



STRETCH OUT DISCUSSION

DELUXE EDITION

**LATE PERIOD FENTON STRETCH GLASS
made exclusively for QVC**

Stretch Out Discussion Call on April 12, 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. Leading this discussion was Sarah Plummer. Sarah, an expert who is very familiar with the stretch (and other) glass made exclusively for QVC, gave an informative overview of these less well-known colors and shapes as well as Fenton's involvement in QVC.

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

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



Late Period Fenton Stretch Glass made exclusively for QVC

This was the fourth discussion on the topic of late period stretch glass (1970-2011). In our previous calls, in May and October 2017, and February 2018, we discussed Fenton in-line colors as found in their catalogues and brochures.

Please enjoy the discussion of the less well-known colors
that were made exclusively for QVC.

Emerald Green Stretch, French Opalescent Stretch, Ocean Blue Stretch,
Indigo Blue Stretch, Violet Stretch, and Dusty Rose Stretch

QVC became an entity in 1986. The Fenton Glass Company started selling glass on QVC in 1987. Shortly thereafter stretch glass was introduced to the QVC buying public.

Initially, Fenton did two shows a year with QVC in connection with what they called "Collector's Days." During these events, QVC would feature a variety of different collectibles during the day. Fenton Art Glass was one of them. Other collectibles included Boyd's Bears, Marie Osmond Dolls, Lenox, and Belleek from Ireland and many others. They were promoting a variety of different types of things which were being collected at the time. Fenton fit quite well into that category. As time went on, Fenton's popularity expanded and during the best years when Fenton was on QVC, they would do as many as seven dates per year. Note, I didn't say 'shows', I said 'dates', because if they were having a busy Fenton time they could have as many as three shows on a single day. Those shows could expand from an hour to 2-3 hours. As a result, you could see a variety of Fenton glass between 15 and 45 Fenton items and usually each of the items was different from show to show. This was, of course, not all stretch glass but included glass from many different Fenton lines. While there might be a fairly large variety of different items, the quantities available were not always as great. In some cases, there might be as few as 250 pieces being offered for sale. In other shows when Fenton did 'Today's Special Value,' they would have as many as 20,000 or 24,000 pieces. But most of the time the pieces were quite limited, and to Sarah's knowledge, none of the stretch glass pieces were ever a 'Today's Special Value'. One of the problems with finding information about which pieces were offered for sale on which shows is that records were not accurately kept. The records will show which day an item was offered for purchase, but not necessarily which show. Also, sometimes an item might appear in one or two shows, but many times the item was sold out before Fenton even completed a one-hour show. The Fenton items sold well and quite often Fenton ended the show early because they ran out of products.

Stretch Glass didn't appear on QVC until 1989. At that time one of Fenton's best loved colors was Dusty Rose, a pink with a slight purple hint. Dusty Rose was the first color that Fenton made for QVC but it was initially not iridized. In 1989, Dusty Rose appeared with the stretch effect on QVC. In that year you will find a couple of stretch glass pieces. In this case they used the term 'stretch glass' fairly loosely because it was a bell and a basket and they really didn't have much stretch affect. The Dusty Rose color, both iridized and without iridescence, continued to be used for QVC into the early 1990's before Fenton really settled down to do pieces exclusively for QVC rather than using some of the catalogue line pieces for QVC. When Fenton initially began to sell on QVC, they did sell from both their catalogue line and their 'Gracious Touch Program.' But as far as we can tell, none of the stretch glass pieces were ever intended for anywhere other than QVC.

Initially Fenton used mold numbers to identify their items. For instance, you might find a #1092, which is open edge basket weave made into a shape of a bon bon or a bowl. In the early 1950's, Fenton switched from using their mold numbers to what they called ware numbers. A ware number was assigned to each individual piece that Fenton made. The first 4 digits indicate the mold from which it was made and the second 2 letters and numbers indicate the color, the treatment and the decoration. Therefore, you will find a piece of undecorated Ruby Amberina Stretch with a single two letter extension. If you find a piece of Ruby Amberina with a decoration it would have a

different extension. All the pieces that are plain would have the same extension. All the pieces of the same decoration will have the same extension. But the ware number itself will differ as to the shape of the piece.

While some of the colors of stretch glass offered in the Fenton line (i.e., in their catalogues and brochures) were also offered on QVC, there were approximately 15 colors of stretch glass that were made exclusively for QVC. Some of those are sort of a double count, because there was, for example, plum stretch and plum opalescent stretch. Six of the stretch colors that were made exclusively for QVC are Emerald Green Stretch, French Opalescent Stretch, Ocean Blue Stretch, Indigo Blue Stretch, Violet Stretch and Dusty Rose Stretch. Stretch glass made in those colors is discussed further in this report, but before we discuss the colors, let's look at how the Fenton family and QVC worked together to bring Fenton glass to QVC viewers.

Each of the Fenton shows featured a Fenton family member. In the beginning it was Bill Fenton, chairman of the Board. He used to have a wonderful time on these shows. He built a great rapport with some of the hosts. One of the hosts, Steve, had a particularly great relationship with Bill. In fact, Steve actually started collecting Fenton glass as a result of those shows. Other times you also might find Shelly Fenton on QVC. Occasionally, toward the end of Fenton glass being featured on QVC and after Bill passed away, Don Fenton and George Fenton were on the shows from time to time. Frank Fenton was never on the show.

It is interesting to look at the difference in the quantities of items Fenton made for QVC. They may have made as few as 250 pieces of an item for a show. One thing to remember is that in the beginning of Fenton making glass exclusively for QVC, those pieces were only available for QVC. There might be the same shape and color of the piece in the line, but it had a totally different decoration. The information that we can find on the QVC pieces made after about 1990 makes it abundantly clear that those exact pieces were never in Fenton's line. One of the other interesting points to remember is that Fenton, while they made limited numbers of certain items, each piece appeared only once on their QVC show in most instances. The Fenton items sold out so frequently that there wasn't enough of the item to carry on to the next show. Occasionally, Fenton did make a second batch of an item. Sometimes, if they had a few pieces left at the end of a show, they would offer them for sale on the QVC website. Fenton also made a few pieces for QVC.com that never appeared on any show. But the majority of the pieces that appeared on the shows sold out early and they sold out fast.

The stretch glass items were interspersed with other Fenton items on QVC. There were no shows exclusively for stretch glass. There were no shows that were exclusively for any particular type of Fenton product. The items offered varied from figurines, baskets and bowls to plates, pitchers, tumble ups, and more - anything you can possibly imagine.

There is one thing to remember that happened often with Today's Special Value pieces and towards the end of Fenton's involvement with QVC that happened with other pieces. Collectors would purchase 2 or 3 pieces. Once the collector received the items,

she/he would choose the piece they wanted and then return the other items. If they returned the items quickly and there was a wait list, QVC could send the returned items to other collectors. If, on the other hand, there was no wait list for the returned items, the items were returned to Fenton and those pieces might be on sale in the gift shop on the QVC table. Or those pieces sometimes showed up in the Tent Sale in the summer if they were less than 100% quality, i.e. 'seconds.' There was, therefore, sometimes an opportunity to purchase QVC pieces through the gift shop or the tent sale, but 9 times out of 10, the only place the really limited pieces could be purchased was through the QVC Shows.

Where does one find information on the Fenton stretch glass items made for QVC? There are two resources for this information. One is a book by Dr. James Measell called Fenton Art Glass Especially for QVC. The book covers the early period on QVC from roughly 1987 through the middle 1990's. After the book was published no more information was made available for the subsequent pieces made for QVC. The book contains a lot of information about the different series that were put on QVC and the different Fenton family members who appeared on QVC. There are some nice stories about Bill Fenton in the book. It also talks about the initial blending together of QVC and Fenton Art Glass.

The second research source is the Fenton Fanatics website, fentonfan.com. On this website is a QVC database. That database, while incomplete and not always 100% accurate, is the only place that Sarah knows of that maintains a pictorial reference for the QVC pieces starting roughly in the mid 1990's. The database began on this site in 1999 and proceeded forward, but they include a few previous pieces as well. You can see there's about a four year gap between the book and the database itself. Fenton Fanatics picked up a lot of the older QVC pieces, but they didn't get them all. There are also pieces mentioned with no photos and situations where the photos were provided by Fenton or by QVC. There are also some photos that have been taken and sent in by collectors for inclusion in the database. The database refers to catalogue numbers, however, the reference is actually to 'ware' numbers, as discussed earlier. At one time the database was avidly updated and kept moving forward with information. Now, the database is more or less static.

In the summer of 2017, Sarah asked a friend to search the Fenton Fanatics website to prepare for this program. She used the search engine available at that time and discovered that, depending upon the search terms you used, the results were different. As you may have found on eBay, if you search for "stretch," you might get a piece of stretch glass or you might get a stretching cat or you might get a swung vase. It all depends in which category you are searching. On the Fenton Fanatics' database there are three categories in which a search can be done: title, color treatment, and description. If you search for "stretch glass" within each of those three categories, you will find different items of stretch glass offered on QVC. If you do any research on the Fenton Fanatics' database, be sure to include all the categories in which you are looking for stretch glass.

Let's look at the stretch glass produced for QVC in each of six colors: Emerald Green, French Opalescent, Ocean Blue, Indigo Blue, Violet and Dusty Rose.

Emerald Green Stretch

The two pictures of the epergne (#1) and the Wildflower pattern bowl (#2) depict the color as lighter than it is in reality. This is actually a bright Christmas green color. This color of stretch glass may be a very difficult one to find. Dave reported having recently bought one of these bowls at an auction. When he flipped it over, it had the Fenton mark on the bottom of it. He paid \$50, which is the same as the original retail price.

The epergne (#1) is unique. Notice that the horns have very sharp up and down crimps while the bowl part has a very gradual crimp in it - they are nice even curves, not sharp. The Indigo Blue Stretch epergne (#3) is the same epergne, but the bowl has a different crimp. The smooth crimp of the Emerald Green bowl is typical of the style used earlier in the late period stretch glass. When Fenton first started making Velva Rose epergnes back in the early 1980's, it was made with the smooth style bowl and then later on they made virtually all the epergnes with the sharp crimps on them. Sarah mentioned that the crimps on the horns are always hand finished.



The Wildflower pattern bowl (#2) may look, at first glance, to be just a piece of carnival glass. The actual inside of this is smooth. The pattern that you are seeing is what they call an intaglio and it's on the outside of the bowl, with the floral pattern actually pressed into the glass. As a result, the wildflower pattern does not stand up from the glass; it is in the glass. That technique is called intaglio. That's a very difficult mold to make because the design to be in the glass has to stand out in the mold and the remaining surface of the mold is ground smooth to produce the smooth surface of the glass.

French Opalescent Stretch

The French Opalescent Stretch glass is basically a light milk colored glass in a transparent color going to opal on the edges. For some reason, most of the glass does not have a heavy stretch iridescence. Dave commented that it is unclear whether this is due to the particular glass composition or to the way it was iridized or both. The iridescence is generally more of a satiny stretch. There are usually little crinkles in the stretched parts of the item, but it almost never had a very fantastic stretch effect.

The little basket (#4) has a Celeste Blue handle and also a Celeste Blue crest, which makes it a much more difficult piece to make. The nearly \$100 price for that particular item reflects the amount of work required to make it. This basket has had “everything” done to it: it has a crest, been crimped, had a handle added, then after it came through the lehr, it was decorated and then put into an oven to bake the decoration on. Even though it is a small item, it required a lot of talent and labor to be completed.



Dave asked if anyone noticed anything odd about the violet base (#5) under the cupped in bowl? It's upside down!! You can see a little part of the feet sticking up to the bowl!



Ocean Blue Stretch and Indigo Blue Stretch

Fenton loved blue and loved pink. There are numerous variations of blue and pink glass, some of which is very close in color. When you flip a piece of Late Period stretch glass over and see the Fenton name with the oval in the bottom of it, you will also see a number. That number will tell you which decade it comes from. If you do a little bit of research into the stretch glass made during that decade you will be able to determine which blue or which pink color it is. Sometimes it is not possible to determine the color by only looking at the piece of stretch glass, as some colors are very similar to other colors. In this case the information on this Dolphin Fan Vase (#6) tells us that Ocean



Blue was offered in 1994, whereas the Indigo Blue epergne (#7) was offered in 2007. You'll find a '9' in the Ocean Blue piece under the Logo and an '0' in the Indigo piece.



Item Name	Ocean Blue Stretch HP Dolphin Fan Vase
Date(s) Shown	06/1994
Color / Treatment	Ocean Blue Stretch
Mould Type	Dolphin Fan Vase
QVC Item #	C13803
Fenton Catalog #	C7551 2J
Retail Price	41.50

Item Name	Indigo Blue Stretch Epergne
Date(s) Shown	05/2007
Color / Treatment	Indigo Blue Stretch
Mould Type	Epergne
QVC Item #	C2829
Fenton Catalog #	C760160
Retail Price	299.50

Occasionally, people will leave the original price sticker on the bottom of their Fenton glass. Every original price ticket has the ware number on it (decoding the ware number was discussed earlier in the call). By looking at that price ticket it is also possible to determine the correct color.

Cal mentioned he has noticed that a lot of the Late Period stretch offered for sale in antique malls still have the original price tags attached. Possibly this is the seller's way of reminding customers how much this glass originally cost in hopes that they will be willing to pay the same amount or more for it. He also mentioned in a recent auction in Dexter City, where box lots or multiple copies of stretch glass items were sold, many of those Late Period stretch pieces had the price tag on them. Maintaining the original price tag is a very helpful way to be able to identify the period of production, ware number and color of the piece of glass at a later time. Sarah has been known to put a piece of tape over the price tags on her pieces of glass so that when she washes a piece, the price tag doesn't become damaged or detached from the glass.

Cal remarked that the epergnes are fairly difficult pieces to find today. He wondered about the popularity of these epergnes on QVC given they were expensive - \$300 each. Were they gobbled up on QVC? Sarah responded with three points to consider:

- 1) Fenton sometimes sold as few as 250 pieces of an item - nationwide; that's only 5 per state. A limited edition of 200 would only be 4 per state.
- 2) QVC has always offered what they call 'Easy Pay.' They did not offer it on every piece, but they frequently offered it on more expensive pieces. What that essentially does is to split the payment into smaller payments for between 2 and 6 months. QVC did not charge interest and the buyer received their piece of glass at the time they committed to buy it. This had the effect of making a lot of glass more affordable for QVC buyers.
- 3) Finally, it is important to keep in mind that at the time a lot of these were sold, Fenton glass was not as readily available as it was in later years. In the 1980's and early 1990's there wasn't a lot of Fenton glass in stores from roughly the middle part of the US to the west coast. There were Fenton dealers, and Fenton glass was sold at Hallmark stores and at PD Collectibles, even some exclusive drugstores, but for the most part the further west you went until you got to the West Coast, Fenton glass just wasn't available in retail stores. As a result, when people had a chance to buy it via QVC, the glass sold well. There were QVC parties at private homes where those in attendance could watch the show and order the glass (or other items) being offered for sale.

Violet Stretch

In reality, all these Violet Stretch pieces have the same base colored glass in them. The photography resulted in different intensity. The crimped trumpet vase (#8) with the ball above the foot is a very common form that Fenton used. This vase is very similar to the old #573 except the old versions had a star pattern inside the foot. In this case, the flower that was painted could have been unique for QVC. The crimping was unique for this because many of the vases more often have a rolled rim. This one has what looks to be a 6 crimp edge. Those little details separated this one out for QVC and it would not have been found for sale elsewhere.



The little violet swung vase (#9) is one of Dave's favorites. When they swung these, they often had that handkerchief top. It's usually pretty well stretched. The only complaint Dave has for these is that you could put a ton of flowers in that vase and it would not tip over because it weighs a ton. There's a lot of glass in the base of that vase. Dave doesn't know if the floral decoration was unique for QVC. He has seen this vase without the floral decoration and probably with different floral decorations on it. It apparently was a popular form, having been made in several colors with various decorations.



The two baskets (#10, #11) are popular forms. Both were actually made from candy jar bottoms with handles attached and different top treatments. Both are very nicely done. They had relatively expensive price points. Figure #10 was \$95. It has flowers accented with 22K gold, crimping, a handle, painted decoration, and George's signature on it.

The oval melon bowl (#12) may be one of the more commonly found QVC pieces. Dave thinks it was one that was over-produced and a quantity of them ended up for sale in the gift shop. He remembers going into the Gift Shop and seeing one whole shelf that had these stacked up. It was possible to go in there and pull out the ones that had really choice stretch on them. Cal noticed that there is not a bit of decoration on it. Sarah remarked that you don't see one of these oval melon bowls with a decoration on them. If there are decorations, they probably weren't done for QVC. They were probably decorated for the gift shop as a gift shop exclusive.



Dusty Rose Stretch

The triple dolphin bowl (#13) looks nothing like the early period triple dolphin bowl. (The third dolphin is on the back and not visible in the photo.) This bowl has 8 crimps and Sarah has one with 6 crimps (#14). Cal noticed that a lot of the Dusty Rose Stretch pieces are shiny. They didn't get much iridescence on them. They almost look more like carnival. Dave mentioned that this bowl was often sold as a console set with the original twin dolphin candleholders added (not on QVC). However, the new version of the candleholders (#15) have a holly leaf pattern inside the base.



Fenton worked the Melon bowl significantly to create this Melon Rib Basket (#16). It was crimped and a handle was added. The basket doesn't initially look like a Melon Rib bowl, but with careful inspection one can find the Melon Rib characteristics. Cal has seen melon rib baskets in Velva Rose, but not in Dusty Rose, reminding us that we need to be on the lookout for certain pieces of late period stretch glass.



Additional colors made exclusively for QVC

Willow Green Opalescent Stretch Glass
Spruce Green Opalescent Iridized Stretch Glass

There were two more different greens - Willow Green Opalescent Stretch Glass and Spruce Green Opalescent Iridized Stretch Glass. The Spruce Green holly plate (#17) is more of a blue green. This holly plate is the same one Fenton made in Ruby Amberina for Frank Fenton's birthday. The Spruce Green plate is much more difficult to find than the ruby ones. When the ruby ones came out, everybody was saying that they are extremely rare and that you're never going to find another one of these. They just kind of keep popping up here and there. Sarah has never seen the Spruce Green one.



The Willow Green square basket (#18), even though they don't call it a Melon Rib basket, is made from the Melon Rib mold. You can tell that because you can see the characteristics of the Melon Rib shape in the basket.

Petal Pink Stretch

The Melon Rib shape appears again in the Petal Pink Stretch rose bowl (#19). That's the typical Melon Rib shape, reshaped to the point that it is cupped in, but very much like some of the older pieces of Melon Rib that were made during the early period.



The small flat Petal Pink Stretch candlestick (#20) has a similar but very different shape from the early period candlestick that looks similar to the #318. It has a dome foot with a socket on it. Cal thought that the early period candlesticks with the flat foot were more attractive than these dome foot ones. Apparently the late period candlesticks were not flattened out because it required more labor to do so and resulted in more time and cost. The domed ones came out of the mold the way they are. Petal pink is kind of a pale white pink, as compared to the earlier pictured Dusty Rose that was kind of a rosy blue pink.

Dave talked to Frank about the Dusty Rose and Petal Pink colors. Frank said that both pink colors were a modern formulation that's a non-striking (like the original Velva Rose), so they didn't have to deal with making sure that the heat and the oxygen were just right in order for it to strike to the pink color.



Blue Topaz Stretch
Blue Topaz Opalescent Stretch

Earlier we mentioned Fenton liked blue! Despite the fact that these three items (#21, #22, #23) are Blue Topaz Stretch and Blue Topaz Opalescent Stretch, the photographers were using very different lighting to take the photos and the colors in the photos do not look the same. One may wonder why Fenton called this Blue Topaz, thinking of topaz being yellow. Topaz is also a mineral stone which comes in blue. Fenton had pretty much exhausted every blue color name they could think of and so turned to Blue Topaz as the name for this color!

The Blue Topaz Stretch epergne (#21) does not look like a true aquamarine, nor a true Celeste Blue, so this must be the new Blue Topaz. When you look at the epergne, you see a softer crimp on all the edges, rather than the more severe crimping mentioned earlier. The bowl, horns and center urn all have a soft crimp. In this epergne, all of the components match the best of all the epergnes.

The dolphin motif is on the Blue Topaz Opalescent Stretch comport (#22). This is the second time we've seen the dolphin motif on QVC. Cal was wondering if the dolphin pieces were particularly good sellers on QVC. Sarah explained that just about everything was a pretty good seller on QVC. QVC could pick and choose what they wanted from a variety of items available from Fenton. They selected the items to be featured considering various factors, including price point. QVC added their mark-up to everything from Fenton. QVC was a huge boon for Fenton from a business stand point. and saved the Fenton Art Glass Company in the 1990's.



Cobalt Stretch
Plum Opalescent Stretch
Plum Stretch

You don't see the small Cobalt Stretch Flowers Comport (#24) that commonly in antique malls or on eBay. Cal has a pair of them that are in one of the purple colors, maybe Aubergine or Violet. Dave picked up a cobalt one this past year.



The Plum Opalescent Stretch Stylized Swung Vase (#25) is pretty popular. That handkerchief top always produces nice stretch affect and each one of the vases will be unique due to the handkerchief top. In this case with the plum opalescence you're going to see a lot of different striking on these. Some will have a lot of opalescence at the top and some of them will have very little of it at the top.



The little Plum Stretch Basket (#26) is made from the Georgian goblet or tumbler that's been crimped and flared out a little bit and then a handle put on it. It makes a cute little basket. Dave has seen them both painted and not painted. They usually have very good stretch marks on the rims.



Hyacinth Stretch Wisteria Stretch

Dave is not sure about the intensity of purple in the Hyacinth Stretch Leaf Bowl (#27). It's a little bit lighter of the purple shades. There are two versions of this bowl - one with a hole in the middle of it for an epergne horn and the other one without. They're much more common in the ruby, but the purple ones are available.



The Diamond Jubilee Wisteria Stretch Paneled Basket (#28) is a nice piece. This one has a dark plum crest on it. The reason that it's called Diamond Jubilee is that it was part of a series that was done during the 100th Anniversary Year. There were seven pieces in the series and this is the only piece that was done in stretch glass.

These are, of course, some of the pieces that you'll actually see out in the market, which is the fun part. At least one of the fun parts of these discussions of the Late Period stretch is that we talk about stretch glass and then we go into an antique mall and there it is sitting there. We're not suggesting that there are hundreds of examples of these in antique malls. In a mall recently, a great deal of it was Late Period stretch glass - some common items and some not so common.

Next Call

Our next call on May 10, 2018, will focus on the Central Glass Works and the Jeannette Glass Company. We're going to go back to the Early Period production of two of the 'minor' companies. These minor glass companies, as we've sometimes referred to them, did not make large lines of stretch glass. In some cases they made very interesting lines of stretch glass; in some cases their glass was decorated. Because they didn't make large lines of it, they probably didn't make large quantities of it. Some of this glass made by the minor companies is more challenging to find than some of the Early Period Fenton, Northwood or Imperial, where there were evidently sizable quantities made of many of the pieces.