

FOUNDED APRIL 21, 1974 IN DENVER, PENNA.  
STRETCH GLASS SOCIETY

Message From the Board

Janet Reichling  
Director of News & Technical Information

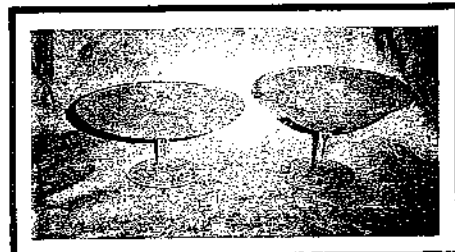
NEWSLETTER  
OCTOBER, 2000

**H**ello Fellow Stretch Glass Society Members:

Oh, the passing of summer and the welcoming of another fall.....lemonade replaced with cider.... and those delicious Michigan peaches, I have enjoyed all summer with what I hope will be crisp, juicy apples. The past months have been a potpourri of glass activities...adding to some new and existing collections, attending glass meetings, visiting with glass friends, and the Westmoreland convention in Sioux City, Iowa. First, let me mention, that the presentation materials offered in the July SGS Newsletter are available for your use if you are so inclined to conduct a Stretch Glass program. Feel free to contact me for the materials. I used the *American Iridescent Stretch Glass* book at the 20-30-40 Society presentation I did on Stretch Glass perfumes in August.....more on that later.

Collecting early Westmoreland Cut and Cased glass has certainly been an extraordinary experience. As I collected Stretch Glass, learning shapes was truly beneficial, but as one "hunts", one learns other shapes and manufacturers, not always necessarily intentionally, it just happens. Recognizing a Lancaster Stretch Glass cake plate and certain candy jars, allowed me to identify blanks that Westmoreland used to decorate including some Fostoria, Heisey, Duncan-Miller, and U.S. Glass blanks. But, it is another challenge to identify the cuttings.

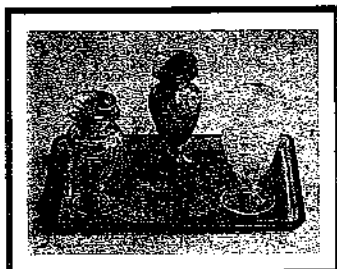
Consider the stretch comports made by U.S. Glass at right...the same piece, just shaped differently during the glass-making process. The comport on the left is shown on page 142, plate 683, of *American Iridescent Stretch Glass*. Both measure 3 1/4" at the base, but the piece on the left is wide flared and shallow cupped while the one on the right is flared with a deep bowl.



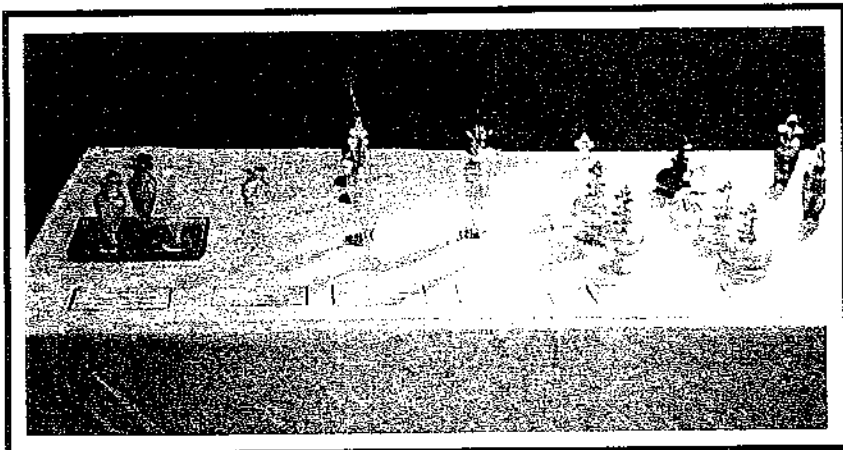
U.S. Glass tall footed comports - same MOLD, different SHAPE

The August 19<sup>th</sup> Midwest 20-30-40 Society meeting featured perfumes. A wide variety of manufacturers and lines were represented. Each participant was offered the opportunity to "show and tell" their perfumes and there were some great finds and stories! I presented my Fenton Stretch Glass perfumes. The diamond optic colognes also provided an opportunity to explain the processes of Fenton's diamond optic pieces, both blown and plunger based.

The diamond optic perfumes pictured here were made by the plunger-based process in which the plunger has the pattern on the *plunger*. This allowed for a crisp detailed diamond pattern. The neck and top of the perfume was then shaped. Most often the opening of the perfume was ground to accommodate the dauber. (Refer to Whitmyers', *Fenton Art Glass, 1909-1939*, page 245, row 5...the dresser set and to *American Iridescent Stretch Glass*, page 69, plate 293 and page 70, plate 294 for more plunger-based pieces).



#53 Diamond Optic Colognes and Dresser Tray



L to R: #53 Colognes and Tray, #54 Colognes, #55 Colognes w/ Pegada Final Dauber, #55 1/2 Colognes w/ Flower Final Dauber, #56 Colognes w/ Stamped Nipple Final Dauber, #59 Colognes w/ Nipple Final Dauber

In the case of Fenton's optic blown-molded pieces, first a gather of glass is attached to the blowpipe. It is then dropped into a *spot mold*, which gives it an exterior pattern. It is then removed from that mold and cooled slightly. This is an arduous step and pieces were frequently broken before the best effect was achieved. After the pattern has "set" sufficiently, it is returned to the glory hole. The patterned glass is then blown into a *shape mold* which forced the pattern toward the interior of the piece, thus creating the more 'delicate' optic effect. (Refer to *Fenton Art Glass, 1907-1939*, page 245, row 2....the tumblers and pitchers and to *American Iridescent Stretch Glass*, page 69, plate 291 for examples of blown-molded, diamond optic glass).

Janet Reichling, Director  
News and Technical Information

## STRETCH GLASS SOCIETY OFFICERS

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## **ANNOUNCEMENTS**

### **NEW**

**MEMBERS:** Mike & Jenny Boyer, [REDACTED]

Glenda Darin, [REDACTED]

Laurie Efimoff, [REDACTED]

William F. Gilbert, [REDACTED]

Elise G. Gresham, [REDACTED]

Norma & Melvin Lampton, [REDACTED]

David McInturff, [REDACTED]

Bob Preseau, [REDACTED]

**Welcome to you all!** If any of you find that you live near other members, we hope that you will take some time to get in touch and "talk glass!"

**RENEWALS:** Darlene Johnson, [REDACTED]

Joyce Ann Meeker, [REDACTED]

Lorena Tunstill, [REDACTED]

**CHANGES:** Donna M. Baird, [REDACTED]

Please add the above changes to your Member Directory

*Our sympathies to Stephanie Leonard and her family for  
the loss of her mother in July.*

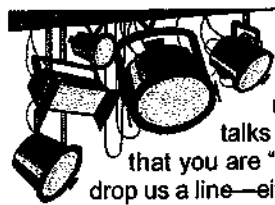
*And also to*

*Mildred Bicksler who lost her husband, Wesley--  
longtime friend of the Society-- on August 25th..*



## IN THE LIMELIGHT!

assembled by Renée Shettlar



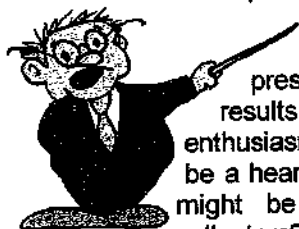
If you occasionally write articles for publication in newsletters, magazines or other print materials; or if you sometimes give talks to groups (any size) on any hobby that you are "wild" about, we would like for you to drop us a line—either via USPS or email. If you have a clear, good contrast photo to accompany your information (could be a pix of the subject or of yourself/selves) we would love to try to include it, too!

Just provide us with:

- YOUR NAME(S)
- GROUP'S/PUBLICATION'S NAME
- DATE OF PRESENTATION/PUBLICATION
- BRIEF PARAGRAPH ABOUT THE TOPIC
- PHOTO (if possible)

**R**ex Tatum sent us a nice tale of his recent visit to a local Depression Glass Show and Sale in Chalmette, just outside of New Orleans.

"There is rarely any stretch glass in the show but it is an opportunity for me to get out so I always attend. After looking at thousands of 'other people's treasures' in dozens of booths, I knew that my visit would have the anticipated results. However, in the very last booth, stuck in the corner of the hall, was a 10-inch stretch glass bowl. I knew without taking it down that I didn't need it but hung around to let the busy dealer know that she definitely had it priced to sell! (\$22) When she was free she took it down and pointed out that it had unridized places in the side. Then she asked 'Did you give a demonstration at our local glass club a few years ago?' I was about to say 'No' then remembered that at least 12 years ago, I did assemble 40 or 50 pieces of representative glass (perfumes to console bowls) and take them to their monthly meeting. They were SO enthusiastic about the origins, the manufacture, and the appearance of the glass and it was altogether a rewarding experience for us all. Even more so for me as I dedicated the presentation to a member of SGS, now deceased. As I left, the dealer told me that my visit had sparked an interest in stretch glass and that she had 'discovered' and sold quite a few pieces since then. My day was made and I am still getting warm 'feedback' from the results of this almost forgotten adventure. This anecdote speaks for itself as evidence that even the most innocent (and I am afraid 'under-informed') presentation can have long-lasting results when it is infused with enthusiasm and purpose. While it can only be a heart-warming experience for me, it might be an incentive to my fellow collectors?"



I think all I can say is: "Well said, Rex!"



Long-time SGS member, Russell Umbraco (author—with wife Kitty—of *Iridescent Stretch Glass*, 1972) made a presentation at the Northern California Carnival Convention, June 16 at the Holiday Inn in Modesto, CA. The presentation was titled: *Celeste Blue Carnival* (patterned pieces of celeste stretch glass that some of us refer to as 'cross-over' pieces)—a beautiful marriage of stretch & carnival glass. There were about 65 pieces on display (all but three of the known pieces).

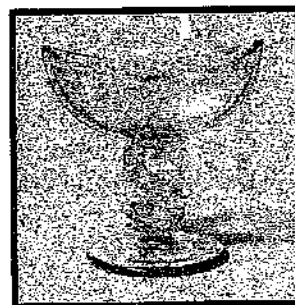
Many of the pieces were one of only two known in the color and pattern—including the only known celeste blue 1920's Fenton store sign! Some of the other rarity highlights included a perfect Fenton Plaid Bowl and a 10" 3-in-1 edge, Vintage pattern Fenton Bowl. Then, how many celeste blue Fenton dolphin fan vases have you ever seen?

Quoting here, "A number of years ago, we did a dolphin program and had tables of dolphins in all shapes, sizes, and colors. Someone from the audience asked how many celeste blue dolphins that we had? Looked over all of the tables and couldn't find one! A couple of months after that we were lucky to find one, but haven't seen another since. Seems strange with all of the celeste that Fenton made in every shape and design—maybe they all stayed in the East and didn't come out West?"

In addition to the Umbracos' examples, there were four other people that graciously brought pieces to include in the display (including Phil and Nancy Waln, SGS Co-Treasurers, who said they didn't have any pieces till they started looking around!).

Russell and Kitty report that the presentation was very well received by both the 'die hard' carnival glass collectors and the stretch glass collectors from all over the U.S. and many different collecting levels. They say they are still getting calls about the talk and the different pieces.

Speaking of dolphin displays, some of you may remember the '96 SGS club display assembled by the Manassass VA convention committee. Photo albums of the display are available to members for loan. Contact Jan Reichling, Director of News/Technical Information for details.



## Imperial "Wide Panel" Line(s)

by Dave Shetlar

A couple of years ago, while visiting Paul and Judy Douglas, they showed me a copy of an Imperial catalog that I had not seen before. Within its covers, I soon realized that Imperial was using distinctive sets of numbers for three bowls that are commonly called "wide panel" by collectors of stretch and carnival. I jotted down some notes and stashed them away until I began to draw these bowls for our newsletter. About the same time, Carl O. Burns, a carnival expert who has written several books, came out with his new book, *"Imperial Carnival Glass, Identification and Value Guide"* (Collector Books).

Within Carl's book, he began to more precisely define lines that have been variously called "Chesterfield," "Colonial," "Flute," "Smooth Panels," and "Wide Panel." It was obvious that Carl had begun to look closely at old catalogs (he had come up with several line numbers) as well as unique features of each of these lines (handle shapes, base shapes and top edge treatments). "Chesterfield" (= #600 line) has external (not optic), narrow panels, footed items have round bases, and handled items have the handle flat on the top. He describes "Colonial" (= #593) as having octagonal bases (goblets and handled mugs) and the handle curves upward to a distinct point. However, he shows pictures of a sugar and creamer that have round handles. Again, this line has external panels. "Flute" is defined as the #700 line. The bowls, pitcher, creamer, sugar, and toothpick have external panels, and round scalloped tops. The tumblers look almost exactly like Chesterfield tumblers except they are shorter and have nine panels (Chesterfield tumblers have eight panels). In summary, "Chesterfield," "Colonial," and "Flute" have external panels (not optic) and are no further covered here.

What I want to better identify are the lines that contain optic (pattern inside the bowl) panels. Carl figures a #656 line rose bowl (cupped-in) with a #692 vase. After drawing the #693, #694, & #695 bowls, it has become obvious to me that "smooth panels" is most likely the Imperial #69X-Line. These same bowls are the



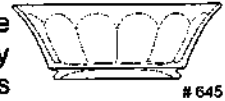
# 693



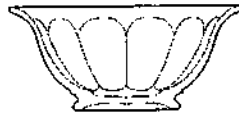
# "69X"-Line

pieces from which the swung vases are made. They are all characterized by having optic panels with raised and flat areas on the rim that correspond to the panels. The inside base diameter does not allow these bowls to be flattened out into a plate in which a bowl can set.

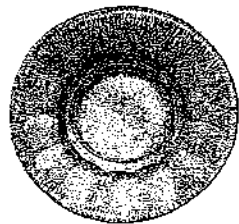
I also believe that there are two distinct lines represented by the #645, #646, and #648 bowls and #6564,



# 645



# 6564



# "64X" Plate

#6565, #6567 and #6569 bowls. Both have optic panels and smooth (flat) tops. However, the "64X" line bowls have wide interior bases and when the pieces are flattened down into a plate, a bowl made from the same mold will fit nicely within the depression. Most of the wide panel plates are made from these "64X" molds including the most common 7 1/2 and 8-inch plates. Bowls in the "#656" line have a collar

base and do not form a good flat surface when opened into a plate. In fact, other than the #6569 14-inch plate, plates made from these bowls are extremely rare. I believe that the collar base made this piece tough to flatten down and the interior surface would not provide a large flat area essential for a "good" plate.

In the drawings, I have also presented the most common bowl shapes given to the #656 line. Though not illustrated, the cupped-in bowl can also be found



# 6569

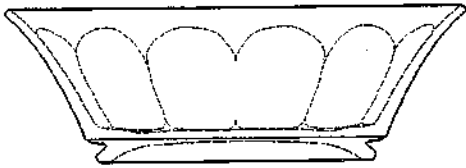
with the top crimped. Most of the cupped-in pieces have poor stretch effect. The "64X" and "69X" lines are usually flared bowls ("64X" bowls may also be

found as plates and the "69X" bowls are often found as swung vases).

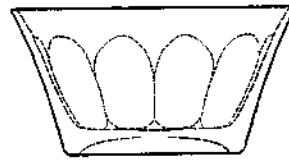
Unfortunately, the "wide panel" bowls and plates can also be found with non-stretch iridescence and we are constantly in "conflict" with carnival collectors who also "claim" these pieces - especially if they are red! The most common colors are Amber Ice (amber glass), Amethyst Ice (purple glass), Blue Ice (smoke on crystal glass), Green Ice (teal), Iris Ice (crystal), Rose Ice (marigold on crystal glass), and ruby (red & amberina glass). "Paneled" bowls and plates found in topaz, Florentine green or Celeste blue are likely to be U.S. Glass products, but note that we found a greenish-topaz Imperial #6567 bowl this last year! Are there other colors known?

IMPERIAL

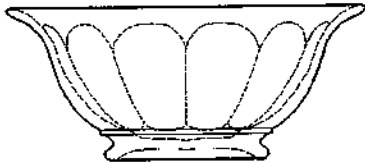
## Imperial Bowls With Optic Panels



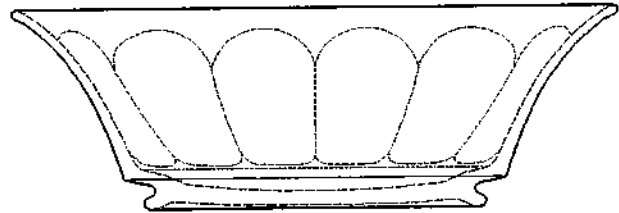
**Nappy #646/2B (4  $\frac{3}{4}$  base, 2  $\frac{1}{2}$  high, 8 wide)**



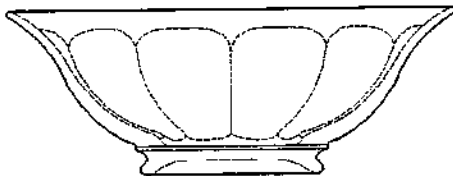
**Mayonnaise #602/2B (2  $\frac{7}{8}$  base, 2  $\frac{3}{8}$  high, 4  $\frac{3}{4}$  wide)**



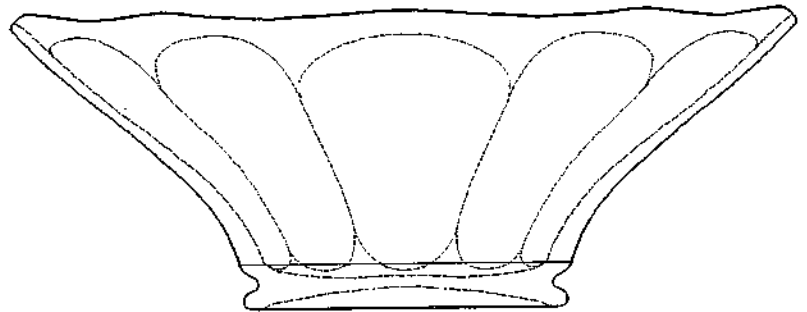
**6-inch Bowl #6564/2B (2  $\frac{3}{4}$  base, 2  $\frac{1}{2}$  high, 6 wide)**



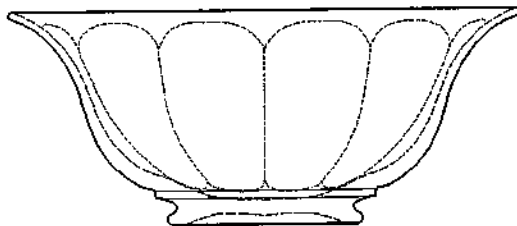
**Salad Bowl #648/2B (5  $\frac{3}{4}$  base, 3  $\frac{1}{4}$  high, 10 wide)**



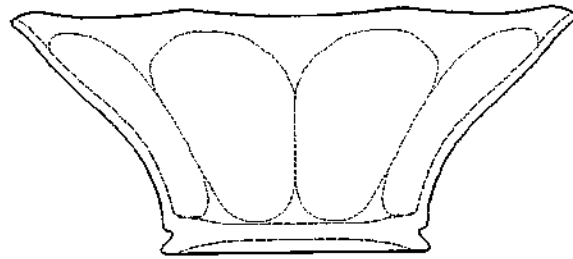
**7  $\frac{1}{2}$ -inch Bowl #6565/2B (3  $\frac{1}{16}$  base, 2  $\frac{3}{4}$  high, 7  $\frac{1}{2}$  wide)**



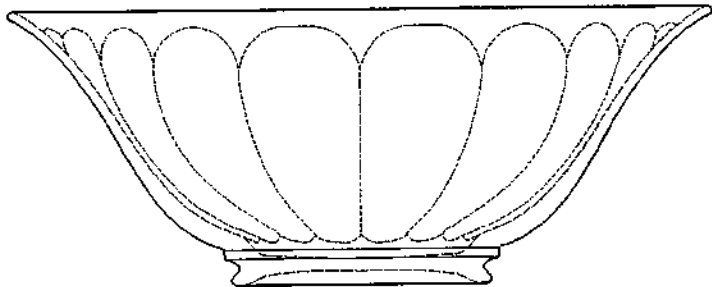
**12-inch Bowl #695 (5  $\frac{3}{8}$  base, 5 high, 12  $\frac{1}{2}$  wide)**



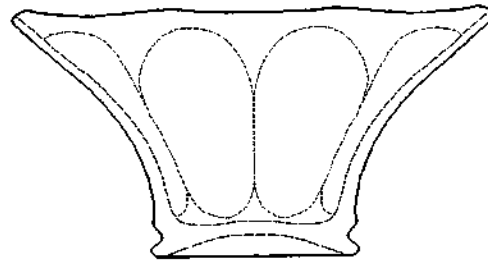
**8  $\frac{1}{2}$ -inch Bowl #6567/2R (3  $\frac{1}{4}$  base, 3  $\frac{1}{2}$  high, 8  $\frac{1}{2}$  wide)**



**9-inch Bowl #694 (4  $\frac{1}{2}$  base, 4 high, 9  $\frac{1}{2}$  wide)**

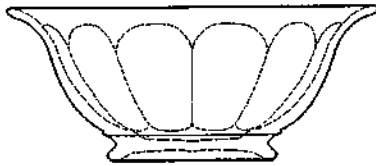


**12-inch Bowl #6569/2B (4  $\frac{3}{8}$  base, 4  $\frac{1}{2}$  high, 11  $\frac{1}{4}$  wide)**

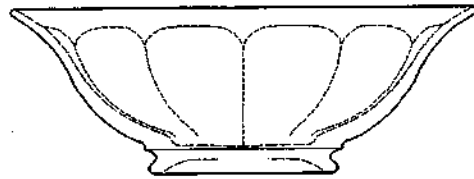


**4-inch Sweet Pea #693 (3  $\frac{1}{2}$  base, 4 high, 7  $\frac{1}{2}$  wide)**

## Imperial 6560 Series "Wide Panel" Optic Bowls

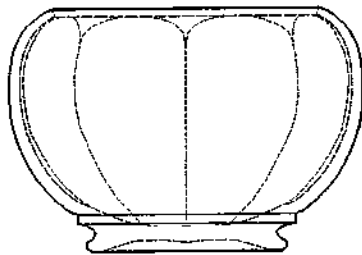


6-inch Bowl #6564 (flared)

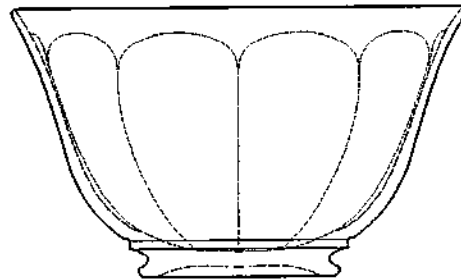


7 1/2-inch Bowl #6585 (flared)

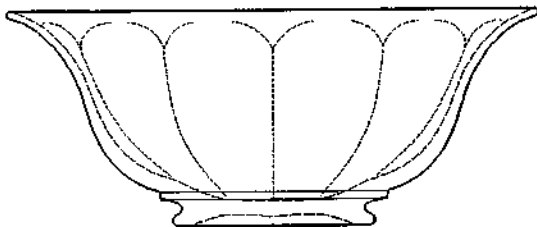
### Common Shapes from the #6567 Bowl Mold



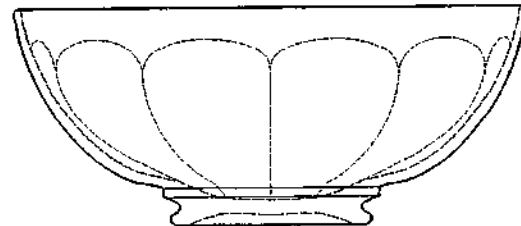
5 1/4-inch Bowl #656- (cupped), "rose bowl"



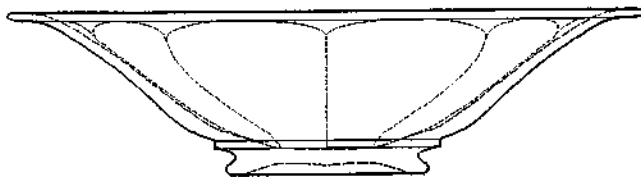
7-inch Bowl #656- (raised, flared)



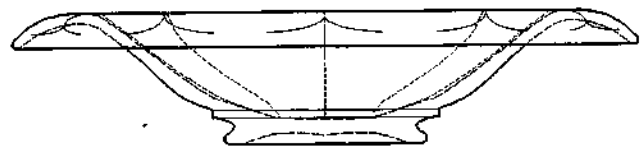
8 1/2-inch Bowl #6567 (flared)



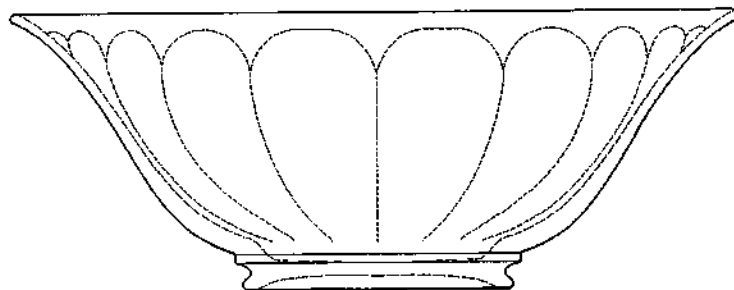
7 3/4-inch Bowl #656- (normal)  
(how it comes out of the mold)



9 1/2-inch Bowl #656- (wide flared)

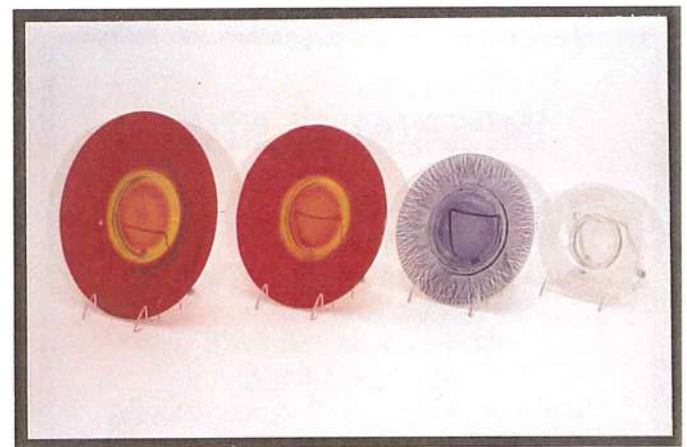
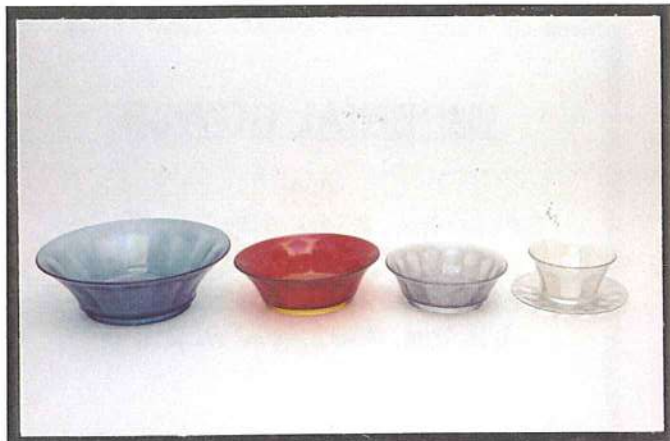


9 1/2-inch Bowl #656- (rolled rim), "flip bowl"



12-inch Bowl #6569 (flared)





### IMPERIAL BOWLS

Back Row (l-r):  
#6567, 8½"  
Red, Amber Ice, Blue Ice

Front Row (l-r):  
Topaz 8½" #6567,  
Iris Ice 9½" bowl #656X  
(all with 3¼" base)

### IMPERIAL BOWLS

(l-r):  
Green Ice bowls  
#6565, 7½"w, 3⅛"b  
#6567, 9"w, 3¼"b  
#6569, 10¼"w, 4⅜"b

### IMPERIAL BOWLS

(l-r):  
Red, #695, 12½"w, 5⅜"b  
Red, #694, 9⅝"w, 4½"b  
Green Ice, #693, 7¾"w, 3½"b

### IMPERIAL BOWLS

(l-r):  
Green Ice, #648, 10⅜"w, 5⅝"b  
Red, #646, 7⅞"w, 4¾"b  
Blue Ice, #645, 6½"w, 4⅛"b  
Iris Ice, #602, 4¾"w, 2⅞"b

### IMPERIAL

(l-r):  
Red, #646 bowl & #646 plate  
(bowl-7⅞"w, 4¾"b; plate-11"w, 4¾"b)  
Iris Ice, #602 mayo & #4460 plate  
(mayo-4¾"w, 2⅞"b; plate-6⅝"w, 2⅞"b)  
Amethyst Ice, #600 sherbet &  
#6724 plate (Chesterfield!)

### IMPERIAL VASES

(l-r):  
Blue Ice, #6945, 14"h, 4½"b  
Green Ice, #6922, 4½"h, 2½"b  
Iris Ice, #6922, 4½"h, 2½"b  
Red, #6935, 10¾"h, 3½"b

### IMPERIAL PLATES

(l-r):  
Red, #648, 16 panels, 12"w, 5¾"b  
Red, #646, 15 panels, 11"w, 5¼"b  
Blue Ice, #645  
14 panels, 8½"w, 4⅛"b  
Iris Ice, #4460  
10 panels, 6⅝"w, 2⅞"b (ground base)

### IMPERIAL #645 PLATES

Back Row (l-r):  
Amethyst Ice, Red, Blue Ice

Front Row (l-r):  
Amber Ice, Iris Ice, Rose Ice  
(8-8½"w, 4⅛"b)



## NEWS AND TECHNICAL INFORMATION

### New Member Profiles



by Jan Reichling

Welcome to our new members, I may not get all of your comments published in this issue, but through emails, membership forms, or calls, the hope is to contact all of you. If you wish to include additional information, just let us know. In fact, any member that would like to profile their interests in this column....please write or email me. Happy Glass Hunting and Welcome!

**Glenda Darin of Michigan**, participated in a Stretch Glass auction on eBay, but had been collecting for about 2 years.. She favors the #848 tulip pieces and wants to add to her collection some of the stretch colors. So, *if any of you can help Glenda add to her collection with stretch tulip pieces I am sure that she would be very happy!*

**Ron Fleming of New York**, has always liked "art glass" and began buying iridescent "stuff" at flea markets and yard sales 30 years ago. He soon learned that the stretch marked ones were stretch glass. He was an antiques dealer for many years and likes all colors, shapes and manufacturers, but just wants a lot of "stretch" on them. Ron, we agree...stretch and more stretch!

**Bill Gilbert of Kentucky**, learned about stretch glass from the SGS web site and has been collecting for 10 years. He favors Northwood, Fenton, and Imperial with blue and white being his favorite colors, but has not ruled out red and pearl amethyst. Bill, most of us wouldn't leave out red either!

**Joie Middlebrook of Michigan**, learned about stretch via the Internet and Rex Tatum. She has been collecting for about 5 years. She favors Fenton's aquamarine. Joie, it is a beautiful color and very collectible.

**Bob Preseau of Vermont**, has interests in Fenton's #251 bud vases especially in the jack-in-the-pulpit shape and twin dolphin pieces. I think Bob would enjoy seeing the dolphin pictures from the 1996 Convention. Bob, if you are interested in seeing those pictures, email me and we can arrange something.

**Lynda Randolph of Florida**, does not collect stretch but joined to learn about it. She mentioned that a wonderful couple was at a Carnival glass meeting in Florida and "pitched" stretch glass. Of course, that was Bebe and Fred Geisler of St. Augustine! Lynda, whether you collect stretch or not, thank you for joining our club and feel free to ask any questions, call members and have fun!

### Q&A From the SGS Web Site

by Ronde and Dave Shetlar

**Q:** I recently bought a set of 6 glasses which were called stretch glass. Each glass is a different color of the

rainbow, and they are iridescent. They are cylinder in shape and have no stretch marks. Are they stretch glass? I will love them regardless, but I am curious. Thank you, Roxanne Rayburn

**A:** True stretch glass glasses generally have excellent satiny and occasionally stretch iridescence. Ones with shiny iridescence are generally considered carnival. Many pieces of stemware and regular tumblers were produced in the 20s, 30s, 40s and 50s with a pearl-like, watery iridescence. This is a *cold applied* iridescence that was fired on in a lehr, not the sprayed on "dope" of true carnival and stretch glass. Sometimes this cold applied material also contained a colorant which produced a "flushed" type color effect. We have some Imperial reeded tumblers with this type of iridescence in pinkish, bluish, greenish and crystal iridescence.

**Q:** Hello, my name is Albert. On page 94 of *American Iridescent Stretch Glass*, there is a picture of this pattern in red (cream/sugar-#22/27). My question is: have you ever seen this in teal blue? Can you tell me what the value of the teal blue set might be? Thanks and best regards, Albert Goodman.

**A:** We have seen these cream and sugar sets in ruby, Green Ice (=teal), and Iris Ice (=crystal) stretch. All colors are obtainable, but the ruby is always the color that carnival and stretch collectors value the most. Recent red ones went at auction for \$500!, but we think that was way too much. Other sets have gone for \$250 to \$300. The teal and crystal ones generally bring \$100 to \$150, not because of lack of rarity, but lack of desirability of the colors.

**Q:** Albert later wrote and said the color "reminds one of celeste blue, almost aqua in color, but definitely not green."

**A:** In your first message, you said that the color was a "teal" which is what many carnival and stretch collectors use as the blue-green color that Imperial used. The name used by Imperial for this "teal" color was Green Ice (which should not be confused with "ice green" that carnival collectors commonly use to refer to the light Florentine Green). We commonly get this because we have a tradition in the SGS of trying to use the original names, not names made up by collectors. If your creamer & sugar are indeed a "Celeste" blue, then we would suspect that it is not Imperial, but possibly Fenton. Fenton made a rib-optic creamer/sugar. The Imperial #22 creamer has a flat top rim, the handles attach below the rim, but extend slightly above the rim, and the handles are squared off in cross section. The Fenton creamer has a rim that rises to meet the handles and the handles are round in cross section. We are not saying that there CAN'T be a blue set made by Imperial (Carl Burns has a picture of a blue Chesterfield #600 tumbler in his book, though we have never seen these pieces first hand). If the set is true blue, not teal (Green Ice), it would be an

extremely rare set. Such a set may be worth more than a red set, but you would have to find a collector that really understood the rarity and was willing to pay a premium.

**Q:** Finally, Albert sent us a color photo via email, still convinced that his set is a celeste blue. "Did ya'll receive the pic I sent you of the cream and sugar Rib Optic in blue? If so what did you think? The pic is crummy because it is a scan of a polaroid pic, but the color is obvious. Let me know will you? Plan to join the Society this weekend. Have always loved stretch glass. Regards, Albert and Hedy.

**A:** Sorry guys, there is just enough green in your set to make it a beautiful deep shade of *Green Ice*. If you could compare a true Celeste Blue next to this set, you would notice the green in this blue-green color. Hope this doesn't change your mind about joining! ●

### ANTIQUE MALL DIRECTORY AVAILABLE

**The No Nonsense Antique Mall Directory –**  
\$20.50 Book Rate or \$22.25 Priority Mail (add  
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### EBAY WHIMSEY AUCTION STARTING OCTOBER 19, 2000

by Jim Steinbach

The Stretch Glass Society will be conducting a ten day Whimsey Auction on the Internet auction service EBAY, starting the evening of October 19, 2000. We will be auctioning one of the whimsys produced earlier this year for the Society by The Fenton Art Glass Company. You may view this piece to be auctioned by going to the Society's EBAY "About Me" page. The Society's EBAY user ID is: **thetretchglassociety**.

The Stretch Glass Society is using this auction as a method of promoting membership in the Society, with the proceeds going to the general operating funds of the SGS. For those of you who do not have Internet access, don't despair, this piece is one of two produced in this

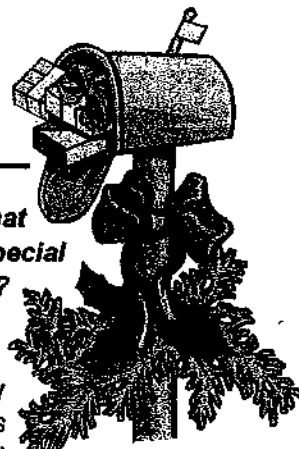
shape and the second piece will be available in a future Society convention auction.

**Please join in the fun!**

### MAIL-IN HOLIDAY 2000 WHIMSEY AUCTION

by Jim Steinbach

*Have you bought that special someone that special something for Christmas yet? We just might have that gift for you!* This year the Stretch Glass Society is proudly conducting a *Special Christmas Whimsey Auction* for its

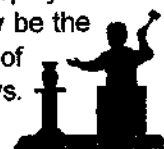


membership. We will be auctioning to the highest bidder, one of the beautiful whimsys produced earlier this year for the Society by The Fenton Art Glass Company. This, one-of-a-kind piece was produced in a red color glass using a rib-optic comport mold. It was shaped with a pinched and crimped top with two of the crimps pulled down. For a photograph of this piece, see the Bid Form on the last page in this newsletter.

This auction will be conducted as a "Mail In" auction. There is a \$65 Reserve (minimum bid) on this piece. To enter this auction, simply fill out the bid form completely and mail it to the address listed. **All eligible bids must be RECEIVED by November 18, 2000.** PLEASE bid early to avoid missing this deadline. The bids will be opened and the winning bidder notified the week of November 19, 2000.

The auction is only open to current members of the Society. In order to try to minimize the chance of duplicate high bids, we ask that your bid **not** be submitted in a **whole dollar amount** (i.e. \$87.53 would be an example of a good bid amount). In the unlikely event of duplicate high bids, the winner will be selected by a drawing using the high bidders names. The Society cannot be responsible for bids not received. The winning bidder's payment must be received within ten days of being notified of being the high bidder. The whimsey will be mailed insured via USPS Priority Mail following receipt of payment.

The proceeds of this auction will be used for ongoing projects of the SGS. Thank you for your continued support of the Society. We hope you will participate in this auction and possibly be the lucky one to receive this GREAT piece of Fenton Stretch Glass for the holidays. Have fun and remember to bid high!





## Congratulations Grandma!

Jan Reichling is the proud new Grandma to **Preston Carter White**, born August 25<sup>th</sup>, weighing in at 5lbs,7oz and stretching to 18ins! Jan says that son, Preston and daughter-in-law, Cindy, are already asking when she can babysit.....DO THEY REALLY NEED TO ASK?



Preston Carter White

We hear, also, that a couple of our other members are "expecting"! Another grandchild coming in November to the Walns and a 'grand-godson' to Rex Tatum! CONGRATULATIONS Y'ALL!

\*\*\*\*\*

**Send Us Your for Sale or "Want" Lists**

## SEEKERS AND SELLERS

### SEEKERS --

**Glenda Darin**

Fenton # 848 Tulip bowls in ANY COLOR

**Bebe & Fred Geisler**

Imperial # 693 or # 694 Tall (10" or more) 'Wide Panel' vase in GREEN ICE (teal)

**Dave & Renée Shetlar**

Northwood # ? Tall Trumpet-Twist candlesticks, blue (or any color)

Imperial # 27 creamers in RED & GREEN ICE (teal)

**Rex Tatum**

Fenton # 857 Tall 'Melon-Rib' vase (10"+) in PERSIAN PEARL

Fenton # 574 Flared, crimped vase in PERSIAN PEARL

Imperial ANY SIGNED pieces in PEARL WHITE or IRIS ICE

### SELLERS --

**Dave & Renée (or Trade)**

Fenton # 1663 Fluted bowl, PERSIAN PEARL . \$200

Northwood # 695 Tall 'Colonial' six-sided candlesticks, 8.75" JADE BLUE ..... \$130

(Cut here)

## SGS HOLIDAY 2000 WHIMSEY AUCTION BID FORM

**Member's Name:** \_\_\_\_\_

**Address (no PO Box):** \_\_\_\_\_

**City, State, Zip:** \_\_\_\_\_

**Phone Number:** \_\_\_\_\_ **Email:** \_\_\_\_\_

**My Whimsey Bid (\$65 Reserve):** \_\_\_\_\_

(In Dollars and Cents; Please, No Whole Dollar Amounts)

**Please mail this completed Bid Form to:**

The Stretch Glass Society  
C/O Jim Steinbach



# Bids Must Be Received by NOVEMBER 18, 2000



## 2001 CONVENTION—Mansfield, OH Area

by Joanne Rodgers

The Ramada Limited is ready, willing and able to begin taking your reservations for your guest room during convention. We have reserved the facility for **Thursday, May 3<sup>rd</sup> to Saturday, May 5<sup>th</sup>** with the following rates for guest rooms:

**Doubles (1-2 adults) ..... 67.46+ tax**

**Kings (1-2 adults) ..... 71.96+ tax**

**Jacuzzi Suites or Family Suites**

**(1-2 Adults) ..... 85.50+ tax**

(These rates will also be honored for anyone arriving early and/or staying later than *Sunday*!)

As always, we are still in need of helpers for various activities. Needed *especially* are coordinators for two "Convoy Trips" to the Mansfield area and through Amish country. If you are interested in offering assistance with either, or both of these trips, or any other activity, please contact Joanne Rodgers at [REDACTED] or Renée Shetlar via email at [REDACTED]. Thanks, in advance, to all of you *Ohio* members who will offer to help!

### NOTICE

**CLUB DISPLAY – Wisteria/Amethyst (purple) and Persian Pearl/Iris Ice (crystal/white)** – If you wish to participate, send your list of shapes in these colors to Helen Jones at [REDACTED]. If you have questions, call Helen at [REDACTED] or e-mail at [REDACTED].



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Crystal



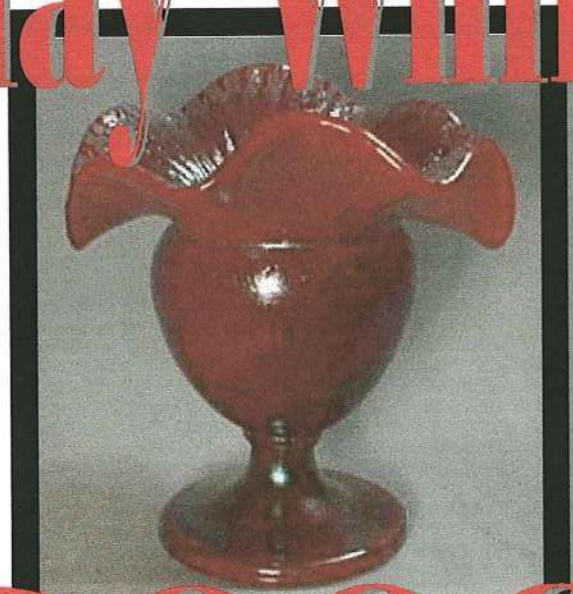
Purple

### FIRST FLORIDA "MINI-MEETING"

Bebe and Fred Geisler are making arrangements to invite SGS members—especially those from Florida and surrounding states—to a one-day gathering in Ft. Lauderdale on Feb. 2<sup>nd</sup> or 3<sup>rd</sup>. Actually, they will be attending the SSCGA convention and have been encouraged to make a Stretch Glass presentation in their hotel room. They figured that this would be a good time to get some of our 'southern' SGS members together. Details should be worked out soon and will appear in our January Newsletter.

**Details in January!**

# Holiday Whimsey



# 2000