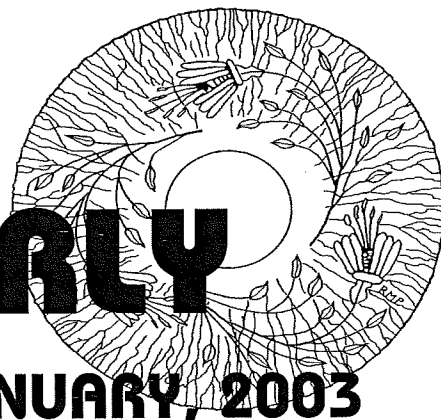


Message from the Board
Helen Jones

QUARTERLY

JANUARY, 2003



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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
740-369-1645 or
StretchGlassSociety@columbus.rr.com

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Greetings from Virginia!
Hope your holidays were safe, healthy and happy! Reminiscing about the bright colors of the holiday lights and decorations has influenced me to make *color* the topic of this message.

So let me take this opportunity to talk a little about the color of glass. As a glass dealer who sells depression glass, elegant glass, stretch glass and everything in between; I hear a lot of concern from collectors about color consistency in the pieces they are buying. Some get very "picky" about the color of each piece in a pattern or a color line made by a particular company having to match in tint and tone exactly.

I was curious as to whether these customers might be too unrealistic about expecting a glass company from the 1920's to have enough "quality control" to exactly match a certain color every time they mixed a batch. An article I found in a 1927 "Crockery and Glass Journal" shed some light on the subject. The magazine polled a number of leaders in the glass industry in 1927. The question was: "Has a buyer the right to demand perfect color matchings in glassware"? Here are parts of some of their responses.

Earl C. Chapman - D.C. Jenkins Co.: ".....a matter of this kind is very difficult, particularly in glass made from continuous tanks, as we allow quite a bit of tolerance in the matter of colors without rejection. We.....try to keep our product as near as possible to the same color at all times, but in no instance do we guarantee the exact matching of colors....."

J. M. Payne, Jr. - president - Dunbar Flint Glass Co.: ".....it is our opinion that no glass factory in the country can guarantee an absolute match on reorders for colored glassware....but we do believe that the majority of factories can give such close match that the average buyer would have no cause for complaint."

George Dougherty - general manager - Economy Glass Co.: ".....in the writer's opinion a perfect match in color can not be guaranteed on goods sold in the present commercial market.certain colors require conditions in furnace temperature, batch mixing and other details that must be absolutely uniform.there are elements entering into the proposition over which we have no control. We believe that the buyer is receiving a reasonable match in colors in goods....."

B. E. Factor - sales department - The Hocking Glass Co.: "The same formula and process of manufacture is used day in and day out and every effort made to produce a color exactly the same shade with the color made the day before and with the color that will be made the following

—continued on next page—

day. There are however in anything which undergoes a chemical change, possibilities for deviation from the ideal or ordinary result. This is true of glass and accounts for an occasional deviation from what might be termed average."

F.L.Fenton - president & treasurer - The Fenton Art Glass Co:".....from our experience we see no reason why they could not be perfectly matched up in the usual run of colors. Of course there are some colors that are rather difficult to keep the shade exactly but these are in the minority.....To answer your question concisely, would say that a buyer cannot expect glassware colors to be absolutely standardized on repeat orders."

Carl T. Sloan - treasurer - Jeannette Glass Co:"We do not see how it is possible for any firm to send out perfect matchings for Pink or Amber glass in particular.....This glass varies so much and the change is so gradual that ware shipped in the course of the next few days after the original shipment will be found to vary as to the shade.... Green glass, on the other hand, runs uniform."

Anonymous:"While we do not want the name of our company used in connection with this letter, it is the writer's experience that it is an extremely difficult thing to exactly match colors. Heat conditions of the furnace vary, the materials vary and working conditions vary and naturally the resulting product will vary."

I hope you found their responses as interesting as I did. If anything it opens our eyes to the fact that a deviation in the color of a piece of glass from so long ago is just another charming "feature" like a shear mark or a bubble.
Hope to see you at Convention! Helen Jones

STRETCH GLASS SOCIETY EXECUTIVE BOARD

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NOTICE!

The Stretch Glass Society is seeking two interim officers -- President and Vice-President to finish out the terms ending 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@columubs.rr.com

SEATS TO OPEN ON 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 Helen Jones at 703-368-8452/StretchGl@aol.com or Joanne Rodgers at 216-226-5388

PLEASE HELP YOUR SOCIETY BY VOLUNTEERING !



It is with great sadness that we announce the passing of Bill Fenton, Chairman of the Board of the Fenton Art Glass Company of Williamstown, WV on December 11th. He was 79 years old. His wife of 58 years, Elinor, preceded him in death this past February.
Bill Fenton will be missed by us all.

WELCOME NEW MEMBERS!~

Wayne Balash, 2824 SC Hwy 219, Prosperity, SC 29127 wbalash@mindspring.com
 April L. Decker, 95 Yarns Road, Whitney Point, NY 13862 kinmindy@msn.com
 Mark & Laurie Efimoff, 1275 Twin Maples, Bloomfield Village, MI 48301-2251 248-646-5641
 Cathy Nicolosi, 2075 Stayman Dr., Dayton, OH 45440 Cacklinrosie2727@aol.com
 Sheila Pankratz, 9509 321st Street Court, East, Eatonville, WA 98328 sheilastuff@msn.com

Welcome to the newcomers and welcome back to a couple of familiar names!

DIRECTORY ADDITIONS & CORRECTIONS!~

(updates are in **BOLD** type)

Bob & Shirley Brown, **1028 Candlewick Court** 45895-9435
 Tom & Jean Bucher campldee@hotmail.com
 Doris Campbell & **Bob Greene** HLCRESPI@aol.com
 Mary Crespi, **zip 60561** 216-481-3628
 Kirk & Jackie Glauser 571-213-8916
 Jenne L. Helm chherbs@aol.com
 Charles & Susan Herbst 20111-1901
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 Robert Turk 585-344-2535
 Nicholas Wukich, **2 Aztec St., San Francisco, CA 94110-5103, 415-824-1357** wolfman13@earthlink.net
 Gary & **Julee** Young

Thanks to you all for sending your membership renewals, updates and corrections!

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, StretchGl@aol.com

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

For NEW member rates, contact Phil Waln (wan2@email.com or 661-943-1429).

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 Compport – \$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 (STRETCHSOCIETY@aol.com or P.O. Box 117, Sunbury, OH 43074-9703).

Stretch Glass Color, Part I

by David Shetlar

For many years, the Stretch Glass Society and its member collectors have had the tradition of defining colors of stretch glass through emphasis of the base glass color. This works for most of the glass, but there have always been exceptions, especially when consistently colored iridescent treatments were sprayed onto clear glass (e.g., "marigolds" and "smoke"). We have also been generally discouraged from trying to pick apart each and every minute variation in glass color. Blue is blue (like Celeste Blue), Green is Green (like Florentine Green), Topaz is Topaz (OK, vaseline is vaseline!) so that a slightly darker shade is considered the same as a slightly lighter shade of these colors. This is a very different way of thinking from what our carnival glass collecting friends have done.

In the carnival glass world, where hundreds of eyes and minds have been interpreting the colors and effects observed AND considerable money has been "invested," every nuance of the base glass color, refracted iridescence color (e.g., electric, multicolor, gold, and the "kiss-of-death" = silvery) and surface effect (e.g., satiny, shiny, watery, stretchy, etc.) seems to be important in describing each piece. Of course, I find that the seller is more likely to use the "top" descriptions such as, "This piece of sapphire blue has electric multicolor iridescence with satiny to even stretchy overtones!" The buyer may have a totally different interpretation of this piece of glass! Naturally, this is why it is so difficult to buy iridescent glass over the Internet or by mail order.

I've covered these differences because we are getting more and more new stretch glass collectors who have been "trained" in the traditions of carnival collecting, and many are often confused by our terminology and lack of "precision" when describing stretch glass. My initial reaction has been the one of our SGS tradition - resist at all costs! However, over time, I've come to realize that most of us have mentally recognized the differences between individual pieces of stretch glass (e.g., light Celeste or dark Celeste), iridescence (e.g., multicolor or "reflecting a lot of purples and pinks"), and surface (e.g., really satiny or "you could cut a board with the stretched edge"). In short, most of us would more likely purchase a piece of stretch glass that has a multicolored effect and have heavy stretch marks compared to a piece that has a silvery reflectance and a mostly shiny surface with only a little satiny surface near the rim!

Over the next couple of newsletters, I would like to revisit the colors of stretch glass, both in our traditional sense and with some additional observations about these colors after having observed more and more pieces as well as having listened to our fellow carnival collectors. In essence, I tend to remain conservative about the base colors of stretch glass because of the statements made by the glass manufacturers of the time (See Helen Jones' introductory letter). In summary, virtually all glass manufacturers "guarantee" their colored glass to be "within the norms of its range." While modern manufacturing procedures - using highly refined raw materials and colorants - have reduced color differences from batch to batch, there are always some minute differences. Now, remember that in the 1910s into the 1930s, the raw materials could vary considerably and the colorants were often unrefined or had considerable impurities in them. This would lead to even more variation between batches even though the same formula was being followed.

As an example, where crystal glass was to be desired, minute traces of iron in the sand would cause the finished glass to have a soda or ginger-ale color - now commonly called "clambroth" by carnival collectors. This wasn't a deliberate effort by the glass manufacturer! It was simply the result of poor raw materials. (Note: even carnival collectors can't seem to agree on the definition of "clambroth"! Some state that it is the light marigold iridescent surface, and others state that it's the ginger-ale color of the base glass.)

The most difficult colors to deal with are the heat-sensitive ones. These are colors that vary according to the various manufacturing temperatures. Ruby and amberina, made using selenium, as well as the pinks are the most common colors transformed by heat. Another heat sensitive reaction is the formation of opalescent effects when bone ash is added to the glass. The glass is molded, allowed to cool slightly and is reheated to form the opalescence. While common in certain carnival glass, especially that made by Dugan-Diamond, this effect is relatively rare in stretch glass. Fenton's topaz "curtain optic" and "rib optic" pieces are the only ones that were obviously designed to have this effect.

In my opinion, the opaque colors are also very difficult to define, because of the extreme variance in colors. As an example, Northwood's Jade Blue (blue opaque) can range from a light sky blue, to a clear robin's egg blue, to a slightly greenish-blue color AND pieces can have swirls of color typical of how we define "slag" glass! What we commonly call "coral" of U.S. Glass can range from a yellow to pinkish-orange

(=salmon) color, obviously a heat-sensitive glass.

The following colors are what John Madeley and I put into our book with some additional notes:

Amber - a transparent, light yellow - orange/ yellow-brown glass (e.g., Imperial's "Amber Ice"; not Northwood's "Russet"). The most common pieces of this color were made by Imperial (sherbets and plates), Fenton made some bowls in this color as well as a basket, U.S. Glass made some sherbets and comports, and Vineland made bowls and candleholders. The Vineland amber is often somewhat darker and may contain swirls of colorants.

Aquamarine - a transparent, very light blue with hint-of-green glass (e.g., Fenton's "Aquamarine"). Virtually all of the aquamarine is of Fenton origin, but it is obvious that U.S. Glass made some bowls and comports in a very similar color. This is the same color that carnival collectors often call "ice blue" but some ice blue pieces are actually just a light blue (i.e., without the light green tone or what we would compare to a very light Celeste Blue).

Black Amethyst (=Dark Purple) - an almost opaque, extremely dark purple glass (e.g., Imperial's "Pearl Silver"). This highly prized glass is much darker than the normal purple (amethyst and dark wisteria). Pieces most commonly found were made by Imperial ("Pearl Silver"), but Diamond ("Midnight Wisteria"), Northwood and U.S. Glass made a few pieces of this dark color.

Blue-Green - a transparent, medium blue-green or teal colored glass (Imperial's "Green Ice" only). As I see more pieces of this glass, it is apparent that the color varies considerably in tone, from a deep, rich blue-green, to a light, more blue-than-green color. Unfortunately, this has caused some carnival collectors to imply that Imperial made a Celeste-type blue, when the piece in question is actually a lighter "Green Ice" piece!

Blue - a transparent, medium blue glass which we usually call "Celeste Blue" which was Fenton's name for this color. This common color was made by virtually all the companies *EXCEPT* for Imperial! (Emphasis is mine, because many carnival collectors claim that Imperial made this color and many Ebay dealers list blue pieces as being Imperial!) Central, Diamond, Fenton, Northwood, U.S. Glass and Vineland made blue pieces that would fit into this category and I've seen a bowl that appears to have been made by Jeannette. I've never seen a Lancaster blue piece and it's likely that they didn't make this color. When you line up blue pieces made by Northwood, it is obvious that they made two distinctively different tones, a dark blue and the

normal "Celeste Blue" color. The darker blue pieces are fairly common and likely are deserving an additional name. However, researchers have not been able to document any other color name that would seem to apply. Fenton also appears to have had a batch of Celeste Blue that was pretty light and when I see these, I often mistake them for their Aquamarine. However, when I get these next to true Aquamarine pieces, they are missing the greenish tone characteristic of true Aquamarine!

Black Opaque - an essentially opaque, black glass (e.g., Diamond's "Egyptian Lustre"). When held up to the sun, pieces of Egyptian Lustre may appear to be a deep oxblood red or a deep cobalt blue. It is difficult to see these colors, but carnival collectors have seen the red and they commonly call it "fiery amethyst." In essence, this glass was meant to appear black when setting on a surface! Imperial also made some pieces of iridized black glass and a couple of pieces appear to have the stretch effect. These are very difficult to find pieces. U.S. Glass also made some pieces of a very dark purple glass and it's difficult to determine if they are merely thicker pieces of a dark purple or U.S. Glass meant them to be black.

Blue Smoke - a transparent, clear glass with a blue-gray iridescence (e.g., Imperial's "Blue Ice" only). This color is most commonly called "smoke" by both carnival and stretch glass collectors. When done "correctly," the iridescence reflects blue-gray, but when heavily applied, shades of purple to gold can also be reflected. Carnival collectors also have numerous Imperial pieces that have been sprayed with this dope, but in the Imperial catalogs, the shiny version of this iridescence was named "Sapphire."

Brown Slag - an opaque slag glass, cream with dark brown streaks. The only piece of this glass that I'm familiar with has been a pair of candleholders made by Vineland. These holders were given a shiny iridescent treatment which is common with candleholders. Therefore, without additional pieces, especially a bowl or comport, it will be difficult to state that this is actually a stretch color.

Cobalt Blue - a transparent, "cobalt" blue glass (seems to have some red, =purple, in the color) (e.g., Fenton's "Royal Blue"). This color in its full intensity was made by Fenton, Diamond, Jeannette, and Vineland. Most of the Diamond pieces appear to be "crackled" and this is likely their "*Blue Crackle*" color that is listed in glass publications. However, some Diamond vases have been found in cobalt without the crackle effect. U.S. Glass also made a "cobalt" glass (used cobalt as the colorant), but this glass is generally a light cobalt color. Therefore, I believe that

the U.S. Glass pieces should be called "*light cobalt*" to differentiate it from darker versions of this glass.

Coral (or "Salmon") - an opaque, pink-yellow to orange-yellow slag glass made only by U.S. Glass. There are numerous pieces of this slag glass without iridescence, but a couple of dozen pieces were iridized. The iridescence can be very subtle and needs a close look to detect!

Custard White - an opaque, white-yellow glass, often with slag effects which was only made by Northwood and is likely what they referred to as "Ivory" in their catalogs. However, since Northwood also made a white-milk glass with stretch iridescence, it's difficult to accurately identify what they meant by "ivory."

Green - a transparent, medium green glass which is most accurately identified with Fenton's "Florentine Green." This color is nearly as common as blue and was made by Central, Diamond, Fenton, U.S. Glass and Vineland. The Vineland pieces are rarely a "clean" green but appear lighter than normal or with brownish contaminations. There are some green Imperial carnival pieces and a stretch basket is known that appears to be green and not blue-green (teal). A couple of green to olive-green pieces are also known from Jeannette, but these do not seem to have the true Florentine Green color. As with most colors, this green can range from a very pale green to a mediumly dark green, but never the very dark green of emerald green. The lighter Florentine Green pieces are commonly called "Ice Green" by carnival collectors and it is obvious that carnival pieces were made in this color.

Dark Green (I prefer *Emerald Green*) - a transparent, dark green glass which is found mainly in early Northwood pieces. This is not a common color.

Jade Blue (I prefer *Opaque Blue*) - an opaque, light blue-green glass that was made only by Northwood. This glass can vary considerably, from a pale blue to a blue-green, and it often seems to have slag effects in the glass. Unfortunately, Cambridge made an opaque blue glass which is very similar and unknowledgeable dealers commonly attribute the Jade Blue as being some kind of rare iridized Cambridge! I have also seen some Vineland and U.S. Glass opaque blue pieces that are similar to the Jade Blue, but none have been iridized.

Jade Green (I prefer *Opaque Green*) - a translucent, jade-green glass that can also appear to have some blue-green tones. This was made by U.S. Glass only though many other companies made jade glass.

Yellow Opaque (we referred to this as *Mandarin Yellow* in our book, but I believe that this name is more likely referring to a brownish-yellow, transparent glass) - a translucent, yellow glass that can also vary from a very light yellow to a medium yellow and was only made by U.S. Glass. Since Fenton made a yellow opaque called *Peking Yellow*, the U.S. Glass pieces are occasionally thought to be some rare piece of iridized Fenton!

Marigold - a transparent, clear glass with yellow-gold iridescence (e.g. Fenton's "Grecian Gold"). Diamond, Fenton, Imperial, Jeannette, Lancaster and Northwood made stretch glass with an iron salt dope. This is the one effect that causes the most confusion and has generated numerous names which are used mainly by carnival collectors (e.g., plain marigold, pastel marigold, honey amber, clambroth and pumpkin). In stretch glass, the dope can be very weak and appear as a very pale ginger-ale color to a rich orange, and finally to a deep brown (as Imperial's "Rose Ice"). To date, stretch glass collectors have resisted subdividing marigold colors, but it may be useful to use pale marigold, medium or plain marigold and brown marigold identifications. Most of the Fenton pieces have little to no stretch effect evident, but the other companies produced excellent stretch marks.

Marigold Milk (I prefer *Marigold on Milk*) - an opaque milk-glass with heavy orange-gold iridescence which was made by Imperial only. This effect was used mainly on pieces that were made from molds normally used by Imperial to make their Art Glass Line (=Jewels), though some wide-panel vases and "floral-and-optic" bowls are often seen. Not all have the stretch effect and the marigold appears easy to rub off if too vigorous cleaning is attempted.

Nile Green (I prefer *green slag*) - an opaque, light with dark green slag glass which was made by U.S. Glass only. We're not sure of this name, but U.S. Glass did use the name during the time that this glass would have been produced. This glass is extremely variable and numerous pieces are known that were not iridized. I have an uniridized vase that starts as a transparent emerald green but ends in the opaque green slag glass.

To be continued in the April issue of
The SGS Quarterly





AMBER - Fenton



AMBER - Vineland's "Old Gold"



AQUAMARINE - Fenton



AQUAMARINE - U.S. Glass



BLUE (light) - Fenton's "Celeste Blue"



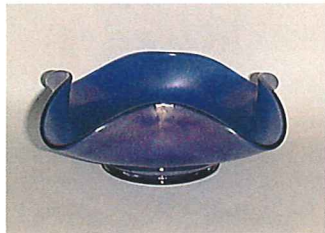
BLUE (medium) - Northwood



BLUE (dark) - Northwood



BLUE-GREEN - Imperial's "Green Ice"



COBALT BLUE - Fenton's "Royal Blue"



COBALT BLUE - Diamond's "Blue Crackle"



COBALT BLUE (light) - Vineland



COBALT BLUE (light) - U.S. Glass



JADE BLUE - NW



PEARL BLUE - U.S. Glass



GREEN - U.S. Glass (like Fenton's "Florentine Green")

OLIVE-GREEN - U.S. Glass



DARK GREEN (emerald) - NW



JADE GREEN - U.S. Glass



NILE GREEN (green slag) - U.S. Glass



The SGS Makes \$\$ Donations

At the 2002 General Business Meeting of the Stretch Glass Society, the membership voted to make monetary donations to two American glass museums which include glass from companies that produced stretch glass. The amount agreed upon at the meeting was not to exceed \$2500. The presentations were made this past fall.

The membership generously voted to donate \$1500 to the West Virginia Museum of American Glass which is to be used by the museum to buy a much-needed free-standing display case.

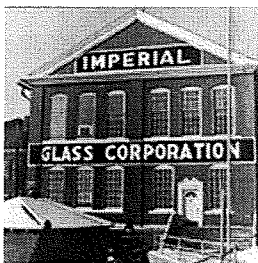


Board member, Helen Jones was able to deliver the donation check in person on October 26th. The event was the *Glass Gathering*, a national annual glass conference sponsored by the West Virginia Museum of American Glass. On the second day of the *Gathering*, Helen presented the SGS check to Dane "Woody" Moore, president of the museum. (see photo) The nearly 80 attendees gave a gasp as the amount of the donation was announced; and then gave a huge round of applause for the Stretch Glass Society.

The museum has already ordered the case and has also ordered a plaque for the case stating that it was purchased by The Stretch Glass Society in honor of Charter Member, Paul B. Miller who contributed innumerable hours as one of the earliest Society newsletter editors. The museum has some wonderful pieces of stretch glass just waiting for the case to arrive so they can be put on display. Some of the pieces donated to the museum and not on display yet include a Fenton Grecian Gold (marigold) sherbet and liner and a Fenton Ruby covered candy jar.

In November, a presentation letter and check for \$1000 was mailed to the National Imperial Glass Collectors Society for use at the newly established Imperial Glass Museum in Bellaire, Ohio.

Working with N.I.G.C.S.'s President, Paul Douglas, the SGS agreed to sponsor the refurbishing of an existing cabinet which is earmarked to be used for displaying



glass-making moulds, tools and other equipment. Any funds remaining after this refurbishing will be used toward the acquisition of supplies and materials that the Museum Committee designates.

This cabinet sponsorship was made in honor of SGS Charter Member and founder, Berry Wiggins, who for more than 30 years has tirelessly served as glass historian and researcher for numerous books on American glass. The Society believes this is a most appropriate sponsorship because of Wiggins' longtime support of the Society's goal to further the education about the production of stretch glass by American glass manufacturers.



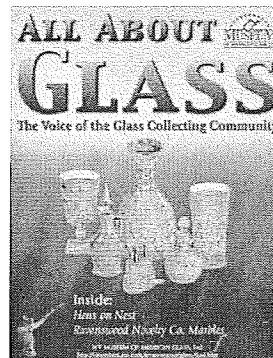
The new Imperial Glass Museum is scheduled to have its grand opening during this summer's N.I.G.C.S. convention. Look for more information about the museum's hours and location in the April issue of the **SGS Quarterly**.

Both honorees will receive framed copies of their presentation letters and hopefully photos of their respective display cases and plaques this spring.

With these two museum donations, the Society takes a big step in educating the public about stretch glass.

W.V.M.A.G. Begins New Glass Magazine

by Helen Jones



At last -- the periodical for which glass collectors have been waiting! We all know that a huge void was created in glass collecting information with the recent demise of two major glass publications. The West Virginia Museum of American Glass is stepping forward to fill that void!

Starting in 2003 the WVMAG will offer a quarterly glass magazine as one of the privileges of membership in the museum. The first issue will be sent to members in late spring of 2003. The magazine will be called *"All About Glass: the Voice of the Glass Collecting Community."*

The format will be 8.5 x 11 inches and 32 pages long. *"All About Glass"* will focus on 20th century collectible American glass but will also address EAPG, contemporary glass, art glass, Victorian glass, bottles, marbles and more. The topics of the magazine will cover new research discoveries, reproductions, catalog & ad reprints and much more with illustrations in black & white and color. WVMAG has on board already an impressive list of contributors who are willing to submit articles.

Information on how to become a member of the West Virginia Museum of American Glass and receiving this great new magazine can be obtained online at:

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

You may also call the museum any day from noon to 4PM at 304-269-5006 except Wednesday and Sunday.

Antiques Roadshow Comes to SGS Convention in 2003!

by Renée Shetlar

Okay, so the popular PBS TV program, *Antiques Roadshow*, isn't exactly coming to the convention, but we're having the next best thing! The show's lead glass and lighting appraiser, Reyne Haines, will be the featured speaker for the 2003 SGS Convention and Show banquet.

For her SGS talk, Haines will share some about her collecting passions—the art glass of makers such as Tiffany, Steuben and Durand and how she got started in that area.



Haines' main focus, however, will be on her 'Roadshow' adventures and some of the statistics of what is seen during the appraisals, how much, how often, and why certain items are picked for airing over other items.

If you are a regular viewer of the 'Roadshow' as we are, you'll remember that the show's host, Dan Elias, frequently 'interviews' one of the appraisal specialists. Well, last year Mrs. Haines spoke with Elias about contemporary and vintage carnival glass—maybe you caught that episode! This season, Haines has indicated that she will do more such features and is wanting to include depression era glassware in the mix.

Dave and I think that no depression era discussion would be complete without including stretch glass, so, with your help maybe we can provide Mrs. Haines with more than enough information about OUR glass and she will be encouraged to include it in one of the shows!

In addition to Haines' 'Roadshow' involvement, she is a contributing author of several on-line and print publications and in these capacities is constantly trying to broaden her knowledge of and exposure to collectors—their reasons for collecting and their styles/methods of collecting.

Here is yet another way for us to provide Mrs. Haines with some valuable insights to the collecting habits of our members. She has asked that we pose a few questions to you. We are offering them here to give you all ample time to ponder your responses. You may send your responses to us (IF, you absolutely can not attend this year's convention), but better yet, come to convention prepared to give her your answers

in person. Here are her questions:

1. What kind of literature do you take with you to antique shows/sales/malls?
2. Do you recommend any publications on reproductions? If so, which ones?
3. What kind of glassware do you most commonly find in your geographic area?
4. How much do you think damage affects glass prices?
5. What glass and lighting items would you like to see more of on the *Antiques Roadshow*?

You will also have an opportunity to ask Mrs. Haines questions or have a glass or lighting item identified following her talk. Please limit any such items to only ONE!

Portions of your responses will be published in future issues of **The SGS Quarterly**. If you absolutely must send your responses to us (rather than bringing them in person), please do so via USPS or email at:

SGS Quarterly

c/o Renée Shetlar, Editor
35 Vandeman Avenue
Delaware, OH 43015-1723

or

StretchGlassSociety@columbus.rr.com

29th Annual SGS Convention Update

You'll not want to miss out on this year's great gathering of fellow stretch glass enthusiasts, the valuable information and lots of great glass to buy! You could spend hours on eBay and never see this much stretch glass!!

We are moving to the Parkersburg Holiday Inn (WV) for this year's event in "preparation" for the big 30th Anniversary convention in 2004 at the same location.

The hotel is located at State Route 50 and Interstate 77 (exit 176 off of I-77 and west on SR-50). To call for information or to reserve your room, call:

304-485-6200

Be sure to ask for the Stretch Glass Society block of rooms. We have requested that all rooms be on the first floor. The rates are \$65 plus tax for standard rooms and \$75 plus tax for pool-side rooms. Make your arrangements as soon as you can; the rates will only be guaranteed until April 1st.

On Wednesday, April 30th, anyone wishing to set

up their sales AND display tables may do so, but no sales transactions will be permitted in the sales room on this day. Sales and display tables are in separate areas of the room so that there will be no confusion as to what is available for purchase and what is not. The SGS provides table signage which will identify the member and whether the items are for display only or for sale. In order to assure ample tables for all who wish to participate we will be asking that members indicate if you plan to attend and if you require more than one table for sales and/or more than one for display. One table for each is provided at no charge, but if you require additional tables, there will be a \$5/table charge. If you think you will have only enough glass for half of a table, please indicate that as well. Forms for making these requests will be included with your Convention Packets which will be mailed in February or March.

An "Early Bird" Pizza Party (or some such food) will also be offered Wednesday either in the Hospitality Suite or a near-by restaurant. Monetary contributions will be greatly appreciated.

As in the past, Thursday is the key member day. The Stampede--open only to members--is the sales event of the year. We all line up at the door and at the magic hour of 10AM we all rush in. Those members whose spouses also participate have a bit of an advantage because between the two, they can grab four items in one trip where as someone traveling to convention alone can only hold two. No fair bringing a friend (unless, of course they are a member) and no fair making up name tags in advance to slap onto pieces as you rush around the room! (Though this was a very inventive approach used by one member last year)! Generally, every individual comes away with, at least, one or two pieces that they really wanted.

Our official Welcome Reception is held on Thursday evening, normally around 5PM. This year's will be scaled back somewhat from the past in order to rescue our committee from too much expense and work. This year we will offer simple appetizers and beverages. Anyone who wishes to help with the organization and set up of the reception should contact someone on the Board (see your Member Directory) or by e-mailing:

StretchGlassSociety@columbus.rr.com.

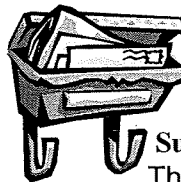
Friday, the room closes to the public at 5PM. The Member-to-Member consignment auction is tentatively scheduled to begin at 6PM concurrent with a Cocktail Hour. The banquet will begin at 7PM. We are encouraging members not to begin packing their glass until after the banquet or preferable Saturday morning from 8-10AM.

Saturday morning a Raffle Drawing will be held at 10AM with the Annual Business Meeting following. The Whimsey Auction will be held at 11AM. Members may finish packing their glass following the auction.

Enclosed with this newsletter is a supply of "show" cards that the Executive Board would greatly appreciate you distributing in your area or during your travels now through April. If you would like additional cards, please contact Renée Shetlar or Joanne Rodgers or e-mail the address above.

Remember, we all must consider ourselves mentors to newer collectors and could encourage their attendance at convention by inviting them to come with them. We challenge each and every one of you to attend convention in 2003, but also to bring another member or prospective member with you. Let's see if we can't double our attendance numbers by our 30th Anniversary!

2004



Member Letters & E-Mails

From: Sally Slate, Richland, WA

Sent: June 9, 2002

Subject: Our Local Appraisal Fair

The appraisal fair today was great. I am getting to know most of the appraisers now so it is like greeting old friends. And I think, "Now what can I bring for Sally Ambrose to see." The real sleeper of the ten items I took was the leather fire bucket, original green paint, dated mid-1830's. Anything related to firefighting is HOT right now. It appraised at \$5000-6000. That's ten times what I was guessing! All in all I did well. I found out who to send a small oil painting to for cleaning. And Sally Ambrose gave me some hints on stabilizing and conserving a beaded, silk-lined purse and a beaded neck chain from 1834. She also suggested I could fold a lovely embroidered luncheon cloth into a shoulder wrap to wear for very special parties. It was stunning on her. The cloth was embroidered by my grandmother in 1906 while she was expecting the birth of my mother. In all I must have talked to eight different appraisers. Two are going to do some research and get back to me with what they find.

At least five of the appraisers will be working the 'Roadshow' next week. Don Jepson will be at the glass table. I asked him if I brought 3 pieces of Imperial Freehand, did that count as one item. Answer was no. So I guess I will only bring 2 pieces and leave the green vase that I sent you a picture of at home, since

it is damaged. Then next year I will let him look at it and see what he says about restoration. I got caught on the David Jasper swindle along with several thousand others. It cost me \$400 to learn a lesson. But they did get the repairs started enough that I was able to finish putting the big pieces together. Now I need to have someone do the detail work. From the right angle at a distance you don't know that it is damaged. And to me it is priceless, even though it is broken.

Sally

Reply: *Oh my gosh, \$5,000-6,000! Does this mean you're going to sell it? Just think how much glass you could get with that!!*

Guess one of the good things about appraisal fairs is that there are experts in all sorts of areas and you are likely to find someone who can help with all kinds of information. You're right, too, when they begin to recognize you from your regularity in participation, they will remember you and maybe make a bit more effort.

Thanks for the update and we'll look forward to your report about your 'Road Show' escapades!

Renée

Reply: Sell? Heaven forbid! This was my great grandfather's. I have been in his house, seen fire bucket #2 and their oil portraits (I have the silhouettes which appraised at \$200 each and frankly I am so glad to have them rather than the homely oil paintings), visited the graves and worshiped in the church that he helped to found. These are my roots. I'll just have to get glass some other way.

Which I have been doing quite well, thank you. I just bought 4 Iris Ice paneled optic plates on eBay. Also several pieces of Cape Cod for myself and daughter. I must watch myself as it is just too easy to get carried away. One thing I can't stand is to see items misidentified. I realize that people--even experience dealers--cannot possibly know it all. But if it is a nice piece of Imperial I have to set the record straight.

Sally

From: Sally Slate

To: Dave, Renee Shetlar

Sent: Sunday, June 16, 2002 9:55 AM

Subject: News flash!

The "Antiques Roadshow" was a once in a lifetime experience. The Freehand pieces appraised at \$1800 each, a little lower than what I expected with their provenance. But it kept getting better. Next stop was at Folk Art table with the portrait of Henry Baber Berry.

They debated a long time before deciding it was not by a famous artist, then gave me a value of 3500-4500 dollars. But the best was yet to come. The old flag got the full interview and appraisal on TV! I'll let you guess the value. Details follow later. But it was fabulous!

Reply: Sally,

My guess is--\$5,000 to \$8,000!?? So excited! We're so anxious to hear back from you about the flag and when your 'episode' will be aired!!

Reply: It would help if I checked the PBS web site first before I said that programs were not yet scheduled. Since I checked a week ago they have posted the schedule for January through May, 2003. Albuquerque will be first on the list of new shows, followed by **Seattle on January 27, February 3 and February 10.** Just before each show airs they will preview 3 items from that show. If I'm not one of the chosen 3, then I watch along with every one else. At least It is now confirmed which weeks to watch.



Well, Sally didn't give away the appraised value on the flag, so I guess we'll all have to see if my guess was even close by tuning into the show! Be sure to watch PBS's "Antique Roadshow" when they air their visit to the Seattle area in January and February!!



Q : Dear Dave and Renee,

We were on a little run up the road and decided to stop into a little antique mall. We found a Northwood #709 tall black base. It was only \$25, so we bought it. The funny thing is that it has been there for 4 years. We looked at it every time we stopped in. It was sitting upside-down and was labeled, "Black Compote". Sandy and I had noticed that there were none at the Convention that we can remember. Are they all that rare? What can you tell us about this item? Which bowl is best displayed on this base? We have a lot of bowls that will fit. We were wondering, which is considered to be the real deal for display purposes? Thanks for your help, Tom & Sandy

A : Wow! Tom and Sandy, how lucky you are! We've been looking for one for quite a while.

Though several members have one, we were not able to get any for the NW display this year. I think they are "rare" because most dealers and collectors don't know what they are and are not looking for them, but as you've proven, they ARE out there!

Apparently, there are three sizes. In the Heacock/Measell/Wiggins book, "Harry Northwood: The Wheeling Years, 1901-1925," some NW catalogue pages are shown that illustrate the #709, #711 and #712. Obviously they were not made for one specific bowl because the same stands are shown with a number of different shaped/sized bowls.

I think that the #709 is the only one that we have seen; don't think we know anyone who has either of the others. Thanks for letting us know your wonderful luck!

Renée

[EDITOR'S NOTE: the NW catalogue pages mentioned above are also shown in the Measell/Wiggins book: "Great American Glass of the Roaring 20s & Depression Era, Book 2." An example of a bowl with stand is also figured on pg 115, PL-533 of "American Iridescent Stretch Glass"]

Anyone willing to lend their tall NW stand for photographing, please contact Dave Shetlar!

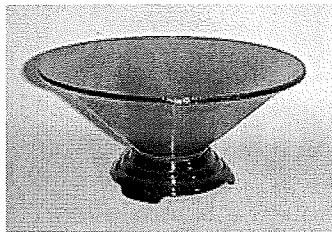
From: Patti Polk

To: All

[EDITOR'S NOTE: original inquiry via the Woodland Carnival

Glass Association web-based newsletter and before Patti joined SGS!]

I've enclosed a picture of a bowl I got recently & wondered if anyone could give some info (value, date, manufacture, etc.) about it. It is a stretch vaseline bowl with nice iridescence which doesn't really show in the photo. Any help would be greatly appreciated!



It is a stretch vaseline bowl with nice iridescence which doesn't really show in the photo. Any help would be greatly appreciated!

First glance, your bowl looks like Northwood's #692 in Topaz (their name for this stretch color). However, I would not be able to confirm this unless you sent me the measurements, especially of the foot/marie. Also, is there a small raised circle in the center of the marie? The earlier ones had this 'mark' and the later ones did not.

Renée

Reply: Dear Renee,

Thank you so much for responding to me! The bowl is 9 1/2" across the top, the marie is 2 1/2" wide, & yes it has the raised circle in the marie. Topaz

seems to be an odd name for this color--to me, Topaz would seem to be more of a golden yellow or amber color, & this is a very yellow/green & appears to be a true vaseline (it does glow under UV). Do you know anything about how they came to name this color? Any info you have would be appreciated!

I'm going to buy a book on stretch glass from Collectors Books this week, so in the future hopefully I'll be able to find the info myself. Is this piece listed in the stretch glass book, or in one of the Fenton books? I'm definitely getting the stretch glass book, & should I get a Fenton book too? If so, which one do you recommend?

Sorry to be so pesky, but you know how it is when you're excited about a beautiful new piece of glass & want to know everything about it! Are you primarily a stretch glass collector, or do you collect different kinds of glass? Thank you so much for your help, Happy trails...

Patti Polk

Reply: Hi Patti,

I agree about the color name, it wouldn't fall under my interpretation of 'topaz' either! Stretch Glass collectors try to use as many of the original color names assigned by the various makers as we can remember. Fenton also used this color name for this yellow-vaseline color and U.S. Glass used the name "Canary" and Topaz (some of their yellow was deeper in color, a more 'golden' yellow). We have to assume that there must have been something in nature or things around during the teens, 20's and 30's that resembled these colors for the companies to assign such names.

Our book on Stretch Glass was the first to be published (solely on stretch) since the early 70's. Berry Wiggins and Russell and Kitty Umbraco both had small "picture" books on Stretch. Before we decided that a more concise book on Stretch was needed, we relied mostly on the Heacock books such as "Harry Northwood: The Wheeling Years, 1901-1925," his Fenton series and "Dugan/Diamond: The Story of Indiana, PA, Glass." After Heacock's death, his co-authors Jim Measell and Berry Wiggins have continued to publish a variety of books which have included Stretch--such as "Great American Glass of The Roaring 20s & Depression Era" (I & II). The Whitmyer's have done a nice book on Fenton that includes Fenton Stretch--"Fenton Art Glass ID & Value Guide, 1907-1939."

Yes, your bowl is pictured in our book, but not in Topaz. It is shown in Northwood's Russet color. Russet is an amber-olive color and is very unique to Northwood. Collector Books limited the number of

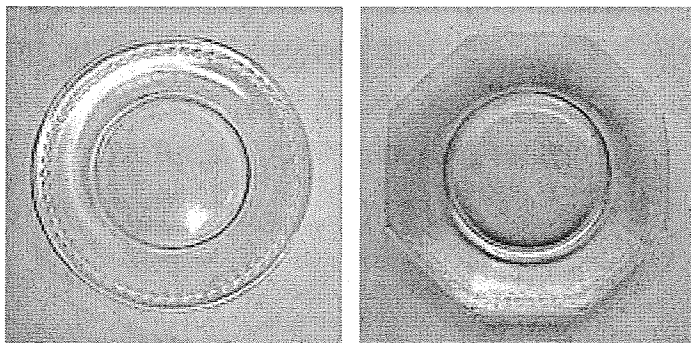
photographs we could use in the book so we were not able to show all shapes in all colors. That is why, with our book, you have to really pay attention to the shape and the measurements.

Unfortunately (?) we are addicted collectors and collect a pretty wide variety of things, but Stretch Glass is our true passion. We are involved with The Stretch Glass Society and Dave has a great deal of information on his personal web site. You may be interested in taking a look at the SGS site and Dave's site-- <http://members.aol.com/stretchgl/> and <http://bugs.osu.edu/~bugdoc/Shetlar/BugDocPages> (this is Dave's work site {he is an entomologist} just click on the Stretch Plate). Have a wonderful weekend!

Renée

Q : Dear Friends,
A quick question....Are laurel leaf designs common on ROUND 8-1/8th" plates? I can only find the octagon with that design. Sorry to bother you with my stupid questions. It just crossed my muddled mind that perhaps I found a new species.

Thanks, Gary



A : Hi Gary,
Ummm, sorry, while the round plates with Laurel Leaf are not common, they "pop-up" from time to time. We have some in blue (Celeste Blue), crystal (Persian Pearl), pink (Velva Rose), and green (Florentine Green). They are certainly less common than the octagonal plates and you should feel fortunate to have found one!
FYI--take a look at Dave's [web] page on Fenton plates [see photos above]:

<http://bugs.osu.edu/~bugdoc/Shetlar/StretchGlass/SGCompanies/Fenton/Fenton4.htm>.

I noticed that we don't have one in the stretch book and none seem to be pictured in the other Fenton books that we have either.

Thanks, Gary, for sending your comments and questions; this is the best way for us all to stay on a learning curve!

Renée

Q : Hi Dave,
Found this piece at the flea market last week. I didn't know this footed bowl had a top. Have you seen this before?
John



A : NO, We haven't!! How are all these collectors getting SO lucky?!

Dave & Renée

Q : We have been collecting glass in the shape of swans with a base shape like a bowl, and base-shaped bowls with a handle, in a variety of colors. We are currently looking for ones in pure yellow and blue. Could you give us an insight as to what they are actually called. Any assistance would be greatly appreciated.

Thank you, MEDavis

A : If I understand what you are collecting, your glass is a true art glass, though it certainly does not rank in the category of the high end art glass works (originally Tiffany, Steuben, Durand, Lotz & other German studios - now modern houses such as Crider & Lundberg).

I have several images that I have taken from eBay items that have been up for sale over the last few years. One has a label that states "Sooner Glass, made in USA" and the other states "Shawnee Glass, handmade in USA." Stretch glass collectors (we should actually call ourselves IRIDESCENT stretch glass collectors) collect press-molded glass that has an applied iridescent surface and this surface is given the characteristic stretch marks by reheating.

Some of our collectors have dubbed the glass you are collecting "taffy glass" or "free-form" glass because of the taffy-like characteristics - feel - of the glass. I have talked to other glass historians and some state that similar glass was made in Mexico and in Europe. It appears that much of what we see today was likely made by two or three companies, most likely in the 1950s to 1970s, but the Shawnee Glass company may still be in existence. I'm trying to track them down now (apparently in Illinois).

I have attached an image that has a label in view and another image to show a general shape.



In our minds (stretch glass collectors), it's unfortunate that eBay does not want to apply any kind of standards to their auctions. We were successful in getting the "stretch glass" category, but now we have "swung" vases which people are calling "stretch" and a considerable amount of this "taffy" glass being listed as stretch. It is impossible to try and educate all the dealers that simply don't care what they have, they just want to post it and hope that someone finds it.

There appears to be a considerable number of collectors of your glass since it appears to sell well on eBay and in malls. It certainly was made in multiple colors and being a true art glass, no two pieces are exactly alike. *Dave Shellar, SGS Director*

Seekers and Sellers

Stretch Glass Bought and Sold

Bill Crowl

1500 Avery Street
Parkersburg, WV 26101
304 - 422 - 5042

Unusual Shapes and Colors
One Piece or a Collection

Seekers

Rex Tatum
1120 Saurez Drive
Saint Gabriel, LA 70776-5610
225-642-0977, breve44@ao.com
Fenton's large Melon Rib Fan Vase (#857) in Persian Pearl

Conventions, Shows and Sales



**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

THE 20-30-40 SOCIETY
OUR FOURTH GREAT YEAR AT

Concord Place Midwest Conference
Center
401 West Lake Street
Northlake, IL

Chicagoland's 31st Annual
Depression Era Glass Show & Sale
MARCH 8TH & 9TH 2003
SATURDAY, 10AM-5PM & SUNDAY, 11AM-4PM
For additional information:
E-mail - Schmidt.tim@attbi.com or
Website - <http://www.20-30-40society.org>

Recent Auction Prices

	Diamond, blue optic pitcher w/ one glass	\$300
	Fenton, Aquamarine #349 bowl	\$600
	Fenton, Topaz #220 pitcher & 3 #222 glasses w/ cobalt blue handles	\$650
	Northwood, Russet concave diamond pitcher w/ major crack through bottom	\$125
	Northwood, Russet concave diamond glass	\$450

**2003 will be a much better YEAR
if you'll only volun-TEER!!**