



STRETCH OUT DISCUSSION

STRETCH GLASS REVIEW Unique and Special Purpose Items Stretch Out Discussion Call on January 13, 2022



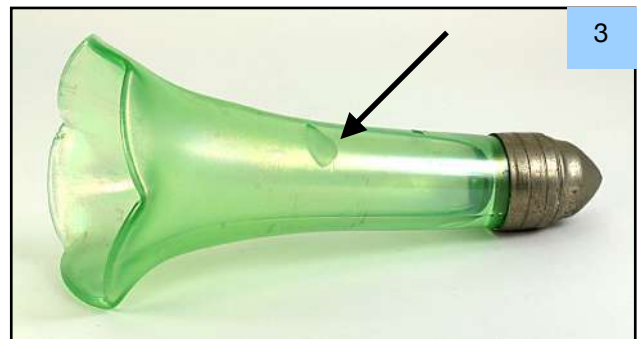
The Stretch Out Discussion on January 13, 2022, focused on unique and special purpose stretch glass items from the Early Period. The nine companies which created stretch glass during the period from 1912 to the mid-1930s were competing with each other and with other types of glassware for shoppers' attention. While carnival glass was produced in a number of shapes and colors, stretch glass offered even more unusual items for sale. This Stretch Glass Review captures the discussion about a number of the unique and special purpose items made in stretch glass. These items range from car vases to cigarette holders to lemon servers and almond dishes. Stretch glass had a dish or holder for nearly everything whether it was mayonnaise or cologne, cheese or nuts. Let's explore all of these unusual pieces of stretch glass and learn which ones are more or less available for collectors in 2022.

Diamond Glass-Ware Company is the only one, of the nine companies which made stretch glass, to make car vases. The vases were sold with metal mounting brackets to position the vases on the inside of an automobile. Typically, the vases were sold in pairs, although today they are most often found as singles and many times without the mounting brackets. Aftermarket mounting brackets, as well as some currently being produced, exist. Some of the vases were made for a German car manufacturer, Benzer, and they have the company's name on a glass ball at the base of the vase. They have oval panels on the sides. Pictured here are a green and a blue Benzer vase (#1). They are also known in topaz, crystal and pearl.



A box for this vase (#2) indicates it was no. 925 for ESCO and originally sold for \$1.98. The image on the box shows the metal mounting bracket; there were several different styles of brackets.

When examining car vases, generally a small rough spot will be found on the side of the vase (#3). This is not a chip or damage, as some believe, but rather the place for the set screw in the metal vase holder to be tightened against the vase, keeping the vase from bouncing around while the car is in motion. These mounting brackets (#4) for the vases were typically mounted on the vertical metal panel between the front door and back door on the inside of the car. The vases were placed in these mounts and the set screw held them in place while the car was in motion.





Diamond also made car vases in other shapes and colors including blue, green, topaz, marigold, wisteria, and Blue Crackle. Some of these vases may look like epergne horns, but they have a small ring at the bottom of the vase. Sometimes the ring is cut off and a metal cap is put on the base of the vase. The vase pictured here (#5) has the ring at the base, but it is covered by the metal cap. Keep in mind that car vases had various top shapes ranging from flared to cupped and beyond.

The car vases typically have good stretch effect except for the marigold ones, which are usually shinier. While the Benzer and certain of the other car vases are hard to find, they are not considered rare in most colors because a number of them are known. They do, however, command high prices because they are of interest to multiple collectors. There are vintage car collectors who like to have them to put in their vintage cars as they would have originally been found. Car vases will most likely be found in an auction of a stretch glass collection or at a flea market, especially one catering to car collectors. The original brackets are much more difficult to obtain than are the vases



Let's take a step back in history to 1905, when German immigrant Richard Hellman opened a delicatessen in New York City. His homemade mayonnaise became so popular that he ended up selling it separately. Thus was born the need for dishes in which to serve mayonnaise. During the Early period of stretch glass production, mayonnaise was all the rage and at least five stretch glass-producing companies offered mayonnaise bowls or comports. Many of these were said to also have been used for serving whipped cream.

The Fenton mayo dish (#6) is a typical one. It is on a pedestal base and basically round at the top. Notice that the top rim is flat, rather than rounded. This shape is the true mayonnaise comport. It is known in Celeste Blue, Florentine Green, Persian Pearl, Tangerine, Topaz, Velva Rose, Grecian Gold and one is known in Wistaria. Fenton made a similar item but the sides at the top continue up with a slight flare. That would be their master nut dish. That item went with their individual nut cups, which will be discussed later.



This same mayonnaise was also produced from molds with “Laurel Leaf” on the top edge. These are less frequently found but are known in Celeste Blue, Florentine Green, Topaz, Tangerine, Velva Rose and Wistaria. The Laurel Leaf design was also incorporated into salad bowls and underplates, cheese & cracker sets, individual salad plates and possibly other items.

The Rose Ice (pink) Imperial mayo dish (#7) is similar in style to the Fenton one, but Imperial added an underplate. This one has a fruit floral decal on it. The ladle pictured is likely a Fenton ladle, or possibly one by US Glass, as Imperial is not known to have made ladles.



As can be seen in the Blue Ice Imperial mayo (#8), Imperial also made mayo dishes with various cuttings.

Northwood made a mayonnaise bowl with an underplate, pictured here in Russet (#9). The top edge of the mayo is pulled up and slightly flared out; the underplate is flattened down during the finishing process. Both this mayo bowl and the plate under it have ground maries on the underside. These look like ground pontil marks from blown glass, but they were necessary because both the bowl and the plate had a glass knob on the bottom when they came out of the mold. The knob was used to carry the glass to be iridized, reheated and reshaped. When the piece was finished, the knob was broken off and the rough area which remained was polished smooth.



Northwood also offered a mayonnaise comport (#10) similar to their competitors.





U.S. Glass made a very delicate mayo and underplate set with a round base (#11). Many of them have a small star impressed in the underside of the mayo dish. The mayonnaise bowl remained unidentified (as to manufacturer) until the go-with plate was found. Then it was possible to attribute this set to U.S. Glass. This set has been seen in blue, green, crystal and topaz. It is also known with U.S. Glass painted decorations and a set exists with small fine-like ribs.



Both of these Lancaster mayos have the characteristic floral decoration. The flower usually has orange or blue petals. They are uncommon, but yellow petal flowers are also known. No one knows how many decorators Lancaster employed in their factory, but they always seemed to know how to make that distinguishing flower. Pictured is the typical mayo and ladle (#12). Notice the round shallow cup at the end of this ladle. Several of these ladles are known and they are decorated in the same colors as the enamel on the Lancaster pieces, but they are not iridized. In the 1990's an unidentified glass company made similar ladles in slag glass. Some of the slag glass ladles were iridized, but they are clearly not original Lancaster ladles.

The Lancaster mayo bowl and underplate on the right (#13) is very unusual, only a couple are known and both are crystal glass.



Fenton is well-known for making special purpose stretch (and other) glass. These condiment jars are a great example of a piece of glass with a limited use but high gift-giving appeal. It is believed that not a lot of these were made and they are very difficult for collectors to find today. The server 'jar' and underplate are sometimes found without the lid since the lid may have gotten chipped or broken and thrown away. The jars are also found without the underplate. The condiment jar will fit in the ring of the cracker plate of the cheese & cracker set or in the center of the relish tray. It could also be paired with a plain underplate. It seems that this condiment jar (#14) could be used in several combinations or by itself.



The Celeste Blue relish tray (#15) has the typical Fenton cheese dish included. This set is known in only Celeste Blue and Topaz and is very difficult to obtain. One of the topaz sets has a metal ring on the serving plate. It is believed less than a half dozen complete sets exist.





The Velva Rose condiment jar set (#16) has a retaining ring which is much larger than the ring that would hold a cheese dish. The jar is much wider than a cheese dish and fits perfectly in the larger ring on the plate. We have seen this set in Celeste Blue, Topaz, Tangerine and Florentine Green, as well as Velva Rose. The 'pieces' of this set are sometimes found individually and assembling a complete set can be a challenge.



Fenton produced a 7-pc nut set (#17), as shown here and in their catalogue; this is considered a full set for collectors. Fenton nut sets are most often found in Topaz, Florentine Green and Celeste Blue. The set pictured here is Grecian Gold and is typical of stretch glass in this color in that it does not have much stretch effect. Sets in Velva Rose and Wistaria are much more difficult to find or assemble. As of this writing, a true Wistaria Master nut bowl (not a Mayonnaise comport) is not known. The top edge of this bowl is more rolled rather than being a flat rim. Master nut bowls are also known which closely resemble the individual nut cup shape.



At slightly less than 5" wide and 5" high, these dolphin nut cups (#18) do not take up a lot of space, nor do they hold a lot of nuts! They are, however, difficult to find. The Florentine Green and Velva Rose ones are more available than the Celeste Blue ones. One of the Celeste Blue nut cups is known with the original Fenton paper label still attached.



This Russet Northwood almond dish (#19) is about as specialized as a piece of stretch glass can be. Of course, one might use this dish for walnuts or candy, but it has become known as the Almond or Bonbon #691. It is known in only three colors, Russet, Blue and Topaz. Since neither the base nor the lid was reshaped, there is little stretch effect but rather a satiny iridescence typical of stretch glass covered jars of all shapes. Almond dishes are not rare, but they are hard to find.



Northwood also made a nut set. (#20) The master is 6" across and the individual nut cups are about 2 1/2" across. They all have optic panels and match quite nicely when assembled into a set. Typically, they will have the Northwood trademark, an 'N' inside a circle, in the center of the inside. On occasion, the glass was over heated during the production process and the trademark would fade away, so not all of these items will have the trademark.

When they are marked, they are two of only a few stretch glass items which have the Northwood trademark. Getting a full set of these is no easy task. We have seen the master comports most often in Topaz and a few in Blue. Only a couple of the master nut and individual nut cups are known in Russet. Both the master and the individual cups are also known in marigold. A Northwood catalogue identifies them as a salt set rather than a nut set. By the stretch glass Early Period of production, there were many salt and pepper shakers available for use at meals and it seems unlikely that these would have achieved great sales as a salt set. Those who have them now, as was the case 100 years ago, are free to use them for whatever purpose they wish.



Stretch glass consisted primarily of accessories rather than dinnerware. While plates, cups and saucers, sherbets, salad bowls and a few other 'luncheon' items were available, stretch glass was primarily for entertaining and for decorating. Cheese and Cracker sets were popular and at least five stretch glass companies made them. Imperial made several distinctive styles and U.S. Glass made two versions of a cheese and cracker set. It is sometimes difficult to distinguish the cheese dishes and the cracker plates made by one company from those made by other companies. In American Iridescent Stretch Glass, the authors provide detailed line drawings of known cheese and cracker sets and explain the details to look at in order to make a correct attribution. These drawings are also on our website, stretchglassociety.org. When attempting to identify the maker of a cracker plate or cheese dish the 'devil is in the details.' One must look to see whether there is a ground bottom or a molded/snap bottom. The shape and size of the retaining ring is also key. Does the cheese dish which fits in the ring on the plate have a ring at the bottom of the stem and/or a ring at the top of the stem? What is the width of, and the shape of, the sides of the cheese dish? Regardless of the answers, the special purpose for these items is not in question. They were to serve cheese and crackers.



The first cheese dish pictured is a rare one (#21). Although Fenton produced Cobalt Blue glass, this cheese dish is Diamond's Blue Crackle. It has a long thin stem. We know of a stretch glass collector who has the plate for this set and another collector who has the cheese dish. Will they get married up at some point? Let's hope so.

The next set (#22) has a Diamond plate, but the experts are not sure if the cheese dish was also made by Diamond because it does not really fit in the 'ring.' The stem on the cheese is short and where the stem meets the base, there is no definite ring. This is typical of the cheese dishes made by U.S. Glass. This 'set' may be a marriage of a U.S. Glass cheese dish on a Diamond plate. That does not solve the mystery of what cheese dish should be on the cracker plate which is known to have been made by Diamond.



Next is the Fenton Tangerine cheese and cracker set (#23). The plate actually has a snap base with a small ring at the bottom. Notice the retaining ring where the edges of the plate start, there is really no flat area. In the Diamond plate, there is a retaining ring with quite a distance from the edge of the ring out to where the plate begins to angle up. The Fenton cheese dish has a little tiny ring at the bottom and a larger ring at the top of the stem. The top edge of the cheese dish has a slight outward angle. Typically, Fenton flared out the edge of their cheese dishes. Fenton cheese and cracker sets are known in Celeste Blue, Florentine Green, Topaz, Persian Pearl, Tangerine, Velva Rose and possibly other colors. They were apparently not made in some of the other Fenton stretch glass colors as none have been found.



Collectors and resellers are likely to find cracker plates and cheese dishes being sold separately on social media or in antique malls or auctions. It is going to be difficult to determine the manufacturer and even more difficult to know if the 'other' missing piece will ever be found. Some collectors buy the odd parts and hope to marry them up later, while others insist on buying a complete set. The choice is up to the buyer.



Imperial made three cheese & cracker servers. They are relatively easy to identify because of the unique shapes. The cracker plate has a depression, instead of a raised ring, in which the cheese dish is to sit. Imperial produced a large number of the cracker plates with various cuttings. All of the plates with cuttings were originally sold with the same cheese dish, the one with the leaf cutting as shown here (#24). The wheel-cut sets are known in marigold, Blue Ice and Iris Ice. For each one of these cheese dishes that have a cutting, there may be four or five dishes that do not have the cutting. A 'set' should either have cuttings on both the plate and the cheese or have cutting on neither and they should be of the same color.

The Imperial plates and cheese dishes are similar in size and so they are interchangeable. The dish in this next Imperial set (#25) would be considered to be a mayonnaise bowl. There is a mayonnaise plate that would fit under it, but it would be smaller than the cracker plate in this image. The cracker plates are 11" across, the mayonnaise underplates about 7" or 8" across. They are distinctively smaller, but they both have the same ring. As can be seen, this set matches perfectly. Both the iridescence on the mayonnaise and the plate are the same and they fit quite well together. It may have been that the mayonnaise and the cheese dish were interchangeable.



Imperial produced a cheese and cracker server in the #727 line (#26), which is an octagon shape. This is pictured in marigold iridescence on pink glass. It has also been seen with smoke iridescence on pink glass and Iris Ice; some sets were also decorated.

Northwood also made a cheese & cracker set which is pictured here in Russet (#27). It is also known in Blue, Topaz and crystal.



This U.S. Glass set (#28) has a very plain cheese dish. It is hard to distinguish some of these sets from others made by other companies. This one has a ground base. In this case, the cheese dish and cracker plate are known to both be made by U. S. Glass because a similar set exists in U.S. Glass Satin Sunset, an orange amberina glass that has a satiny effect. Our experts were able to measure the cheese and cracker sets in Satin Sunset and in stretch glass and noted they were both the same and had no seam where the stem meets the base of the cheese dish.



U.G. Glass also made a cheese and cracker set in the #310 line (#29). This set is only known in green and pink stretch glass. In the U.S. Glass #310 line they also made what appears to be an individual comport. It is almost exactly the same size and shape as this cheese dish. When it is an individual comport, it will have raised glass starting at the points and continuing all the way to the base, which will have a scalloped shape. The true #310 cheese dish will have a round (no scallops) base.





While there were many cheese and cracker sets, there are few toothpick holders in stretch glass. The first three are all by U.S. Glass. They are definitely stretch glass. They have a small sawtooth edge at the bottom and top of the otherwise plain toothpick holder. They are definitely not easy to find.



The Fenton pen holders were evidently intended to actually hold a writing pen on a desk. They were not pin holders. Many collectors treat them as toothpick holders, for which they are more suited.

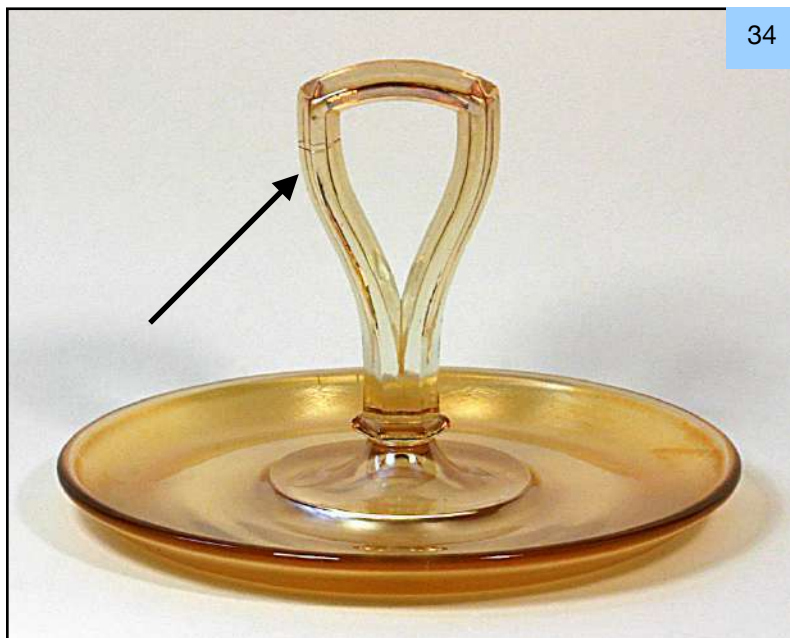


The holders on either side (#30, #32) are the typical flared ones. One was shared during the discussion which is considerably shorter and with less flare. It was not thicker or fatter but basically the same dimension at the top, just shorter. There was no evidence that it had been ground. Speculation was that perhaps there was less glass in the mold. There might also have been a situation where Fenton started out with one mold and then changed their mind and went to another mold. Another possibility relates to the top retaining ring in the mold being thicker and thereby making the pen holder shorter. Another explanation is that the glass was not pulled as much in the shorter one as it was in the taller ones. More than one of the experts has seen the shorter version. Regardless of how or why the shorter one came to be shorter, it was agreed that it is very unusual and hard to find.

The holder in the middle in Wistaria (#31) has a square top and is also very unusual.



Continuing with special purpose items, Fenton produced lemon trays for serving lemon wedges or slices (#33). The topaz ones used to be quite common to the point that they showed up in flea markets. Topaz ones are often painted with a decoration on the base. Finding the lemon tray in the other known colors (Celeste Blue, Florentine Green, Velva Rose & Tangerine) will prove more challenging. A few of these which are not topaz are also found with decoration. Tangerine lemon servers often have a bit of orange swirl in the glass and sometimes have an opalescent edge. A Wistaria lemon server is known but it is not iridized. Finding an iridized Wistaria or Grecian Gold lemon server would be noteworthy.



Fenton also made another handled server, which they called their butterball tray (#34). The 'usual' butterball tray is round, but also is known in an oval shape. None of these butterball trays have ever been easy to find. Notice the handle. If you follow the handle on to the left hand side, it looks like there might be a crack. This is actually a glass junction line. This server was poured in a mold and looked like a thick goblet with the looping of the handle at the top of it.

When it was removed from the mold, it had to be flipped over and the 'goblet' was folded down flat and then the edges were turned up to make the tray. When the hot glass was poured into the mold, it had to go down both sides of the handle. Eventually the glass would meet somewhere. The glass had cooled off just a little bit by the time it met at what we refer to as the junction. There will quite often be a very faint line that may look like there is a fracture in the glass at that point. That is just part of the making of this glass. It is not a crack or a fracture.

Butterball trays are known in Topaz, Velva Rose, Celeste Blue and Florentine Green. A few of them have been found in Grecian Gold, Persian Pearl and Tangerine. The oval shape trays are known in Celeste Blue, Velva Rose and Tangerine. At least one of the Velva Rose oval trays is decorated.



Fenton is the only company that we know which made stretch glass flower pots (#35). Because there is a hole in the bottom, we know it is a flower pot rather than a vase. The hole was actually made in the molding process. When the flower pot came out of the mold there was a thin piece of glass that had to be punched out. The hole will always have a little rough edge around it on one side, but not be rough on the other side. There are a fair number of these that have ground bases. Frank Fenton confirmed that some had been ground at the Fenton factory. Frank felt they probably intended to make them without ground bases, but the flower pots became warped or distorted during the process of making them, so they ground the bases of some of them. If you find one of these with a ground base, that was probably done at the factory.



We know of two sizes of these flower pots, differentiated primarily by the size of the base. There are also two sizes of the underplate or saucer. Here is a photo of a swung vase from the flower pot (#36). Additional molds with rings in different sizes also existed to make bowls.

During the discussion of nut sets, the topic of salts, or salt dips, came up. Here is a true Fenton salt (#37), made from a nut cup which has been flared out. Again, we are not sure that anyone actually used these for salt at the table as salt shakers were commonplace at this time. Nevertheless, it appears Fenton made a number of these in Celeste Blue, Florentine Green, Topaz and Grecian Gold as they can be found in collections and for resale today. A couple of salts are known in Persian Pearl, but none are known in Wistaria, Tangerine, Ruby, Royal Blue or Aquamarine.

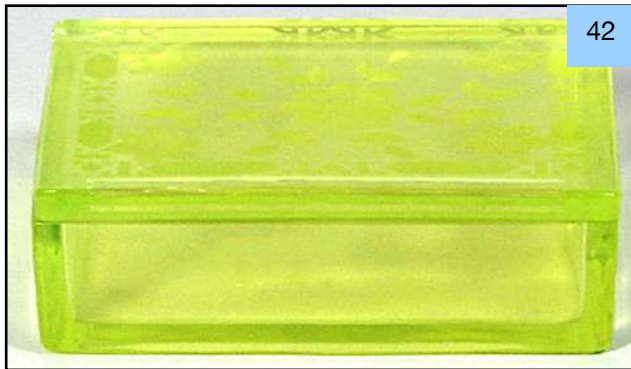
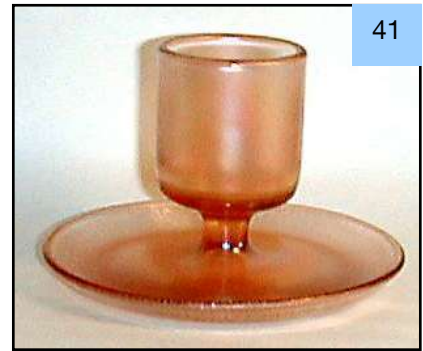
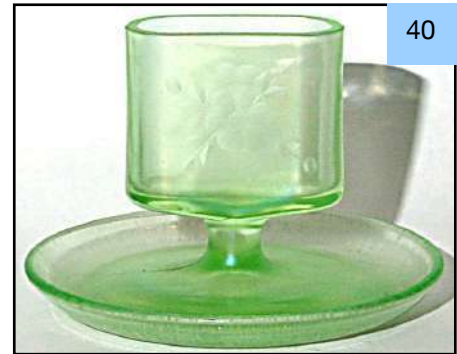


Fenton produced two styles of cups. One is a punch cup (#38) and the other is a tea cup (#39). The handles of both were molded rather than being applied, as was done on some of their handled tumblers/mugs or other objects. There is a vast difference between the punch cup and the tea cup. The punch cup has a much smaller base and the top area is not flared. The tea cup has a much wider base, which fits on a saucer which had a depression into which the cup would sit. The tea cup is nicely flared at the top. Both tea cups and punch cups are difficult to obtain, however, with perseverance and a little luck, sets of four or six tea cups and saucers can be assembled. Assembling a set of eight or twelve punch cups in one color is far more challenging. A few assembled sets of punch cups are known in Celeste Blue, Persian Pearl and Florentine Green. One Grecian Gold and two Ruby punch cups, from the Early Period, are known.

In 2013 & 2014 The Stretch Glass Society contracted with John & Ann Fenton (no relation to Fenton Art Glass Company) to make ruby stretch glass punch cups. Two groups of punch cups were made. One group was amberina in color and the other was a deep ruby red. These cups are slightly different in shape than the Early Period punch cups but they fulfill the desire of collectors with Ruby stretch glass punch bowls to have Ruby stretch glass punch cups. These punch cups were made in very limited quantity and are not readily available.



There was a lot of smoking going on during the Early Period of stretch glass production. Diamond, Fenton, Northwood and U.S. Glass made smoking items in stretch glass. Fenton made the vast majority of the smoking items, while the other companies each made one or two items. Pictured here are the Fenton cigarette or match holders which were made in oval (#40) and round shapes (#41). Some of these holders had wheel cuttings while others did not. Fenton also made a cigarette box (#42), which is iridized and can be found plain (no decoration), with a wheel cut decoration or with wheel cut and acid etched decorations on the cover.

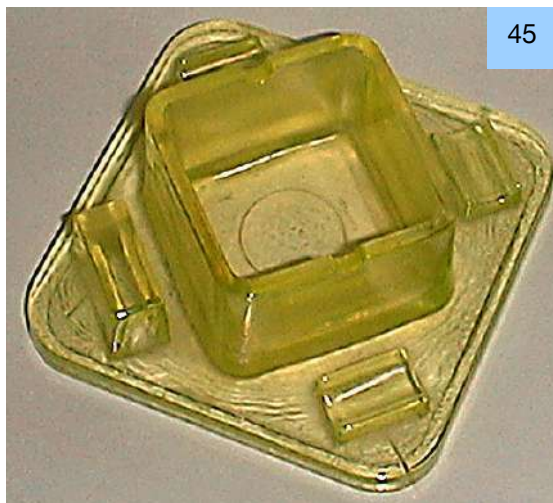


Fenton's ashtray set (#43) included the main ashtray and four graduated individual ashtrays which fit inside the main ashtray when not in use. The silver band and silver match box holder were not standard on all the ashtrays. Notice the small holes in the main ashtray. These were for the host to put cigarettes (standing up) for four smokers. The four individual ashtrays would be given to the smokers so that each person would have their own ashtray. This is not an easy item to find. If the ashtray does not have the silver band and match box holder, the box of matches can be put on the glass peg, which will push the box of matches up for easy access.

Ashtrays are known in Celeste Blue, Topaz, Florentine Green and Grecian Gold. Sets of individual ashtrays are known in Celeste Blue and Topaz. At least one set of individual ashtrays is also known in Florentine Green and they are considered rare. The sets of individual ashtrays in any color are very difficult to find.



Northwood made a small three footed fern dish. To this they sometimes added an ashtray insert, which is very difficult to find. It is pictured here as it would appear as an ashtray (#44).



This next photo is a U.S. Glass cigarette holder and ash tray (#45). One of the popular activities in the 1920's was playing cards. It looks like they were expecting all four of the players to have a cigarette, for there is a place to put a cigarette on all four sides of the tray.

Diamond produced this matchbox holder (#46). There is a small glass peg which extends vertically on to which the match box is mounted. When the match box is placed on the peg, it pushes the box of matches up to expose the matches.



Next Stretch Out Discussion:

The March 11, 2022, Stretch Out Discussion will focus on candlesticks of the Early and Late Periods and will be in the “Show & Tell” format in which participants share stretch glass candlesticks from their collections with the group. No Stretch Glass Reviews are prepared from “Show & Tell” Discussions.



On May 12, 2022, the Stretch Out Discussion will focus on Colors of Stretch Glass in the Late Period from the regular production lines and for QVC.



We invite you to join us for both of these Stretch Out Discussions to learn more about stretch glass and to network with other collectors and stretch glass enthusiasts. Information on both Discussions will be available on stretchglassociety.org.



Thank you for your interest in this Stretch Glass Review prepared from our recent Stretch Out Discussion. This Review captured the comments by several stretch glass experts and the participants during our Stretch Out Discussion. For those who participated in the live discussion, this was a refresher of what we discussed with some additional information. If you were not able to join us for the live discussion, this Review allowed you to experience the discussion and enhance your understanding of the stretch glass we discussed. Stretch Glass Reviews from many of our discussions are available at stretchglassociety.org and are a valuable source of information about stretch glass.

Stretch Out Discussions provide an opportunity for anyone interested in stretch glass to increase their knowledge and appreciation of stretch glass as well as to share their stretch glass with others. The Discussions are generally organized around a central theme – a color, a company, a shape, etc. Some Discussions are led by our team of experts and others are a “Show & Tell” format during which participants take the lead by sharing stretch glass from their collections consistent with the announced theme. In both cases, the organizers provide an album of relevant stretch glass photos in advance of the Discussion. The Discussions take place via Zoom, making it possible for us to see and hear each other almost as if we were in an in-person setting.



Stretch Out Discussions were conceived by Past President Tim Cantrell as a means of continuing the robust exchanges about stretch glass which occur during our Annual Conventions. Tim felt we should share discoveries, information and help each other learn about stretch glass more often than once a year. The first Stretch Out Discussion was held in February, 2014.

Stretch Out Discussions are organized by Mary Elda Arrington, a member of the Board of Directors of The Stretch Glass Society. Stephanie Bennett, a past Officer and Director, selects and presents the photos of the stretch glass to be discussed. The Discussions are often moderated by Robert Henkel, a past Officer and current Director. Cal Hackeman, past President, and Mary Elda Arrington prepare the Stretch Glass Reviews.



Our team of stretch glass experts consists of

- Dave Shetlar, co-author of [American Iridescent Stretch Glass](#), and a member of the Board of Directors of the Stretch Glass Society, is a frequent speaker and writer on stretch glass. He and his wife, Renée, began collecting stretch glass in the 1980s and continue to have an avid interest in research, new discoveries and documenting stretch glass. They are past Co-Presidents and Life Members of The Stretch Glass Society.
- Russell & Kitty Umbraco, are the authors of [Iridescent Stretch Glass](#). They have been long-time collectors of stretch glass and have been active researchers and promoters of stretch glass as a unique American glass type. They are Life Members of The Stretch Glass Society.
- Sarah Plummer, formerly an authorized Fenton dealer, is a recognized authority on Late Period (1980-2010) stretch glass. Sarah is a former member of the Board of Directors of the National Fenton Glass Society and The Stretch Glass Society.
- Cal Hackeman is a collector and reseller of stretch glass for over 30 years. He is a frequent speaker on stretch glass and is a past President and current officer of The Stretch Glass Society.

You may contact any of our experts via info@stretchglassociety.org. We will be pleased to provide complimentary identification of your stretch glass if you send photos and measurements to us at info@stretchglassociety.org.

The Stretch Glass Society operates as a 501(c)(3) charity. Annual Memberships are available to support our on-going efforts to promote and preserve stretch glass as a unique American type of glassware. Please visit www.stretchglassociety.org to join or contribute to The Society. You will also find us on Facebook where we invite you to 'like' our page or join the Stretch Glass Society Facebook group. Please join us and share your interest in stretch glass.

We hope you found this [Stretch Glass Review](#) educational and encouraging as you enjoy, collect, research, buy and sell stretch glass. We look forward to you joining us live for a future Stretch Out Discussion.

