



March 2022

IN THIS ISSUE:

- 2 Co-President's Message**
- 2 Highlights of Schedule**
- 3 Sharing Your Stretch**
- 3 Last Piece of Fenton**
- 4 Keystone Auction**
- 4 Nominating Committee**
- 5 Thank You**
- 6 Stretch Out Discussion**
- 8 Cut, Etched, Painted?**
- 11 Burns Auction**
- 12 Ancient Glass**
- 14 Winter Finds**
- 15 Members Ask**
- 15 VP Corner**
- 16 Board of Director Meeting**

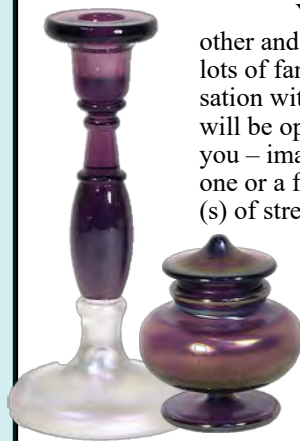
Convention Update

By Vickie Rowe

By the time you receive this newsletter, it will be a little over four months until we gather in Denver, PA for our annual convention. The registration materials will be sent out by email (or USPS for those without email addresses) by May 1st. You can also check out the website, www.stretchglassociety.org, to download the forms or register through the website. Remember to book your hotel room ASAP by calling the Comfort Inn Lancaster County North in Denver, PA (717-336-7541). Please tell them you are with The Stretch Glass Society Convention to get the reduced rate of \$99 for Thursday night and \$120 for Friday and Saturday nights plus tax. The Group Number is ZK53P5. The deadline to be eligible for these rates is July 11th. The address is: 1 Denver Road, Denver, PA 17517.

Once again, your convention team will bring you an outstanding 3 days of convention in 2022. The dates are August 11-13th in an effort to avoid conflict with other glass clubs' conventions. We will be meeting in Denver, PA, the location where the Stretch Glass Society was founded.

You will have fun and learn about stretch glass from each other and our presenters. Join us for many activities, great meals, lots of fantastic stretch glass and, most important, engaging conversation with others who share your interest in stretch glass. And there will be opportunities for some of the stretch glass to go home with you – imagine how excited you will be when you win or purchase one or a few or even many piece (s) of stretch glass. It will be like Christmas in July for sure. As a bonus, Denver is very close to Adamstown where there are several antique malls.



White Elephant Sale

coordinated by Lance Hikene and Pat Gabree

The first White Elephant Sale was immensely successful so we're bringing it back and making it an annual part of the convention. As a reminder, here are a few details. We ask you to donate, to the sale table, an item of your choosing.

(Continued on page 15)

© COPYRIGHT 2022 - The Stretch Glass Society. All rights reserved. No material may be reproduced in whole or in part, in any form whatsoever, without written permission of the Board of Directors.

Co-Presidents' Message

We are so looking forward to spring! Here in Massachusetts, it's been a long cold winter. We can't wait to see the daffodils pop up through the snow and the temperatures rise.

By the time you receive this newsletter, it will be a little over four months until the annual convention in August. Look for an updated report elsewhere in this edition. John continues to educate the sellers on eBay when they fail to identify stretch glass correctly. Most of the time, he gets an appreciative note back and he refers the sellers to the stretch glass website and/or the book, *American Iridescent Stretch Glass*. John will be working with Bob Henkel and Becki Ann Selby on the 2023 calendar. Vickie continues to work on the convention, meeting with the team on a monthly basis to plan, promote and produce another successful event.

Thank you to all who continued their membership by paying their dues for 2022. We appreciate all the work that Gary Sullivan and Cal Hackeman did on the renewal process. Right now, we have approximately 135 memberships! We all need to continue inviting others to join the Stretch Glass Society. We are grateful for the many donations from several members – your generosity is so significant to enable our organization to continue promotion and preservation of stretch glass.

Happy collecting!

Vickie and John Rowe

Vickie and John Rowe,
Co-Presidents 2021-2023



Highlights of Schedule

By Vickie Rowe

Our **Welcome Reception** will kick off the convention, starting at 6 pm on Thursday the 11th. Deb Brateng and Jeri Sue Lucas are hosting the reception, which will feature a light dinner of sandwiches with various chips, cheese, crackers, as well as wine. It's a great opportunity to renew friendships and greet our newcomers.

On Friday, the 12th, our first seminar will be ***Stretch Glass 101*** by Cal Hackeman. He will share brief, but informative, tips on identifying stretch glass. There will be something new even for the "old timers."

Our time-honored tradition of presenting a spectacular **Convention Display of Stretch Glass**, made possible by many of you bringing items from your personal collections, will feature the color **amethyst**. Please bring your early and late period glass in **amethyst, Wisteria, Aubergine, Amethyst Ice, Royal Purple, and light purple**, just to name a few. Dave and Renée Shetlar are coordinating the display which promises to be both astonishing and educational.

After lunch, members with **display tables and/or a favorite piece of stretch glass** will share information about their glass.

Later on Friday afternoon, starting at 4 p.m., Tom and Debra Burns will bring us a fabulous **stretch glass auction**, which promises to have beautiful pieces of glass for you to take home!

Lance Hilken will get Saturday started with a seminar on **Imperial Smooth Panel vases** in various colors and treatments. It will be a treat to see his collection!

The **annual luncheon and business meeting** with the election of officers will take place on Saturday at noon, followed by free time for visiting antique malls.

We conclude the convention with our **banquet** and White Elephant Auction. The banquet menu has been refreshed and offers the best of available entrées, considering the increasing food costs.

Our **banquet speaker** will be Drew Hocevar, speaking on "American Studio Glass." He will cover the beginnings of the studio glass movement and the tools (which will be available to handle afterwards) and materials used.

Immediately after his talk, Tom & Debra Burns will conduct a "**White Elephant Auction**" featuring the items we donate to benefit the 2022 Convention. Last year's sale was a huge success and we can't wait to see what you will donate this year.

We look forward to greeting you on August 11-13th for a few days of s-t-r-e-t-c-h-i-n-g o-u-t!

Sharing Your Stretch Glass at the Convention

There are three opportunities for you to show and share, see and learn about stretch glass as follows:

CONVENTION DISPLAY – Dave and Renee Shetlar are coordinating a presentation of **amethyst** glass. Please contact Dave and Renee at ohiobugdoc@gmail.com or rshetlar@gmail.com to let them know which pieces of glass you will be bringing for the convention display table. There are many examples of this color pictured in American Iridescent Stretch Glass – once you look at the photos you will realize that you have some of this stretch glass to share! Jeannette and Lancaster were the only two companies who did not produce amethyst stretch glass.

5' ROUND DISPLAY TABLE – A member may display both stretch glass and non-stretch glass on a 5' round display table; however, the majority of the items displayed will be stretch glass. A white table cover will be provided. Please consider including informative text regarding the stretch glass items on your table to enhance the educational experience of all in attendance. Each member is limited to one 5' round table.

FAVORITE ITEM – You may select a single item (or set) from your stretch glass which is your favorite item. "Favorite" status may be the result of the color, shape, size, from whom the item was acquired, how it was acquired, etc. You determine why it is your favorite item. You may include a short text sharing why the item is your favorite item.



Last Piece of Fenton Glass to be Auctioned at 2022 SGS Convention

Millie Coty donated "the last piece of Fenton glass to be removed from the Fenton factory" to be sold to benefit The Stretch Glass Society. Millie said, "I liked the little Extra Terrestrial well enough to purchase it for the club! It was the last piece to come out of the factory, found stuck away in a nook while cleaning out for the equipment auctions." This "creation" – maybe it is Clarence – is certainly a one-of-a-kind item – there will never be another one! And it is Fenton's ruby stretch glass complete with a round foot. This unique glass art figure stands 11 1/2" tall and is approximately 5 1/4" wide from left to right. Its 'arms' are outstretched as if to give you a big hug. One of the appendages is unfinished (or damaged, you be the judge) on the end, but that just adds more uniqueness to "it." Will you be the lucky bidder to take this unique creation from Fenton home with you from our 2022 convention? Burns Auction Service will offer this item live at the Friday night stretch glass auction. You may also bid absentee or by phone by contacting Tom or Debra in advance of the auction. The proceeds will benefit our Society. Thank you, in advance, for your interest and bids! Thank you Millie, for securing this unique piece of stretch glass for us!



Keystone Carnival Glass Club Convention Features Friday Stretch Glass Auction

Join fellow Stretch Glass enthusiasts on Friday, May 13th in Grantville, PA, for a Stretch Glass Auction of approximately 200 lots from the collection of Lance and Pat Hilkene. This will be a live and live online auction by Matthew Wroda Auctions.

The auction will start at 2:00 PM EST. Watch the website for more information and to register to bid. <https://www.matthewwrodauctions.com/>



Fenton Cologne bottles



Dugan Diamond 4 sided vases



Fenton #251 vases



Fenton #251 vases



Fenton Cologne bottles



Northwood Candy Jar in Topaz with rare cuttings



Fenton Ring Optic vases

Nominating Committee

By Vickie Rowe

The Stretch Glass Society needs you! Every year, there are two officers and half of our board of directors whose terms expire. The nominating committee can have an easy job if everyone decides to stay in their roles. However, this year, we know that there will be vacancies, which include secretary and director of advertising and promotion. If you would like to be part of the nominating committee, please let Vickie or Cal know. Better yet, if you would like to be an active member of the board of directors or officers, let us know! The board meets every three months by Zoom and by email as needed. Please feel free to reach out to Vickie or John if you have any questions about the various positions.

Thank you to our 2022 Calendar Sponsors

By Bob Henkel



We hope you have enjoyed your first 3 months of your Stretch Glass Society 2022 Calendar. Wouldn't it be wonderful to have a pair of those "Pamona" candleholders? Our 2022 calendar was a team effort led by Bob Henkel and Becki Ann Selby. Bob initiated the calendar a few years ago and continues to be responsible for 'getting it done.' Thanks to Becki Ann who selects the photos with some guidance from Bob as to the central theme (2022 was rare and scarce stretch glass) and gets the calendar in camera ready format to send to the printers. Thanks, also to Dave Shetlar for the photos used in the calendar and to Jeff Hodges and Barbara Henkel for their extreme and undeserved patience while Bob and Cal worked on the calendar, including the stuffing and mailing of them to our members and the sponsors.

The sponsors of the 2022 calendar are:

Burns Auction Service <https://www.tomburnsauctions.com/>
 Dexter City Auction Gallery <http://www.randyclark.auction/>
 Matthew Wroda Auctions <https://www.matthewwrodauctions.com/>
 Seeck Auctions <https://www.seeckauction.com/>
 Sheffield Auctions <https://sheffieldauctions.com/>



And a special Thank you to the Board of Directors for taking care of the cover. Bob Henkel, SGS Calendar Chair, reports that work is in progress on the 2023 SGS Calendar. He welcomes any constructive criticism or comments. Already he has heard that members prefer more photos per page. He welcomes you to send him photos of your special pieces of stretch glass from your personal collection to robert_henkel@yahoo.com. The December's feature will be extra special!

We wish to thank all of our sponsors for making this a successful project and member benefit for The Stretch Glass Society. Each of these auctioneers has stretch glass for sale from time to time. We encourage you to watch their auctions and patronize them to show your appreciation for them supporting our mission to preserve and protect iridescent stretch glass.

A Warm Welcome to Our New Members

Martha Schmidt from Maryland
 Robert and Sandra Powers from Massachusetts
 Scott Hilken from Michigan
 Aleisha Harris from North Carolina

Thank you to our Donors

By Cal Hackeman



The 2022 membership renewal campaign has come to a successful close and we would like to say thank you to everyone who renewed their membership. We also thank and recognize those members who made a donation to support the Bill Crowl Memorial Education Fund and/or The Stretch Glass Society. There were 40 members who made a donation in connection with the membership renewals. We especially thank the life members for including us in their charitable giving. The Bill Crowl Memorial Education Fund received approximately \$1450 in donations which will be used primarily to purchase additional stretch glass for the Society's growing collection. Approximately \$2500 was donated to support the on-going operations of The Stretch Glass Society of which \$1200 which was designated to underwrite the expenses of publishing the Quarterly. The Board of Directors is very appreciative of your generous support as we continue to promote and preserve iridescent stretch glass.



Colors of Stretch Glass in Late Period
 will be the topic of our *stretch out* discussion on
Thursday, May 12, 2022
 at 8 pm Eastern, 7 Central, 6 Mountain & 5 Pacific Time.
 All are welcome to join this Zoom meeting
 Come share in the discussion and show unusual stretch glass.

All photos will be
 available on our website: stretchglassociety.org one week preceding the call.
 A Stretch Glass Review of the discussion will also be available several weeks after the call.
 Further information is available on our email: info@stretchglassociety.org

Many who have joined our discussions are thanking us
 for identifying their recent purchase.



Cal Hackeman is inviting you to a scheduled Zoom meeting.

Topic: 8pm Stretch Out Discussion - Colors of the Later Period

Time: May 12, 2022 08:00 PM Eastern Time (US and Canada)

Join Zoom Meeting

<https://us02web.zoom.us/j/9196004533?pwd=aFJ5WkppcFl6SXZDTUIOa3ZjTzk4QT09>

Meeting ID: 919 600 4533

Passcode: SGisgreat

One tap mobile

+19292056099,,9196004533#,,,,,0#,,832431513# US (New York)

+13017158592,,9196004533#,,,,,0#,,832431513# US (Germantown)

Dial by your location

Meeting ID: 919 600 4533

Passcode: 832431513

+1 929 205 6099 US (New York)

+1 301 715 8592 US (Germantown)

+1 312 626 6799 US (Chicago)

+1 669 900 6833 US (San Jose)

+1 253 215 8782 US (Tacoma)

+1 346 248 7799 US (Houston)

Find your local number: <https://us02web.zoom.us/j/9196004533>

Cal

cal@calhackeman.com

919 600-4533

Stretch Out Discussions

March 10, 2022 Stretch Glass Candlesticks

By Mary Elda Arrington

On March 10, 2022, the Stretch Out Discussion will take on a different format – members and guests of The Stretch Glass Society will ‘Show and Tell’ about their Stretch Glass Candlesticks. We expect a number of stretch glass enthusiasts will be sharing their favorite stretch glass candlesticks during the discussion. Join us for an educational and fun discussion. Our experts will be on hand to comment on the candlesticks that our glass enthusiasts share and will be happy to assist with ID. The Discussion will be led by those who Zoom in to share their stretch glass.

Even though a photo album featuring representative candlesticks of those produced during the early stretch glass period will be available to members and on the Stretch Glass Society website www.stretchglassociety.org, the discussion will center only on the candlesticks the viewers bring to share.

May 12, 2022. Colors of Stretch Glass in Late Period.

This May 12th discussion will focus on Colors of Stretch Glass in Late Period. We will be discussing colors produced in the regular production lines and QVC.

2022 Stretch Out Discussion Series

Discussions begin at 8 pm Eastern, 7 Central, 6 Mountain & 5 Pacific Time

All are welcome to join the Zoom meetings.

The Discussions will now be conducted on the interactive Zoom platform.

The Zoom invitation and photos of the stretch glass being discussed will be available at www.stretchglassociety.org

Come share in the discussion and show your stretch glass.

The speakers for our discussions are Kitty and Russell Umbraco and Dave Shetlar, Cal Hackeman, and Sarah Plummer.

May 12, 2022

Colors of stretch glass in Late Period

September 8, 2022

Show and Tell - Wisteria, purple & amethyst stretch glass
(2022 Convention theme)

November 10, 2022

Overall Enamel Decorated Pieces
(U.S. Glass Pomona, Cumula, Lancaster Lustre)

Cut? Etched? Painted? Decorated Stretch Glass

By David Shetlar

I checked my list of past articles, and it seems like it has been a really long time since I discussed decorations found on iridescent stretch glass! On Ebay, Etsy, and Facebook, I see and read descriptions of “nice etching...” or “nice cutting...” which are incorrect. So, I’d like to cover some of the most common decoration methods used so that we can all try to use the correct terms to describe the decorations.

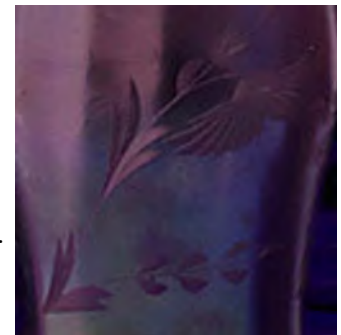
Etched or Cut?

Traditionally, etched glass is the use of hydrofluoric acid to eat into the glass surface to leave a design. Hydrofluoric acid is a really powerful and interesting material. It is so active that it will eat through glass which is normally pretty inert. To store this acid, it is normally kept in wax bottles. Wax is one material that the acid doesn’t eat through. To etch glass, a wax design is produced by pouring hot wax onto a metal plate that has a design cut into it. A roller is run over this plate which removes the wax on the plate surface but leaves wax in the design. A piece of paper is then pressed onto this, and the wax impression can be removed from the metal plate. This wax design on paper can then be applied to the surface of the piece of glass to be etched. The area of the glass not to be etched is then “painted” with a thin coating of wax. This allows only the unwaxed areas to be etched by the acid. The piece is then either dipped into a vat hydrofluoric acid solution, or the piece is placed in a fume hood where the acid vapors can etch away any of the glass not protected by the wax. After a suitable time, the etched glass piece is cleaned of the wax. In most cases, the design is accented by using gold paint though other enamel coatings are occasionally used. Examples of etched bands on stretch glass are illustrated in Figs. 3-8 (patterns discussed below). Most etched pieces were done by decorating companies, not the glass manufacturer. (Note: Satin glass is a piece that has been fumed with the hydrofluoric acid all over.)

I consider another form of etching to be what has been called “glue chip” etch. In this case a special glue (called fish glue in the industry) is painted onto the surface of glass, usually in a band, but occasionally overall. The glass is then placed in an oven which dries the glue and causes it to shrink. The glue is so strong that it peels off tiny slivers of glass as it shrinks! This produces a random pattern that looks much like frost on a window. These are illustrated in Fig. 1, Central console set in green, and Fig. 2, Northwood handled server in Blue. As these examples show, the “glue chip” areas have also been highlighted with gold paint.

Apparently, sand blasting was occasionally used, and some may consider this to be a form of physical etching. Fenton used sand blasting in their late production decorations as the use of hydrofluoric acid is fraught with many governmental safety restrictions. Fig. 22 shows a sand-blasted design on a Fenton plate. There are several of these designs on Fenton plates and most can be difficult to see when on Topaz, Celeste Blue or Florentine Green items. The design is made by placing a rubber template over the plate and the template has cut-outs for the design. The sand blasting only hits the uncovered areas of the glass. The edges of the design are a little rough when compared to acid-etched designs, and the sand-blasted designs are generally less detailed when compared to acid-etched designs.

Glass cutting usually uses rotating wheels with either diamond powder or another cutting element that can cut a design into the surface of glass. After cutting, buffing wheels can polish the design, but in some cases the design is not polished and will appear as having a cloudy surface. Unfortunately, on stretch glass, cut designs are often difficult to see (Fig. 17, floral cut on Fenton Wistaria; Fig. 19, balls and line cut - often called “matchstick - on Fenton Topaz). The designs are much easier to see when the cutting is through something like smoke or marigold on crystal glass (Fig. 18, floral cut on Imperial Blue Ice; Figs. 20 & 21, floral and line cuts on Fenton Grecian Gold). Most cuttings appear to have been done in the manufacturers’ shops, though it appears that some cuttings may have been done by secondary decorating companies. Imperial appears to have had one of the most extensive cutting operations, followed by Fenton.



Fenton Floral Cut

Enamel Decorations

Enamel paint was often applied to the surface of stretch glass. Lancaster was famous for using three basic effects. The pieces would have been decorated with a floral pattern, then the entire outer surface would have been sprayed with a contrasting enamel color. Ruby Lustre is a documented term used for an overall yellow to red-orange enamel (Fig. 13). When an overall cream to green enamel was used, we call it Green Lustre (Fig. 12), and when an overall white enamel was used, we call it White Lustre (Fig. 11).



US Glass Pomona

These enamel designs were painted or sprayed, then the piece was “baked” to ensure strong bonding of the enamel to the glass. Therefore, don’t try to remove this enamel if there are scratches or thin areas as you will never be able to actually remove all of the enamel! There will always be a shadow of the original enamel. U.S. Glass also applied overall enamel decorations. One of these is the Pomona design. This used a leaf-design stencil to apply a leaf band, then the entire surface was sprayed with a contrasting enamel. These usually come with an overall purple enamel (Fig. 14) or yellow enamel (Fig. 15). They also produced a design called Cumula (Fig. 16). This uses a cloud-like white enamel decoration covered over with a light green enamel. A few unique U.S. Glass comports have also been found with overall enamel applications but no underlying designs (Fig. 10, a light orange to almost red enamel).

(Continued on page 10)



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. 24



Fig. 25



Fig. 23



Fig. 26



Fig. 27

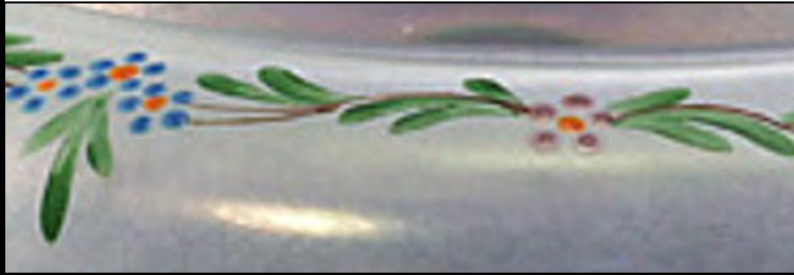


Fig. 28

Cut? Etched? Painted? Decorated Stretch Glass

(Continued from page 8)

Another common application of enamel is to simply apply a band of a color around the top edge or foot of a piece (not illustrated). More detailed designs include rings of enamel (Fig. 24, blue rings on Fenton Persian Pearl). Pieces were often painted by individuals (Fig. 23, floral decoration on Fenton Florentine Green) and these designs were not baked on. Such enamel often flakes off easily, so take care when handling and cleaning them. Factory applied enamel decorations were made by hand (Fig. 27, floral band on a U.S. Glass crystal bowl), or by stencil (Fig. 25, dancing nymphs on Fenton Persian Pearl), and these were usually baked on.



US Glass Floral Band

Finally, there are three other decorating techniques used on stretch glass. Fenton decorated a number of their fan vases with what is called silver overlay (Fig. 9, Santa Maria design on Florentine Green). The design was made using a liquid silver paint that was baked onto the glass. Unfortunately, the silver is easily tarnished so it will appear black. This application is so thin that after a couple of polishings, it gets worn off, leaving a shadow of the design on the glass surface. If

you find these pieces, I don't recommend polishing the silver or using harsh washing. Coraline is decorating with tiny beads of crystal glass glued over an enamel decoration or using colored glass beads to make a design (Fig. 26). Very few pieces of this type of decoration on stretch glass have been found, and the decoration is quite fragile as the beads are easy to rub off! However, Fenton used this decoration on many of their 100th anniversary Celeste Blue pieces. Finally, we know that Imperial used a couple of decal decorations on their stretch glass (Fig. 28, floral band on mayonnaise dish and underplate in Marigold on Pink).

Returning to the etched designs, virtually all of the stretch glass pieces with etched band designs appear to have been decorated by the Wheeling Decorating Company. This company purchased blanks from several companies, including Fenton and Northwood stretch. The two most common acid-etched bands are: "Fingered Swirls, Arrows, and Flowers" (Fig. 3, Fenton #647 bowl in Persian Pearl; Fig. 7, Fenton 621 cupped vase in Ruby) and "Drapes" (Fig. 4, Fenton #8 candy jar in Celeste Blue & Fig. 5, Northwood console set in Blue). A very rare decoration is "Pheasants and Stump" (Fig. 6, Northwood #633 bowl in Topaz) which I've only personally seen twice.



Fenton Santa Maria design

Acid-Etch Designs

Returning to the etched designs, virtually all of the stretch glass pieces with etched band designs appear to have been decorated by the Wheeling Decorating Company. This company purchased blanks from several companies, including Fenton and Northwood stretch. The two most common acid-etched bands are: "Fingered Swirls, Arrows, and Flowers" (Fig. 3, Fenton #647 bowl in Persian Pearl; Fig. 7, Fenton 621 cupped vase in Ruby) and "Drapes" (Fig. 4, Fenton #8 candy jar in Celeste Blue & Fig. 5, Northwood console set in Blue). A very rare decoration is "Pheasants and Stump" (Fig. 6, Northwood #633 bowl in Topaz) which I've only personally seen twice.



Imperial Floral Band



Fenton Fingered Swirls, Arrows, and Flowers



Northwood Pheasants and Stump



Fenton Drapes



Northwood Etch

Burns Auction features 2nd known Velva Rose Triple Dolphin Rose Bowl

By Cal Hackeman

An enthusiastic group of bidders hit the internet on January 2, 2022, for the Burns Auction Service auction at 10 AM Central time. The auction featured Stretch glass, carnival glass, Fenton glass, Victorian glass, EAPG, Art Glass and more – some older, some newer, all beautiful. There were over 400 total lots with just over 100 of them including stretch glass. The vast majority of the stretch glass was from the Early Period with only 6 lots from the Late Period. Burns offered a variety of stretch glass from relatively easy to obtain (a Velva Rose center handled server, for example, sold for \$10) to the very rare only 2nd known Velva Rose triple dolphin rose bowl which hammered down at \$4500. The 1st known example in this color commanded \$9000 several years ago; this time there were several bidders but (apparently) not as much determination. The stretch glass offered included guest sets, tumble ups, nut cups, water pitchers and tumblers, candlesticks, bowls, comports, vases, console sets, candy jars and more. Also included was a nice selection of Imperial Jewels. An Imperial Ruby Ice sugar and creamer set sold for \$130 while Imperial Double Scroll console sets sold for \$120, \$130 and \$150 each. Ruby and Several Imperial Jewels items were among the top dollar items at \$525, \$350, \$325 and \$275. Vases did well selling as high as \$350 (Diamond Royal Lustre)



with others in the \$75-\$150 range. A pair of Topaz nut cups was hammered down at \$130 while a single Wistaria nut cup commanded \$50. There were bargains to be had in the tumble-ups, except for the Imperial Blue Ice aka Smoke one, which sold for \$250. Some of the candlesticks offered for sale sold at prices as low as \$10 per pair while others sold near \$100 per pair. A wide variety of comports, bowls and a few plates were also included in the sale. As a result of the generous contributions from SGS members to the Bill Crowl Memorial Education Foundation, we were able to purchase several items for the Bill Crowl Stretch Glass Collection during this auction. Thank you for helping us to build this collection which is used to promote, and preserve, stretch glass. Tom & Debra announced several upcoming sales, all of which can be found on their website, www.tomburnsauctions.com. Be sure to check them out if you are looking to purchase quality stretch glass.



As a result of the generous contributions from SGS members to the Bill Crowl Memorial Education Foundation, we were able to purchase several items for the Bill Crowl Stretch Glass Collection during this auction. Thank you for helping us to build this collection which is used to promote, and preserve, stretch glass. Tom & Debra announced several upcoming sales, all of which can be found on their website, www.tomburnsauctions.com. Be sure to check them out if you are looking to purchase quality stretch glass.



Iridescent glass from a different age

By Cal Hackeman

Stretch glass, as we know it today, was introduced by Imperial Glass Company in 1916 in the form of crizzled light shades. These and lots of other pieces of Imperial stretch glass are widely sought after and collected today. Stretch glass enthusiasts consider 1916 the beginning of the Early Period of stretch glass production. It is generally acknowledged that only American glass companies produced stretch glass both during the Early and Late Periods. But from where did the creators of stretch glass get their inspiration to make what we today call “iridescent stretch glass?” Did Frank Fenton just wake up one day and say, hey, let’s make some iridescent glass? That’s not quite how it happened.

Before stretch glass there was carnival glass, which is also iridized glass. The origins of the iridescence on carnival glass have been attributed to various sources but before any of those sources existed, there was buried glass which was iridizing naturally.



Archeologists discovered naturally iridized glass in the early 1900s when doing digs in Egypt. Glass buried in soil with a high content of iron will iridize ‘naturally’ given several thousands of years. These discoveries helped to create an interest in iridized glass in the 20th Century. Since there wasn’t enough ancient iridized glass to satisfy the demand, glass chemists went to work to create the look of iridescence without waiting thousands of years. Stretch glass is one of the resulting creations.

Recently, Jeff and I decided to visit the Penn Museum in Philadelphia. This museum has a fantastic collection of ancient items having had archeologists actively on digs in Egypt and surrounding areas in the late 1880s. Apparently, their digs were very fruitful and today the Museum has many of these archeological treasures on display. While the stone sphinx – the largest outside of Egypt – was impressive, we were keeping an eye out for some ancient glass. We were not disappointed.

While much of the ancient glass in the Museum was found in the area of

Egypt, the origins of the glass have now been traced to ancient Rome. Because much of this glass was buried in the iron-rich sand, it often exhibits iridescence – not sprayed onto the glass when it was made, but created by the interaction of the iron, sand and the glass.

According to the placards with the exhibits, The Romans all but ignored glass as a material until the 1st century BC. Yet scarcely a century later, glass vessels could be found in virtually every Roman house. The glassworking craft had been transformed into an industry, with perhaps as many as 100 million vessels being made every year – everything from delicate perfume bottles to heavy storage jars and all kinds of tableware. Does this sound familiar? Seems like history repeats itself when stretch glass comes onto the scene.



(Continued on page 13)

Iridescent glass from a different age

(continued from page 12)

The invention of glassblowing around 70 BC and its industrial-scale use around the time of Christ made glassware affordable for all Romans. The wealthy stored their cosmetic and medicinal lotions in silver and bronze while poorer folks could now use both pottery and glass. Bottle shapes became more refined over centuries. Mold-blown glass vessels were sturdy and suitable for short and medium-range shipment of marketplace goods including wine, olive oil, preserved fruits and cooking sauces, dried herbs and medicines. Glassware could travel long distances swiftly if it was in use by the Roman military who traveled great distances.

The first glassworkers in Italy were slaves, Syrian and Judaeen craftsmen shipped over as spoils of war around 10BC. They brought with them the crafts of mold-casting and free blowing that were essential for the glassworking industry's success. Their descendants, as freedmen, most likely ran the workshops that sprang up close to every provincial city and military camp throughout the empire. By the early 1st century AD, all the aesthetic techniques of our modern glass industry – among them mold-blowing, lathe cutting and faceting, were standard in the Roman glassworking repertoire.

Glass lamps were first mass produced early in the 4th century AD to light churches and synagogues. Most were conical in shape and large enough to hold substantially more oil than the traditional pottery lamps. In the 5th century looped handles were added so they could be suspended.

The body color of the glass items derives from both the ingredients used and the method of manufacture. Glassmakers, then as now, added various metal-rich minerals to the small amounts of iron already present in beach sand, whose silica, when mixed with sodium made up ancient glass. Along with controlled variations in furnace temperature and oxygen levels, these produced the shades of green, amber, purple, blue, red, white and yellow associated with Roman glass.

On the other hand, the shimmering, "metallic" encrustations that seem to coat the surface with layers of silver and gold are entirely accidental. The iridescence is an unplanned by product of weathering caused by moisture, soil and silt which occurs when the glass has been accidentally buried in the ground or intentionally placed in a tomb.

Some of the vessels and other items we saw remind us of shapes produced thousands of years later at Imperial, Fenton and the other companies which gave us stretch glass. If you are in Philadelphia with some time to spare, we highly recommend this museum. The ancient glass exhibit is a very small section of a massive museum filled with all things ancient so there is lots more to see in addition to the ancient glassware.



Winter Finds

By Cal Hackeman

Here in Pennsylvania the winters are cold and sometimes snowy – not so much this year, at least through February. The outdoor flea markets are closed and indoor shows with any chance of finding stretch glass are not close by so I ventured out to Columbus to the Scott’s show one weekend and I was rewarded with a few pieces of stretch glass plus a few other goodies. eBay is, of course, full of stretch glass (and other glass the sellers’ call stretch glass). Here’s what I found recently:



Fenton Late Period “pink” fan vase – this is sometimes found with opalescence around the top and is also known in blue. Some of the Blue ones were made for the Metropolitan Museum of Art (and are marked MMA); this was the first one I have seen in pink without the opal edge. I’m not sure what color this is; it does not look like Velva Rose. Dave Shetlar has been

doing research on the Late Period colors and I’m hoping he will give me some help on the color.



Fenton Late Period “Green Apple” petal bowl and candleholder or small bowl – Green Apple has historically been a difficult color to find in the resale market. It seems like most of it may still be with the original purchasers. There were 12 items in the 2004 catalog in this color. I don’t see the petal bowl on that list but the smaller bowl is #2759 JH Rose Bowl, 3 ½”.

Rose Ice with Smoke Iridescence – this is a rather non-descript flared bowl, it is shallow and the flared sides are quite wide giving it an overall diameter of 11 ¼”. It is 2 ¼” high and the base is wide at 5 5/8”. The smoke iridescence is quite good.



Fenton Early Period Plates – I initially misidentified these as US Glass because of the ground bottom, but Dave (he was at the Scott show also) gave me



the correct ID and I became more interested in the plates. They are 8 1/8” in diameter and have a ground base that is 4 ½” wide. I was able to get a set of 4. The first photo is the top of the plate and the second photo is the bottom of the plate.

Fenton Late Period colorless with opalescence cupped bowl – I found this in a shop which has lots of overpriced late period Fenton glass; somehow this ended up with a



bargain price and came home with me for \$12. This bowl is very heavy – heavier than most of the Late Period Fenton stretch glass.

Imperial Early Period Ruby Ice Sugar with engraving – this is the first piece of Imperial Ruby Ice which I have seen with an engraving on it. In very fancy script it says “Mother 1925.” I thought it was unique enough that it should be preserved so I purchased it from the eBay seller. It would be nice to know if there was a creamer with a similar or related engraving. You may recall that the creamers are much harder to find than are the sugar bowls. Has anyone else seen a piece of Imperial stretch glass with an engraving? Diamond stretch glass was evidently sold and engraved at the Indiana Fair as several pieces are known with that decoration – usually painted on, not etched in, the glass.



My big find was in an on-line auction. There was a stack of 11 Imperial paneled luncheon plates in the darkest, most wonderful Ruby Ice that I’ve ever seen.

The color is consistent through all of them. Apparently, they did not come to the attention of any other stretch glass enthusiasts because there were only a couple of bids on them. I was more than happy to pay the \$50 shipping fee (which included a few other items I purchased in the same auction).



White Elephant Sale

(Continued from page 1)

The donations may be anything. Some of the items that were brought last year included glassware, handmade pottery, Christmas items, a jar of local peanuts, candles, books on glass, a coffee maker, jewelry, and so much more. We even had a white glass elephant!! These items will to be auctioned off by Tom and Debra Burns, after the banquet meal on Saturday evening. At the auction you will get a chance to bid on each donated item and the highest bidder wins the item and takes it home. All proceeds from the sale of each item will go directly to the Stretch Glass Society.

Please look for an item you might like to bring such as an unwanted holiday gift that you never returned, an 'extra' something or your favorite candy, wine or fruitcake. We hope all will have some extra fun at the convention

Members Ask, We ID

Westmoreland Glass Candy Jar with Lid - Celeste Blue - 9" Tall - \$24.00 Item number 353937901009

Cal Hackeman:

This listing appeared on eBay on March 1, 2022. I couldn't resist sending the seller the following message. Just a little bit of research on the part of the seller would have correctly identified this candy jar. But instead, they got the listing SOOOO wrong.

Here's the message I sent the seller: I hope you will take this message in the spirit in which it is sent...there are several errors in your listing for this candy jar. First, Westmoreland never made stretch glass, so this was not made by Westmoreland; it was made by Diamond Glass-ware Company. Second, the color is not Celeste Blue; that color is proprietary to Fenton Art Glass Company and while there are other companies which made similar colors it is incorrect to refer to the color of their glass as Celeste Blue. The other companies never used Fenton's color names for their glass. The color is Blue, that is what Diamond called it when it was made. I invite you to visit www.stretchglassociety.org to learn more about stretch glass, the 9 companies that made it and how to identify items. This candy jar is unique in design; no other candy jar has the same panels nor do they have the impressed rings above the panels. Both of these are clear indications that the jar was made by Diamond. Incidentally, no one looking for stretch glass will have Westmoreland in their search, so you are missing most of your potential customers. Oh, and yes, this is stretch glass; you might want to add that to your title as that is what most of us search for. Good luck with your listing; I hope it finds a new home.

The Seller's reply:

Thanks so much, I'm not a glass expert so just look at other listings to determine what some pieces are. I'll adjust as I have time.
Tim
Blue Star Trading



VP Corner

Forgive me for being brief: I have some urgent concerns on my mind, including dear friends in Ukraine! During our last Board Meeting, it struck me how well the Stretch Glass Society is doing to promote itself, our Convention, and the collecting of Stretch Glass. As always, this newsletter is full of examples in which our members are reaching out to let our neighbors, fellow collectors, and the world know what is available in the realm of Stretch Glass. I don't know of any group that is working harder. Those that aren't are being forgotten.

However, it was mentioned that some of us are getting more "mature." To put it another way: "The spirit is willing, but the flesh is weak!" In the coming months, we will be asking others to help carry the load and join in to continue our efforts to maintain the interest in Stretch Glass and to grow our community. Again, there are many good examples to follow and much experience to learn from.

Feel free to ask us how you can participate, as we enter the "New Normal" together.



Tim Cantrell

Tim Cantrell, Vice-President

Highlights SGS Board of Director's Meeting November 19, 2021

Call to Order: The meeting was held on Zoom and called to order at 8:05 by Co-Presidents Vickie and John Rowe. Members present: Mary Elda Arrington, Tim Cantrell, Cal Hackeman, Vickie and John Rowe, Sandy Sage, Dave Shetlar, Jim Steinbach, Laurel Wagner.

Minutes of the August 19, 2021: The minutes were approved.

Treasurer's Report:

Operating Account:	\$13,806.27
On-Line Payment Clearing Account:	7,187.43
Bill Crowl Account:	4,127.00
Money Market Account:	12,393.11

Total:	\$37,513.81
--------	-------------

Pay Pal	Zero Balance
---------	--------------



Expenses: Bill from Becki for the quarterly, Reimbursement to Cal for purchases of stretch glass for the Bill Crowl Fund stretch glass collection.

Membership: Gary Sullivan, Presented by John Rowe: Currently there are 144 memberships.

Old Business: none

Calendars: No Report.

Newsletter: Sandy Sage: The deadline is December 1.

Stretch Out Calls: Mary Elda Arrington: The January 2022 Discussion will be Unique & Special Items.

New Business: Discussion Presented and led by Cal to increase the hourly rate for Webmaster, Brian Brennan. The board voted in favor of increasing the hourly rate.

Convention 2022: Vickie Rowe presented the convention Team: Robert Henkel, Cal Hackeman, Lance Hilken, Deb Brateng, Gary Wahl and Joanne Rogers

The Convention dates are August 11-13, 2022. The location is the Comfort Inn, Denver PA

The convention is starting on Thursday evening with the Welcome Reception. The theme for the convention display table is purple, amethyst and wisteria stretch glass. Tom and Debra Burns will hold the stretch glass auction on Friday late afternoon. We will end with the banquet on Saturday evening, followed by the banquet speaker and the White Elephant Sale.

Social Media: Presented by Vickie for Gary Senkar: There was 46% increased membership in SGS Facebook Group showing more interest. There are 516 active Facebook Group members; there were 27,000 visits in the past 6 months, indicating 108% increase during the past 6 months.

Membership Renewals: John and Vickie have written a letter to membership asking them to renew their membership and citing various benefits of being a member of The Stretch Glass Society.

Members who joined at a presentation by the SGS during the past year received a 2 year membership extending into 2021-2022 and were not up for renewal in 2021 .

The meeting was adjourned at 9:18 PM



Submitted by

Laurel Wagner

Laurel Wagner
Secretary
Stretch Glass Society

STRETCH GLASS SOCIETY BOARD OF DIRECTORS (next election year)

OFFICERS:



CO-PRESIDENTS:
Vickie & John Rowe (2023)
 40 Warwick Road,
 Orange, MA 10364
 978-544-2607
jwrowe.varowe@gmail.com
pvrnurse@gmail.com



SECRETARY:
Laurel Wagner (2022)
 5050 Merrill Road,
 Holley, NY 14470
 585-638-6733
catholloweast@hughes.net



VICE-PRESIDENT:
Tim Cantrell (2023)
 214 West Wayland,
 Springfield, MO 65807
 417-840-0958
Timlei@prodigy.net



TREASURER:
Cal Hackeman (2022)
 8 Palatine Place,
 Womelsdorf, PA 19567-1600
 919-600-4533
cal@calhackeman.com

DIRECTORS:



Director of Outreach:
Dave Shetlar (2023)
 2736 Westrock Drive,
 Hilliard, OH 43026
 614-288-6396
ohiobugdoc@gmail.com



Director of Newsletter:
Sandy Sage (2022)
 12600 Beaconsdale Circle,
 Austin, TX 78727
 512-507-5586
rsage1@austin.rr.com



Director of Fundraising:
Bob Henkel (2023)
 P.O. Box 86,
 Fort Defiance, VA 24437
 540-292-1609
robert_henkel@yahoo.com



Director of Social Media:
Gary Senkar (2022)
 24480 Grove Pond Way,
 Olmsted Falls, OH 44138
 216-272-6409
garys921@ymail.com



Director of Stretch Out Discussions:
Mary Elda Arrington (2022)
 2520 Pfefferkorn Road,
 West Friendship, MD 21794
 410-442-2250
maryarrington9@gmail.com



Director of Souvenirs:
Jim Steinbach (2023)
 12952 Centerburg Road,
 Sunbury, OH 43074
 740-965-2643
jimsteinbach@aol.com



Director of Advertising and Promotion: Available



Membership Administrator
 (appointed by the Board of Directors)
Gary Sullivan
 671 Ridge Road,
 Wethersfield, CT 06109
 860-257-1816
stevenandgary@cox.net



Newsletter Editor
 (appointed by the Board of Directors)
Becki Ann Selby
 2155 Verona Mount Zion Road,
 Dry Ridge, KY 41035
 859-428-0363
critterfarm101@zoomtown.com



Webmaster
 (Selected by Board of Directors)
Brian P. Brennan
 Brookhaven, GA 30319
 (612) 251-8777
brian.p.brennan@gmail.com





49th Annual

Glass Show & Sale



Sponsored by the 20-30-40 Glass Society of Illinois
Saturday, March 12th, 2022 - 10am to 5pm
Sunday, March 13th, 2022 - 11am to 4pm

Admission: \$10.00 per Person / \$9.00 with this card



*Specializing in: Depression,
 Elegant, Carnival, Pattern, Art,
 & Mid-Century Modern Glass,
 Pottery & Utensils*



Mary Lou's Crystal Repair ♦ Door Prizes ♦ Glass Identification ♦ Reference Library

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

Free parking and shuttle bus to front door

*For information or to be contacted in the event of an unforeseen cancellation,
 please call or text 708-655-1702, or email brugioni@ameritech.net*

Visit us on Facebook, or our website at: 20-30-40glassociety.org



WE HOPE YOU ENJOYED THIS ISSUE OF THE STRETCH GLASS SOCIETY'S QUARTERLY!

Thank you for being a member of the Society and supporting our on-going activities. If you are not a member, we invite you to join our Society and enjoy the full benefits of membership and/or make a contribution to further the promotion and preservation of stretch glass. Contributions may be made via our website or by mail to Treasurer, The Stretch Glass Society, PO Box 117 Sunbury, OH 43074.

ABOUT THE STRETCH GLASS SOCIETY:

The Stretch Glass Society is an avid group of Stretch Glass collectors, buyers, sellers, auctioneers, and researchers. We are a 501 (c)(3) charitable organization. Our goals are to promote and preserve this beautiful glass and the history of its manufacture as part of our American heritage. We undertake activities to interest and educate all who seek to learn about stretch glass and encourage learning and enlightenment of this unique glassware produced in America from 1912 through the mid-1930s and from 1970 until 2011. We are the only organization dedicated exclusively to the promotion and study of iridescent stretch glass.

Membership in the Stretch Glass Society is open to all. Annual dues for members who receive communications by email, including the Quarterly newsletter, are \$18 per year; annual dues for members who receive the newsletter by mail are \$28 per year (higher if outside the US). A membership may include all persons residing at one address and renews annually on January 1st.

Membership benefits include:

- A subscription to The Stretch Glass Quarterly, which includes recent discoveries and transactions, and pieces of stretch glass.
- Full access to www.stretchglassociety.org including the member-only resource pages that contain a significant collections of catalogs and other materials from the Fenton Art Glass Company, plus over 150 past issues of The Stretch Glass Quarterly
- An Annual Convention and Stretch Glass Show, complete with educational displays and seminars.
- Opportunities to network with over 125 stretch glass enthusiasts and receive assistance with identification of stretch glass. Invitations to Stretch-Out Discussions, held virtually 4-6 times annually to discuss specific aspects of stretch glass.

BECOME A MEMBER TODAY! Complete form or join online at www.stretchglassociety.org

Please print legibly and place an "X" in the box for each line of information that you DO NOT want published in the annual SGS Member Directory.

NAME(S) _____

STREET ADDRESS _____ CITY _____ STATE ____ ZIP _____

E-MAIL ADDRESS _____

TELEPHONE _____

Make check payable to The Stretch Glass Society. Mail form and check to:
 SGS Treasurer, The Stretch Glass Society, PO Box 117 Sunbury, OH 43074