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A charitable organization founded April 20, 1974, in Denver, PA.

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Update on SGS Convention

The team of Cal Hackeman, Bob Henkel, Joanne Rodgers and Vickie Rowe has been busy behind the scenes preparing for a spectacular convention. At this point, we've checked off the items on our "to do" list, crossed our "T"s and dotted the "I"s. We're eagerly counting down the days until we will see you in Marietta, OH on July 25-27th for the 44th annual convention of The Stretch Glass Society.

The registration packet was mailed out mid-May. If you did not receive yours, feel free to contact Vickie or go to the website www.stretchglassociety.org. We are able to do the registrations online this year. Our webmaster Brian has made the process to register very easy.

Here are a few reminders before you pack your glass. The theme of the club display is center handled servers. Please bring your servers to include them on the club table. George Fenton will be leading the presentation "How to Make (and Use) a Center handled server," featuring the SGS souvenir dolphin handled server. Dave Shetlar will be sharing his video of this process. Jim and Pam Steinbeck will bring the mold of this server that they purchased from Fenton.

Rethinking Stretch Glass in the 21st Century is the theme for individual display tables. We can't wait to see how you use your stretch glass. Our hope is that it's taken out of the display cabinets and used in your home.

Once again, first time attendees will be able to select a piece of stretch glass from among the stretch glass contributed by members of SGS. All members can contribute to this effort by bringing one or more pieces of stretch glass to the convention and adding them to the other stretch glass being donated for this purpose. Thank you in advance!

Cal will do a presentation on Friday morning on "Stretch Glass Look-A-Likes." This is a broad topic to include how to tell the old from the new, as in the shapes of Fenton's Velva Rose and Celeste Blue pieces; how to tell which company made a particular shape, such as candles, bowl, etc., as many companies made similar looking glass with similar colors. He will give us some tips on how to tell them apart.



Please use the form in the convention packet to purchase your fundraiser tickets. This is your opportunity to win a great piece of stretch glass. This year, we have three prizes: a Kelsey Murphy ruby stretch sand carved vase; a Velva Rose center handled server from the estate of Bill Crowl; and a contemporary Fenton "Dancing Ladies" tall fan vase in aubergine. You can win even if you aren't able to attend to convention.

We still need volunteers to help out, especially on Friday evening when we are tearing down and putting our supplies & equipment away. This is our club and if we work together, it makes it easier for all to enjoy the convention from start to finish.

Remember – *Stretch Glass Should be More Than a Collection!* We're looking forward to seeing you, admiring your glass and hearing your stories about glass.



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Eye Candy

By Becki Ann Selby

Here are some photos of some hard to find and rare pieces of stretch glass. When was the last time you saw one of these?

If you have pictures of seldom seen stretch glass that you are willing to share, please send them to me!



Stretch Glass Cream and Sugar Sets and Related Servers

By Dave Shetlar

I reviewed my past technical articles and realized that I haven't really covered the creamers and sugars made in stretch glass! It's really kind of interesting that since stretch glass was made in so many tableware forms, creamer and sugar forms are not that plentiful. In fact, I can find these forms only from Diamond, Fenton, Imperial, Northwood and U.S. Glass. Diamond only made a creamer and sugar set in their #900 line (Adam's Rib), and we know of two other creamers, one made from a punch cup and the other from a handled bonbon (most likely whimsies). Fenton made three types and Imperial made three types, one in their Art Glass Line (i.e., Jewels) and two in their regular stretch line. We only know of one Northwood set which can also come with a covered sugar jar. Most surprising to me is the lack of creamer and sugars from U.S. Glass. At the time they were making stretch, they had several other glassware lines with creamers and sugars, but we only know of one form (possibly a #310) that was made with the stretch effect.

Technically, sugars of the period usually were open pieces with two handles, one on each side of the bowl. The creamers have one handle and an obvious spout. Some companies also made a lid for their sugars which would have been useful for keeping moisture from caking the sugar.

I'll start with the Diamond Adam's Rib (#900) sets (Figs. 1&2). These have the characteristic external ribs on the bowl and a wide-based foot. They are only known in blue and green stretch which are the two colors that most of the rest of Adam's Rib pieces are found. Diamond made a couple of plates that have a pair of rings impressed on the outer margins. Apparently, this was a line and one punch cup has been found (Fig. 4, crystal). The Umbraco's found a creamer made from this cup in blue (Fig. 3), and this may be a whimsy. In any case, these are the only ringed, handled pieces known to me. I decided to throw in the carnival glass handled bonbon which is called 'Windflower' in the carnival world (Fig. 5, green). Many of these pieces have excellent stretch effect, but it's really difficult to find a piece that doesn't have a flake or two around the upper rim.

Moving on to Fenton, I recognize three forms though one form comes with either a plain interior or a diamond optic interior. The #2 creamer and sugar set (Figs. 6-10) is a blown-molded set and the handles were applied after the iridescent dope was applied. These are thin and delicate pieces and surprisingly common considering the work that had to go into their making! Notice that the Grecian Gold (Fig. 6), Topaz (Fig. 7), Celeste Blue (Fig. 8) and Persian Pearl (Fig. 10) sets have cobalt handles, while the Tangerine set (Fig. 9) has Tangerine handles. I have heard that there is also a Florentine Green #2 set, but I don't have an image of that set. The #3 creamer and sugar set (Figs. 11-17) was press molded with the handles being formed in the mold. These have a nice form and an elongated stem with a ring in the center of the stem. These are fairly obtainable and are known in Grecian Gold, Celeste Blue, Topaz, Tangerine, Velva Rose, Florentine Green and Persian Pearl (in that order in the figures). One would think that there may be a Wisteria or Aquamarine set somewhere! When the #3 set was given the diamond optic effect in the bowls (Figs. 18, 19) they become the #1502 set. The diamond optic sets are very difficult to obtain and I normally see them in Celeste Blue and Velva Rose. Finally, the last Fenton creamer and sugar set hasn't been assigned a number, but the pieces are press molded and have narrow optic ribs inside (Figs. 20, 21). I've only seen this set in Celeste Blue and Topaz. They are also recognized because they were stuck-up pieces (i.e., they have ground bottoms).

Imperial made only one creamer and sugar set in their 'Satin Iridescent Line' (their name for their non-Art Glass Line pieces), the #22/27 (Figs. 22-24). These are normally found in Blue Ice (teal), Iris Ice (crystal) and ruby stretch. The interiors of the bowls have optic ribs. I find it interesting that the creamers and sugars of these different colors are often found as singles and the matching piece can be difficult to find. I also know of three sets of pink creamer and sugar sets (Fig. 25) that have a light marigold iridescence. Two of the known sets have a matching oval plate and the other set is missing the plate. In any case, this set is extremely difficult to obtain. Next are the Imperial Art Glass pieces. The first one is really the #22/27 creamer, but it has the Pearl Venetian finish (Fig. 26). This is a shiny finish and this color was very late in the Art Glass line production. The more typical sets are shown in Figs. 27 & 28. These are press-molded pieces and they usually have the Imperial cross in ground bases. This set comes in two forms, an upright form (like it came out of the mold) and a squashed down form. The upright set is in Pearl Amethyst and the low set is in the Pearl Silver finish. I'm also throwing in the 'Ranger' jar (Fig. 29) which is known primarily in Iris Ice stretch, but Cal recently sent me a picture of one he picked up that is in Rose Ice (nice marigold stretch). Because of the square pattern on this jar, it is also sought after by carnival collectors.

Northwood made only one set which is usually called 'Barbella' by carnival collectors (Fig. 30). It is a press-molded set with optic ribs in the bowls. This set is very difficult to find, especially the sugar with the lid. This piece is actually larger than the two-handled, open piece which Victorian glass collectors would dub a "spooner" since there is a covered sugar bowl!

U.S. Glass made one creamer and sugar set in stretch (Fig. 31) and I've only seen it in the opaque yellow. It has paired ribs and points which suggests that it is in the #310 line. The Umbracos showed up at convention last summer with a set of stretch glass creamers (Figs. 32, 33) that have the 'Field Thistle' carnival design. Wonder if a sugar was made?!

That covers the creamer and sugar sets that I know were made with the stretch effect. In order to finish out the color page, I've added several associated pieces. Fenton made a #923 nut cup set (Fig. 35) which contained a master nut bowl (from the mayonnaise mold) with a rolled-out rim (the mayo has a flat rim) and six small individual nut dishes. The figured set is in Grecian Gold, but Celeste Blue and Topaz sets are obtainable. When the individual nut dishes were flared out (Fig. 34), they are called individual salts. Northwood also made a master salt and individual salts (Fig. 36, Russet). These are also known in Topaz and Blue. Finally, I wanted to include two serving jars, often called marmalades or relish jars. The marmalade (Fig. 37, Topaz) has a small spoon slot in the lid. The relish jar (Fig. 38, Tangerine) was originally thought to be U.S. Glass in origin because they were only known in blue and topaz. When a Velva Rose and Tangerine set showed up, it was obvious that Fenton was the maker!



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38