



**STRETCH OUT DISCUSSION**

**DELUXE EDITION**  
**Early Period Stretch Glass**  
**made by the United States Glass Company**  
Stretch Out Discussion Call on March 8, 2018



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

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



### **Early Period Stretch Glass made by the United States Glass Company**

On March 8, 2018, The Stretch Glass Society hosted a discussion of early period stretch glass made by the United States Glass Company of Pittsburgh, Pennsylvania. It is believed they produced the widest range of stretch glass. Please enjoy the discussion as we learn about the distinctive, related groups of stretch glass they produced within several of their lines of stretch glass as well as the colors in which their transparent stretch glass was offered.

This discussion focused on the transparent glass, that which you can see through, that was made by the US Glass Consortium. When we say US Glass, we're pretty sure that it was not a single factory that produced their stretch glass. When you get enough of the US Glass together, you begin to see that there are at least two, and possibly three, groups of colors. Berry Wiggins, an early and avid researcher of stretch glass, was quite sure that the King Factory, which was just south of Pittsburg in Glassport, was one of the factories that made stretch glass. When Dave talked to individuals from Tiffin, they were pretty sure that some of the stretch glass was made at the Tiffin Factory. At the end of the U S Glass Consortium, Tiffin became the dominant company in the consortium. A lot of glass apparently had the Tiffin sticker and Tiffin Logo, even though it wasn't made in the Tiffin Factory. So there's some real confusion related to this particular company's stretch glass. You often see the US Glass stretch glass listed on eBay. Just because sellers say it's Tiffin, doesn't necessarily mean that it is Tiffin. In any case, we can say the stretch glass we are going to discuss here was produced in one or several of the US Glass Consortium factories.

## BOWLS

The blue “openwork” bowl (#1) is in the #310 line. You can see the paired rays and points on the foot. The paired rays and points go up the bowl, but the rays stop at the reticulated edge. Normally #310 pieces have the rays ending in points at the rim and the rim is scalloped (as seen in the green (#2) and pink (#3) bowls). It is important to point out that there are various treatments of the top of the #310 comport with the reticulated edge. This one is pulled up, but you can find it straight or flattened out. You can also find it with a rolled rim. All of the reticulated edge items are quite desirable. Finding a lattice work or reticulated edge piece is getting more and more difficult,



especially ones that don't have some kind of crack or fracture in the thin lattice work. This bowl is not an easy piece to produce. When this bowl is pressed, the gather of glass first is pressed to form the bowl itself and then the plunger pushes the molten glass into the attached top ring of the mold to make the reticulated edge top. It probably was not an easy process to get the molten glass to fill all the lattice areas. They're spectacular pieces and highly cherished by stretch glass collectors.

There are two more #310 pieces on this page. (#2, #3) The green one is a three-footed bowl. There are two sizes of this one. There's a nut bowl, sometimes considered to be a mayonnaise bowl. Dave doesn't think they made a mayonnaise bowl in this form because there are other footed bowls that would be more appropriate for serving mayonnaise. You can see the external rays that come up to points at the top rim. There are 6 pairs of those rays in some pieces and 4 pairs in other pieces.



The other #310 bowl is the pink one, with a rolled rim. You can see the external paired ribs ending in points. This is an elegant pattern that looks very nice.



Notice what looks like paired rays in the olive green comport (#4). In this case, they're optic (on the inside). The rays come up to the rim. The rim doesn't have the scallops or the points; it's perfectly round. This is actually an example of what is called the #314 line. Another distinguishing feature of the #314 line, is that there are no rays on the foot.



The foot of this line is round with no pattern in it.

The bowl (#5) is also in this #314 line. We believe that US Glass usually used the term 'Canary' for their yellow glass, but most stretch glass collectors today refer to this color as Topaz, which was used by most of the other companies producing stretch glass. And, of course, general glass collectors might call it Vaseline, a term used both before and after the early stretch glass period to describe glass of this color. This bowl has the paired rays on the inside and a smooth top.

A call participant asked if the black base was US Glass. Dave indicated it is indeed a US Glass black base and then went on to explain that one has to pick up the glass base and look at the mold seams to see if it is a US Glass base. There are two other companies, Cooperative Glass and Central Glass which made virtually identical bases. The most common black base made by US Glass is round with no toes (like the one under the pink bowl (#3) and crystal ribbon bowl (#6)). It should be noted that each of the nine companies which produced early period stretch glass had black (or in some cases white) bases made for their stretch glass; today collectors strive to obtain the correct base to go with their stretch glass.



If you pick the (#5) bowl up and flip it over, you'll notice that it has a ground bottom. The term that we use for this is a 'Ground marie.' Ground maries are usually the result of the piece being "stuck up," which means a punty rod that ends in an iron ring is heated and "stuck" to the base of the piece of molded glass that has a simple ring for a base. When the iridizing and reshaping of the glass was finished, the rod was sharply tapped which breaks the finished glass off of the metal ring. This leaves a little roughness, usually around the area of the ring. This rough area had to be ground flat after the glass cooled. That was an extra process.

Most of the companies went to the true snap base, but Dave finds it interesting that a lot of the US Glass bowls were produced using this stuck-up process. The bowl (#5) has a black enamel ring at the top of it. US Glass very often put an enamel painted band on the rims of their stretch glass pieces. Dave always wondered if they put that enamel ring to try to hide an imperfection in the surface, but he's never been able to see any little chips or flakes hidden by the enamel. Now, he thinks they just put the enamel on as an accent. You'll find pieces that have a black enamel or a dark green enamel trim. We have a piece later that shows the green enamel.

The white bowl (#6) is in the #8076 line. US Glass made a ton of these. Dave's feeling is the factory had several identical molds in order to have made so many pieces of #8076. You'll find this particular bowl in many colors and treatments. Sometimes they are shiny and not iridized. They are often found with a satin surface. US Glass made the #8076 bowl in several different transparent stretch colors - mainly blue, topaz, and crystal (or white).



These #8076 bowls are often called ribbon bowls. Dave remembers that Bill Crowl would often pull out one or two of these bowls that had one of the original ribbons threaded in and out of the slats. Basically, you would use a flat ribbon that's about the same width as the slats. The ribbon would be threaded back and forth between the ribs and where the ribbon ends meet, they are tied into a little bow. It made for an attractive display, especially if the bowl was hung on the wall. You could probably make an entire collection out of these #8076 pieces because they made this in almost every shape that you can imagine. This one would be a wide flared - sort of an ice cream shape bowl or low bowl. They also made it where it was pulled up and then the top rim could also be pulled up and laid down flat or rolled round. They even flattened this down into a plate. There's a tremendous number of shapes, colors, and forms that you could get. You could build a whole collection of these. If you were to collect all the shapes, sizes, and colors, you would have probably 70-80 of these pieces - assuming you could find them all. The other thing is that the reticulated edge pieces were made in two different sizes. There is a large size, about 10-12" diameter, and a small size (about 7-8" diameter). We don't find very many of the small size pieces, but they do exist. If you find one of the smaller ones, you've found a much more difficult item to find. 'Hard to find' doesn't necessarily equate to more valuable, but it is possible an experienced collector might pay a lot more money for a small one than a large one in order to have a small one in their collection. Cal mentioned that he only had one or two examples of the small one and probably has 20-25 examples of the large one. Dave and Cal have only seen the small one in blue. They also made the large bowl in some of their opaque enamel colors. We've found them in opaque slag green (forest green), tortoise shell, salmon slag, pearl blue slag, deep purple, and dark purple that appears black when sitting on a black base. We'll discuss the opaque examples in a later stretch out discussion call.

## CANDLEHOLDERS

Pictured are most of the candleholders that were made in stretch glass by US Glass. The trumpet shape ones (#7) are from mold #151. There are actually several versions of these trumpet candleholders. Most of them have a rib optic pattern on the inside of the base, but there are a few of them which have been found without the rib optic. Another common version of the trumpet candleholder has the base widely flared and turned down at the rim (not shown). These will obviously be shorter than the simple trumpet shaped pieces. These candleholders are usually found in the more common US Glass colors - the blue, topaz and crystal. There are a couple of these known in some of the slag colors. Finding the slag ones will require being on the lookout. When you see these holders, look on the inside of the base to see whether they've got the optic ribs. If they don't have the optic ribs, those are the ones to grab.





The #151 candleholders are also known in salmon slag with iridescence on them; these are rare.

The Figure #8 blue candleholder is in the #310 line. As with the bowls, you can see the paired rays and points, especially at the top edge. These are most commonly found in blue, but occasionally you can find a topaz set of these. Dave has seen one set in crystal. Crystal is not very common. These come in two of the other opaque colors - opaque yellow and jade green.

The next candleholders (#9, #10) are often confused with those made by Fenton. Dave sees them misidentified, particularly when they're on ebay. Dealers often claim that the holders are unusual Fenton candleholders, but they're not. Anytime you find this little octagonal base where the top of it looks like the little #314 Fenton candleholder, it's not Fenton. The number for this is interesting. The number is in the catalogue pages for US Glass as #94. Dave has seen them in black satin and blue satin. Only pink and green are known to have been iridized.



A lot of people just call Figures #11 and #12 the bell-twist and bobèche-twist candleholders. As far as Dave knows, we've never been able to find a number for the bobèche ones, but the candleholders that have the twist and bell shape are in the #315 line. There are comports that also have this little twist stem (#13), and they are also in that #315 line. The only colors Dave typically sees these in are topaz, crystal and the blue. The height is inconsistent for the bobèche candleholders (#12). We see this commonly. Dave's thoughts are that they probably paired them up as close as they could in the factory. Apparently in the finishing and shaping of these, that little twist stem could get lengthened a little bit. Quite often when he sees a dramatic difference in height, he suspects that these are candleholders that got married later on in life, and probably didn't leave the factory that way. Kitty Umbraco suggested that they were packed in barrels and it was up to the storekeeper to match them up when they were put out on display in the store. In reality, if you put each of the candleholders in a console set on either side of a console bowl, you wouldn't notice the height difference.



### COMPORTS

The green comport (#13) has a twisted stem and is in the #315 line. The twisted stem is similar to the twist candleholders (#11 and #12).





This page has a nice range of the comports in the transparent colors.

The first comport or footed bowl (#14) is in the #314 line. You can see the inside optic rays and they end in a round top edge. This one is really unusual. Dave has seen enough of these pieces to believe that the factory deliberately made this color. It's really very similar to Fenton's Aquamarine. It's a very light, more of a greenish blue, rather than being similar to the Celeste blue color. Most of the aquamarine pieces appear to be in this #314 line.



The blue high-footed comport (#15) looks more like a goblet. It's about the size of good size wine goblet. This is a typical US Glass blue. We are not sure about the line number of this one. It doesn't have any optic



lines on the inside. From the shape of it, Dave wouldn't doubt that this is in the #179 line as #179 pieces are generally quite simple in shape. This particular form is pretty unusual. Dave has seen it in topaz, blue and crystal. This one is in that 8-9" tall range. There is a smaller one that looks more like a sherbet or wine glass, that's approximately 6" tall. None of them are common. Cal has seen a crystal one that is 9-10" tall.

The pink comport or mayonnaise with the decal decoration (#16) is in the #310 line. Dave pointed out that the decal on this one is very similar to decals found on some of the Imperial pieces. Though the decals are very similar they are not exactly the same, but they have the same colors and graphic design. It makes Dave wonder if this decal was put on by a secondary decorating company. That would make sense if this decorating company bought blanks from Imperial and put decals on them, and then they bought blanks from US Glass and applied similar decals.



The topaz high-footed comport (#17) has paired optic rays on the inside and a round top which puts it in the #314 line. It's got a beautiful floral enameled design on the inside. It's not just thin paint, it's a really thick enamel. Decorators applied that enamel and baked it on. It's on it for good. Don't try to chip it off as the enamel always will leave a shadow of the design on the glass. This particular design appears on several other pieces. Dave is beginning to think that this was probably a factory enameled design because they all are exactly the same, other than the color of the flowers may be slightly different. He thinks he has about 5 pieces with this design. The enamel was cold applied, then fired on. The Umbracos shared that they don't see enameled pieces on the West Coast very often.



The crystal comport (#18) with 2 little rings on the stem is in the #179 line. It is a low-footed comport, 6 1/2" - 7" in diameter and only 3-4" tall. Dave finds these most commonly in blue, topaz and crystal. He has also seen some with enameled decoration. Cal shared that we like to point out the items that we want people to realize are rare. He thinks, in fairness, we should point out that this little crystal comport is probably one of the most common pieces of stretch

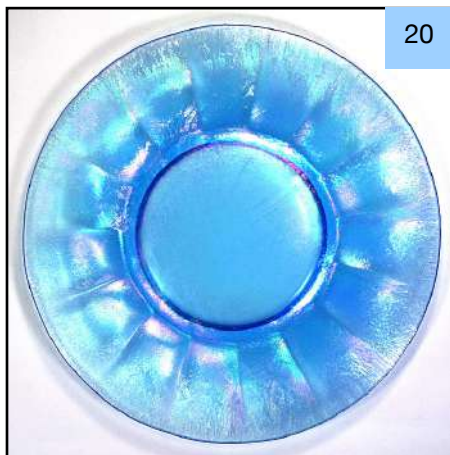
glass that you will find in the market. You will find them in the blue and crystal. If any stretch glass is in abundance, Cal would put this comport in that category. Cal's other comment is that this particular comport is a particularly nice crystal example. It has very nice color, clarity and beautiful stretch on it. A lot of times you're going to see these pieces and the glass is sort of a dirty crystal. The blue is going to be kind of a washed out blue. Be on the lookout. If you see one of these, particularly one of these in a washed out color, don't pay \$25-\$35 for it because it's just not worth it. You'll find a better example another day and probably at less money.

## PLATES / SERVERS

The green #310 handled server (#19) is known in green and pink stretch glass. Dave believes it is likely that there is a topaz one out there somewhere, because we do know of a fair amount of #310 pieces that were made in topaz and some in crystal.



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The vast majority of the dealers are going to say that Imperial made this little blue plate (#20) with these wide panels. But there's a problem with this attribution because Imperial didn't make a Celeste Blue stretch. If you flip this plate over, you'll find that it has a ground base. Other than just a couple of small Imperial white paneled plates that do have a ground base, most of their 8" and larger plates have a snap base. If you find a plate that's in that 6-8" range or larger that has a ground base, you're looking at a US Glass plate, not an Imperial plate. This plate comes in four different



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sizes. They range from a 6" version all the way up to a 12-14" version. This plate comes in a wide variety of colors. Crystal, topaz, and blue, are the most common ones, but you can find this in some other colors also.

The pink plate (#21) obviously has the external rays and points, so that would be a #310 plate. You may also notice that this has a star impressed in the base (on the underside). You can find that a couple of these smaller plates often have a star impressed in the base. There is a larger one that doesn't have the star on the inside of it. Russell asked if there were cheese dishes that go on this pink plate. Dave and Cal have commonly seen the #310 small three-footed bowl on this plate. There's another plate that actually has the retaining ring on the inside of it for the cheese dish. This plate is either the under plate for the 3-footed bowl or a serving plate in its own right. Then there's another plate which is larger than this that has a raised ring in it in which sits the footed cheese.

Do you notice anything odd about the topaz plate? (#22) The spaces in those reticulations are actually wider than those seen in the ribbon bowl. If you compare the #8076 bowl mentioned earlier (#6) and look at those reticulations, you'll see that this plate has wider start spaces between the ribs. Dave's feeling is that this is the smaller bowl that has been flattened down into a plate. He's only seen that bowl in blue and topaz. A small plate would be a very rare piece to find.



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US Glass actually made a fair number of transparent amber stretch glass pieces. Most of them were in the #314 line, but this amber plate (#23) is different. The paired rays are on the inside, so they would be optic rays. What makes it different is that the rays go out to points and scallops! This is the third line that has these paired rays. The #310 has the external paired rays, the #314 has the internal paired rays, but the #314 should have a smooth, round rim. A lot of people when they see this say, 'Oh, that's just a bowl that has been flattened down. When it was flattened down, it made sort of the points and the scallops.' But there are plenty of examples of bowls and comports that have paired rays that end in points and scallops. Berry Wiggins and Dave said this is from a line different from #314 and #310. They have not, however, determined what the line number is.



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The crystal wide oval bowl (#24) is generally called a bread plate because of the wide flared rim. This bread plate is available in blue, topaz and crystal and is not a difficult piece to obtain. You can see it's fairly thick with sharp edges on the rim. There's almost always a little chip on these bread plates. You can't see it here, but this also is a stuck up piece, so it has a ground base. These bread plates used to be much more common, but they are still obtainable and are reasonably priced.



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## VASES



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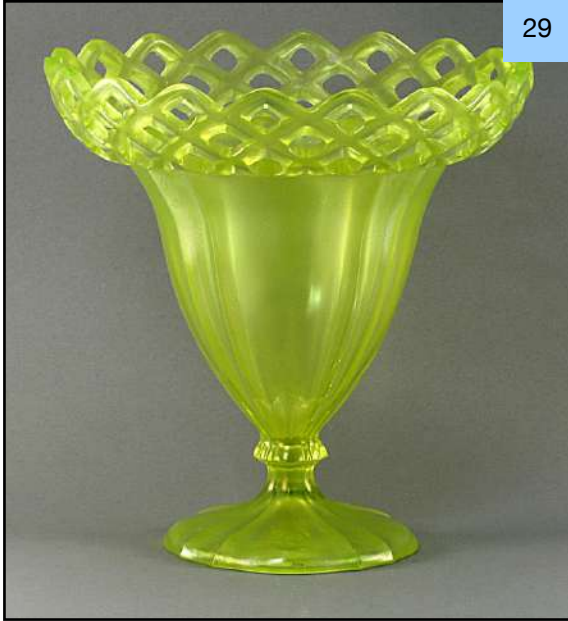
The blue bowl-shaped piece (#25) is actually a #310 vase in blue. It is really unusual for #310 pieces in that the paired ribs are on the inside. This piece is shown in U.S. Glass catalogs, so we know that it is an actual #310 item. This vase can come with a flared or wide flared, almost hat-shaped top. Beside this blue vase is the #179 vase (#26) in green. This vase comes in two sizes with several top treatments – flared, cupped, and hat shape. The pink vase (#27) is the #151 dahlia vase which has a thick stem. This comes in two sizes and the top rim is usually cupped or flared. Beside this vase is another #151 vase (#28), but this one is smaller than the dahlia vases and notice the narrow stem. These smaller pieces also come in two sizes and the tops can be flared, flared and cupped, or in a hat shape.



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The #310 reticulated vase (#29) in topaz is another choice and rare piece. Again, the top can be cupped up, out flat (i.e., hat shaped) or rolled over.



### MISC PIECES

The #310 covered candy dish (#30) is an outstanding piece. It has been embellished by having the acid etch design applied to the lid and overpainted with gold paint. The gold accent also goes around the lower part of the candy jar on the rim and a thin line of gold down on the foot. We don't know whether this decoration was made in the US Glass factory and Dave hasn't had a chance to determine if this design is in one of the other decorating company catalogues. His thoughts are that this was probably sold as a blank to one of the secondary decorating companies because we don't see this design very often on US Glass pieces.

The purple piece (#31) is most likely a mayonnaise because of its size. Dave has seen about three shades of purple that can be found in the US Glass pieces. There's a fairly light purple, a medium dark purple and then there's one that's almost completely black in color. Notice that this piece has paired optic rays on the inside and a round top, so this would be in the #314 line.





The somewhat dark cobalt blue bowl (#32) with the paired optic rays is also in the #314 line. It has a ground base. Dave has also seen a lighter cobalt blue. If you compile (tabulate) the range of colors we see in US Glass, they probably made more colors in stretch glass than any other company.

You can see the under plate for the topaz sherbet (#33). That little under plate has presented a lot of problems, because Fenton made an almost identical narrow rib plate like it. You need to do some careful measurements to determine who made the plate in question. If you saw a set of these at a mall with the sherbet on this plate, they're probably the correct ones.



The crystal sherbet (#34) with the green enamel edge is part of what appears to have been a relatively large set of glass that would have been available. Cal has the center handled server with the green rim, luncheon plates, footed bowls, sherbets, and comports. Dave has a twist bobèche set of candleholders with the green enamel. You can find these crystal pieces with the green rim on them, but they're not easy to find.



They are quite desirable because they are a little different from what US Glass typically did. As we've talked about, they also applied black paint on the rim (#35) which is not necessarily easy to find.



We've seen a few pieces that had a dark navy blue color of paint around the rim. The pieces with the painted rims are somewhat unusual and fairly desirable, and sought after by collectors.

We should point out that both the cobalt color and the purple color in US Glass are challenging to find. A lot of the pieces have not been found in those colors, and the ones that are found are quite desirable. Dave added that the Olive green is probably as rare as the cobalt and the purple, but it also falls into that category of 'Who cares?!' There are only certain people that like the olive green. It's usually not a particularly popular color.

Although there are a couple of the pieces in the amber which show up pretty frequently, in general, the amber pieces are desirable. Other desirable colors in addition to the cobalt pieces are the amethyst pieces. Most of the other US Glass that you are going to see is going to be crystal, pink, green, topaz or blue. As we've talked about throughout the discussion, different pieces are hard to find in different colors, which is typical of stretch glass. You'll always have to look at the shape and the color together to determine whether the item you're looking at is more on the common side or more on the hard to find/rare side. It's a combination of the color and the shape that ultimately determines the particular rarity of the piece and how desirable it is to collectors. As we always say to prospective buyers, "If you like it and you feel the asking price is reasonable, then buy it, because even if it turns out to have a lower value according to a price guide, you will have a piece of glass you like and at a price you felt was reasonable."



## **NEXT CALL, AND OUR UPCOMING ANNUAL CONVENTION**

On April 12th we'll have our fourth discussion on the topic of Late Period Fenton Stretch Glass from 1970-2011. In our previous calls, in May and October 2017, and February 2018, we discussed Fenton in-line colors as found on their catalogue pages. Now we are going to switch to the lesser well-known colors and shapes that were made exclusively for QVC. The Fenton Glass Company started selling glass on QVC in the late 1980's. Shortly thereafter stretch glass was introduced to the QVC buying public. That will be our call on April 12th.

If you are enjoying these stretch glass discussions and the deluxe edition reports, we invite you to join us on July 25, 26, 27, 2018 in Marietta OH for our 2018 annual Convention and Show. This is a great opportunity for you want to see 500-700 pieces of stretch glass at one time, all in one place. There will be a fabulous display of center handled servers from all the companies which made them during the stretch glass period. It will be a once in a lifetime to see this many handled servers assembled in one place at one time. It will be mind boggling, we assure you. In addition to that, probably at least a dozen members will have table displays. The theme of those table displays will be 'Repurposing stretch glass in the 21st century. We'll show some creative uses of how stretch glass is being used today as opposed to how it was originally used back in the 1920's and 1930's. If you can, we'd love to have you join us. We will also be giving away special glass to new first time convention registrants. Information about our convention will be on our website, [www.stretchglassociety.org](http://www.stretchglassociety.org).