



STRETCH OUT DISCUSSION

STRETCH GLASS REVIEW **Amber and Tangerine Stretch Glass** Stretch Out Discussion Call on May 14, 2020



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 Director, Bob Henkel, moderates the calls which are organized by SGS Director Mary Elda Arrington. SGS life member, 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 Stretch Glass Reviews are available following the live discussions 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, buy, sell and collect stretch glass.



Amber and Tangerine Stretch Glass

Amber Stretch Glass

While most colored glass requires adding specific minerals to the batch of ingredients being melted, it has been said that you could just throw some lumps of coal in the glass batch and the color of the glass would be amber! There are a lot of different variations of the color amber in glassware. The companies that had good quality control, usually had fairly consistent amber color; other companies may have produced a wide variety of amber colors over an extended period of time. Amber stretch glass is less expensive to make because the amber color is actually from the amount of carbon that is in the glass. While we do not find large quantities of amber stretch glass, Vineland seems to have produced it in modest quantities while Fenton, U.S. Glass and Imperial are believed to have produced relatively less stretch glass in this color. Northwood seems to have contributed only minimally to the availability of amber stretch glass and several companies producing stretch glass did not make any in amber. As such, there is more Vineland amber stretch glass found today than amber stretch glass made by other companies.

Fenton Art Glass Company, Williamstown, West Virginia

Amber stretch glass was produced by Fenton during both the early and late periods of production. During the early period, we believe amber stretch glass was only made in limited quantities and it is difficult to find today. The late period amber stretch glass was made in larger quantities, in a variety of shapes and is more readily available for collectors today.

This Big Cookies basket (#1) is an extremely rare amber item made by Fenton during the early period. There is only one of these known, however, for a number of years there was only one Persian Pearl Big Cookies basket known (made from the same mold) and currently there are three or four of the Persian Pearl baskets, so there may be additional amber baskets to be found.



The crimped amber bowl (#2) with the four sides up is a more recent, late production item. The light amber color matches the older amber color.



The four bowls below have this lighter amber color and are from the earlier production line. The two bowls (#3,4) are from mold #600. Fenton made a fair number of the #647 bowls also in amber (#5,6). These are the two molds they used to make most of the amber bowls.



A Stretch Glass Society member has the triple dolphin amber bowl (#7). It, like the Big Cookies basket, is considered a hard-to-find shape. Notice that the amber is a slightly different color. That may be due to the lighting for the photograph, but it does seem to have more of a brownish tone rather than the yellow tones that you see in the other amber items.





The Fenton flip vase on the left (#8) is in the same form as when it came out of the mold; this is referred to as the “normal shape.”

The vase (#9) on the right has three crimps and is also by Fenton.

Fenton is known to have also made an amber serving plate and may have made other items in this color.



Imperial Glass Company, Bellaire, Ohio

Imperial is another company that made a fair amount of amber glass, however very little of it was amber stretch glass. Dave Shetlar suggests that amber is a darker color and did not show up well on a wooden table. As a result, the color may not have sold well or been popular with retail customers. You can see two of the Imperial wide panel bowls (#10, 11). These are the typical 8-10” wide panel bowls. One of the bowls has an enameled floral trim decoration around the top.



Probably the most common Imperial amber pieces are the sherbets and luncheon plates. There are two plates - a standard 8" wide panel luncheon plate and a 6" wide panel sherbet plate that fits underneath the sherbet. Believed at one time to be quite scarce, in recent years enough of the amber wide panel luncheon plates have been found to require this thinking to be revised. Amber wide panel luncheon plates are not plentiful, but they are not as rare as previously believed. Sherbets are less available than luncheon plates and many of the sherbets are not found with the 6" sherbet plates. We are aware of three of the Imperial amber cheese and cracker plates, but we do not know of any Imperial amber cheese dishes. Since only the cheese plates are known some have speculated that marigold cheese comports may have been used with the amber plates. If the reader has an Imperial amber cheese comport, it would be much appreciated if a photo could be sent to info@stretchglassociety.org to be added to our photograph library.



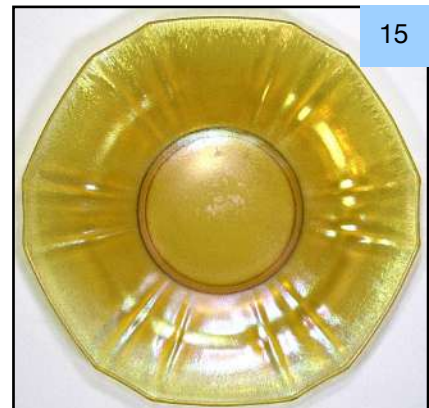
United States Glass Company, Pittsburgh, Pennsylvania

Another company that made a fair amount of amber stretch glass is U. S. Glass. They made primarily bowls. Figure #12 is the optic rays and points bowl. The 6" mayonnaise dish (#13) is beside it.



They also made 8" large and 6" small optic rays and points compotes (#14). The 'optic rays and point' bowls and compotes are known in reasonable quantities.

The plate was produced in both the 8" plate (#15) and a 7" plate in amber. These plates will have a ground base, rather than a snap base.



The bowl at the bottom ((#16) is the same bowl as the one at the top (#12), only this one has a slightly rolled rim.



U. S. Glass made a candy jar that has external ribs and the lid also has ribs on it. These are extremely rare in amber stretch glass, if they even exist in this color. Dave Shetlar does not recall having seen this item.



Like the other companies, U. S. Glass used the base of the candy jar to make comports ((#17).



This little dish (#18) may be a little sherbet or just a little condiment dish. It is only about 3" or 4 " wide.

Below is another comports (#19) that is spread out. This one is about 7" in diameter.



At the bottom is the wide footed bowl (#20) which is spread out. It is a darker amber. All the rest of the amber pieces have pretty much the same tonal quality, except for this bowl. Dave wonders if this one was made in one of the other U. S. Glass factories, which could explain the difference of color.



Vineland Flint Glass Works, Vineland, New Jersey

You can see that Vineland held up their tradition of not having much consistency in the color of their glass. They made some very light amber that looks like the amber of the other pieces we have seen. They also made some darker amber. The color was not mixed very well in the bowl at the bottom (#21). It has a translucent slag look to it. This one is marked with a sticker that says 'Old Gold' on it. We assume that their amber color was sold as "Old Gold."





Because the candleholders are thicker, they are darker in color, but they are also known in two distinctly different amber colors.

One of the pairs of 10” candleholders has quite a reddish-brown color to it (#22). The other one has more of a greenish-brown amber color to it (#23). Vineland would have made multiple batches of their amber glass and apparently different batches resulted in quite different amber colors.



While not discussed during the Stretch Out Discussion, H. Northwood & Company produced a very limited amount of amber colored stretch glass. They referred to this color as “Rosetta Amber.” It is known in uniridized aka crystal glass and is more frequently found in this form. The color is a deep brown amber. Examples which are iridized, and exhibit stretch affect are very limited.

Tangerine

Tangerine stretch glass is a striking glass, similar to ruby glass. It has Selenium in it. The term 'striking' refers to glass, which is two different colors, depending on the stage at which the glass is seen. The orientation of the molecules inside the glass will change from one state to another on being cooled and re-heated, causing the color of the glass to change. Once the color changes, generally the color does not change back to the original color unless the heating and cooling process is excessively repeated. Transparent reds, oranges and yellows are example of striking colors, as is Fenton's Tangerine glass.



The glass also has cadmium in it to give it the orange color. When it does not strike as well, the color will be more yellow than orange. In some cases, the color variation can be seen in this glass. It seems that the deep orange colored stretch glass commands a higher price than the more yellow examples.

In addition to being a striking color, some batches of Fenton's Tangerine stretch glass had the chemistry just right to strike opalescent (a milky color often found on the edge of an item; the opalescent color is produced by the slower cooling of the molten glass in those parts which are thick, causing some crystallization inside the glass). The candleholder (#24) exhibits a little bit of opalescence on the edge. and likewise in this salver (#25), but the rest of the piece is the nice orange tangerine. There is a tremendous amount of variation as you will see in the photos following, due to the way it was struck.



Fenton Art Glass Company, Williamstown, West Virginia, is the only company that made Tangerine stretch glass and this color was only in the line (of products offered to dealers & retailers) during the early period of production.



This page shows items in a wide range of the Tangerine color. The bowl (#26) with the diamond optic really struck orange on the outside; the interior is quite yellow because apparently it did not get as much heat when it was being reheated in the glory hole.

Bowls (#27, 28, 29) really struck orange all the way through.



These two bowls (#30,31) actually did not strike much at all, for they are quite yellow compared to the other ones.





The cut oval bowl (#32) is actually a piece of marigold/Grecian Gold stretch glass. It has been called Tangerine on eBay, but it is really an orange marigold. When this Grecian Gold item is held to the light, the base glass will be crystal in color (or colorless). The marigold color is created by the iridescent spray applied to the hot glass. Marigold is an orange-brown iridescence applied to crystal glass. The glass itself does not have a color in it. It is the iridescence applied to the outside that gives it the orange color.



The most available pieces of Tangerine stretch glass are the #316 (#33) and #318 (#34) candleholders. These candleholders, in some other colors, are actually less frequently found than they are in Tangerine. The console set (#33) with a #917 rolled rim comport is a beautiful set.



The comport (#35) is beautifully struck with a deep orange around the top rim and the foot. As can be seen, the stem, which would be hard to reheat in the glory hole, did not strike and is more of a yellow color.



This comport (#36) is a yellow glass. It did strike a little bit with the tangerine around some of the edges. We know that it is not a true Vaseline or topaz glass, because it will not fluoresce when a black light is on it. Topaz, a uranium base glass, will fluoresce quite strikingly. This is a true Tangerine stretch glass comport.



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Even though it did not strike orange, the lemon server (#37) has an opalescent rim around it. The glass had the chemicals in it that would allow for the striking of the opalescence, but it just did not strike to the orange color very much.



38

The normal handled server (#38) and the smaller butterball server (#39) look like a bell when they come out of the mold with the handle at the top of the bell. The server is held by the handle and the opening of the bell is placed in the glory hole to reheat the glass so that it can be re-shaped into the plate part of the server.

As such, the bottom of the server, the flat plate area will strike more, a lot more, than will the handle, which is concealed in the “snap” (a long-handled device in which the hot glass item is held while it is re-heated).



39

The card tray (#40) and salver (#41), are made out of the same molded piece. One is flat and the other has a short edge that is pulled up from the tray.



40



41



Some of the octagonal plates with the Laurel Leaf pattern, (#42) were made in Tangerine stretch glass. This 14” diameter plate is obtainable from time-to-time, usually in connection with the sale of a collection. While the individual lunch or salad plates with Laurel Leaf are known in a number of other colors of stretch glass, few if any are known in Tangerine stretch glass. A few are known in Tangerine, but they are not iridized.

A number of the other Tangerine pieces are difficult to obtain, including the mayonnaise and ladle (#43), the #3 cream and sugar (#44) and the blown molded cream and sugar (#45). Some of these struck very well and are known in deep Tangerine color. In Figure 44, note the difference between the creamer on the left that struck quite a bit at the top, and its matching sugar that has just a little rim of the orange striking at the top.



The short jar with a lid goes with a 12" diameter plate, with a ring in the center for the jar (#46). For some time, it was only known in green and blue stretch glass. Then a pink one showed up, and eventually this Tangerine one was found, confirming that it was produced by Fenton.



The cheese and cracker set (#47) is very hard to find.



It is surprising the number of candy jars or lidded items that can be found in Tangerine. One of the more common ones is the sort of cone shaped candy jar (#48). This same candy jar was made in Ruby stretch glass (#49), but most of those jars are not a deep ruby, but rather an orange-red color. Since red glass is also a striking glass, this indicates that Fenton workers did not re-heat and cool the Ruby jars extensively. This makes sense since with each heating and cooling there is the risk of the jar going 'out-of-round' making it difficult or impossible for the cover to fit on the jar. However, if the Tangerine and Ruby cone-shaped candy jars are placed side-by-side, the difference in the colors is much more apparent than when they are seen individually.



The more widely recognized wide panel candy jars (#50, 51) are much more difficult to obtain in Tangerine.



None of the puff jars or covered bon bon are easy to obtain in Tangerine.



There are a limited number of the flower top colognes known in Grecian Gold. Sometimes from a distance they look like Tangerine, however, examining them closely by looking at the base glass will quickly differentiate the Grecian Gold (colorless base glass) from the Tangerine (yellow base glass) one. When this Tangerine one with a flower top was brought to a Stretch Glass Society Convention, it was quite a showstopper! (#52)



The #53 puff box has a quilted optic interior (#53).



This #54 cologne (#54) does not have the quilted optic pattern. Since the quilted optic puff box is known, it is a reasonable assumption that a quilted optic cologne was made. And so, the quest to find it goes on.

The night set or tumble up (#55) almost seems to strike a true orange color because it is really thin glass.

The thicker guest set (#56) typically strikes orange very well. Some of these also have opalescence in the handle and around the top of the pitcher and/or tumbler.



None of the following vases are really that common, although the ball footed fan vases (#57, 58) seem to be somewhat available.





The ring flowerpot (#59) was swung to create the ring vase (#60). There are two sizes of flowerpots (and two sizes of underplates) and therefore two sizes of swung ring vases. A 'complete' display of these items would involve six items, which would be most challenging for one collector to assemble.



The straight sided flip vase (#61) has a plain interior. It was also produced with a diamond optic interior (#62). Having a diamond optic pattern is more desirable. The difference in the coloring depends on how the color was striking. When striking glass, you can actually overheat the glass in the glory hole, and it will revert back to the original color. That is what happened with the vase (#62). This probably struck a nice orange but then the worker let the top overheat and that would take it back to the yellow color. It looks green in the photo, but it is actually a yellow color at the top and orange at the bottom. The orange with the yellow is giving it kind of a greenish cast.



The bud vase (#63) struck quite well, with a fair amount of opalescence.

The smaller twin dolphin fan vase (#64) is one of the more common pieces of Tangerine. Keep in mind the dolphin fan vases were made in two sizes, with only approximately 1/4" difference in the diameter of the foot. However, the width of fan vase at the opening will vary by more than that 1/4" and when the two vases are side-by-side, it is easy to see that one is larger, and one is smaller.



64

A number of different items were made in Tangerine with the diamond optic interior (#65, 66) (produced by using a plunger with the diamond optic design carved into it). The diamond optic adds an extra dimension and it is not that common to find any of the diamond optic interior items.



65



66

We have records of the large and the small candy jar with the dolphins being made in Tangerine, as well as comports made from the same mold.



Fenton 'tortured' AKA re-shaped their Melon Ribbed line pieces every way that you can imagine. Most of the known shapes can be found in Tangerine Melon Rib stretch glass.



This bowl is 'normal' (#67), that is the shape it was when it came out of the mold.

Then the finishers crimped (#68), rolled (#69), and cupped (70) in the bowls.



They did the same with the fan vases (#71, 72).



The more difficult pieces to obtain are the vases that were just pinched together into a round shape (#73).



This concluded the prepared presentation on amber and Tangerine stretch glass. However, because Zoom technology was used for this discussion, participants were invited to ask questions and show examples of amber and Tangerine stretch glass in their collections. The following is from this second phase of the discussion.

Questions, explanations, and examples of glass from collectors

Sometimes people confuse Northwood's Russet color with amber, but if you get a true piece of amber up next to a piece of Russet, you will see that it is a lot greener in the Russet. We do have one example of what is called Rosetta Amber. This is a darker amber colored glass that Northwood made at the end of their production. We only have one plate in this color which has iridescence on it.

Questions: What does it mean when you say 'Strike'?

If you look at ruby stretch glass, you will see some that it is sort of an amberina color. The edges of it are bright red color and the middle of it or the foot of it is more of a yellowish color. When ruby glass comes out of the pot of molten glass, it is a yellow glass. When the molded item is released from the mold, it is still yellow glass. To turn the glass from yellow to red, the piece of molded glass is held on the end of a long metal pipe in a spring-hinged clamp (called a snap) and it is placed in the 'glory hole.' If that glory hole is in a reduction fire, (a lack of oxygen in that fire), it causes the selenium, which is normally just yellow in the glass, to strike red. The same thing happens with Tangerine stretch glass. The Tangerine probably came out of the pot yellow, but then when they heated it in a reduction fire, it strikes it and gives it the orange color. Striking is to strike a color that you desire to get out of the elements that were put in a particular batch of glass. This is also important for Carnival glass. There is a lot of opalescent Carnival glass. Opalescence is also created using a striking process. In that particular case, the glass is cooled a little bit and then reheated. The cool parts of the glass will retain the color, but the warmer parts of the glass will begin to strike the opalescence (generally cloudy white) color.

Two 8 ½" tall Fenton 'Colonial' candlesticks were shown; one was an early period Tangerine candlestick and the other was a late period candlestick which has a hand-written label on the bottom "Tangerine." Tangerine stretch glass is not known to have been made during the late period of production. If the color of the late period candlestick is compared to other late period amber stretch glass, the colors are similar. At the same time, the late and early period Tangerine candlesticks also appear to be similar in color, especially when surrounded by other Tangerine stretch glass. A Tangerine and amber candlestick were held up to see how close the colors matched. It was explained that the real differential is that there is never any striking on amber glass because they used a carbon as the color and carbon does not strike. The selenium and cambium in the Tangerine stretch glass are undoubtedly striking glass.

Because of the unusual size and shape of this Tangerine comport (as was discussed earlier in this Review), it did not strike very well. It looks quite yellow. In fact, if it is placed next to a piece of amber glass, it might look like amber.



This Vineland amber bowl (as was discussed earlier in this Review) shows a lot of variation in the colors. It is almost like a swirl in the glass.

The amber pieces that have been discussed have basically been glass from the early period. Fenton also made some amber glass in the late period (1980-2011) but they did not call it amber. They had a couple of other names for it. A participant in the call showed a rose bowl in amber that was fairly dark compared to the other pieces. A much larger vase was shown. This was decorated, as much of the late period stretch glass was. It was noted how light it was in comparison to the small rose bowl. Side by side one could see that the color was very different. The light decorated vase was the more normal color of amber. Sometimes they called it Honey Amber. Each time Fenton introduced amber to the market, they gave it a new name.

Fenton made a variety of shapes in amber stretch glass in the later period. It can be found in the resale market, thrift shops and antique shops that allow the later glass to be sold. It may even be found in estate sales and yard sales. There is a much better chance of obtaining late period amber stretch glass than there is finding amber stretch glass from the early period.

The Tangerine concentric ring vase was shown in this Review. One of our participants surprised us with a 17" tall swung diamond optic vase, which was made from the diamond optic vase that was much shorter when it came out of the mold. When we say swung, we mean swung! After the glass was iridized, the finisher would extend the glass, with the help of gravity. This vase has a very smooth and even top edge. Sometimes the top edges become very irregular as the result of the swinging motion. This is a vase you will not find too often.

This is the last of our 2019-2020 series. This call was a delight using Zoom technology. It was the next best thing to being together in person! Thank you to all who participated and shared stretch glass with the other enthusiasts in the discussion. We were pleased to see many who had not previously joined us for a discussion. The call was so successful that we will be utilizing Zoom to facilitate future Stretch Out Discussions and expect to include one or more evenings just for show and tell by participants.



On October 8th, we have planned a Zoom-enabled discussion on stretch glass plates: various shapes, sizes, designs and colors. On November 12th there will be another Zoom-enabled discussion which will explore Imperial Stretch Glass. We look forward to you joining us for one or both of these discussions. All Stretch Glass Reviews from previous discussions are now available on www.stretchglassociety.org.

STRETCH GLASS PLATES
Shapes, Sizes, Designs and Colors
Thursday, October 8, 2020



IMPERIAL STRETCH GLASS
November 12, 2020

