

STRETCH GLASS SOCIETY **QUARTERLY**

December
2015

A Century of Stretch Glass
1916 - 2016

www.stretchglassociety.org

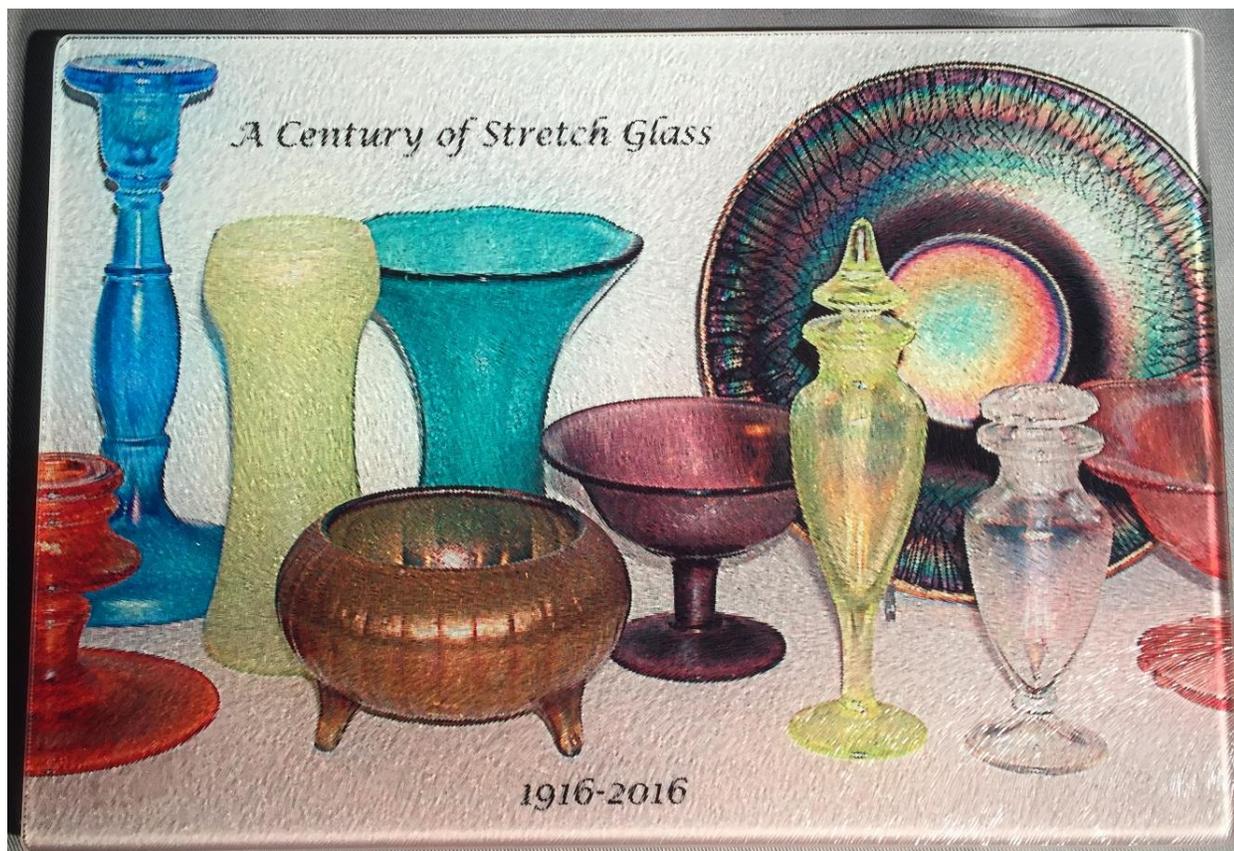


Stretching Over 100 Years:

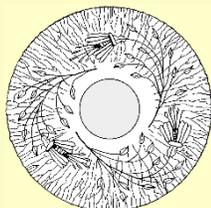
A Century of Handmade Stretch Glass in America

Yes, we're kicking off our 2016 Centennial celebration early, and in a big way! Those of you who were at Convention saw examples of this beautiful tempered glass cutting board, and the 12 coordinating coasters designed to honor this special anniversary year. See our website, or pages 10 & 11 of this issue, for pictures of the coasters and an order form.

And see President Cal's message (next page) for a preview of some of the other special displays, promotions and events already being planned for this next Big Birthday year.



And yes, this is your same **Stretch Glass Society Quarterly** -- with a face lift! The roll-out of this new design was planned for 2016. But, once approved, we couldn't wait to share it with you. We hope you like it.



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President's Message

Happy New Year! I hope your holiday festivities have been filled with fun and joy. It doesn't seem possible that 2015 is coming to an end and 2016 is upon us. Wasn't it just 2000 – the beginning of a new century?

Time flies when we are having fun. Please **share some photos and/or stories** of using your stretch glass in your holiday celebrations. You can email them to info@stretchglassociety.org or share them on our Facebook page. We are always anxious to see how you share your stretch glass with friends and family. Here's just a glimpse of glass at our holiday party – more on the SGS Facebook page.



Speaking of our Facebook group – did you know the **SGS now has more than 700 Facebook “friends?”** And more are finding and friending us on Facebook every day and then asking us to ID glass for them, viewing the photos for our next Stretch Out call and staying up to date on the latest developments in ‘stretch glass land.’

In 2014 we celebrated our 40th anniversary with a fun-filled year and extraordinary convention. Many of you were there and saw the breath-taking club display of Ruby stretch glass. In 2015 we updated our website adding more information and photos, presented several more Stretch Out call-ins to learn about stretch glass and brought you another convention with a fantastic display of Imperial “Jewels” stretch glass. So what are we going to do to top that in 2016?

I'm glad you asked! We are celebrating another very important anniversary – iridescent stretch glass turns 100 years old this year. We will be promoting stretch glass in a year-long celebration, **“Stretching Over 100 Years: A Century of Handmade Stretch Glass in America.”** The front page features our souvenir stretch glass cutting board and on a later page you will see 12 different coasters featuring an array of individual stretch glass items. These are being made exclusively for the SGS in connection with the 100th birthday of stretch glass. The coasters may be purchased in sets of 4 with you choosing your favorite 4 coasters. Or order multiple sets and get 8 or all 12 stretch glass coasters. We hope you

will enjoy using these items in your home as you help us celebrate this important milestone in stretch glass history.

The coasters and cutting boards are just the beginning of what we have planned for the stretch glass centennial celebration. Starting in January, Helen & Bob Jones will be setting up **displays featuring nearly 100 examples of stretch glass** at a series of glass shows in which they offer glass for sale. (The full list will be posted on our website.) I hope you will visit our display and say Hi to Helen & Bob if they are at a show near you.

As we make our way through 2016, there will be an **exhibit at the Museum of American Glass in West Virginia** featuring some of the unique colors and items made by each of the nine companies known to have produced vintage stretch glass. Watch the website and Facebook for an announcement and photos. And other museum exhibits are being explored.

We will also be promoting stretch glass in national collector publications. Some of the other collector websites will be helping us celebrate. And you can help us celebrate as well. If you are on Facebook or have your own website, please consider re-posting news and photos which are on www.stretchglassociety.org and on our Facebook page. The power and reach of social media can be extraordinary if we use it to help us reach collectors and others interested in stretch glass.

Also new with this issue of the *SGS Quarterly* is our new front page. Isn't it great to see the vibrant colors of iridescence and the stretch effect that we all love in our glass? Thanks to Stephanie, Renée, Anne and others who contributed to the creative thinking and design.

As I wrap up my President's message, I want to say thanks for being a member of the Stretch Glass Society in 2015. Your involvement, to the extent it was possible, and your interest in promoting stretch glass, educating collectors about stretch glass and bringing together everyone who has an enthusiasm for stretch glass is critical to our success. By now you have received your renewal notice, and I hope paid your dues for 2016. Thank you to continuing your support of the SGS's activities. If you have not renewed your SGS membership, I ask you to do it now, before it slips your mind. You are just as critical to our success in 2016 as you were in 2015 – everything we do is for the benefit of you and all our members; without you we cannot exist. I look forward to you joining us for our next *Stretch Out* call on February 11 when we will be talking about unique and special purpose stretch glass. Until then, happy collecting.

Cal Hackeman
President, 2016-2017

Entertaining Each Other at Convention 2015
by Stephanie Bennett

This year, instead of inviting a speaker for our post-banquet program, some of us shared our passion and knowledge about other things we collect. As you will see, there was no lack of participation, and we all learned a lot about a wide range of items.

First up was Ken Pakula, who told us about his collection of Buffalo Pottery. The lovely hand-decorated, dated, and signed plate he passed around depicted a fox hunt, with the hunters in pre-colonial dress. Buffalo Pottery was an off-spring of the Larkin Company which, like Proctor and Gamble today, made things like soap and shoe polish. The pottery, as well as towels and even desks, were offered as premiums in the Larkin catalog.

Tom Monoski said that he couldn't persuade Sandy to model her vintage clothing and jewelry, so he introduced us to another kind of iridescent glass, called "Moorish Crackle," along with a bit of its history. It was produced by the Vineland Flint Glass Company after Victor Durand took over and started making a lot of art glass. It is clear glass overlaid with multiple colored, iridescent layers. He showed us a awesomely large lamp base, and was hoping that one of us might happen to have the matching shade.

Cheryl Senkar collects *T'was the Night Before Christmas* books, and Santas. Her Santas range in size from one inch to five feet tall. She favors those with especially nice faces. Gary assisted by carrying around a few, including a favorite he gave her. She has 175 now, all of which are lovingly displayed in their home.

Steve and Rita Ellwein collect antique curio cabinets, which they fill with drink sets made of glass of all kinds. Unable to bring the cabinets, they showed examples of a marigold carnival glass pitcher in Fenton's Fluffy Peacock pattern, and a beautiful cranberry opalescent coin dot pitcher made in the late 1890's. Stretch glass drinkware was featured on their member display table. They also collect pottery, porcelain, books, and cats – all of which stayed home with the cabinets.

Roger Christensen showed us some of his large collection of Bing and Grondahl and Royal Copenhagen Christmas plates. He started this collection in 1964, with a plate he bought for his mother. His oldest one is dated 1908. He has an almost equally large collection of Mothers' Day plates by the same makers. He also brought some beautiful examples of his own artwork. Art is an avocation, not a vocation, for Roger, but one that he has practiced in many media – oils, pastels, water color, and pen and ink – for many years. One of his paintings was actually two pictures worked on accordion-like folded paper. Viewed from the right is one scene, from the left and entirely different one.

Jim and Marilyn Farr brought their easily transported collection of Indian arrowheads. Most of those they have are made of white quartzite and come from South Alabama – many found by Marilyn tromping barefoot through their fields of red clay after rainstorms. Jim said that some of them are 3,000 years old. When asked how he knew when they were made, he said, "I was there!"



Tim Eichholz told us about their family's involvement in the game of curling. He said that both Kathy and Kristen are excellent curlers – better than he is at the sport. But they all contribute equally to the related hobby of collecting curling pins. Amateur curling is played in clubs, each of which has its own insignia pin. A club will change the design of its pin from time to time, and the sport has been doing this for a long time. So there are lots of different pins out there to find. He passed around a few examples, and noted that even a large collection takes up little room.

Renée Shetlar collects mid-century tablecloths, water glass sets, and Bakelite kitchen and dining accessories. She showed us Bakelite flatware, carving sets, corn holders, picnic ware, and napkin rings. She told us that much of the Bakelite we find here was made in England, and explained how the yellowish patina is formed. Renée uses these mid-century pieces along with their more vintage stretch glass when entertaining.

Dave Shetlar, a.k.a. 'Bug Doc', brought some of the Micro Lepidoptera (little moths) he collects and preserves for Ohio State University, where he is a professor of entomology. Some of them are less than 1/16 inch long. He is passing along to some of his students the almost lost art of pinning these tiny specimens flat for preservation. He pointed out that, although hard to see, many have iridescent scales on their wings.

One of Tim Cantrell's more portable glass collections is Akro agate 'Popeyes', a special kind of corkscrew-design marble. Marbles were first hand made in Germany in the 1800's. Mass-production by machine began in the 1920's, and resulted in some very fancy examples. Corkscrews were made with clear base glass and two other colors. Tim's dad, who first collected them, had a seven-color Popeye. Collectors know that bigger and smaller than average size are more valuable. Mint condition is also important, so those most loved and played with often have sentimental value only.

Donna Oehman and Paul Schmitz are avid sports fans, which has led to their varied collections of sports memorabilia. They presented the most portable of these collections: limited edition sports cards. Donna carefully explained some of what one must know to collect them intelligently. Cards are graded, but not all in the same way. Autographed cards are graded differently from those without autographs, and vintage cards differently from recent ones. She explained how autographs are applied, and showed us a card which would be worth more if the very bottom of the 'y' in Wayne Gretzky's signature weren't cut off in the application process. They advise that buying from companies that authenticate the signatures on their cards is the safest way to assemble a truly valuable collection.



Ron Doll raced Slot Cars when he was a kid. This was a very popular pastime in the 1960's, with many commercial racetracks built for competitive racing of these toy cars. Now Ron collects and restores the 1960-vintage cars he once played with. He explained that there are three levels of restoration: 1) put it together and make it run, 2) restore it

back to it's original form (what he does), and 3) high-level modeling with details of a specific real race car, and a specific driver. He told us that the Holy Grail of Slot Cars is one produced by Cox Company, detailing driver Jim Hall in his Chaparral car with a wing on the back. This limited edition car goes for \$600 to \$1,200 on eBay.

Anne and Max Blackmore are avid glass collectors and researchers. When Anne moved to Indiana, just an hour and a half from where the Greentown Glass factory once was, she did some research on the company, and its renowned glass chemist, Jacob Rosenthal. It was at Greentown, in 1901, that he invented a new opaque glass color that he named Chocolate. He also created the cactus pattern mold especially to show off the variations in the Chocolate color shading. She showed us this beautiful example – a bowl she found for a pittance at Goodwill. Max teased her for leaving the price sticker on, but it reminds her that you never can tell where you'll find a treasure. I must add that Anne makes some awesome chocolate herself, as evidenced by the brownies and fudge she contributed to our Welcome Reception.



Jeff Hodges showed us some examples from his collection of roosters. Some are expensive, as the Lalique rooster he first showed us. And some are not, as the Wade roosters included as prizes in boxes of Red Rose Tea. Jeff makes pottery, so has a keen appreciation of form and design, and those attributes are his criteria for selecting roosters for his collection. He told us that he also likes the double-entendre of his rooster-stemmed set of 'cock'tail glasses.



Connie Doll collects ancestors! She shared with us her excitement about her venture into the world of genealogy. Her research into her forbearers led fairly quickly from Ohio to New England, where the roots of most early immigrants to this country are planted. She took advantage of the DNA analysis offered for a reasonable fee on ancestry.com. The resulting report was pages long, and very informative. For Connie, it showed a large percentage of Irish in her blood, a branch in her family tree of which she was unaware. Perhaps a trip across the pond is in her future?

Last, but not least, Cal Hackeman showed some examples of one of his first glass collections, which started with an Early American Pattern Glass bowl in the 'Hawaiian Lei' pattern. In researching this bowl, he discovered that the United States Glass Company named some of their EAPG patterns for battleships that, in turn, were named for states. Eventually every state had a glass pattern, if not a battleship, named for it, and this collectible glass is referred to today as 'States Glass.' The majority of States Glass is clear, but it also comes in varied colors, stains, and decorations. He showed us examples of 'Vermont' in emerald green with gold decoration, 'Delaware' in opaque ivory, and 'New Jersey' in clear glass with ruby stain.

I'm sure I speak for all present, when I thank our enthusiastic and knowledgeable presenters for a fun and informative evening. It ended with us knowing more about each other and more about many things besides stretch glass that are fascinating to collect.

I wrote this article back in September from henschatched notes, and must thank Sarah Plummer for helping me both edit and remember. If I've put the wrong words in anyone's mouth or passed along incorrect information, please feel free to let me know, and I'll be glad to publish corrections in the next newsletter.



Imperial Art Glass:
Jewels and Imperial's Pearl Finishes
Part II: Imperial Art Glass Line – the Jewels
Presentation by Gary Senkar
(notes by Dave Shetlar)

In the previous article, the NUART line of iridescent ware was discussed. As a review, NUART was introduced by Imperial in the *Crockery and Glass Journal* in the June 13, 1912 edition. As this line developed, they indicated three "Pearl" finishes, Pearl Ruby (marigold), Pearl Green ("clambroth" to olive base with a definite green iridescence), and Pearl White (white iridescence). Nearly four years later, there are records in September and November industry publications that Imperial introduced a new line in five Pearl finishes. These were their Imperial Art Glass Line which was referred to in a couple of publications as Jewels.

The November 2, 1916 note in *The Pottery, Glass & Brass Salesman* states: 'The line comprises five different styles of effects called pearl amethyst, pearl white, pearl green and pearl ruby. These colors are iridescent and when viewed under the electric light seem to change color and give off beautiful rainbow effects. It has the appearance of metal.' It is obvious that "Pearl Silver" was left out of this statement, but we know this is the fifth color. The article goes on: 'There are about one hundred different shapes in the line, which are all finished by hand. Some very difficult pottery shapes have been produced by this hand molding process. Flower bowls, vases, fancy bon-bons, and many other numerous items are on display.' This statement indicates the size of the line was considerable and probably created quite a stir in the press-molded glass business. By December, 1916, black and white images of the line were being used by Imperial to advertise the Imperial Art Glass line. In one advertisement, the ad states: 'Such are our Imperial jewels, honored today by the nobility of accomplishment and available for all.' For a long time Berry Wiggins and other glass historians seem to have missed this statement. It is obvious now that this is likely the origin of the common name of 'Imperial Jewels' that has persisted to this day for this line of glass.

It isn't until January 1918 that Imperial produces their Catalog 103G which introduces and illustrates the line known as Imperial Art Glass. In this catalog, there are six color plates (actually artist colorized images) that show each of the pearl finishes and 68 different pieces. These pieces are numbered from 1 to 88 so 20 numbers are missing or not used. Collectors have found some pieces that are not illustrated, so some of the other numbers may have been used, but they are not

documented.

As is often stated in the advertisements, no two pieces are alike! In fact, Pearl Ruby and Pearl Green can be confused as can Pearl Amethyst and Pearl Silver. If you get sufficient numbers of these finishes next to each other, they can almost grade from one finish to the other. Pearl Ruby tends to have more yellow, orange, even red in the iridescence while Pearl Green ranges from a very light, almost ginger ale (clambroth) color, to dark olive green, but the iridescence generally reflects shades of green. Pearl Amethyst and Pearl Silver are both on dark purple glass. Pearl Amethyst generally reflects all the colors of the rainbow, but purple, orange and blue dominate. In Pearl Silver, the surface will have a predominately silver-metal reflection, but other colors may be present in some places, usually at the base or along shaping areas of the glass. These pages have been reproduced in the Imperial Encyclopedia series edited by James Measell. Some of the Imperial Art Glass pieces can be found in milk glass with the marigold or smoke iridescent coating. None of these are common and they often range from shiny iridescence to pieces with really good stretch. We believe that these were made late in the production and no company names have been found that describe these effects. Collectors today simply refer to them as "marigold on milk" or "smoke on milk."

In previous Stretch Glass Society newsletters, Dave Shetlar produced a set of line illustrations of the pieces that have documented numbers and images. These illustrations will be posted as PDF pages on the SGS web site if you wish to download them. Due to the amount of grinding performed on any individual piece, the bottom measurements can be plus or minus 1/16-inch, but 1/8-inch may be closer to what we find! In any case, measuring the base is the only real way to determine many of the pieces. There are several bowls and vases that are nearly identical in shape, but the bases are different as are the overall sizes of the pieces! The tops of vases can vary considerably in width and depth of crimping, but their forms (square, cupped-in, six crimps or eight crimps) are fairly consistent.

As some examples, the first three bowls discussed are square with the corners folded out: #34 which should have a 2 1/2-inch base (Fig. 1, Pearl White); the next size larger is the #46 with a 3 1/16-inch base (Fig. 2, Pearl Silver); and the largest is the #59 with a 3 7/8-inch base (Fig. 3, Pearl Ruby). These same bowls (with the same base measurements) were cupped in to form a second set of square bowls: #38 (Fig. 4, Pearl Green), #40 (Fig. 5, Pearl Silver) and #70 (Fig. 6, Pearl Amethyst). "Normally" flared bowls also come in three base

(continued on page 7)



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



Fig. 41



Fig. 42



Fig. 43



Fig. 44



Fig. 45



Fig. 46



Fig. 47



Fig. 48



Fig. 49



Fig. 50



Fig. 51



Fig. 52



Fig. 53



Fig. 54



Fig. 55



Fig. 56

diameters: #32 with a 2 1/2-inch base (Fig. 7, Pearl Ruby); #42 with the 3 1/16-inch base (Fig. 8, Pearl Amethyst); and #54 with the 3 7/8-inch base (Fig. 9, Pearl Silver). The companions to these are normally cupped bowls with the same base diameters: #33 (Fig. 13, Pearl Amethyst), #43 (Fig. 14, Pearl Green), and #55 (Fig. 15, Pearl White). These cupped bowls can be confused with three "special" cupped bowls, #66 Hair Receiver (Fig. 22, Pearl Silver) which a 2 1/2-inch base, but it is more cupped in than the #33 bowl; a similar bowl is called a #87 Flower Bowl (Fig. 56, Pearl Green) which has a 3-inch base and a #88 Flower Bowl (Fig. 55, Pearl Silver) which has a 5 3/8-inch base. Two bowls with flared, but more flattened rims are the #44 (Fig. 10, Pearl Ruby) which has a 3 1/16-inch base and the #56 (Fig. 11, smoke on milk) which has a 3 7/8-inch base. A unique Flower Bowl, #60 (Fig. 12, Pearl Green) has straight sides, a flattened top and a 5 3/8-inch base. In the larger bowl category, there is the #76 Flower Bowl (Fig. 16, Pearly Ruby) which has a 3 5/8-inch base and is often 10 inches wide, but less than five inches tall; and the #77 Jardinière (Fig. 17, Pearl Amethyst) has the same base but is five inches tall or taller and more narrow at the top. This same bowl can be cupped in to form the #78 Rose Bowl (Figs. 18 & 19, marigold on milk and smoke on milk).

Next, we have a series of six bowls made from the same mold which produces a 2 1/2-inch base: #62 (Fig. 20, Pearl Amethyst) is slightly flared out; #63 (Fig. 24, Pearl Amethyst) has eight crimps, #64 (Fig. 21, Pearl Silver) has a square top; #65 (Fig. 25, Pearl Amethyst) has a wide flared, flattened rim; #66 (Fig. 22, Pearl Silver) is the hair receiver; and #68 (Fig. 26) is called a basket with the wide flared rim and two sides up. In the catalog pages, #62, #63 and # 64 are called Bon-bons and #65 is called a Flower Bowl. Two additional items with 2 1/2-inch bases are the #25 Bon-bon (Fig. 23, Pearl Green) which has a cupped rim with four crimps, and the #39 Bon-bon (Fig. 27, Pearl Ruby) which has the cupped rim and six crimps.

Moving to the vases, we see the same sets of forms but on different size vases. Again, the only way to tell most of these is to measure the base diameter to determine if it is in the 2 3/8, 2 3/4, or 3 1/8-inch range. The first three vases have the 2 3/8-inch base: #1 Vase (Fig. 28, Pearl White) is cupped; #2 Bouquet (Fig. 29, Pearl Green) has six crimps; and #3 Vase (Fig. 30, Pearl Amethyst) is cupped and flattened. The widest range of forms are found in the 2 3/4-inch base vases: #4 Vase (Fig. 31, Pearl Amethyst) is pinched and wide flared at the top; #5 Vase (Fig. 32, Pearl Ruby) is pinched and slightly flared; #6 Vase (Fig. 33, Pearl Silver) is pinched

lower with a definite sharp flare out; #7 (Fig. 34, Pearl Silver) is cupped; #9 Sweet Pea (not shown and no piece has been found to date) has a wide-flared, flat top; #10 Sweet Pea (Fig. 36, Pearl Silver) is pinched in and flared with an 8-crimp top; #11 Violet Vase (Fig. 38, Pearl White) has a Jack-in-Pulpit top; #12 Nasturtium Vase (Fig. 39, Pearl Ruby) has an extreme rolled rim top; #13 Vase (Fig. 44, Pearl Amethyst) has an 8-crimp top; #14 Vase (Fig. 35, Pearl Ruby) has a cupped and flattened down top; and the #23 Vase (Fig. 43, Pearl Ruby) has a 6-crimp top. What is interesting is that there are several vases known that are pinched in with wide flared, 8-crimped tops (Fig. 37, Pearl Amethyst). These are either #10 vases made by a different finisher, or items with unknown numbers. There are also numerous vases of this size in what is commonly called the bulb-vase form (Figs. 40 & 41, Pearl Ruby and Pearl Silver). Some have the bulb top narrow and others have the bulb top fairly wide. The bulb vase was identified in the later Bargain Book catalogues as a #93 vase. A seemingly unique vase is the #29 Vase (Fig. 42, Pearl Amethyst) which has the 2 3/4-inch base, but tall straight sides that end in a square top. In the 3 1/8-inch base size, three vases are known: #29 (Fig. 45, Pearl Silver) which is cupped and often slightly flattened; #30 (Fig. 46, Pearl Silver) which is pinched and slightly flared; and #31 (Fig. 47, Pearl White) which is pinched in low and widely flared.

The last series of smaller vases have a rounded base that is about 3 1/2-inch wide and the interior has optic ribs. These had to have been made in a mold using a plunger that made the ribs. The #15 Vase (Fig. 54, Pearl White with paint decoration) is short and wide flared; #16 Vase (Fig. 52, Pearl Silver) is taller and only slightly flared; #17 Vase (Fig. 48, Pearl Amethyst) appears to have been swung and can be 6-7 inches tall with the opening often oval in outline; #18 Vase (Fig. 51, Pearl Ruby) has six crimps; #19 Vase (Fig. 50, Pearl White) is swung with eight crimps; and #20 Vase (Fig. 49, Pearl Amethyst) is swung with six crimps.

Finally, the last small item, #21 (Fig. 53, Pearl White on opal glass!) was called a hair-receiver in the catalogue.



\$\$\$ It's Membership Renewal Time \$\$\$

Most of you need to renew your membership now for 2016. If so, you've already received your renewal form, along with a return envelope, in the mail. Please renew right now, before you misplace the envelope and forget.

You don't want to miss out on the news and events of this special anniversary year!

Stretch Glass Spider Farm Revealed

from Millie Coty

The secret is out! The source of the 'cobweb effect' on all those rare pieces of stretch glass in the Shetlar collection has been discovered, as revealed in this photo showing David 'Bug Doc' Shetlar attending his miniature co-conspirators.



A video link with Dave explaining this spider 'infestation' can be seen at:
<http://www.dispatch.com/content/stories/local/2015/10/22/spiders-main-street-bridge.html>



Glass Shows and Conventions

2016 "The Oldest Show in the Country" 44th Year

Glass Sale & Show

Sponsored by The 20-30-40 Glass Society of Illinois
Visit our website at: 20-30-40glassociety.org

Specializing in: *Depression, Elegant, Carnival, Pattern, Quality European, Art & Victorian Glass, & Pottery*

Saturday, March 12th, 2016 - 10am to 5pm
Sunday, March 13th, 2016 - 11am to 4pm

Door Prizes ♦ Crystal Repair ♦ Glass Identification ♦ Reference Library
Admission: \$8.00 per Person / \$7.00 with this card

Location: THE CONCORD PLAZA MIDWEST CONFERENCE CENTER
401 West Lake Street, Northlake, IL 60164

Free parking and shuttle bus to front door
For information, call 630-851-4504



www.20-30-40glassociety.org

Come to see the Stretch Glass Centennial Display and say thanks to Helen and Bob Jones and The 20-30-40 Glass Society of Illinois.

Tampa Bay Carnival Glass Club Convention

FEBRUARY 10th - FEBRUARY 13th, 2016

THE DOLPHIN BEACH RESORT

4900 Gulf Blvd. - St. Pete Beach, FL

800-237-8916 or 727-360-7011

<http://tbcgc.com/>

Texas Carnival Glass Club Convention

March 16-19, 2016

Wyndham Dallas Suites – Park Central

7800 Alpha Rd, Dallas, TX 75240

Room reservations: 972-233-7600

www.texas carnival glass.com/convention

Past and Future *Stretch Out* Calls

by Tim Cantrell

Past Calls you may have missed:

Our October *Stretch Out* call on Imperial "Jewels" was both interesting and informative. Leading the discussion was Gary Senkar, our Imperial expert from Ohio, along with Russell and Kitty Umbraco, sharing their "West Coast" perspective. Joining the call were around 20 folks, including a group from the Imperial Museum.

We learned, for example, that among the finishes, Pearl Ruby, or "marigold" on clear glass, is the most common in Imperial Jewels. Next is Pearl Amethyst, a multicolor "rainbow" iridescence on purple glass. Somewhat harder to find is Pearl Silver, with mostly silver, golden, or blue stretch iridescence on purple base glass. Then comes the sometimes hard-to-identify color of Pearl Green. It is a light marigold with a greenish tint. The base is often a ginger ale color. The scarcest of the five documented finishes is Pearl White. The two undocumented colors are Pearl Ruby on milk glass and, even rarer, smoke or Blue Ice on milk glass.

Apparently, Imperial Jewels catalog numbers 1 to 88, and 93, are determined by shape. Twenty item numbers were either unused or have yet to be identified. Therefore, if you have a piece of Imperial Jewels stretch glass that is not identified, please let us know. Also, not all pieces are known in all the finishes. Some are very unusual. So, if you have a piece that is not pictured, shown, or described in our recent articles, please share it with us. We are all still learning.

We will report on the most recent (December 10) call in the March *Quarterly*, giving those of you who missed it highlights of the discussion of the many shades of "Green" Stretch Glass.

Future calls you won't want to miss:

Our next call is scheduled for **February 11**, where we'll learn about unique and special purpose stretch glass pieces, like lemon servers, pen holders, cigarette boxes, nut cups, vanity items, and more. And remember -- there is always time to have your questions answered and to share your recent finds.

Topics are also planned for the following two calls:

April 14: Opaque stretch glass

June 9: Candlesticks and Console sets

Calls start at 8 pm Eastern, 7 Central, and 6 Mountain Time. The call-in number is **415-464-6800**, followed by ID: **04211974#**. This information is posted on our website, and an email reminder will be sent prior to each call.



STRETCH GLASS SOCIETY BOARD OF DIRECTORS (next election year)

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NEWSLETTER EDITOR (Appointed by the Board of Directors): Stephanie Bennett (contact information above)

Briefs from the Board

Your Board of Directors meets by phone six times during the year, where we propose, discuss and approve our annual budget, goals, and action plans. Here are highlights from our September and November meetings:

- Regular updates to our website and Facebook page will be shared with the Quarterly, reinforcing our move towards online vs. paper communication.
- Rack cards and sign-up sheets for 2 free e-newsletters are being distributed at shows and given to dealers.
- A \$100 Facebook promotion resulted in an increase of 200+ followers – about 20/day while it was running.
- Kovels e-newsletter will feature the 100th anniversary of stretch glass sometime next year, for free.
- We're discussing other opportunities to promote stretch glass and the SGS online and to provide more educational materials on our website.
- We're applying for an upgrade in our tax-exempt status from 501(c) (7) (non-profit -- members' benefit only) to 501(c) (3) (charity), based on our providing education to members and non-members alike.
- The 100-year collateral package is underway, with a 3-fold brochure already in draft form.
- At each show where the Joneses are presenting the 100-year display, they will give away one Topaz opalescent bowl from our souvenir inventory.

You can thank Sarah Plummer for suggesting that we regularly share the business of our Society with you, our members. We all agreed that we should.

A Friendly Reminder

Why not celebrate 100 years of stretch glass by offering your glass collector friends two free email issues of our SGS Quarterly. To do so, just send their name and email address to Stephanie Bennett.

Another part of our current outreach program is to make available copies of recent SGS newsletters at conventions, shows and clubs. Let me know if you'd like copies of the **SGS Quarterly** to handout at the glass events you'll be attending.

Ken Stohler, Membership Chairman

Member Notes

The Stretch Glass Society sends our thoughts and good wishes to **Sharon & Bill Mizell** (706 Dryden St., Silver Spring, MD 20901). Bill will have kidney surgery sometime in January.

To **Marilyn Farr** and her family, we send condolences on the passing of her mother in October.

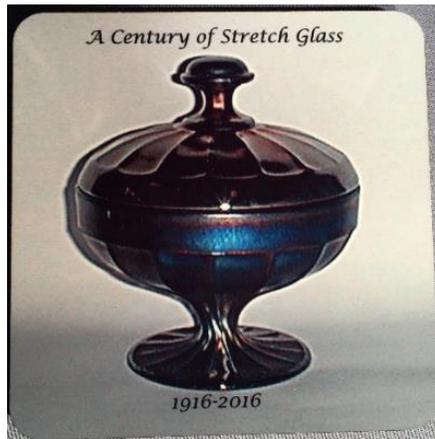
Kitty & Russell Umbraco (russell1@juno.com)

are looking for a stretch glass Fenton Plymouth basket in any color, including Persian Pearl like this one (not theirs). Please email them if you have or know of one for sale.

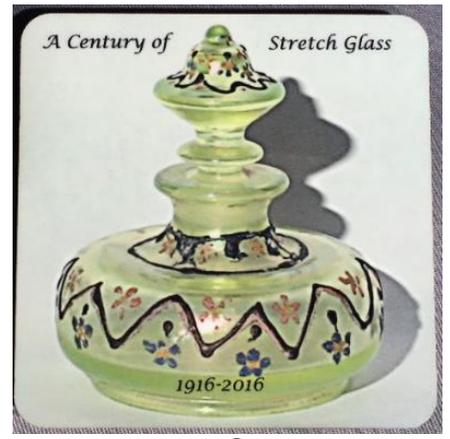




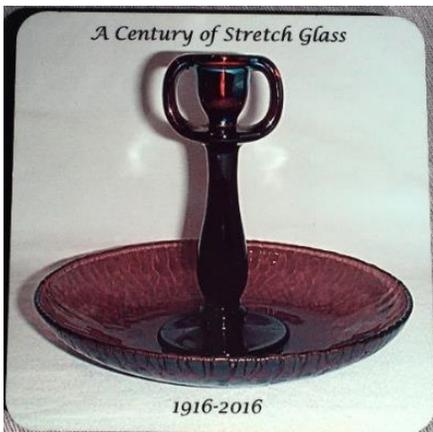
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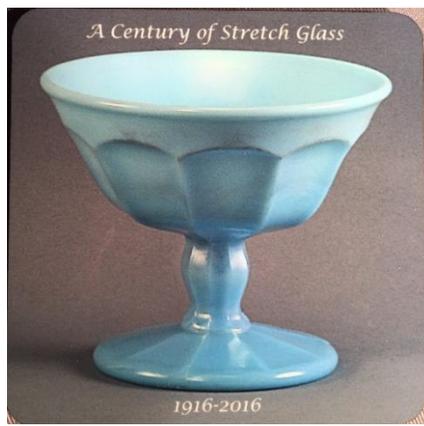
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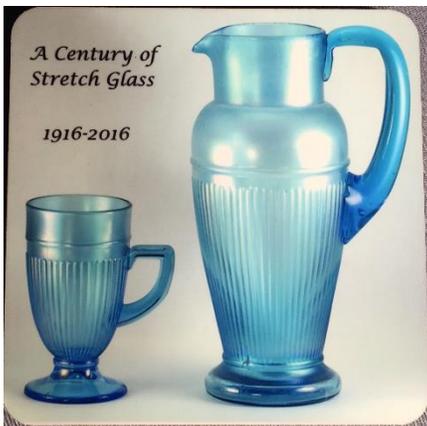
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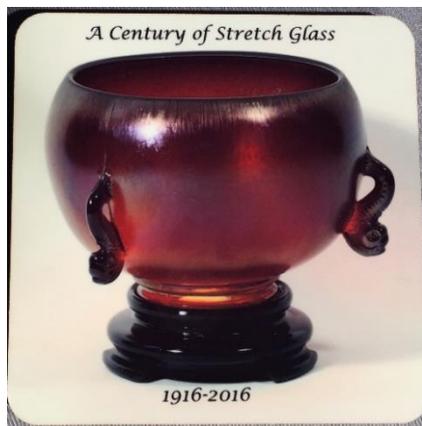
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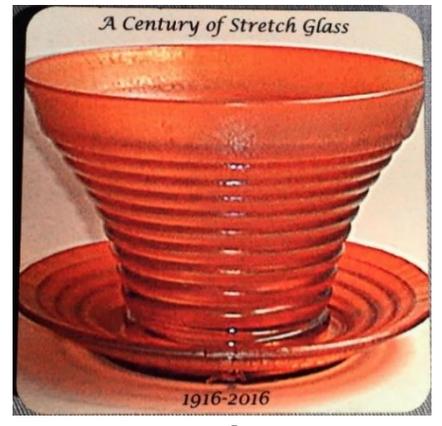
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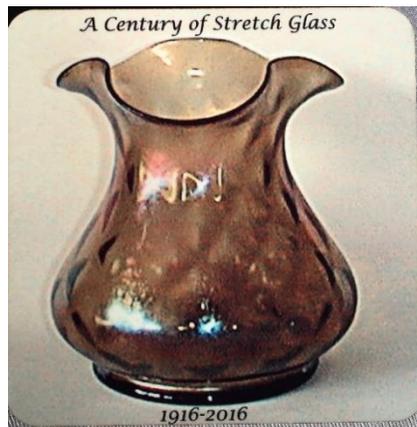
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Stretch Glass Society

*"Stretching over 100 Years: a century of handmade stretch glass in America."
1916-2016*

Souvenir Coasters and Cutting Board Order Form

Item Description	Price Each	Quantity Ordered	Total Due
Cutting Board	\$29.95	_____	\$_____
Coasters (set of 4)	\$29.95	_____	\$_____

Indicate designs desired (choose 4):

- | | |
|--|---|
| <input type="checkbox"/> A. Central Cobalt Candlesticks
<input type="checkbox"/> B. Diamond Egyptian Lustre Bon Bon
<input type="checkbox"/> C. Fenton Topaz Cologne
<input type="checkbox"/> D. Imperial Christmas Candle Bowl
<input type="checkbox"/> E. Northwood Jade Blue Sherbet
<input type="checkbox"/> F. US Glass Topaz Vase | <input type="checkbox"/> G. Diamond Blue Adam's Rib Pitcher & Mug
<input type="checkbox"/> H. Fenton Ruby Triple Dolphin Bowl
<input type="checkbox"/> I. Fenton Tangerine Flower Pot
<input type="checkbox"/> J. Lancaster Green Candy
<input type="checkbox"/> K. Northwood Russet Vase
<input type="checkbox"/> L. Vineland "Coke Green" Candlesticks |
|--|---|

Coasters (2 or more sets of 4)	\$24.95	_____	\$_____
---------------------------------------	----------------	-------	---------

Indicate designs desired (choose 4 per set):

- | | |
|--|---|
| <input type="checkbox"/> A. Central Cobalt Candlesticks
<input type="checkbox"/> B. Diamond Egyptian Lustre Bon Bon
<input type="checkbox"/> C. Fenton Topaz Cologne
<input type="checkbox"/> D. Imperial Christmas Candle Bowl
<input type="checkbox"/> E. Northwood Jade Blue Sherbet
<input type="checkbox"/> F. US Glass Topaz Vase | <input type="checkbox"/> G. Diamond Blue Adam's Rib Pitcher & Mug
<input type="checkbox"/> H. Fenton Ruby Triple Dolphin Bowl
<input type="checkbox"/> I. Fenton Tangerine Flower Pot
<input type="checkbox"/> J. Lancaster Green Candy
<input type="checkbox"/> K. Northwood Russet Vase
<input type="checkbox"/> L. Vineland "Coke Green" Candlesticks |
|--|---|

Total merchandise \$_____

Items ordered can be delivered at the 2016 Stretch Glass Convention or they can be shipped to you. If you want them shipped, please include shipping in your payment.

Shipping: \$7.50 per Cutting Board \$_____

Shipping: \$7.50 for 1 or 2 sets of Coasters \$_____

Total due with order (mail this form along with your check payable to Stretch Glass Society to: SGS Treasurer, PO Box 117, Sunbury, OH 43074. \$_____

Name _____
 Phone # _____ Email _____
 Address _____
 City, State, Zip _____

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

P.O. Box 947
Medford, MA 02155

<http://stretchglassociety.org>



First Class Mail

TO:

NOTICE: The SGS Quarterly newsletter distribution schedule is: MARCH, JUNE, SEPTEMBER and DECEMBER

ABOUT THE STRETCH GLASS SOCIETY

THE STRETCH GLASS SOCIETY is an organization of knowledgeable and enthusiastic collectors of iridescent stretch glass, a glassware unique to America. Members share information on the manufacturers, colors and shapes and join in the camaraderie gained through associations with other stretch glass enthusiasts. Membership benefits include:

- A quarterly newsletter complete with identification tips, drawings, color photos, stretch glass selling and buying section and dates/locations of various up-coming glass events. The newsletter is provided by email with the e-membership and in printed format via the USPS with the standard membership.
- An annual Convention, Show and Sale complete with stretch glass whimsy auction and raffle drawing.
- An SGS website with member privileges, a list of stretch glass reference books, and a Member Directory.

ANNUAL DUES for THE STRETCH GLASS SOCIETY are as follows:

- \$18 e-membership for U.S. and Canadian residents (individual and/or family)
- \$28 standard membership for U.S. residents (individual and/or family)
- \$30 (US dollars) standard membership for Canadian residents (individual and/or family)
- All memberships run from January 1 through December 31.
- All first year NEW memberships are prorated based on the quarter the new member joins. Those joining in the first quarter pay the full yearly membership: those joining in the 2nd quarter pay 75%, the 3rd quarter 50%, etc.

STRETCH GLASS SOCIETY MEMBERSHIP FORM

Please print first and last names and place an "X" in the boxes to the right for each line of information that you **DO NOT** want published in the annual SGS Member Directory.

NAME(S): _____
STREET ADDRESS: _____
P.O. BOX: _____ CITY/STATE/ZIP: _____
E-MAIL/WEB SITE ADDRESS: _____
TELEPHONE: _____

Cut on dotted line & mail with your check to Stretch Glass Society Treasurer, P.O. Box 117, Sunbury, Ohio 43074