

QUARTERLY

NOV 2012

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President's Message:

Pulling Together!

November is our time to look back at the accomplishments of the past year and forward to the holidays and the year ahead.

Many people pulled together to plan and accomplish our 2012 convention. Next year's convention will again be at the Comfort Inn in Marietta, OH, and is again scheduled to just pre-date that of NFGS. So save the dates July 24-26, 2013, and plan to join us! I'm chairing the Convention Committee. We've already worked out and received Board approval on the schedule, budget and club display theme: stretch glass with patterns (exact title and details yet to be decided). We're following up on a couple of ideas for banquet speaker. The committee already includes two non-Board members, and we welcome anyone to join us. So please contact me directly to join in the planning. It's YOUR convention, and we welcome your help pulling it together! Look for more convention news in the February Quarterly.

In his article on "Getting the Word Out on Stretch Glass," Cal Hackeman describes the work done this past year by the Outreach and Publicity Committee to introduce the collecting world to stretch glass and our Society. He also invites you to contact him and participate in their ongoing efforts.

Our all-member "Stretch Out" meetings were also initiated this year and enjoyed by all. At the most recent one, there was much interest displayed in that less common and deeper shade of blue: Cobalt. The theme of our next "Stretch Out" call will be that uncommon color. But the forum will be open for all your questions, comments, and announcements of exciting finds! The call will be very early next year, before our next newsletter, so mark your calendars now for: **Tuesday, January 22**, at 8 pm Eastern, 7 Central, and 6 Mountain Time. As in previous calls, join us by calling [REDACTED], followed by ID: [REDACTED]. (Please note: if you don't have unlimited calling, standard long distance rates will apply.)

As you can see, there are now several ways that you can join us in pulling together to benefit our Society and add to the value of your own stretch glass collecting experience.

Have Wonderful Holidays and a Blessed New Year,

Tim

Tim Cantrell, President



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Getting the Word Out on Iridescent Stretch Glass by Cal Hackeman

In early 2012, the Board of Directors established and funded an Outreach and Publicity Committee. The committee consists of Stephanie Bennett, Millie Coty, Mike Getichus, Sarah Plummer, Jim Steinbach and Tim Cantrell. I am serving as the Committee Chair.

Jan Reichling was a member of the committee through September 2012, when she decided to focus on other volunteer activities closer to home. She was very instrumental in many areas of the Outreach program and we thank her sincerely for her many contributions. And, as you will see in her article about hosting a local Questers meeting, Jan is still finding new ways to introduce others to our glass.

I provided an update on our committee activities during the Annual Membership Meeting, but thought it would be helpful to update everyone on our ongoing efforts and results.

Even though we have accomplished a lot and have raised awareness of iridescent stretch glass and The Stretch Glass Society, our work will continue - marketing and promotion is really never done, so I expect this committee to continue to be active in the future. As we approach 2013, the committee and I would like to share our plans and invite you to become involved in our efforts.

We have contacted approximately 50 other glass collector clubs to introduce them to iridescent stretch glass and the SGS. We will be continuing our communication with these other glass collecting clubs, including a number of carnival glass clubs. Our outreach

to glass clubs has provided them with information about stretch glass for them to share in their newsletters and at their meetings. I'm happy to report that a number of the clubs have published our stretch glass publicity article in their newsletters, including the Three Rivers Depression Era Glass Society, the Tampa Bay Carnival Glass Club, the Heart of America Carnival Glass Association and the Texas Carnival Glass Club. See the reciprocal article from the latter clubs on pages 8-9. Also, several of the clubs are now 'linked' with the SGS on Facebook and on our website. We will continue to send them information of interest from time to time.

This summer Gary Senkar, Dave Shetlar, Fred Ottoson, and Millie Coty represented us at the Imperial Glass Convention, where Gary gave an educational presentation about Imperial's Nuart glass. Millie and Sarah also had an information and membership table about Stretch Glass at The National Depression Glass Association Show and Sale held in Kokomo, IN. At both conventions, there was interest in stretch glass, which included stretch glass being offered for sale. Clearly other glass collectors like stretch glass and are interested in learning more about it.

We would like to have more SGS members follow their examples and become Stretch Glass ambassadors. We know that Stretch Glass is showing up at Depression Glass shows, is of interest to depression glass collectors, and is in some of their collections. *Are you aware of a Depression or other Glass Club which meets or has a show in your area?* If so, please consider attending one of their meetings and taking along some examples of stretch glass to share with them. We are not asking you to do a "technical talk" on stretch glass, but it would be

great if you would introduce them to stretch glass and tell them a little about how you got involved collecting it. *If everyone attended one glass club meeting in the next twelve months and talked about stretch glass, just think about how many more collectors would know it, and might take an interest in collecting it, coming to our convention, and joining our club.*

Thanks to the creative talents of Heather Smith (Millie Coty's daughter), we now have a colorful and informative rack card about stretch glass and The Stretch Glass Society. We are very appreciative of Heather contributing the layout, design and editing for this rack card. As you can see, it really jumps out and encourages folks to learn about stretch glass. The back (not pictured) contains answers to frequently asked questions about stretch glass, and introduces our Society with website and contact information.

Do you go to a local antique mall or shop that sells glass or do you sell stretch or other glass? Would you like some of our rack cards to put out in the mall or in your booth or to ship with stretch glass you are selling on eBay? If you will use our new rack cards, please contact me (Cal – see contact information on prior page) and I will send them to you.

We will continue our contact with leading auctioneers who regularly sell stretch glass and will begin promoting our 2013 Convention, Show & Sale. *Do you attend auctions where stretch glass is sold? If so, please send me the contact information for your auctioneer and we will be sure to get in touch and ask that he or she announce our 2013 Convention.*

Finally, does your local library have exhibit space? Most public libraries do, and most are looking for new exhibits to help educate and entertain their patrons. Several of our members have already loaned pieces of stretch glass from their collections for library displays. Please consider contacting your local library and putting some of your stretch glass on display. This is a great way to help raise awareness of stretch glass.

The committee has other plans. Please stay tuned, and watch your SGS Quarterly for updates and ideas in regards to spreading the word about iridescent stretch glass. *Would you like to join our committee and help promote the SGS and stretch glass? Our committee meets by telephone about once a month. We welcome any and all input and would enjoy your participation and ideas. Please let me (Cal) know if you are interested in joining and I will send you information on future calls. And when you go to a club meeting, or an auction or set up a display at your local library, please let us know so we can share the news here in the SGS Quarterly.*

Thanks, in advance, for helping us spread the word about iridescent stretch glass.

Cal

Iridescent Stretch Glass and The Stretch Glass Society



Iridescent stretch glass is pressed or blown-molded glass that has little or no pattern. The iridescence is created by spraying a metallic salt mix on the glass while it is hot. Many pieces of iridescent stretch glass were reshaped during the production process resulting in 'cobweb' iridescence with stretch marks or a plain iridescence effect on the finished item.

A wide array of shapes and sizes in over 30 colors was originally produced from 1916-1935; stretch glass was re-introduced into production in the 1970s until 2011. Iridescent stretch glass is no longer in production.



The stunning colors and versatile shapes in which stretch glass is available, make it highly desirable as accent glassware for holidays and decorating as well as being a much sought after collectible.

Learn more by visiting
www.stretchglassociety.org
and Stretch Glass Society on
Facebook.



For anyone interested in similarly professional graphic design work, Heather's contact information is:

Heather Smith





STRETCH in Depth

Iridescent Stretch Glass Sherbets

by Dave Shetlar

After reviewing the technical articles that I have written over the last two decades, I realized that I have not covered the sherbets in any separate article! Sherbets were produced since the Victorian era by glass companies and there were several made during the Carnival Glass period. They are generally stemmed pieces with a simple cup. I always have to chuckle when I see them advertised on eBay as a “miniature comport.” Being small items (usually in the 3-4-inch wide range), the tops were only slightly flared out which means that outstanding stretch marks are rare. Most have fine stretch marks or a satiny finish. As far as I can determine, only the large companies – Diamond, Fenton, Imperial, Northwood and U.S. Glass – made sherbets, and many of these had underplates. The underplates usually have a specific depression or even a raised ridge for holding the base of the sherbet steady.

The most common Diamond sherbet (Figs. 1-5) is very similar to the Fenton sherbet (Figs. 7-20) in that both have thin stems with a little shelf where the stem joins the cup and a seam where the stem meets the foot. If you look carefully, the Diamond sherbets are only slightly flared and the base of the cup curves up more rapidly than the Fenton sherbets. The Fenton sherbets are generally widely flared and they have a more broadly rounded cup base. On a more technical note, the Diamond sherbet has the little shelf where the stem joins the cup with a diameter of approximately 1.5-inches while the Fenton one has a diameter of over 1.75-inches. But, who has a ruler or calipers with you in the mall or flea market, let alone remember these sizes. In any case if you get home and wonder which one you have, you can measure it there!

The most common Diamond colors appear to be green (Fig. 1), blue (Figs. 3 & 6), white (not shown) and marigold (Fig. 4). The marigold ones are generally shiny, like the Fenton ones. The one figured has a nice floral cutting. Pink sherbets (Fig. 2) are less common, but obtainable. Diamond topaz sherbets also seem to be difficult to find. The underplate for Diamond sherbets is snap-based and has a distinctive depression that exactly fits the sherbet foot, and inside this depression, there is an even deeper depression. The Fenton underplate has an identical 2.5-inch diameter foot, but the depression drops down and is essentially flat across to the other side. These are things that you really have to see and feel to understand! It has been my impression that the Diamond sherbet plates rarely have great stretch marks

while the Fenton ones usually have visible to outstanding stretch marks. A sherbet that has always been annoying is one that has a completely smooth stem (Fig. 6). I have only seen this sherbet in blue and marigold and had considered that it could be Jeannette or U.S. Glass. A recent set of these showed up in marigold, each with the Diamond plate and another set showed up with other Diamond pieces. So, for now, I’m leaning towards Diamond as the maker.

The Fenton sherbets come in virtually all the normal stretch glass colors though I don’t recall seeing one in Tangerine, Aquamarine, or Royal Blue (cobalt). I have included images of ones in Persian Pearl, Pearl with Royal Blue crest, Celeste Blue, Topaz, Ruby, Wisteria, Velva Rose, Grecian Gold and Florentine Green (Figs. 7-15, respectively). The Royal Blue crest and Ruby pieces are very difficult to find. Fenton made three different sherbet plates. The largest plate is a little more than 8-inches in diameter and has an offset ring for the sherbet (Figs. 16 & 17). This plate has a ground base (stuck up). The more common sherbet plate is only 6-inches in diameter (Fig. 18) and is described above under the similar Diamond plates. The third kind of sherbet plate (Fig. 19) has a retaining ring, is also about 6-inches in diameter, but has a ground foot. A very rare form of the Fenton sherbet has an oval top (Fig. 20). I have only seen this in Florentine Green and Celeste Blue, but I suspect that other colors are out there because oval bowls and handled servers exist in other colors. I covered the little wide-panel sherbet (Fig. 21) in the last newsletter. It is obviously Fenton (being tangerine), but was not made in any quantity.

The most common Imperial sherbets are the #600 (called “Chesterfield” by collectors) ones (Figs. 22-27). These are also called “wide panel” by some collectors, but true wide panel would have the panels inside the bowls, not on the outside! Virtually all have excellent stretch, even the Rose Ice (marigold) ones (Fig. 22). These also often come with 6-inch plates that have the panels. These plates all have a snap! If you find a similar plate that has a ground base, the plate belongs to a mayonnaise bowl set! I have included pieces in Amber Ice, Green Ice (teal), Amethyst Ice (purple), Blue Ice (smoke) and ruby or marigold (Figs. 23-27, respectively). Another relatively common Imperial sherbet is the #499 (has narrow optic ribs) which also comes with a matching plate (Fig. 28). These are most commonly seen in carnival marigold finish, but stretch ones are known in Green Ice, ruby/marigold, and Iris Ice (crystal). A more difficult to find sherbet is the #599 (Fig. 29) that has wide panels inside the bowl. I’ve only seen this one in Green Ice and Iris Ice and haven’t yet matched a plate to them. A couple of these are also known with crimped tops

(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



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38



Fig. 39



Fig. 41



Fig. 40



Fig. 42



Fig. 43



Fig. 44



Fig. 45



Fig. 46



Fig. 47

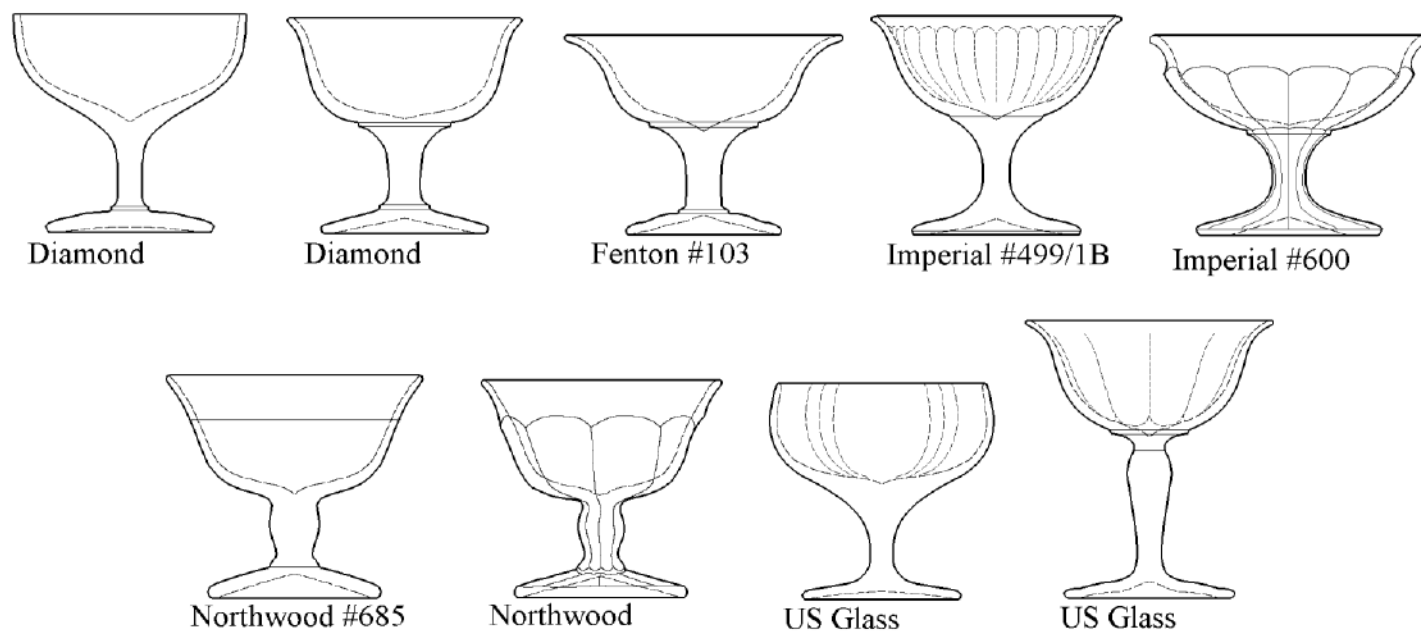
(Fig. 30). One of the most difficult to find Imperial sherbets is the one with no pattern (Fig. 31) which is labeled in one of the catalog books as #499B.

Northwood appears to have made only two sherbet forms. The simplest form has a stem with a distinctive bulge and all have a mold seam about a half inch from the top (Figs 32-35). The bases have three-piece mold seams. Then Kitty and Russell Umbraco sent a photo of an interesting set where the sherbet foot had been cut off so that it could fit into a metal holder (Fig. 33). There are two plates for Northwood sherbets: an 8-inch wide one with an offset ring (Fig. 34) and a 6-inch one with a center depression (Fig. 35). The plate may be confused with the Diamond or Fenton plates, but if you look at the base, you'll find a small collar at the snap base. The other Northwood sherbet has eight panels (Fig. 36) and most have the N-in-a-circle inside the cup. Both sherbets come in Topaz, Blue, Russet, and Jade Blue.

U.S. Glass obviously made the largest variety of sherbets! Most have optic patterns of some sort, but one of the smallest has no pattern (Fig. 37). This sherbet is 3.25-inches wide and just over 3-inches tall. It has a smooth, but short stem. If it wasn't for the decoration, I'd probably not know who made this piece! I've since found

a couple of blue ones. The sherbet I found in Pearl came with a matching 5.25-inch diameter plate which is one of the smallest stretch plates known! The little amber piece could be a sherbet or some other kind of small server (Fig. 38). This is about 4-inches wide but only two inches tall. It is in a true amber color. U.S. also made several sherbets in their opaque green and opaque yellow colors (Figs. 39-42). The most recent finds are round with no optic patterns and they have low stems (Fig. 39). We also have a set of yellow sherbets that have no patterns and taller stems (Fig. 40). By far, the most common of the opaque sherbets are the ones with optic rays and scalloped rims with points (Figs. 41 & 42). U.S. made two styles of high-footed sherbets, both with optic patterns. The simplest form has a graceful stem with a swelling near the bowl and optic wide panels (Figs. 43-45). These often come with a 6-inch diameter underplate that also has optic panels and a ground foot (Fig. 45). I've only seen these in Pearl, Topaz and Blue. The #314 pieces are the most distinctive (Figs. 46 & 47). These have four sets of optic rays and the stem is complicated in form. Again, I have only seen these in Pearl, Topaz and Blue and I know of one set that has the overall enamel decoration, Pomona (in yellow).

Stretch Glass Sherbets



Questers Group, Hopple Popple, Learns about Stretch Glass!

by Jan Reichling

On September 26, 2012 I hosted eleven women from the Hopple Popple Questers Group #717 of Arlington Heights, Illinois, who were eager to learn about Stretch Glass and enjoy my other antique collections, as well.

The Questers were founded by Mrs. Jessie E. Bardens of Fort Washington, PA in 1944. Their mission is promoting the research, study, and appreciation of antiques, and supporting the preservation and restoration of existing memorials, historical buildings, and landmarks. There are now over 15,000 members throughout the United States and Canada!

The Arlington Heights Group was founded in 1974. Of the fifteen people in the original Illinois group, three remain active. At present, there are eighteen members in the local group, with fifty-four such groups in Illinois alone. Their Illinois State Convention was held October 11, 2012 in St. Charles, IL and the keynote speaker was Jim Weren presenting *"Heroines in Hoop Skirts,"* women of the Civil War.

There are two websites to visit for more information: www.questers1944.org and www.illinoisquesters.org

We discussed the process by which Stretch Glass was made, the variety of shapes and styles, how it is used, the manufacturers, and its colors and collectability. All eleven Questers went home with the SGS article and SGS rack card. Just for fun the ladies allowed me to take their pictures, each holding a piece of Stretch Glass. They were funny; they commented that the piece they were holding was THEIR prize for coming to my home! They arrived about 9:30 am and left around 1PM. There was much for them to see and learn.



"Stretching Out" for Your Cobalt Stretch Glass by Stephanie Bennett

As Tim mentions in his President's Letter, you missed a fun and informative meeting if you didn't attend our September *"Stretch Out"* call. Dave Shetlar led the discussion of some of the more interesting pieces in the convention club display, one of which was Tim's ground-



foot bowl in cobalt crackle. Since this color and treatment are unique to Diamond, they firmly identified that company as the manufacturer of this unusual bowl.

Kitty and Russell Umbraco were on the call. They had sent pictures of two of their cobalt crackle items for the display: a more common shaped bowl, and a car vase. The cobalt crackle car vase is really unique and perhaps the only one known! But, since car vases always come in pairs, there may be another one out there.

On that September call, we ran out of time for discussing known manufacturers and stretch glass items produced in cobalt blue (called Royal Blue by Fenton), a scarce color even without the crackle finish. So, as Tim has announced in his letter, our next *"Stretch Out"* call will focus on (but not be limited to) cobalt blue stretch glass. Please join us as we learn more from each other about what can be found in this dramatic color. Who knows – maybe someone has the mate to Kitty and Russell's cobalt crackle car vase!

Whether or not you think you can make the meeting, you're invited to contact me in advance to report on your cobalt stretch items -- with or without the crackle finish. My contact information is on page 2, and I'll share your reported treasurers with others at the meeting, and perhaps give a summary report in a future Quarterly.

Thanks in advance for adding to our collective knowledge of this beautiful colored stretch glass.



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

If we have your email address, you'll find your 2013 SGS Membership Renewal Statement sent along with this newsletter as a 2nd attachment. **Please note: you WILL NOT receive a paper statement sent via U.S. mail unless you pay for a paper newsletter.**

Regardless of how you get the statement, you must fill it out and mail it, along with your check, to the Sunbury, Ohio address.

If you don't renew, you'll be wondering why you didn't get your February 2013 SGS Quarterly!





This joint publication of the Heart of America Carnival Glass Association and the Texas Carnival Glass Club published our stretch glass publicity article in their July edition with this title and introduction:

Stretch Glass: The next generation of iridescence

"Stretch Glass spun off of the Carnival Glass popularity, veering away to the more modern, sleek look that would mark the 1920s and 1930s style."

Jerry and Carol Curtis have reciprocated by sending us the following article for our SGS Quarterly. The Curtises will receive the John & Lucile Britt Award at the Heart of America Carnival Glass Association Convention next spring, a great honor in the Carnival world.

Kissin' Kuzins

by Jerry & Carol Curtis

The excellent article submitted by the Stretch Glass Society (SGS) presented in July's Carnival Action Newsletter gives us pause to wonder. In making comparisons between Carnival Glass and Stretch Glass, there is basically one overriding difference: as a rule, Stretch Glass has no pattern and is simplistic in design while Carnival Glass boasts hundreds of patterns. The various shapes are available in either treatment and it is the beauty in the iridescent treatment that catches the eye of the individual collector. We can't speak for the typical Stretch collector, but we would say nearly every Carnival collector will have within his/her collection a few pieces of Stretch Glass. Many Carnival Glass pieces do boast a stretch treatment in the application of the iridescence.

We are going strictly from memory but as we recall, Stretch Glass was introduced well into the Carnival era in 1916, and during the years from 1916 to 1919 it enjoyed great popularity. Then, like Carnival Glass, as demand waned, it tapered off in production in the mid-1920s to early 1930s. The question we have is: With so many similarities, why is it that two different collector groups evolved from an era of glass production that centered on color, beauty, shapes, iridescence, and patterns? The biggest difference we note is that Stretch Glass began production in mostly plain and simplistic designs in pastel colors then progressed to vivid colors. Carnival Glass, which always features a pattern, began production in vivid colors, mainly Marigold, then eventually, pastels. While Stretch Glass was designed more for utility, Carnival Glass was produced more for the aesthetics. The focus on each was color and iridescence.

The process of producing Stretch Glass differs from that of Carnival Glass and is best explained on the SGS website: "Carnival Glass is shaped and then doped; and

Stretch Glass is doped and then shaped".

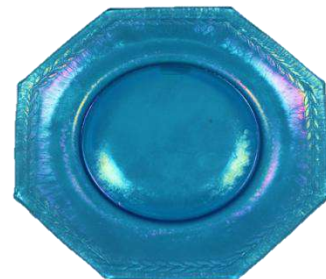
<http://www.stretchglassociety.org/>

Having grown up using Marion Hartung as our Carnival tutor, Ms. Hartung would occasionally refer to a piece as having a "stretchy" or "stretch effect" or "crackle" surface. Somewhere in our readings by Ms. Hartung, she differentiated between Stretch and Carnival saying that if the iridescent piece has no pattern, it should be considered Stretch; to be considered Carnival, it must have a pattern.

Occasionally, a few pieces appear that Stretch and Carnival collectors alike may rightfully claim to be in their selected category. Here are just a few examples from our collection:



Fenton's Rose Spray Compote
in Stretchy White



Fenton's Laurel Leaves 8" Salad Plate
in Celeste Blue



Fenton's #574 6" Compote
Vase in Ice [Florentine] Green
AKA Sweet Pea Vase or
Crimped Comport by Stretch
collectors



Fenton's Double Dolphin Fan
Vase in Pink [Velva Rose]



Fenton's
Enameled Flower
#66 Lemon Tray
in Vaseline
[Topaz]

The above pieces would likely be collected by Stretch and/or Carnival collectors. The Rose Spray compote has a very delicate spray of roses as a pattern, although it's almost indistinguishable due to the heavy stretch effect. The Laurel Leaves plate has both the stretch effect as well as a pattern featuring a ring of laurel leaves around the plate's edge. The #574 compote vase has a smooth panel as a back pattern, yet features a 1" coarse, stretch effect border around the fluted tops. The Double Dolphins vase has a pattern of two dolphins for the handles, and the Lemon Tray has an enameled flower as its motif [pattern].



This pedestal footed 8" bowl and 9" candle sticks were produced by the Tiffin Company, one of the US Glass Conglomerates. The pattern is 15310 and the candle sticks are known as Tiffin #310. Tiffin was one of many US Glass companies and made centerpiece and various utility bowls as well as candle sticks. This 12-sided bowl has six groupings of ribs on the interior surface and the candle sticks have four groupings of these same ribs extending upward on the interior of the base. This is another pattern that may be found in Carnival or Stretch collections.



This Imperial paperweight is a popular and hard to find collectible eagerly sought by Stretch and Carnival collectors alike. The entire iridescent treatment on this piece has a stretch effect.

When considering the explanation given by the SGS of the two different processes used to get the desired Carnival or Stretch effect on the iridescent finish, it is somewhat a mystery to us how Northwood was able to get a stretch iridescent finish effect on some of their Carnival pieces.



This Northwood Stippled Good Luck Plate in Renningers Blue (bottom left) has a 1" border with alternating red, yellow, and green iridescent stretch-like rays surrounding the outer surface of the plate. The stretch effect was likely achieved using a separate treatment rather than a re-firing process.

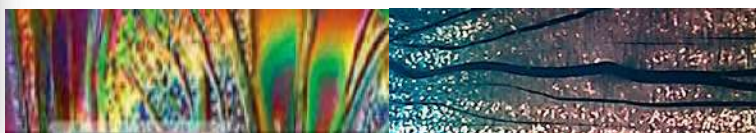
In preparing this article, we called upon the expertise of Cal Hackeman & Dave and Renée Shetlar of the SGS for much of the information in this article of which we were unaware. In attempts to differentiate between Stretch, Carnival, and Art glass, it was Frank Fenton and Berry Wiggins who came up with the definition of "Iridescent Stretch Glass". Actually, Berry credited Rose Presznick with coining the name. Berry stated that Rose remarked, "This glass is different from Carnival glass! It has simple shapes, no patterns, and there are stretch marks in the iridescence, like the stretch marks on a woman's belly!"

In forming the description of Stretch Glass, the SGS also had to accept some iridescent pieces into their stretch glass classification that were not 'true' stretch glass treatments. Most candle sticks, for example, keep their mold shape without being stretched after the iridized doping is applied, and thus show little evidence of stretch effect.

In 1974, when the SGS was formed, the founders adopted the following definition in its bylaws: "Stretch Glass is pressed or blown-molded glass that has little or no pattern and is sprayed with a metallic salt mix while hot. When finished this handmade glass will have either a cobweb iridescence (equal to stretch marks) or a plain iridescence effect, and is velvet or shiny in luster...."

Some SGS members, like Carnival Association members, are just as passionate in their hunt for Stretch Glass as are we in our search for Carnival Glass. Though fewer in numbers compared to the many carnival associations, many stretch collectors have collections numbering into the thousands of pieces. While much may separate our two distinct tastes, we do have a lot of commonalities including our love for the colors and iridescence of our glass.

Rudyard Kipling coined the phrase "East is East, and West is West, and never the twain shall meet." That seems to be true with Carnival and Stretch collectors, although we do collect some of the same pieces. Perhaps at some time in the future HOACGA or TCGC and SGS might consider a joint convention so that we might learn more about each collecting hobby... after all, we are "Kissin' Kuzins".





Along for the Ride

by Millie Coty

Have you ever been to the Mid-America Gala in Kansas City, Missouri? If not, make plans to go! I flew to Kansas City on Thursday, September 20th and met Sarah Plummer at the Embassy Suites, Convention headquarters. Sarah had driven from her home in Green Bay, Wisconsin. We picked up our packets to smiles and friendliness and the Gala began. It was a non-stop but relaxing 2½ days. Sarah and I loved the 'non-working' aspect of our stay at Gala, as we could just enjoy without planning any events.

Presenters for the Gala weekend were Pam Dick, former Gift Shop employee, and Robin Spindler, current Fenton designer. There was an extensive group display of pitcher sets, guest sets, and tumble-ups and many individual table displays. Room shopping provided



Linda and Dave Rash's individual table display titled, "Stretching the Blues out of Fenton"

diverse selections. A Tom Smith memorial display was done in Tom's honor, showcasing pieces from his book, *Early Fenton Rarities, 1907-1938*. The food in the Hospitality Room was scrumptiously abundant. The consignment auction, with auctioneer, Jim Wroda, was for 249+ lots from all eras of Fenton collecting. The NFGS donated the square Cobalt Clarence vase to the Banquet auction. It brought an amazing \$325 which the FFGKC generously donated back to the NFGS's Tom Smith Memorial Education Fund. A great and educational weekend was had by all!!

Sarah and I left Kansas City on Sunday morning and traveled west, first stopping at NFGS member Tom Norskov's *Brickhouse Antiques* in Topeka, KS. We visited with Tom, and, of course, could not leave without a few choice treasures. We left behind NFGS and SGS rack cards.

Our next stop was the NDGA's new museum in Wellington, KS, 30 miles south of Wichita. The museum is approximately 2900 sq. ft. and houses lovely Depression era glass displays, a small library and a rear work space. The museum was opened specifically for us by volunteer, Linda Brendengerd. Thanks, Linda, for your hospitality. We once again left behind NFGS and



Connie Duncan and Sara Speight receiving a SGS rack card from SGS Board member, Sarah Plummer

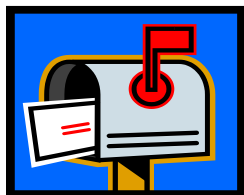
SGS rack cards.

Leaving Wellington late in the afternoon, we traveled east across picturesque, rolling Kansas to Joplin, MO, where we found lodging. Our first and foremost stop on Monday (after sneaking off to several antique stores) was Ann and John Fenton's *Fenton's Collectibles* store and hot glass studio in Republic, MO. What a great experience! Their store is awesome and we watched Mark make pumpkins in the studio. We both wished for a longer stay, but a return to West Virginia was beckoning. We left behind NFGS and SGS rack cards with Ann, too!!

We wandered across Missouri stopping at various shops and leaving rack cards where appropriate, reaching St. Louis just at dark. The Gateway Arch greeted us in its architectural splendor. Our Monday overnight was spent in Mt. Vernon, IL, where we watched the Green Bay Packers get sacked while we ate pizza delivered by Pizza Hut.

Again heading east early Tuesday morning, we stopped in New Albany, IN at three wonderful antique stores, finding treasures we again could leave behind AND leaving rack cards at each. After a long trip across Kentucky and Ohio, we arrived at my home in Williamstown at 9pm, very exhausted. We were quick to start laundry and go to bed, as plans for Wednesday were busily mixed. We left again at Thursday noon for Weston, West Virginia and the Mid-Century Glass Symposium sponsored by the Museum of American Glass. Displaying a table of Fenton's French Opalescent *Horizon* and presenting a short talk on *Horizon, New World* and mid-century pieces made for Ruble was another great experience for us. This event lasted until 2pm on Saturday, at which time Sarah left for Green Bay and our 10 day adventure ended. Thanks for journeying with us!! We're happy you were 'along for the ride.'





Q&A Letters & E-Mails

from Renée & Dave Shetlar

Q: *I have one of these in excellent condition. Was wondering the value. Thanks*

A: In 1998 when we published *American Iridescent Stretch Glass* we had this piece in Blue Ice (smoke) represented in the book. The value then was \$125. The piece that you have is referred to as Rose Ice (marigold) and would have had a value of approximately \$100 in 1998. Today, however, the Rose Ice piece would likely bring less than that amount. If you have additional questions please contact us or visit our website at www.shetlarglass.com or the Stretch Glass Society website at stretchglassociety.org.
Regards, Renée & Dave Shetlar



Q: *(Posting on the Carnival Mailing List)*

I'd like to share this picture of a vase that we recently added to our collection.

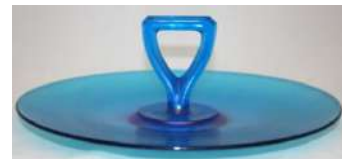
I found this beauty at a large rural antique mall. At the time of purchase I wasn't certain who made it or what pattern it was. After some research online I've come to the conclusion that it may be a Fenton #736 fan vase with Rib Optic in Marigold. It was made in a 2-part mold, stands 6" in height and is on a 3 and 3/4" base. There are 12 ribs. The fan portion is well iridized and the base is not. This photo was taken outside in the early morning sun.

Thanks in advance for any help in verifying the maker and pattern of this fan vase treasure. Kate

A: Indeed, your vase is a Fenton #736 fan vase that was made from the #736 1-pound candy jar base. The smaller candy jar base, #735 1/2-pound, is also occasionally found as a fan vase, but it has a 3 1/4-inch diameter base. Technically, this is a stretch glass item and is likely Fenton's Grecian Gold (their name for the marigold iridescence that they used in their Florentine Line of stretch glass). They usually only iridized the inside of these items when using the Grecian Gold, and when viewed through the optic rays, the iridescence gets this interesting magnification effect when you walk past the piece. Because Grecian Gold rarely has distinctive stretch marks, most stretch glass collectors pass, but once you see a relatively large collection of this color together, you begin to appreciate its distinctive features! Bugdoc



Q: *Hi, I just bought this piece of blue stretch glass yesterday which was sold as Fenton, but I'm pretty sure it's the Imperial shown on your page. Karen*



A: Hello Karen, Thank you for sending us your question. You are correct that your handled server is NOT Fenton. Please refer to our Northwood link, where you will find examples of your server:
<http://www.shetlarglass.com/stretchglass/SGCompanies/Northwood/Northwood1.htm>. Imperial did not produce blue iridescent stretch glass. The closest color would have been their Green Ice which is a teal color. It is true that Imperial's handled servers have very similarly shaped handles to Northwood's, but there are other differences. The key identifying trait though is the color. If you have any other questions, please do not hesitate to contact us.

Regards, Renée and Dave Shetlar



Seekers and Sellers

Can you help me find a "few good pieces" of stretch glass to provide mates for some of my singles?

Thanks, in advance, for looking at my wish list which follows:

- Fenton Topaz cut ovals 8.5" candlestick #449 (single)
- Fenton Celeste Blue cut ovals 8.5" candlestick #449 (single)
- Fenton Royal Blue 8.5" candlestick #449 (single)
- Fenton Topaz jar for marmalade
- Fenton Wisteria Laurel Leaf cracker plate (for cracker & cheese set)
- Fenton Wisteria cracker plate (for cracker & cheese)
- Fenton Persian Pearl punch cup
- Fenton Ruby punch cup
- Fenton shaving mug, any color
- Fenton Tangerine candy #643 cover only
- Fenton Wisteria mayo ladle
- US Glass punch cup, any color

Cal Hackeman, [REDACTED]



(Please, more of you, send me your lists of wants and extras for sale to share with fellow SGS members. Be as specific as possible (maker, color, size, item reference number if you have it). Thanks, in advance!
Stephanie Bennett – contact information on page 2.)



THE 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,

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

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

ANNUAL DUES for THE STRETCH GLASS SOCIETY are as follows:

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

(Members, please pass this on to friends and fellow collectors who are interested in joining THE STRETCH GLASS SOCIETY.)

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

<http://stretchglasssociety.org>



First Class Mail

TO:

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