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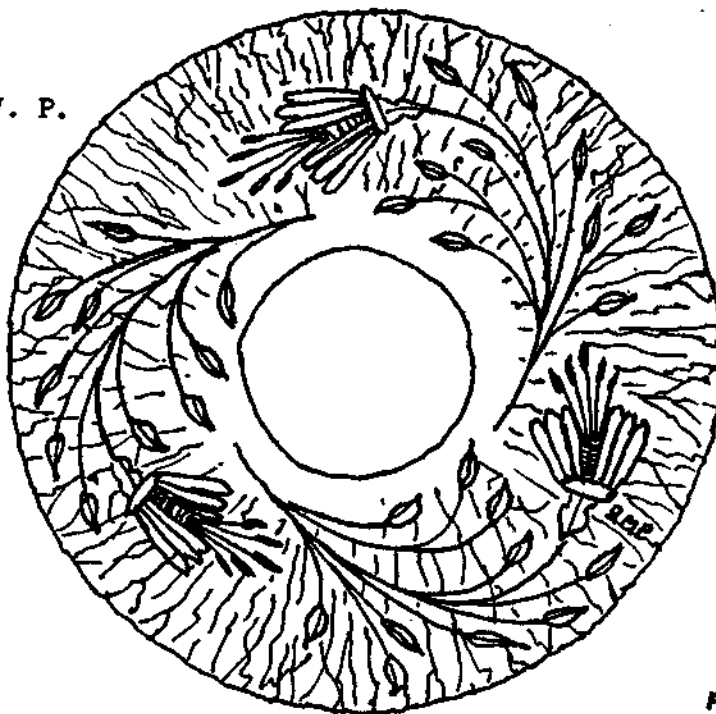
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VOLUME VII  
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FOUNDED APRIL 21, 1974  
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## STRETCH GLASS SOCIETY

### NEWSLETTER

April 1980

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A message from your President . . .

I have good news and bad news. Most young people want to hear the bad news first - so here it is. DUES ARE DUE! But they are still only \$5.00 per family per year. There, now, that wasn't so bad, was it?

Now, the good news. Plans are well under way for our Sixth Annual Convention to be held in Indiana, Pennsylvania - our Secretary-Editor will have more of the details for you elsewhere in this Newsletter. We surely hope that you will begin planning NOW and will be able to make it to the Convention this year. We missed those of you who weren't able to make it last year.

Alma and I have been finding some nice pieces of stretch and trust you have, too. We now have some 25 sandwich trays in 12 different colors, 5 different sizes, and 5 different shapes. Our emphasis is now on covered candy dishes. Talk about different colors, shapes and sizes, wow! We have found 7 different sizes and shapes in blue alone and I assume that the same can be found in other colors also. We have heard from numerous dealers lately that interest in stretch seems to be increasing and certainly the price is. All of us may find we have gotten in on the ground floor yet!

Remember, you will be electing new officers this year. You should be considering doing your share for the organization. Being president doesn't involve much more than presiding at the annual meeting and writing a message from time to time. As you can see, the messages need not world-shaking compositions. Please do consider it.

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Our thanks to Virgil and Mary Henry and Bill and Dorothy Medsger (and their Depression Glass Club) who are co-hosting the Convention this year! Again, I say I surely hope to see Y-O-U in Pennsylvania this year and, until then, happy hunting!

Ken Magenau

Ed. When we sent out the questionnaires, which most of the members answered and returned, every one of you agreed that a Q&A column would be helpful. I wrote Mr. & Mrs. Russell Umbraco and asked them if they would be willing to handle a column like this and they said they would try. In a recent letter from them they say: "We haven't received any questions. We are not like Johnny Carson and can answer the questions before they are asked. The following are some of the questions that we were asked after a talk on Stretch Glass at the Santa Rose Bottle Society." Now, where are all the questions you have on Stretch Glass??? Please, please send them to

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

I find it difficult to believe that you know ALL the answers - but so far, you apparently do.

Q. Why aren't more pieces of Stretch Glass patterned?

A. The heavy patterns tend to melt when the iridescent glass is reheated in the glory hole so that the finish contracts to make the Stretch finish.

Q. With the pastel colors, is Stretch Glass a part of Depression Glass?

A. No, since the pastel colors in Stretch Glass were so popular in the 1920's, they were carried over into the 1930's and 1940's. But American's were tired of iridescent glass, with the Depression the glass companies continued the pastel colors without the iridescent finish.

Q. Why are so many patterns in Stretch Glass similar?

A. When one company would have a money maker, they all jumped on the 'bandwagon.'

Q. Were the pieces that have cut designs on them cut by hand?

A. Yes, with a copper wheel. Few pieces have the cut designs as it added to the cost of production, which added to the retail costs.

Q. Why are there so many types of dishes like lemon slice holders, butterball servers, cake servers, etc.?

A. In the early 1900's they had a container for every type of dish imaginable. It was a flamboyant period in history which was reflected in the dishes that the housewife used. It was the first time in modern history that the working-man family could afford beautiful glassware like the rich had.

In answer to the questions about price guides, there are a number of reasons that we haven't updated our price guide. #1 - the cost of paper and printing on the West Coast has gone crazy, closely paralleling gold. Then it seems like every time we have printing done, the printer isn't able to meet the deadlines. Or, if we have out-of-town printers, the material gets lost in transportation. Can't win. Then, the cost of advertising and postage has gone up considerably - almost tripled in the last five years.

#2 - Stretch Glass is harder to find and so fewer dealers deal a good share of their time in Stretch Glass. We haven't been receiving as many lists of prices for which Stretch Glass sold. It is hard to put together a price guide when many of the pieces haven't changed hands enough times to make a realistic guide. As you pointed out, Paul, if a bowl sells for \$100 and a similar bowl sells for \$5 - what is the realistic value of the piece? Then, say similar pieces have sold for \$60 and another one for \$55 and another for \$50 - a price guide value of \$55 would be realistic or a range between \$60 and \$50. The trouble with ranges in the price guides is that everyone wants to buy at prices below \$50 and sell for above \$60.

#3 - Prices for Stretch Glass vary all across the United States. I talked with a dealer from New Jersey at a recent antique show who had a plain lemon yellow bowl (KU150) and a plain sapphire blue bowl (KU71) for \$100 each. She had heard that Stretch Glass was high on the West Coast, but she did admit that she could only get \$25 a piece for the bowls on the East Coast. She was very hurt when collectors looked at the bowls and snickered. She also said that she would never again deal in Stretch Glass because it was too hard to sell. If she would have priced the bowls at \$25 each, she would have probably sold them both at the show. She has had one of our price guides for years. I feel that her greed hurt Stretch Glass and I think that is one of the biggest problems with Stretch Glass.

We tell collectors to add 10% to the prices of most of the glass in our price guide. Then, for the red pieces, black pieces, lemonade sets or pieces, punch bowl sets, add 20% to the price guide prices.

Just one story to tell of the devotion of Stretch Glass Collectors. A man from Livermore came in to a local antiques show after the bad earthquakes. He told me that he had lost most of his kitchen dishes, but none of his Stretch Glass collection. Just to prove how much he loves Stretch Glass, he purchased another large piece for his collection.

Happy collecting,

Russell & Kitty Umbraco

Ed. I've had several letters with pictures and drawings regarding the unidentified "WHATZIT" in Connie's Corner of the January, 1980, newsletter, sketch drawn by Joyce P. Massaro. Thanks to all of you who wrote and sent pictures. I do not have space to publish them all but I wish I had. Just this week I received a note from Mr. & Mrs. Carlton Schleede, New York, which reads: "It was with interest that we read the article in the last newsletter describing a pink compote and the drawing of same. We have in our collection two identical shaped pieces with the added attraction of covers. The cover fits over the outside of the rim and is the exact color and iridescence. We have a complete set in pink and also one in vaseline. We are enclosing two photographs, one with the cover on, and the other with the cover beside it. We hope this information will be helpful to collectors." Berry Wiggins wrote that he had one in vaseline (lemon yellow) and picked up one in Grecian Gold on his Western trip, but couldn't get that one past Helen Cooper. The Umbraco's have one, complete, in the Velva Rose color. Mr. & Mrs. Charles C. James, of Virginia, also wrote that they have one in the Velva Rose. Although I personally have not seen one, they have to be out there for the finder. Good luck.

The first letter to arrive was from Mr. Frank M. Fenton. He enclosed a color photograph of the "WHATZIT." Following is his letter and I'll try to get the printers to reproduce the photograph in black and white. I was extremely pleased to learn that all of you who wrote really had the "answer" to that "question." We still have another puzzle to solve, though, and that is the "opalescent Tangerine." Mr. Fenton has made a promise to check into it but at this writing he has not written again. At a flea market in March I found a dolphin handled dish in Tangerine. It was flared out in 4 places making it appear square. The rim of the compote is opalescent as is the tails of the dolphins close the rim. The dealer had \$75 on it but I waited until nearly closing time and finally brought it home for \$50. See Heacock's book Fenton Glass, The First Twenty Five Years, page 68, #409 for a similar piece. Everyone who wrote agreed the piece was made by Fenton.

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The Fenton Art Glass Company  
Williamstown, West Virginia 26187

Dear Paul:

Have just read your January 1980 newsletter - found it very interesting. A comment or two for Connie's Corner. I believe the item illustrated is the bottom part of Fenton's No. 10 Candy Box. I have one here in Velva Rose. I'll see if I can get a photograph of it to include with this letter.

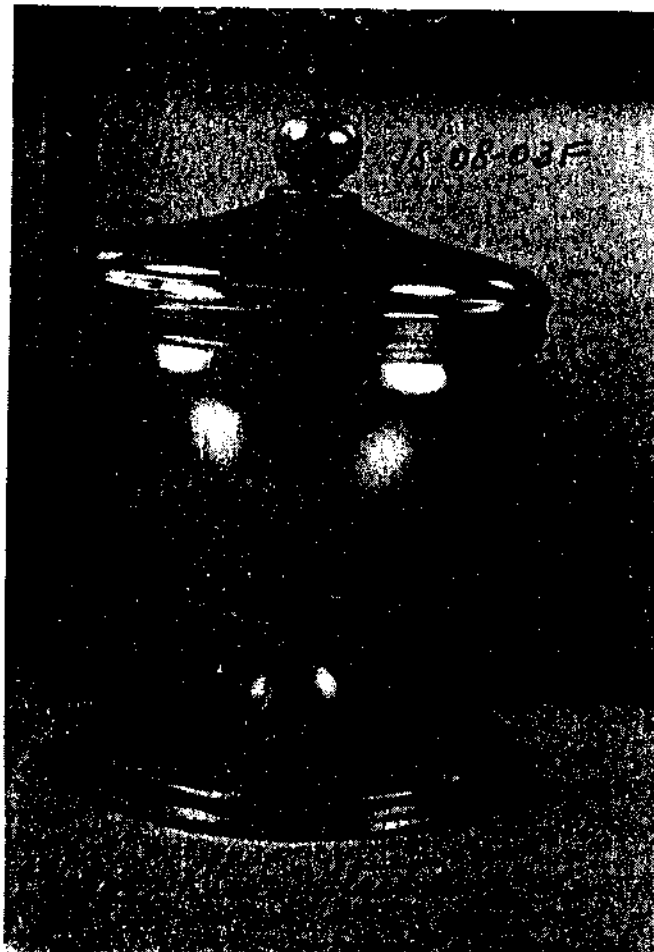
She also mentions the cute little Dolphin item, oval shape bowl like a half moon, item #437 in Bill Heacock's book. We acquired this small piece in the Rose color, not iridized, from a former mould shop foreman. He told me that very few of these were made because we had a lot of difficulty producing it. We probably put it in the line and then promptly discontinued it when we had trouble making it, so there still should be some out there somewhere. Perhaps this was not one of a kind, but certainly, one of a very few.

Connie refers to the Dolphin compote in Tangerine Opalescent. She says Fenton Cameo? I don't believe so. I'll do some digging to see if I can find out more about it, but my first reaction is that the Tangerine glass used cadmium as one of its colorants and sometimes when the piece gets very hot that material, along with a little bone ash, will cause the piece to strike out on the edge. I'll check my pieces to see whether that's a valid theory. If that doesn't make sense, I'll follow up with another letter.

I hope this information will be helpful. As I think of other things that might be of interest to Stretch Glass collectors, I'll be in touch with you again.

Sincerely,

Frank M. Fenton  
Chairman of the Board



ALIE'S CORNER

have gone through some of the research material that I have and have listed sources of information on Stretch Glass. This is by no means complete. I know there are other publications (articles) and perhaps those of you who know where they are will furnish us that information.

BOOKS: "STRETCH GLASS IN COLOR" by Berry Wiggins (see the back of your newsletter)  
 "IRIDESCENT STRETCH GLASS" by Russell and Kitty Umbraco (see back of newsletter)  
 "DEPRESSION GLASS III" by Sandra Stout  
 "FENTON GLASS, THE FIRST TWENTY FIVE YEARS" by William Heacock (a sequel coming to this)  
 "CARNIVAL AND IRIDESCENT GLASS" by Rose Presznick (It's surprising how MUCH Stretch Glass is covered in these books)  
 "CARNIVAL GLASS BOOKS" by Marion Hartung (some Stretch Glass pcs pictured - 10 vol.)  
 "COLORED GLASS OF THE DEPRESSION ERA" by Hazel M. Weatherman  
 BUTLER BROS. CATALOGS  
 "IMPERIAL" by Archer

PUBLICATIONS: "Obsession in Depression" - June, 1979 issue Vol 4 #6 (Article by Al Alberts)  
 (I know you have done others, Al, which issues?)

"Antique Trader Annual of Articles" - "Rarities in Stretch" (Umbraco) 8/20/74

"Rarities in Stretch II" " 9/3/74

"Fenton Art Glass Makes Limited  
 Run of New Stretch Glass (Umbraco) 7/1/75

The Antique Trader ("Satin Iridescent Glass From  
 Imperial" (Umbraco) April 9, 1980 issue.

"Best of Rainbow Review" - Iridescent Stretch Glass (Umbraco) Jan. 74

Jabe Tarter on Stretch Glass - 10/74 - page 6

"The National Journal" - Northwood's Famous Concave Diamond - (Umbraco) 8/79 issue

\* \* \* \* \*

In a recent issue of Glass Review there is a picture of a light green "Pony" bowl with "stretch glass" edges. This is another example of the patterns that cross over from Carnival Glass into the Stretch Glass field. We'll have to do an article on that one of these days.

\* \* \* \* \*

Here's another area that is BOUND to spark some controversy! I am going to list the colors of Stretch Glass that I have seen and TRY to put them in some kind of order. Based on my own experience, I am listing these in order of "frequency of appearance" -- with room for "juggling" as new opinions are offered.

Would you like to do the honors and number them in order of desirability and return it to us? We'd like to know what YOU think and share it with other club members.  
 Listed most frequent first - )

Celeste Blue - Mint Green - Pink - White

Light Blue or Lemon Yellow

Variegated (various shades)

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Grecian Gold (most don't even consider this "stretch")

Olive Green

Ice Blue

Clambroth (very pale - gingerale color)

Opaque Blue

Wisteria

Smoke

Turquoise (deep shade of blue-green)

Lavender

Tangerine (orange, some see it as amber base glass)

Opaque White (shades)

Aqua

Dark Blue

Cobalt Blue

Dark Green

Emerald Green

Tangerine Opalescent

Deep Purple

Black

Red

Opaque Green

Opaque Yellow

and - Opaque (Jade) Blue\* - known as Tiffin Blue (see Stout Bk III)

\*This latter color I have never seen except for the color photo in Sandra Stout's Book III of Depression Glass. It is more translucent than the Opaque Blue made by Northwood which is what we usually see.

If you have other colors which are unlisted here, how about telling us about them. Oops! I left out a very important category - the "Fired-on/Baked-on Enamel pieces." They should be placed somewhere between Smoke and Turquoise in frequency of appearance.

P.S. Be sure to read the article on Satin Iridescent Glass (the real name) in the Antique Trader for April 9, 1980, by the Umbraco's. A great article.

Until next time,

Connie

ad. Right here I'd like to remind you to send in your reservation slip found inside this issue of the newsletter to Mrs. Mary Henry right away. Please note that if your reservation for a room is NOT sent to Mrs. Henry, you will have to pay the full price for the room. So save \$10.00 and make your reservations before July 7th, 1980, which is the cut-off date for making them. Mary

ls me that the display room, banquet room and hospitality corner will be on the Sheraton Inn, and no charge to us. Everyone had such a tremendous time in Indiana, Pa., two years ago that I'm sure you will not want to miss this one. If the financial picture in the US keeps on going as it has thus far into 1980, this may very well be our last annual convention. So please plan to be there for a wonderful time. DON'T FORGET - YOUR DUES ARE DUE - SEND YOUR \$5.00 TO ROGER AT ONCE!

\* \* \* \* \*

58 Linda Lane  
Tiffin, Ohio 44883

Dear Paul and Ken:

Read with interest the last edition of the newsletter and, as always, the major problem in publishing such a paper is the "news" received from members. I had the same problem when publishing the Tiffin Glass Newsletter. Since I am not a collector of Stretch Glass, I have little to contribute.

However, I do have two (2) U. S. Glass Company 1926 catalogues - not complete - pages missing, etc., but Berry Wiggins found items of interest in them. They are available for anyone to peruse, if they are in the area. I won't mail them to anyone. All we ask is that anyone who would like to look at them, to set up an appointment.

These were submitted to the Corning Museum and they made prints. They are to send us copies that may possibly be used to make copies for mailing. (At the moment, Xerox copies at 15¢ per page, approximately 30 pages - both sides so a total of 60). We will have the copies made and mail to anyone interested at \$10.00. Or, they can look at them - order copies of pages they want at 25¢ per page, plus \$2.00 handling and postage. Maybe someone would be interested.

Best regards,

Carl Assenheimer

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#### News from Members

Umbraco - "We were very lucky last weekend and found a Trangerine Stretch Glass lemon slice holder. The first one we have ever seen."

Wiggins - "As far as I can find out, Dugan (Diamond) Glass Company made their first Carnival or iridescent glass on January 13, 1910 and continued with a type of iridescent glass all the way to their closing in 1931. This also applies to Fenton who made the first iridescent glass so far as we now know. The other companies would make it for awhile and then go for years before making any more."

F.O. - Wisc. - "My recent 'find' is a vase about 10" high in Amberina. The top is ruffled and shows yellow. The upper portion is dark red shading to orange... I purchased it at a Rummage-O-Rama - price \$65.00. I think I got a steal. I also bought a small footed bowl with the swirled pattern (between the rolled rim and the top of the foot) - like some of the Depression Glass has. This is frosted white to clear base. My husband was lucky enough to find a complete 8 piece luncheon place setting in frosty white with narrow rib marks. (Ed. pattern?). He bought all 8 pieces plus one other odd white piece for \$11.00. We do find a bargain now and then.

I have a dolphin vase such as you have on the back of the newsletter. It is pink with no checks or chips, the dolphin is in perfect shape. Guess I didn't know how lucky I was as I didn't realize they were so rare. I also have a lemonade set in blue with diamond quilted design.

(Ed. Concave Diamond?). All the glasses are perfect."

M.S. - Wisc. - "Sorry about not sending in the questionnaire before but the fall was very busy. We have 3 teenage boys but we do manage to go to a lot of sales and shows. We have found that a lot of Stretch Glass is very highly priced. We went to a sale today and some of it was down in price from last fall, while there were other booths that had it priced very low. I don't think that they all know just what Stretch Glass is as some think that it is Carnival Glass.

I did pick up a pink bowl for \$8.00 that I haven't found in the SG books yet. It is in sapphire blue only. Last fall we picked up a pair of sapphire blue hollow candlesticks at a flea market at a very low price. It was 5 o'clock in the morning so you see we go very early. On a trip North last fall we picked up a blue fan vase which was high in price but was so pretty we had to buy it. It doesn't have the silver design on it but is made the same.

I surely would like to see a Cobalt car vase sometime, it sounds like a very nice piece of glass. I seem to go to the blue colors in Stretch Glass as one doesn't find too much of the other color in this area. I think that dealers should be able to get some idea of what to charge from some of the glass by being at the sales. Today there were 400 dealers at this one sale and most all go to at least 3 or 4 sales a month. If at all interested they could look around at all the sales for prices others charge. We have a show and sale next weekend and will go. Each and every one of them are different - but fun. The outside sales are the most fun, one of them last year had 900 people selling at one time. I do hope that more people will write to you, maybe if you would ask some of the other glass clubs to help out perhaps they would write something for our newsletter. This is just an idea. Happy hunting to all of you.

V.I. - Fla. "On my way here to Florida in December I made a stop in South Carolina and visited an antique shop and saw and purchased a blue Stretch Glass salt with the underlined N in a circle in the center of the top. I don't know where all the salt dishes are - this is only the second one I have seen for sale and the other one was not marked. Even with the underlined N in a circle on this one, I gritted my teeth when I handed over \$40. I did not buy the first one I saw. The dealer wanted even more for it, unmarked."

#### From the questionnaires

"I try to make Stretch Glass a good investment but due to the fluctuating prices in our area (SW Ohio) I can't be sure. Example: I bought a pink dolphin fan vase for \$17.50. The next one I saw was \$65. but the dealer would let it go for \$35.00 if I was interested."

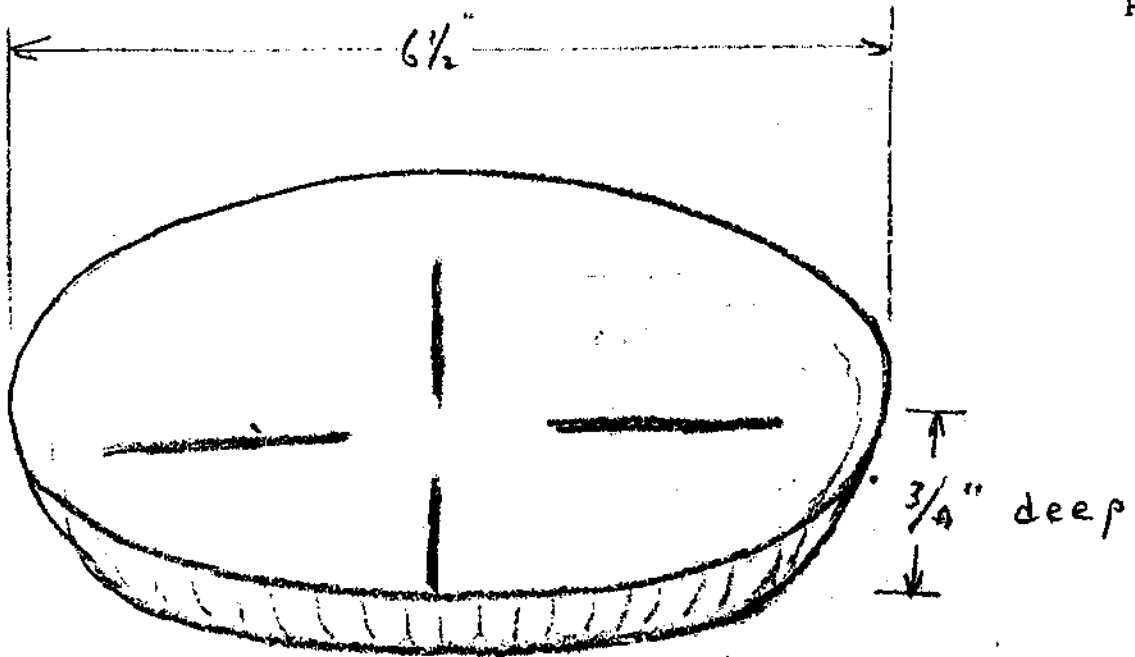
"There is nothing more enjoyable than finding a piece of Stretch that you really like, especially when it is at a price that you can afford - also showing it to others who appreciate it."

"Some of the Stretch Glass is fully as interesting as that produced by the Art Glass companies (i.e., Steuben and Tiffany). Certainly the Stretch can't compete with the fancy decorations - but there are some plain pieces that can put much Aurene to shame. During the past year I have turned several "art glass" collectors to Stretch Glass. One had dealt in Art Glass for over 15 years - he now buys Stretch for resale and for his own collection!"

Ed. I really do appreciate the letters you send to me and use all of them that I have space for. It makes this job so much easier - just to know you have something to write and share with other members. So please don't forget me when you find a nice piece of Stretch Glass, or any unusual piece or pattern that you've never seen before, such as the Umbraco's Tangerine lemon slice holder, and I gave you my find of the year so far, the "Opalescent Tangerine" dolphin handled compote, AND the price. Everyone knows about what they are able to pay, but they also like to know what YOU are paying for good Stretch pieces, so send the prices along. I'll not publish your name if you tell me not to. I must apologize for not knowing who sent me the drawings on page 9. It became detached from the letter and the signature doesn't bring anyone's name to mind. If you'll write me and claim it, I'll be pleased to publish it next time. This is a great thing to know - the measurements and what the patterns look like for the bases and the coasters which go with different sets. These are ALL in cobalt blue.

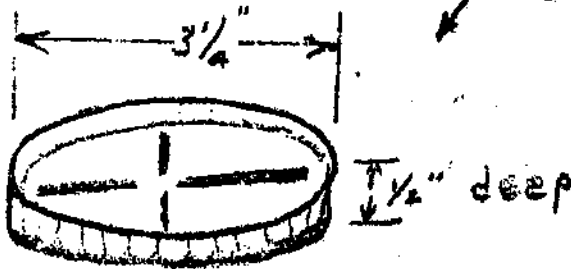


Pitcher  
Coaster  
B  
(1925)

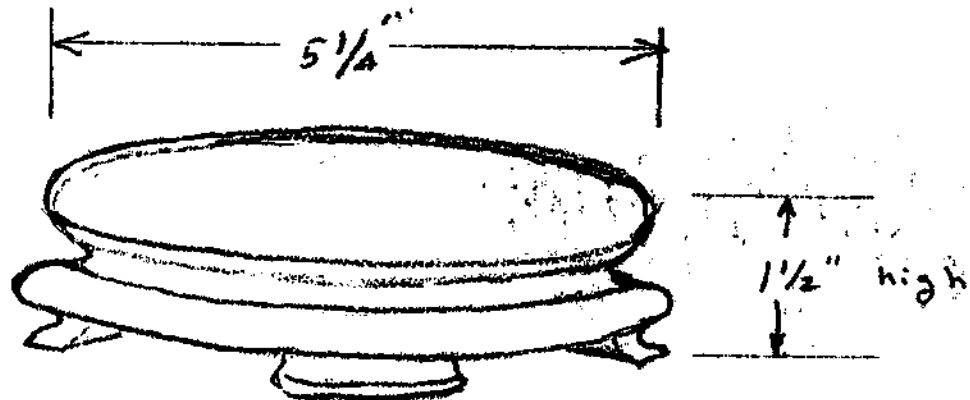


starburst embossed  
on the bottoms

Tumbler  
Coaster  
(1921-1925)



Pitcher  
Coaster  
A  
(1921)



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IN COLOR**

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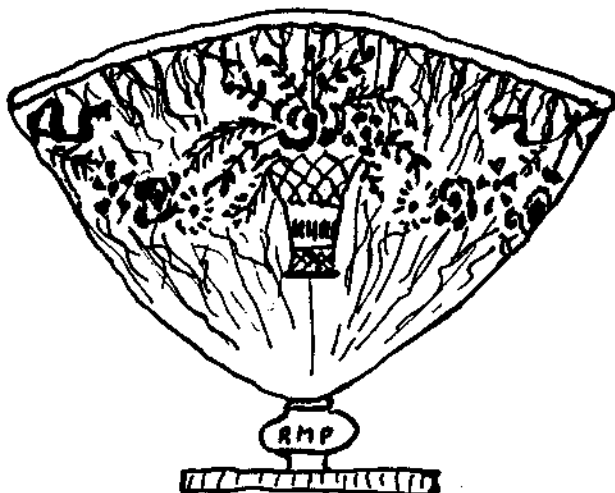
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