

# THE STRETCH GLASS SOCIETY ***QUARTERLY***

December  
2017



[www.stretchglassociety.org](http://www.stretchglassociety.org)



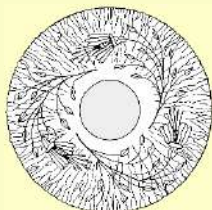
*A Century of Stretch Glass  
1916 - 2016*



***Celebrating with  
Stretch Glass***



*Cyndi*



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## President's Message

Greetings and Happy New Year,

It is always an exciting time when one year becomes history and we embark on the adventures of a new year. We reflect on the past and make resolutions to implement changes in the future. With this issue we bid farewell to Stephanie as our Quarterly editor, and welcome Becki Ann Selby as our new editor. We say a big thank you to Stephanie for bringing the Quarterly to us for 10 years. She will continue as our secretary, so she won't be far away. We are grateful to Becki Ann for agreeing to become our new Quarterly editor and extend a warm welcome to her. We look forward to Becki Ann's many contributions as well as her personal touch to our Quarterly newsletter.

Not everything changes when we turn the calendar to a new year. Hopefully your membership in The Stretch Glass Society is one of those things you are carrying into next year. By now you have probably renewed your SGS membership for 2018. If not, there is still time, so do it ASAP. Thank you for your continuing interest in The Stretch Glass Society and our efforts to promote stretch glass, along with providing you with the latest updates on related developments. We look forward to bringing you a year of fun and learning as we buy, sell, use, learn about and enjoy our stretch glass together. You, our members, are the driving force for all we do. Plan now to participate in our events and let us know how we can best enhance your stretch glass experience.

Promoting stretch glass is critical to expanding interest in 'our' glassware and growing our stretch glass 'family.' If you are involved with a glass club, show or museum, please keep in mind that there are several of us who are willing to travel to your group or show to display and discuss stretch glass. We have provided stretch glass for museum displays and would welcome the opportunity to do additional exhibits in the future. Please be our eyes and ears and let us know of any opportunities of which you may be aware. Help us share stretch glass with other collectors.

The new year will be filled with opportunities for you to learn about, buy or sell stretch glass. We also encourage you to get (or stay) in contact with your fellow SGS members. Join us for a *Stretch Out* discussion call or come to our annual convention in Marietta, Ohio. Check out our website for even more information and photographs. We are now publishing full reports of the *Stretch Out* calls on our website, so if you don't attend, you can still see what the experts had to say about the stretch glass we discussed. If you have stretch-glass- or SGS-related questions, comments or opportunities for us, please feel free to contact me by

email at [REDACTED] or call me at [REDACTED]

Thank you for your interest in stretch glass and your support of The Stretch Glass Society. Thanks for making 2017 a year we will all remember; let's begin making stretch glass memories in 2018.

Sincerely,  Cal Hackeman  
President

## Convention 2018

by Convention Co-Chair, Vickie Rowe

As soon as Convention 2017 was over, the convention team of Cal Hackeman, Bob Henkel, Joanne Rodgers and Vickie Rowe started planning for Convention 2018, which will be held on July 25-28, again at the Quality Inn in Marietta, Ohio. It's too soon to have all the pieces in place but I will share with you what we have at this time.

The theme of the convention is "Stretch Glass Should Be More Than a Collection." The club display will feature center-handled servers, which will be coordinated by Dave and Renée Shetlar. Check out your stretch glass collection to see which servers you can bring to share. The individual member display tables will be "Rethinking Stretch Glass for the 21<sup>st</sup> Century." Our hope (with these themes) is to inspire each other to get our stretch glass out of the cabinets and to use it!

Once again, we will have our Welcome Reception on Wednesday evening. It's such a great time to meet friends that we haven't seen since the last convention and to welcome any new attendees.

Our banquet speakers will be Gary Sullivan and Steve Lindquist. They will be familiar faces, as they were at last year's convention. They are very knowledgeable about carnival glass, and appreciate all types of class.

Tom Burns will be the auctioneer and has already informed us that he has some great stretch glass that is looking for a new home.

We have obtained a reduction in our hotel room rate. The 2018 SGS Convention room rate at the Quality Inn will be \$69.99 per night plus taxes. The rate will be available for arrival beginning on Tuesday, July 24<sup>th</sup> and will remain in effect through Friday, July 28<sup>th</sup> for departure on Saturday, July 29<sup>th</sup>. Please specify that you are attending The Stretch Glass Society 2018 Convention to obtain this special rate when you call to make your reservation.

In the next edition of the Quarterly, I hope to have more details about the seminars and speakers. If you have any ideas or suggestions, feel free to contact me. (My contact information is on page 13.)

## Briefs from the October Board Meeting

by Stephanie Bennett, Secretary

A couple of years ago, Sarah Plummer suggested we share brief notes from our Board meetings in the Quarterly -- to keep you up-to-date with SGS business between our Annual Meetings. The Board agreed, but I've been remiss. My promise to you and our new editor, is to write a summary of the most recent board meeting for the December, March, and June issues starting now and going forward. Full minutes of the Annual Meeting (which includes news from our two summer Board meetings) -- are published in the September issue. Please thank both Sarah and Becki Ann for their contribution to this new Quarterly feature.

- Treasurer's Report: Rounded account balances as of 9/29/17 were: Checking and Paypal accounts - \$4,460; Savings account - \$12,370.
- Membership Renewals: Jim will mail paper renewal forms on Thanksgiving weekend. They'll be sent only to those whose membership expires this year. A line to indicate donation amounts will be included. Programming and testing are underway to accept online payment for renewals and donations.
- SGS Quarterly editor transition: Our new editor, Becki Ann Selby, was welcomed to the meeting, and is looking forward to working with Stephanie for a smooth transition.
- Stretch Out Calls: Mary Elda has invited other clubs to join our calls, and has implemented a standard text for emailed announcements, including instructions for participation and the website location for pictures. She's recording the calls to help create accurate reports for the website. Sarah is providing expert introductions for Late Period calls.
- Pricing Database: Kathi is now enhancing the existing Hooked on Carnival database with fields relating to stretch glass colors, patterns and shapes. She'll work with stretch glass experts to create an online, auction-based price database for stretch glass. It will be enhanced with Expert Estimated Prices for pieces where auction results are not available.
- Outreach and Planned Events: Maxine is following up on leads with several museums and collecting societies, offering them stretch glass displays and speakers. Bob and Cal are setting up a stretch glass display at the November Eastern National Show. Mike is planning a library display for early 2018. Cal is writing a series of articles to be published in the Tampa Bay Carnival Glass newsletter.
- Convention 2018: See Vickie's report on page 2 for the latest planning updates.

## Reg's Tutorials to Visitors

by Mary Elda and Reg Arrington



When people come into our home, they see various displays of our Stretch Glass, along with Fenton, Carnival, and Dugan Frit. Since Reg spends a great deal of time in reference books, he welcomes the opportunity to share information on glass and enable our guests to handle some of the glass. Some of our dealer friends come over and share. Other unsuspecting people come in and soon find themselves in a discourse on Stretch Glass and leave with a new interest.

All walks of life have entered into this new discovery -- friends of all ages from church, home health care providers, a financial advisor and his young 6-year-old daughter, plumber, electrician, pest control inspector, contractor, neighbor, and family friends. What a heart warmer to see a person sitting in a chair, holding a piece of Imperial Jewel (Pearl Silver), stroking the bowl and turning it over and over! One friend asked if she could bring over her mother-in-law, who loves glass. A college student came over and heard one of Reg's discourses, took notes, and shared it with her college coach. One of our friends brought over a piece of glass for I.D. We took a picture and showed it to a Cambridge expert at the Eastern National Antique Show at Carlisle, PA. She was delighted with the information we brought back.

We frequently include a light meal with the 'discourse.' Because there is so much to share, one family (includes 2 generations) will be coming back for their third time. They keep asking when they can come back! This next time, one of the younger ones of this family is going to bring a representative piece of their large canister collection. How our horizons are broadening!

## Stretch Glass Guest or Night Sets, Tumble-ups, and Confusing Pitchers

by David Shetlar

At the end of this year's Stretch Glass Convention, Tom and Deb Burns brought an amazing array of pitcher and tumbler sets that most collectors call tumble-ups because the single tumbler fits inside the neck of the pitcher (Figs. 1-13). While they were there, I took pictures as fast as I could to document this outstanding accumulation of pieces. There is considerable confusion about the proper name for these tumble-up sets and the smaller night set, in which the tumbler fits over the top of the pitcher/carafe neck (Fig. 17). When I look at the old Fenton catalogs, both items are usually labeled as "guest set." The pitcher and tumbler set being #200, and the carafe and tumbler set being #401. To make things more confusing, the #401 sets are also labeled "night set" in other catalog pages. Recent debate among our members generally settled on using the term "tumble-up" for the smaller #401 sets (over the top) and "guest set" for the #200 (inside) items. I know that it seems a bit trivial to argue about these terms, but when you have an auctioneer list "Wisteria Tumble-up" without an image, which item is it? I'd pay a very different price for the #200 set compared to the #401 set!

First, I'll show you images of the Fenton #200 guest sets that I have. While it may not show up well in all the images, all the pitchers and tumblers have rib optic interiors (except for the curtain optic pitcher, Fig. 13). Notice that different handle colors may have been applied. The handles were either made using the same color of glass as the pitcher, or cobalt blue handles were applied to many of the pitchers. Figs. 1 & 2 are Persian Pearl sets. The first one has a crystal handle (remember that the handles were applied after the pitcher part was iridized, so the handles won't be iridized), and the second set has a cobalt handle. The Grecian Gold sets (Figs. 3-5) also come with crystal handles (remember that Grecian Gold is marigold iridescence applied to crystal glass) or cobalt handles. The crystal handled ones are less common (in my view), but not as flashy. If you look carefully at Fig. 5, the pitcher of this set also has a floral cutting. Cuttings through the iridescence of Fenton guest sets isn't common, but they usually occur on the Grecian Gold pieces.

The Florentine Green guest set (Fig. 6) has a cobalt blue handle. Does anyone have this set with a green handle? There are a fair number of Tangerine guest sets (Fig. 7), but they really command high prices, and the color can vary from a deep orange with opalescent highlights (like the one shown) to a pale yellow-orange with no opalescence. These always seem to come with a

tangerine handle. Does anyone have one with a cobalt handle? The Topaz set (Fig. 8) usually has a cobalt handle, but I've heard that there is one with a Topaz handle. Do you have it? If so, I'd like to document it! The Velva Rose sets (Fig. 9) generally come with a pink handle, but I suspect there may be one with a cobalt or even a crystal handle! Tom showed up with two Celeste Blue guest sets (Figs. 10 & 11), one with a cobalt handle and the other with a blue handle. The one with the blue handle is definitely the more difficult one to find. The Wistaria (sic) set (Fig. 12) usually seems to come with a cobalt blue handle. Finally, I had an image of a Topaz, Curtain Optic pitcher (Fig. 13) in my collection. However, I didn't have a picture of the tumbler. This guest set also comes in Topaz Rib Optic, but I haven't had a chance to photograph such a set. These Topaz optic sets also come with cobalt handles.

Northwood was the only other company that made a guest set in stretch glass (Figs. 14-16). All of these have quilted optic (=diamond optic) interiors in the pitcher, but the diamonds are on the exterior of the tumblers. These were given #559 in the Northwood catalog pages. Notice that the tumbler has very straight sides, but they have a fat base which hangs onto the rim of the pitcher. You occasionally find these tumblers without the pitcher in malls and flea markets, so knowing about the base rim can help you determine if it is a guest set tumbler or a water set tumbler. The first one is in Jade Blue (Fig. 14), the second one is in Topaz (Fig. 15) and the third one is in Russet (Fig. 16). Notice that all of Northwood's guest sets use the same glass color for the handles with no cobalt blue being found. I realized that I didn't have an image of a Northwood blue set in my files, but I know that they exist. The Jade Blue and Russet sets are the difficult ones to obtain.

When it comes to the smaller #401 night sets (Fig. 17), Fenton made these in all of their Florentine colors except for Royal Blue (cobalt) and Ruby, but they didn't make any guest sets in these colors either. The one shown is Tangerine which is always a light orange color because of the thinness of the glass. Fenton made another night set (Figs. 23 & 24) which are very difficult to find. Notice that these have two rings at the bottom of the carafe and the tumbler. At a recent auction, this style carafe had a #401 tumbler with it which would have been a secondary "marriage" of pieces. These ringed sets are really tough to obtain. To make them even more interesting, some have a faint diamond optic interior (not illustrated).

Finally, at convention we had some discussion about some of the Diamond pitcher and tumbler sets, so I'm illustrating some of these, too. The tall Diamond pitchers

*continued on page 6*





Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25

*Guest or Night sets, etc. continued from page 4*

(Figs. 18-20) start as blown-molded cylinders which were stuck to a punty rod (not a snap) for finishing. These will always have a rough pontil mark on the bases. The first one is in their unusual Blue Crackle (cobalt blue glass with a crackle surface) (Fig. 18). Notice the distinctive handle on this piece. The green pitcher has a very similar handle (Fig. 19). However, the handlers (the worker that applies the handle) didn't always push the top of the handle to a point, as is illustrated by the round-top handle pitcher in Fig. 20. Bottom line, if you see the pointy-top handle, it's most likely Diamond, but if it is a rounded top, it "might" be Diamond! LOL! Notice that the thin, blown-molded tumblers for the tall pitcher are tall and have a bulbous middle (Fig. 20). Folks often find these same tumblers in a shorter version. Those tumblers would have gone with the squatty pitcher (Fig. 21, in marigold). Notice that this squatty pitcher also has that distinctive pointed-top handle! Now, this squatty pitcher can be easily confused with the short and round pitcher made by Fenton (Fig. 25, called the #3600 Jug, in Celeste Blue). However, notice the nicely rounded handle on this pitcher and the tumblers are rounded, not bulging in the middle.

The last pitcher is a lidded one made by Diamond that is often called "pastel panels" (Fig. 22). I recently discovered a name problem with this set. Rose Preznick illustrated this tumbler and called it pastel panels, but she illustrated the Adam's Rib (#900) pitcher as the matching pitcher! Since most collectors recognize the #900 pitcher and the handled mugs often found with it as Adam's Rib (below), we can accept the lidded pitcher as the true Pastel Panels pitcher.



## Late Period Fenton Stretch Glass, Part 2 Stretch Out call on October 10, 2017

by Mary Elda Arrington

This was our second discussion on the topic of Late Period stretch glass. Complete reports of our Part 1 in May 2017 and Part 2 in October 2017 are posted on our website [stretchglassociety.org](http://stretchglassociety.org) under 'Events / Stretch Glass Discussions'.

You would be amazed at the wealth of knowledge our experts, Sarah Plummer, Dave Shetlar and Cal Hackeman have shared in this discussion. They go behind the scenes and give you the inside scoop that only years of collecting, being a dealer and relationships with the Fenton family could impart!

Sarah pointed out some of the ways we can distinguish Early Period from Late Period Fenton stretch glass by examining the molds, marks, figurines, decorations, and colors.

We learned fascinating details about many of the pieces. Here are just a few examples.



The Stiegel Green Stretch tulip bowl has more petals than the original tulip bowl and external rays. It is actually a Westmoreland mold.



The Sunset Stretch punch set was not cheap to begin with. In the Factory Shop, it was running about \$350. There have not been enough of these out on the market to obtain a realistic market price.



The little Green Apple Stretch 3 1/2" rose bowl is a US Glass mold. It has a tiny oval with a script 'F' inside the oval. That indicates it was not a Fenton mold, but somebody else's. Unfortunately they did not do that consistently! They stuck those marks in some of the strangest places.



We don't know where they got the mold for the Celeste Blue Stretch candy jar. It may be a new one, for as far as Dave knows, it does not match any of the other cathedral style candy jars that anybody else made in Carnival or Stretch.

Complete reports for the October and November calls are posted on the website.



# Mark your 2018 Calendars for these ***Stretch Out*** Calls

Calls are the 2<sup>nd</sup> Thursday of the month

at 8 pm Eastern, 7 Central, 6 Mountain & 5 Pacific Time.

Please join by calling [REDACTED], followed by ID: [REDACTED]

**Thursday, 2/8/2018**

## **Late Period Fenton Stretch Glass**

This is our third discussion on the topic of Late Period stretch glass (1970-2011). On this call, we will discuss these last in-line colors, as advertised in Fenton catalogs, between 2003 and 2007.

- Rosemilk Opalescent Stretch, introduced in 2005
- Aquamarine Opalescent Stretch, introduced in 2005
- Aubergine Stretch, introduced in 2007
- Red Stretch (originally 'Ruby'), re-introduced in 2007
- Ruby Amberina Stretch, very similar to early Ruby and 2007 Red, made every year from 2003 – 2006.



**Thursday, 3/8/2018**

## **Early Period U.S. Stretch Glass**

It is believed that United States Glass Company of Pittsburgh, Pennsylvania produced the widest range of stretch glass. It seems like there are distinctive, related groupings with some lines being represented by certain colors. On this call, we will be focusing on the transparent colors – ones you can see through.



**Before each call**, the pictures to be discussed will be posted on [www.stretchglassociety.org](http://www.stretchglassociety.org).

An emailed reminder with information about call participation and the picture album will be sent a week in advance.

**You're invited to send questions** with pictures of any of your stretch glass to [info@stretchglassociety.org](mailto:info@stretchglassociety.org) in advance of the call, and they will be addressed at the end of the discussion.

**After each call**, a report will be posted on the website, and highlights published in the *Quarterly*.

Go to [www.stretchglassociety.org/past-discussions](http://www.stretchglassociety.org/past-discussions) to find past discussion albums and reports.

See the March issue of the *Quarterly* for more about these ***Stretch Out*** Calls

- **Thursday, April 12, 2018** – Late Period Fenton Stretch Glass made for QVC
- **Thursday, May 10, 2018** – Early Period Stretch Glass made by Jeannette and Central

## Molds in the Modern Era

by John Rowe

The invention of the side-lever press made clear that the design and construction of molds needed updating to accommodate the new technology of the press. Most early molds were dip style, one-piece molds, or simple two-part molds. Some molds were of a clamshell design with a hinge on one side and simple levers, handles, or clamps on the other side. Some molds had levers with a locking function. Molds used for pressing operations now became more heavily constructed and complex. The side-lever press created tremendous pressures within the mold, hence the requirement for new, stronger, and heavier molds. Molds designed for the new technology required three and even four parts, in addition to a top collar and a removable bottom plate for complicated designs. A bottom plate often interchanged with other molds to add a design in the bottom of a pressed item.

For many years, cast iron had been the material of choice for glassmaking molds. Cast iron was inexpensive, durable, relatively easy to work with when chipping a design, and could withstand many years in operation. There were numerous types of cast iron but the one most commonly used for molds after the Civil War was chilled cast iron. Michael Sweeney of Wheeling, West Virginia, introduced chilled cast iron molds to the glass industry after learning of this material from one of his mold makers. W. M. Wallace had just returned from the Civil War where he observed cannon production using the chilled casting process. Sweeney received a patent for this innovation on January 4, 1866.

Chilled cast iron molds, produced in metal foundries, were rough sand-cast mold blanks and had chills placed into the molding sand. These chills were in close proximity to what became the working or pattern design surface of the mold, after pouring the molten metal into the sand casting mold. The chill drew off heat from areas of the rough mold sections in which hand chipping of designs would take place. Drawing off heat in this manner helped to align the molecular grains in the molten metal. This formed a stronger, tougher, and harder surface near the chilled areas. The chill did not affect the molecular grains deeper inside the metal, leaving the interior areas to cool at a more normal rate. Aligning the molecular grains near the working surface reduced voids in the cast iron near the surface, and produced a higher quality mold. Chilled cast iron was widely used in the United States after the Civil War for many products. The same process was used to harden plow shears, as well as other high-wear items.

The advantages of the side-lever press and improved multi-part molds were faster production rates,

and improved quality of glassware with reproducible, uniform results at less cost to manufacturers. Higher quality molds spurred the advancement of more intricate pattern designs in both pressed and mold-blown glassware, and all the mechanical pieces were in place by 1880. Design improvements of equipment were taking place almost overnight, and the glass industry was expanding rapidly. According to Welker, this was the start of true mass-production.

Making a new mold was a long and exacting process. The rough mold was first cast by a foundry. This work was often off-site from the glass factory. Next, a lathe turned (hogged out) the inside of the mold to the rough size and shape required. Mold sections, handles, locks, and other work required further operations. These steps took place prior to any design work on the interior surface of the mold.

Designs required the use of hand tools to carve or chip the pattern into the working surface of the mold. For a pattern to appear in relief on the exterior of the item, the design work took place in the interior of the mold. For an interior pattern, the design was on the plunger or an interior mold section designed for that purpose. The design on the finished glass required the pattern on the various mold sections and plunger to be finished as seamlessly as possible. This reduced mold section joints or parting lines in the finished product. Mold makers used chisels, files, hammers, blunt or pointed punches, as well as emery cloth, and other specialized hand tools. The work surface received a final polish after completing all the handwork. Carving mold sections required a special vice to hold the section. The vice swiveled in any direction or angle, and allowed design work in all areas of the mold section.

Mold sections joints required a considerable amount of work. A four-part mold had many surfaces that needed as exact a fit as possible. Each mold section had two side joint surfaces in addition to the mating surfaces with the bottom insert and top plate or collar. Each of these sections had to match precisely.

Mold makers used a process called "smoking the joint" to determine how closely the mold sections match. A smoky fire, applied to the interior of the mold left a residue where smoke leaked out. The black residue appeared on the portion of the surface that was low, indicating that a high spot needed further work. The problem area, worked with hand tools, removed the high spots until the mating surfaces were as perfect as possible. Failure to pay attention to these areas resulted in other problems that arose when molten glass flowed into the faulty joints, especially with pressed glass.

A design carved with hand tools in the surface of

*continued on page 10*



## We Own Fenton Molds!

The Stretch Glass Society is now the proud owner of the original Fenton Art Glass Company molds for:

- the Melon Rib #847 bowl and cover with nipple finial – which, when combined, become the #844 bonbon, or 1-lb. candy jar (see picture of one sold at the Burns auction on page 12), and
- the #1532 twin dolphin candy jar and cover.

The purchase of these molds was made possible by a very generous contribution to The SGS several months ago.



Additionally, Jim & Pam Steinbach purchased the mold for the dolphin center handled server and will make it available for display periodically. To complement the molds, a number of snaps (used to hold the hot glass items when they were removed from the molds and carried to the iridizing booth, back to the glory hole and to the finisher) were purchased, including the unique snap for the dolphin server.



The purchase was completed on August 30<sup>th</sup> when Cal and Pam traveled to the Fenton factory in Williamstown, WV to pick up the molds and snaps. As you might imagine, “picking up” the molds is easier said than done as they each weigh several hundreds of pounds. Thankfully forklift-like equipment was available to help get the molds into Cal’s and Pam’s vehicles for their journey “home.”



We thank VP Bob Henkel for arranging for a couple of strong men to be on hand to unload our molds and for storing them in his climate controlled storage area. While the outside of the molds may look old and rusty, they are in quite good shape inside, where it counts.



We look forward to using the molds along with examples of the glass which was made in the molds to help enhance the understanding of how stretch glass was made. While we won’t be able to replicate the actual making of stretch glass, we have great videos showing this process. Having the molds and the final piece of glass along with the videos should provide a most educational experience for those interested in learning about stretch glass.





cast iron would seem to be an effort requiring extraordinary talent and patience. Without any doubt, individuals capable of this level of work were true artists. Prior to the invention of mechanical pressing and subsequent mold manufacturing improvements, designs appeared largely in mold-blown bottles and containers. An apprenticeship under a master glassmaker required many years of study, which included mold making. Masters were experts in all aspects of glass manufacturing. The family of Solomon Stanger produced several such individuals. Casper Wistar hired Stanger (possibly Stenger) family members who later started their own glass company near Glassboro, New Jersey.

Mechanization in the glass industry introduced new skills and specialties. One of these was the mold maker. As molds became more intricate in design and construction, mold making developed into a separate skill and division in glass factories. Mold makers were craftsmen in their own right and learned many of the skills of the machinist in the new era of machine technology.

Independent mold companies manufactured molds for glass companies that did not have their own in-house mold shops. Mold makers often worked from a one-dimensional drawing and translated this into a working plan and a three-dimensional work of art. Robert Roth Jr. was one such craftsman. He related that the cutting tools used for this type of work were almost all made or modified by the craftsmen themselves. Some of the cutting tools had a working edge as small as 0.010 inches in width. In many instances, such fine and intricate work required the use of magnifying lenses. To produce a finished mold in this manner could take as long as six months and cost upwards of \$40,000 in 2009. Some glass companies' product lines contained between 30 and 150 items of the same pattern, and each item required its own mold. Molds were the largest start-up expense for a new factory.

Multi-part molds were in use by the 1830s, although improvements in their design and construction continued into the 1890s when they stabilized. The processes describing patterns cut into the molds remained in use by many tableware glass factories well into the 1960s. The mid-1960s saw new machinery such as the Deckler pantograph-milling machine quickly start to replace hand cutting in mold pattern designs. Today much of this work is done with a variety of computer programs sent to a computer aided machine.

**Editor's Note:** This is John's 5<sup>th</sup> article about the glassmaking in America – sharing research done for his M.A. in History. (See Nov 2014, Feb & May 2015, and Jun 2016 Quarterlies on the website.) Thank you, John, for these interesting and educational enhancements to our newsletter. Please keep them coming!

## Vp

### Vice President's Corner

by Bob Henkel

The fall of the year brings to mind many blessings for which we are thankful, and an awareness of giving. I especially consider The Stretch Glass Society.

In November, President Cal and I made our familiar trek to Carlisle (PA) to set up a lobby display of stretch glass at the Eastern National Antique Show. An array of colors from the nine companies producing stretch glass and the newly designed and printed SGS banner made our display a very popular stop among shoppers and admirers. Newsletters, brochures and candy were given to many who stopped by to chat with us and look at the colorful stretch glass on display.



An increasing number SGS members are selling glass at this show. This time we found Anne & Max Blackmore, Helen & Bob Jones, Homa Rouhani & David McInturff, and Ed Sawicki, all with some stretch glass in their booths. They were joined by a number of other dealers who were offering stretch glass for sale. One of those is anxious to learn more about stretch glass, and became our newest member. Welcome, Lon Knickerbocker!

It is wonderful to see so much stretch glass available in the market. Hopefully, with more stretch glass being offered for sale, more individuals will become interested in it, and new collectors will appear. Here's a sampling of some of the items being sold at this show: a Fenton Celeste Blue wheel-etched oval cigarette holder, Fenton Velva Rose and Aquamarine mayo comports, Fenton Topaz sherbets, Diamond Egyptian Lustre candlesticks & console bowl, Vineland Wisteria large and ruffled bowls,



VP's Corner, continued

a Fenton Topaz curtain optic pitcher with Topaz handle, various plates and bowls, 6 Fenton Topaz curtain optic ringed 5" tumblers, a Fenton Wistaria 10" candlestick, and much more.

In addition to our member dealers, we were happy to see Mary Elda & Reg Arrington, Zak McCamey & Dan Frase, and Tom & Debra Burns also shopping at the show. It was almost a regional gathering for The SGS!!

Cal and I plan to be back again with another information booth and display to promote stretch glass and The Stretch Glass Society at the Spring Eastern National Show. We encourage you to put May 4-5, 2018 on your calendar and make plans to be there with us. We hope to have a dinner meeting for anyone interested in stretch glass at the show and will have a short talk on stretch glass for those in attendance.

Now let's return to the topic of year-end charitable donations. Please consider making a monetary gift to our cause during your holiday remembrances. Our 501(c)(3) tax status allows contributions to be tax deductible to the fullest extent allowable under the law.

Your contributions in addition to your membership dues enable our increased investment in advertising, our Annual Convention and purchases furthering our efforts in educating both our members and the general public about our passion. Thank you for remembering to include The Stretch Glass Society in your year-end giving.

### Upcoming Shows

The South Florida Depression Glass Club  
Presents its **44th Annual Show & Sale**  
**Glass Through the Decades**


Featuring the  
**Fabulous Fifties**

**February 3-4, 2018**  
Saturday 10AM-5PM  
Sunday 10AM-4PM

**Emma Lou Olson Civic Center**  
1801 NE 6th Street  
Pompano Beach, FL 33060

- ◆ Hundreds of dollars in door prizes
- ◆ First 100 attendees get free gift
- ◆ Free parking
- ◆ Glass repair onsite
- ◆ Free seminars
- ◆ Glass identification

Admission: \$5.00 (\$4.00 with this ad)  
Info: 561-767-5233 or [showinfo@sfdgc.com](mailto:showinfo@sfdgc.com)  
[www.sfdgc.com](http://www.sfdgc.com) or [facebook.com/sfdgc](https://www.facebook.com/sfdgc)



2018 46<sup>th</sup> Year

# Glass Sale & Show

Sponsored by The 20-30-40 Glass Society of Illinois  
Visit our website at: [20-30-40glassociety.org](http://20-30-40glassociety.org)

Specializing in: *Depression, Elegant, Carnival, Pattern, Quality Art & Victorian Glass, & Pottery*

**Saturday, March 10<sup>th</sup>, 2018 - 10am to 5pm**  
**Sunday, March 11<sup>th</sup>, 2018 - 11am to 4pm**

**Door Prizes ◆ Crystal Repair ◆ Glass Identification ◆ Reference Library**

Admission: \$8.00 per Person / \$7.00 with this card

Location: **THE CONCORD PLAZA MIDWEST CONFERENCE CENTER**  
401 West Lake Street, Northlake, IL 60164

Free parking and shuttle bus to front door  
For information, call 630-851-4504



### Welcome, Becki Ann!

by Stephanie Bennett

I met Becki Ann Selby when she came to our 2016 Convention banquet as Millie Coty's guest, and promptly joined The SGS. I belong to NFGS, so know that she does a great job editing *The Fenton Flyer*. And I loved her article about her, and granddaughter Jaylynn's, adventures at the NFGS Convention last summer. So I was delighted when Cal told me that Becki Ann agreed to succeed me as the editor of our *Quarterly*.

Since then, she's joined us for Board and *Stretch Out* meetings, and we've talked and emailed. Thinking about this welcoming article, I asked her for any biographical information she'd like to share with all of you. Here's some of what she sent me, in her words.

*"My husband and I are raising our 3 grandkids. Not what we had planned at this stage in our lives, but they needed us. We also raise German Shepherds. We have 6, and they are all house dogs! We live in the boondocks on a small, 16-acre farm.*

*I just finished getting two degrees: AAS in Industrial Maintenance and AAS in Engineering. I only need a few more classes for my AAS in Industrial Electrician, but that will probably be on hold until I get settled in my new job.*

*I started collecting Fenton around 2005(?), and became the *Flyer* editor in 2016. My main collections are lamps, mice, various other critters, and too many different patterns to think of! If I had to guess, I say I have somewhere between 2000 and 2500 pieces. Most got packed away when we got the kiddos, although our living room is almost wall-to-wall curios. I'm a newbie with *Stretch*. Millie got me hooked in 2016. I don't have many pieces (yet) -- maybe 15-20."*

Even with her busy life, Becki Ann's enthusiasm about glass and her new SGS editor role is infectious. Please reach out to welcome her, and send her news from your corner of the glass world for future *Quarterlys*.

## November 19, 2017... Bath, NY, Fire Station...

### Tom & Debra Burns Stretch Glass Auction

On-site Report by Cal Hackeman

It was a cold and windy day outside, but a dedicated group of stretch glass enthusiasts numbering about 20 showed up in person, while many more were at home bidding on line, and a few placed their bids by phone in the first All-Stretch-Glass auction we have seen in quite a while. With 360 advertised lots, some consisting of multiple items, plus a few surprises at the end of the auction, the gallery was filled with stretch glass for inspection prior to the auction start.

Lot #1, a late period Velva Rose Twin-Dolphin Fan Vase sold for only \$2.50. It was a gentle start to what would eventually become fierce and competitive bidding among those interested in owning the stretch glass from the June Craig collection. Tom and Debra had traveled to California to pick it up a couple months ago. Now it was time to find new homes for this stretch glass.



There were bargains from time to time during the auction but generally the stretch glass realized prices which might have been predicted. There were also some surprises as spirited bidding took the prices of certain items into the stratosphere. Some of the prices realized (before 10% buyers' premium) include:

- Fenton Velva Rose cup and saucer \$125
- US Glass #310 tall comport with floral and gold decoration \$100
- Fenton Topaz #232 candlesticks, 1 pair \$150
- Fenton Topaz #844 Melon Rib candy box with nipple finial \$25
- Fenton Topaz 8-ruffled tulip bowl, unusual shape \$370
- US Glass Topaz Open-Work flared vase \$700
- Unidentified maker celeste-type blue square ashtray, extremely unusual \$1050
- US Glass crystal tall covered candy jar \$100
- Imperial ruby 4 1/2" tall comport \$85
- Fenton Aquamarine #231 cupped, footed bowl, unusual color \$250

- Fenton Topaz #231 cupped, footed bowl, unusual shape \$65
- Diamond Green 8 3/4" deep round bowl with star in base, very scarce \$50
- Fenton #604 Florentine Green punch cups, 2 @ \$160
- Diamond Egyptian Lustre 'ice cream shaped' bowl, 10 1/2" diameter \$250
- Fenton #215 Celeste Blue juice tumblers, 4 for \$22.50
- Diamond Topaz tankard pitcher with crystal handle, crack near handle \$540
- Northwood Topaz Twisted, flared vase \$210
- Diamond Blue 11" tall pulled loop swung vase \$700
- Imperial "Ranger" dark marigold covered cracker jar, extremely rare item \$1300.



A wonderful array of candy jars sold as well as many vases and candleholders. All in all, an impressive variety of stretch glass with just enough rarities to keep things interesting for the 5+ hours it took to sell all the lots. You can check out all the results on Burns Auction's website, <http://tomburnsauctions.hibid.com/catalog/115614/stretch-glass-auction---bath--ny/?ipp=100>

Mid-way through the auction, Tom Burns paid The Stretch Glass Society several very nice compliments, mentioning our annual convention as "an intriguing education and experience in stretch glass." He added that he always learns something from looking at the displays and being at the convention. VP Bob and I invited those in attendance and bidding on line to join The Stretch Glass Society, and we gained 6 new members! Thank you, Tom and Debra, for helping us promote stretch glass and The Stretch Glass Society.

Be sure to be on the look-out for Tom & Debra's upcoming auctions including our 2018 Convention auction on July 27, 2018, in Marietta, Ohio.





## **STRETCH GLASS SOCIETY BOARD OF DIRECTORS** (next election year)

### **OFFICERS:**

**PRESIDENT:** Cal Hackeman (2019)

**SECRETARY:** Stephanie Bennett (2018)

**TREASURER:** Jim Steinbach (2018)

**VICE-PRESIDENT:** Bob Henkel (2019)

### **DIRECTORS:**

**Mary Elda Arrington** (2018)

**Maxine Burkhardt** (2019)

**Mike Getchius** (2018)

**Kathi Johnson** (2019)

**Sarah Plummer** (2018)

**Vickie Rowe** (2018)

## **NEW in 2018**

**NEWSLETTER EDITOR** (Appointed by the Board of Directors)  
Becki Ann Selby, [critterfarm101@zoomtown.com](mailto:critterfarm101@zoomtown.com),

### **A Very Warm Welcome to these new members** (since September):

- Brian Brennan, Georgia
- Burns Auction, Florida
- Harold R. Coleman, Ohio
- Kris & Don Dorais, Rhode Island
- Lon Knickerboker, New York
- Doug & Sue Siska, Pennsylvania
- Jim & Val Stangel, New York
- Richard Teuscher, North Carolina
- Judith Usen, Massachusetts
- Beatrice Woodlands, New York

Brian is our webmaster, and the first person to join (vs. renew), and also make a donation using the online payments feature on the website – proving his confidence in his own good work. Welcome, Brian, and THANKS!

Thanks also to Tom and Debra Burns who promoted the SGS at their recent auction and will bring more beautiful stretch to the 2018 Convention auction. Other stretch lovers who joined at the auction (and hopefully came away with new treasures) are Harold, Kris & Don, Doug & Sue, Jim & Val, Richard, and Beatrice.

Judith Usen joined at the September stretch glass presentation to the Founders Chapter of the NAGC.

And, last but not least, Lon is the dealer who joined at the Eastern National Show.



Last March we reported that, with her 2017 renewal, Pat Killingsworth told us of Ron's passing on December 28, 2016.

In June, after Pat's email of the Quarterly bounced back, and her phone number was out of service, a note of inquiry was sent to her mailing address. Her son Clayton responded with the sad news that Pat passed away on May 18, after a brief illness.

Pat served on the Board of Directors, and she and Ron made several trips from Texas to Convention. We send our condolences to Clayton and all of Pat's family.



### **\$ It's Membership Renewal Time \$**

Most of you need to renew your membership now for 2018. If so, you've already received your renewal form, along with a return envelope. Thanks to those who have already sent yours in.

To those who haven't -- don't put it aside to get buried in holiday correspondence and year-end bills and forget it. We're all busy -- it happens!

And we're sad to say that, if you don't renew, you'll be looking in vain for your **March Quarterly**, and wondering why you didn't get your **Convention Packet**.

**And we'll be missing you at Convention!**

*Welcome to All!*



*And to All a Great New Year!*

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

# QUARTERLY

<http://stretchglassociety.org>



**First Class Mail**

**TO:**

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

## ABOUT THE STRETCH GLASS SOCIETY

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

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

### *ANNUAL DUES for THE STRETCH GLASS SOCIETY are as follows:*

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

## STRETCH GLASS SOCIETY MEMBERSHIP FORM

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

NAME(S): \_\_\_\_\_ ☐

STREET ADDRESS: \_\_\_\_\_ ☐

P.O. BOX: \_\_\_\_\_ CITY/STATE/ZIP: \_\_\_\_\_ ☐

E-MAIL/WEB SITE ADDRESS: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_

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