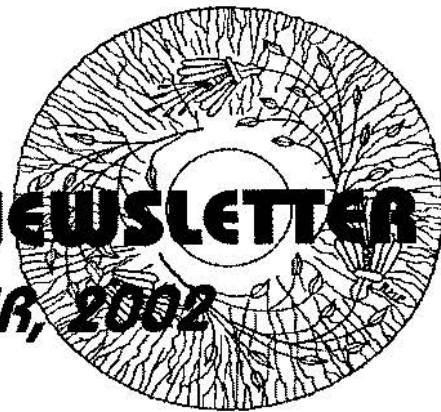


FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA
STRETCH GLASS SOCIETY

Message from the Board
Dave Shetlar

SGS NEWSLETTER
OCTOBER, 2002



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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:

- **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: Dave Shetlar at

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Dear Members:
What an incredibly dry summer we've had, not in stretch glass, but rain! At the end of August, I drove back to the family farm in Kansas to do some maintenance. When talking to our renter, he was complaining about the small ears of corn that were clogging the harvester! From what I see, the same conditions have occurred in the southwestern states across to the northeast. For those of you with ample rain, be very thankful!

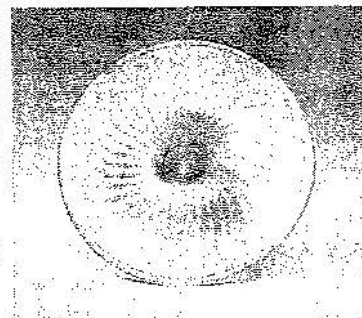
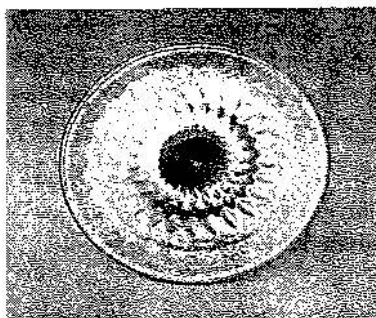
Several of our friends and antique shop owners have stated that there has also been a "drought" of good stretch glass. This appears to be somewhat confirmed by what we see on eBay - good and great stretch glass is a rare occurrence and commands top prices, common or mediocre pieces rarely meet their reserves. We received a note from Wally McDaniel recently, however, saying that since attending the SGS convention last spring, he has found 75 pieces and said he hoped "it stays this easy." Tell us Wally, just WHERE did you travel!??

Renée and I haven't been able to travel as much this summer as we would have liked (too much bug field work to do), but when we have, we've often found some nice pieces of stretch. In short, the story is not much different than it always has been - if you don't get out and look around, you're likely not to find much! As an example, I recently asked Renée if she had looked in our local antique malls. After her "no" answer, I suggested that we quickly go through them. Low and behold, in one booth was a Northwood Jade Blue candleholder, priced very nicely! The same thing happened this last summer when we decided to stop in another antique mall not more than 20 miles from our home - this time it was a Jade Blue baked apple dish (naturally, just like the one we just bought from Bill Crowl at convention).

Our most satisfying find this summer was a pair of Fenton 318 Florentine Green candleholders. Of course, you're probably wondering, "why would that be a great find?" Well, these 318 holders had the *diamond optic pattern* in the base, technically making them #1502 candleholders. Not long after acquiring these, we noted a "vaseline Fenton candleholder" in eBay under the carnival listing. This single holder appeared to have some kind of optic pattern, and we suspected that folks were certainly wondering why advanced collectors were bidding.

When the piece arrived, it wasn't diamond optic at all, but *spiral optic*, #1503!

[continued on page 3]



NOTICE!

The Stretch Glass Society is in need of two interim officers -- President and Vice-President -- to April 30, 2004. If you are willing to volunteer for either of these interim offices or would like more information, please contact Renée or Dave Shetlar at (740) 369-1645 or StretchGlassSociety@columbus.rr.com

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SEATS OPEN ON SGS BOARD OF DIRECTORS

Two Board of Director seats will become available April 30, 2003. If you are interested in serving a two-year term as a Board Member and would like additional information, please contact Renée or Dave Shetlar at 740-369-1645 or StretchGlassSociety@columbus.rr.com

PLEASE HELP YOUR SOCIETY BY VOLUNTEERING!

Annual Membership Renewal Rates – \$22 Continental United States, US\$24 Canada

For NEW member rates, contact Phil Wain

Past SGS Newsletters Available to Current Members for purchase –

For details and order form, contact Renée Shetlar (StretchGlassSociety@columbus.rr.com or 740-369-1645).

Past SGS Souvenirs Available to Current Members for purchase –

2nd Quality 1996 Cobalt Blue Dolphin Handle Square Vase – \$36 each

2nd Quality 1999 Violet Flared Tulip Bowl – \$36 each

1st Quality 2000 Red Flared Rib Optic Comport – \$47 each

1st Quality 2001 Aquamarine Dolphin Handle Vase – \$46 each

1st Quality 2002 Emerald Green Candle Holders – \$85 pair, or \$45 each

Prices listed are in US dollars. Canadian members must add US\$5.00 per piece for international postage. For additional information and an order form, contact Jim Steinbach or

WELCOME NEW MEMBERS!~

Rayanne Dahl,

Ron and Pat Killingsworth,

Patti Polk,

Welcome Rayanne, Ron, Pat and Patti! We hope that you will take some time to get in touch and talk stretch glass with the other members in your respective areas! Hopefully we'll be able to meet at the 2003 convention!

DIRECTORY UPDATES & CORRECTIONS!~

William Cottrill,

Wally McDaniel,

V.E. (Gene) and Sue Turner,

Thanks Bill, Wally, Gene & Sue!

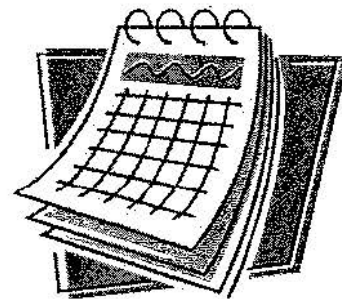
NOTE: Updates are in bold type.

Membership renewals for 2003 are due January 1st!

SGS WEB SITE

<http://members.aol.com/stretchgl/>

Any SGS member who would like to have a reciprocal link between the SGS site and their personal web site, contact Helen Jones, [REDACTED]



[continued from page 1] – Message from the Board, Dave Shetlar

After looking at our books on Fenton glass, it appears that Fenton put the diamond optic and the spiral optic pattern only in the #318 candleholders. These are shown in advertising pages of console sets, usually with the three-dolphin bowls. Has anyone seen other candleholders with either pattern? It's also interesting to note that the diamond optic line was made from 1927 to 1938 and the spiral optic line was made from 1927 to 1930, fairly late in Fenton's stretch production period. When we featured "dolphins" at our 1996 SGS meeting in Manassas (VA), a couple of diamond optic pieces in stretch showed up. The dolphin-handled server, a twin-dolphin comport and a twin-dolphin card tray are all documented in the photo book that was produced by SGS member, Robert Jones (available with the SGS presentation materials). There was also an un-iridized, three-dolphin bowl, cupped in, with the spiral optic pattern.

So, does anyone have additional pieces (not necessarily dolphin pieces) with the diamond or spiral optic patterns? I know of several Vella Rose bridge goblets, square and round plates, a handled cup, the handled basket, and the flared vases with the diamond optic pattern. Do you have any others? Let me know; it would be great to finally document what was actually produced and what has survived to today.

On another topic, some have discovered my efforts to make a web site on stretch glass. I have heard from several of our members that they are concerned that this site might hurt the stretch glass book sales or our Club site. First, Collector Books has made it abundantly clear that they are not interested in reprinting or reissuing a stretch glass book - not enough sales per year to warrant the effort. Second, our SGS Club site is strictly that, basic information on stretch glass and a place where people can obtain information on becoming a member. Helen may want to take the site further in the future, but we'll cross that bridge when/if the time comes. To let everyone know what I have in mind, I am trying to create a web-based equivalent of what John Madeley and I attempted to do - produce an educational book, with enhancements (identification pages, items not included in the book, additional images of pieces in *all* the colors found, etc.). Because of space limitations placed on us by the publisher (and our time), John and I had to attempt to select all the forms that we were aware of, but only in one color (some rare, some common). On my web site, I'm not limited by these restrictions. If I had images of every piece in every color, I could post them! However, as you can imagine, I don't have this image library, but it's a goal worth pursuing.

This brings me to my next request. I hope to get some time over the next five years and travel across the country. Renée and I have relatives in Florida, Oklahoma, Texas and California, so our travel paths cover most of our membership! Like John, I've developed a rather simple technique of taking pictures of stretch glass with my digital camera, and I would like to visit those of you with collections. I know that some are nervous about having their collections photographed, but no one but you, Renée and I will know where the images came from! I won't need to photograph all your pieces, just the forms and colors that I don't have on file. I know that many of you have much of your stretch glass in storage, but I'm a patient person and don't mind unpacking and packing glassware.

Over the last year, we had the pleasure of visiting Bebe & Fred in Florida and I spent nearly a half day photographing some of their pieces. Likewise, I spent most of my time this year at our convention photographing all the Northwood stretch that arrived for the club display. So, I would greatly appreciate invitations to visit you and your collection (no, I don't mind dust or clutter - a sign of a REAL collector!) so that I might document some pieces for my web site.

As my site is currently structured with numerous images on each of the pages, those folks using phone modems have to wait a long time for everything to download. I will likely burn CD versions of the site in the future so that these folks can use the information more efficiently on their personal computers.

Why do this? Well, I believe that stretch glass may never achieve the notoriety of carnival glass, partially because stretch glass is less common, but mainly because we do not have an "Edwards & Carwile team" to produce a new stretch glass book on a yearly basis. Their carnival books, as well as others on carnival glass, keep the interest in carnival burning. Stretch glass is less common on antique shop and mall shelves and fewer people are exposed to it. Not everyone is interested in the commonly found blue, green and crystal bowls and plates. But, when they see ruby, tangerine, wisteria and interesting shapes and forms, interest begins! One way to increase this interest is to provide an easy access to view stretch glass. After viewing my site, several non-members have commented that they were unaware of the diversity found in stretch glass!

In closing, as we move into the last quarter of yet another year, Renée and I look back at 2002 with thanks to you, our stretch glass friends and family for your comments and support. We look forward to your future comments and responses to the queries I've made above during this next year. In this ever-changing world we live in, hope your fall and winter holidays are most gratifying!

David Shetlar, News/Technical Director

Imperial "Octagonal" Stretch (#725, #727 & #728 Lines) [& Decoding Imperial's Numbers]

by David J. Shetlar

While constructing my web site on stretch, I had to review some of the published Imperial catalog pages for numbers of the plates and bowls that have an octagonal shape. Imperial produced a considerable variety of items with eight-sided tops including the normal plates and bowls, as well as sugar & creamer sets, cups, goblets, salt & pepper sets, covered comports and candy boxes, and candleholders. Hazel Marie Weatherman (author of Depression Glass books) dubbed these pieces as "Molly" but the name doesn't seem to have come into general usage.

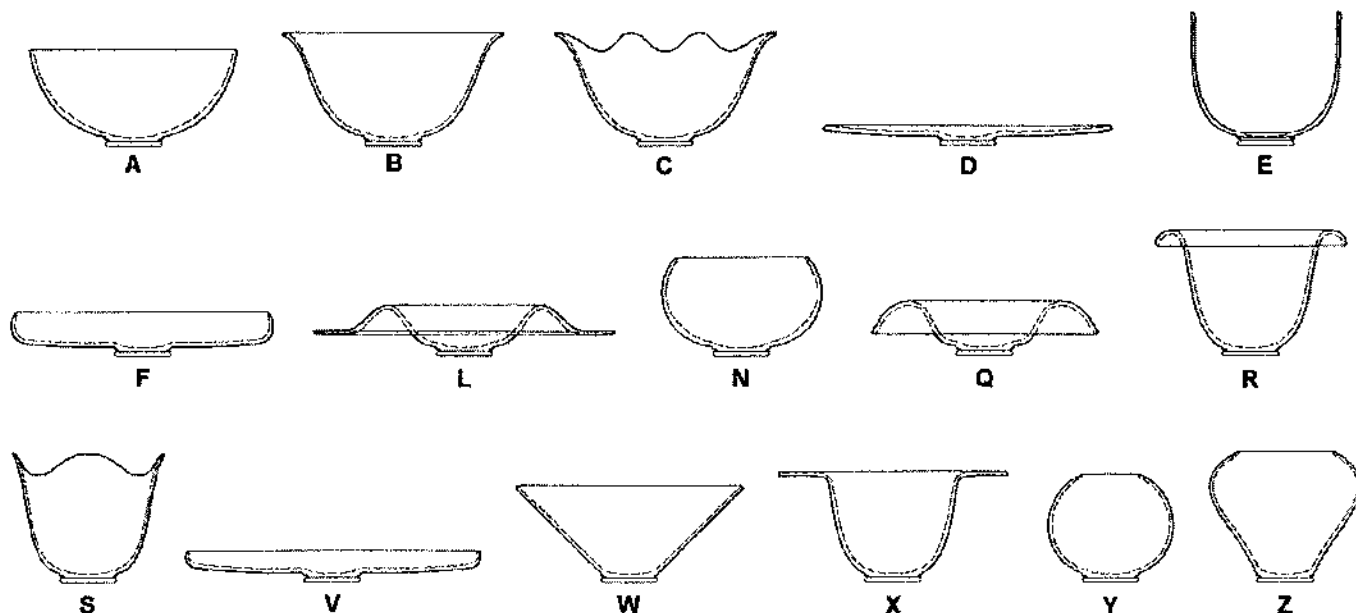
The catalog pages often mix and match items with prefix numbers of 725, 727 & 728 in the same groupings, so it appears that Imperial considered these as being similar enough to sell them together. The obvious differences are that the #725 items have handles, usually two squarish handles for plates and bowls as well as the heart-handled servers. The #727 items do not have handles and most appear to have snap bases though a few items look like they probably have stuck-up (ground foot) bases. The #727 line includes the candleholders. The #728 line appears to consist solely of the four-footed bowl which can be found in a dozen shapes, including a footed cake plate. Then this bowl is illustrated, the number can be #39- or #728- (where the "-" is a capital letter that denotes the shape).

Virtually all the octagonal pieces found in stretch are in the Iris Ice (crystal) color or pink with smoke or clear stretch iridescence. However, two large #727 bowls showed up at the last SGS convention, one decorated and one not, which

were a light smoky iridescence on a distinctly light blue glass. Considering the large number of items figured in the Imperial catalogs, there is definitely a possibility of finding a creamer & sugar set, cups, and covered bonbons/candy jars. The illustrations also show small heart-handled servers (7 1/2 and 8 1/2-inch diameters) that are miniature versions of the 11-inch fruit and the 12-inch sandwich trays. If you have any of these other pieces, let us know!

What was really interesting in my review was the use of capital letters to denote different shapes of items. The codes are as follows:

- A = "normal" (the rounded bowl shape normally produced by the plunger without further shaping)
- B = flared (a slight flare)
- C = crimped (usually eight crimped)
- D = cake plate (flattened plate shape)
- E = muffin dish (flattened then two sides up, commonly called bread tray)
- F = flat cupped (ice cream bowl shape)
- G - I = no shapes associated
- K = cupped and flared (on vases)
- L = flip bowl shape with flattened edge
- M = no shape associated
- N = open cupped (an oval shape, not the rounded rose bowl shape)
- O-P = no shapes associated
- Q = flip bowl shape
- R = rolled rim top
- S = square crimp
- T-U = no shapes associated
- V = flat with slightly raised rim
- W = 45-degree, straight sides
- X = flared, flat rim top
- Y = rose bowl shape, cupped ball shape
- Z = slightly flared cupped





207. 7 inch Rose Bowl



208. 10 1/2 inch Flat Bowl



209. 10 1/2 inch Flat Bowl



210. 10 1/2 inch Compote

Made in Rose Pink, Green and Crystal Glass



211. 11 inch Flower Vase



212. 12 inch Muffin Dish



213. 12 inch Fluted Cake Plate



214. 8 1/2 inch Covered Compote



215. 8 1/2 inch Covered Not Box Three Partitioned



216. 8 1/2 inch Covered Not Box (Not Partitioned)



217. 8 1/2 inch Candy Box and Cover



218. 8 1/2 inch Covered Dish 3 Large



219. 8 1/2 inch Covered Casserole Ground Bottom



220. 8 1/2 inch Covered Candy Box Ground Bottom



221. 8 1/2 inch Silver Bell Metal Clasp

Made in Rose Pink, Green and Crystal Glass



222. 3 piece Mayonnaise Set



223. 3 piece Mayonnaise Set



224. 3 piece Mayonnaise Set



225. 3 piece Mayonnaise Set



226. Glass Lids



227. 3 piece Hamlet Set



228. 3 piece Oval Mayonnaise Set Ground Bottom



229. 3 piece Round Mayonnaise Set Ground Bottom



230. 3 piece Round Mayonnaise Set



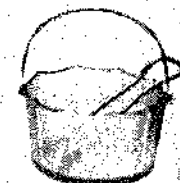
231. 3 piece Hamlet and Cheese Set



232. 3 piece Cheese and Cracker Set



233. 3 piece Mayonnaise Set



234. 8 1/2 inch Ice Tea, Ground Bottom Metal Plated Handle and Tongue

Scans of pages from Imperial Catalogue E, illustrating the #725, 727 & 728 'octagonal' items.



#7287A in smoke on pink with decal.



#7287X in Iris Ice.



#7287C in clear on pink.



#72710W in smoke on light blue.



#72710A in smoke on light blue with floral painted decoration.



#72710Q in marigold on pink.



#7257D in smoke on pink.



#7257F in smoke on pink.



#7257E in marigold on pink.



#7255 mayo & plate in Iris Ice.



#727R mayo plate in smoke on pink.



#727 cheese & cracker in smoke on pink with gold floral decoration.



#7251 fruit tray in marigold on marigold on pink with decal.



Bases of #1502 (left) & #1503 Fenton candleholders (diamond & spiral optic).



#727R in smoke on pink.

Q&A From the SGS Web Site

by Renée and Dave Shellar
<http://members.aol.com/stretchgh>

Q : Hi, I am sorry to bother you but I hope you might help me with finally deciding the true color of this bowl and whether or not it is stretch glass. I have attempted to photograph the stretch marks and onionskin-look that I see in the bowl, but I feel I wasn't very successful. I have looked in books, searched the Internet, received opinions, and I have come to believe it is most likely Celeste Blue. Could you please let me know your opinion? Any opalescence you see in the bowl is just the flash from my camera. Thank you, Karen

A : [EDITOR'S NOTE: We were not able to save the photos submitted by this individual, so are not able to show the examples here.]

Hi Karen, Thank you for visiting the Stretch Glass Society web site! It is no bother what-so-ever to respond to your questions.

You need not apologize, either, for your photos, they are just great for showing your piece and the iridescence. Only one suggestion we might give you would be to use a plain (no pattern) white/off white paper or cloth drape to place the item on. This way the color is not affected by the color of the background and there is nothing to detract from the item.

Now, as to your questions. Is this Stretch Glass? No, this is Carnival Glass that has some stretch effect in the iridescence along the outer section. Stretch Glass has no—or very little—molded patterns/shapes within the glass. Is the color Celeste Blue? If it were Stretch Glass, we would consider this Celeste Blue because stretch collectors don't have a different name for all the variations of colors within a color range. We have cobalt blue, opaque blue [Jade Blue], Celeste Blue (varies from light to dark shades), and the teal color of Imperial's Green Ice (go figure why they called it that!). Since we are not collectors of Carnival Glass, we do not know all the nuances they place on color definition, so do not know what color they might assign to your piece.

One suggestion—write to carnival@woodsland.com this is the Internet-based carnival glass club WWW.CGA (Woodsland Carnival Glass Association). They send out a daily "discussion board" to members (guests are allowed on a short term basis) for questions and quips and such. They are always discussing the topics of color. It is a wonderful forum that is open to people world wide.

Q : Dear Stretch Glass Society: I am currently blowing glass at the Toledo Museum of Art glass studio and would like information obtaining and using metallic salt solutions on hot glass. Any information that you could send me would be greatly appreciated. Sincerely, Bob Crockett

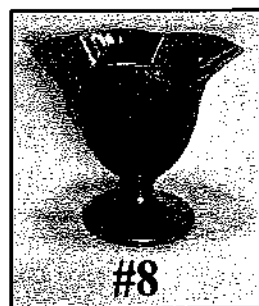
A : Hello Bob, Good to hear from you! I'm not sure what the exact formulae would be. Our books simply state that the most common "dopes" were slightly acidic solutions of iron chloride (ferric chloride) and tin chloride (I assume stannous chloride) though there is one reference to antimony chloride. Our recent pieces made by Fenton suggest that the tin chloride and titanium chloride are the two currently being used. I'm not sure why the iron chloride is not used by Fenton, but there may be an OSHA concern of inhaling the fumes continuously over time.

I would suggest that you might try to make a near saturated solution of tin chloride (try a third cup of crystals dissolved in a quart of de-ionized or distilled water to which you have added a couple of teaspoons of white vinegar for acidity).

In our visits to Fenton, they spray the dope using what looks like a compressed air paint gun used by auto repair folks. The piece to be doped is heated to cherry red color and brought to the spray booth (the red color has pretty much disappeared by then) and the spray is applied while rapidly rotating this piece. It may take about 5 to 10 seconds to get an even coverage and you can plainly see the shiny surface beginning to appear. Be sure to get the coating inside the piece as well as outside. To get a stretch effect, reheat the piece to a deep orange color, pull out of the glory hole and open out the top. If you get iridescent spots, the spray was not fine enough.

I know that there are several modern art glass producers that are obviously doping their pieces and producing stretch marks that rival Tiffany, Durand and Steuben. I would think that your ceramic arts instructor should have a formula for making iridescent dope. Dave

Q : Hi Dave & Renée, I have a question about last year's 2001 Whimsey auction. Item #8, Red 6-point crimp, ribbed comport and the quantity listed—1 of 5. My question is, did Fenton only make 5 of these and all only for the SGS? When more than one item is made such as this case, where do the other 4 go? I only saw one name in the high



bidder column. Thank you again for this information, Diane Rohow

A: Hi Diane, originally, a whimsy somewhat implied that the piece is a one-of-a-kind, most likely made by a factory worker who had a whimsical idea. In current usage, whimsy means a piece made that is not part of a normal run (a long series of one shape and color).

In the case you refer to, there was more than one in a similar/identical shape. The Society generally purchases all of the whimsies of similar shape if they are first quality. Jim Steinbach, who is responsible for working with Frank [Fenton] on our pieces always identifies when there is more than one such item to ensure that folks understand whether a piece is truly a one-of-a-kind item or not. The additional pieces are saved for future member auctions or raffles.

Q: Dear Dave & Renée, Sandy and I would like to take this opportunity to thank you both for the wonderful time we had at the SGS Convention.

We were not surprised that we were greeted with open arms, but were pleased and grateful with the warm reception that we received. We were also very grateful that the other members were so patient with us in allowing us to look at the glass just prior to the stampede. We had driven for 5 hours and tried to get there earlier, but we hit a bad rain storm that slowed us down. We are aware that we were given time [to] look things over and we do appreciate the grace period. Sandy was beside herself with glee when she found herself standing in front of the pink perfume, and "It was still there!" We were the last people in the line. We did not believe that we could get to it. When we got there she said to me, "Look! It's still there!" I said, "Well grab it!" Good thing for us, because there was another hand heading for it when Sandy latched onto it. I had a wonderful time talking about the glass that we had brought for our display. I rarely have anyone to talk to about our glass, and this was a wonderful treat for us.

We had a chance to stop at an antique shop on the way home. We found a most unusual piece! We have never seen anything like this before. It appears to be a comport shape. It is a clear base glass with some Yellow/Green enamel on the outside which fades out as it approaches the middle part of the bowl towards the stem. There is bright Gold enamel which starts at the inside top edge of the top rim and fades as it enters the inside of the bowl. There is no gold on the outside or on the top rim edge. It is a two part mold and has 8 panels on the outside which follow down the stem and terminate as petals on the base. The top



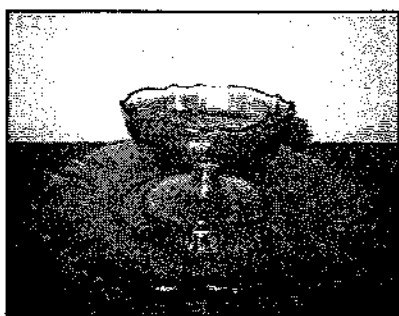
outside rim edge has a distinct "U. S. Glass" look to it. The glass is fairly thick and the piece has a good weight to it. There is a very good wear pattern on the bottom of the base. The inside iridescence is tight and crackly in the center and the random lines of stretch expand as they make their way toward the middle of

the bowl. There is good stretch along the rim, inside and out, and under the enamel on the outside, it has good iridescence which fades to clear on the top of the base. There is no iridescence past the petals on the base and no iridescence on the bottom of the base. The measurements are as follows: Base = 3-9/16 inches, Height = 4 inches, Width across the top at the narrowest point = 6 inches and the width at the widest point is 6-3/8 inches. I have included 4 pictures to help you to get a feel for the piece.

Please let me know if you can figure out who made this piece. Thanks again and God Bless You Both and God Bless America, Tom and Sandy Monoski

A

: What a nice find! Now you have to find the plate that goes with it!! It appears to be the US 310 cheese dish. The cheese dish does not



have the normal 310 foot, being round rather than scalloped. We keep finding different enamel treatments with U.S. Glass and I suspect that some may be unique - like yours.

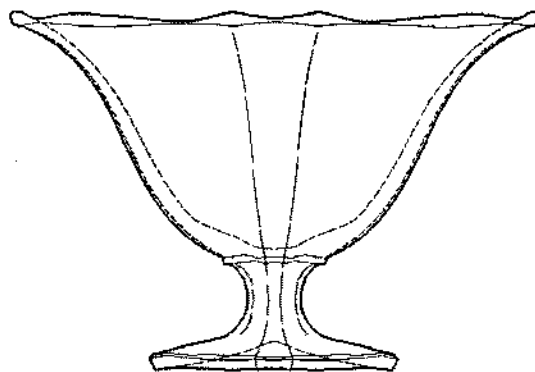
Also, thanks for the kind remarks about the convention. We have always felt that the group is fun to work with, though, like with any group of people, there will always be some disagreements that show up. However, Renee and I encourage you to keep pushing with new ideas and new ways of doing things. "Tradition" is a tough thing to change, but it can happen with constant pushing. BugDoc Dave

Reply: Dear Dave & Renee, Thanks for getting back to us with your opinion. Could we ask you to please study the photos again. This comport is too large to be a cheese dish (6-3/8 in). It also has 8 distinct panels on the outside. There is only one ridge running between the panels and it is a raised ridge. This ridge does not go to the point of the edge point, but it does go to the middle of the curved area of the edge. There are no double ridges anywhere. There are 8 distinct sets of curved features on the outside edge of the top rim. There are 8 petals on the top of the base which are an extension of the 8 panels and they form an 8 sided stem on the comport. There are no ridges that extend to the outside edge of the base as in the #310 pattern. And the base is too large, 3-9/16 in.

I too thought it to be a US #310 at first. But when I looked at all of the known examples of #310 that I

could find in my books, I could not find one feature that would suggest #310. I am really puzzled by this one. I have a feeling that this may be a US Glass or possibly a Lancaster piece that was not in production for very long. It may be an early prototype of the eventual #310 Pattern. The enamel is like that on Plate 678 in that it fades as it goes down the side. The enamel is very thin and delicate and is not the kind that would scratch off of the piece. It is fired right into the glass. At first I had thought that it was a colored glass. It may indeed be Yellow colored glass at the top edge with green enamel blended over it. This would explain the presence of both the yellow and green colors that are there. I can't wait for you to see it. I might have to come a visiting some day with a couple of boxes full of some of my more rare pieces for you to photograph so we can investigate this thing a little further. Any reason to talk about glass with good friends is a good reason for us. Your friends, Tom & Sandy

Reply: You're right. I was only looking at the edge rim which is definitely a 310-like outline, but the rays are not in pairs. I have not seen this one before. The base of the 310 cheese dish is 3-1/4 inches which is close to yours, but the size of the bowl is definitely too large for the normal dish. Perhaps it is a mayo of some sort. Neat piece. Dave



U.S. Glass, #310 mayo/comport

[EDITOR'S NOTE: Perhaps this is an item that needs to be inspected by the "father" of Stretch Glass research, Berry Wiggins! In all respects, it looks to me to have the rim and foot of a U.S. Glass piece, but the puzzle seems to be the 8 panels!]

**January 1, 2003 Membership
Renewal Deadline!**



Member Letters & E-Mails

From: Joanne Rodgers, [REDACTED]

Sent: August 29, 2002

Subject: **We Need to Hear from You**

The SGS officers/directors communicate with each other all year long. They communicate with members via the newsletter and, with a small number of you, at the annual convention.

The officers/directors would like to hear from the members during the rest of the year. You must have questions that are unanswered, or suggestions lying dormant.

What goes through your mind as you read the newsletter? Being a Charter Member of the SGS, I have watched the evolution of the newsletter over the past 28 years. I suggest you take the opportunity to look through the files of past newsletters when you come to convention. Thanks to the miracle of color copiers and Dave Shettlar's expertise in line drawing, we have much more information available than in the past. Let your Editor know how much you appreciate this information. What else would you like to see in the newsletter?

Do you have suggestions regarding the convention (short of the SGS paying your expenses)? What subjects would you suggest for seminars? Past subjects have been: photographing your collection; insuring collections and/or dealer inventory; and how to set up an inventory. Would you prepare a short discussion program on a subject near-and-dear to you, and lead the discussion at convention? Or, prepare the program for someone else to conduct, if you cannot attend?

Have you been profiled in the SGS Newsletter? If not, how about writing a short "bio" on yourself, your family and your collecting loves and submit it for publication? It needn't be long nor glamorous. You could start by answering some of the following-- How did you become a stretch glass collector? Did you inherit your glass or make an impromptu purchase that eventually got you hooked?

Officer/Director's names and addresses are listed on page two of every newsletter and in the membership list. The next time you "think/wonder" about something regarding the Stretch Glass Society, sit right down and write a letter. All but Arna and Joanne have email. The USPS will get your messages to the Simpson and Rodgers homes.

Our membership is located coast-to-coast and border-to-border, with several members located in Canada. Now that we are on the Internet (thanks to Helen Jones), who knows when we may become a multi-country Society. It is recognized that not everyone can come to convention. So, let us get to know you through more frequent verbal communication.

Reply: *Thank you Joanne; I don't think we could have said it any better. It's true that sometimes Dave and I think we're working in a vacuum or that we're just spinning our wheels when we don't get any feedback from the members. Thus, the reason for including the following great letters/e-mails below that we've received during this past year.*

From: Rex Tatum, [REDACTED]

Sent: Friday, April 19, 2002 2:38 PM

Subject: **Personal Web Site**

I just HAD to take a moment to tell you how much I enjoy your web site. It is just like a visit to see the features portions of your collection; gives me something to aspire for. Wish I could attend the convention but....

Two other members of SGS are coming here in July so I guess that at this rate I will have entertained the entire membership by 2055 or so!

You have given SO much of yourselves to the Society but if there is time and space I know that EVERYONE would appreciate some direction as to how to bring up a web site. I think you planned to speak on how to obtain the best digital photos, and maybe this could be a part of that?

Get your running shoes on for the "stretch glass scramble".
Rex

Reply: *Thanks for your comments, Rex!! I spent some time this morning reviewing some additions Dave has made [to his website] and making notes of other additions/corrections that need to be made. He loves putting this info together and it is a great outlet to "get away" from his 'regular' work once in a while. Suppose his site is his precursor to the eventual updated book as a CD.*

Personally, I think that website construction almost requires a half-day seminar all it's own!.....maybe next year? In any case, I'll make sure that Dave sees your comments!

We're looking forward to all at convention--people, sales, people, buying, etc, etc.!

Thanks again! Renée

Under continuous construction and revision, but "open" for your browsing pleasure: <http://bugs.osu.edu/~bugdoc/Shettlar/StretchGlass/>



From: Kathy Evans, [REDACTED]

Sent: Monday, May 27, 2002 1:20 PM

Subject: **Got the Convention Piece**

Love this item! Gotta admit I wasn't really thrilled about it in the picture, but it looks wonderful in person. Looking forward to seeing the report on the convention. Saw a [convention] picture you posted on an E-bay sale and got EXTREMELY jealous about not being able to attend. One of these years I'm gonna come to the convention and leave with a truckload of glass! Kathy Evans, SGS Canada
PS: Ever thought about having the convention west of the Mississippi? I think Las Vegas or Reno would be a wonderful (and cheap) destination!

Reply: *Hi Kathy! Glad you like the convention piece; we think they look dynamite in person, too!*

Western convention sites have been discussed.....well,

forever, and we even had two located in the Chicago area. Our problem is that we need a volunteer to coordinate the on-site arrangements from cities west of here.

We've suggested California, Las Vegas, Kansas City, St. Louis, New Orleans....but the critical task is the location coordinator--preferably someone in/near the city being considered and it's really difficult to get someone to volunteer. I guess we're just too small of a group to expect to find volunteers all over the place. Thus, one of the reasons for staying in the Ohio area. We're even considering making Parkersburg, WV a permanent location because the hotel is being so agreeable and they have an ideal set-up.

We appreciate your comments. Thanks, Renée

From: Russell and Kitty Umbraco, [REDACTED]
Sent: Tuesday, May 14, 2002 7:41 PM
Subject: 2002 stretch candlesticks

Hi, Received the 2002 stretch candlesticks. They are really beautiful. Know it is expense, but pleased that a new mold was used rather than a re-issue of an old stretch pattern - old patterns that stretch was never made in doesn't bother us at all since it is a "new" pattern for stretch.

Thanks so much for all of your hard work, you both certainly are making a big difference in the stretch collecting world! Again thanks, Russ & Kitty

[We sent the Umbraco's a thank you message, but alas, deleted it and my feeble memory can't recall the precise words.....Renée]

From: Sally Slate, [REDACTED]
Sent: Wednesday, June 05, 2002 11:27 PM
Subject: Antiques Roadshow

Hi, Renee, I was thinking of you all in May having fun at your convention while I was slaving at work. We have had a lot of super rush samples in the lab recently. I'm getting too old to continue putting in overnights but they kid me at work that I can't quit now or how would I afford to buy glass!

The Freehand vase and a similar Freehand comport with a cobalt stem will go with me to Seattle a week from Saturday when I attend a taping of the **Antiques Roadshow**. Wouldn't it be exciting if I could be chosen for the program? I'm also taking a 31 star flag made by my great grandmother and flown by my grandfather from his dormitory window at Dartmouth during the Civil War.

As you can guess by now I love to talk about glass--or for that matter anything old. In two weeks I will give another program to the Franklin County Historical Society, this time on 19th Century china. This is the third time they have invited me to speak. Anything I share with you is okay to share with others if it would be of interest. This is the way we all learn. Affectionately, Sally

Reply: How exciting that you will be taking some things to the 'Road Show,' it sounds like you have some absolutely

fantastic items. Let us know if they pull you for the show!! We watch very faithfully. You are so lucky to still have items from your family that are so interesting, too!

Dave and I, too, believe that the best way to educate is to share any information available. Thanks for your interest in sharing your family history and your other collections with us and others. Renée

[NOTE: Look for more 'installments' from "The Sally Slate Sagas" in future issues of the SGS Newsletter!]

Antiques Roadshow Appraiser to be SGS 2003 Banquet Speaker

Reyne Haines, one of the lead appraisers at the glass and lighting table for the nationally known and very popular PBS program, "The Antiques Roadshow," will be the featured speaker for the 2003 SGS Convention and Show banquet.



Mrs. Haines has been buying and selling Art Nouveau glass for the last nine years. While her specialty is Tiffany Studios glass, she has extensive knowledge in Steuben, Durand, Quezal, Gallé, Daum, Schneider and Loetz glass.

For the last five years Haines has been the moderator for an online art-glass discussion group, which offers daily discussions pertaining to glass from the Victorian era through today's contemporary studio makers.

In January 1998, Mrs. Haines started **Just Glass**, an online auction, information portal and monthly magazine for glass enthusiasts. It has been rated among the Top 10 auction sites on the Internet by USA Today. The first week of

September--2002--Mrs. Haines opened a gallery in downtown Cincinnati, Ohio.

She has been interviewed for several antique publications and writes articles on glass, auctions and collecting on the Internet for *Antique Week* and *The Journal of Antiques & Collectibles*.

Her collecting interests are quality art glass from the Art Nouveau era, along with Tiffany Studios lighting, jewelry and metalworks.

For her SGS talk, Haines will talk about her adventures on the 'Roadshow' and some about the statistics of what is seen during the appraisals, how much, how often, and why certain items are picked for airing over other items. There will also be a question and answer session of what you would like to see aired next season on the show and to get feedback from you on any issues you may have when attending auctions and shows.

Be sure to look for more information about Haines' talk in the January issue of the SGS Newsletter!



Conventions, Shows and Sales

29th SGS Convention, April 30 to May 3, 2003

by Joanne Rodgers

Parkersburg, WV Holiday Inn, will be the site of next year's convention. Parkersburg is located within an easy drive to many antiquing locations, both buying and viewing.

Marietta, Ohio and Williamstown, West Virginia are 15-20 minutes from Parkersburg. Wheeling, West Virginia and Oglebay Park are a little more than an hour east and Cambridge, Ohio is roughly 45 minutes north.

For those traveling by air, the nearest International airport is Charleston, WV (80 miles or 1-1/2 hours south). For more daring flyers, there is a small airport for the Marietta/Parkersburg area. Anyone wishing to utilize the smaller, local airport and not use a rental car, contact one of the SGS officers about arranging to be picked up. Or, the Holiday Inn will probably have a shuttle.

We look forward to accumulating a large display of pastel pink, green and aqua stretch glass (no opaques). Begin now to consider which of your pastel pieces you will bring for the main display and which for your own display. We are hoping some truly rare and unusual items come out of members' collections!

Flyers/show cards will be prepared for distribution to other collector clubs and antique shops in your area. Let Renée Shetlar know how many you would like to distribute in your area.



30th Anniversary Convention, July 28-31, 2004

It seems as though we just celebrated our 25th anniversary and here we are almost to 30! We are, again, scheduled to meet at the Holiday Inn Parkersburg, but at a new time.

With the anticipation of

gathering in those members who have, for many years, told us their work schedule or family responsibilities keep them from attending in May. Our 30th Convention will be held July 28-31, 2004. We are aware of the one day overlap with the National Fenton Glass Society convention. But we also recognize that there has been a decrease in our convention attendance and while not everyone will be pleased with this date change or any other date, the Board believes the Society needs to investigate new ways of encouraging better attendance. It was felt that we needed to find a convention time that may be better suited to a greater number of our members.

We will be promoting our public times to the NFGS and the FAGCA via their newsletters in hopes of increasing traffic through our sales/display areas. Both groups have overlapping members and some are also members of the SGS. We will again have publicity material for members to distribute to shops, malls and to other collectibles clubs.

October 11th Annual West Virginia Glass Gathering
Cambridge, OH
(members.aol.com/wvmuseumofglass) 304-269-5006

October 11-12 Fourth Annual Vaseline Glass Collectors,
Inc., Tulsa, OK
(vaselineglass.org) 918-664-1806



**South Florida
Depression Glass Club
29th Annual Show & Sale**

February 1 & 2, 2003

**War Memorial Auditorium
800 N.E. 8th Street
Ft. Lauderdale, FL**

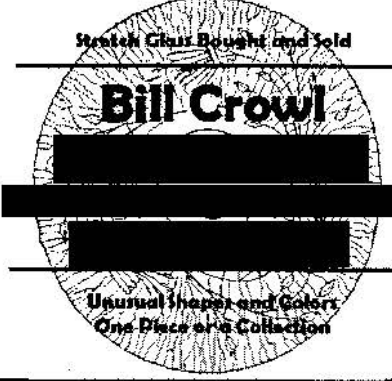
**Early Buyers Preview Sat. 9 - 10 am
Saturday 10 am - 5 pm
Sunday 10 am - 4 pm**

**Regular Admission: \$5.00
Preview Admission: \$10.00
(50¢ off with this card)**

**Directions:
Rt. 95 to Sunrise Blvd. East,
turn South on US 1 for 2 blocks**

**Information:
954-985-1120
trainmon@bellsouth.net**

Snack Bar - Door Prizes



Stretch Glass Bought and Sold

Bill Crowl

**Unusual Shapes and Colors
One Piece or a Collection**

Send your items for the *Seekers and Sellers* section of the next SGS Newsletter! Items must be received by November 15th for publication in the January, 2003 issue.