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QUARTERLY

NOV 2011

President's Message: Get Everyone Involved!

We are planning the 2012 Convention. We would like to have something for everyone! This will include a quality auction. We are still searching for a Banquet Program / Speaker: Got any ideas? Please let us know.

Our Club Display will be made up of Iridescent Stretch Glass that is not found in our current Madeley / Shetlar book. We are asking each member to bring pieces they have that they would like to see in an updated book. We want to know all that's out there! This would include colors and shapes not already mentioned, as well as totally new pieces. We expect several rarities and surprises! And, if you are not able to bring the glass, we would accept pictures with as much information as you have.

If you think you may be able to attend the Convention, it's not too early to make reservations now. With two conventions again planned for the Comfort Inn in Marietta, rooms fill up quickly. Please see the back page of this newsletter for dates, room rates, and the reservation number.

We realize and are sorry that not everyone is able to attend our convention. Therefore, we would like to offer other opportunities to get involved. If you and your Stretch Glass friends would like to have a regional gathering, let us know. We are also considering organizing a phone conference just to visit and talk about Stretch Glass.

Quality glass, with exceptional color and iridescence, is getting harder to find. And even now, when it does show up, it commands high prices and lots of interest. Keep searching!

Have Wonderful Holidays and a Blessed New Year,

Tim

Tim Cantrell, President



Photos from Cal Hackeman

STRETCH GLASS SOCIETY EXECUTIVE BOARD

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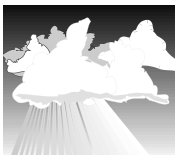
Cal Hackeman

Millie Coty

Lynda Randolph

Mike Getchius

NEWSLETTER EDITOR: Stephanie Bennett



*The Stretch Glass Society
extends our sincerest
sympathies to:*

The family and friends of Evaline Kirkpatrick

Millie Coty and family, on the death of her mother

Arna Simpson and family, on the death of her grandson

And all of you who have lost loved ones this year.

Dear Glass Friends:

The Museum of American Glass in West Virginia is planning to produce a cookbook as a fun, as well as a fund raising project.



One spin, to distinguish it from other such collections, is to link recipe **donor names with glass** – i.e., when you submit a recipe it will appear in print as contributed by your name and a note on clubs you belong to or your glass collecting interest/connection. For example, it might appear in the cookbook as “Katie Trippe, Vice-President, Blenko Glass” or “Dean Six, passionate collector of WV Glass”; or whatever you want it to say about you and your glass connection. We really want this to be a Glass Community project!!!

Do you know others who might also be interested? It is a good chance to promote your piece of the glass world in a small way and share recipes! Send one to four submissions, please.

Thanks in advance for your recipes!

Dean Six

Please send all submissions either to my e-mail address: dean.six@replacements.com, or by U.S. mail to my attention at: WVMAG P.O. Box 574 Weston, WV 26452

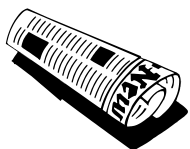


Membership Renewal Time Approaches



You'll soon be receiving your 2012 SGS membership renewal form in the mail. We know it's a busy time of year, and mailboxes are full of holiday cards and year-end bills. But please make a special effort to renew your SGS membership promptly.

If you forget, you'll soon be wondering why you didn't get your February 2012 SGS Quarterly!



More sad *News* from the Glass World

Steuben Glass Factory and Store to Close The Century-Old Manufacturer to Stop Production by Millie Coty

Another blow to the glass collecting world is announced. On September 15, 2011, Schottenstien disclosed it was shutting down Steuben's Corning factory and the Manhattan store, ending the company's 108-year history.

Owners, Schottenstein Stores Corporation, says that the glassmaker is closing its factory in Corning, NY, as well as its flagship store on Madison Avenue in Manhattan. This closing can be attributed to the waning market for fancy crystal which is also exacerbated by a weak economy. Steuben Glass was struggling as the younger generation preferred to buy other luxury items, such as big-screen televisions. The business lost nearly \$6 million in 2007. Steuben was a big money-loser for Corning Incorporated before the company was sold to Schottenstein in July of 2008.

In Corning, NY, as many as 70 people, some of which are master glass blowers, will lose their jobs by the November 29th date. The Midtown store and showroom may stay open a little longer while their inventory of expensive products is being sold. The closing of this store will bring to an end their 77-year presence as a retailer in Manhattan. (Corning Glass Works opened its first store on Fifth Avenue in 1934.) For a short time, collectors can purchase Steuben Glass at the Corning Museum of Glass and then that will be discontinued also. Steuben Glass Works was founded in 1903 in Corning, New York by glass designer Fredrick C. Carder and glass manufacturer Thomas G. Hawkes. Carder, who was hired away from the English firm of Stevens & Williams, experimented with colored glass and perfected an iridescent art glass that competed with Tiffany. Steuben produced art glass in more than 7,000 shapes and 140 colors. Colored glass was discontinued in 1932.



Since its founding, Steuben was a vanity venture, showing the finer side of Corning's other everyday products. Throughout Steuben's years, an engraved fruit bowl or animal figurine was considered a can't-miss, time honored gift. Beginning a tradition in 1947, President Harry S. Truman commissioned Steuben to create gifts of state. President Dwight D. Eisenhower was one of Steuben's biggest fans. He gave custom-made glassware as gifts to heads of state and also collected some himself. In 1954, on the first anniversary of Eisenhower's inauguration, members of his cabinet surprised him with a foot-tall pedestal cup whose engravings depicted his life story. The Reagans presented Prince Charles and Lady Diana with an engraved Steuben bowl as a wedding gift in 1981.



The Steuben Glass factory is located adjacent to the Corning Glass Museum. It is still owned by Corning Inc., which was leasing it to Schottenstein. The lease was due to expire in 2012. However, Corning Inc. has no plans to re-enter the luxury glass business. Corning has reached a deal with Schottenstein to repurchase the Steuben brand, meaning no other company can produce glass under the Steuben Glass label. There are no plans to use it.

It is, indeed, a too sad end of an era.





STRETCH in Depth

Stretch Glass Comports, part 3 –
Northwood, Jeannette & Lancaster
by David Shetlar

In this last article on comports, we will cover the remaining companies that produced comports. Northwood, as one of the major stretch glass producers, appears to have only used less than a half dozen molds to make all their comports! Of course, they listed each shape as a different item in their catalog pages, so you can actually end up with over 20 different items! Jeannette seems to have made only one comport and Lancaster used a couple of molds.

A very elegant comport is the Northwood #637 (Figs. 1-6). This item has a nice, thin stem and narrow external ribs that help elongate the shape. This comport is most commonly found in the normal Northwood Rainbow Line colors – Blue, Topaz, Jade Blue and Russet. However, several have shown up in the emerald green color (Fig. 2). Northwood made this in a flared, bell-shape (Fig. 1, in Jade Blue), cupped (Figs. 2, in emerald green, & 3 in Blue), rolled rim (Figs. 4, in Russet & 5, in Blue, note that some have a very heavily rolled rim!), and wide flared (Fig. 6, in Russet). Also note that the cupped form in Fig. 3 also has the so-called “match stick” cutting between the ribs. This cutting has mystified glass history buffs as it has appeared on both Northwood and Fenton items. This suggests that the cutting was done by a secondary decorating company, but both companies were certainly able to have produced this type of cutting. It is made by using a gang of rotating disks (looks like six disks) to make the “sticks” then ending with pressing the item closer into the wheels to make the “head” of the match sticks. There are a few comports that appear to have been from this mold, but they lack the ribs (Fig. 19, in Topaz)! We speculate that this was the original form and Northwood jazzed up the item by cutting the ribs into the mold.

Another commonly used mold was the one used to make the #652-656 items (Figs. 7-12). This simple, stemmed item has a 3-inch base with the top variously formed. The #652 appears to be close to the form made with the mold, but with the top slightly flared out (Figs 7, in Jade Blue & 8, in Russet with gold trim). The #653 is wide flared and cupped (Fig. 9, in Topaz with etch rim and gold trim). Items with the top straight-side flared are #654 (Fig. 10, in Blue). The #655 has the rolled rim (Fig. 11, in Russet) and the #656 item has a flared and cupped top (Fig. 12, in Jade Blue). I have only seen this comport in Blue, Topaz, Jade Blue and Russet. The Russet, Topaz and Jade Blue items are often accented with gold

trim. If you have this item in a different color, I'd like to hear about it!

The other true comport shapes are the #666 items (Figs. 20-22). This comport is normally found with the wide flared and cupped shape (Fig. 20, in Russet), but I've seen a couple of these comports cupped in (Fig. 21, in Blue), and one with the straight-side flared form (Fig. 22, in Blue). The straight-side flared form would hold a monster martini! The #666 comports come in Blue, Topaz, Jade Blue and Russet.

The final, listed Northwood comport is the #705 (Figs. 23 & 24, in marigold and Russet). I have only seen this item in Blue, Topaz, Jade Blue, Russet and marigold. This one is often confused with some high-stemmed Fenton and U.S. Glass comports, but the two little balls below the bowl are diagnostic. I would think that this item would have been given multiple shapes, but the flared form is the only one I've found.

The remaining Northwood items are the ones folks call “Tree of Life” because there is usually a bark-like surface pattern on the foot. These pieces were not included in the Club's comport display at last summer's convention because they didn't meet our strict comport definition of having a distinct foot and stem. Unfortunately, we don't have any catalog pages that show the 8-sided forms (Figs. 13-18) or the larger 12-sided forms (Figs. 25-29)! Without the catalog pages, we can assume that Northwood may have called these bon bons (for the small items) or footed bowls (for the larger items). I've elected to cover both of these forms here as comports. The small items have 3 1/8 x 3 1/2-inch, octagonal bases. The rare ones have only a stippled rim and no “bark” on the stem (Figs. 13-15). They can have the flared cupped (Fig. 13, in Blue), cupped (Fig. 14, in Topaz), and wide flared (Fig 15, in Blue) shapes. The more common items have the full “Tree of Life” design on the stems, and these also come in flared cupped (Fig. 16, in Topaz), cupped (Fig. 17, in Blue), and wide flared (Fig 18, in Blue with paint decoration). I have seen the little comports in only the Topaz and Blue colors. The 12-sided base forms also come in three forms, the flared cupped (Fig. 26, in Blue), cupped (Figs. 27 & 28, in Topaz and marigold on custard, an extremely rare color!) and wide flared (Fig. 29, in marigold, sometimes called a pedestal cake plate).

A couple of years ago, Nancy and Phil Waln showed up with a totally unique comport that was obviously of Northwood origin (Fig. 25, in Topaz)! This item has the 12-sided base, stippled basal rim but no Tree of Life pattern. What was unique was the intaglio thistle design embossed on the outside of the bowl! Intaglio means that the pattern sinks into the glass, not being raised like most carnival patterns. This suggests that this item was

(continued on page 6)



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36

one of those unique transition forms and Northwood was exploring what to do with this mold.

Jeannette is pretty easy to cover as we have found only one comport shape (Figs. 30 & 33). For a long time, we didn't know who made this form as it was known only in crystal (Fig. 30). Then an olive-green piece showed up that used the same olive-green found in one of their footed bowls. I put in the Fig. 33 to illustrate what can be done with the crystal piece! This one has been subjected to intense nuclear radiation! Remember that much of the crystal glass made during this period contains magnesium as a clearing agent and magnesium will turn purple when bombarded with radiation! You see such irradiated glass in malls (mainly purple canning jars and Victorian pressed glass), but be weary of these pieces—they are likely not this color naturally!

Finally, we have Lancaster! They used two forms and I'm not sure that one may actually be a footed bowl (Figs. 31, 32, 35 & 36). These pieces meet the definition of a comport, so I'll include them here. Most are crystal stretch glass with over-all enamel applied to the outer surface in green to yellow (Fig. 31, straight-sided flared), orange-red to yellow (Fig. 32, flat-top flared), or white (Fig. 35, flared). These items can have orange or blue flower decorations also. I have seen quite a few items that are crystal without the enamel, but very few have cuttings (Fig. 36, straight-sided flared with star-flower cuttings). A few of these comports can be found in the light marigold (Rose Ice) to dark marigold (Aztec). I have included the thin, hex-stem comport that is commonly mistaken for an Imperial or other company's piece (Fig. 34, in Aztec). I have not found this item in any of the enamel colors, but it can be found in crystal (Iris Ice) or the marigold tones. Lancaster also made a mayonnaise (both covered and uncovered) that many confuse as being a comport and their high-footed bon bon with lid may be missing the lid and could be mistaken as being a comport.



Sharing the Love – A Special Wedding Gift by Cal Hackeman

Recently we received an invitation to the wedding of our next door neighbors' daughter. The soon to be married couple is gainfully employed, fully set up in an apartment and well beyond the state of many newlyweds when it comes to worldly possessions. The invitation included the usual links to department store gift registries and even a suggestion that well-wishers could contribute cash to their honeymoon fund.

I'm not much for department store gifts for special occasions, and I am even less excited about just writing a check for an occasion as special as a wedding. So I began thinking about what we could give the newlyweds which would truly be special, not only as they were opening their wedding gifts, but for years to come.

Being neighbors, they have, of course, been guests at Lakeview on several occasions and I remembered them both being rather in awe over our various collections of American glassware. I fired off a quick email to the mother-of-the-bride and inquired about their favorite colors and was even bold enough to ask if she thought they would like a few pieces of vintage glassware. The response was an enthusiastic "yes!" and the list of their favorite colors started with turquoise blue.

Now, I knew just what to do – off to our "inventory" of duplicate Celeste Blue stretch glass I went to assemble an assortment for them. This picture shows what I hope will be the beginning of their collection of iridescent stretch glass: a Diamond console set, a Northwood Mayo and underplate, and a Fenton cupped bon bon.

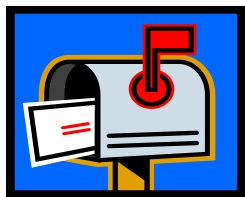


I thought about including more, but this seemed like enough to get their interest going and not so much that they would need to buy a piece of furniture to display it in!

So, we will see where this goes . . . the wedding is in a week and the parents of the bride now have our gift (we are not able to go to the wedding due to a scheduling conflict), so it is too late to go a different route at this point. Besides, I kind of like giving a gift that will surely be unique. Hopefully, in a couple of weeks we will have two new iridescent stretch glass enthusiasts!

Have you ever thought about helping us introduce iridescent stretch glass to the younger generation by giving a gift of our special glass on a special occasion?





Q&A Postings & E-Mails from Renée & Dave Shetlar

Q: *Hi, Hopefully a quick question. I saw your website as I was trying to identify what I think is a piece of early stretch glass. I used your list of stretch glass companies to search for pieces to compare. I had thought my piece was US Glass or Tiffin Sweet Pea vase (mold 179). I've since been told the foot profile on mine is wrong for Tiffin.*

I'm not looking for value, only to identify the maker if possible. If you'd like to have a look I've uploaded pictures including a nice detail of the foot profile.



It's 3-3/4 inches across the base; 7 inches across the rim; 4-3/4 inches tall. It's frosted crystal/pearl finish over clear glass and a tiny bit iridescent. The finish coat is both inside and outside although the texture is finer on the outside. It's not coated on the base.

Thank you for your time. -Buck

A: Buck, Your vase is definitely the U.S. Glass #179 small sweet pea shape vase. Vineland made a similar vase, but the foot (snap) has a sharp edge, not the rounded edge of your vase. Dave

Follow-up: *Thank you very much Dave. We bought it at an estate auction with other glass planning to resell it but my wife really likes this one and it looks like may have become attached to it. I had asked some questions about it on the glassmessages.com forum which brought up doubt that it was Tiffin based mostly on the flare of the rim, which to me is secondary to the molding of the foot for this type of vase. Anyway, the lines between US Glass as a consortium and the individual companies still confuse me. I'll stick with calling it a US Glass sweet pea vase. Thanks again, -Buck*

Q: (Posting on the Carnival Mailing List)

TO: Bug Doc Shetlar

Attended a glass show today and saw a covered bon bon which was not stretch but it was iridized. The color was red/amberina. It had a twisted short stem. The owner had it marked a Dugan/Diamond in the Rainbow pattern. He had a picture in the 12th Edition of Carnival Encyclopedia. Any information you might have on this piece would be appreciated. Tony D.

A: Indeed the "Ruby Lustre" is a Dugan/Diamond production and it was placed in the Rainbow Line, which

was Diamond's designation for stretch glass. Unfortunately, this effect and the Royal Lustre (cobalt blue glass with a shiny silver to gold iridescence) were both designated as Rainbow line, but neither iridescent effect has any hint of the stretch effect. Some have a satiny iridescence, but Diamond was trying to get a silvery mirror effect. The twist in the stem is merely from the finishing, not in the mold. When the piece was reheated and iridized, the finisher spins the piece around in a snap using a paddle to keep the top flat and straight. The pressure on the top while rolling the snap back and forth is enough to twist the stem. Some pieces are really twisted and others have only a slight twist.

The Ruby Lustre covered bonbons are more common than the Royal Lustre ones, but they usually command a higher price (the price of being ruby! LOL). I have seen these bonbons priced from several hundred dollars (usually at carnival conventions) to under a hundred, usually at flea markets where the dealer couldn't figure out what the piece was! Some have thought that they were recent Fenton production! You can see the details that separate the Fenton, Northwood and Diamond covered bonbons on our web site on iridescent stretch glass (shetlartglass.com). Thanks for asking! Bugdoc

Q: Hi Dave & Renee!!

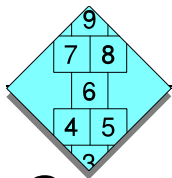
We found what appears to be a #891 Fenton Ribbed vase in celeste blue. So, now we have 2 questions: What is the approximate value? And do you have any idea what years Fenton produced this vase?

Thanks! Kathi & Galen

A: Kathi & Galen, Congratulations! None of these vases are easy to obtain. Roy Ash wrote an article on these in the *Glass Collector's Digest* April/May 1996

(Vol. IX, Number 6). In his article, he cites a Fenton 1925 catalog that lists this vase (actually the ad lists two sizes, but we've never seen the smaller one – 10-inch #888 in stretch). The Royal Blue (cobalt stretch) appears to be the most common, but is a highly desirable color. This has usually commanded prices in the \$600 to \$1000 range. The Celeste Blue one is less common, but doesn't command the same prices. We've seen this one on eBay last year and it went for about \$300. I'd say that \$300 to \$500 would be in the current price range, depending on the quality of iridescence. Topaz (Vaseline) is the least common color and the last one we saw went in the \$700-\$800 range. This vase is also found in other non-iridized colors. Dave





How many are there?

Please help us count these 'rarities'.

1. Fenton cobalt crested items.

Q: Dave/Renée – *I have a question which I hope you can answer. In American Iridescent Stretch Glass (AISG), plates 188 and 189 each picture a Fenton sherbet. The sherbet in plate 188 has the cobalt crest while the one in plate 189 does not. They appear to be the same sherbet except for the cobalt crest. However, the sherbets are identified by different factory numbers – the one in plate 188 is #103 and the one in plate 189 is #403. Are the sherbets the same or are they different in some way other than the cobalt crest? Is the #103 indicative of the cobalt crest treatment and if so, should we expect that the under plate, luncheon plate, dinner plate and other pieces which exist with the cobalt crest to also have been #'d in the #100 series? Finally, how many items are known to have been made with the cobalt crest? Thanks and all the best, Cal Hackeman*

A: Hi Cal, Dave is on the road so I will respond to your question. In all of the Fenton research materials that we have, I can not find any reference to a specific designation for the items that were given the "crest" treatment. I believe it was merely an added decoration treatment, much the same as a crimp, so no special numbering applies. The only special numbering seemed to involve items with dolphins or optic treatments.

From what I can determine from our list of Fenton items, the #103 sherbet is part of a set which includes the center ring underplate. Both the sherbet and plate have the same number. The crest is merely a scarce decoration. Note that ring on the underplate in PI 189 is off-center. This set is called an Ice Cream Set according to our list, and is assigned the common number of 403.



AISG PI 188, plus underplate:
2-piece #103 set

AISG PI 189:
2-piece #403 set

As for the number of Florentine Line pieces to have been given the cobalt crest, we do not have that information. If it exists at all, I would imagine that it would be in the Fenton production records.

I would ask all SGS members to report back to us about any cobalt crest items they have in their collections or have seen.

Hope this has been helpful. Renée

2. This Fenton candle vase

In AISG, there is a picture of Fenton's Candle Vase #1673, in Florentine Green (plate 251). The caption also includes the note "only one known."

I'm happy to report that we can now confirm the existence of one of these Candle Vases in Velva Rose. Here's a photo of this item, which I was fortunate to have the opportunity to purchase recently. The opportunity for me to purchase the Velva Rose Candle Vase is the result of "networking" among Stretch Glass Society members – one of the most valuable of our membership benefits. Because another member knows of my interest in acquiring unusual examples of iridescent stretch glass, I received a phone call letting me know that this Candle Vase was being offered for sale by a non-SGS member. A couple of phone calls later, the seller and I had agreed on a price and the Candle Vase was on its way to me. I am very appreciative of the "tip" – thank you to the "tipster" (you know who you are) - and a big thank you to the sellers for making this item available for sale.



While the Candle Vase flares out nicely at the top, the candle holder (simply a hole in which to fit the base of the candle) is all the way at the bottom of the inside of the vase. My sense is that this is a questionable, at best, design. If a candle is allowed to burn down into the narrow section of the vase, there would be a very good chance of the heat from the flame causing the Candle Vase to crack or break – maybe that is why we don't see them very often.

It would be great to know if other SGS members have this Candle Vase and if so in what colors, so if you have one, how about dropping our Quarterly Newsletter Editor a note to let us know – we are not looking to publish a list of owners of this item, but rather to just get a sense of how many of them are in existence. Thanks, in advance, for letting us know if you have one in your possession. Cal Hackeman

If you know of the existence of these items – anything with the cobalt crest or this candle vase in any color, please let me know. Unless you ask to be identified, I'll add your item to the count and then discard your note and forget your name -- I promise. Thanks in advance for adding to our collective knowledge of how rare these stretch glass items really are.

Stephanie Bennett, [REDACTED]





ON **ebay**

E-mail exchanges with Dave and Renée Shetlar regarding eBay items

1. eBay alert from Rex Tatum to the Shetlars:
Check out Rare Northwood Russet Colored Stretch Glass Footed Bowl| eBay

Sorry about the over-pricing. It might be a 'must have' for your Russet collection, but . . . ? Rex

Renée's response:

Rex, We know about this bowl. Yes, we would like to have it, but will NEVER pay that kind of price

(\$135). The seller contacted us months ago (before the first time he listed it on eBay); we told him exactly what it was (thus the description) and told him what it was worth when the AISG book was published and in today's market. We explained that many manufacturers used either a red-based or blue-based color glass to produce "black". This seller prefers to disagree with us. True black colored glass is quite corrosive to the pot, so makers seldom produced it until later years. We are coming close to having every shape in Russet! Renée

2. And another from Rex: Check out BEAUTIFUL SIGNED OPAQUE WHITE STRETCH GLASS BOWL! | eBay



"END OF DAY?" Reminds me of visiting the Waterford factory, the day it was closing for Xmas vacations and ALL the workmen were drunk and happy! What a mess. Rex

Renée's response to Rex:

LOL, Rex. I just couldn't let this "description" by the seller go without emailing them. It would be nice if they knew what "opaque" actually means! This likely started out as a mistake and it looks like the artist decided to exercise their creative license by increasing the slump; a modern "interpretation" of stretch glass. Renée

Renée's message to the seller:

Dear gglatimer, This is contemporary art glass with a stretch iridescence. It is NOT stretch glass. Also, it is NOT opaque white--it is transparent, crystal base glass with white iridescence. Opaque white glass would be like milk glass and it is not transparent (able to see through). For additional info on stretch glass, please visit stretchglassociety.org. Regards, Shetlars

(The seller thanked Renée for the information and updated the listing.)



3. eBay exchange initiated by Dave: bugdoc sent a message about US GLASS 'CORAL' 4 PIECE TABLE / CONSOLE SETTING RARE:

Dear dennis_d, I found your U.S. Glass coral set and notice you mention that the pieces are iridized! I can't see any evidence of iridization on these pieces. Are they stretch iridized or plain coral? If they are stretch iridized, the price is appropriate. If not . . . well!

Dennis_d's response:

Dear bugdoc, Thank you for your interest in the 4 Piece Console Setting - We utilized the description terms of the following website:

<http://www.shetlartglass.com/stretchglass/SGCompanies/USGlass/USGlass07.htm>

(picture from the website →)



It is a very interesting site about US Glass. As for an iridescence on the particular pieces they have a very high gloss but not the sheen normally associated with metallic salts used in carnival glass. The website suggests that non-iridized coral is not common.

Dennis_d's response after bugdoc identified himself:

Dear bugdoc, Thank you for the great information - I'm still chuckling that I was "preaching to the choir". You have a really fine website with a lot of great information. Thank you for your effort to share your knowledge. I for one enjoy and appreciate it. DennisD

Recent selling prices



Fenton Grecian Gold puff box, \$52.00



Fenton 10" Topaz bowl, \$47.02



Fenton Celeste Blue sweet meat set, \$76.00



5 Diamond 8 7/8" blue plates, \$85.99



Plan ahead! Save the dates! Make your reservations!

July 25, 26, and 27, 2012

38th Annual SGS Convention, Show and Sale

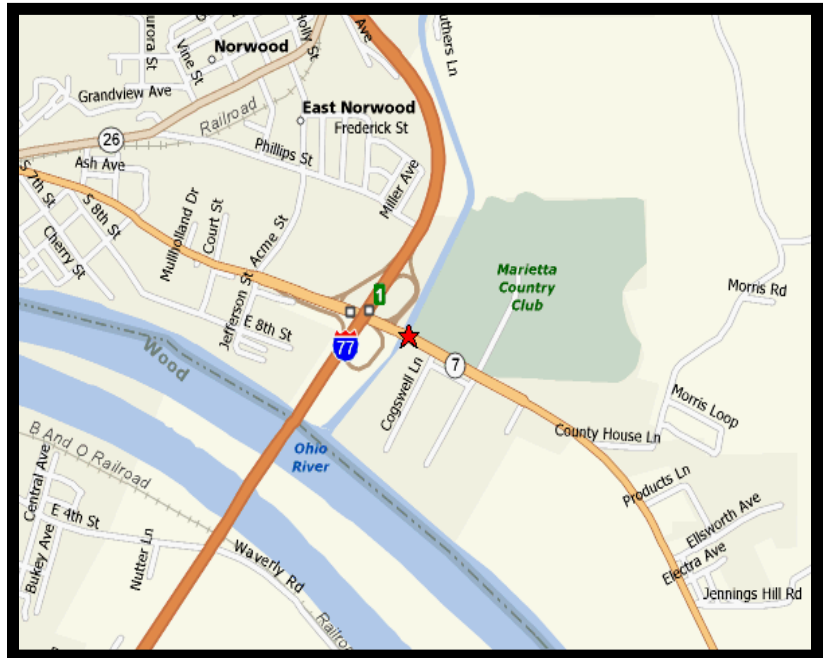
Comfort Inn

700 Pike Street
Marietta, OH
740-374-8190

Standard Guest Room Rate:
\$70 (Plus Taxes)

Mention that you are
Stretch Glass Society Members
When Making Reservations.

Rooms Will Fill Up Quickly,
Call Today!

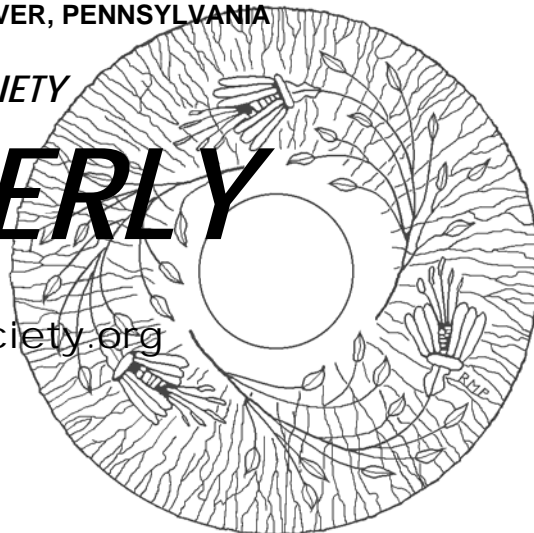


FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

<http://stretchglassociety.org>



TO:



First Class Mail

NOTICE: The SGS Quarterly newsletter distribution schedule is: FEBRUARY, MAY, AUGUST and NOVEMBER.