

THE STRETCH GLASS SOCIETY

50th Anniversary

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STRETCH OUT DISCUSSION

STRETCH GLASS REVIEW

Fenton Late Production Pink Stretch Glass

Stretch Out Discussion Call on November 9, 2023



The Fenton Art Glass company re-introduced stretch glass in their general line in 1980-1982. They started in 1980 with the color Velva Rose and continued into 1982, when Velva Blue, a new color was introduced. Velva Rose is a color from the Early Period (1912-1930s).

There were twenty-eight pieces of stretch glass made in Velva Rose from 1980 to 1982. In subsequent years, Fenton would create other shades of pink stretch glass with varying numbers of different items being offered in each of those colors. In Petal Pink stretch glass, there were three different pieces made and offered for sale. There were four pieces made in Dusty Rose stretch glass. Only two pieces were made in the color Champagne Opal Satin, which rarely has much stretch effect. Sunset stretch glass was introduced in 2002 and production continued for several years. Rosaline stretch glass was only experimental, and only sold in the Fenton Factory Gift Shop. We will explore what was made in each of these colors as we look at the various pink colored stretch glass made by Fenton between 1980 and 2011.

Velva Rose (1980-1982)

Velva Rose was produced from 1980 until 1982. The most common piece of Velva Rose is this footed comport (#7527VR), which has a simple design with no designs or patterns in it (#1).



Fenton also included a nut dish (#7529VR) in a shape which is commonly referred to as a sherbet (#2). While this footed comport is perfect for nuts, it is also right-sized for a healthy serving of ice cream or sherbet. These are often found in groups of 6 or 8 in home sales, confirming that they were used as other than nut dishes. In addition to these readily available pieces of Velva Rose stretch glass, there were twenty-six other items in their catalogues.



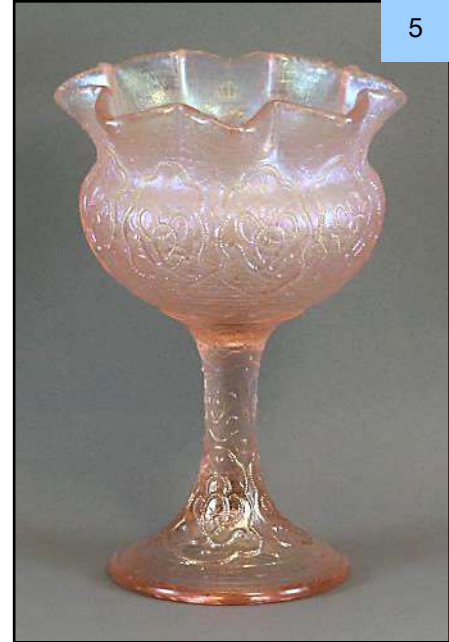
Even though only twenty-eight items appeared in the catalogues, there were other items produced. Some may have been whimsies of one of the standard items and others would have been experimental pieces which were never put into production or had limited production.



One of these is this small hobnail toothpick (#3). It was made in the original 1980-82 period.

One of the other more available items is this small mini rose bowl (#8250VR). It is actually the base for their fairy lamp. They took the base of the fairy lamp and cupped it in. They call it a mini rose bowl (#4).

They also made a Persian Medallion comport. It comes in two forms. The most common form has a three crimped top or sometimes it is called three sides up. They also made this eight crimped version, where they cupped it in and crimped the top (#5).



Another very obtainable piece is the Butterfly & Berry basket (#9134VR). This is made from a tumbler, which is then flared out and a handle is added to make the basket complete (#6).

Also fairly obtainable is the Candy Box (#9488VR). The panels are different from Fenton's early period candy jar. The lid is a new style and the panels are convex. The panels have cross hatching or stippling on them (#7). This is quite different than the early candy jars that Fenton made (#8).



Fenton also dusted off the melon rib mold from the 1920s and made a small melon rib bowl which was then shaped into a salver (#7516VR), commonly referred to as a card tray (#9). Today this would be a small serving dish for sweets or savories. Fenton also made a raised rim bowl from the same mold.



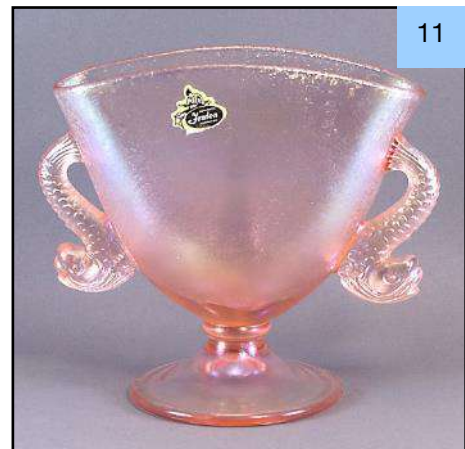
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This small server with a handle on it has a hole for the handle to be attached using a threaded bolt from the underside (#10). It was probably only sold in the Gift Shop.

Another piece which we find often today is the twin dolphin fan vase (#11) (#7511VR).



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As will be seen later, Fenton also used the twin dolphin mold to make a candy jar during this period. Fan vases were popular in the 1920s and Fenton met the market demand for them by producing several different sizes and styles. While it can be a challenge to arrange flowers in a fan vase, it can be useful for holding other items.



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Even though Fenton was re-introducing stretch glass, they made a number of pieces which have patterns in the glass. Some might consider them to be carnival with a stretch effect, but they were in the stretch glass assortment, so they are considered stretch glass.

One of these would be the floral bouquet spittoon shape vase (#12) (#9423VR).



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They made several bud vases. One of the more elegant ones was listed in their catalogue as being Faberge (#9453). It has five ribs and some of the ribs have small dots (#13).

Fenton made two bells; the Whitton bell (#14) (#9066VR), and a more common bell without a pattern (#15). This one has a star crimp (#7562VR).



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The largest item made in Velva Rose was the five-piece epergne (#16) (#7405VR). Notice the bowl of this epergne. The bowl has wavy crimps on it rather than the tight crimps seen on epergnes of other colors in later years. When the epergne has wavy crimps, it is number 7405. If an epergne has tight crimps, it will be a different item number. The epergne is an interesting item in itself. It is a holdover from Victorian days when an epergne was a centerpiece on a table. The horns aka vases held flowers and the bowl was usually filled with fruit. Today, epergnes are decorative items, often seen for their beauty without any need for fruit or flowers. But when they are filled with flowers and greens, they are beautiful and become the spotlight in any room.

Also during this time Fenton made a set of candleholders and a bowl with roses molded into the glass (#17) (#9248VR). The roses are on the outside of the bowl. The candleholders and this bowl together form a console set, often seen on a table or buffet with fruit in the bowl.



One of the very pricey items in the general line was the Gone with the Wind style lamp (#18) with a pressed poppy flower pattern in the glass. (#9101VR). It is all iridized, but the only place that one will see stretch is at the crimp on the top lamp shade. These are wonderful lamps to use in the home today, just as they were 40 years ago.



As was indicated earlier, Fenton made a couple of bud vases. This is the panel bud vase (#19) (#9056VR). It has eight sides. This is a very small one. Most of these are only about six or seven inches tall, compared to the Faberge one, which is approximately eight or nine inches tall.





This paneled handkerchief vase (#20) (#9455VR) is the base of the candy jar that has been swung and has a handkerchief top. It has cross-hatching stippling on it since this pattern is in the mold.

As mentioned earlier, Fenton made a twin dolphin fan vase, and they also made a twin dolphin candy jar (#21) (#7580VR).

This dolphin candy jar differs from the ones made in the early period. It is very easy to tell the difference. The foot of the original candy jar will be thick. There will be a definite small rim on the inside. Apparently when Fenton decided to use this mold again, they retooled the base of it and the new base is actually thinner than the original. This is untypical because when Fenton reused their old molds, they cleaned them out and retooled them. This caused the mold to allow for more glass and as a result the later period pieces are usually a bit thicker. In the candy jar, the foot is actually thinner than the original foot.



The melon rib bowl basket (#7536VR) is from the melon rib mold, but it has been pulled up into a square shape and then they added a handle (#22).

As mentioned earlier, a lot of these pieces have designs or patterns in or on them. This footed comport (#8431VR) has a lily pad design with the lily pad flowers on the outside (#23). It has been sprayed with iridescence and finished in the same manner as stretch glass.



This small toothpick (#24) is a very famous mold, #37, that was used during the early period. Apparently, Fenton made hundreds of these in many different styles. They made them for certain groups (clubs) and for their dealers to sell in their shops. They made toothpick holders, as pictured here, and other shapes in Velva Rose. The two forms you will generally find, are ones with square openings which are double crimped or a double crimped jack in the pulpit shape.

Petal Pink Stretch (1992 & 1995)



Petal Pink Stretch is a bit darker than Velva Rose. There was one bowl and candleholder set produced in Petal Pink Stretch (#25). They sold this melon rib cupped-in bowl with matching candleholders on QVC in 1992. On QVC the bowl (#C9401) or the candleholders (#C9402), could be purchased separately or the set could be purchased. Petal Pink Stretch is always found with the roses pictured here painted on it. No pieces have been found to date without the decoration.

In 1995 Fenton brought Petal Pink Stretch back but only as a basket (#26) (#CV022 HU). This was a QVC exclusive. On the inside of the basket is the Holly Leaf pattern. The Holly Leaf pattern basket is only known in Petal Pink Stretch, which makes it easy to identify the color.



Dusty Rose Stretch (1994)



Dusty Rose Stretch glass has blue in it. It makes it almost a light lavender color or pale purple color. Dusty Rose Stretch was a QVC exclusive. It came out in 1994 and was used for this bowl and candleholders (#27, #28). As before, the bowl and the candleholders could be purchased separately or together as a 3-piece set. Note that the

bowl and the candleholders have the dolphin motif. The early period twin dolphin candleholder mold was used to make these candleholders, known as (#C13364), but with an important modification. These are the later production candleholders because on the inside of the candleholder base, there is a small holly leaf design. That is different from the original Velva Rose candleholders which have ribs in the same area.

They did make a Dusty Rose Stretch epergne in hobnail. Those that have been seen do not have any stretch on them, only a shiny iridescence. They apparently made a Dusty Rose basket with a rose pattern. The only Dusty Rose that has a very good stretch effect, is this small three dolphin bowl (#C13363). These dolphins are smaller than those from the early period. Fenton made a new mold rather than utilizing one of the dolphin bowl molds from the early period. The other difference, which is somewhat difficult to see in photos, is a small raised panel that comes up and down in the area of the dolphin. The outline of the small raised panel is visible through the glass on the back. This feature in the mold indicates it is a recent three dolphin bowl, as opposed to the original one.



Rosaline Stretch (1997)



Rosaline Stretch was apparently experimental and sold only in the Fenton factory gift shop. They mainly produced bowls (#29), which have beautiful stretch effect with a bright hot pink color that is very eye-catching. Some have been found with a piecrust type edge (#30).

Champaign Opal. Satin (1996-1999)

The five-piece epergne (#7505PQ) in Champaign Opal Satin (#31) has a very satin iridescence on the side of the horns. The bowl has a nice stretch effect.

The Feather vase (#2782PQ) also has a nice stretch effect in the crimped top (#32).



Sunset Stretch (2002-2003)

Fenton made a number of pieces in the color they called Sunset Stretch. The three-horn epergne (#4801SW) in the diamond lace pattern is an elegant piece (#33). There is also an epergne that is in the hobnail pattern.



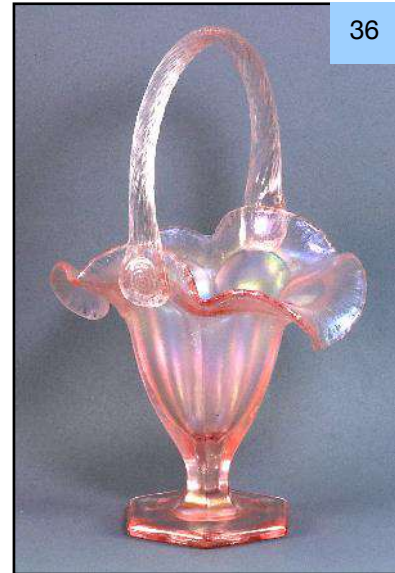
The paneled grape basket (#2919SW) is also in Sunset Stretch (#34).

This is a fourteen-piece punch bowl set in the paneled grape pattern (#35). As originally packed, the set included twelve cups (#4642SX), with a satiny iridescence. The bowl and base (#4601SW) of the set have excellent stretch effect.



This basket (#5937) is made from the paneled candy jar with a hexagonal base (#36).

The basket shape is normally what is called the lily shape. A lily shape means that the two sides are pulled out with a small extra crimp. This shape is identified in the catalogue pages as the lily shape. Occasionally, whimsys are found with a slightly different shape.



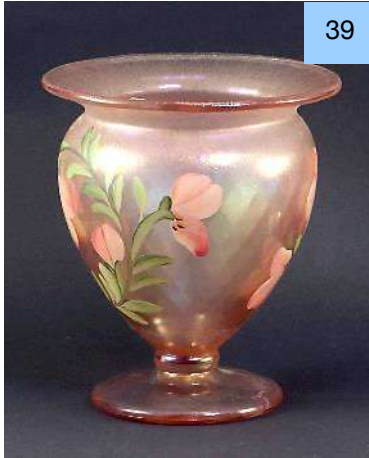
This Fenton logo (#9499) generally cost \$34 in the Gift Shop when they were first made (#37). They are periodically seen in auctions in the 2020's and generally sell for \$150-\$200.



There is quite a bit of variation in the tone color of the Sunset Stretch items. Originally when Fenton was making Sunset Stretch glass, it was thought that they had created a pink formula that did not need to be heated in order to strike the pink color. But that apparently was not true. There is something different in the formula when compared to Velva Rose, the same selenium salts are used to create the pink color. If the selenium salt is overheated, the glass will turn the pink to a slight brownish pink color.

This is seen in the small petite beauty bell (#38) (#7278SW).





The diamond optic vase (#1168) is an example of the decorated vases Fenton made from this mold (#39) These vases are also found undecorated.

This crimped basket with the shell pattern (#40) (#6539SW), can also be found opened up into a bowl which is then crimped.



Here is a small square basket (#6532SW) with a daffodils pattern in the glass (#41).



This diamond optic flip vase (#42) (#4810) has six crimps and is reminiscent of similar vases from the early period, but as mentioned earlier, this vase is thicker and heavier than the older ones.





Not all stretch glass is reshaped. One of these pieces is this small covered box (#43) (#9589).

Fenton made several different animals (#44) in Sunset Stretch, but there will not be any stretch effect on them. At best, they are satiny in color.

This small mini basket with the diamond optic interior and ebony crest (#45) was apparently a QVC item and not offered for sale in the Fenton catalog.

Rosemilk Opalescent Stretch (2004-2006)

Opalescence is a striking color, so achieving the opalescence depends how much cooling and reheating they did with the piece, as that is what determines the amount of opalescence on the finished item.



This paneled bowl (#46) (#4332J4) has been seen with just opalescence on the outside edge and others have been seen, like this one, where the panels themselves have opalescence in them.

This small square basket (#47) has also been seen with opalescence around the edge or almost the entire basket being opalescent,.





This is the lily style basket (#5733BS) with fine ribs (#48), made from the lily style vase..

The term that was used for this particular vase (#49) is Stylized (#2753J4). It has flame looking shapes along the base. These vases have been produced in various colors of stretch glass, one of them being in Rosemilk Opalescence Stretch..

This is a diamond quilt epergne (#4802) with an aqua crest (#50). The inside of the bowl and the horn have the stretch effect.



Fenton's love affair with pink stretch glass, regardless of what particular shade of color it was, resulted in a wide array of items in a number of slightly different tones of pink. These items range from the decorative to the practical, from the large epergnes to a small covered box or a punch cup. They made pink stretch glass for home entertainment as well as home decorating and more. Anyone looking for pink glass would do well to consider any of Fenton's pink stretch glass. The unique look and feel of stretch glass is always a conversation starter and the glass is solid yet artistic. Many of the items discussed here are available on-line (eBay, Etsy, etc.) and in antique malls or gift shops which specialize in discontinued items. Hopefully, pink stretch glass will continue to grace many a home as it has for many years.



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 www.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.

