

QUARTERLY

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President's Message:

Rekindle the Fire!



FEB 2012

I am concerned that some of us perhaps are not as excited about Stretch Glass as we once were. We are all very busy and quality Iridescent Stretch Glass is not as easy to find as it used to be, at least not without working at it. And it is supposed to be fun! But, the best part of fun is in sharing. I wish that every one of you could come to our annual convention.. Those who do know the fun and excitement of sharing our love of Iridescent Stretch Glass with other enthusiasts.

But not all of our members can make it to Ohio in July. Our website and Facebook page provide an everyday opportunity to discuss our glass and share our finds. Thanks to Mike Getchius for his ongoing updates.

Yet not all of our members are online. Therefore, we are planning a conference call for all members, especially for those who cannot attend our Convention, to renew friendships, answer questions, and just talk about Stretch. The main goal is to get YOU involved! We hope to have the time and details for our next newsletter and make it a regular event.

We also plan to expand our communication, publicity, and outreach to other collectors and organizations. That is why the Stretch Glass Society exists. If you have any specific ideas, contacts, or would like to help, please let us know.

Our July Convention promises to be full of surprises. If you can't wait till then, Millie Coty and Jan Reichling share some information in this issue about our banquet speaker and club display. We're very excited about both, and expect you will be too. Our Executive Board voted to join with NFGS in sponsoring the speaker, a long-lost Fenton artist. We expect our club display to include RARITIES that many of us have only heard of, and some true unknowns that will surprise us all. Therefore, if you have some pieces that you think may be rare, please share them in person or by sending a picture. Also, we're starting to gather some quality glass for the club's silent auction. So, if you have some exceptional Iridescent Stretch Glass that you are considering selling, please contact us.

Together, we can all learn and grow in our knowledge and enthusiasm for collecting Iridescent Stretch Glass.

Looking forward to an exciting year!

Tim

Tim Cantrell, President



STRETCH GLASS SOCIETY EXECUTIVE BOARD

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Lynda Randolph

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NEWSLETTER EDITOR: Stephanie Bennett

Our Website: <http://www.stretchglasssociety.org/>

The Stretch Glass Society website is a valuable tool for connecting not only with other SGS members, but also with others on Facebook who are interested in our glass. Anyone can go to the site, become educated about stretch glass and our Society, and view a sample newsletter. And anyone can view all entries on our Facebook page, though you must belong to Facebook to see fans and make postings.

facebook

Sign Up Facebook helps you connect and share with the people in your life.



Stretch Glass Society Like

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Stretch Glass Society - Everyone (Top Posts) ▾

As SGS members, you have exclusive access to Newsletter Archives, which contain a wealth of historical and technical information about our glass and Society. The current members-only password is [REDACTED]. An updated password, and more information about the website will be provided in the May Quarterly by our On-line Coordinator, Mike Getchius.

Help Us Reach Out

As President Tim mentions in his letter, the Executive Board has decided to begin an outreach campaign. At last year's convention, Jim Farr, our first President, gently reminded us of our Society's constitutional commitment "to interest and educate other people" about Stretch Glass. We thank Jim, and we ask for your help. Please call or email me (contact info above) with the names of any groups, publications, or auctioneers that we might approach with articles and stretch glass information. Thanks in advance for your help. *Jan Reichling*

Good News and Thanks from the Mizells

After a bad fall and time in the hospital and a rehabilitation facility, Bill is now home, where he's getting physical therapy and improving. He and Sharon send their thanks for all your cards, calls, and e-mailed good wishes.



The Stretch Glass Society extends our sincerest sympathies to:
Bill and Lynda Randolph, on the death of Bill's mother on January 3.
Jan Reichling, on the death of her son, Preston, on January 13.

Lost Fenton Artisan Found Robert Barber to be part of 2012 SGS Convention

by Millie Coty

For those of you who may not know, Robert Barber was a designer/glass artist employed at Fenton during the mid-1970s as part of the 'artist-in-residence' program. While at Fenton, he worked with David Fetty and Delmer Stowasser in creating



what Fenton named 'The Barber Collection.' His work was extensive, creative and, sadly, not well received during that time period. As with so many things, it took awhile for his work to 'catch on.' After his artistry came into its own, his Fenton pieces have been much sought after and command a handsome price.



During the early 1970s, Robert held an academic position at Ohio University in Athens, OH where he taught Glass Blowing and Ceramics. He purchased a farm near Pomeroy, OH and built a glass studio at this location. In 1972, he left OU to become a full-time glass artist. During this studio time period, Robert made Stretch Glass in a variety of shapes.

After leaving Fenton, Robert lost touch with employees and friends in Ohio. His whereabouts had become much talked about and somewhat of a mystery. In 2010, Mr. Barber took a class in web design and photography, and his web page helped solve this mystery. Currently, Robert is retired, and lives in California where he stays busy with taking classes at the local college. With the initial contact, Robert found it curious that someone from the glass world might be looking for him, but is now looking forward to his trip to WV, contact with old friends, and playing a part in the 2012 SGS and NFGS Conventions. Mr. Barber will be the SGS banquet speaker as well as taking part in other SGS activities.

There is a flip side to this coin. Mr. Barber is looking forward to attending both the SGS and NFGS Conventions. But, without financial help, he will not be able to make the trip to Ohio. Therefore, we are turning to the memberships of both clubs to underwrite transportation and housing expenses.

The SGS Board voted to donate \$200.00 towards defraying the above mentioned expenses and will award Robert a \$100.00 honorarium. If you can support Robert's return to West Virginia and Fenton, please mail your contribution to: NFGS, P.O. Box 4008, Marietta, OH 45750. Any donation, large or small, will be greatly appreciated. Thank you!!

And be sure to make your 2012 Convention reservations as you will want to be a part of this history making event!



The 2012 Convention Club Display

by Jan Reichling

Hello to ALL! The start of a New Year has your Executive Board planning the 2012 Stretch Glass Convention and that entails one of the highlights of Convention, the CLUB DISPLAY. When the suggestion was presented, I knew it was a "chance of a lifetime" for all members/collectors. The focus, although we don't have an official name for the display, will be items not pictured in the *American Iridescent Stretch Glass* book!

Items that are unusual in shape, decoration, treatment and color certainly are welcome.

For example, on page 35, plate 96 is a Diamond green, square crimped vase. Blue Crackle (Cobalt Blue) is a scarce color, so that vase in Blue Crackle would be a good example of a known item but in a rare/scarce color worth documenting. If in doubt, bring it!

This book was published in 1998 and has been augmented with Dave and Renée Shetlar's website, and of course, new and interesting pieces introduced at subsequent conventions. What an opportunity, not only to document these pieces (yes, pictures will be taken), but to have them all in one place, for all to see, providing considerable knowledge in our "continual hunt" for new treasures.

Now, in these cold months, set aside a few pieces that fit the theme and if you have any questions, please call any board member.

If you can't attend convention, have a camera, and want to include pictures for the display, you can send the information to me via email to [REDACTED] and I will either present a slide show or have pictures available, depending on how many responses I receive.

Stay well and happy "hunting".





STRETCH in Depth

Iridescent Stretch Glass Lamp Shades by David Shetlar

I've wanted to cover the electric and gas lamp shades made in iridescent stretch, but I kept having questions and no answers. This last year, Gary Senkar sent me an email where he mentioned that he had camped out at the National Imperial Glass Museum, looking at old catalogs. In one catalog, he found quite a line of the Nuart shades and wondered if I wanted the information. Most importantly, he had found the number for a shade that I knew had to be Imperial, but it was never found with the NUART script at the base of the footer! The three colors that this ribbed shade was found in were classic Imperial colors (Pearl Ruby, Pearl Green and Pearl White). So, with that question answered, I figured I might as well show you the shades and discuss the questions that I still have!

Most stretch glass shades seem to have been made by Imperial with Northwood being a close second. Fenton also made shades but they rarely have a good stretch effect. And that leaves the unidentified pieces. I'm beginning to think that these may have been made by one of the other glass companies that specialized in lamp shade production. In Heacock, Measell, and Wiggins' book, *Harry Northwood, The Wheeling Years 1901-1925*, they mention that Northwood considered taking legal action against Macbeth-Evan for patent infringements. Jefferson Glass and Haskins Glass Companies were also making translucent white glass that they were using in their shades. I have a feeling that some of my unidentified shades could have been made by one or more of these other companies.

On the illustration page, I'll start with the Imperial shades. They had quite a line of shades which were first made in crystal glass, primarily for gas lamps. When iridized glass began, they obviously began to iridize shades that were for gas and electric lamps and had definite patterns. In 1912, they apparently began the Nuart Line and used the iridescent colors that we would eventually associate with the Imperial Art Glass Line (=Jewels) – Pearl Ruby (deep marigold), Pearl Green (crystal or ginger-ale-colored glass with a greenish iridescence) and Pearl White (a white iridescence on crystal glass). Many are marked "NUART" on the flat collar next to the footer (the piece that fits into the lamp fitter), but some shapes are not marked. In one of the catalogs, Imperial also used some common names for the line numbers!

A really nice shade is the #544 (Figs. 1 & 2), called "Colonial Flute," which has flat external panels that end in

petal-like scallops. I have this one in Pearl Ruby and Pearl White, but I have not seen it in the Pearl Green. The catalog page indicates that green should be available. The #535 (Figs. 3-5), called "Light Optic Flute," has optic wide panels (on inside) and is nicely flared and cupped at the opening. This is one of the more common Nuart shades and is found in all three colors. The #548 (Figs. 6-8), called "Tall Electric, Light Optic Flute," has the same optic panels, but is more trumpet shaped. This is likely the most common of the Nuart shades and I see this shade with many other treatments – shiny marigold iridescence, shiny iridized inside and satin etched outside, occasionally cut. It's a little hard to see in the illustration, but the #548 in Fig. 6 is actually Pearl Ruby on amber glass! I've seen three of these shades (at different locations) so I figure they were part of a production one day. The #559 (Fig. 9), called "Melon Shape" on one page and "Deeply Fluted" on another page, is a very elegant shade with six bulging sides that end in definite scallops. I have only seen this shade in Pearl Ruby. The #601 (Fig. 10), called "Plain Square," is square and is tough to find in iridized glass. I see it quite commonly in satin glass (frosted white). The only one I have is in the Pearl Green color. The #561 (Fig. 11), called "Fancy Square," shade is also square but with the corners flattened off. I have this one in Pearl Ruby and have seen one in Pearl White. The #575 (Figs. 12 & 13), "Fancy Flute," is one of the mystery shades until Gary found the number! This shade is about as common as the #548 and it is found in all three of the Pearl colors as well as shiny iridescent, and shiny iridescent inside and satin outside. All of the Pearl Green pieces that I have seen are real knock-outs! They have deep stretch and intense iridescence. Since they don't have any marks, it's difficult to tell dealers that they are not a true art glass! LOL! The #583 (Figs. 14 & 15), called "Tall Electric, Plain," is a simple, but slightly expanding cylinder. I see this one mainly in Pearl Ruby and Pearl Green and was lucky to find a set with cutting (Fig. 15), called "102"! The #591 (Fig. 16), called "Perfectly Plain," is another tough one to find in stretch! From a distance, it looks like the #559, but it is smooth on the surface while ending in gently rounded scallops. One of the larger electric shades is the #552 (Fig. 18), called "Tungsten, Light Optic Flute." This one is tough to find in stretch and I've only found it in Pearl Ruby. I've seen dozens of this shade in satin, satin with patterns and with shiny marigold inside. The largest electric shade is the #553 (Fig. 31), called "Cluster Electric, Colonial Fluted"! This was probably a shade used in companies and warehouses in clusters and I often see it in crystal and translucent white glass. This one was found by Jan Reichling and it is marigold on milk stretch! Finally, there

(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

Iridescent Stretch Glass Lamp Shades, continued

is a Nuart glass shade in stretch (Fig. 19) for gas lamps which seems to be a larger version of the #535. I don't have a number for this shade yet, but the ones I have are clearly marked NUART!

Northwood made two basic forms in iridescent stretch glass shades and they always used their "Luna" as the base glass. This is a very white, translucent glass. The first one is one they called "Venetian" which carnival collectors call "Pillar and Drape" (Figs. 21 & 22). These have "NORTHWOOD" embossed on the footer collar and catalog pages indicate that they should be found with marigold or pearl finish. As you can tell from the images, these shades have four ribs that run the length of the shades and a drape pattern between the ribs. They are usually round, but they can be crimped into a square shape (Fig. 22). The other Northwood shade was called "Sheffield" in their catalog (Fig. 23 a&b) and I didn't realize that there were two sizes of these shades until I got them out and began to photograph them! These two, in pearl stretch, have the Northwood mark but the marigold example (Fig. 24) doesn't. I'm also a bit concerned about this marigold shade as the opening isn't nicely scalloped and the ribs end before the rim! Is this just an artifact of molding, shaping and iridizing or was it made by someone else?

Now, we are left with the known Fenton shades. The #232 (Fig. 17) is another "Pillar and Drape" form and is identical in all aspects, except that they don't have "NORTHWOOD" on the footer! As you can see, this shade is made from opalescent glass, not a "Luna" glass! I've measured everything and I really think that either Fenton copied the Northwood piece or they may have purchased the molds when the Northwood factory closed. The unique shade by Fenton consists of simple, narrow panels (Fig. 20). I've only seen this shade in marigold and some have a hint of stretch. LOL!

Now, I'm left with the unknowns! The first one (Fig. 25) has optic (internal) panels and slight scallops on the edge. I have seen this one only in pearl iridescence and the translucent glass looks like Northwood's glass. A very similar one (Fig. 26) also has the optic panels, but is flat on the edge and the glass is usually a very white translucent type. I've seen this one in the pearl (satiny and stretch) as well as a very shiny, but deep marigold. A more recent acquisition (Fig. 27) has external ribs and is crystal glass with a thin, multicolored stretch iridescence. The unusual, crimped shade (Fig. 28) appears to be made from the same mold as the shade in Fig. 29. Both of these shades have excellent stretch iridescence, but I'm really unsure of their maker. I have waffled from Fenton to Imperial to Northwood! All of these companies made marigold and purple stretch! The

crimping is more like what I see on Fenton pieces, but I've not seen any catalog pages that would indicate that these are from them. The final shade (Fig. 30) is another translucent-white glass with a heavy, shiny marigold external finish and satiny internal iridescence. The external ribs are similar to the ones seen in Fig. 27, but the shade has been obviously reshaped.

If you have any other lamp shades in stretch that have not been discussed, please contact me and send a picture. I suspect that there has to be a couple of Imperial shades that we haven't seen yet, especially with cuttings, as these are clearly illustrated in their catalog pages! Also, if you have other colors that may have been made from the mold that yielded the shades in Figs. 28 & 29, additional colors may be the key to determining their origin!



Recent selling prices from Renée Shetlar



3 Fenton Celeste Blue tumblers
(with tops ground down), \$39.95



Fenton Florentine Green
comport, \$39.99



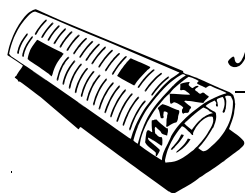
Northwood Royal Purple
#569 vase, \$128.50



U.S. Glass Green
#151 vase, \$27.50



Imperial Pearl Ruby lamp
shade, \$175.49
(A true Carnival/Stretch
"crossover" piece)



News from the Glass World

Mark your calendars and plan your travels around these upcoming events!



South Florida Depression Glass Club American Glass, Pottery, Dinnerware Show and Sale

February 11&12, 2012

Sat. 10am-5pm & Sun. 10am-4pm

Emma Lou Olson Civic Center
1801 N.E. 6th St. • Pompano Beach, FL

Admission: \$6.50
(50¢ off with this ad)
Info: www.SFDGC.com

Directions: corner of NE 6th St.
and NE 18 Ave., off Rt. 1,
just north of Atlantic Blvd.

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2012

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Glass Sale & Show

Sponsored by The 20-30-40 Glass Society of Illinois
Visit our website at: www.20-30-40society.org

Specializing in: *Depression, Elegant, Carnival, Pattern, Art Glass, Victorian, & Contemporary Glassware*

Saturday, March 10th, 2012 - 10am to 5pm
Sunday, March 11th, 2012 - 11am to 4pm

Door Prizes ♦ Crystal Repair ♦ Glass Identification ♦ Reference Library

Admission: \$8.00 per Person / \$7.00 with this card

Location: **THE CONCORD PLAZA MIDWEST CONFERENCE CENTER**
401 West Lake Street, Northlake, IL 60164
Free parking and shuttle bus to front door
For information, call 630-851-4504



GIVE BIRTH TO A DREAM:

Museum of American Glass's New Addition in Nine Months: Space to Work, Space to Grow

Dear Glass Lover,

In October of 2009 we began a campaign to pay off the mortgage on the physical building of the Museum of American Glass (MAG) in Weston, West Virginia. That dream was realized in April of 2010. We proudly own, debt free, our 12,000 sq ft building. We have made that space into one of America's most dazzling exhibits of glass. Over 12,000 pieces are on public display. An open storage collection in excess of 20,000 pieces of American glass, and thousands of pieces of archival material makes MAG an active, growing, highly visible partner in preserving American glass heritage.

Our success has led to filling our large building with exhibits and displays enjoyed by thousands of people each year. Donations – ranging from single items to large collections – are received almost daily. We struggle to find space to receive, catalog, and photograph these donations.

Our dream is to add onto the existing building an additional work space that is visible to the public, so our ongoing work can be observed, questioned, and enjoyed: a transparent work space! The space will double as a classroom as our educational programs expand, and will give us better access to existing second floor work areas. The addition will be larger than our current public display space, and will provide convenient access to twice again that much space. For our investment we gain much.

To realize this dream, we need your help. The decision to come to you again so soon seeking support was not easy. But if MAG is to continue to lead, we must be active and grow. Our goal is to raise \$50,000 to complete a matching grant that would build the new wing. The campaign runs October 22, 2011 until July 22, 2012. At the time of writing this letter, less than one month into the campaign, we have found amazing support, raising \$13,100 of the \$50,000.

Each donor of \$10 or more will be publicly acknowledged in our magazine, *All About Glass*. Donors of \$500 or more will be permanently thanked by having their names carved into a glass door entering the new "wing." For your donation of any amount, you will claim pride of ownership in MAG, the institution most devoted to preserving, documenting, sharing, and educating the public about American Glass.

Thank you in advance for your support,

The Museum of American Glass in West Virginia

(The Museum of American Glass in West Virginia is a 501(c)(3) tax-exempt corporation as recognized by the IRS. Donations are tax deductible to the fullest extent of the law.)



SGS Acquires Fenton Stretch Glass

by Stephanie Bennett

Although I had nothing to do with our club's acquisition of these lovely pieces of Fenton's contemporary stretch glass, both the generous donor and her knowledgeable purchasing agent, prefer to remain anonymous. The shy agent is also the humble photographer, who swears her photos don't do justice. But seeing them got me craving, so I thought we should share them with you.

The items were purchased either at the Fenton VIP Night in November or since. Those who know your Fenton, realize that the Frankie Workman vase is particularly special, and it's described as "magnificent."

All of these pieces have been donated to The Stretch Glass Society to offer to our members in future raffles, silent auctions, or other money-making ventures. So, if you're also craving, stay tuned for when and how you can make one or more of these your own.



Teal Opalescent
Carnival/Stretch Holly plate



Amethyst Carnival melon plate
with gold design



Black Carnival/Stretch basket



Ice Blue Roses 3" candlestick



Topaz Opalescent Thumbprint cake
plate. The picture only shows the
top, but it sits on a short stem.



Ruby 3" candlestick



Ruby Georgian basket with
twisted handle



Velva Rose Diamond Optic vase



Steigal Green Paneled stemmed
comport made from the goblet
produced in the line



Ruby Priscilla comport



Flower Window comport in violet



Steigal Green open edge bowl



Frankie Workman vase in blue
with multi-color swirl & trim





Rekindle the Fire
of your stretch glass lover with
a gift that you keep on refilling.



"Cyndi's Valentine's Day", from Mike Getchius

All other pictures of flowers in stretch glass vases from
Cal Hackeman's "Christmas Florals 2011" Facebook page.

Plan ahead! Save the dates! Make your reservations!

July 25, 26, and 27, 2012

38th Annual SGS Convention, Show and Sale

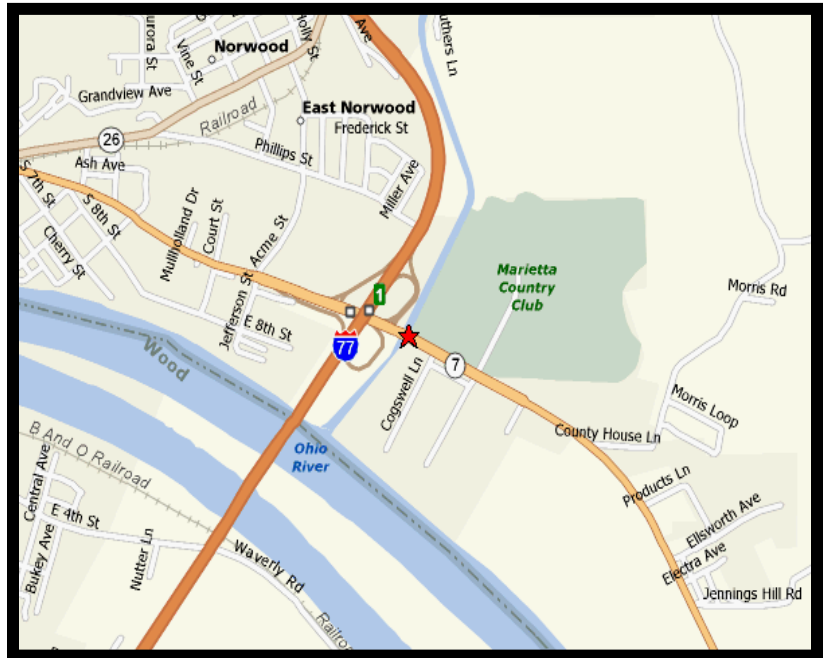
Comfort Inn

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!

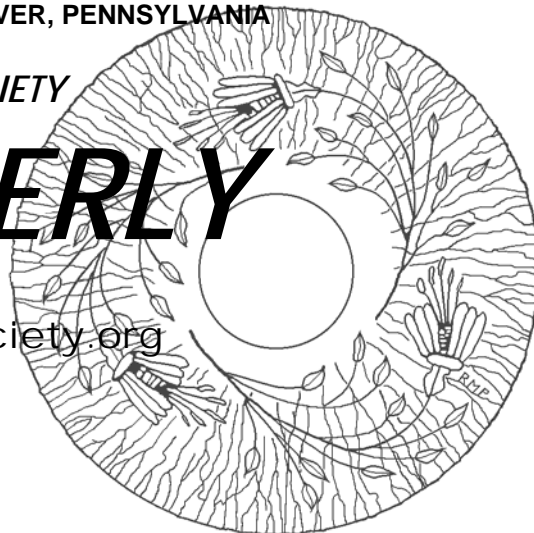


FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

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.