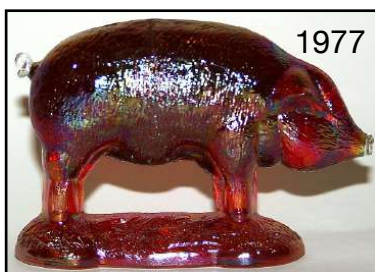




STRETCH GLASS REVIEW

Late Period Stretch Glass Society Souvenirs

Stretch Out Discussion Call on October 10, 2019



The speakers for our discussions are Kitty and Russell Umbraco and Dave Shetlar. They are all noted experts on stretch glass having done extensive research and cataloging of stretch glass in addition to publishing books on stretch glass. They are life members of The Stretch Glass Society and Dave is a past Co-President. Current SGS President, Cal Hackeman, also contributes to our discussions. SGS Vice President, Bob Henkel, moderates the calls which are organized by SGS Director Mary Elda Arrington. SGS Secretary, Stephanie Bennett, selects and presents the photos of the stretch glass to be discussed. Members and guests of The Stretch Glass Society participate in the discussion. Joanne Rogers, past president and one of the founders, contributed extensively to this discussion.

We will be pleased to identify stretch glass for you if you send photos and dimensions of your stretch glass to us at info@stretchglassociety.org. There is no charge for ID. You may also be interested in reading The SGS Quarterly featuring the most up-to-date information on recent discoveries of previously unreported stretch glass, informative in-depth articles about stretch glass and news of upcoming auctions and sales featuring stretch glass. This publication is provided to all members 4 times each year. Please consider supporting The Stretch Glass Society by becoming a member. Join us at stretchglassociety.org and tap into our extensive network of experts, photos and research. These Deluxe Edition Reviews of the discussions are available several weeks after the call and are also posted on our website.

The Stretch Glass Society is pleased to share the insights and knowledge of our experts and hope you find the following summary educational and encouraging as you enjoy, collect, buy and sell stretch glass.



Late Period SGS Souvenirs

This call is one of the most interesting, varied and exciting calls that we have had. Our discussion of the convention souvenir stretch glass produced for The Stretch Glass Society began with our discussion on May 11, 2017 and was continued on October 10, 2019. This Stretch Glass Review includes comments from both of these discussions.

Overview

The Stretch Glass Society, formed in 1974, held its first annual convention in 1975. In conjunction with this gathering of stretch glass enthusiasts, the Fenton Art Glass Company (hereafter referred to as Fenton) produced a limited number of examples of stretch glass. This was Fenton's first attempt at producing stretch glass since production had ceased in the 1930s. While these were not official souvenirs of the 1975 convention, they are highly sought after by collectors today and are often discussed in connection with the other early souvenirs produced in the following several years. Official SGS Convention souvenirs were produced beginning in 1976 and continued to be produced until 2010, with several interruptions. In total, twenty souvenirs were produced in addition to the 1975 prototypes and ruby red punch cups produced in 2013-2014. Let's take a look at each of the souvenirs and learn more about the 1975 prototypes and the later punch cups.

1975

The earliest pieces of stretch glass that were made as SGS convention prototypes were made in 1975 by Fenton in Williamstown, WV. These items are the prototypes of stretch glass as we know it in the late period of production (1975-2011).

Russell and Kitty Umbraco were founders of The Stretch Glass Society when it was formed in 1974. They attended the 1975 convention. They shared first-hand about this revival of stretch glass at Fenton (the only company to make extensive lines of stretch glass during the late period).

The top four sample pieces - the Topaz Opalescent bowl (#1), Persian Pearl fan-shaped bowl (#2), Celeste Blue vase (#3), and the Ruby bowl (#4) were all made from the same mold.



Russell was in the factory when the Topaz bowl was being made. It was a small bowl approximately 4" in diameter and 3" high, similar to a large cup but with no handles. It was marked Fenton on the bottom. The shape of the bowl is exactly as it came from the mold. It was iridized and re-heated and it shows good stretch iridescence, even though no reshaping was done to this piece. The first ones were actually demonstrations by Fenton and each one was an individual piece. Fenton did not make a turn of these items; they were purely experimental to determine if Fenton could once again make stretch glass as they had done between 1916 and the mid-1930s. All pieces were made from the same mold and only four colors were made: Ruby, Celeste Blue, Persian Pearl and Topaz.

Several shapes were created including a small plate, a small bowl, a bowl similar to a fan vase and a swung vase. Each SGS member at the convention received one of the pieces made, compliments of Fenton, and the remaining items were sold at an auction to convention attendees; the proceeds of the auction benefitted the SGS. Thus, it was possible for those in attendance to obtain one item in each color and in several shapes. Some of the items were not reshaped so that the iridescence could be viewed with only the impact of the re-firing of the glass. The resulting pieces confirmed that the re-firing process alone could produce 'stretch affect' on a piece of iridized glass.



The two Ruby footed bowls (#5,6) were also made in 1975 from a different mold which included the foot. Therefore, the foot is molded, not applied. The top finishing, crimps and flutes, were done after the pieces came out of the molds. Twelve of these were made. Today they are considered rare.

The Ruby color was not true and revealed Amberina around the rim. A second mold was also used to make a topaz opalescent hobnail cake plate (Not pictured). There were only two made in topaz opalescent stretch. Frank and Bill Fenton each took one home. We are not aware of the current owners of these items as of this writing. These were the first patterned stretch glass made since the early 1930's. The mold used was a regular production mold being used for making milk glass footed cake plates at that time.



1976

One of the Club members, Jim Farr, brought a liberty bell (#7) to convention in 2005, claiming that it was the 1976 Club souvenir. We have no other information on this souvenir at this time.



1977



A molded stretch glass pig (#8) was the souvenir for the 1977 convention. Joanne Rogers reviewed old Club newsletters prior to our discussion to obtain information about these early souvenirs, since she did not start coming to conventions until 1984. She discovered that the 1977 souvenir (often referred to as “Club piece”) was produced by Summit Art Glass and was made by Russell Vogel song. There were some members in The Stretch Glass Society who did not like having a pig, so when the question of future souvenirs was raised, the comment, 'Let's not have another pig!' was often part of the

conversation. No souvenir pigs were ever produced again. The pigs have “SGS 77” scratched on the bottom with a diamond pen. A true Club piece (souvenir) will have that notation on it. Dave commented that he has one of these pigs which he believes he obtained from Bill Crowl and he believes it has this notation. Dave also has a picture of one that has a ‘hand made by Summit Art Glass’ gold foil sticker on the bottom of it (#9).



1978

Apparently, there was no souvenir made in 1978, possibly due to the unpopular 1977 pig.

1979

The souvenir for 1979 was a 2 1/2” bowl (#10), made by Terry Crider. There were fifty made and they were sold to SGS members for \$20. When Joanne went to an antique show years later, she found one just like it, but it's a larger size - probably another inch higher. It wasn't a souvenir, but it was the same color and pattern, just a larger size. If you see one, look at the size. The inscription on the bottom of the one Dave has says, “S.G.S. 1979 Crider” and it looks like a diamond pen was used to add it to the glass (#11).



1984 - 1986



A Ring holder (#12) was made by Joe St. Clair in 1984. He made these in all different colors and the cost to SGS members was \$20. Russell has an Amberina colored pear that is lightly iridized and is also marked 1984 on the bottom. This was also made by Joe St. Clair. It is more like a paperweight with a big controlled bubble. It is 5 1/2" tall and 3 1/2" diameter. It's embossed on the bottom - not acid etched or scratched, "SGS 1984" (#13). Joanne indicated that the newsletter shows that it was the 1986 Club piece. Newsletters confirm that the ring holder was the 1984 souvenir. Cal wondered if it was possible that the pear was made in 1984 and the Stretch Glass Society didn't sell it as a souvenir until 1986, noting that the date 1984 being on the piece does not prove that it was sold in 1984, but more likely indicates it was made in 1984.

1985

A snail (#14) was the Club piece in 1985 and it was made by Fenton. These are dark cobalt blue in color. The formula that was used for iridizing was the original formula liquid that was used from 1908 to 1920. On the bottom of the snail (#15) they used a diamond pen to inscribe "SGS 1985 Don Fenton". (Originally, both Frank and Don were to sign the piece, but Frank was unable to sign the pieces due to physical limitations.) One of our current members, Vicki Rowe, mentioned that she has one of these on a font purchased at Fenton during a previous convention.



1987

In July of 1986, the meeting minutes indicate there was a motion to discontinue souvenirs, but we have a blue ball (#16) souvenir marked "Terry Crider 1987" (#17), but no SGS on it. Joanne remarked that Terry Crider did go up to Summit Art Glass and it may have been offered for sale at Summit or at the SGS convention. The Summit Art Glass was near where the convention was held that year. It is unclear how these balls came to be associated with The Stretch Glass Society or even if they were intended to be associated with The SGS since the SGS members had voted in 1986 not to produce any more souvenirs.



1988-1993

No known souvenirs exist from these years, reflecting the vote by the SGS members in 1977 to discontinue the practice of convention souvenirs.

1994

Dave and Renée Shetlar, who were co-presidents in 1994, received a phone call from Frank Fenton asking: 'Would you like to do a Club piece.' They did not realize that the Club members had previously voted to discontinue having souvenirs. Dave and Renée conferred with some of the other members and officers at that time. They said, sure, let's give it a try. Frank asked what color glass we would like to be used to make the souvenir. We said if you give us ruby, we'd love it. Frank responded, "As a matter of fact they were planning on making ruby about that time. We can do it. Remember we still have that twin dolphin bowl." When we got to Fenton, we found that they actually had two molds. If you actually counted the scales on the dolphin glass made in each of the two molds, it is likely that they are not identical due to two different molds being used. It was decided to use the molds to make a ruby stretch glass twin dolphin souvenir (#18).



Dave and Renée were at Fenton when the souvenirs were made. They obtained permission to take a video of the making of this souvenir. This video is available for viewing on www.stretchglassociety.org. When production began the initial thought was to make a slightly flared out comport. Frank indicated that Fenton had made a twin dolphin comport in Ruby/red during the early period of stretch glass production and indicated he would like them to make a shape that never was made in red. Since none of us had ever seen a red fan vase, that was the shape which was determined it should be made. Frank was always very concerned that Fenton not re-issue/repeat something that had been done in the past, so that it didn't detrimentally affect the value of true original pieces.

The workers at Fenton had not made a fan vase out of this mold for some time. The mold was heated, the comport was pressed, it was doped (iridized) and reheated again to give it the stretch effect. Then they used a paddle to try to squeeze it together and it turned out to be very bulbous at the base and flattened together at the top.

Dave and Renée indicated they did not like this shape. There was another finisher who knew there was actually a "thing" that should be used on the inside of the glass. They looked around and wheeled out a tool which looked like a flat comb which you put the comport upside down on and it uses two paddles to squeeze the glass together. This proved to be more successful as it also flattened the lower section of the comport. This produced a fan vase more like the ones made in the early period of production.

During production, the finisher changed. The second finisher was a little bit younger and he didn't pay as much attention to making sure that the opening of these fan vases was even across the top. So, we have some of these souvenirs which look a little pinched on one side and rounded on the other side of the opening at the top of the vase.

After a number of fan vases had been made, Frank (Fenton) suggested we go to lunch while the vases were cooled in the lehr. (Cooling in the lehr removes the tension from the hot glass.) When Frank, Dave and Renée returned to Fenton, they saw the vases coming through the lehr. The lady who did quality control was putting them on a turn table, trying to figure out whether they were first quality or not. They were separated between first quality and seconds. There were approximately 50-60 that were considered to be first quality. All of them were placed into Frank's Cage which was adjacent to the side of the quality control room where Fenton would put pieces that were made for clubs and for other groups.



All of the first quality fan vases have an acid etched signature of Frank Fenton along with “SGS 1994” on them (#19). Frank’s signature reflects the trembling he had developed in his hands by 1994.

There were approximately 30 additional dolphin fan vases that Dave and Renee decided were seconds. They learned quickly to be careful about declaring a vase to be a “second.” When they went into the cage and were sorting through the vases, Frank held up one and said, ‘This is pretty crooked. You wouldn't call this a first, would you?’ Dave and Renee said ‘No’. Frank very gleefully threw it into a barrel, and it shattered. From that point on, they were more careful and typically would reply, ‘Even though it might not be a first quality for our society, we're not sure it really needs to be destroyed!!’ As a result, there are seconds which exist from this run, but they do not have Frank Fenton’s signature, nor do they have “SGS 1994” on them. All of the first quality red twin dolphin fan vases were purchased by The Stretch Glass Society and all were subsequently sold to members. Today (2019) these are periodically offered for sale on eBay and in auctions, shops and malls.

1995

There is no souvenir for 1995.

1996

When the decision was made to make a souvenir in 1996 Dave Shetlar asked Frank if Fenton was making any unusual colors. He said they were planning on making a cobalt blue. Dave indicated that color would be acceptable to use to make a souvenir for The Stretch Glass Society. Dave noted that while it is a cobalt blue, it's not the really dark royal blue that Fenton made during the early production of stretch glass. This is a lighter cobalt blue, and the souvenir which was made was a very nice piece of stretch glass. The square twin dolphin comport (#20) was chosen for the shape. The finisher used a crimping tool and they did a pretty good job on virtually all of the comports.



Cal remarked that the one pictured here has a very nice stretch affect on it, but he recalls a number of these do not have great stretch affect.

Dave responded that there were a fair number of the pieces on which Fenton did not get the dope right or that were fire polished. Fire polishing stretch glass solves one challenge while creating another. Without fire polishing the rim, there is the opportunity for the glass to chip during the process of making it, resulting in more pieces being discarded, but if it is fire polished even a little bit too much, the stretch affect disappears. Striking the right balance would continue to be a challenge even in later years. It is important to point out that when the finishers were making the four corners of this piece, when it was in the snap, apparently the snap sometimes bowed the foot so that the comport would rock when placed on a flat surface.

The cobalt blue souvenirs have just a very simple acid etch SGS 1996 on the bottom of each piece (#21).



Cal is not aware of the total number of these souvenirs which was produced in 1996, however they did remain in inventory for several years. It was only within the last five or six years that the SGS inventory was depleted. These are only available in the resale market as of 2019.

1997

Dave mentioned he had been trying to persuade Frank to make us a souvenir in black stretch glass. Frank always seemed to be very nervous about agreeing to make a souvenir in black glass. It wasn't until a bit later that Dave found out the original Egyptian Lustre by Diamond had a bad reputation. According to several former Diamond employees, it was one of the worst colors of glass for them to make because for every piece that came through the lehr and met the standard, there were probably two pieces that didn't meet the standard. Notwithstanding this history, Dave finally arranged for Frank to iridize some ebony glass. In 1997 we decided to have our convention souvenir be a black comport (#22) and decided to do a fairly simple shape, slightly flared and round.



The funny story on this souvenir is that we thought we were probably only going to need about fifty or sixty of these pieces. Frank decided that since they were going to spend the entire turn doing this piece, they would just start making a lot of whimses from the 'normal' pieces. When they made the whimses, they did everything to the pieces - flattened them down, crimped them, created jack in the pulpit style tops, etc. They made a wide variety of whimses. Making the whimses put a great deal of stress into the glass and over 80% of the whimses didn't

make it through the lehr in one piece. Cal remarked that there are a wide variety of those whimses around. Recently at an annual convention, there was a display of SGS souvenirs and a number of these black stretch glass souvenir whimses were displayed. Dave added, "some of the whimses are extremely creative". If collectors see them for sale at a reasonable price, it is good to purchase them as there were not large quantities of any one whimsey made.

Dave would eventually like to assemble photographs of all the whimses for our photographic library. Dave added there were a fair number of seconds of the 1997 souvenir and these do not have the Stretch Glass Society marking on the bottom of them. These are found in the resale market from time to time. The whimses do not have the SGS marking on them either. Many of the whimses lost the Fenton logo on the inside because they were highly tortured.



1998

It was very early in the year when Dave and Renée received a message that Jim Measell, the historian at Fenton had discovered the dolphin handled server mold in the area of the factory where they were storing the molds. That was of real interest to us, but the most interesting part is that you need to have more than the mold for the server; you have to have a special snap that fits over the dolphin handle because that is the way the server is carried from the mold to the iridizing booth and then to re-heat it and to finish it. Lo and behold, three snaps were located that fit the dolphin handle and so Frank asked if we wanted Fenton to try to make the dolphin handled server. Absolutely yes, was our response! At that time, Fenton was making some dark wisteria glass and so we decided to have the dolphin center handled server made in that color. The one that's shown here (#23) is the actual shape that it should be.



When they first started making these servers for us, the finishers had no experience making this shape of glass. In fact, they'd never made a center handled server of any sort. When the server comes out of the mold, it looks like a giant bell with the dolphin handle on the top of the bell. Once the bell is iridized, then it has to be re-heated so that it can be flattened out which involves actually bending the glass backwards. While the finishers had some challenges learning (in real time) how to create a center handled server from the bell-shaped item which emerged from the mold, eventually they did become proficient at achieving the proper finished shape. Frank Fenton was there to help them understand what they needed to do. The next challenge was cooling the servers. Unfortunately, Fenton had not made this item for many years and they did not have the cooling process figured out. As a result, a number of the dolphin center handles exploded from the stress of the glass as they were going through thelehr to cool.

You can also see in Figure #24 that they actually did add in the Fenton logo. You can see a little oval with the Fenton in it at the stem where the dolphin joins into the plate part. This enables us to distinguish the late period souvenirs from the early period items from the same mold. Also, from the early period there are no known dolphin center handled servers in wisteria or any shade of purple or amethyst.



When Fenton finished the production, we did not have enough of the dolphin center handled servers to fill the advanced orders which had been placed by members of the Stretch Glass Society. At that time, each member was allowed to buy up to five or six souvenirs. Several members that placed orders for the maximum number of six agreed to except less so that everyone could get at least one. There were a number of seconds that were offered to those who had not received all the items ordered. We believe approximately fifty of the dolphin center handled servers were produced in total. There were very few of these that ever went into inventory.

This is probably the hardest of the recent souvenirs to acquire today. It was an expensive piece when it was made and is generally an expensive piece when it is offered for sale in the antique stores today. Because it has the dolphin and it has the wisteria color, dealers who don't know anything about stretch glass automatically assume that if it's in wisteria and if it has a dolphin on it, it must be worth a lot of money. If you see one under \$100, Cal suggests buying it if you don't have one. Above a \$100, make your own judgments. Dave and Cal were speculating that the original price was around \$65. It was the most expensive souvenir up to that point. Once Frank and the workers figured out how to make this, they did make the aqua opalescent dolphin center handled servers which Fenton sold directly. They did a much better job on these and were able to get a lot more of them through the Lehr. The dark wisteria and the aqua opalescent were the only two colors that Fenton made from this dolphin center handled server mold during the late period of stretch glass production. The mold is now owned by members of The Stretch Glass Society and is occasionally on display at conventions.

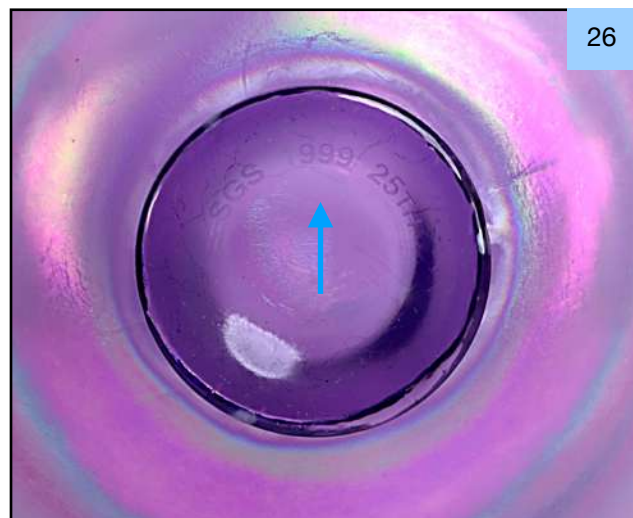
1999

It was about 1999 when Jim Steinbach began doing more of the negotiations for the Stretch Glass Society convention souvenirs. At that time Frank said that they did have the tulip bowl mold and he could make a stretch piece in the tulip bowl shape. They had a light wisteria glass in the pot, so we decided to go with that color for the 1999 souvenir. Fenton made a fair number of whimsies from the glass produced from this mold. At the same time, they did have some other glass colors. It is believed that they had what they called their French Opalescence, which is really sort of a light crystal. They did make a few of the tulip bowls as whimsies while they were making the light wisteria ones in quantity. The actual SGS souvenir bowl was flared out as shown here (#25). All these bowls are extremely heavy. We don't know if they had to clean out the original mold and that made it a little bit bigger compared to the plunger or whether the workers just put more glass in the mold and that just made it thicker and heavier.

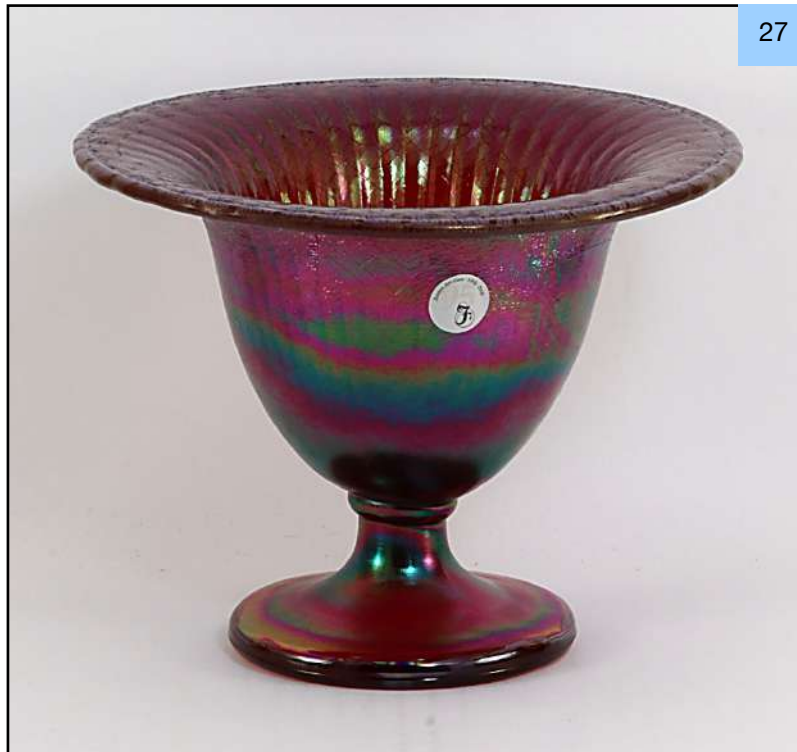


The wisteria souvenirs have SGS 1999 25TH on the bottom (#26).

Cal remarked that these bowls stayed in the inventory a long time. There are few, if any, in inventory now, but there were some within the past couple of years. We'll be publishing information later in 2019 about which souvenirs we actually have in inventory.



2000



Jim contracted, on behalf of The Stretch Glass Society, again in 2000 with Frank to make another comport. In this case it was the Number 9 candy jar mold but without a cover (#27). A rib optic plunger was used inside of this item. If you notice, these really have some multi-colored iridescence to them. Dave's feeling is that they may have used some of the newer titanium sprays or some of the other metal sprays that give the really bright molded, colored types of affects. The other interesting thing about this particular souvenir is that when they first started out, the glass in the pot was fairly nice ruby, but as they got deeper into the pot, the color almost became a red slag color. These pieces have a whole bunch of different affects that are visible on them. The 'normal' souvenir was flared. You can see that it has the acid etched SGS 2000 at the bottom of it.



After they had made a sufficient number for the Society, Frank turned the workers loose to make whimsies. They produced a tremendous number of different treatments, including baskets.

#28 Pinched & crimped



#29 Flared & crimped



#30 Pinched & flared



#31 Rolled & crimped



#32 Pinched & rolled



#33 Swung handkerchief top



#34 Pinched JIP top



#35 Jack-in-pulpit with twist



#36 Basket with rolled rim



#37 Basket - crested & crimped



One whimsey (#37) had a silver crest added to it (crystal glass put on the edge). Dave has documentation that they made two to three of each one of the whimsies which are pictured here, however every one of them is going to be slightly different. Dave has three pictures of Figure #32 - pinched and rolled - and each one of them is slightly different. Note that Figure #35 is identified as 'Jack-in-the-Pulpit with twist'. Notice the point that goes up in the back has a twist in it. Figure #34 'Pinched-JIP top' doesn't have the twist!

2001

In 2001 The Stretch Glass Society once again chose the twin dolphin mold for their convention souvenir, but this time it would be finished into an oval shape. This is sometimes referred to as “two sides up” because that is precisely what happens when the pieces are finished; two sides are pulled up while the other two sides are flared out. Technically, there are no “sides” in the beginning because the shape is that of a candy jar base when the piece is removed from the mold. However, after reshaping, there are “sides” and two of them are up and two of them are flared. By this time, Frank was not as concerned about making shapes in colors which had been made during the early period of stretch glass production. There are aquamarine twin dolphin oval comports that were made in the early period. Some of these did strike a little bit and so they have a little bit of opalescence on the top rim. However, a few of these comports were heavily doped and the dope may look like opalescence, which is not. To be certain if the item does or does not have opalescence, hold the piece up to the light to see if it really did strike opalescence or whether it has some heavy doping on the top edge. Most of the early period aquamarine comports do not show opalescence. The 2001 aquamarine oval twin dolphin comports (#38) were popular with members and most of them have very good stretch affect. A few whimsys were made. Joanne added that she has one with a pink crest on the edge. The Stretch Glass Society has, as of 2019, a limited inventory of this souvenir and they are available for sale.



2002

In 2002 Jim Steinbach was fully in charge of negotiation for the annual convention souvenir. He was able to arrange for the 2002 souvenir to be made in Emerald Green stretch glass. They have wonderful color, true to the name "Emerald Green." Figure #39 is the 'standard' shape for the convention souvenir. It is an eight-crimp form and they are referred to as a "Melon Rib" candleholder because they do have ribs on the inside of the mold, which appear, after reshaping, on the top of the flared portion of the candleholder. While these are similar to the Melon Rib line made during the early period of stretch glass production, there was no early period production using this mold; it must have been created for late period production. Dave commented that he has not seen anything other than this Emerald Green stretch glass candle holder made from this mold, nor aware of even non-iridized candleholders in other colors being made in quantity by Fenton. However, Joanne commented that she had a non-iridized one made in moonstone.



This was made as a single candleholder, something that Fenton was doing at the time in some of their other lines. They were not sold in pairs, but members could purchase two of the standard shape and use them as a pair if that was desired. Fenton had no trouble making this souvenir and they quickly made as many of the standard shape as we needed for our order (and more). As was practice at Fenton, once the quantity needed for an order had been made, the finishers were turned loose to make whimsys (#40)



They must have made thirty different shapes and maybe as many as ten of each one of those shapes. One of the SGS members tried to find a pair of matching whimsys but wasn't able to do it as even the ones which look similar are unique in some way. There are whimsys that are close to being a match, but they do not 'work' as a pair.

A greater quantity of the 2002 Melon Rib candleholder was made than any other SGS souvenir. While they were popular with members at the time (and new members after 2002), The Stretch Glass Society has a sufficient supply of these in our inventory (as of 2019), including a limited number of the whimsys. They are available for sale to members and non-members. They were made in vast quantities. We still have a very significant number of these in inventory, including some of the whimsys. They were used as new member incentives at one time. Cal raised a question about the mold. They call this melon rib, but there is no such mold in the early period melon rib.

2003

The 2003 Stretch Glass Society souvenir is a six crimped flared Topaz Opalescent bowl with three feet (#41). This is one of the more unusual souvenirs that we had made.



The 2003 one was interesting because this is one that actually uses a special snap that holds the three feet. Dave had never seen a three-jaw snap like this one before seeing it used during production at Fenton. Where the jaws meet there's a little holed-out space on each of the three corners that fits the foot. Close examination of the feet on this souvenir will reveal that the feet are not iridized because they were covered up by the snap. Also notice that this one was made using a diamond optic plunger. The mold itself has a series of rings in it and then the foot. The plunger had the diamond optic on it and so the rings appear on the exterior and the diamond optic appears on the interior of the pieces. Having received a larger quantity of the 2002 Melon Rib Candleholders than we anticipated, we told Frank we only needed a certain number of these. After they made those, Frank turned the finishers loose to make whimsys again.

One of the whimsies is a swung vase. Dave has an entertaining video of what happens when the finisher is twirling the snap like a baton with the hot glass in it, and the snap on the feet lets loose! There were no fewer than three occasions when this happened and the to-be swung vase hit and rolled across the floor in various shapes. The Fenton workers just scooped them up and threw them away. There are, however, some swung vases from this mold which were completed and survive in collections today. Dave believes there is one of the swung vases which is nearly eight to ten inches tall.

Figure #42 is a four crimped bowl with a handle with a twist on it. The edges of the bowl and the twist in the handle have opalescence. This is one of the more creative whimsies. There were lots of unusual whimsies, including a handled mug which is not very attractive or practical, but different. Three cups of coffee would fit in that mug without a problem at all! Bob Henkel created floral arrangements for the tables in the 2003 souvenir for one of the convention banquets. The souvenir works well as a bowl or a vase.

Despite limiting the quantity of these to be produced by Fenton, we have a number of these, including some whimsies, in inventory as of 2019. They are available for purchase individually or in quantity.



The 2003 topaz Opalescent souvenirs have SGS 2003 on the bottom of each piece.



2004

In 2004 The Stretch Glass Society returned to red stretch glass for our souvenir (#43). Red stretch glass has always been popular with stretch glass enthusiasts and this souvenir was no exception. The shape is a vase with a diamond optic interior, and a six-crimp opening. As you can see on the bottom “SGS 30th” is sandblasted, but there is no year included (#44).

Those who are familiar with The Stretch Glass Society will recall our founding in 1974 and will easily determine the year this souvenir was produced. Those who are less familiar with us will be left to wonder what year this souvenir was produced. This souvenir was popular with our members both in 2004 and again in 2014, when most of the remaining stock of this and other red souvenirs was sold or given to convention attendees in connection with our 40th (Ruby) anniversary convention.



2005

Red was the color chosen again in 2005. This time a trumpet vase was made with three sides up (#45). It's a very elegant piece. The souvenir Dave purchased is marked on the bottom with an enamel stencil with the Fenton logo, but they missed the 'S' in the SGS 2005. We are not aware of how many of the souvenirs may be missing the S; hopefully Dave has the exception which is marked "GS 2005" (#46).



45



46

2006

In 2006 Fenton was making the Aubergine (purple) color glass in several pieces. They rediscovered the small three-ball candle bowl mold and The Stretch Glass Society selected that shape for our 2006 convention souvenir (#47). It was produced in a deep color of Aubergine, resulting in a stunning souvenir. Aubergine took the iridescence quite well and these pieces have excellent stretch affect on them. This souvenir again has "SGS 2006" applied to the bottom of the bowl using an enamel stencil (#48).



47



48



49

2007

In 2007 The Stretch Glass Society returned to the color red for the convention souvenir (#49). A small bowl mold was selected, and a ribbed plunger was used, creating a rib optic affect. The finishers reshaped the bowl so that there were three sides up. It is a very attractive and useful bowl which exhibits excellent stretch affect as the result of the re-firing and reshaping. The enamel stencil was used once again to add "SGS 2007" on the base of the bowl (#50).



50

2008 & 2009

There were no souvenirs produced during these years.

2010



51

In 2010 The Stretch Glass Society once again worked with Fenton to produce a convention souvenir. These light wisteria card trays (#51) are a beautiful color, but the stretch affect is challenging to see until you get right on top of it and then the iridescence and the stretch affect really pop.

A very limited number of these was made for The Society, approximately fifty or sixty in total. Several of these were reshaped into whimsies, including two baskets and various other shapes. These were enameled on the base, "STRETCH GLASS SOCIETY 2010."
(#52)



The whimsies were very limited, only one or two of each and no more than six different configurations. Pictured in Figure #53 are several of the whimsies, which required significant skill to execute. There is only one which was "swung" causing the points on the edges to become elongated. There were two or three of the banana dishes made. There were one or two baskets made and a few other shapes. In total there were about ten whimsies made.



One basket sold immediately. We put it in a silent auction in 2010 at the convention and it was bought by one of our members, Roger Christianson. Cal has a complete set of the whimses. Since he was the advocate for this convention piece, he decided to purchase several whimses. We have one banana dish whimsy and a few of the card trays left in the inventory.

This was the final souvenir made by Fenton for The Stretch Glass Society. The interest in convention souvenirs was waning, not only in The Stretch Glass Society, but in collector clubs in general, and the cost of souvenirs had risen significantly.

The card tray is a practical item for serving desserts or other items and is very attractive as a decorative item. Often referred to as a 'cake stand' it can also be used for this purpose for a small cake. A very limited number of these are available for purchase from The Stretch Glass Society as of 2019.

There were some of the 2010 card trays made which were not stenciled STRETCH GLASS SOCIETY 2010 as we did not purchase all of the card trays made by Fenton. The ones we did not purchase were sold in the Fenton gift shop and do not have the SGS stencil.

2013-2014

For many years stretch glass collectors had longed for red punch cups to go with their red Fenton punch bowls. To date only one early period red stretch glass punch cup is known to exist. The likelihood of others appearing in the market seemed remote. In 2012 Tim Cantrell approached Ann and John Fenton with the idea of them making red stretch glass punch cups for us and Ann and John agreed to make a limited number of punch cups for the SGS. They borrowed a punch cup mold from Fenton; it was not the early period mold, which could not be found, but rather a similar mold which had been made and used by Fenton at a later time. Dave Fetty worked with those making the punch cups to coach them on achieving the red color and a proper stretch affect. The first batch of approximately twenty punch cups were Amberina in color; a second batch was made, and these were a deep ruby color.

Some of the punch cups are slightly flared at the top and others are not.



Some of the deep ruby cups were ground on the top edge to correct the affects of reheating (necessary to achieve the ruby color and the stretch affect); however there are a few of these cups which retain the mold line on the top edge of the cup. While these were not an official Stretch Glass Society convention souvenir, they were offered for sale to members of The Stretch Glass Society in connection with the 2013 convention. A few whimsys were also made. All of the cups have the Fenton logo on them; none of them are marked with "SGS" or "Stretch Glass Society". Several SGS members purchased sets of 8 or 12 to use with their red stretch glass punch bowls. The deep Ruby punch cups closely match the original Ruby color and look magnificent with the punch bowls.

The ruby punch cups were the most recent stretch glass produced for The Stretch Glass Society as of 2019.

The Society purchased from Fenton the molds for the twin dolphin candy jar base (used to make twin dolphin comports and fan vases) and the Melon Rib #847 bowl. These molds remain in the possession of The Society and may be used to produce additional souvenirs when circumstances warrant. Our 50th anniversary is fast approaching in 2024 and this may be just such a circumstance to produce another stretch glass souvenir.

Next Discussion call on November 14

The November 14th call will be on punch bowls and cups and beverage sets. We will discuss a number of beautiful examples of stretch glass. We're looking forward to this discussion and invite you to look for the next Deluxe Edition Review which will be produced after the discussion has taken place. Here are a few photos of the stretch glass we will be discussing.

