

STRETCH GLASS SOCIETY **QUARTERLY**

September
2016



www.stretchglassociety.org



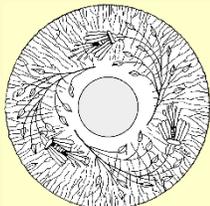
*A Century of Stretch Glass
1916 - 2016*



Convention



2016



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President's Message

Greetings to all members of the Stretch Glass Society
and all stretch glass enthusiasts,

As summer comes to a close and we turn our attention to school, fall antique shows, autumn foliage and trick or treaters, this is a great time to take a look at our stretch glass and see how we can use it as we celebrate Halloween, Thanksgiving and the Holiday season. Egyptian Lustre and Tangerine stretch glass are stunning accents on the Halloween party buffet table and there are a host of colors of stretch glass to compliment your china on Thanksgiving and during your holiday entertaining. Join me in using our stretch glass, sharing (and making) memories with this special glass during our times with family and friends and then invite them to learn more about us and our stretch glass by visiting our website, Facebook page or by calling in for the next **Stretch Out** call. Making our stretch glass part of the special memories of our children, nieces, nephews, grandchildren and friends will help to make sure that we will be celebrating stretch glass long after the 100th anniversary.

This issue of the SGS Quarterly is full of news about our 100th anniversary convention, the continuing activities and publicity associated with the 100th anniversary celebration and much, much more. As the newspaper salesperson says, "Read All About It - Here".

I'd like to take this opportunity to thank our Secretary, Stephanie, Treasurer, Jim, and two of our Directors, Sarah Plummer and Mike Getchius, for once again being willing to serve all of us as elected leaders of the SGS. Congrats on your re-election for another 2-year term on our Board of Directors. We extend our thanks to Ken Stohler for serving on the Board for the past 2 years and welcome Mary Elda Arrington, our newest Director, to the Leadership Team. We are committed to do our very best to promote stretch glass as one of America's most fascinating creations through educational activities, outreach to glass enthusiasts and raising awareness in the worlds of buyers, sellers and collectors. As a member of the SGS, you play an important role in supporting our endeavors. You also benefit the most from our actions as stretch glass becomes better known and in more demand (better for you if you are selling) and more available for purchase (if you are buying). Let us know what we can do for YOU this year (and every year). Thank you for being an SGS member, sharing our enthusiasm for stretch glass and supporting our activities

At the Annual Convention, Show & Sale, we recognized and thanked Helen & Bob Jones of Backward Glances for their tremendous contributions to our 100th Anniversary Celebration. Bob & Helen transported, set

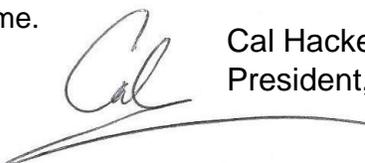
up and took down what is now known as "the traveling exhibit" of 100 pieces of stretch glass at approximately 10 glass shows and conventions and will be doing so one more time this fall. They have made it possible for us to show thousands of glass collectors and dealers what stretch glass is. Copies of the SGS Quarterly, brochures and membership information were available at each of these events. At each show one lucky "Give-away" entrant received a Topaz Opalescent stretch glass footed bowl and a complimentary e-membership in the Stretch Glass Society. Helen and Bob were also instrumental in arranging for our exhibit of stretch glass at the Museum of American Glass in West Virginia and for the opportunity for us to write the feature article in the latest (Vol' XIV No.2, July) issue of All About Glass featuring the 16 rarest pieces of stretch glass in 2016. If you see them at a show, please let them know how much you appreciate what they did for stretch glass and the SGS. We cannot thank them enough.

One of our primary goals is to educate and inform all who are interested about stretch glass. What is it? Why collect it? How do you use it? Where can more information about it be found? Our Annual Convention, Show and Sale did just that – everyone who was there – members and guests alike - could see, touch and hear and talk about stretch glass. I sincerely appreciate and thank the 2016 Convention Team of Joanne Rodgers, Anne Blackmore, Vicki Rowe and Bob Henkel for planning and delivering an outstanding event. We are all grateful to the many volunteers 'on-site' who set up tables, organized the welcome reception, arranged for the members' lunch, unpacked auction glass (at 3 am), welcomed members and guests at the registration table, lead discussions of stretch glass, tore down on Friday night, and performed all the other 100s of actions to make the convention run like clockwork. Thank you everyone!

Our Plan of Action for 2016-17 focuses on education and outreach. We are all still learning about stretch glass and the SGS is YOUR main source for stretch glass information. As an SGS member, you receive and have access to ALL the stretch glass information we have. At the same time, we strive to educate others in hopes they will want to learn even more by joining the SGS and receive this outstanding, educational newsletter. Education and outreach takes many forms including **Stretch Out** Calls with our experts, putting brochures in museums or on the info table at glass shows, publishing articles and speaking about stretch glass, contacting other glass clubs and collectors, setting up museum displays, having information available on the web and in social media and, of course, delivering an outstanding Annual Convention, Show & Sale. We will be doing all of this, and more, for you in 2016-17.

We have applied to the IRS to be recognized as an educational, charitable, tax-exempt organization. We are currently tax exempt, but contributions to the SGS are not tax-deductible. Once we are approved for this new status by the IRS, all contributions to the SGS will be tax-deductible by the donor on their personal tax return. We are also updating our website to allow for on-line payment of annual dues, convention registration, contributions, etc. The new website will have a new look and more information than our current website. Stay tuned for an exciting and fun filled year and be sure to let us know what we can do to make your SGS membership more valuable to you.

By the time you read this, I will have been to the Brimfield antique shows and the New England Carnival Glass Association Convention. Hopefully I will have some exciting news of stretch glass finds for you next time. Happy hunting, if you are hunting; otherwise, I hope everyone is able to share your stretch glass with friends and family and create a special memory for someone by doing so. We'd love to see a photo or two of how you use your stretch glass; please send them to Stephanie or me.


Cal Hackeman
President, 2016-2017



And "Stretching over 100 years:
A Century of Handmade Stretch
Glass" continues . . .

It has been a busy year of promoting stretch glass as it turns 100 years old. Rare stretch glass appeared on the front cover of *All About Glass* and was the topic for the feature article. If you haven't seen this article yet, you can (and should) get a copy of this issue from <http://stores.ebay.com/WV-Museum-of-American-Glass>.

Kovels on Antiques and Collectibles October 2016 Newsletter will include a report on some of the stretch glass sold by Tom Burns, Auctioneer, at the SGS Convention Auction. See it at <https://www.kovels.com/>.

We are interested in arranging for one or more temporary exhibits of stretch glass in one or several museums in 2017 similar to the exhibits we had at the Museum of American Glass in West Virginia and the National Glass Museum in Wellington, KS in 2016. If you are aware of, or associated with, a museum or other organization which would be interested in featuring an exhibit of stretch glass, please contact Cal. We will also be doing outreach via email to other glass collector clubs. If you are a member of another club and would like them to receive our information, please also contact Cal by email.

We have more opportunities for you to catch up with us as we showcase and talk about stretch glass this year and in 2017. The following events will feature stretch glass exhibits and/or speakers. Many also will have stretch glass for sale. We encourage you to support the shows and clubs which are helping us promote stretch glass. Special thanks to SGS VP Bob Henkel for traveling with Cal for many of these activities. We look forward to seeing you soon at one of these events:

- **October 21 & 22: 25th West Virginia Glass Gathering 2016**, Cleveland, OH. Dave Shetlar & Cal will present a seminar on Stretch Glass. You must register to attend. More info and registration form at http://www.magwv.com/MAGWV_calendar.html. After Oct.1 deadline, call the museum at 304-269-5006 or email Helen Jones at bjglances@aol.com
- **October 28: The Great Lakes Carnival Glass Club Convention**, Lansing, MI. Room reservations should be made by 9/26, dinner reservations can be made later, and all are welcome to come and hear Dave Shetlar speak about "Stretch Glass, the Younger Cousin of Carnival Glass." Contact Maxine Burkhardt at 517-627-7558 for details. Or visit <http://www.greatlakescgc.com>.
- **November 18-19: Eastern National Antique Show** (mostly a glass show), Carlisle, PA Expo Center. Look for the SGS booth and stretch glass display presented by Bob & Cal and stop by Ed Sawicki's booth of beautiful glass and thank him for again arranging for us to be at this great show. More info at <http://www.carlisleexpoctr.com>.

**61st ANNUAL FALL
EASTERN NATIONAL
ANTIQUEN SHOW AND SALE**

Fri., Nov. 18, 2016 10 am to 5 pm
Sat., Nov. 19, 2016 10 am to 4 pm

Carlisle Expo Center, 100 K St. Carlisle, PA

70 quality dealers of glass, china, jewelry and more
Exhibits, Glass Repair Good Food and Free Parking

Admission \$8.00 (\$7.00 with card) good 2 days

Now under new Management
Holiday Promotions, Holpromo@yahoo.com
Information 410-538-5558 or 443-617-1760

- **February 8-11, 2017 Tampa Bay Carnival Glass Convention**, The Dolphin Beach Resort, St. Pete Beach, FL. Cal is speaking on stretch glass at their banquet. More information at: www.tbccgc.com/ or contact Beth at bethmargerum@verizon.net.

Iridescent Stretch Glass Console Sets II -- After Convention "Glow"

by David Shetlar

As usual, our combined club display of console sets was a real eye-catching event! There were some really interesting combinations and the arrangement of colors, shapes and sizes was very pleasing on the eye. It's always great to see some new pieces that tend to show up when we have these club displays.

A couple of Central sets showed up which I illustrated in the last newsletter, but I was able to cobble together a third set (Fig. 1) which used a couple of pieces that were on the Pakula for sale tables! Ken had an unusual bowl shape, wide-flared and flattened, and a pair of the short candleholders in topaz.

Fenton console sets were nicely represented. A Celeste Blue console set (Fig. 2) used the #607 bowl and 8-inch #449 candleholders all with the cut-oval design. I was really blown away by a Persian Pearl set (Fig. 3) where the #647 special rolled-rim bowl and the #316 candleholders had the cobalt blue Royal Crest treatment! I had to place the bowl on my cobalt blue stand! A nifty Persian Pearl set (Fig. 4) used the #647 bowl that was raised up and flared with the 10-inch #349 candleholders with matching etched and gold painted trim. This trim look like it was one of the Wheeling Decorating Company designs. I had brought a similar set (not figured) that used the #647 low bowl with the shorter 8-inch #449 candleholders. Again, this set had the same etch design. There were four of the large double-dolphin comports matched with the twin-dolphin candleholders. I chose the Wistaria (sic) set that used the crimped, #1602, comport to illustrate these (Fig. 5). Only one of the triple-dolphin sets showed up (Fig. 8). It used the #1502A low bowl with #1623 candleholders in Aquamarine.

A set that is illustrated in the old Fenton catalog pages (Fig. 6) pairs the #1663 bowl (JIP shape) with the cornucopia, #450, candleholders. This set is in Persian Pearl, but Aquamarine sets are also known. A Celeste Blue, hi-standard comport (Fig. 7) was paired with the 9-inch tall #649 candleholders that had black bases. I first tried the #547 (8-inch) candleholders with this comport and they just seemed to be too short. A #648 rolled rim bowl and #314 candleholders in Florentine Green (Fig. 10) were made even better by having matching floral enamel decoration. This decoration appeared to be by a non-professional decorator, but was nicely done. I was especially pleased when a pair of giant, Topaz, 12-inch tall #749 candleholders (Fig. 9) showed up which was paired with a #647 bowl. My belief is that these candleholders could easily pair with a #604 punch bowl or a hi-standard comport, but these in Topaz are also

pretty difficult to find. A very pleasing-to-the-eye set (Fig. 11) consisted of Fenton's #647 bowl in an unusual low bowl with rolled rim shape paired with the #315 candleholders in Wistaria. Finally, I really like the contrasting shapes of the Celeste Blue #848 tulip bowl (Fig. 13) matched with the #316 candleholders that have the two stem rings.

Imperial was primarily represented by three of the #320 (double scroll) console sets which I illustrated in the last newsletter. The wide panel bowls were also paired up with the hexagonal candleholders (also shown in the last newsletter).

Northwood was not as well represented as I had hoped, but several console sets in Blue, Topaz, custard and Russet were present. I found it interesting that a Topaz set (Fig. 12) that used the #647 bowl and hexagonal #657 candleholders had the same etched design as the Persian Pearl sets made by Fenton! I had generally thought that the taller "colonial" candleholders would be needed to match the size of the Northwood footed bowls (Fig. 15), but #657 candleholders do fine! This Russet set used the #679 bowl.

Diamond console sets were represented by using the #900 Adam's Rib comport and ribbed candleholders shown in the last newsletter. However, another Adams Rib set (Fig. 14) in Green used the 9-inch diameter bowl with matching candleholder-vases. A nice Egyptian Lustre console set (Fig. 16) used a cupped bowl with the trumpet-shaped candleholders. A similar set (Fig. 17) used Blue Crackle pieces but the bowl was flared out.

Console sets using U.S. Glass pieces were also well represented. We were able to combine a #179 high-footed comport (Fig. 18) with matching #151 candleholders that had the Pomona decoration. This decoration uses an enameled leaf design that is then covered with an over-all enamel coating. Pomona can be green leaves with yellow enamel or blue leaves with purple enamel. None of the Pomona decorated pieces are common. I feel that the big Topaz #179 low bowl (Fig. 19) was a good match for the tall, #315 (bell-twist) candleholders. One of the more difficult items needed to complete this set is the 5-inch wide black base! There were several pairings of the #314 bowls with candleholders. Notice that the Blue bowl (Fig. 20) can be paired with the #151 candleholders which have optic ribs. I used the #314 footed bowl (Fig. 22) with the #310 candleholders, but the regular and footed bowls can be used with either candleholder. I believe that U.S. Glass actually used the #310 candleholders with both #310 bowls (and footed bowls) as well as the #314 bowls (and footed bowls), because there are a couple of advertising pieces that show both pairings. Another interesting

(continued on page 6)



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

Console Sets II, continued from page 4

pairing (Fig. 21) used the "twist bobeché" candleholders with a #314 bowl. From a distance, they looked like great matches in Topaz with enamel accent rings. However, when I was photographing them, I noticed that the bowl was ringed with a dark blue enamel and the candleholders had black enamel!

Bill Simpson brought a personal display of U.S. Glass console sets that nicely complemented what was on the club display tables. He brought sets in opaque yellow, opaque green, coral (pink-to-orange slag), Blue, Topaz, and Crystal.



We also had some Lancaster console sets, but I illustrated those in the last newsletter. I was a bit surprised that Vineland wasn't better represented. We had a couple of sets that used the smaller bowls with the smaller trumpet-shaped candleholders, but no large bowls that used their 10-inch, colonial-style, candleholders! An interesting set uses the third candleholder that Vineland made (Fig. 23). The candle is similar to the spindle ones made by Diamond, but when you get them together, the Vineland is definitely shorter and the wide part of the center stem is at the top in Vineland and at the bottom in Diamond! In any case, the candleholders exactly match the bowl in color which some have dubbed "Coke bottle green!"



Overview and Dolphins for the NFGS Convention by Jeff Hodges

Our own President, Cal Hackeman, was introduced as guest speaker by Les Rowe, President-elect of the National Fenton Glass Society (NFGS) at their annual convention in Marietta, Ohio. Cal gave a seminar on 100 Years of Stretch Glass, enlightening the audience about its history, uniqueness, colors, and shapes.

As early as 1912, the Imperial Glass Company made "crizzled" lamp shades, but widespread production of "stretch glass" was begun by H. Northwood & Company in 1916. In 1917, Fenton Art Glass Company began producing stretch glass. Other companies soon followed, and these included Central Glass Works, Diamond

Glass-Ware Co., Jeannette Glass Co., Lancaster Glass Co., United States Glass Co. (and affiliated Tiffin Glass Co.), and Vineland Flint Glass Works.

The uniqueness of stretch glass comes from the glass being pressed or blown-molded with little or no pattern. After being released, the glass is sprayed with a metallic salt mix, reheated, and usually reshaped. This gives the glass either a cobweb iridescence or satiny iridescent effect.

Stretch glass comes in a rainbow of colors. Color, along with shape, determine the rarity of a piece of stretch glass. Everything large is not more expensive, nor are smaller pieces always less expensive. To quote Cal, "You can't value stretch glass by the pound!"

Cal ended his seminar by sharing about his most likely favorite pieces, Fenton Dolphins. Although the use of dolphins in glass design did not originate with Fenton, Fenton incorporated them in a different way from other companies. Fenton reduced the size of the dolphins and placed them on the sides of its wares.



Focus on Melon Rib for the FAGCA Convention by Vickie Rowe

We've all heard the expression "A picture is worth a thousand words." I'd like to go one step further and say "A presentation with lots of rare stretch glass to see up close is PRICELESS!"

At the Fenton Art Glass Collectors of America 40th anniversary convention, Cal Hackeman, the president of the Stretch Glass Society, was one of the presenters. Prior to the convention, Cal wrote an article for the FAGCA's newsletter, *The Butterfly Net*, which was titled "Fenton Melon Rib Stretch Glass: a Collection within a Collection". This informative article whetted our appetites to learn more.

Cal's presentation began with a history of the production of stretch glass over the past 100 years. He then focused on the molded shape we now call Melon Rib. He had many vases, bowls and candy jars in a variety of shapes and stretch colors (as well as a few non-stretch colors) on display (partial display on next page). He explained the color, mold number, shape and rarity of each piece of glass.

He ended the presentation by encouraging FAGCA members to join SGS as a way to learn more about stretch glass, especially because Fenton was one of the major companies that made stretch glass, both in vintage and contemporary times. He also answered questions from the audience. Many questions were in reference to the rare vintage, triple dolphin bowl in Velva Rose that sold for over \$9,000 at the SGS auction.



Displays that Educate,



SGS Display for NFGS Convention

John & Vickie Rowe's display of items using common bonbon mold: Fenton & Northwood #643; Diamond's mold ID unknown



Mellon Rib Display for FAGCA Convention

Entertain,



Christmas at the Farrs'



Spring at the Rogers'

Display by Joanne & David Rodgers
Please Do Not Touch

Inspire,



Summer at the Shetlars'

and Delight!



Twelve Months of Themed Dining at the Henkels'

2016 Convention Seminar Explores Contemporary Stretch Glass

by Anne Blackmore



Whether it was produced in 1916 or in 1996, stretch glass was created using the same basic method. Metallic salts were sprayed onto hot glass, and the form was then manipulated to create the characteristic "stretch" effect for which the glass is known.

George and Nancy Fenton spoke to the Stretch Glass Convention 2016 on Friday, July 29, and shared a great deal of information about contemporary stretch glass, including some of the corporate decision-making that went into re-introducing stretch glass to collectors in 1980.

A great deal of thought was put into the re-issue of stretch glass. Questions such as "will collectors prefer a finish with more or less of a stretched appearance," and "will collectors want more or less rough edges?" were very seriously considered. The company opted for as much of a stretch finish as possible, with rougher edges. Their goal was to mimic original stretch glass as closely as possible.

There was also a need to develop a new metallic salts spray because the Iron Chloride and Tin Chloride sprays used in original carnival and stretch glass were extremely caustic and damaging to the equipment. A spray nozzle could be used for approximately four hours and would then need to be replaced. There was a high learning curve with both new carnival and new stretch to develop both the chemical side of the process and the procedural side to get the glass "just right."

The first new stretch glass color offered was Velva Rose in 1980, and the line had items in it designed to appeal to nearly every collector and every budget, from bells to this large, newly-styled epergne. Quickly following was Velva Blue, in 1981, a stretch glass version of Fenton's Forget Me Not Blue.



In 1982, a big step forward occurred. Fenton began producing its new, deep purple stretch glass for LeVay Distributing in Edwardsville, Illinois. This gave the new glass even more exposure than if only Fenton had been distributing it.



Colors and color trends were always very important to Fenton Art Glass, and the company was part of the Color Marketing Group, a national organization setting color trends for the country. Did you ever notice how if you purchase clothing in the same season, you can find the very same shades of pinks, purples, greens, blues, or whatever in all the retail stores? That is a result of the Color Marketing Group. Those colors also had a great impact on the decorating and design markets as well and Fenton was very much a part of those trending colors.

In the late 1980s, the country's color palette deepened, and while the mauves and blue-greys of the early 1980s were still popular, blue-greens were added.

In the 1990s, America went neutral - walls, furniture, and surroundings went beige. This meant colorful accents were desperately needed and Fenton was there with its strong colors and beautiful pieces of stretch glass to help Americans accent their neutral environment. Colors like Dusty Rose, a deep bluish pink, was used for a dolphin handled bowl, one of the first pieces of stretch glass to be sold on Fenton's QVC segment. Stretch glass (and their new lines of carnival glass) did well under the lights of television because the iridescent shimmer and shine made the pieces look extra special. Other colors popular in the 1990s include Historic Green/Steigel Green in 1994, Celeste Blue in 1995 in celebration of Fenton's 90th anniversary, and Topaz Opalescent in 1997.



Steigel Green



Topaz Opalescent

The new millennium brought colors such as Violet Satin and Sunset Stretch in 2002. Sunset Stretch was an interesting color. It was a heat-sensitive peachy/apricot color. The more heat applied to the piece, the deeper the resulting color. Fenton typically had two slightly different batches of this color in the pots because of this heat sensitivity, one batch for smaller pieces and one for heavier, more solid items. Two different batches helped ensure all items in the line would end up being very close to the same shade.

It is interesting how things "old" can easily become new once again. George shared the story of how, in 2002, Fenton Art Glass was approached by the Metropolitan Museum of Art to create a piece for them. They were seeking a new, contemporary-looking item, so they chose Fenton's #572 fan vase in the new Twilight Blue stretch glass.



This vase mold, in both the #572 fan shape and closely-related #573 cone shape, were collector favorites going back to the original production of stretch glass pre-1920. The shapes had also been used with Fenton's opaque lines and diamond optic lines in the 1930s and their crested lines mid-century. The design was anything but new, but it pleased the museum, and that is what counted.

Moving forward into the 2000s, Ruby Amberina stretch was produced. In 2004, colors like Rosemilk Opalescent Stretch were produced using rare earth minerals such as erbium, for the first time. This color appears dichroic, but it is not. It is simply a light purple.



would have simply snapped off. However, the combination of iridized and non-iridized is quite attractive in this nymph set.

Autumn Gold stretch, a reddish-gold amber color and Aquamarine Opalescent stretch were produced in 2005, Hyacinth stretch was made in 2009, and the final stretch color made by Fenton before they ceased regular glass production was Key Lime Green stretch in 2010.

In 2004, Fenton once again brought back its highly popular Celeste Blue stretch glass, this time including their famous "September Morn" nymph figurine in the production line. It was sold with a matching Celeste Blue #848 lotus-shaped bowl and a non-iridized cobalt blue five-legged stand. George said the stand was not iridized because it would not have cooled properly and the legs

It was interesting to learn it is more difficult to make a stretch glass basket than other pieces. This is because the handle cannot have a stretch finish on it or it will not cool properly. Generally, collectors will find contemporary stretch glass baskets will have the bowl made with a stretch finish, but the handle will have a shiny carnival finish.

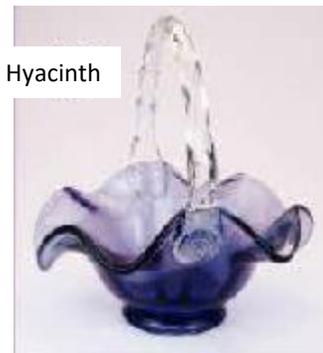
Shockingly, in the 2007-2008 timeframe, the costs of rare earth minerals such as selenium, neodymium, erbium, and others skyrocketed because mines in the United States were closed. For many years, the only sources were in Asia and the former Soviet Union. In only the last couple of years, mines in the United States have opened again, and prices of these rare minerals have dropped to nearly the pre-2007 prices.

Many new stretch glass pieces were hand painted by the Fenton decorating department. According to George, the hand-painted stretch glass sold well and it gave Fenton glass a higher perceived value. Costs were high to produce the excellent quality glass they made, and even by the 1990s, glass from China was a serious challenge.



An interesting question and answer period followed George and Nancy's presentation. Many questions revolved around production quantities, both in the original period of stretch glass production and in the contemporary period. George shared how difficult it is to know about production from the early period, as record keeping was sketchy at best. However, he was able to provide some general numbers as to quantities made in the modern era. If a piece was a special production for QVC it may have had up to 20,000 made, epergnes in the Fenton lines typically had about 250 made, line pieces that were especially difficult to make may have only had 50 or 60 made.

The audience was most appreciative of George and Nancy's presentation, and several rounds of applause were given at the conclusion of both the seminar and the question and answer period. We look forward to hearing from them again in the future!



Hyacinth



Key Lime Green

Our Banquet Presentation



The Artistry of Dave Fetty

by Stephanie Bennett (photos by Pam Hamilton)

We were delighted to have Dave Fetty, Fenton's master craftsman, tell and demonstrate to us how he made a beautiful, footed art glass bowl, patterned with hearts on the inside, swirls on the outside, and coated with a lovely stretch iridescence. Along with the finished bowl, Dave displayed a progressive series of samples showing what it looked like at each step of production, and the tools he used to produce it.

Dave began by telling us about each tool, describing how it was used, and sharing a bit of history. Unlike our stretch glass (which was made using molds and then hand-finished), Dave's offhand pieces are completely handmade, using only the tools he brought with him (except for the factory furnaces, of course). He told us that Fenton's glass was made of 75% quartz sand, 16% soda ash, and 9% lime. These 3 core ingredients are what is needed to make crystal glass. Color is achieved by adding various metals, such as: cadmium for yellow; cobalt for blue; selenium for pink; iron for green; and gold for red -- making red the most expensive color to produce.

He then narrated a video where he is shown making the displayed bowl. Initially, just the core ingredients were mixed in a melting pot and heated to 2,000 degrees. From this 'batch,' he 'gathered' a molten crystal ball at the end of a blowpipe. The blowpipe had to be hot in order for the glass to stick to it. He blew air through the blowpipe into the ball of glass to form a hollow.

Another worker (referred to as a 'boy'), then brought a hot core of colored glass, and blobs of the same size were cut off with round shears and placed on the hollow ball. Dave used an ice pick to shape some blobs into hearts and draw other blobs into threads. All this was done while keeping the ball rotating. Every few seconds, while shaping the hearts and threads, the ball had to go back into the 'glory hole,' a furnace kept at 2100-2200 degrees. This re-heating keeps the glass molten enough to be workable. Dave explained that the term 'glory hole' comes from the Bible, where the word 'glory' means flame. He says that experience teaches the individual temperature and timing of trips to the glory hole.

A milk glass layer was added next, and then strips of colored glass which Dave formed into swirls on the outside of the milk glass. After each softening trip to the glory hole, he shaped and smoothed the ball with a combination of tools: wet newspaper, a wooden block, and wooden and carbon buffer paddles. Different size blocks were used for various size pieces. Dave brought a cherry and apple wood block with him when he came to Fenton in 1964, and still has it. His favorite shears were made for him by a railroad blacksmith. And he says that, for wet newspaper, the *Parkersburg News and Sentinel* is far superior to the *Marietta Times*.

Attaching the glass blank for the foot of the bowl is a tricky process -- easier to do while standing than sitting. Dave worked at Blenko before coming to Fenton, and Shorty Finley (his mentor at Blenko), taught him how to drop the foot blank on while sitting. Once the foot was attached and shaped, Dave used 'jacks', (a tweezers-shaped tool) to open the top of the glass ball, and a ring to smooth the opening, which then becomes the top of the bowl.

The bowl was re-heated and then sprayed both outside and inside with a metallic salt solution, creating an iridescent coating. After another re-heating, Dave spun the bowl to spread it out, and used a crimp to shape it. During this stretching and crimping process, the glass expands more than the metallic coating, creating the onionskin-like stretch effect that we all know and love. The bowl was re-heated once more so Dave could apply his stamp to the bottom. Finally, it was placed in an annealing lehr, where it was gradually cooled to room temperature from 1000 degrees. Because of the internal stress caused by all of the re-heating, this lovely piece of glass artistry could shatter if not properly annealed.



Dave told us that his working time on this handmade piece of art glass was about 15 minutes.

But that doesn't include the years he spent honing his craft -- first at Blenko, and then, for 40+ years, at Fenton.



NDGA and the SGS

by Millie Coty

A very exciting glass event was held in Tiffin, OH on July 16-17. The Annual National Depression Glass Association (NDGA) Convention was held, with a SGS membership booth that showcased our gorgeous new 6' banner and was 'manned' by member Millie Coty and NFGS helper, Kay Saionz.

The NDGA invited representatives from other national glass organizations to participate in their Convention, each with a membership information table and other items of interest. The SGS participated along with the Tiffin Glass Collectors Club, The National Duncan Glass Society, Old Morgantown Glass Collectors Guild, Peach State Depression Glass Club, Depression Era Glass Society of Wisconsin, Hawkes Crystal, National Cambridge Collectors, Fostoria Glass Society of America, American Cut Glass Association, Fostoria Ohio Glass Association, Hoosier Glass and Pottery Club, National Westmoreland Glass Collectors Club, National Heisey Glass Museum, Western Reserve American Glass Club, The National Fenton Glass Society, South Florida Depression Glass Club, Gateway Depressioners Glass Club of Greater St. Louis, and the Museum of American Glass in West Virginia. As you can tell, we were in prestigious company!

We were pleased to greet and interact with an awesome group of interested attendees and want to welcome **Shane Mills** of St. Louis, MO and **Jennifer Cash** of Zanesville, OH to our ranks as new members. The SGS donated a Stretch #9542 Topaz Opalescent 3-toed bowl (and a membership) to the NDGA Live Auction which was 'won' by Shane. Jennifer was the winner of the SGS Drawing (a #9542 Topaz Opalescent 3-toed bowl) which was also accompanied by a membership. Welcome to you both!

The NDGA was hosted by the Tiffin Glass Collectors Club. They were very accommodating, providing a reception, a luncheon selection at the Show, and general all around assistance. Seminars were presented by Mike Carlson and Martha Ziegler (The Tiffin Glass Company – From the Inside); Margaret and Kenn Whitmyer (Bedroom and Bathroom Glass); our very own, David Shetlar (American Iridescent Stretch Glass); Craig Scheming (Indiana Glass – The Depression Years); and Tom Felt and Bob O'Grady (Steuben – The Modern Years).

The 2017 NDGA Convention will be held in Wellington, KS on July 15-16. If anyone is in that area, and would like to do a membership booth, please notify Cal Hackeman. It really is a lot of fun!



SGS Information table at the NDGA Convention, where our new banner was displayed for the first time. Thanks to Millie, not only for 'manning' our table, but also for getting the banner made.



“Stretch Out” Calls

Our stretch glass experts are now being asked to speak nationwide, and we actually have access to some of them right on our **Stretch Out** calls. Dave and Renée Shetlar, Russell and Kitty Umbraco, and Cal Hackeman are available to share their knowledge and answer your questions.

Wait until you hear what is in store for our next call on November 10th -- Optic Patterns!! Did you realize that there are over 10 different optic patterns that just dazzle your eyes? I just saw a friend's Topaz curtain optic vase that looked like it was liquid gold!

Future calls you won't want to miss:

- ❖ For the February 2, 2017 **Stretch Out** call, we chose to explore some of the smaller companies that made stretch glass and decided to start with Vineland.
- ❖ On May 11, 2017 we will discuss Contemporary Fenton Stretch. George and Nancy Fenton whet our appetites at the Stretch Glass Convention when they shared information about this time period.

Join us to learn all about this beautiful glass, to ask questions and share your finds.

The calls are at 8 pm Eastern, 7 Central, 6 Mountain and 5 Pacific Time. The call-in number is **415-464-6800**, followed by ID: **04211974#**. The call information is also posted on our website under 'Stretch Glass Discussions'. An email reminder and photos will be sent a week or so prior to the call.

Looking forward to talking with you.

Mary Elda Arrington

Minutes of the Stretch Glass Society 2016 Annual Business Meeting

Call to Order: The Annual Business Meeting of The Stretch Glass Society was called to order by President Cal Hackeman at 12:35 pm on Friday, July 29, 2016. He welcomed all, introduced the Board of Directors, past presidents, and new members in attendance, and thanked Vickie & John Rowe for hosting our lunch. He also introduced Helen and Bob Jones, thanking them for presenting our Centennial display of stretch glass at shows around the country this year.

Secretary's Report: The Minutes of the 2015 Annual Business Meeting were published in the September 2015 SGS Quarterly. Renée Shetlar moved to approve them, Joanne Rogers seconded the motion, and the minutes were approved.

Treasurer's Report: Treasurer Jim Steinbach's report was presented by Cal. As of last fiscal year end, April 30, 2016, account balances were: Savings \$17,806.38, Checking \$108.99, 2nd Checking \$300.00, and PayPal account \$54.15. FY 16 revenue was \$6,720, mostly from dues and convention; total FY16 expenses were \$10,825, including special expenses of \$4,600 which were budgeted this year for 100th anniversary collateral and advertising. The report was approved after motion by Dave Shetlar and second by John Rowe.

Audit Committee Report: Thanks to our Audit Committee – Chairman, Max Blackmore, Sandy Monoski and Joanne Rogers -- who diligently verified all receipts and expenses, and declared the Society's financial records up-to-date and in order. A motion to accept their report was made by Dave Shetlar, seconded by Marilyn Farr, and the report was accepted.

2016 Action Plan and Reports from the Officers and Directors:

Cal summarized our action plan, which focuses on communication, education, outreach, convention planning, and celebrating the 100th anniversary. He thanked Ken Stohler and Roger Christensen for their outreach work. He asked us to recognize the 2016 convention team consisting of Joanne Rogers, Vickie Rowe, Anne Blackmore, and Bob Henkel. The team who planned and carried out 100th Anniversary events included Kitty & Russell Umbraco, Renée & Dave Shetlar, Nancy & Phil Waln, Helen & Bob Jones, Cheryl & Gary Senkar, Sandy & Tom Monoski, Dean Six, and Millie Coty, who had our new banner made and set up an SGS information table at the NDGA convention. He urged all to participate in Stretch Out calls and our Facebook page. He said that directors Mike Getchius and Sarah Plummer were sorry that they were unable to attend convention this year, and invited those Board members present to make reports.

Vice President Bob Henkel accompanied Cal to set up displays at the Carlisle show and at the NDGA museum. He said that the general public is being educated about stretch glass, and responding enthusiastically – bringing glass to be identified, joining, and buying.

Secretary Stephanie Bennett reported 100 membership households, not including the 2 new members who recently joined at the NDGA convention or the 3 who just joined at our convention. She thanked our roving ambassadors -- Helen & Bob Jones, Ellen & Ken Stohler, Bob Henkel, Millie Coty, and

Cal for the 20 new members who have joined so far this year. She thanked all who have contributed to the Quarterly, and welcomes future contributions.

Anne Blackmore said she was happy to design, produce and mail the convention packets again this year. She also reported spending a half-hour educating a crowd of people who were admiring the Centennial display at the 20-30-40 Society Convention.

Roger Christensen used a neighbor's computer to reach out to glass clubs with information about SGS and the 100 year anniversary. Although he received many bad email returns, he did make contact with 50 fellow glass collector clubs.

Vickie Rowe signed Cal up to speak about stretch glass at the New England Carnival Glass convention in September. He's also speaking at this year's FAGCA convention, for which Vickie and her husband John are co-chairpersons. Vickie and John are also educating their fellow collectors in the Fenton Finders of New England about stretch glass.

New Business: With no Old Business outstanding, Cal moved on to new business.

1. Dues: Cal reported that, after much discussion of a dues increase, the Board of Directors decided to recommend no change in dues for 2017, and invited discussion. In answering Pam Steinbach's question, Cal said we think the going dues rate in other clubs is \$25. Joanne Rogers spoke in favor of continued advertising expense, saying that it benefits all in the club. She then made a motion that dues be raised to \$25 for e-membership and \$35 for those who receive paper newsletters. Pam Steinbach seconded the motion. After comments from Anne Blackmore about it being a question of timing, Maxine Burkhardt about the cost of other newsletters, and Stephanie Bennett about fear of losing members, Joanne and Pam withdrew their motion. Dave Shetlar then moved that the membership accept the Board's recommendation, Anne Blackmore seconded, and dues will remain the same for 2017.

2. Changes to Constitution and By-Laws: Cal explained that SGS is applying for 501 (c) (3) tax status as a not-for-profit organization which provides benefits to others besides our own membership. To highlight our educational mission, the Board has agreed on some changes to our By-Laws. With the Board's motion for the changes on the table, he called for a vote, and the changes passed.

Nominating Committee Report and Election: Bob Henkel reported that the Nominating Committee offers these current Board members for re-election for a term of 2 years: Secretary Stephanie Bennett, Treasurer Jim Steinbach, and Directors Mike Getchius and Sarah Plummer. The Committee also nominates Mary Elda Arrington to stand for election as a sixth Director. Dave Shetlar moved that nominations be closed. Renée Shetlar moved to elect, Sharon Mizell seconded the motion, and the nominees were elected by acclamation.

Celebrating the 100th Anniversary of Iridescent Stretch Glass: Cal summarized the accomplishments so far and plans for the rest of this anniversary year:

- Displays of stretch glass in 5 museums: Imperial Glass Museum in Belaire, OH; Museum of American Glass in Weston, WV; National Depression Glass Museum in

STRETCH GLASS SOCIETY BOARD OF DIRECTORS (next election year)

OFFICERS:

PRESIDENT: Cal Hackeman (2017)

SECRETARY: Stephanie Bennett (2018)

VICE-PRESIDENT: Bob Henkel (2017)

TREASURER: Jim Steinbach (2018)

DIRECTORS:

Mary Elda Arrington (2018)

Anne Blackmore (2017)

Roger Christensen (2017)

Mike Getchius (2018)

Sarah Plummer (2018)

Vickie Rowe (2017)

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

(Send email to info@stretchglassociety.org
to contact anyone on the SGS Board of Directors.)

Wellington, KS; Pioneer Museum in Springfield, MO; and Historical Glass Museum in Redlands, CA.

• Stretch Glass anniversary displays were set up in at least 10 different shows across the country. Sign-ups for the souvenir bowl giveaways at some of these shows resulted in 200+ interested collectors receiving 2 complimentary Quarterlies, with welcoming letter and applications to join SGS.

• Articles about stretch glass have been submitted to "Fred Stone's Carnival Glass Mailing List" a.k.a. "Hooked on Carnival" every Tuesday since February by the Shetlars, the Umbracos, and Cal. They've generated lots of interest, comments, and questions.

• Presentations will be made by Cal and Dave Shetlar to 5 more glass gatherings and conventions.

Convention 2017: will again be held here at the Quality Inn in Marietta, Ohio -- on July 26, 27, and 28th.

Comments for the Good of the Society:

Anne Blackmore praised Cal for all he's done personally to promote stretch glass and our Society this year, and led us all in unison chorus of, "Thank You, Cal!"

New member Nancy Lazaris, Librarian for the 20-30-40 Society, mentioned that their members added their own stretch glass to the SGS Centennial exhibit at their show and sale in April. She also praised American Iridescent Stretch Glass, and advised that the best place to get books is www.booksprice.com.

New member Pam Hamilton called this a super convention where she met wonderful people and had a beautiful time.

New member Rosabella Dugger also thanked everyone for being so welcoming and friendly.

Bob Henkel thanked everyone who contributed to the club display, and who set up their own member displays.

Auctioneer, Tom Burns, said the SGS displays are the best. He always sees pieces here that he's never seen before.

First SGS President, Jim Farr, thanked Rose Presznick and Berry Wiggins for first identifying stretch glass as a unique form of collectible glass.

Adjournment: After motion to adjourn by Renée Shetlar and 2nd by Joanne Rogers, the meeting was adjourned at 2:00 pm.

Respectfully submitted, Stephanie Bennett, Secretary

Welcome New Members (since June)

- Tim Barnett, Chattanooga, Tennessee
- Jean Bear, Washington, Pennsylvania
- Jennifer Cash, Zanesville, Ohio
- Rosabella (Ro) Dugger, Albuquerque, New Mexico
- Belinda Fetty & Karen Empfield, Parkersburg, West Virginia
- Donnis Headley, Monongahela, Pennsylvania
- Shane Mills, St. Louis, Missouri
- Becki Ann Selby, Dry Ridge, Kentucky
- Linda Stotzer, Medina, Ohio
- Michael & Karen VanGalder, Heritage, Tennessee
- Cale W. Wilcox, Richardson, Texas

2016-7 Member Directory

Our Member Directory is updated annually and sent, along with this issue of the *SGS Quarterly*, by email to all who receive their Quarterly that way.

If you get a paper Quarterly and would like me to mail you a paper Directory, please contact me, and I will. My contact info is above.

Happy New SGS Year, Stephanie

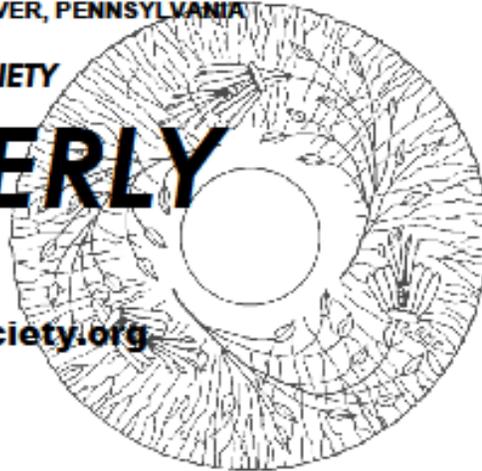
FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

P.O. Box 117
Sunbury, OH 43074

<http://stretchglassociety.org>



First Class Mail

TO:

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

Stretch Glass Society Member Benefits

- Quarterly newsletter
 - Member directory
 - "Stretch Out" conference calls
 - Option to exhibit, buy and sell at the Convention Show & Sale
- Annual Dues**
- \$18 e-membership (electronic newsletter sent via e-mail)
 - \$28 standard membership (paper newsletter sent via USPS)

Special for NEW members: 2 years of e-membership for \$16 in 2016

Join anytime throughout the year of 2016 for \$16.

Regardless of when you join in 2016, membership expires on 12/31/17.

(To our current members: This offer isn't for renewals. Please pass it on to a friend who would like to join SGS.)

STRETCH GLASS SOCIETY MEMBERSHIP FORM

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

NAME(S): _____

STREET ADDRESS: _____

P.O. BOX: _____ CITY/STATE/ZIP: _____

E-MAIL/WEB SITE ADDRESS: _____

TELEPHONE: _____

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