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QUARTERLY

September 2015

Our Convention Club Display
by Gary Senkar



At the July convention we had a wonderful display of Imperial's Art Glass Line, a.k.a. Imperial Jewels, thanks in no small part to the contributions of many members. Here I will endeavor to discuss what was on this display. Incorporated in the display are a few Nuart vases to highlight the relationship between the two lines. In this article, I will be using Imperial's item numbers for identification purposes. You can find these item numbers on Dave Shetlar's website, www.shetlarglass.com or in the *Imperial Glass Encyclopedia, Volume I*, pages 169 & 172. Examples of styles were duplicated in the club display to show variations in size and shaping as well as variance in finish. I will be using abbreviations of the seven finishes shown in these photos: Pearl Ruby (PR), Pearl Amethyst (PA), Pearl Silver (PS), Pearl Green (PG), Pearl White (PW), Marigold on Milk Glass (MMG), and Smoke on Milk Glass (SMG).

In **Figure 1** you will see two rows of vases. The front row are all the vases with turned in tops, i.e. bulbous, left to right: #3, #3, #14, a Nuart vase, #29, #1, #7. The back row is composed of the straight flared top vases, left to right: #4, #5, #6, #30, #30, #31. This section of the display should underscore the need to measure your pieces to identify which you have. Most importantly measure the base diameter, as well as the height and width.

Figure 1



The vases in **Figure 2** have 10 optic ribs, as do Nuart vases. Front row: #15, #15/16 (falls between in size), #16, #17, #17. Back row: #18, #18, #19, #19, #21 hair receiver (partially hidden), #26, a Nuart vase.

Figure 2



continued on page 2

Figure 3 (front table) shows an assortment of many of the smallest items that were made; bowls, bonbons, hair receivers, etc. Front row: #62, #64. #65, #66. Middle row: #62 with an undocumented underplate (actually the plate does not fit the bowl correctly), #64, an undocumented bowl, #25, #21. Back row: Another 6 3/8 inch round underplate, #63, #68, #33, #39. These small items are among the tougher styles to find in any color. However, they are most commonly found in PA and PS, and a few are common in PG. All are hard to find in PR and PW.



Figure 3

The table in the rear of Figure 3 shows two examples of the creamer/sugar set; usually found in PA. The set on the left is PS. These sets seem to bring good prices every time they come to auction. Note the selection of lighting shades on this table. Why shades, you may ask? PR, PW and PG stretch finishes were introduced on Nuart shades in 1912, four years before the Art Glass line was made. (See our detailed article on Nuart shades on pages 4-6.)

Figure 4 consists mainly of harder to find styles. I will start at the 12 o'clock position and move clockwise. The first is an exquisite #10 with a cut oval design. This is the only piece of Imperial Jewels I have seen with a cutting. I must mention this piece is from the Steinbachs' collection -- otherwise I might have my SGS membership cancelled. LOL! Next is a #12 "Nasturtium" vase only seen in PR, #23, #10 (not rare), #28 only seen in PA, #13, two #11's PR & PW.



Figure 4

Figure 5 (top of next column): In the center is a #76 bowl with two #164 Free Hand candlesticks. A selection of Jewels bowls and vases were merchandised in three piece groupings with Free Hand sticks or vases. Most of the larger size pieces are shown in this photo, all harder to find, and PW is scarce. Starting at 12 o'clock (in back): #80, #83, #74, #57 (MMG), #75, #72, #73, #84 and #80.



Figure 5

Figure 6. Front row: #78 (SMG), #77 (MMG). Middle row: #78 (PS); unknown shape (MMG), could be made from #78 mold; #56 (SMG). Marigold on Milk Glass and Smoke on Milk Glass, actual names are unknown, are more scarce than any of the known Pearl finishes. I have only seen MMG on six or so shapes. I had only seen SMG on the #56 bowl shape until Cal brought the pictured #78 to the convention. In the back row are two #56 bowls with SMG on the interior and MMG on the exterior with a metal rim attached.



Figure 6

Figure 7. There were six square shaped bowls made, none of which is particularly hard to find. The top 3 are a #34 then two #38's in PG. The #38 on the left is a medium toned PG while the piece on the right is a very rich, dark PG. The bottom three are a #46, #40 & #70, a #59 was omitted from the display.



Figure 7

I wrote this overview of the club display for those who weren't at convention and missed seeing it and hearing my presentation. I've also written a general introduction to Imperial Jewels (page 7), which will be the topic of our next Stretch Out call. And Dave and I are planning more detailed technical articles, with his awesome photos, for future issues. So stay tuned for more Imperial Jewels!

“Showcases of Similar Stretch Glass”:
Some interpretations of this year’s Member Display Theme



Arna and Bill Simpson’s Northwood Jade Blue.



Rita and Steve Ellwein’s Drinkware.



Joanne and David Rogers’ vintage and contemporary, Patterned and Painted stretch glass.



Marilyn and Jim Farr’s Etched stretch glass.

Thanks

to **Fred Ottoson**, who has submitted this article about our convention for publication in *The Imperial Collectors Glasszette*. This is the second time that Fred has written about our convention for the *Glasszette*, and a wonderful way to promote our Society to other glass lovers.

SGS Highlights Imperial “Jewels” in Marietta

Stretch Glass Society members convened in Marietta, Ohio on July 22-24, 2015 for their annual convention. The usual Stampede, Show & Sale, presentation of members’ displays, Banquet Buffet, seminars, Members’ Annual Business Meeting and Lunch, and Tom Burns Auction took place as scheduled.

The featured Club Display, to which a number of members contributed, was a superb array of Imperial “Jewels.” On Friday, July 24, two Imperial Society members presented fabulous seminars. In the morning, Dave Shetlar, in his usual captivating manner, educated attendees about “Glassmaking Techniques and

Terminology in the Stretch Glass Era.” In the afternoon, Gary Senkar offered his “Insights into Imperial Jewels Stretch Glass.” Interestingly, he related that Imperial made and marketed iridescent stretch glass in 1912, four years before the usually accepted year of 1916 for its “invention.” The “Pearl White,” “Pearl Green,” and “Pearl Ruby” NUART lamp shades produced beginning in 1912 are indeed iridescent stretch glass. (See *Imperial Glass*, Margaret and Douglas Archer, 1978, p. 1; *American Iridescent Stretch Glass*, John Medeley and Dave Shetlar, 1998, pp. 95-97.)

Imperial vastly increased its offerings of iridescent stretch glass in 1916 with the introduction of the “Jewels.” Gary presented a wonderfully detailed look into the shapes, colors, and nuances of the line. Plans are in place for an extensive exhibit of “Jewels” and other Imperial stretch glass at the Museum in 2016. Also, the Stretch Glass Society will celebrate the 100th anniversary of iridescent stretch glass in 2016, and it plans to provide exhibits at numerous shows throughout the year.

Imperial Art Glass: Jewels and Imperial's Pearl Finishes

Part I: NUART

Presentation by Gary Senkar

(notes by Dave Shetlar)

"Pearl" appears to be the name that Imperial used to define the iridescent finishes that they applied to their Art Glass Line or what is commonly called Imperial Jewels (IJ). Imperial obviously began developing these rich iridescent finishes prior to the introduction of the Art Glass Line. The trademark for NUART was introduced in the *Crockery and Glass Journal* in the June 13, 1912 edition. In the September 26 edition, three Pearl finishes were named, Pearl White, Pearl Ruby and Pearl Green. These were listed as being on NUART electric shades (Fig. 1). Because of these attributions and our current knowledge of the iridescent finishes, the first true stretch glass may have to be moved from 1916 to 1912! Berry Wiggins and Frank Fenton were aware of the NUART vases that had the stretch finish, and they worked hard to separate these NUART vases from true stretch glass, primarily because all the vases used a punty rod on the base which was finished as a ground and polished pontil. By their reasoning, this would put the NUART vases closer to true art glass than hand-pressed glass that is the realm of stretch glass. However, the NUART shades were obviously press molded and when iridescent surfaces were applied, a snap was used. A note in the November 1, 1912 issue of *The Pottery, Glass & Brass Salesman* indicates that the NUART shades were on display in one of the New York showrooms.

Imperial's Catalog No. 100F is the first NUART catalog that is known and it consists entirely of electric and gas shades. Several pages from this catalog are shown in Margaret and Doug Archer's *Imperial Glass* book (1978). Page 2F is the only color page in this catalog and the three Pearl finishes are clearly shown on uncut shades and shades with cuttings. Facing the color page is the following statement (yes, the original text is all capital letters): "ON THE OPPOSITE PAGE 2F WE TRY TO GIVE YOU SOME IDEA OF ABOVE PEARL COLORS, THOUGH IT IS IMPOSSIBLE TO FIX THEIR BEAUTY ON PAPER. THERE ARE ALL KINDS OF VARIATIONS IN THESE COLORS AS THE TERRIFIC HEAT NECESSARY TO DEVELOP THEM, MAKES AN ABSOLUTE CONTROL IMPOSSIBLE. HARDLY TWO SHADES IN THESE EFFECTS ARE ENTIRELY ALIKE, BUT EVERY ONE OF THEM IS BEAUTIFUL, AND IN HARMONY WITH THE OTHERS." This definitely describes iridescent stretch glass – variations in color and no two items are identical.

The actual descriptions of Pearl White, Pearl Green and Pearl Ruby use the terms "satin or mat iridescent color, often with crizzled effects." The Pearl White (Fig. 2) is described as a basic color of white, but with all the colors of the rainbow in the iridescence, looking like mother of pearl. Pearl Green (Fig. 4) is described as the darkest of the three Pearl colors with green predominating but blue, purple, red and yellow being evident in the iridescence. This is also the most variable of the Pearl finishes as evidenced by the pieces we have to examine in modern times. Pearl Ruby (Fig. 3) is described as having the main color of "red, a deep, warm, ruby color with golden tints shining through." It is also described as the "most expensive of the three" to make, and this is indicated in the price listings.

The #100F catalog shows 16 shade silhouettes (mainly electric, but one gas shade is figured) that were offered in the three Pearl finishes. In each listing, the Pearl Ruby is the most expensive of the three finishes. For collectors today, the Pearl White and Pearl Ruby are the two most common finishes found with Pearl Green being very difficult to find. Also of interest is that the attachment point of the shades is called "holder" in the #100F catalog, but it is called "fitter" in subsequent catalogs. Most of the electric shades are described as having a 2 ¼-inch holder, but the #594 "Welsbach or Incandescent" shade has a 3 ¼-inch holder and the gas shade has a 4-inch holder.

The most common shades encountered by collectors today are the #535 (Figs. 2-4), "electric, light optic flute inside," and the #548 (Figs. 5-8), "tall electric, light optic flute inside." These are known in the three Pearl finishes and a few shades have been found that use white-opal base glass or even amber glass (Fig. 8). Less common, but obtainable are the #575 (Figs. 9-11), "tall electric, fancy flute" shades. These have distinctive ribs on the outside and the stretch finish can be pretty intense, likely because the glass thickness appears to be thicker on these pieces. The #544 (Figs. 12-14), "electric, flat colonial flute outside" shades are also less common and they are known in all the Pearl finishes. The #591 (Fig. 15), "electric, perfectly plain," #583 (Fig. 16), "tall electric, perfectly plain," #552 (Fig. 18), "tungsten, light optic flute inside," #559 (Fig. 19), "electric, deeply fluted," #601 (Fig. 20), "electric, plain square," #561 (Fig. 23), "electric, fancy square," and #594 (Fig. 21), "Welsback or incandescent, light optic flute inside," shades are quite difficult to find and most have been found in only one or two of the Pearl finishes.

The #553 shade (Fig. 22), "cluster electric, colonial fluted," is very rare and the 11-inch wide one figured is what we call a marigold on milk finish. An iridized green

(continued on page 6)



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 13



Fig. 14



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 15



Fig. 16



Fig. 17



Fig. 27



Fig. 28



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26

Imperial's NUART, continued from page 4

glass one was also sold on eBay but the exact width of that one isn't known, nor do we know of its current location. The catalog pages also show three shades with external, impressed designs on them. This design is generally called "buzz-saw" by collectors. The three sizes are electric, tall electric and tungsten. The tungsten shade with the Pearl White finish is known (Fig. 24), but the others would be possible. Most of the other buzz-saw shades have frosted finishes and/or shiny marigold interiors. Catalog #100F lists 11 hand-cut and polished designs that are listed as being obtainable in the three Pearl finishes. Many of these cuttings were applied to clear glass shades (Figs. 27 & 28), but a shade with one of the cuttings and a Pearl finish would be a real find (Fig. 17, star cutting in Pearl Green)!

Another shade, #616 (Fig. 25), appears in a later Imperial catalog. This piece has an external floral design and one is known with the Pearl White finish. One in Pearl Green with a cupped opening (Fig. 26) was also sold on eBay. Like the buzz-saw pieces, these would be true stretch glass – carnival glass crossovers!

Apparently, there were two additional catalogs devoted to NUART shades, but a copy of the #104F is the only one to have survived. This catalog doesn't contain any Pearl finish pieces. Catalog #103F is mentioned for 1918, but no copy can be found today. This likely contained pieces in the Pearl finishes.

Also, of interest are some other *Crockery & Glass Journal* articles from 1913. In the February 27 edition, there is a small paragraph that states, "They have vastly improved their "NUART" glass, and are offering a line that comes so near the Tiffany favrile product that few can tell the difference. The shapes have been especially designed for this class of ware, and much care is exercised in the manufacture." These pieces are obviously not the light shades, but what were they? It's not until an Imperial advertising piece in *The Pottery, Glass & Brass Salesman* (December 18, 1913) that the NUART "...art vases..." are described being prepared. Of course, collectors of iridescent glass have long known of various vases that are marked "NUART" on the rim of the bases.

Upon close inspection of the NUART vases, it becomes apparent that they were formed in a mold and most have optic panels that would have been formed using a plunger. Once pulled out of the mold, they were stuck onto a punty rod (not a plate), doped, and either left normal (as they came out of the mold) or shaped into various vase forms (flared, pinched, cupped, JIP – Jack-in-the-pulpit). Crystal and green glass was most often used though there are examples of opal glass with dense

and crizzled iridescent treatments. Of great interest is that many of these NUART vases have deep purple iridescence or emerald green iridescence on the surfaces, but there are also pieces with iridescent effects that would likely have become the Pearl Amethyst (purple, crizzled iridescence on purple glass) and Pearl Silver (silvery, crizzled iridescence on purple glass) treatments.

Finally, in the September 4, 1916, *China, Glass and Lamps* periodical, a description of a "new line of snappy iridescent ware" is described. This was followed by an announcement in the November 2, 1916, *The Pottery, Glass & Brass Salesman* of five Pearl finishes – Imperial Jewels is presented to the industry and buying public. These will be the topics of subsequent articles!



Our Fall Holiday eBay Promotion by Sarah Plummer

This fall we're planning our eBay promotions differently from last year. Instead of scheduling four overlapping sales events, we will be running just two -- each scheduled for approximately two months coinciding with traditional gift-giving times. The fall promotion will target the Christmas / holiday season; the second will be scheduled in the spring for the Mothers' Day / wedding season.

The purpose of these eBay sales will be the same as last year: to attract NEW SGS members using our stock of extra past souvenirs. Please note that this offer is not extended to existing members as a way to renew membership for next year. It is, however, a nice way to give the gift of e-membership (emailed newsletter) in our club, along with a beautiful Ruby SGS souvenir, to friends you'd like to invite into our Society.

The fall holiday promotion will be launched on November 1, and will run through December 31, 2015. We will be offering the three Fenton Ruby souvenir pieces pictured below: the 2005 fluted vase, the 2000 ribbed comport; and the 2007 mayonnaise bowl.

The prices listed for each item will include two years of new SGS e-membership and free shipping.

Check for the offer on eBay in November!



\$45



\$39



\$29

October 8th “Stretch Out” Teleconference Call by Tim Cantrell

The topic of our June call was Imperial’s stretch glass in the “ice,” or satin iridescent colors. This one will focus on Imperial’s earlier line of Art Glass or “Jewels,” featured in our convention club display and in Gary’s article below. Join us to learn more, and have your questions about this and other stretch glass answered.

Please note that this and future Stretch Out calls are now scheduled for the 2nd Thursday of every other month. They start at 8 pm Eastern, 7 Central, and 6 Mountain Time.. The call-in number is [REDACTED], followed by ID: [REDACTED]. The call information is also posted on our website, and an email reminder will be sent a week or so prior to the call.



Imperial Art Glass a.k.a. Imperial Jewels

by Gary Senkar

On September 4, 1916 an article appeared in *China Glass and Lamps* announcing the arrival in the Chicago showroom of a line of “snappy iridescent ware” made by the Imperial Glass Co. Then on November 2, 1916 *The Pottery, Glass & Brass Salesman* proclaimed the arrival of a new line from the Imperial Glass Co. in “five different styles of effects called Pearl Amethyst, Pearl White, Pearl Green and Pearl Ruby” (the fifth, Pearl Silver, was not mentioned by name) in the New York showroom. In December full page advertisements appeared in the same two trade journals for Imperial Art Glass. In each of these ads a verbose text twice referred to this new line as the company’s “Imperial Jewels.” This reference undoubtedly led to the often utilized label of Imperial Jewels instead of the official Imperial Art Glass designation. I tend to use the two names interchangeably. Unfortunately, some collectors and dealers use “Jewels” to describe any iridized stretch glass.

Catalog 103G was available early in 1918. This catalog devoted thirteen pages to Imperial Art Glass, six of which were color illustrations. These six pages illustrated sixty-eight different pieces, each obtainable in any of five “iridescent colors with those crizzled, satin effects which heretofore have been produced only at much higher prices.” The variance in finish on individual pieces was attributed to the inability to adequately control the high temperatures required in production. The six pages referred to are duplicated in *Imperial Glass Encyclopedia, Volume I*, pages 169 & 172.

Finishes

Pearl Ruby: “The main color is red, a deep, warm color with golden tints shining through.” Simply, the finish is

what we call Marigold, on crystal base glass. This is the most commonly found finish.

Pearl Amethyst: A multicolored iridescence on purple base glass. This finish is the most popular among collectors and reasonably obtainable. It is the only Art Glass finish for which a factory description has not been found.

Pearl Silver: “An amethyst glass with an exquisite silver covering, with traces of red and other colors.” Most pieces resemble Pearl Amethyst with a brilliant silver iridescence often with blue undertones. Sometimes, despite the name, pieces can actually display vivid gold iridescence. It is often difficult to judge if a piece is Pearl Amethyst or Pearl Silver.

Pearl Green: “A crystal glass with green, rose, blue, yellow effects . . .” This finish varies the most among the Pearl colors; from light green to olive, often with golden overtones. Other times the rose or yellow will be more prominent and can be confused with a light Pearl Ruby. In carnival glass auction listings I have seen Pearl Green described as marigold, light marigold or clambroth. The base glass is usually crystal sometimes appearing to be a ginger ale color.

Pearl White: “The basic color is white...very much like mother of pearl,” on crystal base glass. Pearl White and Pearl Green are the scarcest of the five documented finishes but still obtainable.

Marigold on Milk Glass: Pearl Ruby iridescence on milk glass, an undocumented Art Glass finish. This finish is harder to come by than any of the Pearl finishes. I have only seen MMG on six documented shapes and one undocumented shape to date.

Smoke on Milk Glass: Another undocumented finish, smoke or Blue Ice on a milk glass base. This is mostly seen on the #56 bowl, but Cal Hackeman brought an example of the #78 rose bowl to the 2015 SGS convention last July.

Identification of Imperial Art Glass

Ground base: All Imperial Art Glass items will have a ground smooth base due to the fact that the pieces were “stuck up” as part of the manufacturing process. See Figure 1. Also, see Dave Shetlar’s website www.shetlarglass.com for a more detailed explanation.

Figure 1



Finish: We are talking about stretch, so the item must have a stretch finish. Deep base colors and rich stretch effects, due to the double doping technique, are prevalent characteristics. Don’t misunderstand, Imperial occasionally made a less than spectacular piece in this

(continued on next page)

category. I had been collecting Imperial Jewels for more than five years before I came across a truly unattractive piece. I bought it as perhaps the only bad example in existence. Insert LOL here! Pieces will most likely be in one of the seven finishes mentioned above.

Shapes and dimensions: Basic shapes can be identified by using either the *Imperial Glass Encyclopedia* or the Shetlar website. The latter includes an excellent set of line drawings of Imperial Jewels pieces as well as many helpful basic dimensions. Note: The sixty-eight items shown in *Catalog 103G* are numbered from 1 to 88. What of the omitted twenty unused item numbers? A rather common “bulb-top” vase (later identified in the *Bargain Book* catalogues as a #93) and a creamer and sugar have surfaced along with four additional undocumented pieces that I have seen. I am sure there are a few more under someone’s bed or in a closet, yet to come to light.

Marking: More than 95 percent of the pieces found are marked with the “Imperial Iron Cross,” as shown in Figure 1. Sometimes it is partially or entirely ground off. Occasionally bowls are marked on the inside.

Being marked is a help in identification (many other Imperial lines were also marked with the iron cross) but the first three qualifications are paramount. However, if the shape does not conform to those illustrated in the reference materials you may have found a unique piece.

As there are many similar shapes it is often necessary to measure the base diameter in order to identify which particular item number you possess. Again, I refer you to Dave Shetlar’s website, as it includes all the base diameter dimensions of sixty-nine of the known items. These base dimensions can vary by 1/16 inch or even 1/8 inch primarily due to the amount of glass removed during the grinding process.

Pearl Ruby, White and Green stretch finishes were first used on Nuart lighting in 1912. The influence of Nuart vases, which were introduced in late 1913, can be seen in a number of the Art Glass line pieces. The *Bargain Book* catalogs, circa 1921-1923, offered thirteen Art Glass items in three finishes at reduced prices. To confuse matters, a second catalog featuring the Art Glass line, *104G*, was listed in the first *Bargain Book* as being available. A copy of *Catalog 104G* has not surfaced to date. A selection of Art Glass bowls and vases were merchandised in three-piece groupings with Free Hand candlesticks and vases, circa 1923-1925.

As Dave mentions in his article on Imperial’s Nuart (pages 4-6), this is the first in a series of technical articles on Imperial Art Glass and its evolution, that will be published in the *SGS Quarterly*.



President’s Message

Fellow Stretch Glass Enthusiasts,

Many thanks to everyone who helped make our 2015 Convention, Show & Sale three fun days of making and renewing friendships and learning about stretch glass. It was great to see everyone who made it to Marietta and we missed everyone who was not able to be with us. We hope you will plan to join us for Convention 2016 on July 27, 28 & 29 when we will once again gather in Marietta, Ohio.

During our Annual Meeting, your Officers and Directors shared their accomplishments during the past 12 months. From “Stretch-Out” discussions to outreach to other glass clubs and collectors to website updates and exciting, educational issues of the *SGS Quarterly* to sales of SGS souvenirs on eBay and delivering another wonderful convention, the leaders of the SGS and many of you were busy promoting stretch glass and helping SGS members and stretch glass enthusiasts gain new knowledge about stretch glass. Whether we are helping you add to or reduce your collection of stretch glass or giving you an opportunity to get to know your fellow SGS members and learn about your stretch glass, our goal is to meet and exceed your expectations.

Congratulations are in order to Tim Cantrell on his re-election as Vice President, to Anne Blackmore and Roger Christensen on their re-election as Directors and a big welcome to Vicki Rowe who joins our Board as a Director. Thank you for the confidence you expressed by re-electing me as President for two more years.

While we accomplished much in 2014-15, we have even more in store for the next 12 months. “Stretch-Out” discussions via conference calls will resume on October 8, 2015, and continue on December 10, February 11, 2016, April 14, 2016, and June 9, 2016. Plan to join us and learn about stretch glass from the experts plus get answers to questions about your stretch glass. We will continue our outreach to glass clubs and collectors, highlighting the similarities between stretch glass, depression glass and carnival glass, to name a few. And, of course, we will be planning another great Convention in 2016 and publishing four more issues of the always informative *SGS Quarterly*.

In 1916, several glass companies introduced a new type of iridized glassware to consumers in America. While it was not referred to as ‘stretch glass’ when it was first marketed by Fenton, Northwood, Diamond, US Glass and others, our beloved stretch glass instantly became popular and soon it was appearing in gift shops and homes all over the US. As you will read elsewhere in this issue, Imperial had begun marketing Nuart shades in

their Pearl stretch finishes in 1912, so they had a bit of a jump on their competitors but the great majority of stretch glass first came into the market in 1916 and so next year – 2016 – we are going to celebrate the 100th anniversary of ‘stretch glass.’ The Stretch Glass Society is organizing a nationwide, yearlong celebration: “Stretching over 100 Years: a century of handmade stretch glass in America.” Utilizing a series of events designed to promote stretch glass as a uniquely beautiful antique collectible worthy of attention and recognition by all glass collectors, we will re-introduce stretch glass to America. Watch our website and the *SGS Quarterly* for updates and ways for you to participate in the celebrations.

To kick-off our centennial celebration, we have created 12 different coasters picturing vintage stretch glass and a colorful glass cutting board featuring an arrangement of stretch glass. An order form with photos will soon be posted on stretchglasssociety.org, and will be printed in the December *SGS Quarterly*. This is a great way to promote stretch glass in your home and support the SGS.

Thank you for your interest in stretch glass and the Stretch Glass Society. We appreciate you being a member of the SGS and look forward to your continuing involvement in, and support of, the only organization devoted exclusively to preserving and promoting iridescent stretch glass. Please let us know how we can serve you and help you enjoy your stretch glass even more. I look forward to connecting with you on our Stretch Out discussions, via email or phone and during the year as we bring stretch glass to a glass show or convention near you.

Happy collecting,
Cal Hackeman, President 2016-2017



Sneak Preview – Members Present Their Other Collections at Convention –
coming in your December *Quarterly*



Thank You, Jan Reichling!

by Stephanie Bennett



Jan wanted me to thank you all for the card we sent from convention. She was glad to be home from her long hospital and rehab stay and enjoying visits and outings with family and friends when she passed on in her sleep on September 14.

I'm so sorry to share this sad news, which I know will come as a shock to her many SGS friends. I spent last night reviewing old newsletters -- to chronicle some of what Jan did for our Society -- and to grieve.

She was Secretary & Newsletter Editor from July 1995 until April 2000. Most newsletters during that period contain her “from the editor’s desk” comments, where her love of stretch glass, the hunt, and the SGS shines from the pages. My favorite of her articles is in the April 2000 issue and titled “Jan Reichling and her Glass.” There she tells of the many kinds of glass she was collecting and researching, and of the articles and presentations she was planning for our club, the 20-30-40 Society, and the Westmoreland glass club.

Next, as Director of News and Technical Information, she continued sharing her stretch glass expertise in the *Quarterly* and at conventions. I remember in particular her seminar on all the various sherbets and how to identify them, and more recently, her work organizing our awesomely comprehensive club display of comports.

At the 2001 convention, Jan agreed to serve as SGS President. At that time our Society was being run by the Board of Directors, and a named president was required to acquire tax-exempt status. Jan stepped up and got the job done. She then retired from the Board – returning once more as Secretary from 2010 to 2012.

I wanted to acknowledge, especially for our newer members, the large part Jan played in building the Stretch Glass Society that we have today. But for many of us she was, more importantly, the good friend who we loved and will miss. Conventions were always more fun when Jan was there. Her passion for life was infectious, and her courage and optimism in the face of long-term serious health problems was inspiring.

I've conveyed deepest sympathy, on behalf of SGS, to her far-flung family. Personal condolences can be sent to them at Jan's address: [REDACTED]. It was her request that no service be held. The notice of her passing was printed in the dailyherald.com on Sunday, September 20.

Jan usually closed her emails with “Later.” So until later, Jan, thanks for all you've done for our club, and all you've meant to your friends in the Stretch Glass Society.

STRETCH GLASS SOCIETY BOARD OF DIRECTORS (next election year)

OFFICERS:

PRESIDENT: Cal Hackeman (2017)

SECRETARY: Stephanie Bennett (2016)

VICE-PRESIDENT: Tim Cantrell (2017)

TREASURER: Jim Steinbach (2016)

DIRECTORS:

Anne Blackmore (2017)

Roger Christensen (2017)

Mike Getchius (2016)

Sarah Plummer (2016)

Vickie Rowe (2017)

Ken Stohler (2016)

NEWSLETTER EDITOR (Appointed by the Board of Directors): Stephanie Bennett (contact information above)



Member Health Updates

At Convention we sent cards to these friends whose health prevented them from joining us. Here's their recent news:

The Arringtons sent this note for me to share:

"Members of the Stretch Glass Society,

We were thrilled to receive the Thinking of You card. We always enjoy the glass and the fellowship. Reg has two medical situations scheduled in August - both involve outpatient surgery and numerous pre-op appointments. We became involved with doctor appointments and we just could not work in the convention. We missed seeing you and the displays.

We cherish the times we have been with you. Hope we all can be together in 2016.

Reg and Mary Elda Arrington"

Since this note, Reg has come through his surgeries successfully, and they feel improvement is taking place. Their home address is:

[REDACTED]

Bill and Sharon Mizell also appreciated our card. Sharon reports that Bill is scheduled to come home from rehab (for the 2nd time) this 3rd week of September.

Their home address is:

[REDACTED]

Welcome New & Retuning Members! (since May)

- ❖ Ed Crowley, Tennessee
- ❖ Mary Douglas, West Virginia
- ❖ Marti & Chuck Follin, Michigan
- ❖ Carolyn & Dick Grable, Ohio
- ❖ Raymond Leger, Maine
- ❖ Marc McCamey, Ohio
- ❖ Larry Noe, Marietta, Ohio
- ❖ Nancy & Phillip Waln, California

Congratulations!

to **Les Rowe** on his new bionic status! He reports that he's adjusting to his two new knees, and has decided to keep them.

And further Congrats to **Les and Roxanne** on the birth of their grandson, Ben, born the day after Les' surgery. Luckily for Roxanne, Les, mom and baby were all in the same hospital!

2015-6 Member Directory

Our Member Directory is updated annually and sent, along with this issue of the Quarterly, by email, to all who receive their Quarterly that way.

If you get a paper Quarterly and would like me to mail you a paper Directory, please contact me, and I will. My contact info is above.

Happy New SGS Year,
Stephanie

Minutes of the Stretch Glass Society 2015 Annual Business Meeting

Call to Order: The Annual Business Meeting of The Stretch Glass Society was called to order by the President, Cal Hackeman, at 12:45 pm on Friday, July 24, 2015 at the Quality Inn in Marietta, Ohio. He welcomed all, introduced the Board of Directors, past presidents and new members in attendance, and thanked Ellen & Ken Stohler for hosting our lunch.

Secretary's Report: The Minutes of the 2014 Annual Business Meeting were published in the August 2014 SGS Quarterly and available as hand-outs. Jim Farr moved to approve the report, Millie Coty seconded the motion, and the report was approved.

Treasurer's Report: Treasurer Jim Steinbach's report was presented by Cal. As of last fiscal year end, April 30, 2015, account balances were: Savings \$17,316.86, Checking \$4,311.45, Secondary Checking \$200.01, and PayPal Account \$113.79. Income during the past fiscal year minus expenses show a cash increase of \$1,227.82. The convention is expected to break even. The report was approved after motion by Dave Rogers and second by Anne Blackmore.

Audit Committee Report: Thanks to our Audit Committee – Chairman Ken Stohler, Max Blackwell, and Roger Christensen -- who found and corrected a bank error, and then declared the Society's financial records up-to-date and in order. A motion to accept their report was made by Renée Shetlar, seconded by Marilyn Farr, and the report was accepted.

Action Team Reports: Cal explained that the past year's activities were carried out by four action teams, whose priorities were taken from our Constitution and By-laws. The teams are Education and Outreach, Member Engagement, 2015 Convention, and 100th Year Anniversary of Stretch Glass. Similarly, Action Teams led by members of the Board of Directors will be responsible for carrying out actions to achieve our priorities in 2015-16. He then invited several members of the Board of Directors to report on these teams' activities.

Tim Cantrell reported that our Stretch Out calls are now scheduled five times a year, on the 2nd Thursday of every other month, that they're advertised in the Quarterly, on the website and Facebook page, and with special member email notification. They are open to non-members as well as members, and are increasingly well-attended.

Sarah Plummer said that this year's eBay promotions are being targeted to two gift-giving times, with larger groupings of souvenirs posted prior to the with larger groupings of souvenirs posted prior to the holidays, and again before Mothers' Day in the spring. She noted our increased presence on Facebook, with approximately 500 friends this year, compared to about 100 last year. She advised that social media is the way to attract and engage young people, and urged more members to become active Facebook users.

Cal invited us to check out the new website design and contents, currently being updated with real-time convention pictures. An effort is being made to keep it current with news of Stretch Out calls and links to other useful glass sites.

Ken Stohler reported that he reached out to all members this past year with letters containing sample rack cards. He

also wrote to Depression glass clubs, offering information on stretch glass and our club. As a result, several members ordered rack cards to distribute at local shops and shows. Members have also set up displays in their libraries, manned booths featuring stretch glass at glass shows, and published an article on stretch glass in a local paper.

Stephanie Bennett reported 24 new memberships in the past year, certainly a record number, at least in recent memory. She also announced a change in the SGS Quarterly schedule, which will now be published in March, June, September, and December. As always, she welcomes contributions.

Cal then thanked everyone who made this 2015 Convention successful -- the Committee who spent the past year planning, as well as those who presented programs, brought glass to display and sell, and all who were onsite to help set up the display room and greet the public. Anne Blackmore then added her thanks -- on behalf of all of us -- to Cal for his hard work.

New Business: With no Old Business outstanding, Cal moved on to new business.

Dues: The Board of Directors recommends no change in dues, a motion accepted with no discussion. Cal said that the Board will offer dues specials for new members -- like \$18 for 18 months new e-memberships -- from time to time.

Election: Stephanie Bennett then reported that the Nominating Committee offers these current Board members for re-election for a term of 2 years: President Cal Hackeman, Vice President Tim Cantrell, and Directors Anne Blackmore and Roger Christensen. The Committee also nominates Vickie Rowe to stand for election as a sixth Director. Millie Coty made a motion to accept the Committee's nominations, Joanne Rodgers seconded the motion, and the nominees were elected by acclamation.

"Stretching over 100 Years -- a Century of Stretch Glass" is the official title of next year's celebration. The Committee, consisting of Cal, Helen & Bob Jones, Renée & Dave Shetlar, Dean Six, and Kitty & Russell Umbraco have been planning events from January thru late fall of 2016. Helen & Bob are creating a travelling stretch glass display and presentation at several major glass shows, including the 20-30-40 Society show in Chicago, the Three Rivers show in Pittsburgh, and The National Depression Glass Association show in Tiffin, Ohio. Cal is discussing an SGS presence at both the NFGS and FAGCA shows next summer. Preliminary agreements are being made for displays at these museums: MAGWV, Imperial, and Oglebay. Displays at other shows and museums are also being considered. At the Umbracos' suggestion, we're making an effort to document yet-undocumented stretch glass as part of the celebration.

Convention 2016 will be held here on July 27, 28, and 29th. The Convention Committee is looking for a volunteer to help organize the club display, which will be console sets.

Adjournment: A motion to adjourn was made by Pam Steinbach, seconded by Joanne Rogers, and passed with no further discussion. The meeting was adjourned at 2:00 pm.

Respectfully submitted,
Stephanie Bennett, Secretary

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

<http://stretchglassociety.org>



First Class Mail

TO:

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

ABOUT THE STRETCH GLASS SOCIETY

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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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): _____ ☐

STREET ADDRESS: _____ ☐

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

E-MAIL/WEB SITE ADDRESS: _____

TELEPHONE: _____

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