



STRETCH OUT DISCUSSION

DELUXE EDITION

PATTERNS IN STRETCH GLASS

Stretch Out Discussion Call on November 8, 2018



Featuring Dave Shetlar, Kitty & Russell Umbraco, and Cal Hackeman, noted researchers, publishers and collectors of stretch glass.

Early period stretch glass (produced from 1912 until the mid-1930s) does not generally have designs or patterns on the exterior surfaces of the glass. Instead, the outer surfaces of early period stretch glass are smooth, emphasizing the shape and color of the glass as well as the iridescence applied during the making of the stretch glass. This is in contrast to carnival glass and early American pressed glass which were usually produced using molds which contained elaborate designs and patterns on the exterior – and sometimes on the interior – surfaces. While the interior surfaces of some stretch glass contain impressions which create ‘optic’ designs when viewed through the exterior of the items, this resulted from the ‘designs’ which were on the plungers which were used to press the glass into the molds when the stretch glass was being formed. We will talk more about the optics which appear in stretch glass later in this report.

Please enjoy the discussion, which was led by Dave Shetlar, Russell Umbraco, and Cal Hackeman.

Adam's Rib by Diamond

Today we call this pattern "Adam's Rib," but when it was produced by the Diamond Glass-Ware Company, they simply called it the #900 line. Adam's Rib is a name that was given to the line by collectors. Whatever we call it, this line of stretch glass has molded narrow ribs on the outside of the pieces and the line includes many of the typical items made in stretch glass.

You will notice there are handled tumblers, one might refer to them as mugs, with the blue pitcher set (#1). There's a rumor that there should be tumblers without handles, but we are not aware of their existence. Dave has, however, seen non-iridized Adam's Rib tumblers without handles, so we know they were made. The question remains whether any of them were iridized.



This blue footed comport would be the most common piece found in Adam's Rib and is found as pictured, with the top edge cupped in (#2), straight up (#3) and with the top edge slightly rolled (#4).



The candleholder bud vase in marigold (#5) is also a fairly obtainable piece in this line; candleholder bud vases are also known in blue and green. Among the more difficult pieces to find is the green vase (#6); a similar vase in blue is more obtainable, but still hard-to-find. You will note that the vase, which is blown molded, was reshaped and a handle added to make the pitcher that we discussed earlier.



Let's turn our attention to some of the tougher shapes in Adam's Rib. The blue covered candy jar (#7) would fall into this category as does its companion in green. It should always have a lid, however occasionally you'll find them without the lid. The seller will likely say that it's a goblet or wine glass or something like that. It really isn't a goblet of any type, it is a "lidless" candy jar. Finding a lid for a lidless candy jar can be a lifelong search.



Also, it is tough to get the blue creamer and the sugar set (#8), which is also known in green; we do not know of these items in any other colors. Because the top rims of these are fairly sharp, they're prone to getting little flakes and chips around the top rim. For most collectors, just getting the set would be fine, but getting a perfect set is really tough.



Cal indicated that the creamer is about ten times more difficult to get than the sugar. The sugars are around and they come up for sale periodically, but the creamers are very difficult to get. Dave reminded us that when you deal with some of these - like the candleholders, the creamer and sugars, we have to remember we are

competing with collectors that just collect those items. Those collectors are not looking specifically for stretch glass, they are looking for any and all examples of collectors are not looking specifically for stretch glass, they are looking for any and all examples of vases or creamers and sugars or whatever shape it is they collect. This makes it even tougher to get examples of some of these items.

There is a fairly large bowl known in Adam's Rib. Here it is in green stretch glass (#9). Dave remembers the first one of these showing up when we had one of our conventions in Chicago. One of our former members showed up with one of these in blue. Since that time this green one has been found. Cal also has a blue one.



Generally, most of the pieces of Adam's Rib stretch glass which are known are in green and/or blue, but there are a few other pieces that we find in marigold, like the candleholder bud vase #10 (which also is known in blue and green stretch glass). Dave doesn't recall seeing any of the other pieces in marigold.



Still more unusual are the pieces in milk glass. #11 looks like a little rolled rim comport in milk glass. That is actually made from the candy jar base. If you look at the foot and the ribs, you'll say, that's the candy jar. It's just been rolled over. Note that it has marigold iridescence on the inside. We know of two of these pieces. We are also aware of a milk glass large footed comport with the same marigold iridescence on the inside of it. We don't know how many of these pieces with marigold iridescence exist, but they are not known in large quantities.



There is also what looks like a milk glass flared bowl (#12), but if you'll look on the inside of it, you don't see any marigold. This is a very unusual piece. The bowl is actually known in the Adam's Rib line but is typically not iridized and it's fairly common. Often it will have ample decorations but no iridescence. This particular one has an interesting white iridescence on the inside and a very light - wouldn't really call it marigold because it's almost a brownish iridescence, on the outside. It's the only piece that we know of that has that color combination.



Adam's Rib was obviously being made at the end of Diamond Glass-Ware Company's stretch glass production. When they converted over to the non-iridized depression-era glassware, they continued making a considerable number of pieces in the Adam's Rib line. We find some of the same Adam's Rib items in both stretch glass and Depression-era glass, but we also find items which appear to have been made only in one period or the other. For example, a center handled server is known from the Depression-era, but has not been found with stretch iridescence. There's even a pair of trumpet shaped candleholders in Adam's Rib. They are almost never found iridized, except for one pair which are known to have a marigold iridescence (#13). As far as we know there's only one set of those known. As a stretch glass collector, you should always be on the lookout for an unusual piece of iridized (stretch glass) Adam's Rib.

Dolphins by Fenton

Before we begin the discussion of this extensive line of stretch glass, it should be noted that the 'dolphin' in this case is a dolphin fish. Dolphin fish and dolphins are found in the tropical and subtropical waters of the Atlantic, Pacific and Indian Oceans. They are both large, predatory, fast-swimming ocean-dwellers. However, that's where the similarities end. Dolphin fish are known for their colorful blue, yellow and green scales while dolphins are typically dull shades of gray. Maybe this is why the dolphin fish are what we have seen in glassware for centuries. The dolphin line at Fenton was undoubtedly influenced by glass with dolphin shapes from earlier periods of time, notably the dolphin glassware produced by the Boston & Sandwich Glass Company and other glass companies in the 19th C. Fenton made an extensive line of glassware incorporating the dolphin fish (hereafter referred to as dolphin or dolphins). The dolphin stretch glass was available in a number of colors and was made in both the early as well as the late periods of stretch glass production at Fenton.

Fenton produced dolphin items in the early period in a number of colors including: Aquamarine, Celeste Blue, Florentine Green, Persian Pearl, Ruby, Tangerine, Topaz, Velva Rose and Wistaria. Not all items were made in all colors and dolphin items in some colors are much more difficult to obtain than in other colors. Similarly, a few of the shapes are rare or hard-to-find while most of the shapes are considered available, not necessarily common, but available with some concentrated effort.

Let's start with the candy jars, fan vases and smaller comports. All of these items were made from the same molds. There were two sizes of molds which were identical (except for the size). The smaller mold had a 3" diameter foot and the larger mold had a 3 1/2" diameter foot. The foot is the only reliable way to distinguish the two sizes of items because the rest of the item was reshaped during the production process and the dimensions will vary enough to create confusion. Collectors often seek to obtain these items in both the larger and smaller sizes and in all colors.



Here is Tangerine fan vase in the larger size (#14). Also note that this piece has a diamond optic design in it which was made using a diamond optic plunger. The plunger was lowered into the mold during pressing. As it pressed the glass into the mold, it left the diamond optic design on the inside of the piece of glass. This fan vase would have been molded as a candy jar base and then it was reshaped into the fan vase.



The Florentine Green triple dolphin bowl has the ruffle top (#15).



They also come with the rolled rim (#16), the wide flared (#17) and wide flared and cupped (#18); this latter shape is a more difficult shape to find. You'll find them in pink and green most often. There are some bowls that are available in Aquamarine. Dave has not seen a bowl in topaz, Celeste Blue, or in tangerine.



This three dolphin bowl (#19) also comes in what Dave considers a very rare shape. A lot of people call it a rose bowl. It is a perfectly round bowl with the top cupped in and the 3 dolphins extending from the curved sides of the bowl. If you find this bowl in any color, expect to pay a premium price for it, because there are rose bowl collectors and this rose bowl shape isn't that common. As far as Cal knows, it's only known in three colors - ruby, Velva Rose and Florentine Green.



While many people would tell you that the ruby (#20) is the rarest and the most valuable, it may well be the most valuable because of the demand, but it is not the one that is the rarest based on known quantities. It actually turns out in this case there are more of the ruby ones known than there are of the other two colors. When we say these are difficult to find and rare, we believe today that if we did an inventory of the ruby triple dolphins rose bowls, we could find three or four of them in collections; we might be able to find one or two more but we don't believe there are more than six of them in existence. If you are reading this report and you've got one and you've never told us about it, we would really like to hear from you at info@stretchglassociety.org. There are two of these triple dolphin rose bowls known in Florentine Green and one in Velva Rose.



The candleholders (#21) which are next to the Florentine Green ruffled bowl have two small dolphins, one on each side and have optic rays in the base. These are known in Florentine Green, Aquamarine, Velva Rose, Wistaria and Topaz. The same mold was used by Fenton in later periods resulting in these candleholders being found in a number of other colors without being iridized.



The large footed aquamarine bowl (#22) is often referred to as the helmet bowl. That bowl in various shapes other than the helmet shape is available in many of the dolphin colors.



You'll see that the tangerine fan vase (#23) is made with the diamond optic plunger. You will find some of the comports that were made from the same molds, showing up once in awhile with the diamond optic plunger. Those are much more difficult pieces to get. If you see them you should really think seriously about buying them, because the diamond optic pieces are very difficult to get. Dave has seen spiral optic in some of the dolphin pieces, but he's never seen it iridized. The others would agree that they've seen it non-iridized, but never seen it iridized. The little candleholders do have the typical rings, which look somewhat like spiral optic on the bottom.



The butterball trays are very desirable. This one is Florentine Green (#24). It is also made in Velva Rose and Celeste Blue, with the Celeste Blue ones being hard-to-find.



A couple of comments about colors are in order before we go too much further. We talked to Frank Fenton about this when he was alive. You find the dolphin pieces most commonly in Florentine Green, Velva Rose and aquamarine. Most of the dolphin items were made in those colors and they are generally more available than other colors. You find a number of the fan vases and some of the square comports and the oval comports in tangerine. As many of you have heard said before, the dolphin fan vase in tangerine is not rare, regardless of how many times eBay sellers list them as rare. In fact, the Tangerine fan vase is one of the more common pieces in the dolphin line. Fenton evidently made lots of them. We are not referring to the one pictured here (#25), because this one has the diamond optic, but the plain ones are not that difficult to find. When you get into topaz, and Celeste Blue dolphins, you're going to have some trouble finding all the shapes. Most of the shapes do exist in topaz, but fewer shapes exist in Celeste Blue. The same is true for dolphin items in Wistaria – only some of the shapes are known in this color. There are a few of the nut cups in Celeste Blue with the dolphin stem. There are fan vases and there are candy jars in Celeste Blue but they are far and few between. Here's a situation where a fan vase in tangerine is pretty common while the same fan vase in true Celeste Blue is hard-to-find and much more in demand.



The dolphin nut cup (#26) is hard-to-find in any color. While it resembles an eye cup in shape, it is considerably larger in size. Velva Rose and Florentine Green ones are considered hard-to-find, but not as rare as the Celeste Blue ones.

Finally, let's talk about the dolphin center-handle trays. These were made in both the early period and the late period. In both cases they were made from the same mold, so they are identical except the late period ones have the Fenton logo at the base of dolphin handle where it joins the tray.



The logo is small and not always evident without close examination. There should still be no confusion between the early and late period dolphin center-handled trays because the colors made in the early period were not made in the late period and visa versa.

The tray pictured is a late period tray, (#27) it is one which was made when these trays were made for The Stretch Glass Society in 1998. The standard souvenir tray was made in Violet stretch glass. A limited quantity was made due to production challenges experienced by Fenton.



Several whimsies were also made where the tray is reshaped. The tray pictured (#28) is a special tray which Frank Fenton had one of his decorators decorate and he kept it in "Frank's Closet." The dolphin has been dipped to give it a gilded finish. Eventually this piece came out of the closet and was sold.

Frank was always worried that the dolphin handles on the center-handled trays weren't iridized (they were not iridized because the snap used to carry the hot glass tray fit over the dolphin and thus shielded it from being iridized). To him and his eye, he just felt that wasn't right. We think he asked his decorating shop if they could jazz up that dolphin so it would stand out better. We think they did a miraculous job. This is believed to be a one-of-a-kind item.



During the early period, the dolphin center-handled trays were made in aquamarine, Velva Rose and Florentine Green. Most of these trays will have the diamond optic design on the tray; occasionally one of the trays without the diamond optic design will be found (#29).



The little Velva Rose oval bonbon or oval bowl (#30) is a very unusual piece. This shape, referred to as “Twin Dolphin” or “Double Dolphin” is not found very often with iridescence. The bowl and other shapes of it, including a plate, are found regularly without iridescence on them and were made by Fenton for a number of years in many different colors - cobalt blue, green, ruby red, dark emerald green, light green (similar to Florentine Green but without the iridescence), crystal and black. You'll find the ones without iridescence quite readily. They are part of the continuing production of the dolphin line which Fenton did for many years after stretch glass went out of fashion.



We have not discussed early period dolphin items in Persian Pearl up to this point. In the Fenton catalogs of the period there are images of nearly a full line of Persian Pearl dolphin items. Today it is nearly impossible to find a true Persian Pearl dolphin item of any shape. We do not know if the color was unpopular with retailers or if production proved difficult or if some other event impacted the production of Persian Pearl dolphin items. There are a few early period comports which appear to be Persian Pearl from a distance but most of them have a very slight tint of pink in the glass when they are examined closely. Whether these are the pictured Persian Pearl dolphin items or only a very light batch of Velva Rose glass is impossible to know because there is no one alive today to tell us what happened with the production of Persian Pearl stretch glass dolphin items. It is a mystery that remains with the ages and one we are not likely to solve.

In conclusion, Fenton's Dolphin Line was produced in an extensive array of shapes, sizes and colors in the early period of stretch glass production. The molds were used again in the years to follow when the dolphins were produced in what is today referred to as the “crystal” colors. Years later, Fenton would revive the dolphin molds to make convention souvenirs for The Stretch Glass Society. Those souvenirs were always made in shape/color combinations which were not made during the early period of production. And they were marked to indicate that they were made for The Stretch Glass Society or “SGS.” If seconds (second quality items, according to Fenton's quality control inspections), existed from the souvenir productions, these were not marked as souvenirs and were often sold in the Fenton gift shop. In addition, in the late period of stretch glass production a large number of Ruby stretch glass twin dolphin square comports (#31) were made which do not appear to have the Fenton logo on them. These can be identified as from the late period due to a thinner foot and other characteristics.



Melon Rib by Fenton

Melon Rib, like the dolphin line, is a pretty extensive line of stretch glass. It shares one characteristic similar to the dolphin line which is that Melon Rib was also made in two sizes. There were two different molds which were very similar in design. We refer to one as the larger mold and one as the smaller mold. In the dolphin line, the difference in the diameter of the foot is about $\frac{3}{8}$ " or $\frac{1}{2}$ ". The dolphin pieces are difficult to distinguish when you're looking at the pictures on eBay or even when you see them in person in the Antique Malls. Most of the time, measuring the foot is necessary to determine for sure whether you are looking at the smaller or the larger dolphin item. In Melon Rib, we don't have that problem because the big ones are big and the small ones are small. There's no confusion. The difference in size is in more than the foot, although, as with the dolphins, you should always use the foot size, because the foot is the only part of the Melon Rib item that doesn't get reshaped. You can rely on the diameter of the foot to tell you whether you have the larger one or the smaller one.



While Fenton did an amazing amount of reshaping with the pieces which came out of the melon rib molds and created a lot of different shapes of bowls and vases plus a couple plates, there is not the variety of pieces in Melon Rib as there was in the Dolphin line. There are no candleholders, bonbons, nut cups or footed pieces. Because Fenton was using only two molds, the pieces created from each mold are somewhat similar. You can see here, however, that there are lots of shapes. Not all the shapes are available in both the large and small sizes.

Let's start with the larger size pieces which were made from mold #857. There are no plates from this larger mold; if one had been made it would have been quite large and difficult to pack and ship.



Let's look then at the bowls which range from the standard form #32 (as it came out of the mold) to the flared bowl (#33) to the wider flared bowl (#34) and finally to the bowl with the special rolled edge (#35). In addition, they made a fan vase (#36) from this mold.



They also cupped both the standard (#37) and flared (#38) shapes.



Now let's look at what they made from the smaller size mold, #847. As with the #857, there is a standard form (#39). While a cover was not made for the larger "standard" bowl, one was made for the smaller (#847) one, so it is found with and without a cover. We will come back to discuss the cover in a little bit. The smaller mold was used to make many shapes, most of them different from the shapes made from the larger mold.



There is a smaller bowl which is flared with a slightly rolled top edge (#40), which is very similar to one of the larger bowls. There is also a fan vase (#41) made from the smaller mold. That is where the similarities end.

The bowls from the smaller mold were made into plates (#42), plates with two sides up (#43) aka an oval plate, a very low cupped bowl (#44) and a series of other bowls. Also, from the smaller mold they made a tightly cupped vase (#45) (some more tightly cupped than others) and the covered candy box mentioned above.



The candy box pictured is Velva Rose stretch glass and has a flower top (#46). There are a couple of things to keep in mind about this covered candy box. The flower top was made in the mold. It was not made by hand and attached. It was probably reshaped by hand once it came out of the mold, but it is part of the cover when it comes out of the mold.



You will also find these candy boxes with the nipple top (#47) instead of the flower top. We are not aware of a cover with a wafer top. The nipple top appears to have been reworked somewhat after it came out of the mold, because almost all of the nipple tops are relatively rough and the iridescence is not always great. Auctioneers and others sometimes say that the nipple finial is the result of the flower finial being ground down after the fact (presumably because some of the petals were broken off the flower finial). However, Cal disagrees. He has four of these candy boxes with the nipple finial. They are all the same and for that reason he believes they were made at the factory. It is possible that Fenton did rework the finial



at the factory, but he does not believe they were reworked as repairs to broken flower finials. If you are fortunate enough to be at an auction and the auctioneer sells one of these as damaged because there is a nipple finial rather than a flower finial, check it out carefully and if you don't think that it's actually been ground as a repair, just go ahead and buy it. You'll probably get it for a steal because the auctioneer is advertising it as damaged. The fact is that it's most likely not damaged at all.

Before we leave the early period Melon Rib pieces, there are a few odd pieces which are not seen very often, including a lamp. They do not appear to be whimsies (one of a kind) because we see them in more than one color, but they do not seem to have been made in the same quantities as some of the other pieces we have discussed. Here they are:



To wrap up our discussion of early period Melon Rib, let's talk about the colors in which we find it. These include: Celeste Blue, Florentine Green, Topaz, Grecian Gold, Aquamarine, Tangerine, Wistaria, Persian Pearl and Lavender. Lavender was not a 'standard' color for stretch glass



although a few other pieces of stretch glass are found in Lavender. In Melon Rib only the large and small fan vases are known in this color and there are very few of them.

It is also difficult to find Melon Rib in Wistaria; there are no known pieces from the larger #857 mold and only a few shapes from the smaller #847 mold are found in Wistaria. Persian Pearl pieces are found in both the larger and smaller sizes, but they are very limited.

There is one more similarity between Melon Rib and the Dolphin line: both were made again in the late period of stretch glass production. The cobalt blue basket (#48) is a Late Period piece. Fenton produced a fairly large variety of Melon Rib in the late period. It was part of the re-introduction of stretch glass into



the Fenton line in 1980 to celebrate the 75th anniversary of the company. All of the stretch glass in 1980 was Velva Rose. As the years went by, Fenton made Melon Rib in a number of other colors and they apparently made a few experimental pieces in the late period in a color similar to Peking Blue (#49). Some of these pieces were iridized. Keep your eyes open for those; they are pretty hard to find. You will also find Ruby Melon Rib baskets made during the late period.

It has been Dave's experience with the tangerine fan vase (#50), that if you get enough of those fan vases together, you'll realize, both in the large and the small sizes, there are two distinctive styles. One of them appears as though they somewhat swung it, making the stem somewhat elongated and the fan will be not as wide. In others they just squeezed it together into the fan shape, but then they spread it out so that the fan is very wide at the top. Dave has seen the two styles both in the small and the large versions. You will also find fan vases which are taller on one side and lower on the other (comparing left to right) and other ones which are quite symmetrical.



If you want to have fun with stretch glass and you want to have some good examples to show your guests what stretch glass really is, this is fabulous glass with which to do it. Cal has eleven different shapes in topaz and has them all lined up. When he has guests in his home who are unfamiliar with stretch glass and he wants to introduce them to stretch glass, that's where he starts. He starts with the standard shape and shows them each of the resulting shapes. By the time he has shown them all eleven pieces generally the guests are saying, "Oh now I understand what stretch glass is." He highly recommends this approach when explaining stretch glass.

Melon Rib is a wonderful pattern to collect. This is one where Cal is actually trying to get a full collection-every piece, in every color, and in every shape. He's still finding pieces that he doesn't have and sometimes the difference in size is quite small. This is why you really have to rely on the diameter of the foot to establish whether the piece is from the larger size or the smaller size.

Laurel Leaf by Fenton

While Fenton made a number of pieces of stretch glass with the Laurel Leaf design in them, Russell Umbraco shared with us that not all of the Laurel Leaf pieces were made by Fenton. He explained that there are two different Laurel Leaf patterns. One of the Laurel Leaf patterns comes from an art glass company and the other is by Fenton. Frank Fenton and Russell went through a lot of iridized glass with the Laurel Leaf pattern when Russell and Kitty were interviewing Frank in the late 1980s. The Laurel Leaf design by Fenton has the leaves opening to the right and the stem of the leaves to the left (#51).



The non-Fenton pieces have a flor de lis stamped or etched on the bottom of the item. Dave mentioned that he may have one of the plates with the flor de lis but had assumed that somebody had added it as a fake mark; maybe he actually has one of the non-Fenton original items. The remainder of our discussion focused on Fenton's Laurel Leaf stretch glass.



The Laurel Leaf line seems to have been configured to include items which would be used for a luncheon. The line includes: large salad bowl and under-plate (#52), 2 shapes of individual salad plates, each of which is known in a round shape and an octagonal shape (#53), a mayonnaise comport (#54) and a cheese and cracker set (#55). The salad bowl and large under-plate are only found in the octagonal shape and the cheese and cracker set and mayonnaise are both round. It is believed that one would have 6 or 8 individual plates to have a complete set.



As mentioned above, Laurel Leaf plates come in the round and octagonal. The octagonal plates are either 7 1/2" or 8 3/8" in diameter while the round plates are 6 1/4" or 8" in diameter.

The large bowl and plate set in Celeste Blue is a salad set. That's also known in Tangerine, Persian Pearl, topaz, Celeste Blue, Florentine Green and possibly in other colors. In theory there should be accessories to go with the salad set in all of these colors. The cheese comport is known in Wistaria, however, other pieces of Laurel Leaf in Wistaria are difficult to find. It is not uncommon to find the cheese comport and cracker plate separately. It is best to buy them individually when you can and then look for the missing piece to complete your set. The mayonnaise is a little more common and not as difficult to find with the Laurel Leaf design. The big salad bowl and salad plate are hard-to-find, especially together. There are a number of them known in Tangerine, which seems unusual, but they may have been made at a time when Tangerine was popular. There are limited numbers of the salad sets known in any other color. Interestingly, we do not find an abundance of individual plates or other accessories in Tangerine. When the smaller tangerine salad plates showed up a number of years ago, Dave and others had seen a set of the larger size but had never seen the smaller plates. It is very possible other individual Tangerine plates exist.



Cut Ovals, Plymouth, Sheffield, Big Cookies by Fenton



Fenton also produced several other patterns in stretch glass and they also created what is today known as "Cut Ovals." Cut Ovals is not a pattern in the traditional sense of a pattern being carved into the mold resulting in the glass having the pattern when it comes out of the mold (#56).

Cut Ovals is really a decoration; it is added to the glass after the glass has been made. But for the purpose of this discussion, we are including Cut Ovals as a pattern. The Cut Ovals design is simply a series of small ovals of glass which are cut out of the molded and iridized glass. The design exists only on candlesticks and bowls. Both of the 8 1/2" and 10" candleholders in the Florentine style have been found with cut ovals on them and, as far as we know, there are at least three different sizes of Fenton bowls that have the cut ovals around them – one larger bowl, pictured here with 10" candlesticks and two smaller bowls which would presumably have been made to go with the 8 1/2" candlesticks. Cut ovals are found in a variety of colors including: Celeste Blue, Florentine Green, Grecian Gold, Persian Pearl, Ruby, Topaz and Wistaria. Bowls are known in Celeste Blue, Grecian Gold, Ruby, Topaz and Wistaria.



Undoubtedly, someone has one or more bowls in the other colors because it seems likely that Fenton would have made them in all the colors in which they made the candlesticks. All of the candlesticks and bowls are hard-to-find with some being unquestionably rare. The bowls are 10 or 20 times harder to find than the candleholders but are not in as great of demand as the candlesticks. The bowls are also sometimes difficult to recognize. The first cut oval bowl Cal purchased did not immediately look like it went with the cut ovals candlesticks. He had no idea what he had. He took it to a stretch glass convention and someone identified it as a cut oval bowl!



As you can see from the photos, the cut ovals on the bowls are elongated (#57), whereas on the candlesticks they are vertical (#58). Also, keep in mind that, as with most Fenton ruby stretch glass, there will likely not be any iridescence on the exterior of the bowl; the iridescence is on the interior. This means that the cut ovals on a Ruby bowl are not all that noticeable. Other bowls will be iridized on the exterior and the cut ovals will be more visible. If you see a ruby bowl and it has some cut ovals around the outside, you're going to have to pick it up and look inside to see if it's stretch glass.

Fenton also produced cut ovals candlesticks and bowls in their 'crystal' colors, that is without iridescence.

It would require a substantial investment to collect shorter and taller candlesticks along with smaller and larger bowls with the cut ovals design in all colors. And it would require years of patient collecting as cut ovals items do not appear on the market with any degree of frequency.

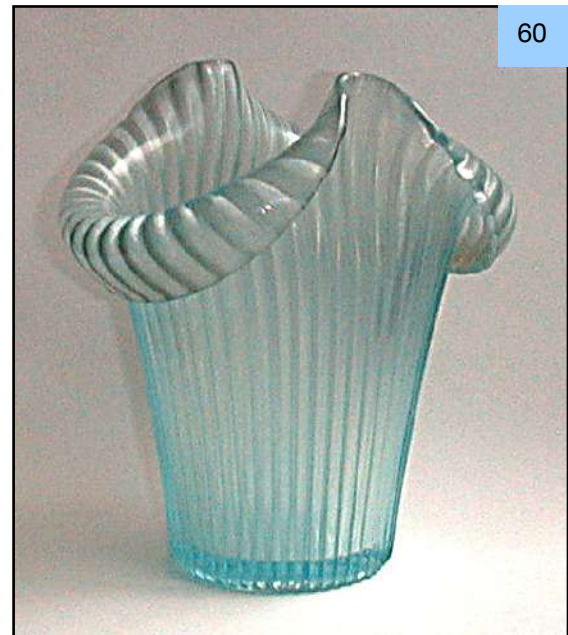
Two of the most important patterns in stretch glass, according to Dave, are Plymouth and Sheffield. Plymouth #1620 was an extremely large and very popular line for Fenton in Depression-era glass. We do know of a couple pieces which were made while Fenton was still making iridized stretch glass. Those pieces are both baskets; one is Persian Pearl (#59) and the other is Aquamarine. These are extremely beautiful and elegant with the molded design.



They are not cut; all of the design, which includes circles, ribs and squares, is in the mold. When the molded glass is pulled out to make the basket shape, the stretch effect became very evident. There is either a tumbler or a small vase that's in the Plymouth line that also has been treated with iridescence. One of the factors influencing the interest in these pieces is that there are Plymouth and Fenton collectors who would love to have a piece of their pattern which is iridized to go with their non-iridized Plymouth.

Another similar line would be Sheffield which is fairly heavy glass. It has to be heavy in order to sustain the deep ribs that are found around it. Sheffield was actually an elegant line of glassware made by Fenton.

After the stretch period, there were quite a few different pieces in the Sheffield line that were made in the Depression era. During the Carnival era and the Stretch era, only Sheffield vases in Persian Pearl and Aquamarine (#60) were made with a stretch finish.



Cal and Dave both have a small Sheffield cupped-in vase (#61) similar to a small rose bowl. When you first see it, it looks like it's aquamarine, but when you get it next to another aquamarine item, you'll see that it has less green and more blue in it. There has been a question for some time about whether this is a late period piece or an early period piece. After looking at some of the catalogues, Dave is beginning to think it's really an early period piece. The reason we thought it might be a late period piece was that it does look, when it's by itself, to be similar in color to Velva Blue. But when you get it next to a piece of Velva Blue, then it doesn't look like Velva Blue either. Neither of the vases in question are marked with the Fenton logo. We always encourage you to pick up these odd pieces if you see them, especially if they're reasonably priced. They do come in handy for study. Certainly if one of these rose bowls would show up with a Fenton logo on it, we would want to have it to compare with one of the ones we believe are from the Early Period.

The first Big Cookies basket in stretch glass was found by a glass collector/dealer on Long Island. Russell and Kitty acquired it when it was offered for sale. While Big Cookies was extremely common in the Fenton opaque glass colors, the pattern does not show up in stretch glass very often. The Fenton glass collectors like opaque colored glass and they like Big Cookies, particularly the Mandarin Red and the Jade Green. In stretch glass, there is one amber Big Cookies basket known (#62); possibly it was an experimental piece.



There are other Big Cookie baskets in amber, they just didn't get iridized. Before Russell and Kitty got the amber basket, they obtained the one in Persian Pearl. When they purchased that one, most of us believed it might be the only one in Persian Pearl. But since then two more have showed up in Persian Pearl. There are now three Persian Pearl ones known for sure and there's a rumor that there is yet a fourth one! Keep your eyes open, for there are more things out there! Maybe you'll be the lucky collector to find the next Persian Pearl Big Cookie basket or, even better yet, the next amber Big Cookie stretch glass basket. That would be a real find!

Floral & Optic, Double Scroll, Chesterfield, Wide Panel by Imperial

Imperial also produced several lines of stretch glass which had patterns in the glass in the traditional sense. Let's take a look at some of the items with the Floral & Optic pattern. This pattern appears as a band on bowls and plates (#63); there are no other shapes which contain the Floral & Optic pattern.



The bowls and plates were produced in the typical Imperial stretch glass colors: Blue Ice (Smoke), Green Ice (Teal), Ruby Ice (ruby) and Iris Ice (crystal). A few examples are known in Marigold on milk glass. The pattern also appears on Marigold Carnival Glass. Floral & Optic is collected by both stretch and carnival glass collectors.

Let's start by looking at a Floral & Optic bowl which is marigold iridescence over milk glass (#64). Dave doesn't see any stretch effect on this bowl. Most of the Floral & Optic marigold over milk glass pieces he has seen have a shiny finish, indicating that they were probably not re-heated after they were iridized. However, he has seen a marigold over milk glass bowl that was in a flared out bowl shape that definitely had some stretch effect in the marigold iridescence. It was a pretty spectacular piece. We know there are plenty of other marigold on milk glass pieces made by Imperial, primarily in wide panel vases. The vast majority of them are shiny or have a satin finish, but then there are a few rare pieces that are definitely stretched and you can really see the stretch marks on them. Determining if the shiny ones are stretch glass requires us to go back to the definition of stretch glass. According to The Stretch Glass Society's definition, we are supposed to accept pieces of glass as stretch glass even if they do not have stretch effect if the company had the piece in their normal stretch glass line. When it comes to Imperial Floral & Optic, we don't have that much historical evidence as to whether or not they put Marigold Floral & Optic in what they considered to be their stretch iridescence line or only in their bright or shiny iridescence line, which would be considered their carnival glass line. So, we don't have 'proof' that marigold or Marigold on Milk Glass Floral & Optic should be considered stretch glass.



Ruby Ice (#65), Blue Ice and Green Ice (#66) Floral and Optic is definitely stretch glass because it was re-heated during the making and exhibits a stretch effect. However, we are aware of items in Blue Ice which have both stretchy and shiny iridescence. The practice today among a number of stretch glass collectors, is to also include marigold, marigold on milk glass and shiny Blue Ice Floral & Optic in their stretch glass collections.



There are other examples of similar situations where pieces of an Imperial pattern are known to exist with both a stretch and a shiny (carnival) glass finish. Let's look at Imperial's Double Scroll pattern, keeping in mind that this was the #320 line in Imperial catalogs. The name Double Scroll was created by someone(s) who wanted to give the pattern a descriptive name in lieu of the line # assigned by Imperial. When you take a look at all of their catalogues, you'll see #320 for both the candleholders and a bowl. Double Scroll is a great name because there are in fact two little scroll shapes on the sides of the candleholder and one on each side of the bowl. In the catalogue pages, there's an 8" candleholder and there is a candleholder which is approximately 3 1/2" tall which is in the same style and same design. Dave has seen the shorter candleholder in carnival glass, that is to say, in the shiny iridescence, but he has never seen the small candleholders with the stretch effect. Cal added that the short Double Scroll candleholders were also remade in later periods and can be found with the IG mark on them. These later examples are also only found with shiny iridescence.

Double Scroll bowls and taller candleholders are known in Ruby Ice (#67), Iris Ice, Green Ice, Blue Ice and the shiny Marigold discussed above. These console sets are collected by both carnival and stretch glass collectors.



The next pattern by Imperial we are going to look at is called Chesterfield by collectors today. Chesterfield was not the name Imperial used for this. They called it their #600 line. There are several items in the Chesterfield line and several items which look very similar to Chesterfield, but which are not technically Chesterfield or #600 according to the Imperial catalogues.

The tankard pitcher and tumbler sets are the best known items in Chesterfield. The pitcher should have a lid although many pitchers today are without lids. As we have discussed previously, Chesterfield pitchers and tumblers are known with both stretch effect and a shiny iridescence aka carnival finish. The marigold pitchers and tumblers are known in the shiny finish and there is a marigold lid for the pitcher (#68). The sets are also known in Iris Ice, Green Ice and Ruby Ice (#69), all with stretch effect. Some of those pitchers have lids and some do not but we believe they all started out with lids.



There are tumblers (#70) known in Blue Ice but we are not aware of a pitcher to go with them. As is often the case, the Blue Ice is somewhat more shiny than stretchy. Most of the stretchy tumblers are slightly flared at the top whereas the sides of the shiny marigold tumblers continue straight up. There are creamers and open sugars (#71) which are nearly identical to Chesterfield and they are often referred to as being in the Chesterfield line, however, they are not Imperial's Chesterfield creamer and sugar according to the Imperial catalogues.



The most common Imperial pattern is referred to by collectors as Wide Panel. There were many bowls and plates in this pattern. Dave commented that Imperial actually had two different patterns or lines both of which are today called Wide Panel. There are some subtle differences between the two patterns, however most collectors do not distinguish between the two lines, so everything in this general design or pattern is known as Wide Panel. In addition to bowls and plates, there are sherbets and small plates which are used under the sherbets. The shapes and sizes of bowls and plates ranges from those which are a few inches in diameter to pieces 12" or more in diameter. Ruby Ice plates are known as large as 17" in diameter. Wide Panel is known in a wide range of colors, well beyond Green Ice, Ruby Ice and Blue Ice. It is known in shiny as well as stretchy finish. You can accumulate a sizable collection of Wide Panel items, if you want to spend the time hunting for them.



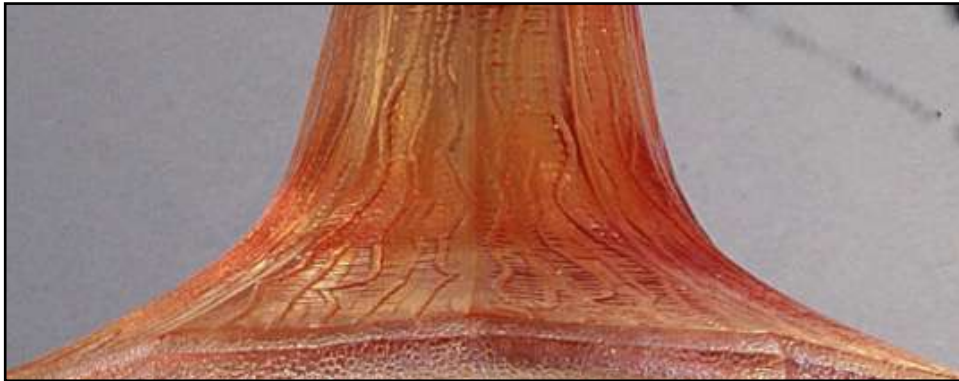
The toughest color in Wide Panel is amber. There is a flared amber bowl that's known (#72). Amber plates do exist as do amber sherbets and under plates for the sherbets. The sherbets and under plates are hard-to-find.



Another difficult-to-find color is topaz. Dave has a true topaz wide panel bowl (#73) which is approximately 10" in diameter. Originally he thought that it was something different, that it was very possibly a ruby piece that had not been struck, but when he checked it with a black light, it fluoresced like mad as opposed to the ruby wide panel bowls which only faintly fluoresce in the bottom area.

Tree of Life by Northwood

The Northwood Tree of Life is another of the patterns which both carnival and stretch glass collectors like. The bowl part of the Tree of Life line doesn't have any pattern in it, it's the foot that has the pattern. The design is called Tree of Life because whoever gave it this name apparently thought the design looked like tree bark and they named it Tree of Life. Dave has done line drawings of this and many other pieces of stretch glass and when he was drawing this, he realized that the design is what appears to be reeds; they look like long grass stems with something in between them. Dave believes the intent was to mimic something growing in water; something like reeds. Nevertheless, the pattern is referred to as Tree of Life. Sometimes these pieces are referred to as having "tree bark bases."



While there are several shapes with a Tree of Life base, the end result is generally a bowl with a base or a comport.



There are also plates, which are formed by reshaping a bowl, with the Tree of Life base. These are commonly referred to as cake stands. There is a square footed bowl which can be found with the bowl in many different configurations. You find the bowls re-shaped into a square, round with a rolled rim, or in an oval with two sides up. Bowls are also cupped and in some cases the bowl appears nearly like a globe with a circular opening at the top. The range of shapes is quite impressive.



In addition to the many shapes, these examples of stretch glass are also known in a wider range of colors than you might expect. Remember that most of the Northwood true stretch line was topaz, blue, russet, and Jade Blue. In Tree of Life we do not find many pieces in russet or Jade Blue but we do find examples in emerald green, crystal, marigold, Royal Purple and you can find three different colors of blue. There's a light, almost aquamarine blue, standard Celeste Blue, and then a sapphire - a really deep blue color. Likewise in the purple color, Dave has seen royal purple, which is a fairly light purple, and he's also seen a bowl in a much darker purple. Dave's feeling is that Northwood was experimenting with colors and that's when they made these bowls. You can really spend a lot of time getting all the different colors and all the different shapes that you can find in this one.



You can also find this with what appears to be a round stem, but if you look at the base of it, it will be an 8 or 12 sided base. The smaller version has 8 sides and a somewhat larger one has 12 sides.

What's also interesting is that you can find examples of these pieces with the square base, the 8 sided base or the 12 sided base, all without the tree bark design on it (#74). Those are the really rare pieces. We think that possibly they made the bases without designs first and then added the design to it.



If you look inside the bowl or comport, many of the ones with the 8 or 12 sided base, will have the Northwood mark (a capital N with a line under it and in a circle) on the inside of the foot; it will be very evident. A few of them will also have the Northwood mark inside the bowl portion. But apparently for many of these, because of the intense heating and reheating, very often that Northwood ring inside the bowl can be sort of melted out or heated out of there. Almost always you'll see that Northwood mark at least in the base.

We find the bowl on an 8 footed base flattened down into a card tray or sort of raised up a little bit and then cupped in. Likewise, in the larger 12 sided version, we find flared out, cupped in and with a vertical edge. Dave has always wondered if anybody has a larger comport with a rolled rim. We do have a rolled rim of a square footed bowl, but he has not seen any rolled rims on the larger ones with the 12 sided base. You see most of the 8 sided ones in topaz and blue. The 12 sided ones are seen in topaz, blue, and marigold. There are a couple of crystal ones. Then there's a very rare one that's actually custard glass with a sort of marigold iridescence on it. Dave is only aware of one of those.

Barbella by Northwood

Barbella is the name given to this pattern by carnival glass collectors; in the Northwood catalogs, it was identified only by a number. In this line tumblers in topaz and russet are known. A water pitcher is also known in topaz and is pictured here (#75).

The photograph is from a carnival glass collector who has the complete set and shared it on "Hooked on Carnival's" discussion board. He sent in the picture and said, "The people that talked about these Barbella tumblers said there ought to be a pitcher - how about this! There it is!" But what Dave finds really interesting

about this Barbella pitcher is that it's not the shape of the pitcher that is in the Northwood catalogue pages. The Northwood catalogue pages show the pitcher that goes with these tumblers as actually being pinched in at the top and flared out. It's more of a bulbous shaped pitcher. When William Heacock wrote the first Northwood book, he was one of the people that named this Barbella. That actual pitcher was made in Victorian glass and in several colors and with several decorations on it. Dave has always wondered if the artist that made the illustrations for the catalogue pages for Northwood, just drew a picture the way that he thought a pitcher ought to look and really didn't see an actual Barbella pitcher. We're just thankful to know that's there's a Barbella pitcher in topaz stretch that has shown up and is in a collection.



Cal indicated that it is not easy to get any of these tumblers. He has been collecting for thirty years and has three topaz Barbella tumblers (#76) and one russet one (#77).



Cal also has the three piece table set (#78) (creamer, sugar with lid, and spooner), which is also a very difficult set to get. In American Iridescent Stretch Glass, this is pictured. It calls the piece on the far right hand side, a sugar with the lid missing. Cal is convinced at this point that it is, in fact, a spooner. It is a natural third piece to go with the creamer and sugar.



Those of us who collect early American pattern glass, are saying, “where is the butter dish”? I would not be surprised if someday a butter dish shows up, although it's entirely possible that they didn't make a butter dish. If you see any of these three piece sets or any of the tumblers or the pitcher or the mug, you should seriously consider buying them because they are all difficult to find. Cal commented, I think I can say with confidence, even if you don't like them, or want them, just buy them and just let some of us know that you've got them and we will make sure that you are taken care of!

When Dave was looking at the handled mug (#79), he went back and looked at the Northwood catalogue pages. They do have the one pictured with a slightly different shaped pitcher. They call that their lemonade set. He finds it interesting that this was actually part of the Northwood lemonade set. As far as he knows there's only one or two of these handled mugs that are known. That would imply that there was probably a pitcher that was made for it. We've never seen the pitcher that is pictured in the catalogue.



Russell wanted to know which one of us has the cracked mug? Dave indicated that he was quite sure that the carnival collectors who collect mugs have these mugs distributed among themselves!

Russell reassured us that there's one cracked mug and one perfect mug!

Twist by Northwood

The candleholders and bowl (#80) are made by Northwood. Dave has heard dealers and even auctioneers call these twist or swirl; either one works.



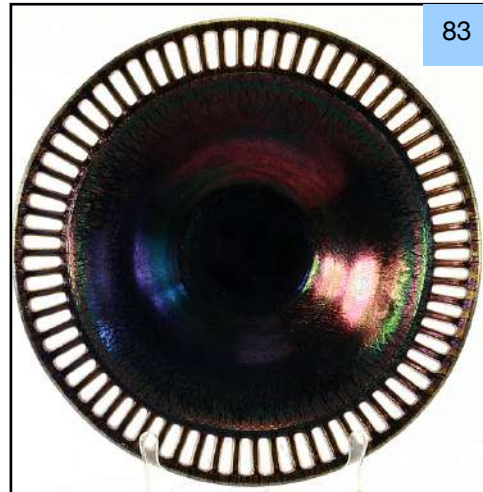
They only made one size of the candleholder, but they made two sizes of bud vases (#81), both of which have this external swirl design. And they made two sizes of bowls with internal or optic swirl design on the inside of them. They did quite a few different tops on the bowls. Most of them are sort of slightly flared, but Dave has seen some that are widely flared. He's even seen a low bowl in this swirl optic. He's seen one that's just a normal sort of raised up flared in this twist optic. Since the vases come in two sizes and the bowls come in two sizes, Dave always figured that there had to be two sizes of the candleholders, but he's only seen the little 6 1/2" ones with this swirl optic on them.



Open Work by US Glass

Once again we refer to this glass not by the name used at the time it was produced, but, this time, by a term applicable to all glassware with a certain characteristic. We call this glass made by US Glass Company 'Open Work'. Open work is an actual name that was used by the glass industry to indicate the open design that could be made along the rim of glass items.

This is a very difficult result to achieve because the whole design is in the mold. A very good mold handler and presser are required to press this glass, making sure that all the glass is pushed and shoved into all the little nooks and crannies that would be at the top of that mold - with the top plate that is put down on the mold in order to get the glass into all those areas. We know this is difficult. If you've ever collected any of this, you can see that there are often little sharp edges on the inside of many of those open work areas. While they may have called this 'open work' in a general term, US Glass did have specific line numbers for this glass.



(#82 and #83) is what is commonly called the ribbon molds. This was actually the US glass #8076 line number. It usually comes in bowls and the bowls are usually pulled up, rolled rim, flattened down into a plate and so forth. Ribbon bowls come in one of the widest range of colors you are likely to find in stretch glass. While you will normally see these in blue and topaz, we also see some of them in opaque colors, including the unusual light blue (Blue Pearl) color and so forth. You can see in the blue bowl (#84) why they were called ribbon bowls. Apparently, many of the housewives of the period, in order to jazz these up when they used them for display, would thread a ribbon in and out of the openings and tie a little bow at the end of it.





The following items (#85, 86, 87), however, are actually in the #310 line. The #310 line has these paired rays on the outside of the glass. The rays extend down to the foot so that you see the rays in that area also. These are actually external rays. The rays are molded on the outside, so technically this is not an optic ray, which would be on the inside of the piece of glass. They are actually paired ribs that have come up to the top and end in a point.

Normally, those rays would extend to the upper rim, however, when the open work embellishment is added, the rays stop before the open work. There are two molds which were used and from these, several different items were made. There is a large footed bowl and a small comport to which they incorporated an open work rim. In this case the open work rim is a lattice, not an extension or continuation of the ribs on the side of the item. None of these are common. We're quite sure you've seen these in an antique mall and they usually are found in satin glass. It is not too difficult to find one in satin glass or one which is not treated at all, but getting one with the stretch effect and the lattice work is a real challenge. As you would imagine, just a simple heating and cooling over time has created in much of this lattice work little chips or cracks that are in the glass. This makes finding a perfect piece even tougher.



Cal indicated that while these pictures show these bowls on black bases, there are in fact slag glass bases in colors that match the bowls, at



least in a few cases. We know of the coral slag base that matches the coral bowl. The base is not iridized. We know of a pearl blue base that matches the pearl blue ribbon edged bowl that's known. But again, the base is not iridized.

Having discovered those two bases, there's no reason to believe that there might not be a Nile green slag base or some other color slag base. These bases are highly unusual. They show up once in a while in a collection or at an auction. If you don't know you're looking for one, you wouldn't notice it. But hopefully as a result of this discussion and report, you know you're looking for it and you will notice it, because they're quite desirable. Generally, the selling prices are in the hundreds of dollars, maybe \$200-\$400 for the base by itself. Dave has seen the little footed base in the coral color and it was iridized. He's only seen one of those.

#310 Line by US Glass

Dave has always considered the #310 pattern to be a nice elegant design. Because of that he tries to get as many of the #310 pieces as he can. Originally, he thought he had examples of all sizes and shapes. Most of them were in pink and green and a few of them were in blue. But there are other ones which show up. It is not easy to get #310 items in topaz (#88).



Blue is common in a few pieces such as these candleholders (#89) and the high footed comport (#90), but in bowls and some of the other shapes, blue is not easy to find. There are a few crystal pieces of #310 that are known (#91). Again, they are pretty tough to find, but they're out there.



The handled green server (#92) is in the #310 line. Dave has only seen it in green and in pink, but he wouldn't be surprised if another color showed up.



The covered candy jar (#93) is a tough piece to find. We find the bases of these in quite a few stores and malls, but getting one with the lid is not an easy task.



There is a footed comport in the #310 that has a pretty nice decal design on it (#94). Dave has seen some of these #310 with an enameled design on them, but he wouldn't consider most of them to be factory designs. This particular one that does have a decal on it, really looks to Dave like it was professionally done. Whether that was done by US Glass or a secondary decorating company, he doesn't know. There are several plates in the #310 line. Most of the plates Dave has seen are in green and pink, but he wouldn't be surprised if one was found in blue or topaz.

We certainly thank Cal, Dave and Russell for sharing their expertise.