like reeds, not tree bark. Some of the square-footed bowls have been illustrated in Northwood catalog pages and we have a few numbers. The numbers for the comports have not been found. Northwood did about everything they could do with the bowls - round, square, bread-plate shape, Jack-in-the-Pulpit shape, rolled rim, etc. Crimping is about the only thing not seen! The comports are usually cupped, bowl-shaped or flattened down. The square-footed bowl is found in almost every color Northwood made in stretch (blue, topaz, crystal, marigold, Russet, Royal Purple, and even a light blue). However, we have never seen one in Jade Blue. The comports are only found in blue and topaz, but I suspect that other colors may be out there.

For those of you attending the Stretch Glass Society Convention this year, we are trying to get an example of each of the pieces known - including the bases. If you have any of the tall bases, cigarette holders, or other difficult-to-find items, we would really like to use them in the club display. I will be trying to photograph the pieces in order to document their existence.



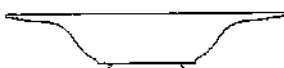
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641

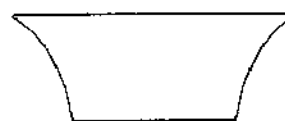


642

647



648



669



#638 bowl -
marigold + crystal



#301 bowl - Blue



#707 fern -
Topaz



#569 vase -
Royal Purple



#641 bowl - Russet



#638 bowl -
Jade Blue



#640 bowl -
custard



#631 plate -
emerald green



#678 footed bowl -
opaque white + black foot



#693 bowl -
Sateena



#807 footed bowl -
pale blue



Pitcher & tumbler set - Blue



#620 bowl, wide flared - custard



#700 tumbler -
Topaz



#559 night set - Topaz



"trumpet twist" candleholders & spiral optic bowl - Blue



vase with ground foot -
Jade Blue



#728 vase - Blue



square-footed bowl (no
pattern) - purple



JIP, square-footed bowl - Blue



8-sided base
compote - Topaz



12-sided base compote - Topaz



salt dish - Russet

Northwood Colors (top two rows) & Interesting Pieces

2002 BANQUET SPEAKER

**David McKinley, Founder
and President of the New
Northwood Art Glass Co**

The great grandson of Carl and Rose Northwood, David McKinley grew up with Northwood glass. His mother, Mildred Hamilton McKinley, is Carl Northwood's granddaughter. Carl, of course, was Harry Northwood's younger brother, who had joined Harry in America in the late 1800's to help in the manufacture of glass.

A lifetime resident of Wheeling and avid advocate of historic preservation, McKinley has been instrumental in efforts to save the heritage of Wheeling, a community rich in Victorian architecture.

According to the new Northwood web site, many of these buildings had sat empty and dilapidating until McKinley began to purchase and restore some of them and encouraged others to do likewise. Four of his beautifully renovated houses are located on Wheeling Island's South Front Street, the very street Harry Northwood and his family made their home.

One of the buildings that McKinley has restored was the former YMCA, now known as The Maxwell Centre. This building now holds offices of 5 companies including both Northwood Art Glass Company and McKinley's own architectural & engineering firm, McKinley and Associates. The Maxwell Centre renovation has also given McKinley recognition by taking top honors with both the West Virginia Governor's Award for Historic Preservation and the very prestigious American Institute of Architects, WV chapter, Award for Excellence in Architecture.

During your visit to Wheeling, make sure that you all tour The Maxwell Centre and the other numerous historic sites of the city.

NORTHWOOD MUSEUM PLANS PROGRESSING SLOWLY

It seems that we Northwood stretch glass enthusiasts have "jumped the gun" just a bit in our announcing the opening of a museum of Northwood glass. It is true that one is in the "works," but it's still in the planning stages.

What we can say is that the ultimate goal (according to Jim Measell, Museum Trust Committee member) is for a permanent Northwood museum display at Oglebay which could take any number of paths—as a new structure; in or adjacent to the Carriage House; or perhaps in the Mansion Museum.

Measell says that he has been helping the Mansion acquire Northwood glass for about 10-11 years and that "they now have the best collection of



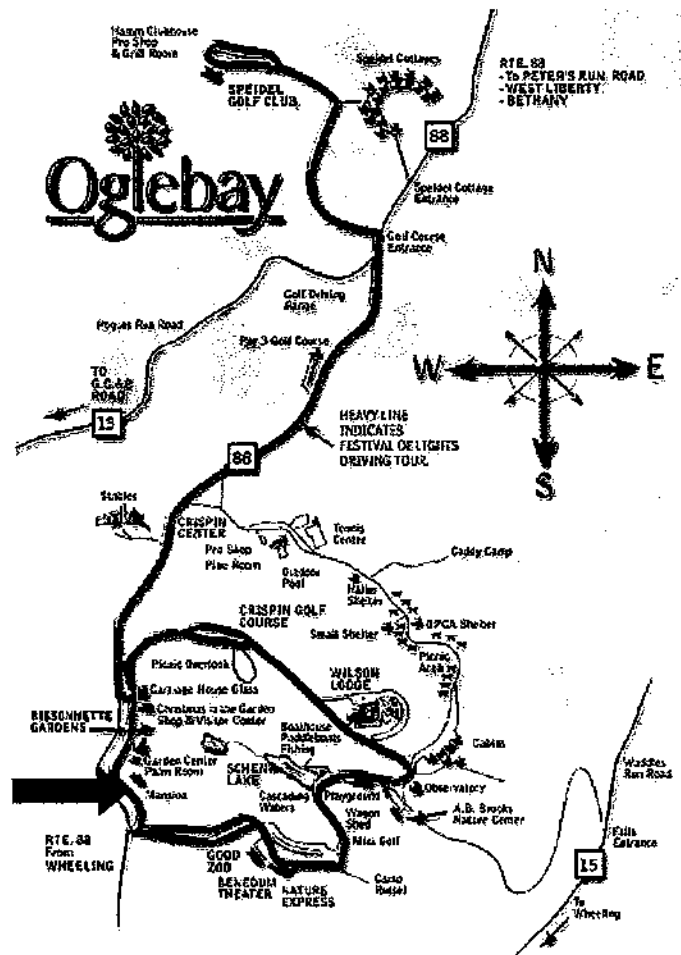
Oglebay Mansion Museum



Northwood in the world (glass from LaBelle, Martins Ferry, Ellwood City, Indiana, and mostly Wheeling—pattern glass blown and pressed, decorated ware, Carnival, stretch etc. etc.)." He added that "the weakest area is Carnival because we haven't ventured into the "big bucks" rarities." He also says that some Northwood is currently on display at the Carriage House (along with early Wheeling glass, Hobbs, Central etc.).

Because the larger museum project was progressing slowly and 2002 would be the 100th anniversary of the start-up of the H. Northwood Company in Wheeling, Measell and Holly McCluskey—the Mansion Museum's acting Director—wanted to do something in recognition of the occasion. McCluskey planned to do as comprehensive a display of Northwood glass as possible in the largest gallery of the Mansion Museum. This was to originally open on April 1st, but due to the sudden death of the, then, Director, McCluskey's activities were re-directed to another exhibit that took priority, thus delaying the planned Northwood installation.

This is the exhibit that we were hoping would be in place for our Wheeling area convention during the first week of May. But don't let this be a deterrent to a visit to Oglebay and its' many museums. We will certainly keep you posted in future editions of the SGS Newsletter as to the anniversary exhibit's installation and of the opening of the eventual "Museum of Northwood Glass."



DEXTER CITY AUCTION GALLERY HOSTS 2nd WIGGINS AUCTION

by Renée Shetlar

SGS Charter Member, Berry Wiggins handed over another two days worth of glass to Randy Clark and the Dexter City Auction Gallery this February, much of it being stretch glass. Many of the pieces appearing in the sale had been acquired for research purposes and used in his numerous reference books. This was the second of three sales that Wiggins plans (the first was last March).



Cal Hackeman

In the opinion of the editors, the sale was again poorly advertised. Only those collectors persistent enough to continually contact the auctioneer were successful at learning the piecemeal bits of information about the sale. A listing of the items was not provided on Clark's web site until a day or so before the auction so, leaving absentee bids was made difficult. Also, the descriptions on the listing were nearly useless—no colors, no sizes, no shape descriptions and often, no maker name—again, pretty useless to those who couldn't see the items "in person." Many pieces were sold in LOTS—which is okay if the lot consists of stretch, but pieces of stretch were frequently paired up with non-stretch items (a pretty common technique in auctions).



Jon McVicker



Dr. James Measell

Over all, there were probably more attendees this year as compared with last and there seemed to be more absentee bids. It is our hope that next year—the 3rd sale—will be the "charm" and Clark will finally get it right by having a more complete listing and all information available, at least, one month prior to the sale. For any of you collectors interested in possibly attending next year's sale, you may want to help us encourage Clark to set the date and advertise it 2-3 months in advance!



US Glass bobeché . \$45



Diamond blue sugar (damage), Box Lot \$40-50



Bill Crowl and Berry Wiggins



AUCTION HI-LIGHTS



Diamond Egyptian Lustre punch bowl (damage) \$150



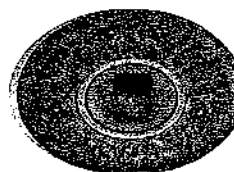
Diamond Egyptian Lustre flared bowl (damage) ... \$115



Lancaster amber cake stand ... \$45



US 310 blue vase \$125



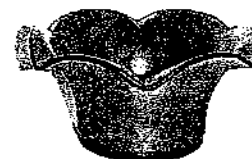
US Pomona, crystal with purple & blue enamel decoration, plate, Box Lot \$95



US bowl light cobalt (damage), Box Lot \$55



Diamond Egyptian Lustre cupped bowl \$115



Vineland amber vase, Box Lot \$85

- #2002 Northwood Console Set, Russet \$165
- #2011 Northwood Console Set, blue w/black base .. \$165
- #2062 US 310 Sherbets, yellow opaque (6) \$200
- #2064 US Tall-footed Sherbets, Topaz (6) \$155
- #S2108 Fenton Ashtray Set, Celeste Blue (2 inserts) . \$75
- #S2114 Fenton Ashtray Set, Topaz (3 inserts) \$125



Q&A From SGS Members and More by Renee and Dave Sheilar

Q: I collect American iridescent art glass c. 1900-1930. I am lucky enough to have two Fenton 1925 off hand art glass vases (hanging heart and mosaic). My questions: is it not true that what we call "stretch glass" today, Fenton called Art Glass in the 1920s? Thanks, Frank

A: What we call Stretch Glass today is not art glass; it is/was molded or blown-molded glass that after being sprayed with the iridizing spray ("dope") was returned to the heat source (glory hole). This second heating caused the glass to expand while the spray coating did not. This expansion of the glass caused the sprayed-on coating to "break apart" in an appearance resembling stretch marks. True art glass is produced by blowing the glass into the desired shape and often has an iridescence that is similar to the effect on stretch glass.

Fenton's company name is Fenton Art Glass Company. Many of the early ads that the company produced showing "stretch glass" only has "Fenton Art Glass" on the heading. All of the ads for iridescent ware seemed to have that designation. However, they had specific catalogues called the "Florentine" line which appears to have been solely stretch glass. Many of the references we have found and from the research done by Berry Wiggins, Florentine is the name that the Fenton company assigned to the line we call stretch today.

Q: Just a quick note to ask you all collectively about a weird piece I found, day before yesterday. We're on our way home from a glass show in San Antonio [TX] and, of course, hitting some of the antique malls.

I found a Cambridge Rosepoint mayonnaise liner that has a **stretch finish**. We're with Tom & Neila Bredehoft who know more about glass and its' manufacture than I've forgotten -- and we're all of a mind that the finish is definitely not "frosted" or satinized. It looks like it's been sprayed with "dope" and reheated. Has anyone heard of such an animal? It's strange!! Thanks for any input.

Helen

A: First, did you buy it? If so, bring it to convention! Second, by saying that it is not "frosted" or satinized, do you mean that you do not believe it is a cold-applied method? What color is the base glass -- crystal?; with what color iridescence? Is the iridescence under, or through the design?

Gene Florence's 7th Edition of **Elegant Glassware of the Depression Era** doesn't list anything as having any iridescence (that doesn't mean it isn't possible!) And Berry and Jim don't mention anything about iridescent colors--they don't give many descriptions of the colors either, but they reference the National Cambridge Collectors' book: **Colors in Cambridge Glass**, 1984, Collector Books, for more

information on Cambridge colors.

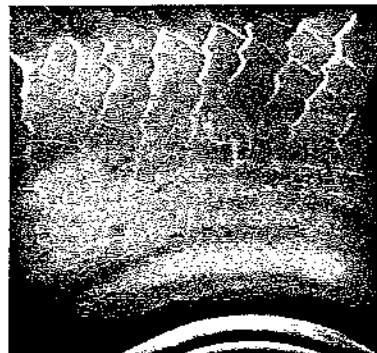
Helen responded: Yes, I did buy it and will bring it to convention. The "stretch" finish is over the Rosepoint etch, so the "dope" could not have been applied while the glass was still hot from the mold. The plate would have to be annealed before the etch is applied. Could a piece be reheated enough for a stretch finish to be applied? The glass is crystal in color and the finish is clear. It could be that this was just something that was sprayed on cold and looks like stretch. In which case, the question is what and why?! It will, at least, be fun for everyone to see.

A: Unfortunately, we do not have a good answer for you on this one. We will take a look at it at convention and see what happens then. If any of our fellow members are acquainted with this technique on other Cambridge glassware, we would all love to hear from you.

(EDITORS' NOTE: "Cold-applied iridescence" refers to a method some manufacturers used, perhaps in an attempt to duplicate the beautiful finishes of the major stretch glass companies at a less expensive cost. As it implies, the iridescence was applied on "cold" glass by either spraying or brushing. This effect generally has a shiny or satiny effect and was often called a Lustre this or that. Westmoreland is known to have used this technique, but we weren't aware that Cambridge did. Perhaps it was done by a separate decorating firm.)

Q: I have seen these spots on many pieces of marigold glass--I've always called them freckles or age spots. Are they indeed made during the manufacturing of the glass and are they considered flaws? (I returned a piece of marigold glass because it had a whole bunch of these spots and I don't buy marigold glass on eBay because I don't like these spots).

Kathy



A: When I looked at the picture (spots faintly seen in photo above), the spots appeared to be on the surface. If they are, then yes, they occurred during the production process and could have been caused from a faulty spray nozzle that was used to spray the marigold iridescence onto the glass. We have seen this happen at the Fenton factory on occasion and those pieces were generally rejected. Of course, some pieces seem to always get away from the factory (at least, in the "old" days)! These spots would not be considered "flaws" according to Howard Seuffer (former Fenton quality control) but, as he would say, they would be considered "features" of handmade glassware. We think that it should be up to the purchaser to decide if they are too objectionable. We would not consider any piece that has

really pronounced spots to be "top quality" and certainly would not warrant top price. We have purchased items with similar spots.

A similar problem exists when refractory brick becomes imbedded in the glass itself. These spots are obviously inside the glass and are small pieces from the interior of the "oven" which have broken off onto the glass when the handler touched the glass to the side as it was being reheated. These are considered flaws by most, but it still depends on the "beholder" as to whether to add it to their collection and the amount to be paid—but we'd say not top dollar!

(EDITORS' NOTE: See the July 2001 Newsletter for more information about Features according to Howard Seuffer)

Howard Seuffer Amends Answer

During the question/answer portion of Howard's entertaining talk (at the 2001 SGS banquet), he was asked "What caused the occasional streaks in Fenton's Tangerine pieces?"

In a wonderful 'Thank You' note sent to us for asking him to speak for the Society, he offered the following amendment to his earlier answer: Regarding streaks in Tangerine or any 'striking' glass—some of the existing glass on the punty head could be pulled into the new gather, softened, and deposited in the next piece pressed. This would give the darker streaks as well as "tails" picked up during gathering can streak.

Howard also sent us a little carnival pitcher personalized for "Bug Doc" by Fenton decorator, Bev Fumberlidge who added to the decorations of fellow decorator, Robin Spindler,



Malls vs Internet: SGS Member Responds

In the last issue of the SGS Newsletter, we printed a plea from Collectors.Org, an Internet-based collectors organization that wanted us to query our membership on its opinions of antique malls. Their purpose in compiling this information was to provide feedback to antiques dealers and managers to improve their responsiveness to their customers' needs and wishes.

Some of the questions they posed were:

- 1) Are you still loyal to frequent visits to antique and collectibles malls in your area or during your travels?
- 2) What are some things you would like to see mall managers do differently that would be helpful to you personally?
- 3) If you were a mall manager, what 1, 2, or 3 things would you do to directly appeal to your particular collection area?
- 4) Is there any major area that you feel antique malls, in general, are "doing wrong?"

Recently, the SGS Co-Treasurers received a letter included with this member's renewal payment which addressed some of these questions. We excerpt it here—

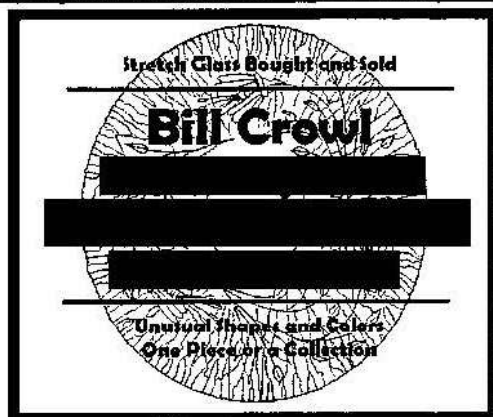
"In the December newsletter, the editors were asking if we preferred buying antiques from dealers in malls and shows, or via the Internet. Please add my vote for the antique malls! Although the Ebay and other web sites are fun, and you can find a great deal of antiques at one sitting, I enjoy the 'thrill of the hunt.' Since I collect other antiques and items which my grandmother had, I attain more fun and satisfaction walking through the malls for the unknown.

The other reason is more obvious, I can see the item and check it for scratches, flaws and other problems. Also one doesn't have to worry about shipping charges and mailing accidents, since we all know that the mail system drop-kicks our mail!"

This response was submitted by Kim Schwartz of Columbus, Ohio and we are delighted that she responded. We will forward her comments to Collectors.Org and, hopefully, they will provide us with feedback on other responses they have received. Thank you so much, Kim, for participating!

In general, most of us would agree that nothing can compare with the delight one gets in finding a treasure, hidden away on some dark shelf, just waiting to be discovered. We (the editors) have two major complaints about the way some dealers and malls "manage" their inventory and marketing. One is OVER-CROWDING! If there is a booth, packed to the hilt and with little room to navigate through the isles, then we almost prefer to pass it by all together! The second complaint is with the refusal to display an items' price so that it can easily be seen! Frequently—and this is especially so at shows—dealers do not price their items at all, forcing customers to ask. It is also aggravating to spot an interesting item in a case and notice that the tag (and all of the tags in the case) are upside-down! WHY?! These are the things we believe that dealers and mall managers can change to make customers more likely to buy from them.

SEEKERS AND SELLERS



SEEKERS

Bud Ashmore

Northwood #620 black base, as marked on underside!

Marian Skedgell

Black glass base, 3½" diameter for Fenton bowl #647, Plate 108. I'll pay shipping.

Keith Younker

Amethyst/Wisteria dolphin-handled server—the SGS 1998 club souvenir!

SELLERS

Ken & Sharee Pakula

Shipment via USPS is extra. Madeley/Shetlar *American Iridescent Stretch Glass* plate numbers used as point of reference.

1. Diamond, Green - 10¼" Server, Heart-handled - plate 54 \$54
2. Diamond, Green - 7½" Plate, pressed star base - plate 49 (up to 4 plates available) \$20ea
3. Fenton #635, Persian Pearl - Candy Jar and Cover (8¼"hx3¾"b) plate 219 \$45
4. Fenton #736, Florentine Green - 6" Square Comport, light stretch, similar to plate 156 \$36
5. Fenton #572, Velva Rose - 8½" Fan Vase - plate 334 \$41
6. Fenton, Florentine Green, toothpick or pen holder - plate 281 \$225
7. Imperial #6567/2R, Iris Ice - 9" optic, 12 paneled bowl -

- plate 360 \$35
8. Imperial #499, Red - 6 ¼" optic rays plate - plate 403 \$45
9. Jeanette, Gold - 12" flared bowl - great iridescence - plate 474 \$55
10. Northwood #656, Jade Blue - 7 ¾" flared, cupped, comport - plate 552 \$49
11. US Glass, Jade Green - 7 ¼" cupped bowl - the rays, points, and stem diameter similar to plate 671 (approx. 3 ⅞"hx7¼"wx3⅝"b) \$55

Recent Prices for Stretch Glass

eBay -

Fenton #603, Ruby "Punch" Bowl, similar to plate 135 \$1,100+
US Glass #8076, Coral Open-Work Bowl, similar to plate 650/651, slightly rolled rim & un-iridized stand. . . . \$700+

Jim Wroda Auction -

Fenton #848, Velva Rose "Tulip" Bowl, similar to plate 117 \$115
Fenton #604, Ruby Punch Bowl, similar to plate 114 \$675
Imperial #645, Ruby "Wide Panel" 8" plate, similar to plate 406 \$120
Northwood #807, Royal Purple, "tree-of-life" footed Bowl, similar to plate 560 \$35
Fenton #603, Persian Pearl "Punch" Bowl, similar to plate 135 \$105
Northwood, Topaz "concave diamond" Tumbler, plate 609 \$115
Diamond, green 8" Plates (4) \$105



New Reporter for New Member Profiles Column



Starting with the July issue of the SGS Newsletter, our Vice President/Membership Coordinator, Bebe Geisler, will take over the preparation of the reports which highlights the Society's newest members.

Bebe states, "Old and new members are always interested in other members, as to where they live, their profession, other interests, and how they got started collecting glass, especially STRETCH GLASS! I collected stretch glass for more than a year before I discovered the Stretch Glass Society and at that time there was no eBay, no Madeley/Shetlar reference book and barely a mention in "antique & collectible" references! We've come a long way, fellow Stretch Glass Society members!"

So, all you newer members out there, be prepared to be contacted by Bebe sometime soon!

REMINDER!

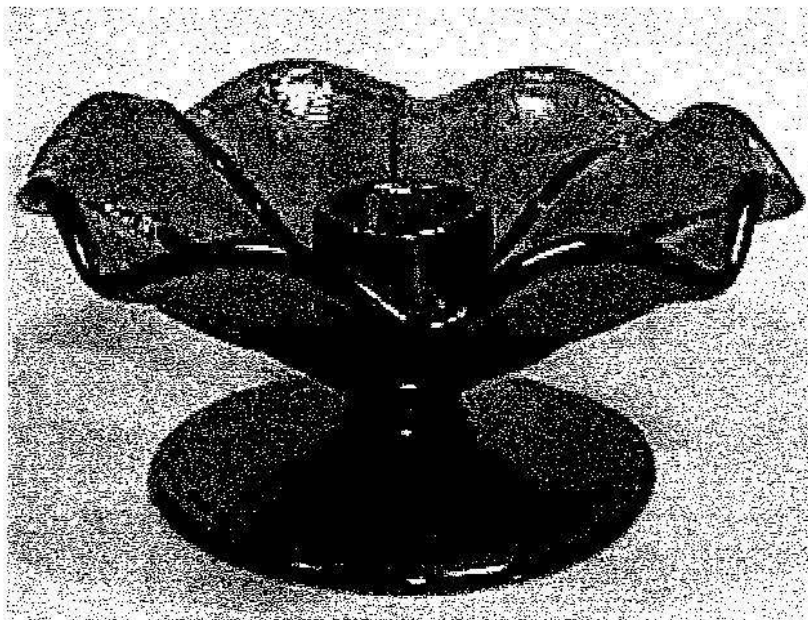
Don't forget to order your
2002 Emerald Candleholder
Souvenirs!

DEADLINE EXTENDED!

Must be post marked by
APRIL 27TH

Make your check payable to **The Stretch Glass Society**
and send with your order form to:

Jim Steinbach [REDACTED]



(Order forms distributed in your convention packet)

**For Information and Membership to
The Stretch Glass Society, visit:
<http://members.aol.com/stretchgl>**

OR

Call or Email - Bebe Geisler



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Cut and Carry!