

# QUARTERLY

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### President's Message: Feb 2015

Fellow SGS Members,

I hope you had a happy and healthy holiday season and 2015 is off to a great start. Your fellow SGS members and I are especially anxious to see or hear about how you incorporated your stretch glass into your holiday celebrations. Please send a note or photos to our Newsletter Editor so she can share them in a future SGS Quarterly and make them available to our Facebook group and Webmaster.



At our home, we hung snowmen from our punch bowls, filled vases with live floral arrangements and piled cake stands and serving plates with goodies of all sorts during our two-day open house. We even lit up some of our comports and bowls with candles (safely inside glass holders, of course). Our stretch glass was out and in use for the over 100 friends and relatives we entertained during the holidays. Despite it being the season of red and green, the Celeste Blue stretch glass in our cabinets received the most "ohs and ahs." It just seemed to attract our visitors' eyes as they checked out the stretch glass in our home. Which of your stretch glass was the most popular this holiday season?

With 2015 well underway and wintery weather keeping many of us inside and off the hunt for stretch glass, many of us are eagerly looking for opportunities to learn about stretch glass. And, opportunities we have for you! Please be sure to check out the articles in this Quarterly about upcoming *Stretch Out* discussions (all you need is your phone and 60 minutes to participate), our 2015 Convention, Show & Sale and other glass events which are coming up this year. Have you checked out our 'new and improved' website? Late in 2014, we launched a redesigned website with even more information about and photos of stretch glass. As THE source for information about iridescent stretch glass, I hope you will make [www.stretchglassociety.org](http://www.stretchglassociety.org) your 'go-to' site for all your stretch glass related inquiries. The SGS is doing more than ever to keep you informed of opportunities to be in touch with other stretch glass enthusiasts, to learn about stretch glass, to acquire or sell stretch glass and to share your love of stretch glass with others.

In 2014 Ken Stohler, from our Board of Directors, contacted you with some ideas to help us raise the awareness of stretch glass among friends, relatives, other collectors and ALL glass lovers. Ken is continuing his efforts



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as our lead Ambassador in 2015, reaching out to other glass collector clubs to share information on stretch glass and to invite them to learn more about us and our glass. Please join him as a stretch glass ambassador and pass on the rack cards he sent you to help us spread the word.

In addition to Ken's efforts, this year we will be planning the 2016 celebration of the 100<sup>th</sup> anniversary of iridescent stretch glass. We have a star-studded team jumping into ACTION to plan this celebration of all celebrations. We plan to take full advantage of this occasion to put iridescent stretch glass in front of ALL glass collectors and enthusiasts. It is time for stretch glass to NOT be one of the best kept secrets of collectible glassware.

We look forward to talking with you on *Stretch Out* calls in February and April and seeing you at our Convention in July, as well as when we are all out and about. Happy collecting in 2015.

*Cal Hackeman*, President 2014-2015

### **WE EXTEND OUR SINCEREST SYMPATHY TO**

- ❖ Roger Christensen, who lost his beloved Maggie on November 21<sup>st</sup>, and to their daughters, Patricia Scott and Gail Spence, and their granddaughter, and our newest member, Darcie Krueger-Mosby
- ❖ Bob Henkle, who recently lost both of his parents: his mother on November 3<sup>rd</sup>, and his father on January 3<sup>rd</sup>
- ❖ The family and friends of Nelson Heintzman, who passed away on July 4<sup>th</sup> in East Amherst, New York
- ❖ The family and friends of Julia C. Luke, who passed away on October 19<sup>th</sup> in Independence, Missouri

### Member Notes:

Sharon and Bill Mizell report that Bill has done well through the initial part of his cancer treatment. They appreciate all of the cards and good wishes.

### Welcome New Members! (since August)

- Shirley Breiner, Christiana, Tennessee
- Joanne & Clinton Andrews, Limerick, Maine
- Connie & Ron Doll, Strongsville, Ohio
- Darcie Krueger-Mosby, Fort Bragg, California
- Sue Walker, Howard, Ohio
- Phyllis & Stanley Wood, Claremont, New Hampshire

### Thanks for Your Timely Renewals

If you've received this newsletter, you're an SGS member in good standing for 2015. This year's paper billing, with pre-addressed return envelope, improved the timeliness of renewals. Three-quarters of those billed had paid before the Board of Directors' January meeting.

At that meeting, we decided to send only one reminder, and not to send this newsletter to those still owing dues. We also decided to change and publish the member-only password here. (We'll also publish the password in every newsletter, so that those who eventually renew, can go to the website archives and read the newsletters they've missed.)

**On 3/1/2015, the members-only password will be changed to 2015sgsmember**  
(The login will remain sgsmember.)

## 2015 Convention, Show & Sale Updates

The 2015 Convention Action Team is busy planning a great gathering for you. Here are a few updates:

**Banquet Program** – Everyone collects something other than stretch glass, so this year we would like you to share your ‘other’ collectible with us after dinner. Please bring a few examples from one of your other collections and tell us about them. The last time we did this we had an amazing array of items including vintage clothing, many types of glassware and lots more. We look forward to a fun after dinner program in 2015.

**Club Display** – We will be featuring console sets (candlesticks, bowls and their black bases). Please bring your most exciting or favorite console set(s) for our display. Do you only have the candlesticks but would like to see them displayed with the correct console bowl? Let us know which candlesticks you will be bringing so we can find the matching console bowl in someone else’s collection. Don’t have a black base for your bowl? That’s OK – bring the bowl and candlesticks, and we will try to match it up with the correct black base. Bob Henkel and Kathy & Tim Eichholz are coordinating the Club Display this year.



**Member Displays** – Our theme this year is “A Showcase of Similar Stretch Glass.” Please think about putting together a table of ‘similar stretch glass’ to share at the convention. Maybe you want to show some of your stretch glass which is similar in COLOR or SHAPE or COMPANY or SIZE or FUNCTION or ??? Whatever grouping of similar stretch glass you choose to display, just pick a theme and then select some of your stretch glass to present that theme. Joanne Rodgers will once again be coordinating member displays. A limited number of tables is available, so contact Joanne by email (2antiques@att.net) or phone (216-226-5388) to talk to her about your display and reserve your table.



**Seminars** – Gary Senkar and Fred Ottoson, two of our Imperial experts, will be presenting a seminar on Imperial Stretch Glass. Experts and members will be talking about the “Showcases of Similar Stretch Glass,” and Dave Shetlar will be leading a review of the Club Display. As usual, there will be lots of opportunities to learn about stretch glass!

**Stampede** – Thursday morning at 9am sharp! Line up early (according to your Stampede #) to make an acquisition (or more) OR rent a table (or 2) to sell your duplicates or other STRETCH GLASS that needs a new home.

**Valley Gem Cruise** – We are awaiting the 2015 cruising schedule to be published and hope to offer members an opportunity to enjoy the Valley Gem Riverboat and a scenic river cruise on Wednesday prior to the start of our other Convention festivities. More details to follow.

**Hotel Reservations** – Make yours now before all the rooms are gone if you want to stay at the host hotel. We are not the only glass club in Marietta in July 2015. Call the Quality Inn – Marietta at (740) 374-8190 and tell them you are with the SGS in order to get the SGS Convention room rate of \$84.99 per night plus taxes. This rate is available starting Tuesday, July 21 through Friday night, July 24, 2015.

Registration packets will be mailed later this spring and a full Schedule of Events will be included in the May SGS Quarterly. Plan to attend now – reserve July 22, 23 & 24, 2015 for the 2015 SGS Convention, Show & Sale.



### “Stretch Out” Again

Our next two teleconference calls will be the first Thursdays in February (2/5/15) and April (4/2/15). The topic for February will be “Fenton Glass: Rare Shapes or Colors in Popular Pieces.” and the April call will focus on “Fenton Tangerine: Rare or Not?” These discussions will help inform us as we hunt for that ‘rare’ piece of Fenton stretch glass to enhance our own or a friend’s collection.

And remember, there is always time to answer your questions or discuss your latest find. Also, feel free to recommend subjects that you would be interested in discussing on future calls.

The calls are at 8pm Eastern, 7pm Central, and 6pm Mountain Time, and the call-in number is 415-464-6800, followed by ID: 04211974#. The call information is already posted on our website, and an email reminder will be sent a week or so prior to each call.

Talk to you soon, *Tim Cantrell*



## *STRETCH* in Depth

### Stretch Glass Rarities II: Fenton Art Glass Company by David Shetlar

I approach this particular article with great nervousness as I know I'm going to annoy some readers and upset others who think that they may have a "rare and unusual" piece of Fenton stretch glass that I didn't cover. When it comes to Fenton stretch glass, rarity of pieces made from a particular glass mold isn't all that common except for a few notable pieces. Fenton rarity usually comes as rare shaping of common pieces (often whimsies) or rare colors for any particular mold number.

As an example, the common #349, 10-inch candleholders are common in most of the Florentine standard colors except for Velva Rose. Ruby examples are well known, but these demand high prices so many consider them rare! Because of this, we get auctions where the Ruby examples may be bid up past \$500, but a set in Velva Rose may go for considerably less, unless two knowledgeable collectors are present!

The second issue about rarity is that shaping and color have to enter into the picture. Fenton's twin-dolphin fan vases are very common in Velva Rose, Topaz, Florentine Green and Tangerine, but Celeste Blue, Persian Pearl and Ruby examples are pretty rare! Again, at carnival glass auctions, I see the auctioneer trying to get high dollars for the Tangerine ("Hey folks, we have an extremely rare color here!"), but if a Celeste Blue version comes across the block, they are likely to state that it is a common color! Oops!

Because of the large number of known Fenton molds, shapes and colors (compared to Diamond), I'm going to have to cover Fenton's rarities in two articles. In this one, I'll concentrate on the bowls and comports with a few vases and other pieces thrown in.

My first example of a rather common piece is the #603, three-footed bowl (Fig. 1). This bowl is relatively common in cupped or flared and crimped forms. However, what you'll notice in this bowl is that the top rim of the mold which is normally flat, was replaced with a scalloped rim. This is known in some carnival pieces, but only a couple of examples exist in stretch glass, both in Ruby. My second example is the relatively common "melon rib" bowl, #857 (the large one) (Fig. 2). This piece is quite common in a variety of flared and rolled rim shapes, but this one in the "normal" shape (how it came out of the mold) is pretty uncommon. The Fenton #550, hexagonal-footed bowl (Fig. 3 & 4) is most common in Tangerine, Celeste Blue and Topaz, but Wisteria and Persian Pearl are not common. To add to the rarity, the

aquarium shape (Fig. 3) is very rare and the flared-cupped rim (Fig. 4) is very uncommon/scarce.

Fenton often made what collectors call the "spittoon" shape in some of their pieces (Figs 5, 6, 9 & 12). This shaping is not easy to do (pinching down the top, then flaring the rim out) and pieces with this shape get into the "desirability" issue with various collectors that prefer to collect this shape, whether stretch glass or other glass! Rose bowl (Figs. 10 & 25) and hair receiver shapes (Fig. 16) are two other such shapes. I'm showing two #109 bowls that are in the spittoon shape, but the Celeste Blue one (Fig. 5) is fairly wide and has a thin top. The Persian Pearl example (Fig. 6) is a bit narrower and has a taller top. These are common variations resulting from the hand finishing. The large #647 bowl (Fig. 9) must have taken some effort to alter into a spittoon shape and Velva Rose isn't a common color for this bowl in any shape. The octagonal bowl that has the same base as the #647 pieces (Fig. 12) isn't common in its normal flared shape, but this one was pinched in to form a spittoon, making it even less common.

The popular #604 punch bowl (Fig. 7) is actually most common in Ruby! There are also more Ruby bases than any other color. The punch bowl base is known in Florentine Green (only a couple) and rumors suggest that one in Persian Pearl exists, but I suspect that it may actually be a Diamond punch bowl base. The cups are most common in Celeste Blue and Florentine Green, but a couple are known in Ruby, and Persian Pearl. The #604 bowl is most common in the flared and aquarium shapes, but the crimped and low bowls are much less common in any color.

The large #750 octagonal bowl and underplate (Fig. 8) are what I would call rare in any color. Both the bowl and plate are "stuck up" pieces (the bottoms are ground) and if you find them, it's usually the bowl or plate, not a set. This one is tough to get in perfect shape as the top rim of the bowl is fairly thick and has sharp edges which are easily chipped. I haven't been able to find a catalog number for the low, three-footed bowl (Fig. 11). In my book this is listed as another #603, but the snap diameter on the base is larger and the feet have a different shape!

The smaller, #847, melon rib mold was used to make a tremendous number of pieces. However, the rose bowl shape (Fig. 10) in any color is fairly rare as is the pulled in vase (Fig. 13) which is not swung like many of the fan vases. While discussing the melon rib pieces, both #847 and #857, most of the Florentine colors are relatively common except for Persian Pearl. There are also some light purple pieces which some call Lilac (a light purple-blue), but I can't document this as an actual Fenton color!

For a short period of time, Fenton decorated their Florentine candleholders (what we call Colonial style today) and some bowls with cut and polished oval



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



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. 36



Fig. 37



Fig. 38



Fig. 39



Fig. 40

designs. None of this appears to be common, but the bowls are less common than the candleholders. I'm using a Fenton #647 bowl (Fig. 14) in Grecian Gold as an example.

My next bowls are blown-molded (Figs. 15 & 16) and all are quite thin, and either Florentine Green or Wisteria. I can't find numbers for these pieces and my thoughts are that being blown-molded, they may have been formed in a mold that was not in long-term usage. The green bowl (Fig. 15) has a double-crimped edge (often called pie crust) and marigold was added to the dope iridescence. The Wisteria bowl (Fig. 16) was crimped, but then pulled inward into a hair receiver shape. Both are unique pieces, but others similar to these are known.

The three-spade-footed bowl (Fig. 17) was obviously made from the same base mold that was used for some of Fenton's carnival pieces. It was obviously a three-piece mold, but the external surface and plunger had no pattern. I know of only three to four of these pieces.

Fenton was a big producer of bases to be used under their bowls, but most were black and a few were Royal Blue (cobalt blue). However, very few iridized bases have shown up. I've seen a smaller one (Fig. 18) that can hold several of the small Fenton bowls and a larger one (Fig. 19) that holds the #647 bowl. I've also seen one in Florentine Green. Be sure to check any iridized bases as Fenton did produce some iridized bases in the 1990s and early 2000s. These all have marks or stippled bases.

Last year, Roy Ash showed up with a common #640 low bowl, but in Flame glass and with stretch iridescence (Fig. 20)!! Another example of a common piece, but in a unique color. A very unique treatment to a relatively common shape, is the #736 comport that has been flared with two sides pulled up (Fig. 21). I've only seen this in Celeste Blue and Florentine Green, and they are impressive works of the glass finisher's skills.

Fenton's dolphin-handled pieces are relatively common, but with the embellishments, they are highly desired by collectors. The three-dolphin bowls are obtainable, though a few pieces would be considered rare. Those with diamond-optic treatments (Fig. 22) or swirl-optic treatments (Fig. 27) are very difficult to obtain. The Ruby piece (Fig. 25) in a rose bowl shape is doubly difficult to find. You may wonder why I have what appears as a common, flared rim, double-dolphin comport (Fig. 23)!? The answer is that Celeste Blue is one of the tougher colors to find in any of the dolphin pieces! This would be considered rare! The Topaz, twin-dolphin comport (Fig. 24) is the smaller one, but the unique oval shaping makes this one rare. None of the small, stuck-up, ribbed bowls (Fig. 26) are common and the few known are either Velva Rose or Florentine Green. If you look carefully at the dolphin-handled

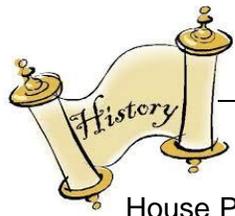
sandwich/fruit tray (Fig. 28), you'll see that it doesn't have the diamond-optic pattern that most of these pieces have! In short, the ones that don't have the diamond-optic patterns are rarer than the ones that do! Also, the little dolphin-handled butterball (Fig. 29) is relatively common in Velva Rose and Florentine Green, but quite rare in Celeste Blue.

Fenton's baskets come in two types, either molded (those with small knobs for attaching a removable metal or wicker handle) or as a re-shaped form with a glass handle attached while hot. Here we are discussing the molded type. This type of Fenton basket is quite easily obtained in non-iridized form, but not so much in the stretch iridescence form. However, a few of the Plymouth design molded baskets (Fig. 30, Aquamarine) have been found with stretch iridescence and in Persian Pearl as well. Another molded basket from Fenton found in Persian Pearl (Fig. 31) and in amber is the "Big Cookie" design. All with the stretch iridescence are considered rare.

Russell and Kitty Umbraco showed up with a rectangular, two-handled, comport in Tangerine (Fig. 32) a couple of years ago. As far as I know, this is a unique piece! Fenton's high-standard comport (Fig. 33) is obtainable, but most have flared or flat-top rims. This one has a tight, rolled rim edge which I've only seen twice on this piece. You're probably now wondering why I put in what appears as a Fenton nut cup (Fig. 34), but this is their ice-cream dish (this is about 4 ¾-inch wide while the nut dishes are only 2 ¼-inch wide). I've only seen this piece in Celeste Blue. Another comport that is relatively common is the Fenton #500 (Fig. 40), but what makes this one rare is the crimped-in treatment. Most are flared or flared and crimped.

For creamer and sugar sets, Fenton made one set with optic ribs (Fig. 35) which I've seen in Celeste Blue and Topaz, and any set would be rare. You have to look closely at the next set (Fig. 36) as it looks like the relatively common #3 set, but since this one has a diamond-optic design, it is now the #1502 set. Actually, the diamond-optic sets aren't really rare, but difficult to obtain as a set! The next one is another rare piece that Wally McDaniel brought to convention -- a square ash tray insert (Fig. 37). I've seen pictures of it in catalog pages, but this is the only one that has shown up for real! Cal Hackeman also found a small wide-panel sherbet (Fig. 38) in Tangerine. Again, this line is shown in some Fenton catalog pages, but no others have shown up with the stretch effect! Considered rare AND extremely desirable are the original Fenton logos with stretch iridescence (Fig. 39). These are generally known in Celeste Blue, Topaz, Florentine Green and Velva Rose, but Fenton collectors rarely let go of these prized possessions!





## In the Beginning by John W. Rowe

Glass manufacturing on the North American continent began at Glass House Point, about a mile from the settlement of Jamestown in what is now Virginia. Jamestown was established by the Virginia Company of London. This was a corporate enterprise, whose sole reason for existence was profit for its investors, through the procurement of goods, and manufacture of products. There was no intent to establish a colony for the primary purpose of habitation.

The manufacture of glass began after the arrival of the second supply ship in October of 1608. This ship brought "men -- eight Poles and Dutchmen -- to manufacture pitch, tar, glass, and soap ashes, and to erect sawmills." From the very scarce available documentary evidence, it appears that some glass was sent to London when this same ship returned later the same year. The glass included at least some bottles. This glass manufacturing effort lasted into the winter months of 1609. Vague references suggest these efforts may have extended into early 1610, although this is still unclear. There is evidence of a supply of glass in storage as late as 1612, probably in Jamestown rather than at the Glass House.



Another effort to produce glass at Jamestown took place during the years 1621–1624. After 1624, no further evidence of attempts to manufacture glass at Jamestown appears in any record. The Jamestown glass house was lost into the mists of time as the forest slowly encroached upon and concealed its location.

Until . . . September of 1931, when Mr. Jesse Dimmick made a significant discovery on his property, Ambler-on-James, situated on a slope above Jamestown near the James River. There he uncovered the remains of glass furnaces, glass slag and pots. Subsequent field observations by Neil M. Judd, Curator, Division of Archeology at Smithsonian Institute and others, lend strong evidence to support the theory that this site was

the location where either one or both efforts to establish a glass manufactory in North America first occurred. Existing Jamestown records furnish some evidence of the construction methods used for buildings and the furnace(s) that are consistent with similar crude glass facilities in outlying areas in England and those at the Dimmick property. Various land transaction records for the Dimmick property dating back to at least 1654, describe this property as "The Glass House" or "Glass House Point." Further, a map from 1712 similarly indicates the Glass House location.

Various types of glass appear in the area of Glass House Point from time to time. These appear as shards, beads or other small pieces of unidentified glass. Some of this glass has surfaced along the riverbanks near the Dimmick property on both sides of the river. A number of museums along the East coast display glass attributed to the Jamestown Glass House and numerous local collectors have quantities of glass similarly attributed.

The known evidence does not positively establish the Glass House and the remains located on the Dimmick property to be either the first manufactory or the first location. The available evidence does furnish strong speculation that they are one and the same. Further research may well provide the necessary evidence.

Jamestown was not always an island. When the first ship arrived, Jamestown was part of the mainland, although only connected by a narrow isthmus. This was a marshy area and over time eroded, leaving behind an island. This erosion process may have been assisted by a number of violent storms in early to mid-1800.

The Virginia Company of London lost its charter in 1624 and Jamestown became part of the Royal Colony. After the government house in Jamestown burned for the third time, the House of Burgesses voted to relocate to Middle Plantation in 1698, which soon thereafter was renamed Williamsburg.



*Glassmaking today at the Glasshouse at Historic Jamestowne,  
part of Historic Colonial National Park, Virginia*





## Seekers and Sellers

Seeking: Fenton Vase 1530 in Tangerine  
Michelle Wilcox: [wilcoxedu@gmail.com](mailto:wilcoxedu@gmail.com)

Sent to the info email on our SGS website:

"I am hoping you can help me locate a Fenton tangerine vase for sale. My mother sold one several years ago, not realizing how much I admired it. I found my way to your site from the person who bought it, but he no longer has it. He suggested you might be able to help me locate one.

I've attached a copy of the picture of the exact vase. My mother's last name is Geisler and this picture is what I found on the internet!"



(Michelle mentions her mother's name because the picture is labeled "ThbFENVase1530\_tangerine\_Geisler." Remembering former members named Geisler, I asked Michelle if her mother's name is Bebe. It is, and Michelle reports that both Bebe and Fred are well, no longer collecting, but want to be remembered to their friends in SGS. Even if you don't have Bebe's vase, maybe you have one like it you'd be willing to sell to her daughter. If so, please contact Michelle using her email address above. Stephanie)

Selling: 30-40 Piece Stretch Glass Collection  
Don Oehlke : [oehlkedon2@gmail.com](mailto:oehlkedon2@gmail.com)

Don sent this request for help selling his mother's collection. He also sent a few group pictures, one below. The collection is mostly vintage, with some recent Fenton. They'd prefer to sell the entire collection, rather than individual pieces. Here is one of the group shots Don sent. Please contact him by email (above) to see and learn more.



## "... to Encourage Learning and Enlightenment ..."

**Q:** Re: Need an ID

*Hi Cal, One of our members brought this comport to a meeting, and I wonder if it is stretch glass? It does look like a Carnival Glass Wide Panels piece, but I do not believe that it*



*came in white in that pattern.. Can you ID for me?  
Thanks much! Beth*

**A:** Hi Beth, I believe the comport is a stretch piece made by U.S. Glass. If you look on the bottom of the foot, there should be a slight knob of glass right in the center. This is a telltale sign of U.S. Glass. Many of their comports and vases evidently had a curved indentation in the bottom of the mold which resulted in this feature. The piece in your photograph looks similar to plate 663 in American Iridescent Stretch Glass by Madeley and Shetlar, except that the top edge is slightly rolled, rather than just flared like the one in the book. U.S. Glass did make pieces which had optic panels (which the piece in the photograph has) and U.S. Glass did make crystal stretch, so I am pretty sure this is what your friend has. Hope this helps. Cal

**Follow-up:** *Thanks to you both, I now have the proper identification for my comport. It does have the raised knob of glass on the*



*bottom. Now I bet Cal can also tell me who made this pumpkin marigold stretch bowl that I found at a flea market last month. Norm*

**Response:** Hi Norm, this is an easy one. ONLY Fenton made Tangerine stretch and there is no question that this is Tangerine stretch glass. It is a classic Fenton shape. BTW, marigold, or Grecian Gold as Fenton called it, is easily distinguishable from Tangerine by looking at the base glass. Tangerine stretch starts out as Topaz glass (otherwise known as Vaseline) and then the Tangerine iridescence is applied. If you look at the base of most Tangerine glass, you will see some Vaseline or Topaz glass that didn't get iridized because the base is where they were holding the glass when it was in the spraying booth. Marigold or Grecian Gold glass starts out as clear glass and the marigold iridescence is applied over the clear glass. Often the marigold iridescence was

sprayed lightly on the glass, so it will tend to be more shiny than the Tangerine. Tangerine stretch almost always has a wonderful thick, deep iridescence and color. Hope this helps and congrats on finding a nice Tangerine bowl at a flea market I hope you have, or will find, a pair of candleholders to go with it. The candleholders are available. Some eBay sellers would have you believe they are rare just because they are Tangerine, but that is not the case. You should be able to find a pair of short Tangerine candleholders without too much trouble. Best, Cal

**Q: Re: Fenton Celeste Blue Comport**

Hello Dave & Renée:

I have purchased a Celeste Blue Comport from an auction and have spent hours and hours and hours online, in the library, and in bookstores trying to find more information about it.



Your site is the only one that I can find that has a picture of the same comport. You have it under Fenton #736 comport, crimped in Persian Pearl. I cannot find this same comport anywhere else. Is it in any book about Fenton or Stretch Glass? Thank you so much for any help you may offer. Sincerely, Ashley

**A:** Hello Ashley: Congratulations on finding your comport on our website! Yes, yours' is Fenton #736 with the crimped rim treatment. I suspect you are having some difficulties finding your exact comport because you aren't finding others with the same crimping. That is due to the fact that the factory produced only one mold for this comport and the different shapes that you will find can vary tremendously depending on who was in charge of shaping the top rim!

When these pieces came out of the mold, they had straight sides (somewhat like a bell). Then the workers re-shaped the rim—either by crimping (as is yours), by pulling two opposite edges down making an oval shape, by pulling four equally spaced edges down making what they called a square shape, by “rolling” the complete rim out and down creating the rolled-rim, or by rolling the rim inside making the cupped version. They are ALL, however, made from the #736 mold.

The key to identifying iridescent stretch glass is to compare the shape of the lower portion of the piece as well as the diameter measurement of the base/foot. These areas remain the most consistent after being removed from the mold. One has to be careful, though, since some pieces seen in photos can closely resemble each other or what you have in-hand. For example, the

#736 comport is nearly identical to the #737 and the #9 comport can appear identical to the #736-737. Often a novice collector can only determine the difference when holding one in one hand and the other in the other hand!

There is a list of stretch glass reference books on [www.stretchglassociety.org](http://www.stretchglassociety.org), the website for The Stretch Glass Society, a club of avid stretch glass collectors. The first book, *American Iridescent Stretch Glass*, was written by Dave, with photos by John Madeley. It is the most recently written and complete. It is now out of print, but you may find a copy in your library or for sale on-line. The Fenton #736 comport is pictured with two different rim finishes at the top of page 47.

I hope that you find this information helpful and if we can answer any further questions, please let us know. Best regards, Renée (and Dave) Shetlar



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