

QUARTERLY

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President's Message

Fellow Stretch Glass Enthusiasts --

Spring has sprung here in North Carolina; the colors of stretch glass are all around us in nature giving us lots of possibilities for using our iridescent stretch glass vases to hold the blooms we bring in from outside. The possibilities are endless – so many wonderful combinations of colors. Here are some photos of some unusual vases filled with spring flowers. If you haven't taken your favorite vase out of the cupboard for a while, now may be the perfect time to dust it off and fill it with bright spring flowers.



I recently had the pleasure of a visit by John Madeley and Millie Coty making for a fun-filled evening of looking at and talking about iridescent stretch glass. John was delivering some lamps with iridescent stretch glass shades and other items we were purchasing from him. We were thrilled to have them as our first SGS member visitors and hope many more of you will make your way to Wake Forest, North Carolina to pay us a visit. We enjoy providing southern hospitality and sharing our collections with anyone who has the collecting bug!

I hope you are making preparations to join us for the 2009 Stretch Glass Society Convention, Show and Sale in Marietta, Ohio at the end of July. Pam Steinbach and several of the officers and directors are planning another exciting gathering for us. You won't want to miss this opportunity to see and hear about our prized glass dolphins and get some of your unknown pieces of iridescent stretch glass identified by a panel of experts. These are just a couple of the highlights that are in store for you this year. Now is the time to make your hotel reservations and chart your route to Marietta for a few days of iridescent stretch glass enjoyment. Do you have some special iridescent stretch glass dolphins that you would like to lend us for the Club display? If so, please send me a note or email and let me know what we can count on you to bring for the exhibit.

(continued on page 2)



STRETCH GLASS SOCIETY EXECUTIVE BOARD

PRESIDENT: Cal Hackeman

VICE-PRESIDENT: Tim Cantrell

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P

DIRECTORS:

**Mike Getchius
Pam Steinbach
Les Rowe**

**Jim Steinbach
Lynn Padovano**

NEWSLETTER EDITOR: Stephanie Bennett,

WELCOME NEW MEMBERS!

John & Vickie Rowe
David & Linda Rash

President's Message, continued from page 1

This year we will see a significant changing of the guard in the leadership of our Society. I will be 'retiring' from the Presidency since I have now served the maximum number of years allowed by our by-laws. Tim Cantrell has stepped up as a candidate for President and Jim Steinbach has indicated that he will be a candidate for Vice President. Other candidates are welcome, of course. I feel certain that our Society will be in good hands as we fill out the remainder of the Board of Directors. And that, of course, is where we need a few more volunteers to step up and be candidates for the 4 open Director positions. Being a Director is a fun and rewarding way to contribute to the future of our Society. We all work together as a team and we get everything done without anyone feeling overwhelmed. I have been, and will be, reaching out to some of you to ask you to agree to be a Director of our Society. I understand that we all have things to keep us busy and that the current economy isn't making life any easier for us, but please keep in mind that "many hands make light work" and a full Board of Directors of 8 enthusiastic members means that everyone will have a manageable

level of responsibility to provide leadership for our Society for the next 2 years. I'll be there as a candidate for Director; won't you join me in giving just a little something back to our Society? If you would like to volunteer to be a candidate for our Board, please call or email me now.

As always, I wish you fun and enjoyment with your iridescent stretch glass, whether it is searching for additions to your collection, using some special pieces to entertain friends, or just looking over the glass you have acquired over the years. We all have our favorite pieces and most of us have at least a short wish list. There are bargains still to be found as was proven when we recently found a tangerine diamond optic powder puff box for \$9 at an antique show. I wish you the same good luck when you are out shopping this spring. Let's meet in Marietta to share our stories and display our new found treasures.

Happy collecting,
Cal
Cal Hackeman,
President



2009 Convention Planning Report

by Pam Steinbach, Convention Director

I can enthusiastically tell you that this year's convention is lining up to be very exciting. The club is assembling a beautiful display of dolphin handled stretch glass and as usual we will have our Sales Stampede and Raffle. Among this year's silent auction selection will be two great red pieces along with other nice vintage pieces produced by a variety of manufacturers. I hope you are all setting aside a piece or two of glass to present to our panel of experts on Thursday evening following our banquet. We really want to "stump" them with something unusual!

The highlight of our convention will be Friday morning when we have our Dolphin Stretch Glass Presentation. George Fenton and James Measell will both participate in this educational format which will touch on the history of dolphins, how the pieces are made, production techniques, interaction of colors (why there are more of one color than another color) etc. So if you are a lover of dolphin handled pieces, you won't want to miss this informative discussion. Also please remember to bring your own dolphin handled pieces to display on your table.

If you haven't made your hotel reservations yet, please don't delay. Even if you're not entirely sure you'll be able to attend right now, you can always cancel the reservation later, but at least you will be assured of having a room. Call the toll free number 1-800-537-6858 and be sure to request your special room rate of \$74.99.

See you soon! *Pam*



The Convention 'Swarm' by Stephanie Bennett

When someone shows up at convention with a rarity, the display room becomes charged with an excited buzz as folks move in for a closer look. The first time I witnessed this I didn't realize the item of interest was a never-before-seen comport. Neither did the owner – a local resident who knew little about stretch glass and dropped in to find out if in fact that was what she had. Our experts politely curbed their enthusiasm so as not to scare the visitor, who agreed to have her comport photographed for American Iridescent Stretch Glass, and left knowing that it is truly special. (See the decided identification and a clearer photo showing unusual bead-like pattern & olive green color in AISG, p 89.)



Bring your rarities, stump the experts, and cause an admiring swarm at this year's convention!



Stretch Glass Society

2009 Convention

Tentative

Schedule of Events

WEDNESDAY JULY 29:

- 1-7 pm Member Arrival, Check In, & Set Up
- 4-6 pm Executive Board Meeting
- 8-10 pm **Wine & Cheese Welcome Party**
- 10 pm Room Locked for the Night

THURSDAY JULY 30:

(Open to the Public 12-5 pm)

- 9-11 am Late Arrival, Check In, Set Up
- 11 am Registered Convention Members draw Sales Stampede Line-Up Number
- 11:15 am **Sales Stampede Begins**
- 12 pm **Silent Auction Bidding Begins**
- 5 pm Room Closed for Banquet Set-Up
- 7:00 pm **2009 Banquet Buffet** – (Members & Guests)
- 8:15 pm **Stump the Experts Panel**
- 10 pm Room Locked for the Night

FRIDAY JULY 31:

(Open to the Public 10 am - 4 pm)

- 10 am Doors Open
- 11 am – **Dolphin Stretch Glass Presentation**
- 12:30 pm by George Fenton and James Measell
- 1-2:30 pm **Members' Annual Business Meeting & Free Box Lunch**
- 3 pm **Silent Auction Bidding Ends****
Raffle Drawing
Room Closed to Public
- 4:00 pm Begin Packing Glass (room must be cleared of all boxes by 10 pm.)

****Members who leave bids for the Silent Auction, MUST BE available at 4 pm to pay for purchases. Make checks payable to The Stretch Glass Society.**





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

I think I'm like many stretch glass collectors in liking the Fenton dolphin pieces. The little scaled fish-like creatures transcend that border between stretch glass with no pattern and carnival glass that is full of patterns. Unfortunately, this makes dolphin pieces desired by three groups of collectors – stretch, carnival and Fenton dolphin collectors!

As far as I can determine, only three bowl molds (triple-dolphin, twin-dolphin footed and twin-dolphin stuck-up), two comport molds (actually candy jar bases), two handled servers (butterball and sandwich), a nut cup and small candleholders were made in stretch glass. If you look through the old Fenton catalog pages, a large stuck-up bowl and a twin-dolphin bowl-candleholder was made, but I have never seen these in stretch glass. So, in essence, there should only be nine pieces, but the bowl and comport pieces were given many different top treatments.

The #1504A (triple-dolphin) bowl is commonly found with a flared and crimped top (Fig. 1) though the flared and cupped pieces are also fairly common (Fig. 2). The rolled rim (Fig. 3), flared (Fig. 7) and wide flared (Fig. 4) pieces are definitely less common. A few low bowl forms (Fig. 6) (also called ice cream bowls by glass collectors) are known and these actually rest on the dolphin heads if you don't have a stand! Probably the hardest form to find is the rose-bowl shape (Fig. 5). The rose bowl shape was only known in Ruby until a Florentine Green one showed up last year. The #1504A bowls have a 2 7/8-inch wide base and three different black bases can be used – a pedestal shape (Fig. 1), a three-ring form (Fig. 2), and the five-footed one (Fig. 5). In the early 1990s, Fenton made a new three-dolphin bowl mold and produced pieces in Dusty Rose stretch (Fig. 10). The dolphins are smaller and there are raised panels on which the dolphins sit.

Occasionally, Fenton used a diamond optic (then the number was changed to #1502) (Fig. 8) or a swirl optic (#1503A) (Fig. 9) plunger. These pieces are fairly obtainable in non-stretch dolphin pieces but are very difficult to find with the stretch effect.

Another difficult-to-find bowl in stretch is the #1621. This little bowl has two flattened dolphins on the top rim and the old "stuck-up" method was used which results in a 2 1/2-inch wide, ground base. I have only seen pink or green pieces. Oval (Fig. 11), square (Fig. 12) and six-crimped (not shown) shapes in stretch glass were made though the catalog pages show this piece flattened down into a plate when other treatments were used.

Though most would call them comports, Fenton used the term "footed bowl" when referring to the bowls with a ribbed ball-shaped stem and two dolphins (Figs. 15-20).

Each shape was given a separate number. The #1600 has a rolled rim (Fig. 15), the flared top was #1601 (Fig. 16), the 8-crimped top piece was #1602 (Fig. 17), the oval (often called two-sides-up) form was #1604 (Fig. 18), the square form was #1606 (Fig. 19), and the oval (two corners out) form was #1608 (Fig. 20). The crimped and two-corners out pieces seem to be the most commonly seen forms. Again, Florentine Green, Velva Rose and Aquamarine are the most common colors with Wisteria not far behind.

True comports (as listed in the Fenton catalog pages) with twin-dolphins were made from the half pound and 3/4-pound candy jar bases (Fig. 32). The larger mold was assigned #1533A (3 1/2-inch base) and the smaller mold was #1532A (3-inch base). As with the bowls, many shapes were made. The slightly flared (Fig. 21), square (Figs. 22 & 27), and oval (Fig. 25) are the most common forms seen. Figure 26 shows a #1532A in an oval form, pinched in between the dolphins. Rare pieces were also given the diamond optic treatment (Figs. 23 & 31). Both comports were turned into fan vases (Fig. 29) and some of these also have the diamond optic treatment (Fig. 30). In the 1980s, Fenton retooled the #1533A mold and has used it many times since they started remaking stretch glass in the 1980s. This mold uses a thin foot. So, unlike many remade pieces, the OLD pieces have thick bases with a distinctive ring inside and the new pieces have thin bases without the ring!

Fenton made two dolphin-handled servers, a sandwich tray (Fig. 24) which usually has a diamond optic pattern (any old one without the diamond optic pattern would be considered extremely rare!), and a small, 6 1/2-inch wide butterball (Fig. 28). The butterballs have no pattern. Both servers are difficult to obtain but are most commonly found in Velva Rose, Florentine Green and Aquamarine. I have seen the servers in Tangerine and Royal Blue, but they were not iridized...bummer!

In the early 2000s, the dolphin-handled server mold was found as were the special snaps used to hold the pieces by the dolphin handle! The Stretch Glass Society was one of the first to get usage of this mold. Unfortunately, the Fenton glass workers, at the time, had never made such a form and Frank Fenton didn't have an example to show them! This resulted with most of the pieces having a domed shape rather than the flattened form of the original pieces. Fenton more recently made an Aqua Opalescent form of this handled server. What is amusing is that the slightly domed forms were considered *firsts* and the pieces with the original shape were designated as being *seconds*! Fortunately, we got one of these "seconds" in the gift shop!

A little nut cup was made (Fig. 13) which is highly prized by all collectors. These are only about 4-inches

Fenton Dolphins, continued

wide and 4 ½-inches tall. Again, Florentine Green and Velva Rose are the most common colors found, but a couple of very rare Celeste Blue pieces are known.

Lastly, Fenton made little twin-dolphin candleholders, #1623 (Fig. 14). The original pieces have 3 ¾-inch wide bases impressed with optic rays. In some later pieces (not stretch), the optic rays were replaced with an optic holly leaf, apparently for Christmas holiday pieces. The candleholders have been fairly obtainable in Aquamarine, Florentine Green, Wisteria and Velva Rose though I recently saw a Topaz one in one of our member's collection.

In general, the most common dolphin colors are Velva Rose, Florentine Green and Aquamarine. Wisteria, Topaz and Tangerine pieces are fairly obtainable only in certain pieces. Interestingly, Celeste Blue pieces (Fig. 21) are fairly rare as are Ruby (Fig. 22) and Amber (Fig. 4) pieces.

If you have some different shapes or colors, PLEASE let us know as we would like to document all the shapes and colors this year during our Club Display of dolphin pieces.



News from the Glass World



**National Depression Glass Association
35th Annual Convention**

Glass Show & Sale

Sat, July 11, 2009 • 10 am - 5 pm

Sun, July 12, 2009 • 11 am - 4 pm

**O'NEILL CENTER
WESTERN CONNECTICUT STATE UNIV
DANBURY, CT**

**OFF I-84 EXIT 4
FREE PARKING • HANDICAP ACCESSIBLE
EARLY BIRD ADMISSION SAT. 8-10 am**

\$8 GENERAL ADMISSION

**GUEST AUTHORS: BARBARA & JIM MAUZY
"MAUZY'S DEPRESSION GLASS"**

GLASS SEMINARS GLASS DISPLAYS

**FOR MORE INFORMATION Convention@NDGA.net
CALL 516-476-0155 WWW.NDGA.NET**



(Thanks to Millie Coty for the NFGS announcement and the three articles about the Museum of American Glass in Weston, WV. Why not stay for another convention and travel only two hours to visit the museum while in the 'neighborhood'?)

National Fenton Glass Society 2009 Convention Saturday August 1, 2009 - Monday August 3, 2009

The National Fenton Glass Society 2009 Convention will be held August 1-3 at the Marietta Comfort Inn. This event brings together Fenton Glass collectors from all over the US. Many events are planned. These include: Educational Seminars, Glass ID, Auctions, Glass Displays, Bingo, Valley Gem Boat Ride, Banquet, etc., etc. Glass specially made by the Fenton Art Glass Company for the NFGS is sold to members. All events with the exception of the Annual Meeting and those requiring a ticket are open to the public. For further information regarding the Convention and membership, please check the website listed below.

Come one, come all!

For more details about this event, including maps, comments, and other attendees, visit the event page at <http://upcoming.yahoo.com/event/2159466/?invitation=79633d6f33>



Stretch and Swung

by Millie Coty

During the 2008 Convention, Tim Cantrell brought along a huge Hobnail swung vase to add to his display or for sale table and to reinforce the old swung/stretch word controversy that has been going on for years. It had the desired effect!! Its huge size dominated the room, and I knew that it had to go to the Museum of American Glass located in Weston, West Virginia. Tim Cantrell kindly sold it to us for his cost, and it now proudly crowns the swung vase collection in the front of the Museum.

After checking with author Tom Felt, I found out a little more information about this piece. The lilac color was made by L.E. Smith for a single year in 1961. Price lists from that period show only 13 items made in that color, all of which are rarely seen. This is the No. 951 vase made from the No. 950 Hobnail punch bowl and is one of the tallest vases Smith made.

So, thank you Tim for your great 'stretch' discovery and for bringing it to the 2008 SGS Convention from where it found its new and permanent home. Everyone should visit the Museum in Weston and Tim's contribution!



Hands Behind the Magic

from Millie Coty

The Museum of American Glass in Weston, WV is offering a Kelsey Murphy cameo glass treasure titled *Hands Behind the Magic*. It is created using a Fenton Chocolate vase which depicts a walk through a glass hot shop setting with blowers carrying out the processes of gathering, blowing, sticking up and hand finishing an item. The glass workers are shown in exacting detail with Kelsey's use of her handcrafted cameo process. According to Kelsey, Chocolate glass is a striking glass meaning exposure to additional heat creates variations with the glass color. She described it as a wonderful

glass to work with. The changes in color allow the cameo artist to create a thing of beauty working with the various colors revealed through carving.

There are approximately 100 hours in each of these pieces with the limited number of only six (6) *Hands Behind the Magic* vases produced. One will remain in the Museum collection, leaving

five only ever to be sold. Why not add this classic cameo masterpiece to your collection?

The two unsold Kelsey Murphy cameo treasures are available to anyone wishing to purchase one for \$495.00. If you are interested, please call the Museum at 304-269-5006 or access the website at:

<http://wvmag.bglances.com/>.

Glass Workers Archives Move to Weston, WV Museum

by Dean Six

Weston, WV – The Museum of American Glass in Weston, West Virginia has acquired the contents of the American Flint Glass Workers Union archives and museum. Included are historic documents, photographs, collective bargaining agreements, convention proceedings, plaques and numerous other mementos. In addition, there are volumes of trade publications going back to the 1880s that contain articles and ads that trace the development of the glass industry.

The archives had been stored in the Union's building in Toledo, Ohio where some of the material was put into a museum-like exhibit in 1978 to celebrate the Union's 100th Anniversary. Credit for establishing and expanding the display go to Union officers George M. Parker and Robert Newell. But even before the display was assembled, the glass industry in the US was in decline and thus so was Union membership. As a result,

it became necessary for the AFGWU to merge with the United Steelworkers in 2003 and the Flints, as they were called, ceased as an independent organization. Yet the archives remained in Toledo until the building was sold and everything had to be removed by late February 2009. Within about two week's time, volunteers packed furiously and glass collectors donated money to at least begin to cover the cost of the expensive move to Weston.

The collection is now in the good hands of the Museum's archivist Tom Felt who joined MAG in WV upon retiring from the Library of Congress. Mr. Felt is well known in glass circles for his scholarly research and writing. In commenting about the acquisition he said, "(The collection) not only has extraordinary value to those of us who collect glass, but considering that the AFGWU was the oldest independent labor organization in the United States prior to its merger with the United Steelworkers, it has similar importance to the history of labor in the country."

Dean Six, Museum Director, is delighted that the Museum is providing a safe haven for this "major academic archive (and) a serious piece of American history". He says it fits well with the Museum's mission which is to "discover, publish and preserve whatever may relate to the glass industry in West Virginia, the United States of America or where ever else glass has been manufactured." Mr.

Six assures that visitors to the Museum will be able to see this valuable collection and researchers will have access to stored records.

Donations to assist in the preservation of these records are tax deductible and may be sent to the Museum of American Glass in West Virginia, P.O. Box 574, Weston, WV 26451 or visit the website at

<http://wvmag.bglances.com/>.



The Museum of American Glass in West Virginia is open year round, noon to 4:00pm daily except Wednesday, Sunday and major holidays. Admission is free. It is easily accessible off I-79 exit 99 onto US 33 West for two miles to Main Avenue. A left turn onto Main and the Museum is on the left at 230 Main Avenue. Begun in 1992, the Museum relocated to its present location in 2007 and occupies 14,000 square feet with over 7,000 pieces of glass on permanent display. Questions about programs or the Museum can be directed to 304-269-5006.

Former SGS Member Estate Auction Held by Renée Shetlar

For those of us in the Stretch Glass Society and the Fenton clubs who knew Bud Ashmore, we were aware that he had a wide range of collecting interests. However, I don't think that any of us (even those few who were lucky to have visited him at his home) totally comprehended the magnitude of his collections.

Our first realization was when we (Dave and I) went to Indianapolis, IN on April 25th to photograph and record data of a portion of his stretch glass collection. We knew that with his estate auction being scheduled the next weekend, we may not have the opportunity to ever see some of these pieces, let alone document them, again. The auction house given the task of offering his collection to the public was **Antique Helper of Indianapolis** (www.antiquehelper.com).

All associated with this group, especially Dan Ripley, the owner, were extremely helpful with allowing us space to set-up our little photo-taking area and pulling items from cases when needed. This is a very professional operation. Also of tremendous help was Tom Smith, of Indianapolis, and a friend of Bud's. Tom had been contracted by Antique Helper to aid in transportation, identification and valuation of the items. Without Tom's help, word of the auction would not have circulated as quickly as it did.



settings . . . everything one could imagine in glass. He also had a fondness for porcelain and pottery from Belleek to Lenox in sets of china dinnerware, lamps and clocks--absolutely unbelievable.

Bud was probably one of the few we knew who specialized in opaque glassware, both iridized and uniridized. He had large collections of Jade glass from Fenton and Northwood, green and blue slag from Tiffin, one Nile Green stretch vase and a small Pearl Blue

Now, more about some of the pieces in Bud's collections. Bud absolutely loved the deco style and it was evident in practically everything he owned. His glassware included

American makers such as Fenton, Fostoria, Heisey, Imperial, Northwood, US Glass and Tiffin and European glassmakers such as the famous Italian Murano. He had console sets, vases, covered pieces, cocktail sets, table

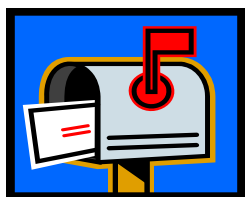


stretch bowl from US Glass. There were also a number of US Glass opaque green and opaque yellow pieces including vases, bowls and candleholders. The *pieces de résistance* among the opaque pieces, however, were the two Pearl Grey pieces – one tall, cylinder vase (only one known) and a low, flower bowl (one of three known)!



One of the best things about attending Bud's auction though was getting to know some of his neighbors and friends from his other collecting clubs. Everyone I spoke to had fond memories of this gentle man. His neighbors told us of his love of gardening and how they would work together in efforts to beautify their common alleyway. They brought a spectacular picture of Bud dressed as we will always remember him . . . in his rainbow suspenders and out hunting the things he loved for his very varied collection. We will miss him, but feel fortunate having known him.





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

Q: Hello, I have a cobalt blue vase that appears to be blown with

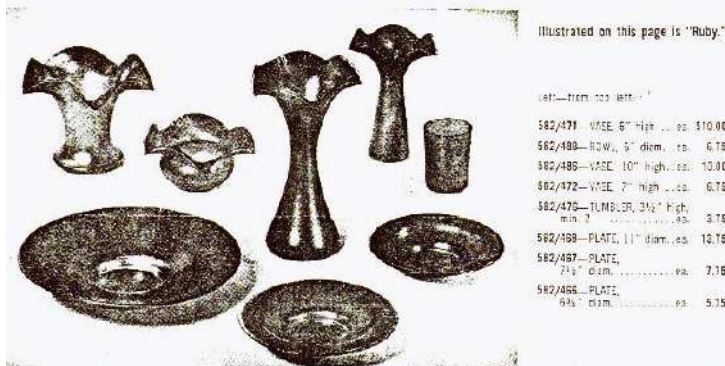
no mold marks & a ground pontil. The iridescent stretch and over all quality equals Steuben or Tiffany. Years ago I saw the same vase with not as good iridizing, a little klunkier thickness, and they said it was Imperial. I have done some research but have not found much stretch glass, blown & a ground pontil. I wondered if you could give some suggestions where to research this piece? Thanks, Mark



A: Mark, Your vase appears to be a West German production. We have seen various pieces of this glass with different paper labels (Crown Glass is the most common one, but others simply state Made in West Germany). Unfortunately, lots of this glass have been marked with fake LCT, Steuben, and other high-end art glass names. As far as we can tell, the first major importation of this glass was in the late 1960s and early 1970s.

KOSCHERAK'S Carnival of "Stretch" Glass

Reproductions of an old master craftsman in jewel tones of ruby, blue, amber and some green. A metallic rainbow iridescence makes each piece glow and brings back a glass favorite of the late 1800's.



Illustrated on this page is "Ruby."

582/479	VASE, 6" High	ea.	\$10.00
582/480	BOWL, 5" diam.	ea.	6.75
582/485	VASE, 10" High	ea.	10.00
582/472	VASE, 7" High	ea.	6.75
582/475	TUMBLER, 3 1/2" High	ea.	3.75
582/488	PLATE, 11" diam.	ea.	13.75
582/487	PLATE, 7 1/2" diam.	ea.	7.75
582/486	PLATE, 6 1/2" diam.	ea.	5.75

I've attached a scan of a New York distributor which has most of the common shapes illustrated. It's amazing to see the wholesale prices! We have continued to see pieces in the original colors (ruby, cobalt blue, emerald green and amber) as well as some newer ones which suggest that importation of this glass continued well beyond the time of the sales sheet. I recently found a person in Houston, Texas who seems to have researched this glass considerably and what is amazing is that the company still exists and its history

can be traced back to the original Poshinger factory that operated at the turn of the last century! The company has apparently morphed many times due to wars, political climates, etc.

As you have stated, this glass is very well done and is a true art glass (because of the ground and polished pontil). True American iridescent stretch glass is press molded or press blown. The German pieces appear to have been blown in a paste mold (to guarantee uniformity of size and shape), but the finishing is done in the manner of true art glass (somewhat like the Imperial Lead Lustre line).

We have seen these pieces priced in the many hundreds to less than \$100. When you see the original prices, my personal belief is that most of these pieces should be under \$100, but it's hard to convince other collectors of this (and a lot of unsuspecting dealers who believe the fake marks or good looks means that the pieces HAVE to be real, old art glass)! They're not real old, but usually well done. Dave



Recent selling prices from Renée Shetlar



Fenton #891
Celeste Blue
12" vase \$250



Imperial Ruby cream & sugar \$352



Fenton Celeste
Blue cut ovals
candleholders
\$1,094.69
(NOTE: These are not iridized.)



Imperial
Rose Ice
cracker
plate with
fuchsia
cutting
\$5.24



Fenton
Wisteria
toothpick
holder
\$140.49



NOTE: This 3 1/2" tall blue tumbler, which sold for \$394.69, was listed as Diamond 'Adams Rib.' If so (and it's hard to tell from the tiny picture), it's an undocumented item. We'd be most grateful if the lucky winner would contact us so we could research.



MARIETTA WILL BE FINE IN 2009!

JULY 29, 30 & 31, 2009

35th Annual SGS Convention, Show and Sale

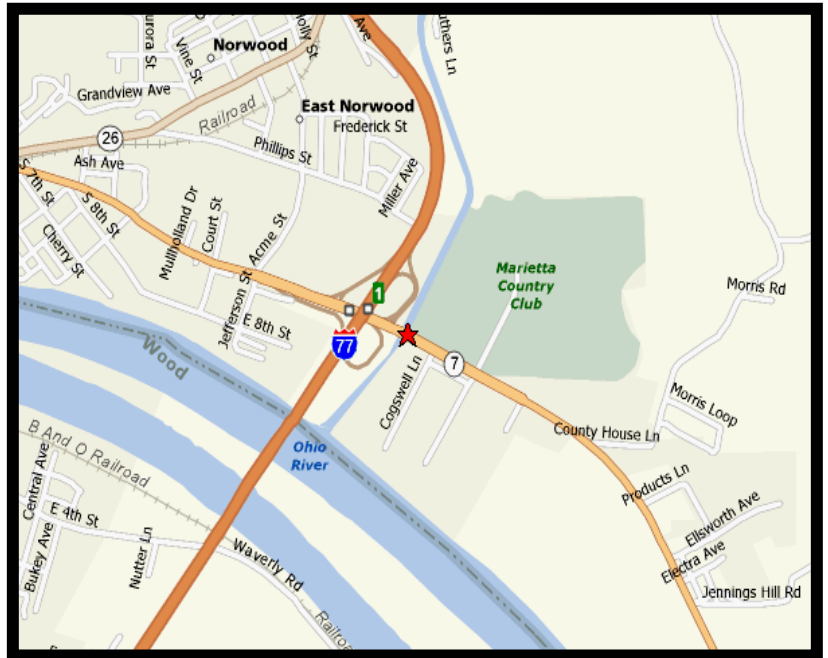
Comfort Inn

700 Pike Street
Marietta, OH

1-800-537-6858 or 740-374-8190

Standard SGS Guest Room Rate:
\$74.99 (Plus Tax)

Mention that you are
Stretch Glass Society Members
When Making Reservations
Rooms Are Filling up Quickly,
Call Today!



FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

<http://stretchglassociety.org>



First Class Mail

TO: