

# QUARTERLY

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May 2015

## SGS Convention 2015 Quality Inn, Marietta, OH Schedule of Events

### Wednesday, July 22

12 noon - 1:30 p.m. Valley Gem Cruise  
(optional event on your own)  
1:00 p.m.-7:00 p.m. Members arrival,  
check-in, and set-up  
8:00 p.m.-10:00 p.m. **Welcome Party**



### Thursday, July 23

(Open to Public 11:00 a.m. to 5:00 p.m.)  
9:00 a.m. **Sales Stampede** (members only)  
11:00 a.m. **"Showcases of Similar Stretch Glass"**  
Presentation of member displays  
7:00 p.m. **2015 Banquet Buffet**  
(Reservations required)  
8:15 p.m. **Banquet Presentation:**  
**"Sharing Our Other Collections"**

### Friday, July 24

(Open to Public 10:00 a.m. until conclusion of the Live Auction)  
10:00 a.m.-5:00 p.m. Auction Preview  
10:30 a.m. **"Glassmaking Techniques and Terminology in the Stretch Glass Era"**  
Presented by Dave Shetlar

glory  
hole

marie

pontil

optic

blown  
molded

dope  
straw mark

12 noon-1:30 p.m. **Members' Annual Business Meeting and Lunch**  
Winning Raffle tickets drawn  
2:30 p.m. **"Insights into Imperial Jewels Stretch Glass"**  
Presented by Gary Senkar



5:00 p.m. **Live Auction**  
Tom Burns, Auctioneer

(Note: More schedule details in convention packets. Some pictures from prior conventions.)



## STRETCH GLASS SOCIETY BOARD OF DIRECTORS

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### President's Message

Fellow Stretch Glass Enthusiasts -

Greetings and happy spring. Hopefully you are enjoying warmer temperatures and getting out and about to find some stretch glass or another of your collecting passions. Our 2015 Convention, Show & Sale is fast approaching -- read more about it in this SGS Quarterly and send in your registration ASAP. We look forward to seeing you in Marietta in July. I hope you enjoyed our most recent virtual gathering on April 2<sup>nd</sup> when we called in, ***stretched out*** and learned about which Tangerine stretch glass was rare and which was not. Many thanks to Dave and Russell for leading another informative discussion.

Social media – websites, emails, Facebook groups, conference calls, etc. – is enabling more communication among collectors (and would-be collectors) than was ever before possible. If you are on Facebook, please join the over 300 others who “like” our Facebook group. Kathy Eichholz does a great job updating our Facebook page as well as posting past souvenir stretch glass for sale on eBay – another of our outreach activities. Through our Facebook page and website, we are reaching a large audience of folks interested in stretch glass every day, all day (and all night). Whether those visitors are recent purchasers of a piece of stretch glass looking to learn more, members of other collector clubs or auctioneers offering stretch glass for sale, social media is how the younger (and increasingly, the older) generation learns, communicates and pursues their interests.

Have you visited [www.stretchglasssociety.org](http://www.stretchglasssociety.org) in the last 30 days? If not, I invite you to join the hundreds of

others who have taken a look at our ‘new’ on-line presence. You will find information about upcoming activities, and photographs of the stretch glass we are going to discuss (or have discussed) on ***Stretch Out*** calls. There are photographs and information from the past ten years of annual conventions. Members can login ( [REDACTED], password [REDACTED]) to find and read ALL of the SGS Quarterly issues, including all of Dave Shetlar’s in-depth articles (complete with photos). These are an important part of our education and sharing activities, for which we have been known for over 40 years, and a critical tool for reaching those who share our enthusiasm for iridescent stretch glass.

While technology is the enabler for much of this communication, human involvement is key to keeping our website current and interesting. Old news on a website is worse than no news. If our website isn’t refreshed and updated regularly, no one is going to visit it more than once. We are looking for one or two members to assist us in keeping our website ‘alive’ and interesting by regularly reviewing the website and providing feedback and new content for our webmaster (who makes the actual updates). You don’t need to be technology-savvy; all we need is for you to regularly check the website, noting needed updates and communicating them to the webmaster. Can you help us keep our website fresh and appealing? Please contact me to talk about how you can help us make [www.stretchglasssociety.org](http://www.stretchglasssociety.org) THE website for information about all things related to stretch glass and the Stretch Glass Society.

Happy hunting, and we look forward to seeing you in Marietta in July.

*Cal Hackeman*, President 2014-2015



## Changes and Updates: 2015 Convention, Show & Sale

By the time you are reading this, you should have your 2015 SGS Convention, Show & Sale Registration Packet in hand. Hopefully you have read through it and already completed your registration & raffle entry.

Change #1: Please note that, unlike prior years, registration and raffle entry forms are to be mailed to:

Jim Steinbach, SGS Treasurer  
[REDACTED]

Change #2: 2015 Club Display - Imperial Jewels. During the planning of our 2015 Convention we asked Gary Senkar if he would present a seminar on Imperial stretch glass for us. His enthusiastic reply included an offer to bring a large exhibit of Imperial Jewels so that we could see as well as learn about this beautiful stretch glass. With such an array of Imperial Jewels already coming to our Convention, the Convention team decided to devote the club display tables to Imperial Jewels, and postpone our club display of console sets to 2016. Please bring YOUR Imperial Jewels so that we may add YOUR pieces to those Gary is bringing for the club display. We look forward to seeing lots of Imperial Jewels in the Club Display in July, 2015,

We also have a few updates since the February SGS Quarterly. All of these are discussed in detail in your Registration Packet, so we will just mention them briefly here:

Update #1: Raffle Items this year include both contemporary and vintage stretch glass. We have 3 great raffle prizes which will be taken home by whoever purchases the 3 winning tickets. Make sure to buy your raffle tickets to support our many activities and be in the running to win these beautiful pieces of stretch glass.



Update #2: We've added a seminar on "Glassmaking Techniques and Terminology in the Stretch Glass Era" by Dave Shetlar. This promises to be very helpful to us understanding how stretch glass was made nearly 100 years ago.

➤ Update #3: For those who would like to take a cruise on the Valley Gem paddle wheel boat, you can do that on the Wednesday mid-day cruise. Information is included in your Registration Packet. Please make your reservations directly with the Valley Gem.

In summary, everything is coming together once again for a wonderful, fun & educational Convention, Show & Sale in Marietta, OH, on July 22, 23 & 24, 2015. We look forward to seeing you and getting caught up on your recent acquisitions and other activities. Please register soon but no later than July 1, 2015.



## Membership News by Ken Stohler, Membership Chairman

Late last year, all Stretch Glass Society members were sent letters requesting assistance in promoting interest in stretch glass and membership in our Society. As a result, Ken Pakula, Lynda Randolph, and Kitty and Russell Umbraco have requested a supply of rack cards to display at antique malls, glass shows and conventions. Ellen and I have left rack cards at two large antique malls near our Vero beach home in Florida. I want to take this opportunity to thank those who have already responded, and ask others to consider bringing SGS rack cards to your favorite shops and shows this spring. Please contact me and tell me how many cards you'd like.

Twenty depression glass clubs were also sent letters introducing SGS. The National Depression Glass Association responded to my letter requesting that an SGS member represent our club with a display table at their annual convention in Kansas City in July. Thanks to Tim Cantrell, who has agreed to represent us.

My own membership in three Fenton clubs, including Fenton Finders of Greater Kansas City, has yielded more exposure for developing our membership. Several Kansas City members signed up for our offer of two complementary email newsletters, and one has already become an SGS member. It's easy to make this offer to your friends in other glass clubs. Just write down their email address, send it to Stephanie Bennett, and she'll email them the next two issues, along with introductory letters from President Cal.

(See Ken's and Stephanie's contact information on the opposite page.)

### Welcome New Members! (since February)

- John Fuhrman, Michigan
- Rita and Steve Hively, Indiana
- Mary Lawson, Ohio
- Bob Preseau, Vermont
- Erwin and Becky Selleck, NY



# STRETCH in Depth

## Stretch Glass Rarities III: Fenton Art Glass Company by David Shetlar

I was able to cover only the rare Fenton bowls, comports, dolphin pieces and some miscellaneous pieces in the last newsletter. I thought that I could complete Fenton's rare pieces in this discussion, but upon putting everything in, I was missing the vases and plates! Just goes to show you that a company like Fenton made so much stretch glass that even the rarities are numerous!

If you look at the first row of images, you'll probably think that the flower-stoppered #55 ½ colognes (Figs. 1-7) are common! In reality, I've been fortunate to be able to photograph most of the colors known! None are common. From left to right, they are: Grecian Gold, Tangerine, Velva Rose, Topaz, Topaz with factory paint on flower, Florentine Green and Celeste Blue. The jar set (Fig. 8) is obtainable, but it is the glass tray that is rare! This tray is iridized, but since the trays weren't reshaped, they are never stretchy. I have records of this tray in Celeste Blue, Velva Rose, Florentine Green and Persian Pearl. Anyone have another color?

The little Diamond Optic puff jar (Fig. 9) is Fenton's #53. The plain #54 and #53 jars are obtainable, but this one, in Tangerine, is really rare. Of course, the bottoms are seen all the time as little bowls. The next puff jar (Fig. 10) hasn't been identified, but the ball-shaped knob and everything else says "Fenton." It is known in Velva Rose and Florentine Green. The low puff jar (Fig. 11) is a delicate piece with a blown-molded base. This jar is more common in Velva Rose, and I've seen a Tangerine base.

The rarest of the stretch puff jars is the small round one (Fig. 12) which is known only in Celeste Blue, and the rarest cologne is the #1502 (Diamond Optic) one (Fig. 13). There is a Fenton catalog page that shows this little puff jar and cologne in plain and diamond-optic! The pieces are better known in non-stretch colors with a Diamond Optic tray! Wow, that would be a set if found in stretch!! I've included the stemmed bath salts jar, #60 (Fig. 14) as being rare in any color. The narrower necked #56 cologne (not shown) is much more common. There is an image of a #744 stemmed puff box with a flower top (plate 308 in AISG) which may be a one of a kind. It hasn't shown up at convention, so I don't have a current image!

Frankly, few of Fenton's candleholders are "rare" so we are usually talking about rare colors or decorations (cuttings). Probably the most famous of the cuttings is

is the cut-ovals decoration (Fig. 15). This cutting is on the 10 ½-inch #349 and the 8 ½-inch #449 candleholders (not shown) as well as bowls (last newsletter). Last fall, on eBay, a set of #449 candleholders in Wisteria showed up that had tiny cut ovals on the stems and a floral cutting on the base (Fig. 16). The floral decoration is the same that is found on a couple of Wisteria pitchers (plate 265 in AISG), but I'm pretty sure that this decoration was made by another company. An unusual candleholder-vase (Fig. 17) is #1673 which is fairly obtainable in Fenton's Jade and Ebony, but only a couple are known in stretch: Velva Rose and Florentine Green. The Fenton #232 candleholders are quite elegant, but none are really common except for the Celeste Blue and Topaz ones. The set shown (Fig. 19) is in Royal Blue!

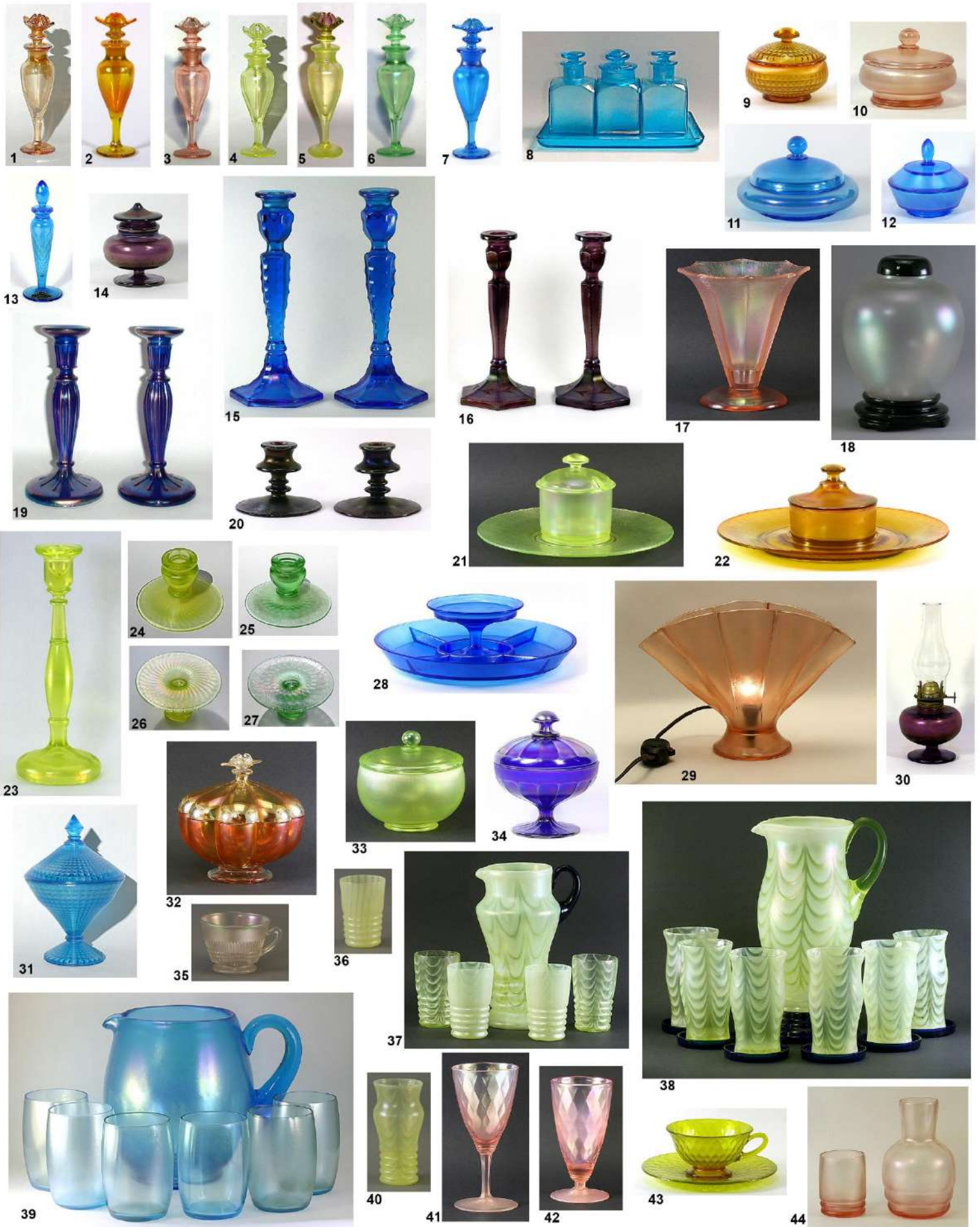
You have to look carefully at the Fenton #316 candleholders as there are two forms. The normal form has a sloped stem, but the other version has two rings on the stem (Fig. 20) and this set in dark Wisteria is really tough to find! The spindle-shaped candleholders (#549 – 8-inch and #649 – 9-inch) are actually pretty obtainable, but the giant #749 – 12-inch one is very rare (Fig. 23). As far as I know, only Grecian Gold and Topaz examples in stretch are known. You're probably wondering why I put the common #318 candleholders in this discussion (Figs. 24-27)! Take a close look at the bottom images. The Topaz candle holder (Figs. 24 & 26) have a Spiral Optic base (so it would be #1503A candleholders), and the Florentine Green candleholder (Figs. 25 & 27) have a Diamond Optic base (so it would be #1502A)! I've seen these in Velva Rose also.

Another very rare piece to find is the ginger jar (Fig. 18)! I've seen two of the jars and it took me quite some time to "accumulate" the correct lid and base for my jar! The base has three feet, but each foot has two "toes." The base is well known on the non-iridized ginger jars and appears to have been made to enhance the "Oriental" look of the jars.

I included some handled servers in the last newsletter, but there are other serving pieces. The first one is the Relish Jar (Fig. 21) which is figured alone in the Fenton catalogues, but it fits perfectly into the ring of the cracker plate of the cheese & cracker set! Another covered jar that had us stumped for a long time (Fig. 22) is known in pink, topaz and blue, but several companies could have made this! In fact, John Madeley and I put it under U.S. Glass in our book! However, when the Tangerine set showed up, we then knew who made it!! The jars are tough to find, but obtainable. I have now seen an example in Florentine Green. The divided sweet meat plate with dish is Fenton's #1647 (Fig. 28), and it is another relatively rare piece to find. I've seen it only in

(continued on page 6)





Celeste Blue and Topaz. The plate has a ground base (i.e., stuck up).

I find it interesting that very few stretch items were converted or designed to hold electric fixtures. Many of Fenton's other pieces of the period were made into lamps, but not the stretch line! The only one that appears to have been factory made into a lamp is the large "Melon Rib" fan vase (Fig. 29). When you carefully inspect the base, the hole in the base was first indented by a special mold base plate. This was pushed out after molding, which makes the inside rim rough, but the outside rim of the hole is smooth! Actually, there are two holes, one in the foot (for the cord to go into the base) and one in the base where the lamp fixture is attached. I know of a Florentine Green example too. A piece that I consider a whimsy is the small kerosene lamp (Fig. 30) that appears to have been made using a #60 bath salts jar base! The top was deliberately pinched in a bit more than what would be normal for the salts jar.

Most of Fenton's candy jars and covered bonbons are easily obtained, but I had to put in several rare examples. The #568, Diamond Optic jar (Fig. 31) used to be fairly obtainable, but finding a complete set has become increasingly difficult. Velva Rose and Florentine Green are the most common colors and Celeste Blue is pretty difficult to find. The #844 flower-top bonbon (Fig. 32) is almost impossible to find with a perfect flower. This one is Grecian Gold and it is the only complete one in this color that I know of! The thin covered bonbon that has a ball-knob (Fig. 33) is another tough one to find, but Velva Rose ones are obtainable. Other colors (Tangerine and Topaz) are very rare! I also had to put in the "common" #643 bonbon (Fig. 34) but this one, in Royal Blue, is the tough color! Tangerine is also a very rare color for this bonbon.

Under pitchers and tumblers (I put the punch cups in the last newsletter), there is no doubt that the opalescent Topaz pieces (called Victoria Topaz) are highly desired and relatively rare (Figs. 36 – 38, 40). The small ringed base tumbler (Fig. 36) has the Rib Optic opalescent design. There should be a pitcher for this, but I haven't been able to photograph one...yet! There is one in AISG (plate 274). The Curtain Optic (=Drapery) forms are more common. I've included an example of the ringed base pitcher and tumbler set (Fig. 37). There are three pitcher sizes with the rings – 8 ¼, 9 ¼ & 10 ¼ inch heights. There is also a Persian Pearl pitcher and Grecian Gold pitcher known (without optic patterns). The #222 pitcher and tumbler set (Fig. 38) is really tough to assemble and the pitcher can also come with a cobalt handle. I included the piece that some consider to be a vase

(Fig. 40) and others consider to be a tumbler in the rings with Curtain Optic form. While small, this does have a similar shape as the larger vases with rings on the base.

If you didn't spot it, the small Lincoln Inn (#1700) punch cup in Persian Pearl (Fig. 35) is very rare. One has to believe that they may have made some demonstration sets of Lincoln Inn in the Pearl, and very few made it to us today! The pitcher and tumbler set shown in Fig. 39 comes in Celeste Blue and Florentine Green. We were never able to get a number for this set, but Frank Fenton felt that it was made by Fenton. Berry Wiggins even put it under Dunbar at one time!

The last pieces are all Diamond Optic, #1502, pieces. Fenton applied this number to a vast array of pieces in which they used a Diamond Optic plunger or mold (for blown pieces). The high-stem goblet (Fig. 41) is extremely tough to find, but several of the bridge goblets (Fig. 42) are known. All have been in Velva Rose. The cup and saucer set (Fig. 43) is obtainable in most of the Florentine stretch colors, but the Tangerine set is the toughest. This set appears like it could be Topaz, but it is a light Tangerine! The night set (Fig. 44) is really difficult to find. When you see the double rings on the tumbler and carafe, look carefully to see if it has the Diamond Optic pattern which can be quite subtle! Apparently, they occur with and without the Diamond Optic pattern.



#### June 4<sup>th</sup> "Stretch Out" Teleconference Call to Spotlight Imperial Stretch Glass

Please enjoy Cal's review of our February discussion of Fenton's Tangerine stretch glass on the next page. This is the first time we've summarized a "Stretch Out" call for publication in the newsletter. The information shared by experts Dave Shetlar and Russell Umbraco is typical of what we learn on each call. On behalf of those who didn't attend, as well as those who did but didn't take notes, thanks, Cal, for documenting and sharing.

On the first Thursday in June, the 4<sup>th</sup>, we'll bring this same level of focus to Imperial Stretch Glass – the later satin iridescent colors, as opposed to Imperial's Art Glass (NUART, Jewels). Join us to learn all about this beautiful glass, to ask your questions, and share your finds.



The calls are at 8 pm Eastern, 7 Central, and 6 Mountain Time, and 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..

Talk to you soon, *Tim Cantrell*



## Tangerine *Stretch-Out* Call Highlights Rarities by Cal Hackeman

The April 2, 2015, SGS-facilitated ***Stretch-Out*** call participants benefited from the combined expertise and collecting experience of Dave & Renée Shetlar and Russell & Kitty Umbraco to become better educated on rare – and not-so-rare – Fenton Tangerine stretch glass. (For those of you who may not know, Fenton is the only company that made stretch glass in this unique and beautiful color.)

Dave began the call with insights into the ingredients and the process of ‘striking’ the glass employed to produce the Tangerine color. He pointed out that Tangerine glass begins as yellow glass, while Marigold or Grecian Gold glass begins as crystal glass – an important distinction when one is trying to determine the true color of an example of stretch glass.

Russell provided an overall assessment of the availability of Tangerine stretch glass, noting that in the western US it is not as easily found today as it was in the past. He offered several general observations on shapes more or less available during his and Kitty’s years of collecting. Dispelling the frequent eBay-sellers’ hype that Tangerine dolphin pieces are “rare,” Russell remarked that most dolphin pieces were not particularly hard to get in Tangerine, with the dolphin fan vase the most common of all.

The exceptions (and we know there are always exceptions to generalities) are the dolphin pieces with the Diamond Optic treatment. These are challenging to find in the dolphin shapes in any color. It was agreed that the round-top comport was more difficult to find than the fan vases or the square or oval comports. The covered candy jar was the most difficult to acquire among the dolphin line. Dolphin center-handled servers, nut comports and candleholders are, to date, unknown in Tangerine.

Moving on to discuss other Tangerine stretch glass, the experts identified several items as rare. These include the oval butterball tray, the tall cologne (especially with a flower top stopper), the hexagonal-footed sherbet, the square, handled fan vase, the tumble-up, the powderpuff jar and any smoking-related items. The mold-blown sugar and creamer with applied handles (known only in Tangerine, not cobalt) are considered rare, as is the Diamond Optic cup and saucer and sugar and creamer. The 8½” tall candlesticks are rare, and a pair of 10” candlesticks is not known.

On the other end of the spectrum, it was agreed that the larger size of low candleholders (#857), and bowls in general, including melon-rib and concentric-ring bowls,

are generally the most common examples of Tangerine stretch glass.

Candy jars range from the common hexagonal-footed jar -- also found as a vase, depending on the treatment applied to the top edge -- to the more difficult to find flat, bulbous covered bonbon. In the hard-to-find category, the experts included the tall comport, the creamer and sugar and the (generally opalescent) guest set with Tangerine handle. Also challenging to find is the Laurel Leaf salad bowl and underplate, with the underplate being more easily found than the salad bowl. A few of the individual Laurel Leaf salad plates are known and are considered rare. In contrast to the somewhat available guest set with Tangerine handle, a guest set with a Cobalt handle would be a “good find.”

In summary, it is clear that not ALL Tangerine stretch glass is RARE! As mentioned above, a number of items are more commonly found (as commonly found as any stretch glass these days) while other items are among the true rarities in vintage stretch glass. It appears to be more difficult to find items with the Diamond Optic treatment. Handled and covered items generally fall into the hard-to-find or rare categories, with a couple of exceptions, while smoking-related items, colognes and powder puff jars are rare. Once again we are reminded that it is often the combination of the color AND the shape that creates a truly rare piece of stretch glass – which is why it is important to know your stretch glass and be an informed collector.





## The In-between Years

by John W. Rowe

*(This article was primarily derived from a paper written for one of my graduate courses.)*

After the two failed glassmaking efforts at Jamestown, nothing else is known to have been attempted in North America until about 1640. Slim evidence exists of glass making at Salem, Massachusetts in the 1640's; a location near Philadelphia in the 1680's; and two places in New Amsterdam (New York City) in the third quarter of the seventeenth century. After about 1700, there does not appear to have been any attempt at domestic glass production in the British colonies or New Amsterdam for the following four decades.

A glass factory was built by Caspar Wistar in Salem County, New Jersey in 1739 and another by "Baron" Henry William Stiegel at Manheim, Pennsylvania in 1763. Stiegel went bankrupt in 1774 and Wistar operated until the Revolution. Other plants were built at Temple, New Hampshire in 1780; Manchester, Connecticut in 1783; Frederick, Maryland in 1784; Albany, New York in 1785; and others in Boston, Philadelphia, with two and perhaps three in Western Pennsylvania, all before 1800.

John Frederick Amelung emigrated from Germany and established the New Bremen Glass Company in 1784 or 1785. He and Stiegel were probably the first American makers of very large quantities of fine glass for domestic use in the 17th and 18th centuries. Amelung's factory closed in about 1795.

Smaller plants manufacturing domestic glassware fared better than large factories during this period. Startup and manufacturing costs, narrow target markets, scattered population densities and limited transportation systems all contributed to over production of fine domestic glassware and a flooded marketplace.

Window glass appeared in the colonies after about 1739 when Wistar opened his plant. When thinking of window glass, it is somewhat hard to imagine "blowing" a piece of glass large enough to use as a window pane, although this was in fact accomplished. There were two distinct processes for making window glass and these were quite different from each other.

In the first process, the gatherer collected a suitable quantity of metal from one of the pots. This was rolled or "marvered" on a marble or wooden block until it formed the desired shape. This was turned over to the blower. This individual blew the glass into a large globe to which an assistant attached a solid iron rod, a pontil or punty, at the opposite end. The blowpipe was broken away, and the workman used tools to spread the opening as he twirled the pontil until the glass started to become bowl shaped. This process continued until a large flat "plate" was obtained. When the pontil was finally removed, a rough, thick, bull's eye was left in the center, the typical pontil mark. The glass was not of uniform thickness nor was it very smooth. Glass made in this manner was called "Crown" glass. Window glass used with this method of manufacture was limited in size.

The second process entailed forming sheet glass from a glass cylinder. The gathering and marvering operations were the same as with crown glass, but instead of a globe the workman blew a large cylinder. One end of the cylinder was popped open by reheating it at the furnace, while the end to which the pipe was attached was cracked off by encircling it with a thread of hot glass which was suddenly cooled with a few drops of water. (I've observed water being used for this purpose during various factory tours.)

Next, the cylinder was slit with a red hot or diamond-point knife. The glass was then reheated in a flattening oven, and gradually unfolded and smoothed by a worker with the aid of a small block of charred wood attached to the end of an iron rod. This last operation caused the cylinder glass to have a much less brilliant finish than crown glass because the latter did not come in contact with any tool until it hardened. Cylinder glass, nonetheless, had other features which more than offset this disadvantage. There was less waste cutting windowpanes because there was no bull's eye, and for the same reason larger pieces could be obtained. Furthermore, since its thickness was more uniform than that of crown glass, light was less distorted. These features, more than a difference in cost of production, were responsible for the increasing popularity of cylinder glass during the 19th century.

As observed in the preceding descriptions, the production of window glass was a skilled operation. Typically, crown glass would furnish a maximum size of about 34 X 22 inches. The cylinder glass method could obtain sizes of about 40 X 30 inches. It was not until about 1850 that American glass manufacturers started to use European methods (French) for pouring and rolling plate glass and not until the 1870s that ground and polished (finished) glass was produced in the United States.



Amelung Glass  
The Metropolitan  
Museum of Art





### Seekers

(Seeking Sellers. Please advertise your 'extra' stretch glass here.)

#### Seeking: Mate for this U.S. Glass Candlestick

Pam Steinbach: [REDACTED]

Pam describes her single candlestick as clear/crystal with black enamel decoration.

It is 8 inches tall, with a base diameter of 4 ¾ inches. Its mate should have close to the same dimensions!

The candlestick pictured in Plate 714 of *AISG* is likely from the same mold, but height and base dimensions are slightly different – perhaps due to finishing?



#### Seeking: My LAST, Last Blue Bowl

Stephanie Bennett: [REDACTED]



At Convention some years ago, my friend John Madeley made me an offer I couldn't refuse -- to own a set of three metal holders decorated with Celeste-like blue crystals, and almost complete with two Diamond crimped blue car vases. The short, wide holder is obviously meant to hold a bowl.

Joanne Rodgers was selling the Vineland bowl on the left at that same convention. It fit the holder perfectly, but was the wrong color blue. I knew I had a similarly crimped Vineland bowl in the right color, and went home hopeful. But my bowl, on the right, isn't deep enough.

In *AISG* I learned that Vineland made two different colors of blue stretch glass: a light royal blue (Joanne's bowl) and a Celeste-like blue which they called Tut Blue (my bowl). The perfect bowl, that I'm still seeking, is Plate 753 in *AISG*, 11 ¼" w, 4 ½" h, 4 3/8" b – in Tut (Celeste-like) Blue.

Like John, I find it intriguing that someone made holders perfectly designed to make an awesome console set of similarly crimped and colored Diamond car vases and a Vineland bowl.



Join us for the NFGS  
Silver Convention  
**Celebrating 25 Years**  
by Millie Coty

Beginning on July 22<sup>nd</sup>, you can be a part of six days of glass passion, education, and enthusiasm!!! Yes, the SGS Convention begins on July 22<sup>nd</sup> and ends on July 24<sup>th</sup>. Beginning the following day (Saturday, the 25<sup>th</sup>), the NFGS Convention runs thru Monday, July 27<sup>th</sup>. What better way to spend a holiday??

The NFGS, as always, is extending an invitation to all SGS members to stay a bit longer at Convention headquarters (Marietta Quality Inn) and join us for these three additional days. This 25<sup>th</sup> 'Silver' Convention is a celebratory occasion marking 25 years since formation in 1990!

A highlight is always the educational seminars which include watching the ever popular Fenton artists and bead makers ply their trade. Other educational seminar topics will be announced in the next issue of *The Fenton Flyer*.

In addition, there will be the annual consignment auction, bingo, diverse glass table displays, socializing, glass sales, room shopping, 50/50 raffle, glass identification, hospitality room, first-timers dinner, banquet, and etc.

A favorite of all attendees is the dinner cruise aboard the local sternwheeler, *Valley Gem*, which will head up the Muskingum River for a sightseeing tour and a locking through Lock #2.

If you are not a member, and would like to become one, please contact Suzy at 740.374.3345 or visit our website at [www.nfgs.org](http://www.nfgs.org). Come learn and play with us; and enjoy the companionable passion that brings us together. See you there!

#### Glass Show and Sales Events

by Millie Coty

The annual Glass Show at the Williamstown Elementary School (418 Williams Avenue) will be held Thursday, July 23<sup>rd</sup> thru Sunday, July 26<sup>th</sup> from 9am to 5pm each day. There will be 10 dealers selling a colorful array of glass. For information, please contact Billy Cottenmyre at [REDACTED].

Room Sales at the Quality Inn (Convention headquarters) is always a 'look forward to' happening; a chance for socializing and purchasing that gem to add to your collection. A bulletin board is provided in the lobby with a listing of room numbers of those participating in this event.

## Will you help? by Cal Hackeman

In 1961, newly elected President John F. Kennedy included the now famous words, "ASK NOT WHAT YOUR COUNTRY CAN DO FOR YOU, BUT WHAT YOU CAN DO FOR YOUR COUNTRY" in his inaugural address. Nearly 55 years later, as your President, I offer the same challenge to each of you regarding your contribution to the successful future of the Stretch Glass Society.

President Kennedy's statement is credited with re-igniting a sense of giving back to the community and the country. I'm hopeful that my challenge will inspire you to consider what you can do to increase your involvement and help assure the continued success of our Society now and into the future.

The SGS members who contributed to our success since our founding in 1974 are many, including a number who continue to contribute today. These members have recruited new members, set up displays in their local communities, written books on stretch glass and informative articles for the SGS Quarterly, given talks, built and worked on our website, started and participated in our Facebook group, organized outstanding annual conventions, managed our finances, served on the Board of Directors, and contributed in a myriad ways, some of which we will never know.

To these dedicated members, including our current leadership team, we owe a debt of gratitude. Without them we would not have celebrated our 40<sup>th</sup> anniversary last year, nor would we be in a position to lead the Centennial Celebration of stretch glass in 2016.

And so it is that I ask you – what have you done for the Stretch Glass Society and for iridescent stretch glass lately? Are you an active contributor, or are you paying your annual dues and relying on others to achieve the goals of our club?

What can you do? First and foremost, help us spread the word about iridescent stretch glass and the SGS – we are making progress by raising awareness of stretch glass and welcoming new members, but we need each and every one of you to be an ambassador for stretch glass and the SGS. Please share your newsletter with a friend, pass along one of our rack cards, use your stretch glass when you entertain friends, tell your children and grandchildren what stretch glass is and why you developed an interest in it. Encourage your friends and family to continue your interest by learning about stretch glass and joining the SGS.

We need your help to accomplish the activities we have planned for the coming year and beyond. Will you

volunteer to help plan next year's convention, set up a display in your local library, distribute rack cards to your local antique mall, participate in a display of stretch glass at your local glass or antique show, attend our convention, buy a raffle ticket or post a message on our Facebook page? Each and every one of these contributions by you is a way of helping us be successful.

Every organization is dependent on members to become leaders and the SGS is no different. We are only as strong as our leaders. One of my mom's favorite expressions was "many hands make light work." The same is true for the SGS. Each year we ask members to step up and help out with a project or join our Board of Directors. Bob Henkel and Michael Krupar have helped make our conventions fun times for all of us. Sarah Plummer, Anne Blackmore, Ken Stohler and others have joined our Board of Directors. These individuals each bring unique talents to a project or our Board, making the SGS stronger and more successful.

I know many of you have similar talents which you could contribute. Please step up and get involved in one of our projects or be a candidate for the Board of Directors. Don't wait for us to call you, reach out and let us know how you would like to get involved – we welcome your participation for an hour or a few hours. (And when we do call, please be ready and willing to say "yes" because we wouldn't be calling if we didn't need your help.)

Thank you for all you are doing to help us carry on the work started by our Founders in 1974. We still have much to do; please consider what you can do for stretch glass and the Stretch Glass Society as we continue to give you more and better information and educational activities, making iridescent stretch glass better known and more appreciated than ever before.



Mike & Cyndi Getchius' stretch glass display in their local library.



## "Stretching over 100 Years: A Century of Handmade Stretch Glass in America"

In early 2016 the SGS will kick off the Centennial Celebration of the creation of iridescent stretch glass as a unique form of American glass. It is only right for the Stretch Glass Society to be the recognized leader of ALL collecting clubs when it comes to iridescent stretch glass, and 2016 provides us with a once in a lifetime opportunity to do just that.

We are very pleased to announce the leaders of the Centennial Celebration Team:

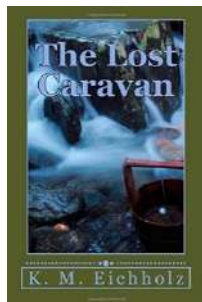
- Helen and Bob Jones are noted glass researchers, collectors and dealers. Helen is President of the Museum of American Glass in West Virginia.
- Dean Six is Executive Director of the Museum of American Glass in West Virginia, and a noted author.
- Renée and Dave Shetlar are noted stretch glass researchers. Dave is co-author of American Iridescent Stretch Glass, and a popular lecturer.
- Kitty and Russell Umbraco are stretch glass researchers and authors of Iridescent Stretch Glass, one of the first books on stretch glass.
- SGS President Cal Hackeman.

The primary purpose of the celebration is to increase the visibility and awareness of stretch glass and stimulate interest in collecting it. We are considering a number of high-visibility events, including stretch glass displays at glass shows, another stretch glass exhibit at the Museum of American Glass in West Virginia (and perhaps a second museum), one or more articles on stretch glass in major collectible magazines, and more. We are also considering how the 100<sup>th</sup> anniversary of stretch glass can give us an opportunity to expand on the stretch glass which is known and documented.

We invite any SGS member to join our Centennial Team. Whether your main interest in stretch glass is its history, identification, or just its beauty and collectability, we welcome your ideas and participation in planning this big, year-long birthday party. Please call or email Cal [REDACTED] to find out how can get involved.

## Congratulations, Kirsten!

SGS member Kirsten M. Eichholz has recently published her first novel, The Lost Caravan. This fantasy adventure is available through Amazon, where a reviewer praises its wonderful story and characters, and Kirsten's "awesome world building."



**Fenton Art Glass  
Collectors of America**  
Annual Convention  
July 28-30, 2015  
Quality Inn Marietta, Ohio

For more information  
contact John Rowe  
jwrowe.varowe@gmail.com



**National Imperial Glass  
Collectors' Society**  
39th Annual Convention  
Thu., June 10 - Sat., June 13, 2015  
Bellaire, OH  
<http://www.imperialglass.org>

## Mega-Glass Convention 2015

July 9-11 in Indianapolis, IN

<http://www.mega-glassconvention.info/>



NATIONAL DEPRESSION GLASS ASSOCIATION, INC.  
41ST ANNUAL CONVENTION

**GLASS SHOW & SALE**

Hosted by Heart of America Glass Collectors, Inc.

SATURDAY JULY 11TH, 2015 10AM - 5PM

SUNDAY JULY 12TH, 2015 11AM - 4PM

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<http://www.ndga.net/>

11730 NW Ambassador Drive

Kansas City, Missouri

Exit #12, I-29

32 National Dealers  
Educational Seminars & Displays  
Live Auction  
Silent Auction

Hourly Door Prize Drawings  
Glass Identification Sunday 12pm to 2pm

Admission: \$0  
Food both Days

**Special Guest  
Helen Jones**

President of the  
Museum of American Glass of  
West Virginia



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THE STRETCH GLASS SOCIETY

# QUARTERLY

<http://stretchglassociety.org>



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**TO:**

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

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## 41st Annual SGS Convention, Show and Sale

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