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QUARTERLY

FEB 2013

President's Message: **Stretch Appeal**

The Stretch Glass Society exists because Iridescent Stretch Glass is appealing -- it adds beauty to our lives. And together we are sharing our experience with all we can reach, through several venues: this Quarterly newsletter, an ongoing Outreach and Publicity Campaign, periodic "Stretch Out" Calls, our website, (www.stretchglasssociety.org), our Facebook page, and our annual Convention. Each of us has an opportunity to participate, using these means, to enhance our own enjoyment and learning, and by encouraging others to join in.

As SGS President, I am appealing to you to join me in planning and preparing for our Convention, Show and Sale, on July 24 -- 26, 2013, in Marietta, Ohio. Also, please plan to contribute to our Club Display of stretch iridescence on "patterned" glass. We're calling the display

*** "Stretch by Design" ***

and plan to include both vintage and contemporary Iridescent Stretch Glass. Let us know about your favorites, so we can plan the best Club Display ever! We have a good lead on a banquet speaker and theme, but if you have any ideas, please contact us.

Just as stretch iridescence adds beauty to glassware, together we can appeal to others to add Stretch Glass to their collecting experience.

Please join us in planning OUR Convention,

Tim

Tim Cantrell, President



STRETCH GLASS SOCIETY BOARD OF DIRECTORS

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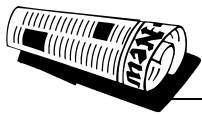
Roger Christensen

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News from the Glass World

Schiffer Publishing has contracted to publish a book by Dean Six on American Mid-Century Modern Glass. It's due to be released in time for this year's holidays.

Congratulations, Dean!



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

February 9&10, 2013

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

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

Corner of NE 6th St. and NE 18 Ave., off US 1, just north of Atlantic Blvd.

Admission: \$6.50

(50% off with this card)

Information: 305-884-0335

› Door Prizes + Raffle

› Free Seminars

› Glass Identification



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2013 41st Year

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 9th, 2013 - 10am to 5pm
Sunday, March 10th, 2013 - 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



Crescent City Depression Glass Society

presents its....

37th Annual VINTAGE GLASS, Antiques & Collectibles Sale

March 16 & 17, 2013

Featuring

Depression Era Glass

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PLUS other vintage items:

jewelry, furniture, china, silverware, linens, pressed glass, antique bottles, 40-50-60s collectibles, purses, buttons, old books, many eclectic antique items, kitchen items, books about collecting.



Pontchartrain Center, Kenner, LA

Sat. - 10 AM - 5 P.M. ~ Sun. - 11 AM - 4 P.M.

Admission - \$6 per person (good for both days)

23 of the BEST Glass/Antique Dealers in the USA
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For Information:
glass55981@yahoo.com
www.crescentcityglass.org

Directions: 4545 Williams Blvd.,
Kenner, LA 70065 - From I-10 exit
Williams North to end then left.

Email glass55981@yahoo.com
to put name on show
reminder email list.

(Crescent City Depression Glass Society published our Stretch Glass article in their newsletter last summer.)

(continued on page 7)

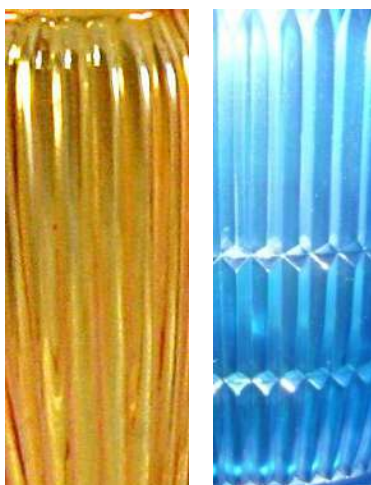
2013 SGS Convention, Show and Sale Taking Shape by Cal Hackeman

Long before the SGS Board of Directors started celebrating New Year's Eve, they approved a number of recommendations from the small but growing Annual Convention Committee. The committee consists of Joanne Rodgers, Michael Krupar, and President Tim, with some initial help from VP Cal. They would welcome additional volunteers, so if you would like to help make 2013 another outstanding convention, please contact President Tim.

Here is some of what will be in store for you at our annual convention at the Comfort Inn, Marietta, Ohio, on July 24-26, 2013:



Our club display, "Stretch by Design," will feature examples of stretch glass with molded designs or patterns: think Adam's Rib, Melon Rib, Laurel Leaf, Chesterfield, Flower Band, Tree Bark bases, US 310 and more. Yes, quite a bit of our stretch glass is NOT 'plain.' There are many pieces of vintage, and even more examples of contemporary stretch glass, that include patterns. We invite you to start thinking about what you will bring from your collection to share in the Club Display this year. We are looking for 100-150 total examples, so there is room for everyone to contribute.



Our schedule of events will be modified slightly to incorporate a couple of suggestions we received during and after the 2012 convention, but much will continue as in past years. We will kick the convention off with a reception on Wednesday night, the ever popular stampede will be Thursday morning and our banquet will be Thursday evening. No changes there.

After the stampede on Thursday we will discuss members' displays. You are invited to talk about your display, or leave it to the experts to comment. We hope you will be thinking about a theme for your display: your favorite color, shape, maker or whatever suits your fancy. Thanks again, to Bill and Arna Simpson for their outstanding display of Wistaria stretch glass last year. We look forward to more displays like theirs in 2013.



Friday morning Dave Shetlar will help us understand which base goes with which bowl (or pitcher). Dave may be one of the few members who 1) knows who made which base and 2) has a complete set of bases from every company. This should be an educational and fun seminar. Bring a few of your bases and identify them using Dave's examples.

Friday afternoon, as we welcome our friends from NFGS, we will present our Club Display. We believe our theme and the inclusion of contemporary as well as vintage stretch glass will make this a most interesting display for both NFGS and SGS members.

We are working towards bringing you another fun live auction of stretch glass, so if you know someone who is wanting to sell some glass, please let us know so we can offer them the opportunity to sell it in our auction.

There will be more updates on the website, on Facebook and in our next newsletter, so watch for all the latest news.

We look forward to seeing you at convention in 2013. Hotel rooms at the Comfort Inn remain the same price as last year. Call today (740 374-8190) to reserve yours and be sure to tell them you are with the SGS.

See you in Marietta in July.

Cal



STRETCH in Depth

Stretch Glass with Patterns –
Fenton & Northwood
by Dave Shetlar

I certainly look forward to the conventions as new items keep showing up, even though the Society has been having its conventions for nearly 40 years. (Yes, in 2014, we will have our 40th anniversary!) It looks like the SGS Board has decided on having a club display this year that emphasizes stretch glass patterns. What is neat about this is that most define stretch glass as being without patterns! Well, it should be, “without complicated, figural patterns,” but, even this doesn’t fit when we consider the Laurel Leaf pattern, Tree-of-Life, stippled rays, etc. Probably a better way to consider these is to look at company records, or information that indicates that the company included these pieces in their normal lines of stretch glass! While we have such records for Fenton, we have scant records from Northwood, Diamond and Imperial, and must simply guess from what we find today.

Before I get to the patterns, I should review some terminology. The term “optic” is generally the easiest, as this is a pattern that is supposed to be viewed *through* the glass. Normally, this would be a pattern that is located on the inside of a piece like a bowl and easily visible through the sides (Fig. 2). But people get confused by what to call this pattern when flattened down into a plate, so that you no longer see the pattern through the glass. It’s still considered to be diamond optic!

Another way to look at this term is to consider where the pattern comes from – the base mold or the plunger? Most optic patterns are made by the plunger. Rings, ribs and flat panels can be located within the mold base (Figs. 1, 5 and 4 respectively).

Another complication in these definitions is when a blown-molded piece is made with patterns! The diamond optic, often called quilted optic, design of Northwood vases and pitchers (Fig. 33) starts as a pattern formed when the first bubble of glass is blown into a mold that makes the diamond shapes on the outside of the bubble. After reheating, this bubble of glass is then expanded to its final size in a smooth mold. This forces the diamonds to the inside where they appear as optic patterns as if they had been formed by a plunger! I am also going to avoid patterns applied to stretch glass after its initial production – etching and cutting.

In this article, I will review typical patterns found in Fenton (except for the dolphin pieces) and Northwood (except for the Tree-of-Life series) pieces. I’ll review the common Imperial and Diamond production in May.

Fenton produced several pieces with external rings (Figs. 1 & 6). The smaller piece has five rings and can be found in common bowl shapes (flared, cupped, and crimped). The larger pieces (apparently there are three sizes) were shaped into bowls, flower pots and swung into vases.

Diamond optic pieces (Fig. 2) are considered to be in the #1502 line and these are quite different from the quilted optic pieces (Figs. 8, 9, 10 & 12). The quilted optic pieces are actually squares with pyramid-like shapes that look like several triangles. The #1502 design is found on several bowls, vases, plates, and even dolphin pieces. The quilted optic pattern is found primarily in bath items and a candy jar.

Pieces with external panels (often called wide panels by collectors) include the large footed #550 bowl (Fig. 4), the covered #643 bonbon (Fig. 15), and the various comports made from the base; the #543 bonbon (Fig. 16) and the bowls made from the base; and the #835 candy jar (Fig. 17) which is often made into various comports, vases and parfaits by modifying the bottom piece. I included the #750 octagonal bowl (Fig. 3) as being a pattern though this may be a stretch! LOL!

Fenton used external ribs sparingly in its line as seen in the #231 footed bowl (Fig. 5) and the #638 bowl and plate (not shown). The #1663 bowls (Fig. 7) have wide external ribs, which is fairly rare among stretch glass items. The two sizes of bonbons, #943 and #1043 (Figs. 13 & 14, respectively) have fine concave ribs in the lids and bases (Diamond’s Adam’s Rib pieces have convex ribs). The bases were often used to make salvers and card trays. Optic ribs or narrow panels are found in the #735 (Fig. 11) and #736 candy jars, #631, 11-inch plate, and two vases - #572 & #562 (not shown).

Another common pattern is the melon rib, which is represented by two sizes, the #847 (Fig. 19, 3.25-inch base) and #857 (Fig. 18, 4-inch base). These pieces are made in a wide range of bowl shapes and vases.

Laurel Leaf is another relatively common pattern that appears to be close to being a carnival/stretch cross-over. However, very few of the laurel leaf pieces (Fig. 20 & 21) have true carnival iridescence (except for the Grecian Gold that rarely has much stretch effect anyway!). I also included the “Plymouth” basket (Fig. 22). This pattern is very common in *uniridized* sets.

Northwood seems to have used very few patterns in its stretch glass other than simple rays, ribs and diamond optic patterns. External ribs are found in the #638 bowl (Fig. 23) that can also be flattened down into a plate (not shown), and in the high-footed #637 comport (Fig. 27) that comes in four different shaped tops.

Narrow optic panels were often used in bowls (Fig. 24), footed bowls (Fig. 25), and the “Barbella” sets (Figs.

(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. 29



Fig. 30



Fig. 28



Fig. 31



Fig. 32



Fig. 33

30 & 28). I included the Northwood example of the "Cathedral" style candy jar (Fig. 29) which was also made by Fenton. Both companies made 3/4-pound and one-pound versions. These jars have six rays with incised panels between the rays. The bases of these jars were not used to make comports or vases.

Northwood also made a unique lidded piece, the #691 almond (Fig. 31) which has rounded ribs (similar to the Fenton #1663 bowls). These rounded ribs can also be found on the three-footed fern dish (not shown).

An external wide panel pattern is found in the covered bonbons (look like the Fenton ones, Fig. 15), a sherbet (Fig. 32) and the salt sets (not shown).

Northwood made blown-molded, diamond optic pieces which consist primarily of vases and pitchers (Fig. 33). What is interesting is that the tumblers for the pitchers have the pattern on the outside because they were not blown molded!

Finally, I had to include the thistle intaglio comport (Fig. 26). Intaglio means that the pattern pushes into the glass, not standing up from the glass surface. This is obviously a carnival-style pattern using what would eventually become the Tree-of-Life comport.



Recent selling prices from Renée Shetlar



Imperial pink decal bowl, \$90



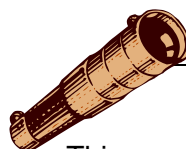
Imperial Egyptian Lustre 10" bowl, \$78.87



Fenton Aquamarine #1663 bowl (with wide external ribs) and #950 candlesticks, \$192.49



Imperial Jewels 6", "dark purple" vase with Iron Cross, \$90.00



Somewhere Out There . . . ?

Do These Fenton Classic Vases Exist?

This question for stretch glass enthusiasts appeared in the first "Fenton Classics" article, by Perry Winkle in *The Fenton Flyer*: "Shapes from early catalogs re-printed on page 154 of Margaret and Kenn Whitmyer's *Fenton Art Glass 1907-1939* show a #885 5-inch and a #886 6-inch paste mold vase and a similarly-shaped #887 8-inch vase. These are shown colorized in either green or blue, but they do not show up in the color listings. Has anyone seen these? It would be great to print a photo for the membership to enjoy!"

If you have one of these undocumented classics, please contact the editor of this newsletter [redacted] I'll share your news with Perry Winkle, and we'll both share with all our SGS and NFGS friends.



Thru the Rear View Mirror

Excerpts from History
found and shared by Millie Coty

*This poem is from February 1914, **The American Flint**, Vol. 5, No. 4 on page 5. We have included this with all its original misspellings. Weston, WV is the home of the Museum of American Glass and was also the home to the Trans-Allegheny Lunatic Asylum beginning in the early 1850s. It was renamed the West Virginia Hospital for the Insane in 1863 and became the Weston State Hospital in 1913. It closed its doors in 1994. The archaic term 'bughouse' used in this poem is defined as a 'mental hospital or asylum.' The glassworkers were certainly itinerate.*

The Traveling Flint

He gathered flues in Stub Town, Star City and Montreal,
Then rode the rods to Muncie and worked a while for Ball;
But the job it did not suit him, he said the town was small;
He rolled another cigaret and woke up in Kokomo.
From there he went to Alex, to work for Lipencot,
But said the factory was no good and the weather too darn hot.
He was next heard from in York State, in the town of Olean;
He drank too many highballs and they jammed him in the can.
And when his time expired he said he thought he'd blow
Up to the Berrie Country, and he turned up in old St. Joe.
He glomed the red ripe berries and filled up on the white lime,
And before the snow began to fall he sought another clime.
He made straight for the snuff belt and bobbed up in Bridgeport,
And made regular trips to Clarksburg, like every other sport.
He worked last down in Weston and never got his pay,
And landed in the bughouse, and he's anchored there to stay.



Frank and Tom Would Have Loved This... The Discovery of Ruby #749 Fenton Candlesticks by Anne Nelson and Keith Thomas



Frank M. Fenton
(Photo courtesy of
Fenton Art Glass)

"Frank would have loved this!" I can't count the number of times I heard Tom say this. He and Frank had such great admiration for each other. They were both great glass men who became great friends. After Frank



Thomas K. Smith

passed away in August 2005, Tom missed him terribly. Now that Tom has passed, the rest of us miss them both terribly. We'd like to think they are together again, chatting about glass.



Here is a magnificent Ruby console set Frank and Tom would have loved! Found in New England, this massive console set consists of a #604, 14-inch shallow cupped bowl coupled with a pair of #749, 12-inch candlesticks all in Ruby. The inventory records reported by Margaret and Kenn Whitmyer in their book, *Fenton Art Glass, 1907-1939* show they were made, but no one had recorded a set like this since it left the factory.

This set was probably made in the late 1920s. Of course, what is most remarkable about the set is the #749 12-inch candlesticks. These sticks had been in hiding, but are now known; happily another pair of lost children found. Lots of candlesticks from the Depression Era, whether they be considered true Depression Glass, Elegant Glass, or art glass can be considered rare. But the #749 12-inch candlestick, made by Fenton Art Glass Company in the Depression Era is probably one of the most rare candlesticks known to exist.

This picture is a rare photo indeed, showing all known colors of the #749 candlestick. To count all of these sticks known to exist you will not need all 10 of your fingers. There



are two Rubies, three Jades, two Grecian Golds (considered a stretch color), and one Topaz stretch.

The Fenton inventory lists #749 candlesticks in Celeste Blue and Florentine Green (both in hiding), and the Jade Green, of which three sticks are known. The Topaz and Grecian Gold are not listed in the old inventory records but are known, as shown here. We have the very good fortune of knowing where all the known #749 sticks currently reside, and the better luck to have the ability to take this family photo of at least one of each known color.

With the discovery of the Ruby sticks, one cannot help but wonder what other colors of the #749 candlesticks are in hiding out there in the wild? Can we hope for Persian Pearl, Mandarin Red, Chinese Yellow, or dare we say it, a two-tone? If you should have a #749 stick in any color or treatment, please contact the editor of this newsletter. Happy glass hunting!



(Glass World news, continued)

Westmoreland Glass Society 2013 Convention

Thursday – Saturday, April 4-6, 2013



At Ramada Springfield North,
3281 North Field Drive, Springfield, IL 62702
Phone (217) 523-4000 for rates and
reservations. Contact Jan Reichling [REDACTED]
for more information.



IMPERIAL Carnival or Stretch (circa 1913)

by Kitty and Russell Umbraco

Much has already been written about the patterns, colors, manufacturing process, product lines, and surface finishes of the iridized glass made by the Imperial Glass Company of Belaire, Ohio. Collectors of both Carnival and Stretch glass have long debated the initial designation of certain Imperial pieces.

It is largely accepted by collectors that Carnival glass is iridized, pressed, pattern glass and that Stretch glass is usually non-patterned, pressed, iridized, 'refired' glass having a wrinkled, "stretched" surface effect. It is our finding, however, that Imperial purposely made patterned pieces as part of their stretch glass line.

One can only wish to have a time machine and go back to the time of manufacture and talk to the craftsmen and company management. That being impossible, we've reviewed almost all of the original catalogs at both the factory and in private collections. We were also fortunate to have interviewed Mr. C. J. Uhrmann, the President of the Imperial Glass Company in the early 1970s. Much of the information we learned through this research is being published here for the first time.

Imperial called its line of Stretch glass "Satin iridescent colors," and described the colors "all in crizzled satin effects," similar to their more expensive art glass line. The catalogs list the colors as:

- "Iris Ice, white crizzled on crystal glass" (white)
- "Rose Ice, pink crizzled on crystal glass" (marigold)
- "Blue Ice, blue crizzled on crystal glass" (smoke)
- "Amber Ice, crizzled on amber glass" (amber)
- "Green Ice, crizzled on green glass" (blue-green)
- "Amethyst Ice, crizzled on mulberry glass" (amethyst).

As for the Imperial Carnival glass, it was referred to as "Bright iridescent colors." Those colors are listed as: "Peacock: The glass has a very brilliant iridescence, but the effect is not loud, with every color of the rainbow represented, with golden yellow predominating, and many color variations." (on crystal glass)

- "Rubygold: Dark red iridescent glass with tints of other colors." (on crystal glass)
- "Nuruby: Very similar to Rubygold, but with a change of chemicals." (on crystal glass)
- "Sapphire: A dark blue-gray iridescent color on crystal glass."
- "Azur: A very brilliant iridescent effect on a dark amethyst colored glass with all colors of the rainbow such as yellow, green, and rose combine in this treatment."
- "Purple Glaze: A very brilliant blue iridescent effect on dark amethyst glass. The effect is similar to that of the plain blue iridescence on expensive lead luster glass."
- "Helios: A silvery iridescence on green glass."

We also know that Amberina and Blue base glasses were used, but these are not listed in this original catalog. Also listed under the Satin Iridescent colors are "BLUE GLOW" and "RED GLOW," with the limited color descriptions of "similar to Nuruby and Sapphire." These may be the blue and red/amberina iridescent glass.

We'll focus on three patterns of iridized glass plates known as Chrysanthemum, Homestead, and Heavy Grape, as they were produced both in Carnival and Stretch glass.



This original catalog page shows that Imperial used numbers and colors to denote its glass. In the Satin Iridescent line (Stretch): the 10" Homestead (Nuart) cake plate #524; 11" Heavy Grape cake plate #7007/4D and 10" Chrysanthemum (Nuart) cake plate #525 were sold in Rose Ice, Blue Ice and Iris Ice. This particular group of three was sold as a lot #2079 consisting of 4½ dozen assorted plates in one barrel: 6 each of 3 plates each in the 3 satin iridescent colors. Note: We have seen other colors, which came from different runs.

The plates in "Bright Iridescent Colors" (Carnival) were given the same number designation but listed in Azur, Rubygold, Helios, and Peacock colors. However, we know that other colors exist, having seen them. Also, the Homestead and Chrysanthemum plates come with and without "NUART".

The color names used by carnival glass collectors today are listed below. For the most part, they are the color of the base glass.

Homestead: Amber, Blue, Emerald Green, Green, Helios, Purple (Amethyst), Marigold (on crystal), Smoke (on crystal), and White (crystal).

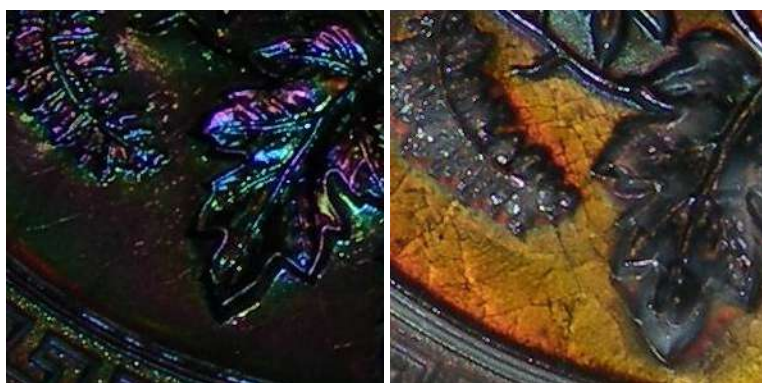
Heavy Grape: Amber, Green, Helios, Purple (amethyst), Marigold (on crystal), Smoke (on crystal), and White (on crystal).

Chrysanthemum: Amber, Green, Purple (amethyst), Honey Amber (on crystal), Marigold (on crystal), Smoke (on crystal), and White (on crystal).

So, . . . do you have a Stretch or Carnival glass piece; perhaps both? It is tough to argue with a company designation!

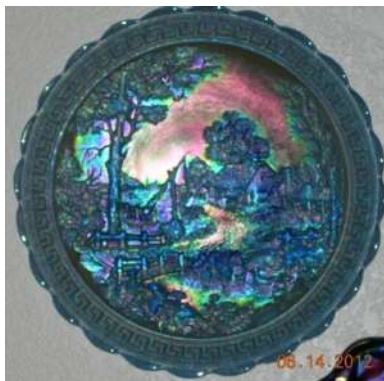


Heavy Grape plates in Rose Ice Satin Iridescent (Stretch) on the left, and Nuruby (Carnival) on the right.



Amethyst Ice on the left and Blue Ice Satin on the right: both are Satin Iridescent (Stretch) plates in the Chrysanthemum pattern.

It should be noted that the Homestead and Chrysanthemum plates have been reproduced by the Imperial Glass Company and their successor companies that purchased them in the 1970s and 1980s. All of the old plates have a clear fine ribbed back without any company signature of IG or LIG. During the early 1970s Fenton did produce a line of "Fenton Heavy Grape" pieces based on the old Imperial Heavy Grape, but when we showed Frank Fenton an original Imperial catalog with the pattern, Fenton dropped the line.



Homestead plate in Blue Glow (on blue base glass) Satin Iridescent (Stretch).



Homestead plate in Blue Ice Satin Satin Iridescent (Stretch).

This plate is a prime example of what happens when a piece of patterned



glass is reheated: it tends to melt! When Don Moore showed this plate to Frank Fenton, Frank said this is the reason why more patterned stretch glass was not made.

Please note: All of the above information is from our own research, consisting of both personal interviews and proprietary documents. As we stated above, some is being published for the first time here in the SGS Quarterly. This article should not be reproduced without the permission of the authors.





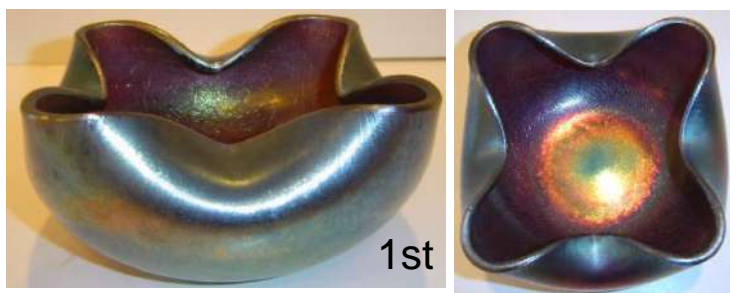
Q&A Postings & E-Mails from Renée & Dave Shetlar

Q: Re: Imperial Jewels

Hi Dave: I have run across some Imperial Stretch Glass and am wondering if you could help me with some information. After listening to you at the Tiffin Glass Collectors banquet, I was impressed with your knowledge. So here you go....

1. # 40 Flower??? Bowl, 1- 3/16" base diameter
2. Nappy?? Bowl, 3-1/8" H, 6-1/8" W, 3-1/16" base diameter
3. Vase, 5-3/4" H, 4-3/8" W, 2-3/4" base diameter. At the bottom edge, it appears they did not iridize it very well and there is an edge.

Is the color Pearl Amethyst? And what are the item numbers? Last question: What would be the value range . . . WAG? Thanks, Randy Studer



A: Randy: The first bowl is a mystery to me! The smallest base diameter that I have on record is the #32-#39 bowl mold that should have a base of approximately 2.5 inches! A 1-3/6 inch base is smaller than anything I've seen. Did you measure it correctly? The approximate width of the entire bowl should be in the 5-inch range for the #38 bonbon (the four sides in shape). The #40 flower bowl (also four sides in shape) should be about 5-1/2 inches wide and has a 3-1/16 inch base. Your bowl appears to be Pearl Amethyst.



The second bowl is the #46 fruit bowl (four corners out). This bowl has a 3-3/16 inch base and is about 6-1/2 inches wide. This bowl appears to be Pearl Silver but it may be Pearl Amethyst. Pearl Silver has primarily silvery iridescence and Pearl Amethyst has mostly multicolored iridescence, with no silvery overtones.

The vase (3rd picture) appears to be the #5. The tops of these vases can vary quite a bit. The color appears to be Pearl Amethyst.

If the bowls are perfect, I have seen them bringing



anywhere from \$75 to \$200, depending on the quality of iridescence. The vase appears to have a blotchy surface which would turn off most Imperial Art Glass collectors. I've seen similar vases go for less than \$75 but \$125 wouldn't be out of the range. One with perfect iridescence would bring in the \$125 to \$200 range. Dave Shetlar

Q: Re: Fenton Tumbler

Hi Dave: We recently bought a Fenton Topaz Drape Optic juice tumbler and our questions are -- how rare is it, and can you give us an approximate value? Any info will be greatly appreciated. Dave & Linda Rash

A: Dave & Linda: It's difficult to place a price on these little items as they really don't come up for sale that often! If it is the one with five little rings on the bottom, I would think that somewhere between \$100 and \$250 would be in the range. The top should be lightly fire polished, not showing evidence of being ground in order to be as the factory made it. There are considerable differences in the amount of opalescence in the drapes and iridescent coating, so, like most iridized glass, these determine the value. Dave



Q: Re: Red Stretch Bowl

I believe this is Fenton. It is not iridescent on the exterior. It has a collar base, but it also has a step above the collar base, and a little Amberina shows through the collar. Did the Fenton ones have a step above the collar? The iridescence does not really show up in the picture very well. Are these pretty common? Thanks, Joe



A: Hi Joe: We received your email and are pleased to respond to your questions. Your bowl does appear to be

made by Fenton; typically Fenton did not iridize the outside of their Ruby stretch glass. The shape also appears to be a Fenton shape and some Fenton bowls do have the "step" above the "collar," so again, this all points to Fenton. As for how common, or not common, as the case may be, your bowl is, that depends at least to some extent on the overall size of the bowl. The larger red cupped bowls – 12"-14" in diameter in Ruby stretch, are not particularly common, whereas the medium sized ones are quite common. It is difficult to gauge the size of your bowl from your photo, but hopefully this will give you some idea as to how common it is. I hope this provides you with the information you are seeking. Please feel free to contact us again if there is anything else we can do for you and thank you for your interest in iridescent stretch glass.

Each of our quarterly newsletters to our members contains an in-depth article on a theme of iridescent stretch glass – a shape, a maker, a color, etc. Our members find these articles to be of great help in identifying the specifics about pieces in their collections or of stretch glass they may be considering purchasing. In addition, we sponsor an annual Convention, Show & Sale in late July of each year. Information about the Society and our activities, as well as how to become a member are all available on our website. We also have a page on Facebook where members and guests exchange information about stretch glass; please feel free to check us out there as well.

Happy Holidays. Cal Hackeman, VP



Q: Re: Bonbon Identification

Hi: I talked to Renée tonight about my covered bonbons. I'm Don Ruppel from the Great Lakes Carnival Glass Club and I had shown you my covered bonbon when you gave your talk at our banquet. I lost my notes from the convention and couldn't remember what the pattern number was for my Fenton bonbon (now I know it is 643). I just tried looking at your website to identify my other one that I believe to be Northwood but could not locate your site. Attached is a photo of my other bonbon. It has the slight ridge on the bottom of the lid lip like you said Northwood made. Thank You, Don Ruppel

A: Don: Our website is: www.shetlarglass.com. Dave tells me that his line drawing illustration comparing the bonbons is on the website. Remember that the lid may not be the correct match to the base because Northwood and Fenton made their bonbons almost identical in size, so that the both lids fit both bases. Renée

Follow-up: *Hi again! What about the rays in the base? Your drawings don't mention them. This one which has the indented/tapered lid lip that Northwood made also has the rays in the base. The green one that I had at our convention has a smooth base and you said that it was Fenton, but all your line drawings show rays in the base. The base of this one does not have the mold line in the base collar, so this must be a complete Northwood piece.*

Response: Don: The simplest ID method is the indented lid lip. If it is straight, then the bonbon is Fenton. If indented, it can be Northwood or Diamond. If the panels at the top end in a straight line, it is Diamond. If they end in rounded junctions, then it is Northwood. All of these have panels in the base and there are some differences, but the differences can be obscured in the handling and reheating process. In general, Northwood pieces have nicely rounded ends to the panels in the foot and the other two usually don't.



From your image, the piece is definitely Northwood! Dave

Q: Re: Green Stretch Bowl

In your website "unidentified ray pieces" we see a bowl pictured in green like one that we have. Ours is 10" wide and has the set of 6 rays just as the ones you have pictured. You state the base is 3.625", and ours is roughly 3-5/8" in diameter. I will be glad to provide photos if you desire. I would appreciate any additional information that you might have on this glass bowl. Thanks, Robert

A: Hi Robert: Thank you for the pictures. Yes, the picture on our website page "U.S. Glass Unidentified Rays Pieces" is a green bowl like yours. The bowls themselves we have had no problem of finding, it's the documentation from the company that proves the line # assigned to it. THAT is what has not been found.



Thank you for your interest. You will find other interesting information on the Stretch Glass Society website, www.stretchglasssociety.org and the Facebook page. Regards, Renée and Dave Shetlar



THE STRETCH GLASS SOCIETY

MEMBERSHIP FORM

Please print first and last names and place an "X" in the boxes to the right for each line of information that you **DO NOT** want published in the annual SGS Member Directory.

NAME(S): _____ ☐

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P.O. BOX: _____ CITY/STATE/ZIP: _____ ☐

E-MAIL/WEB SITE ADDRESS: _____ ☐

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Cut on dotted line & mail with your check to Stretch Glass Society Treasurer,

THE STRETCH GLASS SOCIETY is an organization of knowledgeable and enthusiastic collectors of iridescent stretch glass, a glassware unique to America. Members share information on the manufacturers, colors and shapes and join in the camaraderie gained through associations with other stretch glass enthusiasts. Membership benefits include:

- A quarterly newsletter complete with identification tips, drawings, color photos, stretch glass selling and buying section and dates/locations of various up-coming glass events. The newsletter is provided by email with the e-membership and in printed format via the USPS with the standard membership.
- An annual Convention, Show and Sale complete with stretch glass whimsy auction and raffle drawing.
- An SGS website with member privileges, a list of stretch glass reference books, and a Member Directory.

ANNUAL DUES for THE STRETCH GLASS SOCIETY are as follows:

- \$18 e-membership for U.S. and Canadian residents (individual and/or family)
- \$28 standard membership for U.S. residents (individual and/or family)
- \$30 (US dollars) standard membership for Canadian residents (individual and/or family)
- All memberships run from January 1 through December 31.
- All first year NEW memberships are prorated based on the quarter the new member joins. Those joining in the first quarter pay the full yearly membership: those joining in the 2nd quarter pay 75%, the 3rd quarter 50%, etc.

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FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

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