

FOUNDED APRIL 21, 1974 IN DENVER, PENNA

## STRETCH GLASS SOCIETY



Message from the President  
Janet Reichling



**H**ello to All...

In the wake of all that our people and country have been through in the last few weeks, my hopes are that you are all well and safe! We all have our own personal ways of "getting on with life" in the aftermath of this frightful and awful tragedy. For me, a good part of it has been staying close to family....visiting, telephone calls, and e-mails, especially my grandson, who brings joy like only a grandchild can. Contributing to the Stretch Glass Newsletter was another way of doing that. I knew there was some basic information I wanted to share, but what did I want to write about? I literally drew a blank for days and instead decided to tackle another project I had been "putting off" for quite some time....painting baseboards and "touch-up" painting.

*Hope springs eternal* or should I say the *light bulb "lit"*. Painting!! Why not share and describe my hand-painted stretch glass? So, that is what I am doing, using the **American Iridescent Stretch Glass** as a reference in some instances and my own descriptions in other examples. Hopefully, you will get an idea of the decorations. But, before I begin this self-assignment, I have a request (challenge) for all of you. I am of the opinion that it would be fun for you to send a paragraph to the Shetlars (or to myself) to expand our knowledge of the many examples of hand-painted stretch glass "out there." I am requesting that, if you send a paragraph or so, you will agree to let us publish the information in a future stretch glass newsletter. If you prefer, we will not identify you as the owner/s of the examples you provide.

Okay, now before we begin this tour of "hand-painted stretch glass" I have some parameters that I used which need some explanation. First, I have excluded the Lancaster painted stretch glass--(you know, the "lustre" pieces with flowers and all-over enameled underside, i.e. Plate 485), the Imperial decal pieces (i.e. Plate 366), the US Glass Pomona (Plate 679) and Cumulus (Plate 680) pieces and any of those "trimmed" in gold, blue, green, black, etc. You will find additional examples of painted stretch in the above referenced book and I have referred to a plate number in most examples.

Second, I believe some of these painted pieces were done by the manufacturer, but the others are more questionable. It makes sense that some of them may also have been painted by amateurs (i.e. Aunt Lizzie hand-painted that) rather than the factory itself, or by "blanks" being purchased by outside decorating firms. The quality in many cases, seems very suspect and amateurish compared to the painting we see on Fenton pieces today. Actually, some of the paint on my examples can easily be scratched away with very little effort. I have decided to leave my decorated items intact finding some very charming, colorful, art déco-like; and the others.....well, all I can say is, *there must be a story behind them!!*

Please look for my "report" elsewhere in this issue. Now everyone, grab a cup of coffee, a cola or whatever your favorite beverage is and read on! When you get to my report, grab your "book", get your collections in front of you (or, at least, your inventories) and see what I have then write your paragraph describing your hand-painted pieces.

Janet Reichling

## **STRETCH GLASS SOCIETY OFFICERS**

**PRESIDENT:** Janet Reichling  
[REDACTED]

**CO-SECRETARY/EDITORS:** Renée & Dave Shetlar  
[REDACTED]

**VICE-PRESIDENT:** Bebe Geisler  
[REDACTED]

**CO-TREASURERS:** Nancy & Phillip Waln  
[REDACTED]

### **Executive Board**

**ADVERTISING/PROMOTION:** Helen Jones, VA/2003      **CONVENTION/SHOWS:** Joanne Rodgers, OH/2003  
**HISTORICAL INFORMATION:** Arna Simpson, MD/2002      **NEWS/TECHNICAL INFORMATION:** Janet Reichling, IL/2002  
**WAYS AND MEANS:** Jim Steinbach, OH/2002

## ***TABLE OF CONTENTS***

Message to Members, by Janet Reichling .....	1
Table of Contents .....	2
Announcements .....	3
Stretch Glass Decoration, Part I, by Dave Shetlar .....	4
2002 Convention Report, by Joanne Rodgers .....	6
2002 Member-to-Member Consignment Auction Rules, by Fred Geisler .....	8
My Hand-Painted Stretch Glass, by Janet Reichling .....	9
Convention 2003 and Beyond, by Joanne Rodgers .....	10
News and Technical Information, by Janet Reichling .....	10
Q & A from the Web, by Renée and Dave Shetlar .....	11
Seekers/Sellers .....	12

## ***ENCLOSURES***

- 1. 2002 M-to-M Consignment Auction Survey**
- 2. Your 2002 Renewal Statement & Return Envelope**

### **SGS WEB SITE**

**<http://members.aol.com/stretchgl/>**

## **THE STRETCH GLASS SOCIETY PRESENTATION PACKET**

- 1. Video (VHS) showing three years of SGS stretch glass production at the Fenton Art Glass Company**
- 2. Self-explanatory 35mm slides showing the process of making stretch glass and "word" slides on specific points**
- 3. Copy of *American Iridescent Stretch Glass* to use as support if you do not have one**
- 4. Copy of the *Dolphin Photo Album* from the 1996 Convention Club display**
- 5. Copy of *Talk Tips* to help you organize your talk**

**Contact Jan Reichling for details on borrowing these materials FREE for your next glass talk! Email: [REDACTED] Phone: [REDACTED]**

**Annual Membership Rates – \$22 Continental United States, USD\$24 Canada**

Contact Bebe Geisler or Phil and Nancy Waln for prorated NEW member rates.

**Past SGS Newsletters available to Current Members for purchase –**

**USD\$3 each, plus postage**

Contact Renée and Dave Shettlar for purchase details and order form.

**Past SGS Souvenirs available to Current Members for purchase –**

**1<sup>st</sup> Quality 1996 Cobalt Blue Dolphin Handle Square Vase – \$49 each**

**2<sup>nd</sup> Quality 1996 Cobalt Blue Dolphin Handle Square Vase – \$36 each**

**2<sup>nd</sup> Quality 1999 Violet Flared Tulip Bowl – \$36 each**

**1<sup>st</sup> Quality 2000 Red Flared Rib Optic Comport – \$47 each**

**1<sup>st</sup> Quality 2001 Aquamarine Dolphin Handle Vase – \$46 each**

Prices listed are in US dollars. Canadian members must add US\$10.50 per piece for international postage. For additional information and order form, contact Jim Steinbach at [REDACTED]

**ANNOUNCEMENTS**



**NEW MEMBERS:**

Dorothy E. Brown,  
Helen Buchanan,  
Norman & Cathy Carlson,  
Kate Nicolosi,  
Robert M. Ragan,  
Roberta Wilson-Wood,

**Welcome All!** We hope that you will each take some time to get in touch and "talk stretch glass" with the other members in your respective areas!

**MEMBER RENEWALS & UP-DATES:**

Robert & Shirley Brown,  
Tom & Jean Bucher,  
Suzanne & Arthur Burke,  
George Dickinson, III,  
Mark & Laureen Efimoff,  
Darlene A. Johnson,  
Susan Perkins,  
Joni Pevos,  
J.N. & Betty Staton,  
Ana Thompson,  
V.E. (Gene) & Susan Turner,  
Doug & Joanna Williams,  
Gary Young,

**Thank you all for your renewals and your updates!**

**REMINDER!**

Membership renewals are now due on **January 1<sup>st</sup>**. If you have questions regarding your prorated dues as listed on your enclosed 2002 Membership Dues Statement, please contact Membership Chairman, Bebe Geisler by phone at [REDACTED] or by e-mail at [REDACTED] or Phil & Nancy Waln, Co-Treasurers at [REDACTED]

## Stretch Glass Decoration - Part I

by Dave Shetlar

I am hoping that my ramblings will serve as a complement to Jan's discussion presented elsewhere in this newsletter. I also wanted to acknowledge the work by Helen and Bob Jones who developed an extensive and interesting series on glass treatments and decorations for the recently retired magazine, *Glass Collector's Digest*.

I tend to approach decorated stretch glass with my training in insect systematics (naming and classifying). Jan and my wife, Renee, seem to use the approach of aesthetics and artistic technique, while I tend to concentrate on the actual methodology of decorations. When I use my approach, I come up with the following major categories: (1) freehand decoration; (2) enamel decoration with a stencil; (3) overall enamel decoration; (4) decal application; (5) silver overlay with or without a stencil; (6) acid etching - usually using a stencil; (7) wheel cutting; and, (8) addition of metal rims, holders and handles. In this newsletter, the accompanying color page has concentrated on freehand, and decal applications.

In freehand decoration, I see pieces that appear to have been decorated in the manufacturer's shop as well as pieces that were likely sold, as blanks, to a decorating company who applied the motif. In short, the decorations were done by professionals who produced a consistent image. These decorations were usually done in colored enamels or in gold, silver or copper tones. Most factory and decorating shops apparently used lehrs or kilns to "fire" on the decoration. When this process was used, the enamel often became so well bound to the surface that a "shadow" remains when the enamel chips off or someone tries to remove it with solvents. Unfortunately, some novice stretch glass collectors try to remove these enamel decorations, often with disastrous results. As with most antiques, I recommend conserving what remains and trying to appreciate the original decoration design. I tend to class decorations as "factory" when I have seen them several times on stretch glass and other glass.

We should also understand that stretch glass was produced during a time when women were encouraged to develop artistic skills (similar to crafts of today?). One such skill was decorating porcelain and glassware. There are numerous magazine and newspaper articles from the turn of the last century that showed designs that could be copied and illustrated techniques that could be followed to render the images. Most of these attempts resulted in inconsistent decorations and the enamels were rarely fired on. While these paints can often be removed without leaving a residual shadow, I still believe that these amateur decorations represent unique histories of stretch glass. Think of them as the highly cherished patina (scratches, carving of initials, etc.) on furniture! Of course, I have seen some decorations that certainly warrant removal!

One of the most common factory decorations by Fenton includes the butterfly (see #570 fan vase illustrated on the next page). I have also seen an Art Deco motif and the yellow and blue decoration that is commonly seen on their

handled lemon trays. I have seen other Fenton pieces with various floral decorations, but most appear to be unique and likely attempts by amateurs. Another common decoration is the one I've identified as the "pixie" design. This motif generally consists of trees and small dancing pixie-type images. They are always rendered in black enamel and resemble the silhouettes made popular during the Crafts Movement. I have seen this design on vases, bowls and even a bathroom jar set. Since all the pieces bearing this motif are Fenton, I am assuming that they were produced in Fenton's decorating shop. However, an independent shop may have purchased only Fenton blanks on which they applied this decoration!

I consider the flower and leaf motifs used on most of the Lancaster Glass Company "Lustre" pieces to be freehand decorations, though most of these were secondarily oversprayed with a uniform enamel coating. The decorations usually consist of a five-petaled flower with three leaves and a vine on each side. The flower usually has blue or red-orange petals with a yellow center. Most pieces have two to three sets of flowers, leaves and vines and many have these designs located within two thin paint bands. Since there are so many of these pieces with the same basic design, I believe that they were done at the Lancaster decorating shop. We have one very different Lancaster flower decoration in our collection. It is illustrated in Plate 504. Note that the flower has yellow petals, but the rest of the design is characteristic in shape and color.

Another characteristic design is a gold paint design that is found on several Diamond Egyptian Lustre pieces. The design is a ring of side-by-side leaves. I have included a picture of a small vase with this design on the following page. We have two other larger bowls with this same design and we have seen a couple of others. One of these is illustrated in Plate 32. I suspect that this design was applied at the Diamond factory. Unfortunately, this gold paint, like most gold banding on other pieces is very easily rubbed or cleaned off. Another common gold design by Diamond consists of gold bands connected by cross lines. This yields a series of rectangles on the surface. We have seen this design mainly on Egyptian Lustre and Midnight Wisteria bowls.

Some crystal U.S. Glass pieces also have a unique freehand paint design. This consists of thin lines radiating out like a series of spokes on bowls, plates, vases and even sherbets. This design is illustrated in Plates 729 and 732. This enamel was obviously hand-applied, resulting in irregularities (thick and thin places). When I first saw this design, I assumed that it had to have been done by an amateur, but with the numbers seen, it seems to be a factory decoration.

A final enamel decoration seen on a variety of pieces (Diamond, Northwood, and U.S. Glass) consists of a series of raised enamel bumps or teardrops. This design is the one present on the illustrated Jade Blue candy jar.

The last item on the picture page is a recent find. Another Diamond Adam's Rib piece in marigold-on-milk glass. It appears to be the junior cousin of Plate 36!







Fenton #655 cigarette box with paint decoration, possibly factory.



Fenton #570 fan vase with factory butterfly decoration.



Fenton vase with Art Deco "Pixies", possibly factory.



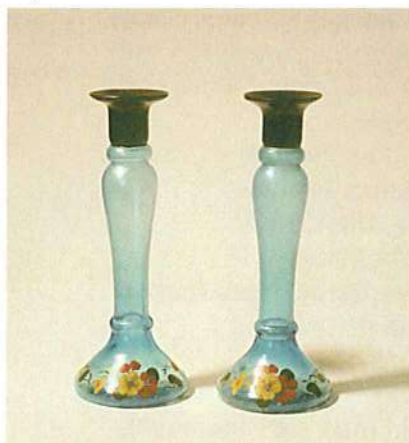
Imperial #7257 handled tray with gold flowers.



Imperial tray (right), close up of flower.



Imperial #7257 plate with gold flowers.



Diamond stick-vases with black enamel tops & flower decorated bottoms.



Fenton #9 candy jar with enamel paint decoration.



Fenton #55 1/2 cologne, painted flower top.



Imperial #7257 plate with decal & gold paint.



Northwood #631 opaque white plate, with black & gold trim, factory.



Northwood #659 jade blue candy jar, with raised enamel decoration.



Diamond Egyptian lustre vase with gold decoration.



Diamond Adam's Rib comport in marigold on milk glass.

## Convention 2002

by Joanne Rodgers

**H**ave you reserved May 1-4, 2002 on your calendar for the Stretch Glass Society Convention in Wheeling, West Virginia yet?!!

The Holiday Inn Express located at Exit 11 off of I-70 (just east of Wheeling), is the destination. The hotel is situated on the south side of the interstate (see diagram next page). The hotel is one hour west of Pittsburgh (and the Pittsburgh airport), two hours east of Columbus, and 3 hours southeast of Cleveland.

I have spoken with a Northwood Art Glass Company representative regarding the hoped-for tour of their new Northwood Museum and it appears that it will not be ready in time! Apparently, progress is moving more slowly than anticipated. Perhaps an "update" will be provided by company President, David B. McKinley, who will be our guest banquet speaker on Friday evening.

The Museums of Oglebay Institute, however, are nearby. The Mansion Museum in the Burton Center of the Resort and the adjacent Glass Museum house an outstanding display of West Virginia heritage and glass. I've visited the Glass Museum myself and think it is a *must* see for all glass lovers. In addition to the Oglebay Museums, there are numerous other sightseeing opportunities at Oglebay Park and in the Wheeling area. A partial list includes:

- ✓ **Speidel Golf Club**--A golfer's paradise with 36 holes of championship golf featuring a classic course designed by Robert Trent Jones, Sr., and a new Arnold Palmer Signature Course.
- ✓ **Oglebay Park Gardens**--The gardens at Oglebay feature seasonal floral displays from April through October.
- ✓ **Oglebay Park Zoo**--A 30-acre zoo
- ✓ **Wheeling Jitney Tours**--Tours of historic Wheeling landmarks by mini-bus 1-888-411-0804, 304-232-2527, 304-650-0437 cellular
- ✓ **Eckhart House Tours**--Tours of preserved Wheeling Victorian homes 304-232-5439
- ✓ **Centre Market**--Shopping in antique shops/malls and dining at historic, restored Centre Market in downtown Wheeling
- ✓ **Kruger Street Toy & Train Museum**--Located in a restored Victorian school. Toll Free: 877-242-8133, <http://www.toyandtrain.com/>
- ✓ **West Virginia Independence Hall**--West Virginia was born in this building, now a National Historic Landmark, during the great conflict of the American Civil War

304-238-1300

- ✓ **Wheeling Downs Racetrack & Gaming Center**--If you're a 'risk-taker' you may want to try your hand at winning cash to buy more STRETCH! 1-877-WIN-HERE, 304-232-5050

For additional information on activities in the Wheeling area, contact the **Wheeling Convention & Visitors Bureau** at 1-800-828-3097 or on the Internet at <http://www.wheelingcvb.com/>.

Convention attendees arrive Wednesday to set-up for the *Stampede* (sales tables, to the uninitiated), during the afternoon and evening; continued set-up is from 7-9:45a.m. Thursday. The *Stampede* begins at 10a.m. and when the majority of the *frantic* buying is done (around 11a.m.), members may begin setting up their display tables.

The featured glass this year is **Northwood** as we celebrate the 100<sup>th</sup> anniversary of the founding of the Harry Northwood Company in 1902 in Wheeling. Members are encouraged to bring their Northwood glass, but won't be frowned upon for bringing other recent/interesting stretch glass acquisitions as well.

The Club Display will also highlight the Northwood company with as many different shapes and colors as the display committee can round up. So, if you have any Northwood examples that you would like to loan for the club display, please send a list of the items to the Shetlars. Your list should include the following: the color, Plate # (if the shape is shown in *American Iridescent Stretch Glass*) or if not in the book, please provide a description with measurements of the base, width and height. Please send your list by the end of January 2002 to:

Renée & Dave Shetlar

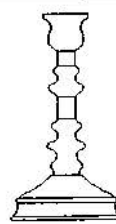
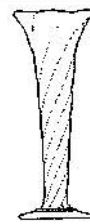
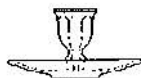
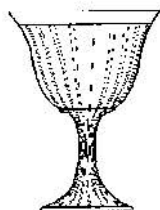
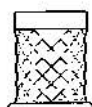


OR VIA EMAIL

OR VIA PHONE

Your convention packet will be mailed sometime in January, so read it thoroughly. Your hotel reservations **MUST** be made by **APRIL 1<sup>st</sup>** to be included in the Society's block of special rate rooms (see next page). There are no elevators to the second floor. Anyone with physical limitations should request first floor accommodations.

Remember to bring glass for display, the *Stampede* AND the Member-to-Member Auction! Unloading of our heavy glass boxes will be directly into the ground-level display room.

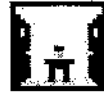




Free Breakfast



Pets Allowed



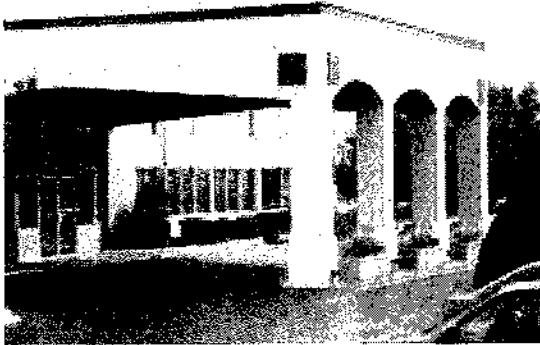
Interior Corridor



On-Site Fitness Facility

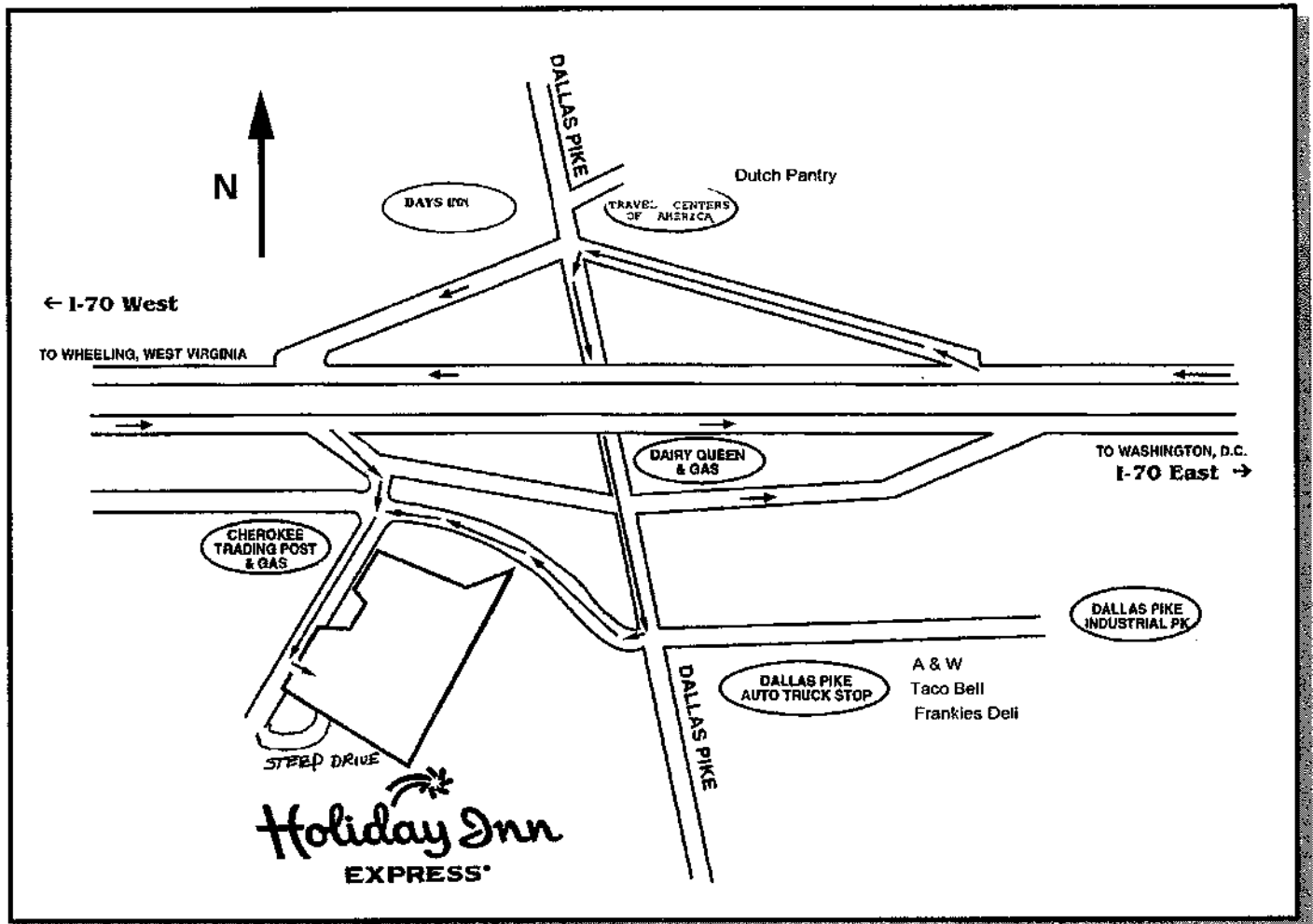


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**SGS CONVENTION 2002**  
**Member-to-Member Consignment Auction**  
**RULES FOR CONSIGNORS & BUYERS**

**CONSIGNORS:**

1. Only members in good standing (2002 dues paid by 1/1/02) and who will be in attendance at the convention will be allowed to participate either as a buyer and/or seller.
2. Auction items will be limited to stretch glass (not art glass with the stretch effect)
3. Consigning "lots" (groups of unrelated pieces) is encouraged and may be *required* of those consigning several items which are likely to sell for less than \$30 each.
4. All consignments must be fully identified on the appropriate consignment form and be tagged with the stickers supplied in the convention packet. Each piece in a single lot must be tagged with the same number. (Ex: 5 items in the same lot must have the same lot number and seller ID number).
5. Check-in for consignment items will begin Thursday afternoon and again Friday afternoon at times to be identified in the published convention schedule to be distributed by mail in January. All consignment items/lots, properly identified and tagged, must be in the auction room no later than 8a.m., Saturday, May 4, 2002.
6. All items/lots consigned will be sold to the highest bidder.
7. There will be a seller's commission to the SGS on each item/lot sold.
8. Consignors may bid on anything they have consigned to protect their investment and to encourage consignment of good quality items. A commission on anything that has been repurchased by the consignor will be charged.
9. **COMMISSION SCHEDULE --**  
Lots/SINGLE items -- 10% of sales price with a \$3.00 minimum, and a \$30.00 maximum. (Ex: an item/lot selling for \$45 would have a \$4.50 commission and an item/lot that sold for \$600 would have a commission of \$30 [maximum])
10. The auctioneer will identify (best to their ability) prior to opening bidding on each item, any damage or defects.
11. Anyone--consignor or buyer--finding defects or damage not identified by the auctioneer should bring it to the attention of the auctioneer.
12. During the auction, the auctioneer's decisions are final.
13. As soon as possible after the auction, the consignor will receive a statement summarizing the auction sales. Checks will be mailed to consignors within ten working days following the end of the convention.

**BUYERS:**

1. Only Society members in good standing (see above) and in attendance at the convention are allowed to bid.
2. Bidders will be given pre-assigned bidder numbers. You will be given two with the same number if there are two in your party (i.e. one for husband and one for wife).
3. The auctioneer will identify (best to their ability) prior to opening bidding on each item, any damage or defects. However, all items/lots should be thoroughly inspected by buyers because once sold, absolutely no returns will be permitted.
4. Auctioneer will describe each piece but his/her comments are not a guarantee or warranty of any kind.
5. In the event of a tie or missed bid, the auctioneer's decision is final.
6. During the auction, all decisions by the auctioneer are final.
7. All items/lots that have been sold shall be delivered to the buyer as they are sold, at which time they become the property of the buyer and the buyer's total responsibility.
8. Payments will be by cash or personal check only. There will be a \$25 fee for any NSF check.
9. **To avoid noise that could disrupt the auction and to permit cashiers to concentrate on recording sales information, checkout will be conducted ONLY at the end of the auction and NOT during the auction.**

**Plan now to attend the 2002 M-M Auction so you don't miss out on some  
wonderful *STRETCH GLASS*!!**



# My Hand-Painted Stretch Glass

by Janet Reichling

Does everyone have a beverage, your stretch book and either your inventory sheets or your collection there with you? Okay, here we go with a look at my collection of hand-painted stretch.....

## FENTON



Plate 324 Florentine Green Vase

- ◆ **Plate 115** – A Persian Pearl shallow cupped-in bowl with the black painted decorations. Four girls holding hands and dancing circling the bowl and separated by trees whose leaves circle the upper side of the bowl. It is truly charming and has been found on candy jars, vases, and bowls. See **Plates 214** and **324**. This decoration appears to have been done by the factory.

- ◆ I have another bowl like **Plate 115**, but 9" wide, has dark blue parallel lines around the bowl. The rim is painted blue and then 6 more lines are painted around the bowl.....very art deco-looking and of quality work.
- ◆ **Plate 137** – A footed fern dish in Persian Pearl with stylized dark, reddish-pink flowers and green leaves. The black line around the bowl is missing in places and the quality suggests that the painting was not by factory professionals. The shape with these decorations though, are interesting.
- ◆ I have a Florentine Green comport like **Plate 176** with pink and blue morning glories and green leaves painted under the rolled-rim. Not high quality painting.
- ◆ A 6 1/4" octagon, Topaz plate like **Plate 190** with two, dark, four-petal, yellow flowers and green leaves. Pretty good quality painting and a design commonly found on Fenton pieces.
- ◆ A 7" round, Topaz plate with lemons and orange-centered, dainty, white flowers around the rim. Pretty good quality painting that also could be factory done.
- ◆ A Florentine Green, twin-dolphin candy jar like **Plate 217** with pink roses painted on the lid only. The quality of the painting is so-so and appears to be by an amateur.
- ◆ I have this wonderful little pair of Velva Rose candle holders, like **Plate 232**, with dark pink roses, long blue spikes of flowers and green leaves. Nicely done, but probably not from the Fenton shop.
- ◆ My Topaz lemon tray, like **Plate 283**, has yellow and blue decoration and is charming, fun, and nice quality painting, but likely done by a secondary decorating firm.
- ◆ A Wisteria cologne like **Plate 299**, but with yellow flowers and olive green leaves. The flowers are multiple, squiggly lines in a circle. The quality is poor and can easily be chipped off. Probably an amateur painter.
- ◆ Another cologne like **Plate 301**, in Topaz, must have been painted outside the factory. It is encircled by a black saw-tooth design around both the base and the finial. In between the "points" of the above design, are pink and blue flowers. The quality is definitely not factory standards, but it is still interesting.
- ◆ A large Florentine Green, ring optic vase like **Plate 345**, with pink roses and small, green leaves circling the vase. Interspersed are large "Y" shaped leaves in purple and blue.

The entire decoration was first done in gold, then painted. It is raised, has depth, and texture and is of good quality.

- ◆ A Florentine Green, twin-dolphin vase like **Plate 350** with a black urn trimmed in gold and filled with pink roses. Some of the paint is missing, but the original painting was exquisite and dainty.
- ◆ A Celeste Blue vase like **Plate 353** with a very art deco design of a white orchid-like flower. The white enamel paint is thick and shiny. There is also a purple design over the flower. The painting is of high quality.

## IMPERIAL

- ◆ An Art Glass line, iron-cross marked, 6 1/2", 12-panel, hat-shaped bowl. It has roses and green leaves painted on the flat rim. The quality is subjective and I don't believe from the factory.

## NORTHWOOD

- ◆ A single, 11", Topaz candlestick, like those in **Plate 604**, but mine is trimmed with black and has orange cherries and green leaves around the entire candlestick and base. At the 2000 SGS convention, the mate to this stick was displayed by one of our member couples (I couldn't talk them out of it either!) Then this year, the same couple displayed a Topaz, six-sided candlestick (**Plate 599**) that also was black-trimmed, and with orange flowers and green leaves. All examples are high quality!

## U.S. GLASS

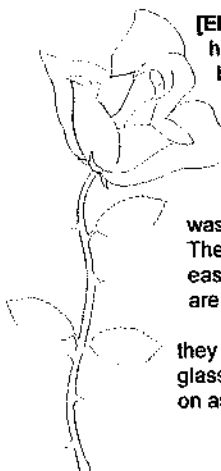
- ◆ **Plate 739** – A beautiful Mandarin Yellow vase with black trim and painting of a man and woman in a garden. The quality is wonderful and it is a charming scene.



Plate 739 Mandarin Yellow Vase

## UNKNOWN

- ◆ I have a celeste-type blue bowl with 20 panels (measurements: 3 1/2"b, 6 1/4"w, 3"h) that I have displayed with my Diamond stretch, but I need to verify that ID before I definitely say it is a Diamond piece. Each panel has been painted on the outside. In the center of one panel is a green cactus-like shape with coral totem poles and the other panel has purple inverted "Vs" with coral flowers, then these designs repeat in each successive alternating panel. Not high quality painting, but interesting!



**[EDITORS' NOTE:** It has been our experience that most hand-painted pieces by professional shops (including both the manufacturer and glass decorating firms) used colored enamel paints. These pieces were "fired" (heated) in a lehr or kiln-type oven after being decorated, thereby setting the design and making removal difficult.

Paint used by "Aunt Lizzie," or non-professionals, was an enamel-based paint that was NOT "fired on." These enamels subsequently chip, rub or wash off quite easily over time especially if rough cleaning techniques are used.

Fired on enamels should definitely not be removed as they will leave a permanent "shadow" of the image on the glass. We, like Jan, prefer to leave any paint or decoration on as this represents part of the history of the piece.]

## Convention 2003 And Beyond

by Joanne Rodgers

Under "Planning Ahead," Bill Crowl is scouting the Marietta, Ohio/Parkersburg, West Virginia areas for a 2003 convention site.

The Comfort Inn in Marietta, is the hotel that Bill will be checking out in that area and his early feed-back indicates that it will be a MOST suitable site for us. The National Fenton Glass Society moved its convention to this location and apparently was very pleased with it.

Another possible Ohio site would be in the Bellaire area. This community is the home of the National Imperial Glass Collectors Society's new museum. According to NIGCS President, Paul Douglas, the museum should be up and running (if all goes well) by June 2002, in time for their annual convention.

Are there any members who would like to scour the Bellaire vicinity for an appropriate motel/hotel? I will gladly send any volunteer/s a list of our convention requirements.

The main enticement to holding the 2003 convention in an Ohio location is because the state will be celebrating its Bi-Centennial that year!!

Of course, we need input from members on locations for 2004, too. If you would like to make a suggestion and are willing to help identify possible sites in that location, please contact me or any of the Officers/Board Members. You may reach me by phone at: [REDACTED] or by mail at: [REDACTED]

## News and Technical Information

by Janet Reichling

One of the programs for the August meeting of the 20-30-40 Society in the Chicagoland area was on baskets! For each meeting, three programs are presented, one major and two minors! The basket program was the major theme and the many examples were stunning! The baskets were grouped by manufacturer and included an unknown section. Eddie Unger and myself presented the program. The stretch glass representatives that I brought were: a Fenton #1616, Velva Rose, diamond optic, basket (Plate 291) and Imperial's #300 basket (Plate 447) in four different colors--Iris Ice, Green Ice, Blue Ice (smoke) and Rose Ice (marigold).

## Materials for Your Presentations

Please remember that presentation materials are available through me for your upcoming Stretch Glass Programs. Please call [REDACTED] or e-mail me [REDACTED] for your requests. The costs for mailing (both ways) are paid for by the Society.

## Volunteer Needed

I need a volunteer to accompany me to **The Second Annual Collectors Fair** on Saturday, February 9<sup>th</sup>. The fair is sponsored by the Downers Grove Park District and will

be held at the Lincoln Center from 10a.m. to 5p.m. This gathering is an excellent way to promote the Stretch Glass Society and encourage membership by sharing information about our collections and Society literature. A table is provided and we do the rest! It is a fairly "laid back" day, but it is fascinating to see what others collect.

I need one local area (Chicagoland) SGS member to help me out, please! Please give me a call (847-895-0182) or send me an e-mail (JRStretch@aol.com) if willing to go along. The date again is Saturday, February 9, 2002.

## What About Those New Members?

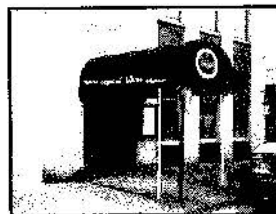
Yes, yes.....I have been remiss in introducing the new members. For our January issue, it will be *catch up time* for Jan. So, fair warning.....If you've joined the Society over the past few months... e-mails, calls or a letter may come your way.

And finally, display your red, white and cobalt blue stretch in an arrangement or here and there around the house.....and remember.....GOD BLESS AMERICA!



## NIGCS Acquires Building for Museum

by Renée Shetlar



The opening of a museum has been the major goal of the National Imperial Glass Collectors Society which, this year, marks its 25th anniversary. The museum will feature displays of Imperial glassware as well as other Bellaire glassware from the *Ohio Valley Glass and Artifacts*

*Museum* and will be dedicated to the glassware and people who worked at Imperial. Thus, the story of Imperial, the largest and most diverse of the companies that made up the American handmade glass industry, will not be forgotten.

The NIGCS is raising money for the construction and an endowment fund for its operation. Donations of money and glassware are needed to make this goal a reality. All donations are sincerely appreciated. Visit the Society's web site at: <http://www.imperialglass.org/> for more information.

## Dayton Art Institute Plans Glass Exhibition by Renée Shetlar

An exhibit featuring glass is being organized for the Dayton Art Institute in Dayton, Ohio and will be installed early in 2002. The exhibit will include glass from periods ranging from Early American Pattern Glass, Victorian, Art Nouveau and Depression to Art Deco, 40-60's and the Modern glass eras. The interesting slant is that it will feature companies which were, and are, only located in the state of Ohio!

Coordinating the exhibit for the Institute will be Reyne Haines and her Just Glass group. Just Glass is an Internet-based concern that deals solely with....yes, you guessed it, just glass. Haines' credentials include, in addition to being a co-owner of Just Glass, appearing as an appraiser specializing in art glass on PBS's popular "Antique Road Show" and she is a frequent guest on radio and in antique publications.

When Dave and I "caught wind" of the exhibit, we knew that the display could not be complete without examples of Ohio-made Stretch Glass. We sent Reyne an e-mail suggesting that she should consider examples of stretch produced by Imperial, Lancaster, and U.S. Glass (represented by the Tiffin factory in the consortium). Her response was very positive and she told us that the *deadline for delivery of the on-loan glass would be November!*

She and her people will use the month of November to catalog, photograph and label the items for exhibition. In addition, Haines said the items do NOT have to be rare. More specifically, that they are looking for a variety of things—like those items we may remember seeing in grandma's house or may have eaten or drank from as a child.....the more common items that we don't usually see in museums.

Haines is also interested in having a display of original catalogs or advertisements and items in their original packaging.

If any of you are interested in lending items from your collection, you may contact Reyne for more details through the Just Glass web site (<http://www.justglass.com/>) or e-mail her directly at [VintGlass@aol.com](mailto:VintGlass@aol.com). If you are not "connected" then you may phone the Dayton Art Institute at 1-800-296-4426. The specific dates for the exhibit have not been set, but Haines expects it to run for three months—probably January through March.

## Stretch Collection Included in Local Auction by Renée Shetlar

Clum Auctions of Rushville, Ohio held a two-day sale at the end of August that included an amazing array of collectibles and antiques. Naturally, what attracted us were the numerous stretch glass pieces mentioned in the listing.

Come to find out, the stretch was from the late Doris M. Diabo of Roseville, Michigan, a former SGS member. We did not recognize her name, but are sure that some of our longtime members will.

Highlights included a much sought-after Imperial Green Ice, wide-panel creamer selling for \$110, a Diamond Harding Blue, Adam's Rib candy jar (damage) for \$90 and a Blue Crackle/cobalt bonbon (damage) for \$280.

In addition to Dave and me, in attendance were fellow SGS members Jon McVicker, "Jim" Midlam, Gary Senkar and longtime friend of the Society, Roy Ash.



In a recent Burns Auction, a pair of Fenton CUT OVALS candlesticks, in Persian Pearl, sold for \$775.00

## Q&A From the SGS Web Site

by Renée and Dave Shetlar

<http://members.aol.com/stretchgl>

**Q:** Last year for my birthday, my good friend, who is an antique dealer, found a wonderful piece of Stretch, but I've never seen a piece like it and I was wondering if you could shed some light on it for me. It is a bowl, 4½" tall by 9½" wide. It is octagon in shape (the top) and round in the body. What is unusual (at least to me) is around the lip of the bowl, is a chain of leaves flowing to the right. I don't see a manufacturer label. Oh, I just noticed, it must not be a perfect piece because there are a few bubbles in the glass. I would appreciate it if you have any info, if you could pass it along, also if possible, what this piece might be worth. We are really curious.

Bob T.

**A:** First, do you have **American Iridescent Stretch Glass**? If so, check out the pictures in there under Fenton. A photo would make ID'ing easier, but I'll give you some suggestions.....it sounds like the laurel leaf pattern (part of the mold) pieces made by Fenton. You didn't say if the leaves were a molded pattern or etched or painted. I don't recall seeing any bowls with those dimensions. Usually, the octagonal pieces come in various sizes of plates from 6" diameter to 13-14" diameter and bowls in the large, punch bowl size, that sits on top of the largest plate and those are approximately 7-8" tall. They also made mayonnaise bowls with this decoration. The most common color is Celeste Blue, though we've seen them in Tangerine, Florentine Green, Persian Pearl and in Topaz.

Placing a value on your bowl is difficult since we do not have any others in that size to gage from and you do not indicate what color your bowl is....that frequently effects the value.

The "bubbles" are considered merely *features* of handmade glass (see SGSNL 07/2001 issue, *Features of Handmade Glass*, by Jan Reichling). If they are small and relatively unobtrusive, then forget them; if, on the other hand, they are large and near/on the surface, they could break open which would be undesirable and consequently affect the value.

**Q:** I bought a cake plate which looks for all the world like Imperial Plate 415, except that my piece is flat, not folded into the boat shape. My questions (just so I can confirm my identification of the piece):

1. Does the Imperial piece in the book have 8 panels? (My piece does)
2. Is Imperial the only manufacturer that did the marigold-on-pink finish? (My piece is definately that combination, but it doesn't appear to be as dark a marigold as some of the piece you show in the book)
3. The pedestal base of my piece has 4 feet. Does the tray in Plate 415 have 4 feet?

Kathy E.

- A:** 1. Yes, the footed piece in Plate 415 comes in a flat cake plate form and a bowl with rolled rim (see Plate 367) or simply pulled up (not illustrated). They have 8 panels.  
 2. I have seen a plain pearl-like iridescence on pink and a smoke-like iridescence on pink. The marigold is usually on crystal glass and may range from a dark orange to a deep brownish-orange. The #728 line can be crystal or pink base glass.  
 3. The pieces definitely have four "feet," actually spade-foot shaped structures.

**Q:** *Hi, I collect Fenton tangerine and thought this might be helpful. Do folks advertise in your newsletters? Mike*

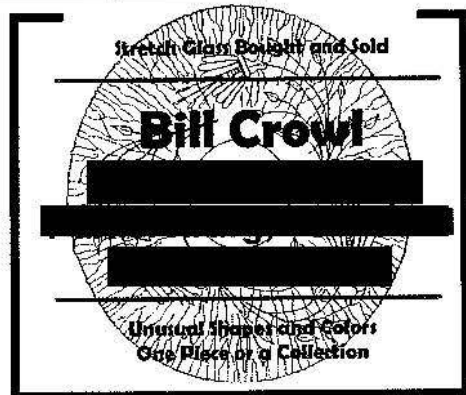
**A:** Isn't that Tangerine absolutely wonderful?

Thanks for your message/question to the Stretch Glass Society. Though we have always offered a "members only" FREE advertising section in our newsletters (for stretch only and for items for sale or wanted), few of our members take advantage of this. Since we established our web site, we have offered the same listing service to members. Non-members are permitted to respond to the online ads.

You might like to visit our web site for information about the "classified" link, as well as information about the Society and membership - <http://members.aol.com/stretchgl/>. If you have additional questions, do not hesitate to contact us.



## SEEKERS AND SELLERS



### SEEKERS

**Tom & Jean Bucher**



Fenton and/or Northwood Guest Sets/Night Sets, any color. Also Fenton Stippled Rays compoarts w/ good stretch iridescence, any color.

**Richard & Barbara Kish**



barbrich@nauticom.net

Fenton SAUCER (TOPAZ/VASELINE) for cup and saucer set, Plate 257. Fenton mayonnaise LADLE (FLORENTINE GREEN), Plate 280. Fenton Ash Tray INSERTS (CELESTE BLUE), Plate 285. Fenton #54? Puff Box LID (TOPAZ/VASELINE), Plate 296--the measurement across the top of my puff box is 3 1/2", height is 2" so is smaller than the photo. I know this had a lid as I broke the lid myself.

**Robert M. Ragan**



Fenton 20<sup>TH</sup> ANNIVERSARY SGS TWIN-DOLPHIN FAN VASE (RUBY), Plate 833! Northwood #651 CANDLESTICKS (BLUE), like Plate 604.

**Lynne & George Edgerly**



Imperial CHEESE DISH #461 (IRIS ICE), Plate #420. Fenton #9/#1533A CANDY JAR LID (VELVA ROSE), like Plates 216 and 217.

**Bebe & Fred Geisler**



Imperial #27 CREAMER (GREEN ICE), like Plate 430. Fenton #10 BONBON LIDS (2) (TANGERINE), Plate 231.



## SELLERS

**Gary & Jean Lewis**



Imperial #313, (IRIS ICE), under plates for mayonnaise w/ swirl pattern, like Plate 421 several available ..... price negotiable

**Bob & Helen Jones**



Fenton #857(TANGERINE) Melon-Rib Bowl . . . \$95.00  
 Fenton (WISTERIA), like Plate 281, Toothpick/Pen Holder  
 . . . \$475.00