

QUARTERLY

FEBRUARY 2007

INSIDE

33 rd Annual Convention	3
Q&A Letters & E-Mails.	3
Iridescent Stretch Glass Plates —	
Optic Rays/Panels & External Ribs/Flutes	4
Optic Ray/Panel Plates in Color. . .	5
External Rib/Flute Plates in Color . . .	7
Q&A Letters & E-Mails, cont.	8

President's Message

Fellow Stretch Glass Enthusiasts,

Greetings and Happy New Year to all. I hope you had a happy and healthy new year with opportunities to showcase your iridescent stretch glass. If you used pieces for entertaining and took some pictures, please share them with the editor of our Quarterly. Your photos might just end up in a future issue!

Even though we are only beginning 2007, I hope you are making plans to pursue your interest in iridescent stretch glass this year. Whether you are ordering new pieces from Fenton, planning a trip to a local—or not so local—antique show, flea market or auction, planning to invite some of your fellow stretch glass collectors over for a show and tell afternoon or evening, or plotting your route to our 2007 Convention, Show and Sale, we would love to hear from you. All of us enjoy hearing about your adventures, finds, etc, so please send your “news” to the Quarterly so that it can be shared with the rest of us. It is amazing how much fun it can be just to get together with a couple other collectors to swap some stores, look at each other’s collections, etc. Please reach out to your fellow SGS members and help us keep the camaraderie alive.

The Executive Board is working with Fenton Art Glass Company to provide information for Fenton to put a page on their company website about the Stretch Glass Society. This will bring us in contact with the thousands of people who visit Fenton’s website every year and also give iridescent stretch glass some well deserved additional exposure on the internet. We are also in the early stages of looking at ways to enhance our website, www.stretchglasssociety.org to provide you and millions of others with more information about iridescent stretch glass. Watch for future updates.

We look forward to seeing you as you travel around, and at the 2007 convention which promises to be as exciting, interesting, informative and fun as ever. Lots more details in this edition of the Quarterly, so please read on.

Best regards to everyone and happy collecting! *Cal Hackeman*



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2007 SGS Member Directory Up-Dated

Members wishing to receive an up-dated SGS Member Directory, contact Renée Shetlar. Directories are available either as a hard copy or electronically as a PDF attached to an email. When requesting your Directory, please indicate which format you would like.

And The Celebration Continues!

The Fenton Art Glass Company who celebrated its 100th anniversary of its founding in 2005 is marking yet another 100th anniversary. In 2007, the company is celebrating 100 years of producing glass at the Williamstown factory. Between 1905 and 1907, the Fenton company did not produce glass, but rather was a decorating company. They bought blanks from other factories and sold the decorated pieces. Early in January of 1907, the company began producing its own glass and the rest, as they say, is history.

Fenton is planning to continue the celebration began more than a year ago to coincide with this summer's convention schedules of the SGS, NFGS and FAGCA. The key dates are August 3-5 and will include events such as glassmaking demonstrations, custom decorating by Fenton artists, glassmaking school, special factory tours and Fenton family signing events. The company also have a wonderful museum and gift shop.

As the company confirms arrangements, we will include them in future issues of the SGS Quarterly. Rumor has it that the company is planning an auction of items from Frank Fenton's "Closet" on Saturday evening, August 4th.



33rd Annual Convention, Show & Sale August 1 – 3, 2007

by Pam Steinbach, Director

Greetings fellow collectors. Even though the new year has just begun, summer will be here soon enough, so it's time to think ahead to our next convention. We will again be at the Comfort Inn in Marietta, Ohio in the large, sunny Conference Room.



The hotel now has a restaurant on premises that is open for lunch and dinner. The room rates this year are \$67 and the Comfort Inn toll free number is **1-800-537-6858**. I suggest you book your room soon, as I know that the Fenton clubs' members

are already booking their rooms.

The dates this year are August 1-3 (*Wednesday through Friday*). We are starting on Wednesday due to the NFGS Convention schedule and their having already booked the hotel Conference Room for Saturday. One other change is that we will hold our Banquet on *Thursday* evening this year.



Fourth of July buffet table in red, white and blue by Stephanie Leonard Bennett

We are excited about this year's Club Display theme. For 2007, the theme is Table/Place Settings. Our goal for this theme is to demonstrate the use of iridescent stretch glass in utilitarian, as well as decorative, ways. To make our club display really look terrific, I need as many different sizes, shapes, and colors by any and all makers as I can possibly get. Think about your collection. How many plates, cups & saucers, goblets, salad bowls (the small ones), and sherbets with under plates do *you* have? Think about any item that would look natural on a table set up for dinner. For example: a cream and sugar set.

Now, here's the fun part where **YOU** get to participate. For those of you coming to the Convention (that's all of you,

right??), please consider bringing those pieces with you. I need to know in advance, however, what you are planning to bring so I can try to find the items that won't be brought by members. I really want to incorporate as many of your items as possible in our club display. In the MAY newsletter, I will be more specific, but for now, please just give it some thought. We've already started looking through our own collection to see what might be good to bring!



Personal display at SGS convention by Helen and Bob Jones

There is still a lot of planning and preparation to do for our convention to develop the schedule and arrange for speakers, so more details will be forthcoming. So please --

- pencil the dates of August 1-3 onto your calendar,
- think about the Table/Place Setting Club Display and what you can bring, and
- call the hotel to reserve your room!

See you in August!



Letters & E-Mails

[Editor's Note: The following inquiries were received during the last quarter of 2006]

Q:

Hi, I have two pieces that I have questions about. The first is a swan bowl in red stretch, with a metal handle for serving. It appears to be the old Diamond mould. I have the bowl in pink and green uniridized versions. It's 7 3/4" wide and 3 1/2" tall at the swans on the ends. I expect that this is contemporary Fenton, as I can't find any reference to the pattern being iridized by Diamond. Do you know if F e n t o n acquired the mould?



**Continued on
page 8**

Iridescent Stretch Glass Plates: Part I

By David Shetlar

I've thought about writing articles on stretch glass plates for years, but every time I contemplate how to accomplish this task, easier topics always rise to the top of the pile. However, it's time to bite-the-bullet and try to make some sense of these items that are often real look-alikes to the average collector. Renée and I have always liked collecting plates as they don't take up much space stacked on shelves or layered in boxes, and they can make a wonderful shimmering "wallpaper!"

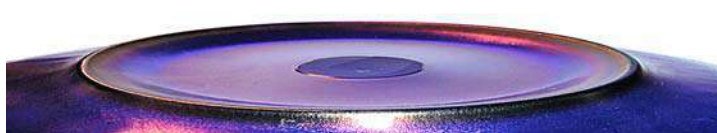
Before grouping the plates, we need to review some terminology. As taught by my glass collecting mentor, Berry Wiggins, the bases of stretch glass pieces often hold the most important keys to identification, because the base measurements rarely change much during the manufacturing process. First, stretch glass plates will have one of three types of bases (or "feet") - stuck-up, snap, or small ground marie. Stuck-up means that the bottom of the hot glass piece coming out of the mold was stuck to an iron plate on one end of a metal rod. When finished, the rod was struck and the piece broke free of the metal plate. However, this left a rough edge on the foot that had to be ground smooth. So, plates with ground bases (feet) are stuck-up pieces. Snaps are metal



rods with spring-loaded jaws on one end that grasp the edge of a basal rim of a piece of glass. This basal rim is molded with the piece and serves as the foot of the plate (was not ground). Some snapped-up pieces also have a shoulder. This shoulder is a distinctive rim above the foot and the shoulder usually has a diameter wider than the foot. Many plates have no shoulder. Finally, some plates and small bowls were



formed using a snap that grasps a small knob (the marie) molded into the base. After finishing, this knob is ground off which results in a round, concave, spot that looks much like a pontil of true art glass.



Plates with Optic Rays or Panels, or External Ribs or Flutes.

In this first article, I'll cover the plates that have distinctive optic rays or panels (remember that "optic" means that the pattern is on the *inside* of the piece, made by the mold plunger), or ribs or flutes which are on the *outside*. Normally optic patterns are to be viewed *through* the glass (as in bowls and vases), but in plates, you actually look directly at the pattern. Likewise, bowls and vases with external rays or panels are viewed directly, but in a plate, these patterns are viewed through the glass (because they are on the side closest to the table).

Imperial and U.S. Glass made most of the plates that have what collectors would call wide panels. Imperial's numbering system used the letter "D" to identify plates. Figs. 1 & 2 show the #6569D (base 4 3/8", shoulder 4 3/4", width 14 3/4", 14 panels, Ruby) and #6567D (base 3 1/4", shoulder 3 3/8", width 11", 12 panels, Green Ice) plates. Notice that these plates have small bases compared to the width of the plates. I see these plates most commonly in Ruby, Iris Ice (crystal) and Green Ice (teal) but Blue Ice (smoke) and Rose Ice (marigold) should be possible. Imperial's next series of wide-panel plates have the base width as wide or wider than the outside flat space (Figs. 5-10). The largest plate is the #648D (Fig. 8, base 5 5/8", shoulder 6 3/8", width 12 5/8", 16 panels, Green Ice), followed by the #647D (Fig. 7, base 5 1/4", shoulder 5 7/8", width 11 1/2", 14 panels, Rose Ice), the #646D (Fig. 6, base 4 3/4", shoulder 5 1/4", width 9 7/8", 14 panels, Ruby) and the #645D (Fig. 5&9, base 4", shoulder 4 3/4", width 8 1/4", 14 panels, Blue Ice and Rose Ice) which is the most common plate of this series. The little #602D plate has a ground base but the characteristic *optic* panels (Fig. 10, base 3", width 6 3/8", 14 panels, Green Ice). This plate is actually the under plate for a mayonnaise bowl made from the same mold.

The look-alikes to the Imperial wide-panel plates are the U.S. Glass plates (Figs. 15, 16, 19-22), but all the U.S. pieces have ground bases (stuck-up). The largest one is 13 1/2" wide (Fig. 19, base 6 7/8", 15 panels, crystal), followed by a 10 1/4" wide one (Fig. 20, base 5 5/8", 12 panels, crystal), a 9 1/4" wide one (Fig. 21, base 4 3/4", 12 panels, blue), a 7 5/8" wide one (Fig. 22 & 16, base 3 3/4", 13 panels, green and crystal with purple Pomona), and a 7" wide one (Fig. 15, base 3", 12 panels, topaz). These U.S. Glass plates are most commonly found in crystal, but topaz and blue are fairly obtainable. The smaller two sizes are also found in green and a light pink. Some are decorated with the Cumula or Pomona enamel or a green or black enamel edge.

Several companies made small 6 1/4 to 6 1/2" diameter plates with optic rays. The U.S. Glass (Fig. 14, base 3 1/4", width 6 1/4", 18 rays, topaz) and the Lancaster (Fig. 27, base 2 7/8", width 6 1/4", 20 rays, crystal with floral decoration) plates have ground bases, but the Fenton (Fig. 26, base 2 1/2", width 6 1/2", 20 rays, Celeste Blue) and Northwood (Fig. 29, base 2 1/2", width 6 1/2", 20 rays, Russet) plates have snap bases with no shoulders. The Fenton plate has a depressed center while the Northwood plate has a circle (typical of NW) in the middle and the back side has a mold seam around the outer edge.

Continued on page 6



Fig. 1

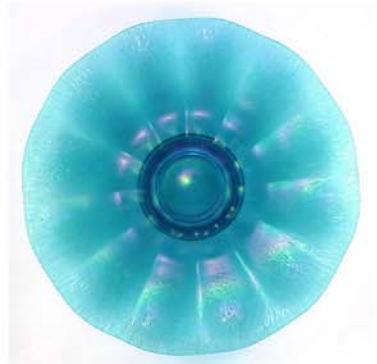


Fig. 2



Fig. 3



Fig. 4

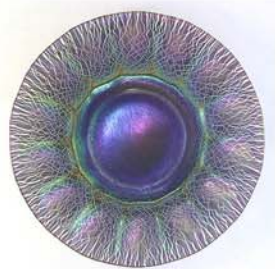


Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18

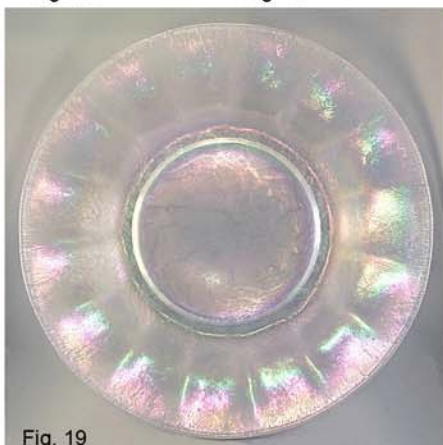


Fig. 19

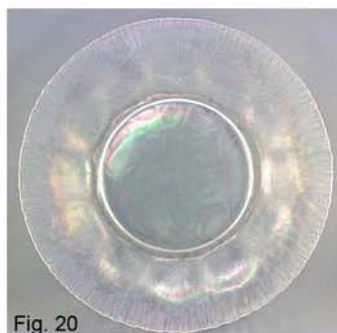


Fig. 20

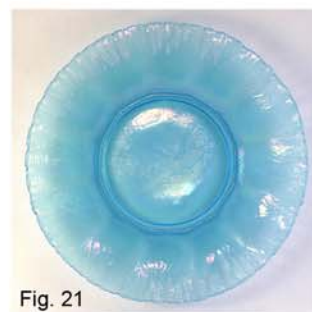


Fig. 21



Fig. 22

Both Northwood (Figs. 31, 33-35; decorated milk glass, emerald green, Russet, & decorated Jade Blue, respectively) and Fenton (Figs. 23 & 28; Royal Blue & Topaz) made large optic-ray plates that appear identical (3 7/8 to 4" snap bases, 11 1/2 to 11 3/4" wide, 28 rays), but the Northwood one was made in a four-piece mold, the base has no shoulder and the inside center has a thin ring/circle mark. The Fenton one was made in a two-piece mold and has a 4 1/4" shoulder.



Imperial #7255D handled plate with handled mayo

Imperial made octagonal and pentagonal plates without handles (#727, Figs. 12, 13, 28) and with handles (#725, Figs. 11&17). The #7255D (Fig. 11, base 4", 8 1/8" wide handle-to-handle) plate is always figured with a handled mayonnaise bowl, but this is often missing. The #7257D (Fig. 17, base 5 3/4", 12 1/4" wide handle-to-handle, 10 sided) plate is not easy to find. The #7255 (Fig. 12, base 4", 7 7/8 by 8 1/4" wide) plate is listed as a salad plate, and the #7257 (Fig. 18, base 4", 10 1/4 by 11 1/8" wide) plate always has a depression for a footed mayonnaise, but the mayonnaise dish is usually missing. The #7286D (Fig. 13, base 4 1/2", 11 3/4 by 12 1/2" wide) serving plate has four spade-like feet. These plates are most often found in pink, smoke on pink or crystal. Occasionally, the pieces may be decorated with a decal or gold paint.



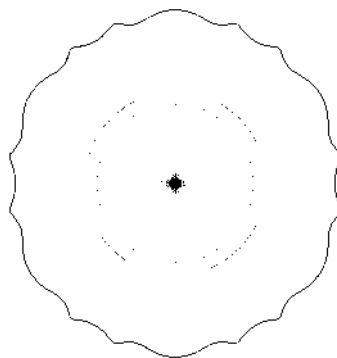
Imperial #6569D "fine-optic" plate with sherbet

Imperial also made a series of plates that I call fine-optic-rays. The smallest plate, #6569D (Fig. 38, base 3 1/8" ground, 6 3/8" wide, Ruby) is actually a sherbet plate, but they are occasionally found without the sherbet. The #805D plate (Fig. 39, base 4" snap, 8 1/4" wide, Green Ice) is also found in Iris Ice, but they should be possible in Blue Ice, Rose Ice and Ruby! The #808D plates (Fig. 39, base 5 3/4" snap, 12 1/2" wide, Iris Ice) are impressive and often figured in Imperial catalogues with a bowl sitting on the plate. I've seen the bowl in shiny marigold and smoke carnival, but never with the stretch effect. A more rare spiral optic plate, (Fig. 32, base 4 1/4", 8 1/8" wide, Rose Ice) has a deeper central depression which is likely for holding the matching spiral optic, footed mayonnaise. However, the mayonnaise is rarely found.



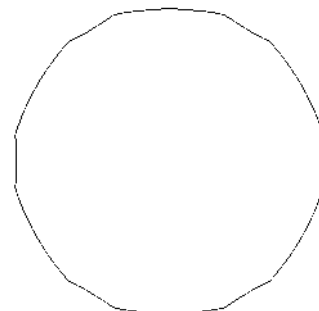
The final optic-panels plate is the well-known "floral-and-optic," three-footed cake plate, #5141 (Fig. 36, 2 1/2" snap, 10 7/8" wide) which is known in Iris Ice, Green Ice, Blue Ice (smoke) and Ruby.

U.S. Glass made two types of optic-rays plates. The well-known #310 line has two plates, a salad plate (Fig. 41, base 4 1/4" ground, 8 1/2" wide), and a cheese & cracker set plate (Fig. 42, base 5 3/8" ground with star impression, 9 7/8" wide).



US #310

These #310 plates are most commonly found in pink and green, but blue and Topaz are possibilities. The less well-known #314 line also has two



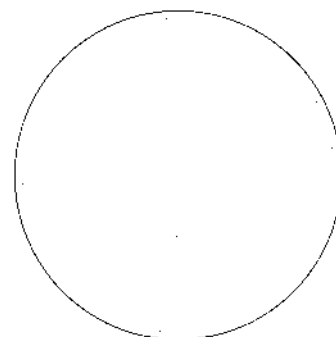
US #314

ground base plates; a salad plate (Fig. 43, base 3 3/4", 9 1/8" wide) and a dinner plate (Fig. 44, base 4 1/4", 10 3/8" wide). I've only seen these plates in amber and blue.

Moving to external (bottom) ribs or flutes, the most confusing plates are ones made by Fenton and Northwood. Both were made in three-piece molds though the mold seams of the Fenton pieces can be rather tough to see. The Fenton #639 plate (Fig. 24, base 3 1/2", 9 3/8" wide, Celeste Blue) has the three mold seams running along the left side of the ribs (holding the plate up with the bottom facing you). The base has a 1/4-inch wide flat rim



Fenton #639 with edge turned up into a shallow bowl (Photo courtesy of Fred & Bebe Geisler)



Northwood #631

and the outer edge has no evident mold ring around the margin. The Northwood #631 plate (Fig. 30, base 3 1/2", 9 3/8" wide, Blue) has the mold seams running along the right side of the ribs and the base rim is smoothly rounded into the middle. The outer edge of the back surface has a distinctive ring running along where each rib ends.

Diamond made one distinctive external ribbed plate, the Adam's Rib or #900 (Fig. 37, base 4 1/4" ground, 8 1/8" wide, green) which can also be found fairly commonly in blue.

The final two plates with external ribs or flutes are from Imperial. The smaller plate, #6724D (Fig. 4, base 3 1/8", 6 3/8" wide, 14 flutes, wisteria) is used as the #6001 sherbet ("colonial") underplate. This set is found in all the Imperial stretch (Ice) colors plus ruby. The larger plate (Fig. 3, base 4" snap, 8 1/8" wide, 14 flutes) is very difficult to find and all that I have seen are a green color more typical of U.S. Glass.



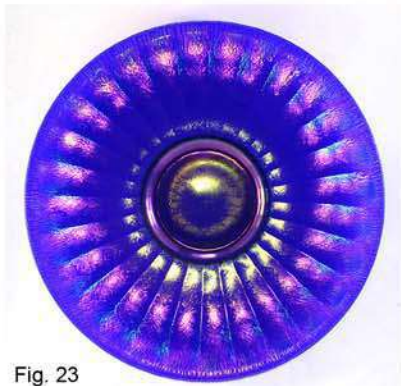


Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34

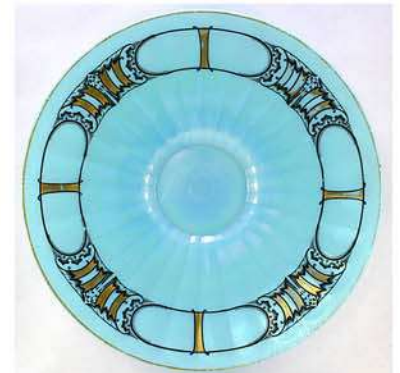


Fig. 35



Fig. 38

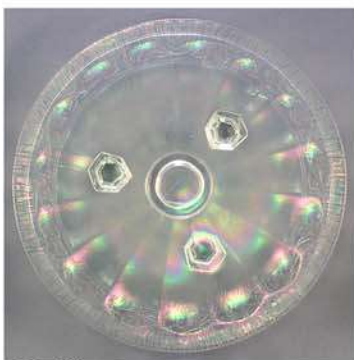


Fig. 36



Fig. 37



Fig. 39



Fig. 40

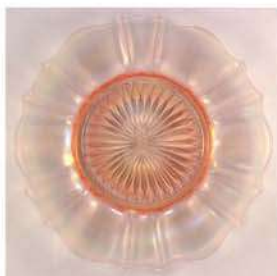


Fig. 41



Fig. 42

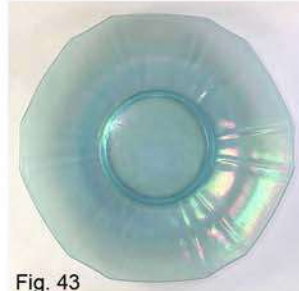


Fig. 43



Fig. 44

Continued from page 3

The second is a 4-3/8" tall squatty red vase. The base appears to be close to Fenton's #621 (plates 320 -323), however, it has a different rim than the four pictured and the base is only 2-3/4". All of the pictured 621's have 4" bases. Did Fenton make the 621 in different base sizes?



Jack T.

A: Well, Jack, it's true, a picture is worth a thousand words. The vase is a product of the Crown Glass Company located in Germany and distributed to the U.S. via NY in the 1970's.

Your vase is even one of the ones pictured in the distributor's ad listing it at \$5.75. It is not stretch glass, but true art glass having a true pontil on the bottom. These are really beautiful pieces and we've seen them range in prices of \$75 to \$125.

Fenton's #621 vase, that you refer to, only has the 4-inch base (+/- 1/8th inch), but they also produced the #612 which is about 6 inches tall with a 3-1/2-inch base.

The bowl is a recent (within the last few years) product from the Fenton Art Glass Company. If you send your pictures to Jim Measell, he might be able to direct you to someone in the company who would have information about it's exact dates of production and if the mould was acquired from the Diamond Glassware Company. It should have the Fenton logo on the bottom. Looks like one of the pieces out of the Gift Shop. They are making some dynamite pieces with stretch iridescence these days! Renee (and Dave)

Follow-Up: Thanks for the info. If there was a Fenton mark on the swans, it was obliterated when the hole was drilled in the center for the handle.

Recent Fenton was my strong suspicion and the seller said he thought it was recent. The price was right for a piece of new glass. Sure is a pretty piece.

I never would have figured out the vase. Bought it at auction where it was sold choice with a Dugan Egyptian Lustre plate. I wanted the plate and decided to take a chance on the vase at \$75 each, a bit higher with buyer's premium and tax. So, it looks like I didn't do too badly.

Thanks Again, Jack

Q: Hello! I was fortunate enough to stumble on your website and wanted to see if you could help me. I've been looking at and, occasionally, purchasing Imperial Carnival glass on eBay and have had some difficulties finding the specific pattern for price/value verification. Two items I'm looking at now are stretch glass - one is a very pretty iridized cobalt blue bowl with scalloped edge (6" wide, 4" tall) and the other is a cobalt covered candy dish/compote (7-3/4" tall and 6-1/2" wide) the seller is saying it came out in 1910. By virtue of the IG marker and timing that stretch glass came out, I have to question the timeframe. It literally looks like a spaceship with no panels or design.

I can certainly e-mail you copies of the items, but wanted to write first. I've been using David Doty's site, but can't find these specific items. You both seem to be more focused on

the stretch glass designs.

Thanks in advance for any guidance you can give me.

Sincerely, Jeff L.

A: Hello Jeff, Imperial did not make cobalt blue iridized pieces until the Aurora Jewels pieces in the mid-1970s which are marked with the IG. The pieces you are referring to are the #27/170 covered box (\$60-65) and the #27/728N, 5 1/2" rose bowl (\$40-45). References are "Imperial Glass Encyclopedia Vol I (1995) & II (1997)." We don't keep close track of current prices for the Aurora Jewels, but since the prices quoted above were those in the books, they could have increased by a third to a half. Renee and Dave

Q: Hello, I've been looking for an answer to this question. I have a red glass bowl. It is stretched on the inside but not on the outside. Is this possible and is it still called stretch glass?

This is definitely an old piece not new. Thanks for your help. Eleanor

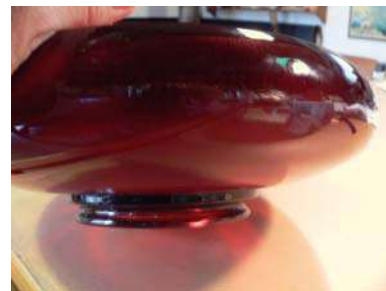
A: Eleanor, We can not provide any definite ID without a photo. Can you email us a jpeg image? We also need measurements of the top diameter, the height, and the diameter of the foot/base. Does it have any panels in the sides or is it plain?

The Fenton Art Glass Company produced their vintage iridescent stretch glass from circa 1916 to the late 1920's. They produced Ruby (red) iridescent stretch glass pieces that were occasionally iridized only on the inside.

If you would like to visit our personal website at <http://shetlarglass.com> and follow the links to the photos of Fenton bowls, you may find your bowl there. If you have any difficulties opening our site, let us know.

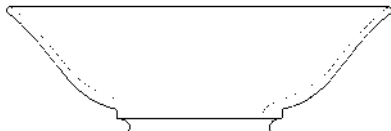
Follow-Up: Thank you for your response to my question regarding this red stretch bowl. I've attached two photos so you could see the base. It has no panels. Here are the dimensions: The opening across the rim top is 8-1/4 inches, the total width is 9 inches, the height is 2-5/8 inches and the base is 3-3/4 inches across.

Hello Eleanor, When we published "American Iridescent Stretch Glass" (Collector Books), we identified this bowl as Fenton's #607. With additional research, we have since determined that it is actually their #600 bowl (see the following link from our website -



<http://shetlarglass.com/stretchglass/SGCompanies/SGID.htm>

The three examples shown are not shaped exactly like your bowl, nor are they in the same color. Shown are examples in Amber, Velve Rose and Celeste



Fenton #600 flared

Blue and all are iridized both inside and out. As we mentioned earlier, Fenton frequently used the iridizing treatment like your piece.....being iridized in the inside only. When we queried Frank Fenton once about why the company did this, he said he did not know but that it seemed to be done only on the Ruby pieces.

The Fenton Art Glass Company produced Ruby stretch glass during the late 1920's and early 1930's.

Thank you for writing to the SGS.

Regards, Renee and Dave

[Note: Fenton Art Glass Company is producing contemporary Ruby/Amberina stretch glass--see the first letter in this article from Jack T.--so buyers need to look closely when considering a purchase.]

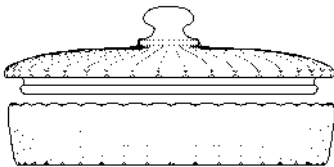
Q: Hi, it's me, Ken Pakula, again. Thank you for responding to my inquiry about the #202 ashtray. [SGS Quarterly, November, 2006]

I have a new topic which may need some reinforcement, especially among us casual "stretch" enthusiasts. I recently nearly passed up a blue Northwood #691 covered almond or bonbon. Why? Because the base appeared to have a ground pontil which everyone knows is not a trait of "old stretch glass." There is good news in all of this. I happened upon the shape while researching another object I own.

When I went back to the stretch glass collectors' bible, attributed to Madeley & Shetlar, for a refresher course, I was quickly enlightened. And yes, I hurried back to the shop and the piece was still there.

I believe this is the first instance of a ground "pontil-like" condition I've encountered in about 10 years of buying, selling and collecting "stretch" and I was really caught off guard.

A: Ken, we always look forward to hearing from you because you always present some really great questions!



This is certainly a timely question since Dave's technical article this issue includes this very topic. Because the Northwood #691 almond has such a wide base (6 1/8"), it was produced using the ground

marie method. It came from the mould with a knob attached to the bottom-side. This knob was used for the snap to grasp while the piece was being sprayed with the iridizing salts and reheated in the glory hole. This knob was then ground down leaving a slightly concave spot in the center thereby resembling a pontil. The way to tell whether or not you are seeing a true pontil or a ground marie is to run your fingernail across the edge of the ground area. If you feel a ridge, then it is more likely to be a ground marie. If you feel no difference between the ground spot and the bottom of the piece, then

you likely are looking at a true pontil.

Thanks for writing, Ken. Regards, Renee and Dave

We appreciate any and all questions about stretch glass. If you have a piece that you would like to learn more about, bring it to convention or write to us (either snail-mail or e-mail). If writing, be sure to include a couple of pictures (jpg), measurements (base, diameter and height) and what information you would like about it. We do not do appraisals, but will give a range of values that we have seen at recent sales/auctions.

If you would like to see, in person, examples of the key characteristics that we use in identifying items, let us know and we will make sure that we provide the information in a workshop at convention. Handling the glass is the only sure way to become acquainted with what is vintage, what is contemporary, what is moulded and what is blown. Hope to hear from many of you soon!

Renee and Dave Shetlar

Recent Stretch Glass Finds

Fenton #232, 8.5" Candleholder, Grecian Gold	\$ 39
Fenton? 10.5" shallow Bowl, Ruby	\$115
Fenton #757, 7.5" Laurel Leaf Octagonal Plates (6) . . .	\$95
Fenton #56, Cologne, nipple finial, Wisteria	\$203
Fenton #848 wide-cupped Tulip Bowl, Topaz	\$42
Northwood Vase, wide, rolled-rim, Pearl	\$70
Northwood #695 8.5" Candleholder, Jade Blue	\$40
US Glass Bread Plate, Blue (non-factory paint)	\$40

Rare Stretch Glass Finds

Tom Smith, SGS member and author of "Early Fenton Rarities 1907-1938" (Schiffer) has found an example of the rare #749 candleholder which is the 12-inch version of the scarce #649 (10-inch) and the more common #549 (8.5-inch) versions.

Smith brought the candleholder to a recent show for us to see (and drool over) and we had to confirm that it was the first example we had ever seen in person. If he still has possession of the holder come convention time, maybe he will consider bringing it for us all to see.

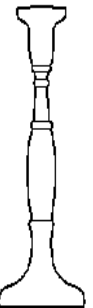
Tom writes a column for the *Fenton Flyer* #749/12" newsletter called "Frank Would Have Loved This" that mention of this #749 appeared recently. In this same issue, he wrote about yet another before-unheard-of candleholder. As

Tom put it: "I was contacted by a good friend to ask if they (Fenton) ever made the (#)232 in a 12-inch size". He went on to say that though he thought about saying "No" he knew (as we have all learned) that you never say never!

Sure enough, when the friend sent him a picture, there was a pair of non-iridized candleholders in the same shape as the #232s but in a 12-inch size.

It is our opinion that these may be a one-of-a-kind example of the #232 that have somehow been elongated. Unless more examples show up, we likely will not be able to confirm them as part of the line.

WE think that **Berry Wiggins**, too, would have loved this!



#_32?

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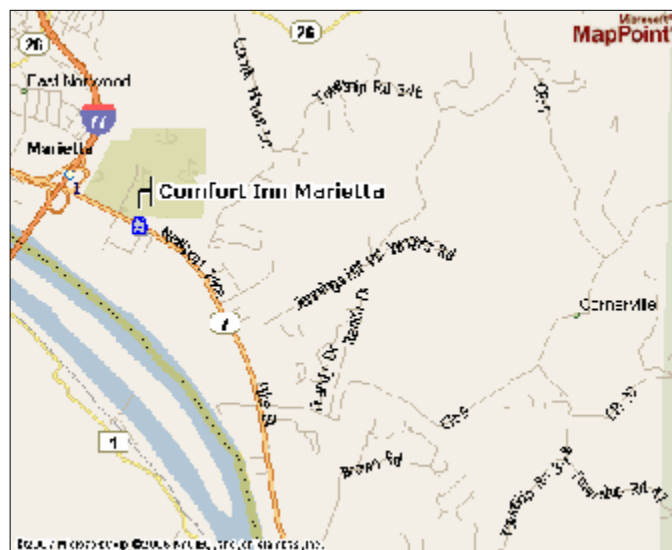
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