

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

Message from the President
Cal Hackeman

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Presentation Pocket Available FREE!

For your next presentation on Stretch Glass, borrow the SGS presentation packet to support your 'Show & Tell!' Shipping, both directions, will be paid by the Society! Included in the packet:

- ▶ **VHS videocassette** of SGS club souvenirs being made by the Fenton Art Glass Company
- ▶ **35mm slides** illustrating the process of making stretch glass
- ▶ **American Iridescent Stretch Glass**, by Madeley/Shettlar as support (if you don't have a copy)
- ▶ **Dolphin Photo Album** from the 1998 Convention Club display
- ▶ **"Stretch, that 'Other' Iridescent Glass,"** by Helen and Robert Jones in *Glass Collector's Digest*
- ▶ **Talk Tips**, some suggestions to help you organize your talk

Contact: Dave Shettlar at

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QUARTERLY



Fellow Iridescent Stretch Glass Enthusiasts,

The summer is upon us and so comes the season of flea markets, antique shows and more. This year, this includes the Stretch Glass Society's 30th Anniversary Convention, Show and Sale. Please make plans, if you haven't already done so, to attend. Your fellow SGS members and iridescent Stretch Glass

Enthusiasts look forward to seeing you and your glass in Parkersburg, WV in July. Joanne Rodgers, your Board

Members and several volunteers are planning a fun time for all of us. Stephanie Leonard Bennett, with the help of Renee and Dave Shettlar, are lining up a fabulous club display of Fenton Iridescent Stretch Glass which will include many scarce and some rare pieces. A number of us are packing up boxes of great pieces of Iridescent Stretch Glass to offer for sale, first to

fellow members during the opening morning Stampede, and then to anyone else visiting our convention. If this is not enough to get your attention, we will be in Parkersburg just as the Fenton collectors are coming to town, so you can go room hopping and flea marketing with them, too. So, please, come one, come all!

This year, we have devoted considerable effort to publicizing Iridescent Stretch Glass and the Stretch Glass Society. This effort has been lead by our Vice President, Stephanie Leonard Bennett, and has truly been a team effort with many folks getting into the design, printing, mailing, delivery, etc. aspects of this campaign undertaken to increase awareness of Iridescent Stretch Glass and the SGS. I want to thank everyone who has taken part. We have blanketed the US with photos, fliers, press releases, eBay listings, advertisements and more. Gladly, we can say that we have found some collectors and dealers who now know about our beloved glass and our Society. We welcome these new members having joined us this year and look forward to them taking an active role in our Society in the coming years. As we head into next year, we will be looking for feedback and input from you all as to how we might be more effective in continuing to reach out and educate collectors, dealers, curators, and others with an interest in Iridescent Stretch Glass. Please send me your ideas, comments and suggestions.

By now, you have no doubt placed your order for the 2004 30th Anniversary Souvenir. A special thanks to Jim Steinbach for leading the effort to make this magnificent piece of new stretch glass possible. Manufactured by the Fenton Art Glass Company for us, the production of these pieces was rather limited compared to previous years and when



these are gone there will be no more of the '04 souvenirs available. If you have not already done so, I urge you to place your order now, so you will not be left out.

Finally, I am happy to report that we have volunteers for all but one of the open leadership positions to be elected at the 2004 convention. The remaining position is that of Director and Historian. This is not a demanding responsibility and a great opportunity for a newer member to get involved in the leadership of the Society. The duties include maintaining our current scrapbook, making sure pictures are taken at conventions, including those taken by other officers, the Board and members that are donated for insertion and bringing the scrapbook to convention to share with everyone. When the current scrapbook is filled, the Historian submits it to the Archive maintained by the Secretary, then beginning a new scrapbook. In addition, as a Director, you participate in the monthly leadership, toll-free, conference call to discuss and transact business. Anyone interested in this opportunity to be involved with the leadership of our Society may contact Renée Shetlar or me.

I want to thank all of you for the opportunity to lead the Stretch Glass Society during the past 14 months. It has been a fun and rewarding experience, especially having the opportunity to work with the other Officers and Directors. I look forward to seeing you at our convention in just a few weeks. Cal

STRETCH GLASS SOCIETY EXECUTIVE BOARD

PRESIDENT: Cal Hackeman

VICE-PRESIDENT: Stephanie Leonard Bennett

**SECRETARY/
NEWSLETTER
EDITOR:** Renée Shetlar

TREASURER: Phillip Wain

DIRECTORS

ADVERTISING/PROMOTION: Sharon Mizell, MD/2005

CONVENTION/SHOWS: Joanne Rodgers, OH/2005

HISTORICAL INFORMATION: Arna Simpson, MD/2004

NEWS/TECHNICAL INFORMATION: Dave Shetlar, OH/2004

WAYS AND MEANS: Jim Steinbach, OH/2004

CURRENT NOMINEES FOR OFFICERS AND DIRECTORS

TERM – July, 2004 through June, 2006

OFFICERS:

PRESIDENT – Cal Hackeman, Manassas, VA

VICE-PRESIDENT – Stephanie Leonard Bennett, Medford, MA

SECRETARY/NEWSLETTER EDITOR – Dave Shetlar, Delaware, OH

TREASURER – Nancy Wain, Quartz Hill, CA

3 DIRECTORS:

HISTORICAL INFORMATION – MAYBE YOU?

NEWS/TECHNICAL INFORMATION – Renée Shetlar, Delaware, OH

WAYS & MEANS – Jim Steinbach, Sunbury, OH

Note that the Directorships have alternating term cycles. The three positions to be filled this year are on an "even year" cycle. The remaining two Directorships are on an "odd year" cycle and thus will be available next in 2005.

If you are interested in additional information regarding the duties of any of the above positions or would like to place your name in nomination, please contact Cal Hackeman at (703) 408-6982 or CLH703@aol.com, or Renée Shetlar at (740) 369-1645 or StretchGlassSociety@columbus.rr.com.

WELCOME THIS QUARTER'S NEW MEMBERS!

Sue & Terry Cain, 11

Trish O'Day,

Rodney & Jennifer Smith,

MEMBER RENEWALS & DIRECTORY UPDATES/CORRECTIONS

Steve Brisbane,

Tina Pendola & Sharon Seglar,

Sally Slate (correction--3rd time's the charm, Sally!) . . .

Andy & Pat Wartell . . .

Member Directory

The Member Directory is now available by request only as a hard copy via the USPS or electronically as a PDF (Portable Document Format) via email. Any member wishing to receive a Directory, please contact Renée Shetlar via telephone at [REDACTED] or email at [REDACTED]. Indicate which version you prefer. First-time members will continue to receive an initial hard copy of the Directory with their membership packet.

BELIEVE IT, OR NOT!

For those of you who "do eBay" you may recall the following auction, but for those of you who don't, here's a chuckle for you. While perusing the "Glass/Fenton" category some time back, I ran across this auction: "**Fabulous Fenton Celeste Blue Pen Holder**. Described thus: A really wonderful item in gorgeous Celeste Blue stretch glass made by the Fenton Glass Company circa 1927. This is in the Diamond Optic line and is in fabulous condition. No chips, cracks or other troubles detected on this beauty. Height is [...etc., etc]. We believe this to be the pen holder (but could be corrected by you Fenton experts out there!) Book value is around \$200. Superb colour on a lovely and scarce item. Good luck bidding!"

Well, of course, I couldn't let these poor folks continue thinking this. I sent them an email and explained that the item was actually the tumbler for Northwood's #559 Bedroom set made in the early 20's. The tumbler, I described, fit up-side-down inside the jug. The pattern is not optic and is referred to as Diamond Quilted because the pattern is on the exterior surface. I recommended two reference books and Dave's stretch glass website.

The seller was appreciative of the information and admitted that he had forgotten to consider Northwood. He checked out Dave's website and has since become a member of the SGS!

New Williamstown History Book Published

A new book--*Fruitful Valley, Revisited: A Chronicle of Williamstown, West Virginia*--has just been published by the Williamstown Community Association (WCA). Proceeds from book sales will benefit the WCA's Swimming Pool Fund.

Frank M. Fenton was chairman of the committee which produced the book, and Fenton employees James Measell and Terry Nutter were also involved in editing and layout/design, respectively. This 200-page hardbound book, which has a full-color dust jacket, contains more than 300 historic black-and-white photos. The first chapter covers Williamstown's earliest times when Isaac Williams and other pioneer settlers came to this area of the Ohio River. Another chapter details the one hundred year history of the Marietta-Williamstown Bridge. Other chapters provide interesting facts and anecdotes about Williamstown's rich past: businesses (including Fenton Art Glass); floods; schools; sports; churches; community and volunteer organizations (including the Fenton Foundation); roads; streetcars and trains; parks; city services; and government.

Copies of the book are \$25 each (add \$5.00 for shipping) and can be purchased through the Fenton Gift Shop, 420 Caroline Ave., Williamstown, WV 26187 (checks payable to: "Williamstown Community Association").

The book was printed by Richardson Printing Corp. in Marietta. This project was supported in part by a grant from the West Virginia Humanities Council.

Fenton Art Glass: The Florentine Ware, cont The Compotes

by Dave Shetlar, Director
SGS Technical Information

In the last two SGS Quarterly's, I covered most of the stretch glass bowls produced by Fenton. In this installment, I'm going to cover the comports/compotes and finish up some miscellaneous information on their bowls.

As stated previously, what we may call a comport, many companies called footed bowls or high-footed bowls. The term comport and compote is also commonly interchanged and both appear in Fenton catalog pages. Technically, a comport is a serving dish that holds a compote (generally a fruit combination in a sweet syrup). Over time, compote (the fruit) and comport (the dish) have become the same. So don't despair if you see either term in reference to a footed serving dish, both terms are correct!

When reviewing the Fenton catalog pages, they actually produced few "true" compotes from a dedicated mold. Several of their compotes are made from other items, usually candy jar bases. Of course, they made several footed bowls that we would certainly call compotes today. In a more humorous vein, Fenton made a number of stem-footed pieces that we commonly see on eBay or in auction fliers as "miniature" or "tiny" compotes. These are usually cheese dishes from the cheese and cracker sets, mayonnaise and master nut dishes, individual nut or salt cups, and even sherbets.

Footed Bowls Mistaken for Compotes:

Bowls with raised collar-shaped bases are the #312 which is usually between six and seven inches in diameter with a 3 1/4-inch base (see AIST pg 44, pl 138). Next, we have the #231 bowl which has 28 external ribs on the base and on the bowl. This bowl is usually cupped or low-cupped in shape and they have a 5 1/8-inch diameter base (see AIST pg 44, pl 139). Next, are the #847 (3 1/4-inch base) and #857 (4-inch base) "melon rib" bowls. These come in a variety of bowl shapes but

the ones that are raised and flared or raised and crimped look a lot like some kind of compote. The hexagonal based, #550 bowls are also easy to describe as being comport-like, though with a thick, short stem. The footed bowls that really look like compotes are the #917 (ball-footed) bowls and the

#1600 (twin dolphin) bowl series that have a ball-shaped, ribbed section on the stems. Because these two bowl types look so much like compotes, I'm going to consider them here as compotes!

Fenton Compotes:

The smallest compote with a dedicated mold appears to be the thin stemmed #712. This uncommon compote has a 3 1/4-inch base and is usually 6 to 7 inches in diameter. I have only seen it in a cupped shape (low bowl shape) and in Celeste Blue or Topaz. Does anyone have one in another color? I figure

that this was not a popular piece because of the small base and stem that was likely to tip over or break.

Longer stemmed compotes include the #260 and #500. The #260 is the most common of the high-stemmed pieces and those by U.S. Glass are commonly confused with this one. However, it is easy to tell the difference because the Fenton compote has a hexagonal stem while the others have round stems. The #260 has a 3 1/4-inch base and is 6 1/2 to 7-inches tall. It usually has a wide flared rim, but I've seen pieces with a raised rim and "two sides up" (=oval) rim. This compote comes in all the common Florentine Line colors, but I'll admit that I haven't seen one in Ruby or Aquamarine. The #500 compotes appear to be made from an earlier carnival glass mold that could have been used to make sherbets and crimped compotes. It is about the same size and shape as the piece that was used to make the small Peacock & Urn carnival compotes. This piece has a round stem, a 2 7/8-inch base, and no rings or bands where the stem joins to the bowl area - really plain. This piece is usually found with a 6-crimped top, but a couple of "two sides up" (=oval) pieces have been seen. It is usually found in Celeste Blue, occasionally in Florentine Green and rarely in Ruby. I'm beginning to think that the #500 compote was made early since many have poor stretch effect, appearing to have been iridized after shaping (so they would really be categorized as carnival!). However, you occasionally find one with great stretch.

A really unique compote is the #1536. This one has a series of four ball-shaped sections, each with distinct ribs. All the pieces that I've seen are flared and flattened on top and the only ones given the stretch treatment have been in Velva Rose and Florentine Green. I've seen uniridized ones in Aquamarine, Ebony (black), and Jade Green. This compote has a 3 3/8-inch base and stands about 6 1/2-inches tall. None are common.

The biggest true compote is the one simply called "high-standard compote" in the Fenton literature. No number has been found associated with this compote. This hefty piece of glass has a 5-inch base (sometimes slightly larger), a ball shape in the base and they can stand 7 to 8 inches tall. Most are flared and cupped, some are flared and flat rimmed, some are slightly flared, and one has been seen with a rolled rim. They are known in Topaz, Celeste Blue, Wisteria and Grecian Gold.

Other large compotes are the #917 (4 1/8-inch base) and the #1600 series (4 1/8-inch base) footed bowls. The #917 has a smooth, ball-stemmed base with the top commonly flared out beyond 10 inches. The tops are usually special rolled rim or flared and cupped. I have seen them in Celeste Blue, Velva Rose and Tangerine. The "twin-dolphin" compotes consist of the #1600 (rolled rim), #1601 (flared, flat rim), #1602 (square crimped and eight crimped seem to have the same numbers!), #1604 (oval - two sides up), and #1608 (oval - two sides pulled out). These compotes have rays in the basal foot, and ribs in the ball on the stem. They are often 5 1/2 to 6-inches tall and 10 to 11 inches wide. These pieces are usually seen in Florentine Green, Aquamarine, Velva Rose and Wisteria.

Smaller compotes made from other pieces include the #9 (made from the candy jar base), the numbers #736 & #737 (optic ribbed and plain, "cone shaped" candy jar bases,



#857 footed bowl, flared-crimped

respectively), the #643 and #1043 (made from the bases of the covered bonbons—see AIST pg 48, pls 162 & 163), and the #1500 series (the twin-dolphin candy jar bases). The #9 compotes are usually crimped, but they may also be oval (two sides up). These are usually found in Florentine Green, Celeste Blue, occasionally in Persian Pearl and rarely in Ruby. The #737 compote is relatively uncommon and is usually flared and cupped in shape; Celeste Blue, Florentine Green and Persian Pearl are the most common colors (see AIST pg 47, pl 159). The #736 compotes are much more common and they are also usually flared and crimped. There are a few pieces that are flared with two sides pulled up.

The twin-dolphin pieces have the greatest range of shapes and colors. They come in the small size (3 to 3 1/8-inch base) and large (3 1/2-inch base) and may be flared, oval, or square crimped. Some also have a diamond-optic interior (they are then termed #1502A). All of these dolphin pieces are increasing rapidly in desirability, apparently because of carnival collectors and "dolphin" collectors. They can be found in all the stretch colors, but Celeste Blue and Persian Pearl are the most difficult to find, followed by Ruby.

CONVENTION, SHOW & SALE July 28 – 31, 2004

Holiday Inn, Parkersburg, WV

by Joanne Rodgers, Director

In case there are any members who, for the past year, have been out of the country, or living in a cave, **this is your final reminder** that the Stretch Glass Society will be celebrating its 30th anniversary at this year's convention and we would love to have you join us!

Those who arrive on Wednesday, July 28th, have the benefit of being at the front of the line that forms at the doors for the eagerly anticipated **members-only, Sales Stampede**, Thursday morning at 8AM.

Of course, you will not want to miss Dave Shettlar's, Thursday afternoon "Displays Review and ID" seminar, nor his, "Vintage Fenton Stretch Glass Rarities" seminar at 7:30PM.

Those, for whom the making of SGS souvenirs has been a mystery, will want to be on hand Friday, at 1:30PM, for Jim Steinbach's presentation: "The Making of The Stretch Glass Society's Club Souvenirs and Whimseys: A Fenton Experience."

But, the "pièce-de-résistance" is our guest speaker – Dave Fetty – who will deliver his talk, "40+ Years of Creating Works of Art in Glass," following our delicious buffet banquet on Friday evening at 7:30PM!

You should have received your convention packet in the mail a few

weeks ago. It contains all the information you need for attending all of the above activities, ordering your 30th Anniversary SGS Commemorative Souvenir and other special activities—AND, there's NO REGISTRATION FEE! If you did not receive this packet, please inform Renée Shettlar at 740-369-1645 and she will get one in the mail to you right away—there may still be time for you to participate if you make some very quick phone calls!

Your Executive Board is eagerly anticipating greeting new attendees and renewing friendships with those who have been to previous conventions.

There's much to see and do in and around Parkersburg, West Virginia during the week before and after the convention so, **COME ON DOWN, UP OR OVER!!**



By the time you receive this newsletter, the July 5th deadline for making your room reservation at our hosting hotel—the Holiday Inn/Parkersburg—has probably already passed. But, if you want to check on room availability, you can try contacting our coordinator, Shanon Watson by calling toll-free, 1-877-985-6200. The Stretch Glass Society has a block of rooms on the first floor. You may not be able to get a room within this space and perhaps not at the discounted rate due to missing the deadline—if you are able to get a room at all.

There are, however, lots of hotels and motels in the Parkersburg area, though with the two national Fenton clubs also meeting in the area beginning on Saturday, July 31st, rooms will be at a premium. Here are a few you might want to try:

- | | |
|-------------------------------------|--------------|
| • Best Western Inn, Parkersburg | 304-475-6551 |
| • Blennerhassett Hotel, Parkersburg | 304-422-3131 |
| • Econo Lodge, Parkersburg | 304-428-7500 |
| • Parkersburg Knights Inn | 304-420-2420 |
| • Red Roof Inn, Parkersburg | 304-485-1741 |
| • Days Inn, Williamstown, WV | 304-375-3730 |



Dave Fetty creating an on-hand art glass piece

If you did not get your convention registration form returned by the deadline of JUNE 28th, there may not be a table for your glass. If you are planning to go and you want to take glass for display or sale, please see Joanne Rodgers or Millie Coty on your arrival. They will do their utmost to accommodate you. However, if you anticipate a late arrival, please contact Joanne prior to July 28th at [redacted] or the Holiday Inn after that date at the toll-free number listed above.



See You There!



#500 compote, crimped in Celasta Blue



#9 compote, oval in Ruby



#9 compote, crimped, in Florentine Green



#917 compote, flared cupped in Celeste Blue



#712 compote in Topaz



#736 compote, flared cupped in Persian Pearl



#1538 compote in Velva Rose



#260 compote, flared in Florentine Green



High-standard compote, flared cupped in Wisteria



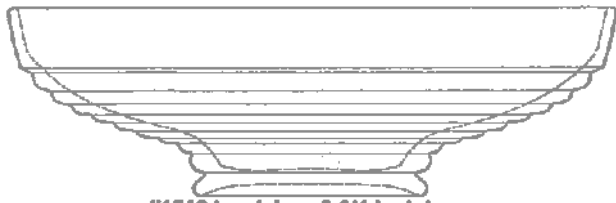
High-standard compote, flared in Florentine Green



#1608 "twin dolphin" compote in Aquamarine



#1533A "twin dolphin" compote, square in Tangerine



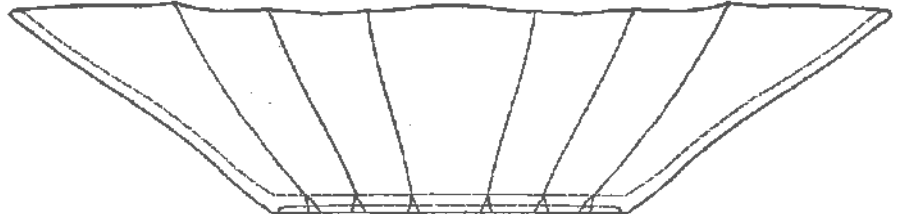
#1512 bowl, low, 3 3/4-inch base



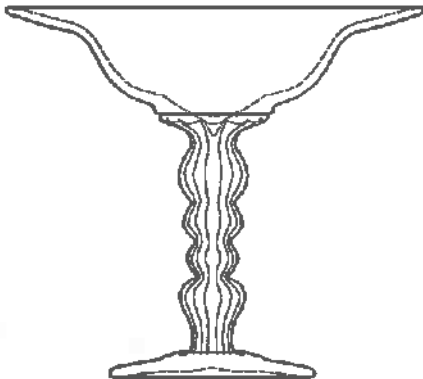
#1663 bowl, flared, 5 7/8 by 2 3/4-inch ground base



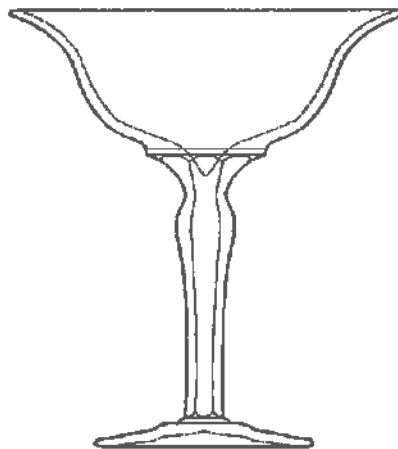
"5-ring" bowl, cupped, 2 3/4-inch base



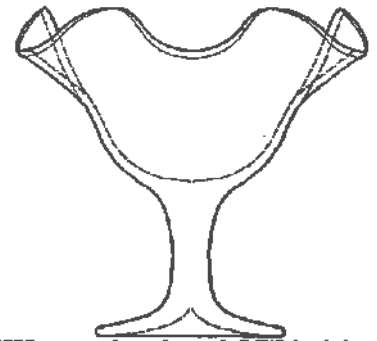
#1562-2 bowl, 5 3/4 by 2 1/4-inch ground base



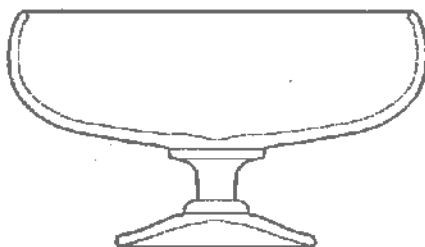
#1536 compote, wide flared, 3 3/8-inch base



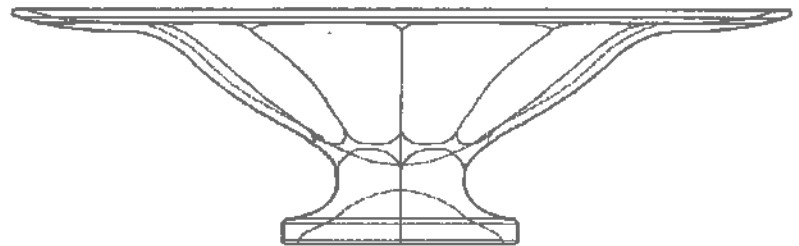
#280 compote, flared, 3 1/2-inch base



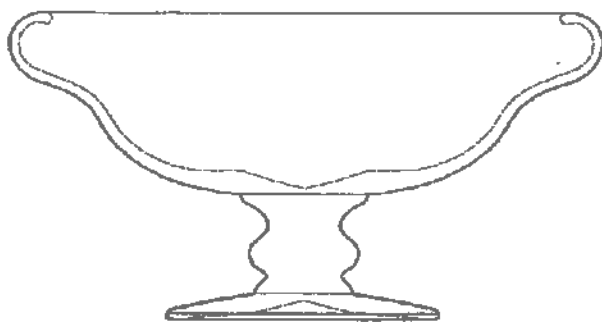
#800 compote, crimped, 2 7/8-inch base



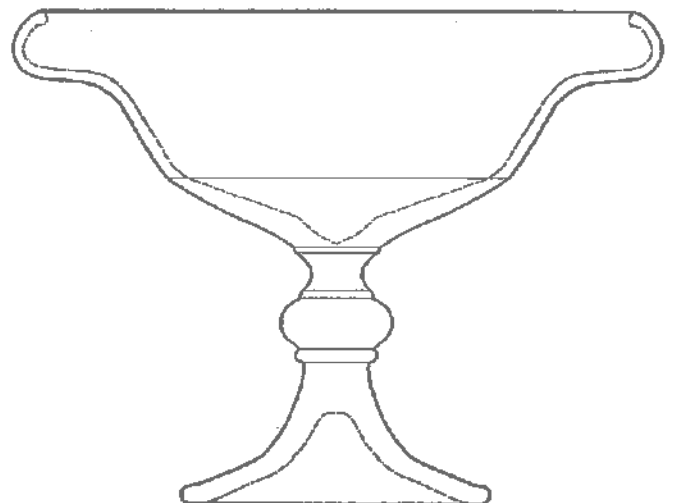
#712 compote, cupped, 3 1/4-inch base



#560 footed bowl, wide flared, 4-inch hexagonal base



#917 footed bowl, flared cupped, 4 1/8-inch base



High-standard compote, flared cupped, 5-inch base

New Photography Policy for 2004 SGS Convention, Show & Sale

In an effort to create a more secure and safe environment for members' glass while at convention for display and/or for sale, the SGS Executive Board has accepted the following official policy governing the practice of "staged" glassware photography sessions.

The SGS Executive Board, recognizing its responsibility to further the interest in and understanding of Iridescent Stretch Glass and at the same time wanting to provide an enjoyable and safe setting for the display, buying and selling of Iridescent Stretch Glass at its annual conventions, especially in connection with the "Club Display," adopts the following policy with regard to photography within the convention facilities during the official dates of the annual convention:

1. All glass brought to the convention by members, guests and others is the sole responsibility of the owner of the glass and the SGS shall have no liability or responsibility for the safe keeping of the glass.
2. Items which are loaned to the "Club Display" shall be marked on the bottom with the owner's name and turned over to designated club members for placement in the display and shall remain in the display until the display is disassembled at a designated time. During the time the display is in place, no items shall be removed from the display for any reason, except by the official photographer, as provided below.
3. Members and guests are welcome to photograph displays of glass, attendees and take other casual pictures of the convention activities so long as the owners of the subjects of the photographs, or the persons being photographed, do not object. Those photographing items of glass are requested to do so without moving or otherwise handling the items.
4. The Executive Board of the SGS shall designate an official photographer or photographers to document the convention activities, displays and attendees for the official archives of the Society and the SGS Quarterly newsletter.
5. The official photographer shall supply his/her own equipment at no expense to the SGS and shall provide the SGS with a copy of all photographic images taken at the convention. In exchange for this service, the official photographer may retain a copy of all photographs taken at the convention for his/her own use, without limitation. After having obtained permission in writing from the owners of items of glass on display or

for sale at the convention, the official photographer may photograph such items of glass as he/she believes are appropriate as a group or individually. In the event photographic studio set-ups or the like are required for this to be accomplished, such activities shall be conducted outside of the scheduled display hours of the convention. When photography is being conducted outside the scheduled display hours of the convention, there shall at all times be at least two members of the Executive Board present.

On your arrival at the 2004 convention, please check in with Renée Shetlar at the entrance to the SGS Display/Sales room. She will have your name tags, your Raffle tickets, your bidding number for the Whimsey Auction, your banquet/Fetty talk tickets and two very important release/permission forms.

If you have brought glass for the Club Display, please complete and sign the **Club Display Release/Permission Form** and submit it when you check in your glass. An SGS representative will review your list and your glass with you. If any damage is noted by you on your list, please point those items out to them. Please unpack your own glass and make certain that your name is on a sticker on the underside of each of your items. If any damage is noticed on your items that is not indicated on your Club Display Release/Permission Form, the Display organizers will review it with you. Only the Club Display organizers will be permitted to place your glass in the display or remove it when the display is disassembled. Please be patient, the organizers will work as quickly as is possible while handling your glass safely during this checking-in/out process.

Whether you have brought glass specifically for the Club Display, for a personal display, or for sale, you will also need to review the second permission form—the **Photography Permission Form**. The Society has an official photographer who has been designated as the only person authorized to take "staged" photographs of members' iridescent stretch glass once it has been set up after the room closes at the end of the day. Photos taken at this time may be used by the SGS to produce the quarterly newsletter and establish other educational materials (e.g. web site, promotional advertising, etc.). Please complete this form and submit it to Dave Shetlar, the SGS Technical Director. He will note whether or not you have given permission to photograph any/all of your glass and whether or not you want your name associated with any of the photos when used in the SGS Quarterly newsletter. No names are used when images are published in a public forum such as a web site.

If you have any questions regarding this new policy adopted by the SGS Executive Board, you may contact any member of the Executive Board. It is the hope of the Executive Board, Convention and Club Display organizers that this new policy will alleviate any concerns that members may have with respect to the handling of their glass by others.

NOW, LET'S ALL ENJOY!

Meet the New Members

by Stephanie Leonard Bennett



Please help us welcome the following "new" member to
The Stretch Glass Society!



Jo Anne Cummings

Actually, Jo Anne and I have been trying to "get together" for a while via email, but for various reasons kept missing each other. Persistence paid off, however, and in

addition to Jo Anne's response below to a questionnaire that I sent to her, there are a few pictures to illustrate her text that the Shettlar's took while visiting her during a recent trip to Houston.

".....Your list of questions sent me on a trip down memory lane. Collecting anything is as much about how your collection fits into your lifestyle, whether you just display it in cases to look [at] or you make it a part of your home. I enjoy collecting with family and friends. I sometimes incorporate it into shared outings and family vacations.

Now on to your questions:

1. I have been collecting stretch glass since my first [SGS] convention. Before then I had only heard my Mother talking about it. We decided to make a Mother-Daughter trip out of our first convention together.

2. What started me collecting stretch glass? The beauty, who could not fall in love with it at first sight?

3. Do I collect anything else? YES and that's the problem. I sometimes get "stretched" too thinly with my "hobby" funds. I collect many varied things, antique table linens, dish towels, doilies, lace and bedding. Kitchenware, such as jade-ite and enamelware and old tools. I also love old cook books. I get a cook book from each region I travel through on a vacation so I can try the dishes that are eaten and share the trip with my family. And as you know, E-bay has brought so many things right to our finger tips . . . it is amazing.

4. I think my favorite color is purple. I have a small plate that I think you have a picture of that is my favorite. My other favorites are white, golds and any form of cranberry glass.



5. The best place I've found [for finding Stretch] is at a Stretch Glass convention. Glass down this far south is hard to come by and when you do, it is very expensive. Buying at a convention gives you the chance

to make memories, of the piece itself and the person you purchased it from. They have a story to share with you. I [also] love to travel the small towns near me for yard sale finds.

6. I think my best find was at a neighborhood garage sale. It is a relish dish from Imperial that I picked up for 50 cents, "Because it belongs to my Mother-in law and I want to sell all her junk for as little as possible" [according to the garage sale operator]!



7. My all-time favorite glass story comes from a [SGS] convention. My Mother's birthday was [to be] a few weeks after the convention, so I asked Berry Wiggins if he had anything in Vaseline glass that he thought Mother would like as a birthday present. He had a minivan full of glass, so of course, he had the perfect thing. Several people were going out to his van on the "Q.T." so Mother would not find out. He had a beautiful console set sitting on the table. Just as I was about to hand him the money, who came in the door but my Mother. She stopped the transaction. She took one look at the set and told Berry that I [her daughter] did not need to start collecting another color and handed him a travelers' check to cover the purchase. After which Berry said, "Congratulations, you just bought your birthday gift [out] from under your own daughter!" We all had a good laugh at her expense, literally!

8. I have my glass all over my house and in a large display case in the dining room, which has all of my



cranberry as well as Fenton hobnail fan shades on the light fixture. The room is also painted a cranberry [color]. I have a case of purple in the entry, as well. I enjoy changing my glass from time-to-time. It changes things

up a little and I enjoy remembering how the piece was found.

As you know, life changes and we must change with it. I have lost both of my parents. Dad went into a steep decline just after the last [SGS] convention we attended. Much of that time he no longer talked. So, if you have family members, get all of their stories of their life and family times while you can. I no longer work full time. I had put 22 years into what was my second job. The first was running a family business for 20 years. I wanted to do other things with my life.

I have been able to spend a great deal of time with my sons. I can jump in the car for a quick trip to Austin with my oldest, John. Or, hang out with Joseph and hear his band play on a week night and not worry about getting up in the

morning. I am starting to enjoy working in my yard and I am helping John remodel his home. I'm good with a cleaning rag and so-so with a paint brush.



I hope to see all of you at next year's convention.

All my best, Jo Anne Cummings
[Note from the Editor: Dave and I thoroughly enjoyed our visit with Jo Anne when we were last in Houston. She is a very warm, quick-witted lady with a heart as big as Texas!]

Another Member and His Glass!

During the same trip to Houston, we stopped at long-time SGS member, Rex Tatum's, to photograph some of his wonderful iridescent stretch glass.

During our nearly day-long visit, Rex treated us to a very tasty, traditional Louisiana lunch. It's always a real treat to visit Rex; his artwork and various other collections are really terrific!



Rex sitting at his baby grand piano with some of his Fenton & Imperial red stretch displayed on top. It was really dramatic with the sun shining in!



[Editor's Note: I just had to include this picture of our dining table at Easter this year. We had 14 guests and used a combination of pastel stretch pieces, Russell Wright dinnerware, depression glass salt/peppers, and

crystal wine glasses. The buffet in the background holds stretch mayos, sherbets and a large Diamond punch bowl. The shelves on the back-right hold our NW Jade Blue and miscellaneous Wisteria/purple items.]



Member Letters & E-Mails

From: Bob Passarelli, Rochester, NY
 Subject: Appraisal

P: Hi - I'm a member of the Stretch Glass Society. For insurance purposes I need an appraisal for a unique opaque white Northwood bowl. It's 13" wide, 3" high, and the base is 3.5" along the edge there is a black enamel decoration that is kind of like xxxxxx or diamond shaped. The bowl is in pristine condition.

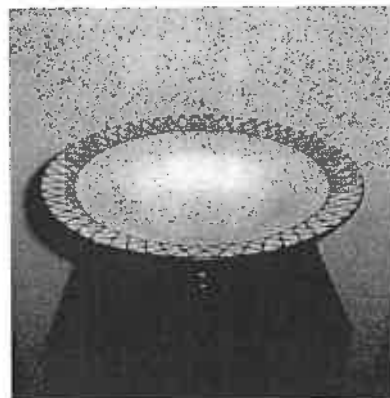
Is there anyone in the Society that does appraisals for insurance purposes? Or is a new book coming out anytime soon that someone might want a pic of the bowl for and in the process assign a value?

Thanks for your time, Bob

A: Hi Bob, First, let me say that the SGS does not offer appraisals. However, as an individual researcher and author of a book on iridescent stretch glass, I feel comfortable offering my personal opinion on a value range and what I've seen similar items bring at auctions or on eBay.

Now, as to the specific ID of your bowl. Sounds like your bowl is most likely a #648 and this decoration is known on several other pieces of their opaque white. If you check in our stretch glass book, the black footed bowl (plate 542, page 117) is valued at \$1000 (just three are known). A #648 bowl would be the first one that I have heard of. I know of a #647 bowl (raised higher, with a 10-inch diameter) with no decoration, a #640 decorated bowl (small, 7-inch diameter bowl), a #631 decorated plate, a decorated covered bonbon and a half pound candy jar. The plate sold for \$300 and the current owner is asking \$700 for it. In short, all of these opaque white pieces are pretty rare and I would suggest that an insurance estimate of \$1000 to \$1400 would be appropriate. However, it's always difficult to put a value on a piece that could be unique and impossible to replace! We would need to see some pictures or to see the piece to make a better determination. Dave

RESPONSE BY BOB: I have a couple old pics. If you need something better/more clear let me know. These will at least give you an idea.



DAVE'S RESPONSE:
 Definitely the #648 bowl. The base is a U.S. Glass one. The Northwood bases usually have numbers on the bottom underside and three feet. Dave

QUESTIONS?
 Call, write or email us!



SGS/NIGCS Collaborating to Develop Display for New Imperial Museum

By Renée Shetlar

About a year ago, Dave Shetlar was contacted by Paul Douglas, the President of the National Imperial Glass Collectors' Society (and also a member of the SGS) with a proposal to undertake a coordinated approach to mutually develop a representative display of Imperial stretch glass for the new Imperial Glass Museum in Bellaire, OH.

More specifically, the Imperial group wanted Dave (as a representative of the SGS and its technical advisor) to create a list of vintage Imperial iridescent stretch glass that would be used by Imperial's museum committee as a "wish" list for procuring, at their cost, representative examples. Their guidelines included the potential for acquisitions ranging from a very few costly items to a broader selection of more reasonably-priced items. Unfortunately, space at the museum does not allow them to showcase every piece that Imperial made.

Douglas indicated that there was limited interest in iridescent stretch glass within the NIGCS membership, so they almost never receive donations of this glass for display. We noted that fact when we visited the Museum shortly after their débu opening last summer. There was not much from the Art Glass Line, Lead Lustre, Free-Hand, or early carnival lines either. Therefore, they are also very receptive to personal donations from the SGS membership which would be fully receipted as a charitable donation.

The specific tasks as described by Douglas were 1) to devote up to the full capacity of one of their hexagonal cabinets in the museum's main display room closest to the plaque recognizing the SGS's monetary donation in memory of Berry Wiggins, to Imperial stretch glass, and 2) to identify the display pieces themselves. Their request was for Dave/the SGS to put together a list of key pieces that would make the best possible representation of Imperial production. This list could include all colors and shapes and also reflect their ability to be found and purchased (or otherwise acquired) at reasonable prices. These would represent the shared priority to locate and display these items.

In addition to this initial list was the suggestion that a second priority list be included to complete or better 'round out' the display. As Douglas said, "...the benefit of these lists is that they give both organizations targets to budget and search for."

Earlier this spring, Dave submitted his lists. The first listed the colors that he felt should be sought to represent the Satin Iridescent Line (stretch glass) produced by Imperial:

- Amber Ice (amber glass)
- Amethyst Ice (purple glass)
- Blue Ice (smoke iridescence on crystal glass)
- Green Ice (teal/blue-green glass)
- Iris Ice (crystal glass)
- marigold on pink glass

Rose Ice (marigold iridescence on crystal glass)
red/amberina

His second, and more complete list, included the mould numbers and shapes that, in his opinion, would make up a good, basic representation of Imperial stretch glass.

Imperial Stretch Glass

Items to Represent Their Production

1. #22/27 Creamer and Sugar Set
2. #244 Vase (Greclan, two-handled)
3. #300 Handled Basket
4. #600 Line (comports, plates, candleholders, pitcher, tumblers)
 - a. #600-7 (7-inch) candleholders
 - b. #600-9 (9-inch) candleholders
5. #640 Line (#645 plate, #646, #648)
6. #641 Cheese and Cracker Set
7. #656 Line (#6564, #6565, #6567, #6569)
8. #690 Line (#693, #694 bowls; #692, #693, #694 vases)
9. #725 Line (octagonal with handles)
10. #727 Line (octagonal, no handle, snap base)
11. #728 Line (octagonal, no handle, four-toe base)
12. #320 Line (double scroll bowl and candleholders)
13. #313 Line (spiral optic)
14. #805, #808 plates (optic rays)
15. Candleholder-bowl
16. #575 and #544 Lamp Shades
17. #664 Center-Handled Server (preferably one with cutting decoration)

Imperial Art Glass Representative Selection

any bowl, vase or plate

Pearl Amethyst	Pearl Green
Pearl Ruby	Pearl Silver

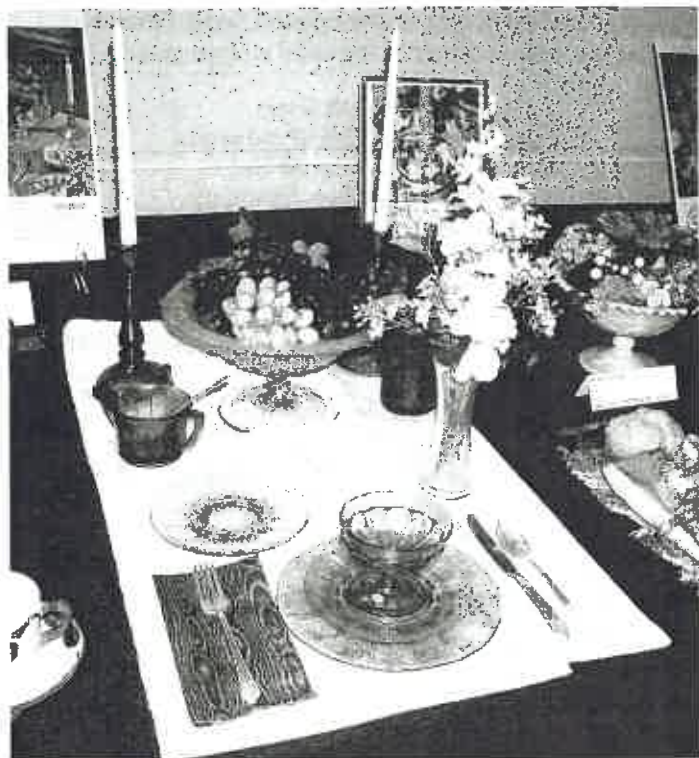
At the NIGCS annual convention, the first weekend in June (last month), Dave and I (who are members) decided to "kick off" this mutually beneficial collaboration by exhibiting examples of Imperial iridescent stretch glass in the club's group display. The theme for this year's event was "Dining with Imperial."

Since we hadn't participated in their group display before, we must not have totally been "in the loop" because we missed any communication about participants providing just ONE place setting and in only one pattern. Well, you guessed it, we had ONE IN EVERY COLOR and, at least, three patterns! Wow, was it ever hard to decide which TWO (yes, they allowed us to exhibit two!) place settings we would select.

As it turned out, we used a combination of four colors—Green Ice with Iris Ice and red/amberina with Blue Ice. The pieces we selected for exhibit included:

- 1 large Iris Ice #600 line comport (pg 89, pl 396)
- 1 pair Green Ice #320 "double scroll" candleholders (pg 94, pl 427)
- 1 Iris Ice #692 bud vase (pg 101, pl 470)
- 1 Green Ice #22/27 cream/sugar set (pg 94, pl 430)

- 1 Green Ice #645 plate (pg 90, pl 406)
 1 Iris Ice sherbet plate & 1 Green Ice sherbet (pg 89, pl 399)



- 1 red/amberina #320 "double scroll" bowl and candleholders set (pg 87, pl 386 & pg 94, pl 427)
 1 Blue Ice #313? "spiral optic" cheese and underplate set
 1 red/amberina #645 plate (pg 90, pl 406)
 1 Blue Ice sherbet plate and 1 red/amberina sherbet (pg 89, pl 399)
 1 Iris Ice #244 "Grecian" rolled-rim vase (pg 100, pl 463/465)

At the close of the 4-day convention, we presented a complete set of the #645 (8") plates, in all seven Satin Iridescent colors produced by Imperial, to the curator of the museum, Joan Cimini.



L-R: Renée Shetlar, Joan Cimini, Imperial Art Glass Museum Curator and Dave Shetlar

Fortunately, we had time to visit the National Imperial Glass Museum again this year while we were in the area and we were much impressed and encouraged with the progress made by the museum committee, the volunteer staff and especially, its curator, Joan Cimini.

The Imperial Art Glass Company made an immense amount of glass during the many years of their production and it is a daunting task that the NIGCS has undertaken to assure a good representation of all of the wonderful glass produced there.

Hopefully, this collaborative effort between our two groups will serve the collectors of both Imperial glass and stretch glass well by expanding everyone's knowledge and appreciation of this amazing American glass heritage.



While we're on the topic of glass museums—during this same trip, Dave and I expanded our ventures with an excursion to Wheeling, WV to visit the local antiques malls and the Oglebay Museum/Northwood Exhibit.

Jim Measell had told us some time ago that the Northwood Exhibit had been expanded since our 2002 convention—where we featured the 100th anniversary of the founding of the H. Northwood & Company and toured the newly installed exhibit at Oglebay.

He was right! A whole other room had been added with many more Northwood production items. There were more examples of wonderful Northwood stretch glass, too, including an exceptionally rare comport in Ivory (custard) with heavy marigold iridescence on the interior.

If this comport sounds familiar to some of you who frequent eBay, it should. It sold a year ago for a hefty price. It is the wide flared, cupped comport with the 12-sided, tree bark foot. It has a nice place of prominence in a display case at the entrance to the exhibit.



! EDITORIAL COMMENT !

As more and more glass museums are coming into existence which include, and sometimes highlight, companies that were involved with the manufacture of iridescent stretch glass, more and more collectors and non-collectors are becoming better educated about what stretch glass is and what it is not.

We, as devoted collectors, dealers and caretakers of this uniquely American product, owe it to the manufacturers to see that we do our part in furthering the exposure and education to as many as possible. The most effective ways of accomplishing this, in my opinion, are to —

- become involved in collector's clubs
- attend the club's meetings/conventions
- volunteer as an officer or board member

And,

•DONATE EXAMPLES OF YOUR GLASS TO MUSEUMS

Donating glass to a glass museum is relatively painless and it doesn't have to be "your best piece!" In fact, it could be a damaged piece as long as it "shows" well. It is usually a good practice, if you are contemplating making a contribution, to check with the museum curator to make sure that they don't already have an example of what you intend to give. Most museums have limited display space and often have three-quarters of their items in storage. Some do their best to rotate the exhibits, some never rotate them. Find out what the policy is for exhibiting your type of glass BEFORE you make your gift.

One should understand, also, that it can be expensive maintaining a museum and that if it is the policy of the museum to sell items (usually duplicates) from their collection, they should do so. Just because a museum sells a piece that you may have donated, doesn't mean that you should avoid making the donation—they need funds to operate, too.

So, I guess what I'm getting at is, that you should all consider making donations of your iridescent stretch glass to glass museums, with one exception. I do not believe that a collector's entire collection should be given to any single museum, especially without making sure that some kind of financial endowment is also provided for maintaining and exhibiting the collection.

There are several such glass museums that I would recommend for any collector to investigate for the purpose of donations:

- Fenton Art Glass Company Museum, Williamstown, WV
- National Imperial Glass Museum, Bellaire, OH
- Oglebay Institute Museum, Wheeling, WV (Northwood)
- Tiffin Glass Museum, Tiffin, OH (U.S. Glass)
- West Virginia Museum of American Glass (all)

Seekers and Sellers

Seekers

Kathy Evans

804-261-3614, evanski1@attcanada.ca

1. 1997 SGS Souvenir—Black, Twin-Dolphin Comport

2. 1998 SGS Souvenir—Amethyst, Center-Dolphin-Handled Server

Cal Hackeman

I am always looking to BUY — whether you have a dozen ruby punch cups, a stunning dolphin console set or a life-long collection of 100s of pieces, you will find it a pleasure to do business with me. Collecting, buying and selling should be fun — that's my goal. Please keep me in mind if you have Iridescent Stretch Glass to sell.

Dave & Renée Shetlar

The following are a few pieces that we would really like to find and haven't yet, so if you have any of them and are willing to part with them, please contact us!

1. Imperial, "wide panel" 6 1/2" *underplate* in Amber Ice
2. U.S. Glass opaque yellow or opaque green *plates* in any size
3. Fenton #231 *bowl*, any shape in Royal Blue
4. Imperial, "wide panel" *creamer* in RED!
5. Northwood #559 *jug* for Night Set in Jade Blue
6. Northwood TALL black stands!!
7. Fenton #549 "black-footed" candleholders — any color
8. Imperial #727 candleholders (octagonal, rolled-rim)

Sellers

Cal Hackeman

Iridescent Stretch Glass FOR SALE — Approximately 200 pieces from the rare to the not-so-rare — pieces available in most colors. Maybe the piece you are looking for is in my inventory. I would love to help you expand your collection of Iridescent Stretch Glass!

Recent Iridescent Stretch Glass Auction PRICES!

Fenton #647(?), wide-flared, cupped bowl, RUBY . . \$128
Imperial #692/693 (?), "smooth panels" vase with "handkerchief" top, IRIS ICE \$400
Fenton #349 "cut ovals" candleholders, CEL. BLUE \$1,275
Fenton #349 "cut ovals" candleholders, GRECIAN G. \$500
Imperial #6009 candleholders (chipped), RUBY . . . \$725
Fenton #604 flared punch bowl w/ tall base, RUBY \$4,300
Fenton #603 crimped, 3-footed bowl, RUBY \$1,100
Fenton #603 crimped, 3-footed bowl, CEL. BLUE . . \$250
Fenton #349 candleholders, WISTERIA \$450
Fenton #232 candleholders, CELESTE BLUE \$275
Diamond (mis-ID'd as Imperial) shelf supports-candleholders, TWILIGHT WISTERIA \$325

Why can't WE get these kinds of prices when WE sell our iridescent stretch glass items!? Maybe we need to get more carnival glass collectors to join the SGS!

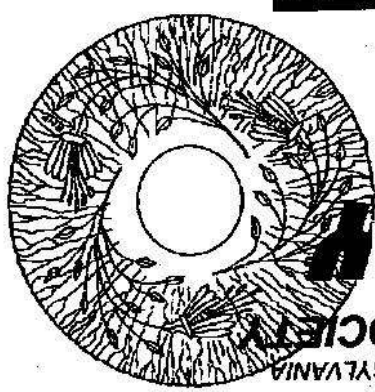


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2004 SGS CONVENTION SHOW & SALE
30th Anniversary
 - SCHEDULE AT A GLANCE -
 Wednesday, July 28 1PM Check-In/Set-Up
 Thursday, July 29 8AM Members Only
SALES STAMPEDE
 Welcome Reception
 Stretch Glass ID, Seminar, Raffle and
 Whimsy Auction
 Friday, July 30 Flea Market Time
 Seminar and Banquet with Guest Speaker:
 Dave Felly, Fenton Art Glass Company Artisan
 Saturday, July 31 Last Chance Glass Buying
 and Farewell for Another Year!

TO:

<http://members.aol.com/stretchgl>
StretchGlassSociety@columbus.rr.com



Be an Ambassador for Iridescent Stretch Glass!
Help Recruit Other Enthusiasts to the SGS!

SPECIAL NEW MEMBER RATES:

January-March: \$22/USA, \$24(USD)/CANADA
+ all 4 issues of the *SGS Quarterly*!

April-June: \$16.50/USA, \$18(USD)/CANADA
+ 3 *SGS Quarterly*'s!

July-September: \$11/USA, \$12(USD)/CANADA
+ 2 *SGS Quarterly*'s!

October-December: \$5.50/USA,
\$6(USD)/CANADA + 1 *SGS Quarterly*!