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### **Presentation Packet 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:

- ▶ **POWER POINT PRESENTATIONS** on CD for hard-copy duplication or use directly from a computer & tv or digital projector (not a DVD!)
- ▶ **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/Shetlar as support (if you don't have a copy)
- ▶ **Dolphin Photo Album** from the 1996 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: Renée Shetlar at

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FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA  
THE STRETCH GLASS SOCIETY

# QUARTERLY

JULY 2005

## Message from the President

**F**ellow Iridescent Stretch Glass Enthusiasts:

As we find ourselves in the full swing of summer activities, we are reminded that the 31<sup>st</sup> annual Stretch Glass Society Convention, Show and Sale is just around the corner. This newsletter is filled with all the details of YOUR gathering, which I hope YOU are planning on attending. The SGS festivities will precede the 100<sup>th</sup> anniversary celebration of the Fenton Art Glass Company (in nearby Williamstown, WV) and the annual meetings of the Fenton collector clubs (in Parkersburg, WV and Marietta, OH), providing an opportunity for YOU to overdose (if that is possible for collectors like us) on iridescent stretch glass, Fenton glass and much more all within a few days in late July and early August. Be sure to check out the information about YOUR Convention, Show and Sale. We look forward to seeing YOU in Parkersburg soon.

At the Annual Convention, Show and Sale we will be electing several members of YOUR Board of Directors. I ask YOU to seriously consider volunteering to be a candidate for a leadership position in the Stretch Glass Society. Since joining the leadership team almost two years ago, I have had the opportunity to meet many of our members, participate in two recent conventions, help shape the future of OUR organization and learn a great deal about iridescent stretch glass. We make it easy for YOU to participate on the leadership team. We "meet" utilizing toll-free conference calls for an hour or so each month during the year and in person for a couple hours at the Convention. In between calls, we pursue OUR special areas of interest on behalf of the Society. For some it is planning the next year's Convention, while others are getting information out to collectors about iridescent stretch glass. Still others create our quarterly newsletters or handle our finances or talk with other collectors or media writers. Everyone does something, so in the words of my mom, "many hands make light work." And that is why we need YOU to help out in a small way, so that it is fun for everyone. Won't you help us lead YOUR Society this coming year?

In the most recent membership survey there was significant interest in participating in local or regional gatherings of stretch glass collectors. YOUR leaders are eager to respond to YOUR desires to get together, but we need YOUR help to make these gatherings a reality. Specifically, we would like to know if YOU would be willing to host or co-host a





gathering of Society members and guests at YOUR home (or other location) during the next year. Several of YOUR leaders have expressed an interest in traveling to these local or regional gatherings, depending on where and when they are being held. In some cases, the leader(s) may be willing to give a talk or bring glass for show and tell, maybe even some for sale, if that is of interest. So, please let us know if YOU will help us make these programs a reality in the coming months.

Many thanks to everyone who has contributed to planning OUR 2005 Convention, Show and Sale. This is an event that you will not want to miss. Thanks, also, to Jim and Pam for arranging for our 2005 Souvenir piece. There is a limited supply of these, so be sure to place your order promptly.

I look forward to seeing you all in Parkersburg, WV in July. Until then, happy iridescent stretch glass hunting and collecting.

Cal Hackeman, President

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NEWS/TECHNICAL INFORMATION: Renée Shetlar, OH/2006

WAYS AND MEANS: Jim Steinbach, OH/2006

#### TWO BOARD OF DIRECTORS TO STEP DOWN

Stepping down from their positions on the SGS Board of Directors are Sharon Mizell, Director of Advertising and Promotion and Joanne Rodgers, Director of Conventions and Shows. Sharon has held her post for one--very active--two-year term and Joanne has held her Director seat since 1992 when she retired from her position as the Society's President; a job she held for six years! It is not enough to say that the Society is indebted to these two volunteers for their time and energy!

As grateful as all members of the Executive Board are for Joanne's numerous years volunteering, her lengthy "term" is not the norm, nor is it expected of anyone who may be considering helping the Society by volunteering as an officer or board of director's member. All terms are for two years. Officers may hold the same position for only two consecutive terms and have the option of volunteering for another position or as a Director. Directors may hold their positions as long as they wish based on terms of two years.

Currently, the SGS has five director positions, each having special duties:

1. Advertising and Promotion Supervisor – oversees the preparation and distribution of press releases and flyers, coordinates creation of free and paid advertising and assists in distribution.
2. Convention and Show Supervisor (not the yearly chairperson) – oversees the planning of the annual convention and any regional gatherings.
3. Historical Information Supervisor – oversees and maintains the current scrap book by assembling pages of photos and other related materials of events associated with the annual convention and other subjects related to the Society (when each book is full, they are forwarded to the Society Archives).
4. News and Technical Information Supervisor – coordinates preparation of articles, graphics and photography for use in Society publications, promotions and advertising.
5. Ways and Means Supervisor – oversees all revenue-producing activities including, but not limited to, auctions through the Internet (i.e., eBay), convention live auctions, raffles and club souvenirs (serves as liaison with manufacturers).

While each Director has their own duties, most tasks overlap as we operate within a teamwork approach. **Won't YOU consider becoming a member of the Stretch Glass Society TEAM!?** For additional information about the two available directorships--Convention/Show Director or the Advertising/Promotion Director--contact Joanne Rodgers [REDACTED] or Cal Hackeman [REDACTED]

**IT'S ONLY FOR ONE TERM!**



## The "Lesser" Stretch Glass Companies II: Jeannette and Vineland

by David Shetlar, Editor

As stated in the previous article about Central and Lancaster, Jeannette and Vineland were not necessarily "lessor" companies, but lessor *producers of iridescent stretch glass*, at least, compared to Fenton, Northwood, Diamond, Imperial and U.S. Glass. Upon studying stretch glass produced by these lessor companies, it becomes evident that Central and Lancaster produced specific colors and forms that are quite consistent in color and form. The base glass colors used to produce Jeannette's and Vineland's stretch glass varies considerably which leads me to believe that the workers making stretch glass may have been given permission to finish out a tank of glass that had been used for other purposes. Even Vineland's crystal often has shades of green or blue in the batch. The colored glass of both companies also often has swirls of color, indicating poor mixing, or perhaps, insufficient time allowed from when colorants were added to the time of using the glass. If we were carnival glass collectors, Jeannette and Vineland could provide nearly a dozen "rare" glass colors! However, I suspect that these color variations were not deliberate.

### Jeannette Glass Company, Jeannette, Pennsylvania

According to Wiggins and Measell, Jeannette was likely a bottle producer first but became a major producer of industrial and utilitarian glass products in the first third of the 1900s. They also got into doped ware during the Carnival Period, primarily making marigold iridized pieces that even carnival glass collectors have trouble correctly attributing to Jeannette. While it is evident that Jeannette made a black base (these are very difficult to find today), they took a slightly different approach to bases - molding the base to the bowl! In stretch, the three-footed-base bowls (figure 5) are quite obtainable, but are almost always some shade of



marigold. This bowl has a 4 1/2-inch diameter base and the bowls are in the 10-inch diameter range. An identical bowl (not figured, but see Plate 476 in *American Iridescent Stretch Glass*) does not have the three-toed base. This bowl is more difficult to find. A smaller bowl (around 9-inches in diameter) has three spade-like feet (figure 6). These are also found only in marigolds.

The most unique footed bowl is the one I have dubbed the three-ring base bowls (figures 7 to 10). These bowls are in quite a range of colors, with crystal and purples being the

most obtainable ones. The top treatments range from having flared, straight-sided rims, eight-crimped tops, and even a couple of pieces with cupped-in tops. The basal rim is 4-inches in diameter and once you have memorized this shape, you will begin to spot it in non-iridized pieces. I once spotted a black satin candy jar (with lid) made from this same mold! Eventually, Jeannette modified this mold to have a "tree bark" surface and the mold was used to match an entire line of pitchers, tumblers, plates and other items made with this same surface design. You can often find the footed bowl (or compote) in a shiny marigold. A couple of years ago, the Mizells showed up with one of these footed bowls in a dark cobalt blue, with the tree bark exterior AND stretch effect iridescence!! Quite a spectacular piece for a company not known for outstanding iridescent pieces.

One of the most obtainable Jeannette bowls is the 4 5/8-inch base diameter one (figures 2 & 3). These bowls also come in marigold shades only, but they often have amazing gold colors which causes many dealers to assume that they



"had to be made by Imperial!!" This bowl is most commonly flared (about 12 inches), but they also come with rolled rim tops. As you can see from figure 3, we recently found one with a four-crimped top (often called square), but let me assure you that whoever made this one didn't have much experience crimping tops! Their largest stretch bowl is one with a ground foot (3-inch diameter) and always with a flared top (figure 1). These bowls are usually slightly larger than



12-inches in diameter and are usually marigold in color; however, I have seen the bowl in a light green color and in crystal.

Concerning other pieces of Jeannette stretch, I had found a strange little compote in crystal several times and Berry Wiggins always shrugged his shoulders, muttering that he had no idea who made it! However, I recently found a green one (figure 4) and an uniridized blue one. The green matches the footed bowl in figure 7 (even down to the swirls of color!), and the blue one perfectly matched the cobalt blue-type glass of the footed bowl in figure 8. So, for now, I believe that these little compotes have to be Jeannette!

Jeannette made several handled servers in their common table-ware lines, so this may explain why a company with such a limited stretch glass offering would have two handled



servers (figures 11 & 12). These servers have what we call the "shovel-handle" shape, one with a wide top and the other with a more narrow top. These are better illustrated with line drawings at the back of my book. The one with the narrow handle has a 16-pointed star-base with no real basal rim. The wider-handled server has a plain base with a defined basal rim diameter of 3 1/4-inches. Both have only been seen in shades of marigold.

### Vineland Flint Glass Works, Vineland, New Jersey

This is another company which has been very difficult to document, but there are a couple of historians that are trying to ferret out the history of this company. This is because Durand Art Glass was made there in the mid-1920s, but it appears that the company was more heavily involved with making laboratory glass (heat tolerant tubing, beakers, flasks, etc.). In fact, the company was eventually taken over by Kimble Glass Company which is still one of the major suppliers of scientific laboratory glass! In any case, this company made stretch glass, and as stated above, consistency of color and form did not seem to be a priority with the workers that were making stretch glass. In fact, one of the "features" of many Vineland bowls is the presence of cold chisel marks inside the bases. This means that the folks using the steel molds didn't have good experience in keeping the molds at the correct temperature to keep the molten glass from sticking!

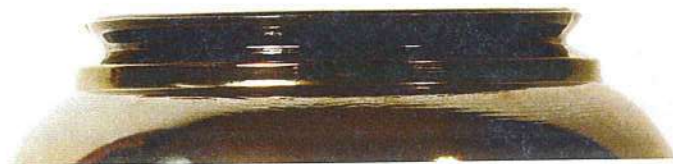


For a company that has so little information known about it, it is amazing that we have a fair number of their bowls with original paper stickers! These stickers have a number and a color name. We have now realized that the number refers to the bowl mold and shape. The three color names found to date have been Tut Blue (ranging from a nice Celeste Blue-type to a rather muddy blue), Wisteria (ranging from a light to dark purple) and Old Gold (a light to dark amber). Most of what was likely crystal appears to be light blue (figure 24) or light green (figure 13, these are often called coke-bottle green by collectors!). They also made what I believe was an attempt to make a pink (figure 26), but it usually appears as a "dirty" pink! They also made a nice cobalt blue (figure 17) and a light cobalt blue (figure 20) has also been found.

At present, Vineland appears to have used four bowl molds: a 4 3/8-inch diameter based bowl with the top being 10 to 12 inches wide (figures 18 - 20), small 2 7/8-inch diameter based bowls with 8 to 9 inch wide tops (figures 13 - 16), medium 4-inch diameter based bowls with 9 to 10 inch wide tops (figures 22 & 23), and wide-based bowls also with 4 3/8-inch diameter bases (figures 21, 24 & 25). The small based bowls have a diagnostic straight sided "pit" inside the



base and the 4-inch bowls have a fairly deep depression in the base of the bowls interiors. The large bowls can be easily mistaken for Fenton bowls (though the base diameters are different, but who carries a ruler with them!?). But the edge of the basal rim of the Vineland pieces are pointed, not rounded as in the Fenton bowls. The wide-



based bowls can also be confused with Northwood #669 bowls or the U.S. Glass footed bowls. Again, the Vineland bowls have the basal rim sharply angled on the outer margin while the Northwood bowls are more straight sided and the U.S. Glass bowls are rounded.



Northwood #669



U.S. Glass #179



Vineland had some characteristic shaping of their bowls. One is what I call "twice flared" as shown in figures 13 & 14. They also often used the flared and cupped form that we see in Fenton and some Northwood pieces (figures 16 & 20). Vineland often crimped the tops of their bowls, but these are usually unevenly done.

Vineland used one vase mold (figure 17) and these vases have been found only in dark cobalt blue and dark wisteria (purple) colors and with round or crimped tops.

Vineland seems to have made three kinds of candleholders, but the small trumpet shaped ones (figure 26) can be found with thin or thick bases. It again appears that the molds had been damaged, so they had to grind out the molds which made them produce thicker candleholders! Vineland also made a "colonial" style candleholder (like Fenton and Northwood), but Vineland's holders were made in a three-part mold. Therefore, if you look at the candle cup exterior, you will see three mold seams. One of our members did find what we are calling "spindle" type candleholders in a "coke-bottle green," so we are assuming that these were Vineland's (see Plate 762 in the stretch book).





Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 24



Figure 23



Figure 25



Figure 26



Figure 27



# 31<sup>st</sup> Annual Convention, Show & Sale July 27 – 29, 2005

Holiday Inn, Parkersburg, WV  
by Joanne Rodgers, Director



Okay, everyone should have received their convention packets and returned the appropriate forms—most importantly, the Registration Form—by the deadline of 1 July 2005. If, for any reason, you did not get your convention materials, please contact me (Joanne Rodgers) at [REDACTED] ASAP!



## West of I-77 at exit 176

If you have not yet contacted the Holiday Inn in Parkersburg to reserve a room, you may not be able to book one or, if they still have available rooms, may not be permitted the special discounted room rate. For other hotels in the Parkersburg area, call the Convention and Visitors' Bureau at 304-428-1130 or 800-752-4982 or on the Internet, type into your browser: <http://www.hotels-rates.com/Parkersburg/WV/usa/>. Due to the Fenton Art Glass Company's 100<sup>th</sup> Year Celebration, the area around Williamstown (the Fenton family and factory hometown), Marietta and Parkersburg will be humming with activities. We are looking forward to a busy three days!

If you are bringing Central, Jeannette, Lancaster or Vineland stretch glass for inclusion in the Club Display, please let Dave and Renée Shetlar know what you are planning to bring so there aren't too many duplicates. You may send your list of items to them via USPS or email [REDACTED] or [REDACTED]

If you have only a couple of items, you may call them at [REDACTED] or you may also call me at [REDACTED]

Our lead-off social event will be the Wednesday, 8PM, Wine and Cheese Welcome Party. The next morning at 9AM will be the Annual Business Meeting complete with a complimentary breakfast. The breakfast meeting will be held in the Calabash Dining Room of the hotel.

Members who attend the Annual Meeting will be included in a lottery to determine their place in line for the Sales Stampede which will take place immediately following the business meeting. All others will fill in at the end of the line.

Two informational seminars are also on the schedule for the Marquette Room. The first, to be held Thursday afternoon at 3PM, is Dave Shetlar's annual review and ID session which is always eagerly anticipated by everyone. The second, at 3PM Friday, will be presented by Sharon and Bill Mizell who will make a presentation entitled: "Taking the Mystery Out of Carnival Glass Patterns." The Mizell's will share a portion of their extensive carnival glass collection and their expertise in identifying patterns and



Sharon and Bill Mizell at 2004 SGS annual banquet

manufacturers. As we know, most of these same manufacturers also made iridescent stretch glass and, until 1974, when the Stretch Glass Society was formed, it was considered a type of carnival glass. (There are those who still consider it so!) Everyone should arrange their schedules to take advantage of these two informative seminars.

The public is invited into our display/sales room on Thursday, from Noon to 5:30PM and Friday, from 8AM until 4PM. So, if you are meeting friends who are not members of the SGS, invite them to join you at these times and you can give them the "grand tour of iridescent stretch glass!"

The Thursday, 7:30PM buffet banquet, also in the Calabash Dining Room, will be followed by Dean Six, speaking on "The West Virginia Glass Company, A Long View." The talk will take place in the Marquette Room (sales/display room) at about 8:30PM. Six is a well-known authority on antique glass, author/co-author and frequent contributor to numerous antique periodical publications.



Dean Six contemplating a recent purchase for study

The final members-only convention event will be the Raffle Drawing and Whimsey Auction, which will be held Friday from 4PM to 5PM. Photos of the Raffle and Auction pieces are included in your convention packet.

The Executive Board has worked hard to bring you another fun and informative convention. We all look



forward to seeing those of you who have become repeat attendees and eagerly anticipate meeting many of you first-timers.



## Those Lazy, Hazy, Crazy Days

by Stephanie Leonard Bennett, Vice President



Yesterday morning when I went to work it was 80 degrees and hazy; at the end of the day it was 50 with fog rolling in from the harbor. So, we've had hazy and crazy already -- but I think lazy maybe only a childhood memory. I've been away from home for four of the last five weekends -- all fun times, but the laundry is piled as high as the weeds

have grown, and it will be good to stay put for a while.

That doesn't mean that I won't take off a few hours to run to the Topsfield Antique Show coming up in a couple of weeks. And I'll get up early one Sunday morning and hit a couple of weekly shows and the neighboring shops in southern New Hampshire. One of my weekends away was two days at Brimfield -- just far enough away so that a friend and I stay at a nearby hotel when we go there for more than one day.

Sadly, I found little stretch glass again this year. The few pieces there, I recognized from the last several shows. But I did find some great vintage fabric in shades of cream, beige and Celeste blue which I'll use to make placemats and runner for the dining room. And it's always fun to look. Like you, no doubt, I remember those exciting finds at each show and shop I revisit -- my first lemonade glass with cobalt handle found at St. Stan's show in N.H. and marked 'Fry Foval,' or the pile of Northwood plates at the Cambridge shop, etc. I always glance longingly in the same spot where I made the great find, but so far no second-time luck just there.

So, whether I find any new glass or not, until then, I'll comfort myself with the thought that Convention is just around the corner, and I ALWAYS find something new and blue there that I can't go home without! In the meantime, we'll have a few dinners with friends at home where I ALWAYS use as much stretch glass as possible. Some of my vintage tablecloths are more summery than others and I look forward to getting them out of hibernation and putting them to use. I'm looking forward to seeing the table settings promised for this year's convention, and get some decorating and use ideas from fellow SGS club members. Maybe I'll even get tempted to start collecting another color besides blue!

**Find Your Favorite Color at the 2005  
SGS CONVENTION, SHOW & SALE!**



Here's a picture from a 4th of July party past. Some Persian Pearl and Ruby glass would have fit in nicely, wouldn't they?



## Member Letters & E-Mails

**From:** Ron & Pat Killingsworth, [REDACTED]

**Sent:** May, 2005

**Subject:** ID Help Please?

[Editor's Note: For the purposes of the newsletter, answers will follow each photo.]

Hi Renee, I am sending you pictures of some different items. The following are the measurements and notations. I really appreciate your help. We have 39 pieces of stretch glass plus 3 sets of candlestick holders. Do you count each candlestick as a separate piece or a set as one piece? Anyway, we have a total of either 42 pieces or 45 pieces. There are several different pieces that I would like to have, maybe we will get lucky at the Convention.

By the way, we are coming to the Convention and are very excited. I just hope that my fractured disc is healed solidly by then.



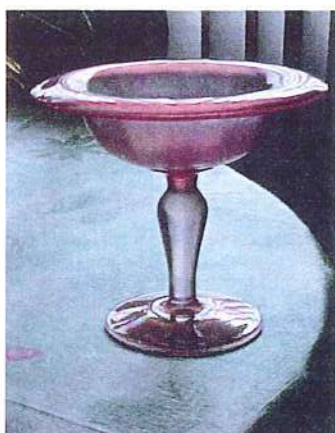
1. Vase - Measures 6 3/8"h x 3"w x 3 1/4"b.  
HELP

**A** : Dave and I believe that this is actually an art glass piece, maybe produced by Rindskopf, a Bohemian iridescent art glass company (visit this website for additional info [www.loetz.com](http://www.loetz.com)).



Dave has a similar piece, but it has iridescent frit in the piece which your piece doesn't have. He attributes his to Dugan. Both were likely produced around the turn of the 20th century. I have forwarded the picture of this piece to a friend who is much more familiar with non-American art glass and will let you know what she says when I hear back from her. [Editor's Note: I contacted Darlene Johnson, knowledgeable about art glass and, thankfully, she confirmed our ID] I agree that the piece is Rindskopf. If you want to send them to <http://www.loetz.com>, they can click on the Rindskopf link on the side and then look at the pictures. Page two, picture 27 has their treatment in three other shapes. White is not a huge seller (but it is better than the green LOL). If I saw it in a mall, I would expect it to be priced from \$125-225 depending on the condition and area it was sold. (Darlene Johnson)

2. Velva Rose Compote; 6 1/4"h x 6 3/4"w x 3 3/4"b. I can't find it in your book or Fenton Art Glass, but I went ahead and catalogued it as Fenton. What do you think?



Well, Dave and I have a bit of a difference of opinion on this piece. He thinks it COULD be a U.S. Glass piece (it definitely IS NOT Fenton, sorry!). Since you have the stretch book, look on page 142, plates 684 & 685. These high footed

comports are very similar to yours with the exception that yours appears to have evenly-spaced optic panels on the bowl portion and the U.S. ones have a distinct uneven optic panel pattern (the #314 pattern). U.S. DID make some sherbets in this shape and with even panels, but we have never seen anything the size of yours that we could verify



as being produced by them. Also, yours appears to have a 'cold-applied' coating (in a rose color) on clear glass and I don't think its iridescent. That specifically is why I believe that your comport is made by Westmoreland (#1835-1), in their lustre or stain coloring which is very typical of Westmoreland. The reference book that I used to come up with that is "Westmoreland Glass, vol-3, by Lorraine Kovar, on page 80. I have sent the pictures to another friend who specializes in Westmoreland. I am sure she will be able to determine whether or not I have attributed it correctly. [Editor's Note: I forwarded the pictures to Jan Reichling, an SGS member who, among many other types of glass, also collects and researches glass of the Westmoreland Company. She responded that my attribution is likely correct, but it is very difficult being totally sure without seeing the piece in person.]

3. Bowl, 3-Mold, Flared-cupped, Celeste Blue. I initially thought this was Diamond, but the more I looked at the bowls in the back of your book, I think it's Fenton. I ID it as a # 846, page 39 (without the metal base) It measures 11"d x 3 1/2"h x 3 1/2"b. What do you think?



You're correct that this bowl is Fenton, BUT, it is not the #846. The most important thing to look at when IDing stretch glass is the



measurement of the base/foot. This is the one element that does not change in the process of iridizing and reheating. Since your piece has a 3-1/2" base, it can not be the #846 which has a 2-7/8" base. So, you start looking at the other bowls that have that size base. The next thing on bowls that you look at is the shoulder. The stretch book only illustrates the profile of the shoulder and compares that among the different makers. The Fenton bowls have the wide, square shoulder (as the #600 bowl illustration in the book), but this example only shows the shallow collar. The #647 bowl has a 3-1/2" base, squared profile shoulder AND a deep (or wide) collar. The collar measurement is taken from the edge of the shoulder to the base. Dave has an up-dated grouping of illustrations of the major Fenton bowls in the April, 2004 SGS Quarterly. You can also see this wide collar in the #647 bowl shown in the book as plate 111. You really have to look past the SHAPE of the sides and



*rim of bowls because most companies used one mould to make many different shapes and they all have the same line number--I know, confusing!*

4. Bowl, melon ribbed, flared. I am not sure if this is considered a #847, #857. I found one in the Fenton Art Glass Book, page 119 in the Aquamarine color. It measures 9 3/4" w x 5" h x 4" b. What do you think?



*Not a bad guess, but here again, in the stretch book, we provide measurements of the base, width and height and Margaret and Kenn only offer the width. You ID'd based on shape;*

*this usually will steer you wrong. The #847 has a smaller base diameter than the #857 which has the 4" base as does your piece.*

*In the photos in the stretch book, we show six examples of the same bowl, but in 3 colors and six different shapes! That's the only problem we have with the Whitmyer books; they really can't be used for accurate identification. A new book that I mentioned in the last SGS Quarterly done by Tom Smith will be a very good source for ID'ing, but he has used pieces that many of us may never see in person.*



5. Vase, Iris Ice. Measures 10 3/4" h x 5 3/4" w x 3 1/2". I ID it as Plate 469, # 693, pg 101. What do you think?



*Right on target with this one!*

*As for your question about candleholders being considered a pair or singles--when we "check in" our pieces into our inventory, we assign separate numbers to each candleholder, but record them as a pair since generally they are purchased as a pair.*

From: Jim Steinbach

Sent: June, 2005

Subject: QUESTION

: Dave,

I picked up a Fenton High standard flared cupped comport (similar to your plate 177). It has nice stretch on the bottom of the base. How could they have held onto it and still sprayed the dope on ??????? Jim

: Jim,

*I've noticed that also. Some of the high-footed bowls of U.S. Glass have the same effect. Upon looking more closely at our Wisteria high standard, I notice that there are four distinctive lines on the edge of the base where the dope didn't get applied, suggesting that they used a snap with four claw-like jaws rather than the rounded jaws of the normal snaps.*

Dave

From: Deborah (website visitor)

Sent: December, 2004

Subject: ID STRETCH GLASS

: Can you help in identification of this family piece?

I suspect it is stretch glass - either a footed bowl or a compote - but don't know the manufacturer - Northwood? perhaps topaz? Thanks for any help you can provide. Deborah



: Deborah, thank you for writing to the Stretch Glass Society with your question. You have our congratulations in that you have been able to narrow your

*piece down to a piece of iridescent stretch glass! Now, as we are sure you are aware, comes the difficult part--ID'ing the maker! The very first clue in this particular case is the COLOR. This is a unique color produced only by the H. Northwood Company between 1916 and 1925. Russet, the name given by the company, is hard to describe. At first glance, Russet appears to be an olive-green or perhaps an amber, colors made by several other glass makers of the period. However, if you place a Russet piece next to one that is a true amber or olive-green, the difference is obvious -- Russet is a combination of amber-olive-yellow.*

*The next clue which ID's this as Northwood is it's shape. Since you did not provide measurements of the base, width, or height, it is difficult to narrow down this piece to the line number. However, because I think I see a ridge around the circumference, just above the stem and foot/base, I would have to deduce that this is Northwood's #655 comport. We do not have this exact*



version (with the rolled rim) pictured in our book (*"American Iridescent Stretch Glass"*), we have four of the five known versions in this line. Another good source of line items produced by this company can be seen in *"Harry Northwood: The Wheeling Years, 1901-1925,"* by Heacock, Measell & Wiggins (1991). On page 148, they show original pages from a company catalogue which illustrates each shape/version in this line.

Thanks again for writing,

Renee Shetlar



## IN THE LIMELIGHT!

assembled by Renée Shetlar

Well, I guess everyone has been so busy hunting down those elusively rare iridescent stretch glass pieces that nobody has had time to talk about the glass we all love! That is everyone except the SGS President, Cal Hackeman! Here is his report.

On May 24<sup>th</sup>, Iridescent Stretch Glass was the subject of discussion at the Baltimore Glass Collectors Club's monthly meeting in Towson, MD. Bill and Sharon Mizell are active members and leaders of this club and through their efforts, I was invited to be the guest speaker and talk about iridescent stretch glass. Dave and Renee Shetlar graciously lent their set of epergne horns which depict the various stages which glass goes thru at Fenton as it becomes



Celeste Blue epergne horn stages at left

iridescent stretch glass. A short discussion of the process of making stretch glass started off the presentation. Sharon brought a number of pieces of Topaz stretch glass from her collection and I brought examples of a number of other shapes and colors so as to give the audience a well-rounded look at many of the unique pieces of iridescent stretch glass. As the discussion leader, I quizzed the club

members on the use or purpose of particular pieces such as the lemon server, nut set, flared salt, guest set, cheese and cracker set, bathroom set items, and more. I also shared the "proper" color names as I introduced each piece. Between Sharon and I, we managed to assemble an array of different shapes, sizes and colors of Fenton's Melon-Rib, which helped to demonstrate the true meaning of "stretch" glass as the club members saw what could be done with a basic piece of Melon-Rib glass. The display also featured several pieces with applied cobalt blue handles, which proved to be quite popular.

The presentation was designed to be very interactive with the club members and they asked a number of questions and shared a few stories about pieces of stretch glass they have or have had in the past.

All in all, we introduced more than a dozen glass collectors to our beloved iridescent stretch glass; maybe we even ignited enough interest in one or two that they will start a collection and someday join our Society. Many thanks to Bill and Sharon and all the club members for letting us talk with them about iridescent stretch glass.

## WELCOME NEW SGS MEMBERS!

[Editor's Note: We apologize for having to move this section to this location, but it was due to the lack of space on the second page.]

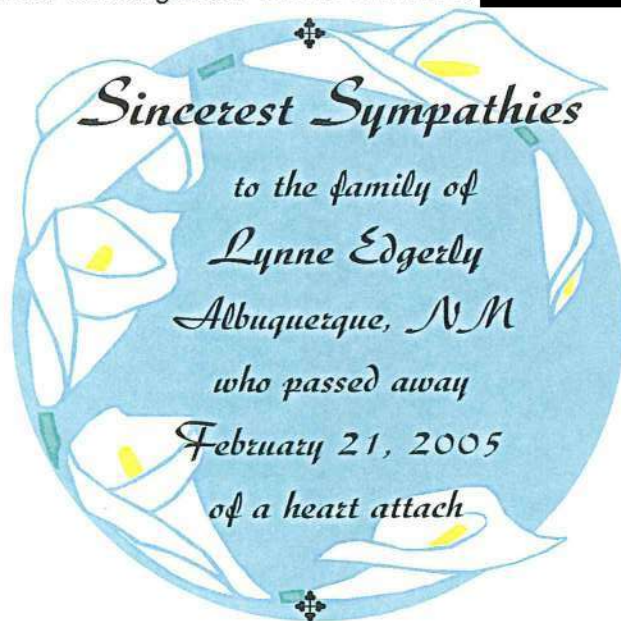
Reg & Mary Arrington, [REDACTED]

Fred & Sandy Conklin, [REDACTED]

Carol Sabo, IL, USA 60050 ... [REDACTED]

## DIRECTORY UPDATES & CORRECTIONS

Ron & Pat Killingsworth ... [REDACTED]





## More Iridescent Stretch Glass Tables

A few of us SGS members can *never* get enough of setting a table using our stretch glass. If you're having trouble coming up with ideas for your individual display at convention or are planning to have a few people over for dinner or dessert, take a look at these photos. If you have photos to share with the rest of the Society, send them to us.



Joanne Rodgers sends these photos saying: "I entertained friends for dessert and coffee after we'd all been out for dinner, in March. I used green and pink stretch and Imperial Candlewick cup and saucers, and creamer and sugar. I rather liked the crystal pieces with the stretch glass."



The Shetlar's belong to an Ohio State University couples international dining club that meets monthly and March was their turn to host. The table is set to serve 12, (fortunately when you host, you don't have to cook!)

The table cloth is a vintage fabric and was only large enough to cover the middle section of the 12' table. A cream-colored linen table cloth, that is long enough to fit the full length, was put down first with the vintage one over the top. At each end, they used napkins to duplicate the green of the vintage piece.

The stretch used included three center pieces of Topaz comports filled with fruit and flowers and various heights of candleholders in Florentine Green, Topaz and Velva Rose and Topaz bobèchés. Individual Nut Cups were also used in Celeste Blue, Florentine Green and Topaz. The dessert was served in sherbets in the same three pastel colors.

The dinner and salad plates are Portugese majolica in green with a dragonfly pattern. Glasses were plain green tumblers, crystal stemware and pink, diamond-optic wine stemware with green stems (Cambridge?). Flatware was from Renée's collection of Bakelite. Salt and peppers were green depression glass that belonged to Dave's grandparents.

IT IS SO MUCH FUN SHOWING GUESTS OUR GLASS!

Now, show us what you can do using *YOUR* iridescent stretch glass! [Note: As you can see stretch glass doesn't show up well in photos when you use patterned table cloths!]

## POP QUIZ FROM TECH DIRECTOR

How many mold seams does the Vineland "colonial" candleholder have?

CLUE: Look on page four!







first class mail

TO:

July 27 to 29, 2005

31<sup>st</sup> Annual SGS  
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& Sale

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<http://StretchGlassSociety.Org>

**QUARTERLY**  
THE STRETCH GLASS SOCIETY  
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