



THE STRETCH GLASS SOCIETY
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STRETCH OUT DISCUSSION

STRETCH GLASS REVIEW
Rare, Unusual and One-of-a Kind
Stretch Out Discussion Call on January 14, 2021



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 Secretary, Stephanie Bennett, selects and presents the photos of the stretch glass to be discussed. Members and guests of The Stretch Glass Society participate in the discussion.

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

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



Rare, Unusual and One-of-a Kind

Let's begin this discussion by defining the terms we are using. "Rare" is defined as "not occurring very often, not found in large numbers and consequently of interest or value, and unusually good or remarkable. Unusual, on the other hand, means: "not habitually or commonly occurring or done or remarkable or interesting and different from or better than others." Unusual stretch glass is therefore uncommon, scarce, infrequently found, and maybe is rare, when viewed in terms of availability.

What is rare to one collector may not be rare to another. Beginners are often seeing many examples of stretch glass for the first time while legacy collectors have often seen many of the same examples multiple times. Thus their perspectives on what is unusual or rare will likely differ.

Berry Wiggins was once asked what was rare and unusual. He pointed out that there was a lot of rare stretch glass, based on availability, but few people cared because they were not interested in the pieces. Dave Shetlar commented that that he is a collector of examples of stretch glass which he knows are rare, but sometimes when he shows them to others, they are not impressed.

Rarity in stretch glass is generally determined based on the availability of a particular shape, size, color, etc. The less of something that is known to exist, the rarer the item is. Rarity does not always translate into value. Value is determined by the combination of supply and demand. As Dave mentioned, he may have a rare item based on availability but if it is not of interest to others, then it may not have much value. If, on the other hand, there is an item which is of great interest to several collectors and there is only 1 or 2 of them known, then rarity readily translates into value. One other thing to keep in mind is that in stretch glass a shape can be rare in one color and not so rare in other colors. The same is true when it comes to similar items in different sizes – a 12” high candlestick may be very rare but a similar 8” high candlestick is not so rare. The color, shape & size must all be taken into account to determine rarity.

One-of-a-kind (OOAK) items are self-explanatory. There is only one of the particular shape, color and size combination known at the time that it is deemed to be a OOAK. This does not mean that another one does not exist or will not be discovered at a later time. One-of-a-kind examples of stretch glass sometimes are the result of creativity by a glass company worker. The management of the glass company may have also asked for only 1 of an item to be made so that they could see what it looked like, how long it took to make, etc. In other cases, OOAK status may be temporary – until a second one is found. This happened with several stretch glass items.

In this discussion we are going to be talking about stretch glass which is not readily available and of which there is generally a limited supply. While it is unlikely a collector will just happen to find an item similar to those we are discussing tonight, we need to keep in mind that someone, sometime found each of the items in tonight’s discussion, so all things are possible when it comes to finding rare, unusual & one-of-a-kind stretch glass.

Diamond Glass-Ware Company, Indiana, Pennsylvania

These are two Diamond punch bowls. As can be seen, these punch bowls have matching stretch glass bases. So far, the only Diamond punch bowl bases of the shape seen in #1 have been in marigold and Pearl (crystal). The marigold bowl and base were found together.



The blue punch bowl set is actually a marriage (#2). Dave had what looks like a vase, but when you handle it, you realize it is a base for a punch bowl set. A couple of years ago Dave was visiting Cal when Cal came out with this blue bowl with matchstick cutting on it. Dave lost the coin toss and Cal now has the base that matches the bowl. Dave knows of two of these bowls. There may be two of these bases.

A participant in the Discussion Call asked, “If these are considered punch sets, where are the punch cups ?” Dave explained that this is one of the big mysteries in Diamond. On the Hooked on Carnival Website somebody showed a marigold Diamond punch cup on a plate. Both the plate and the cup had three rings around the edge. Dave also knows of a crystal punch cup. Russell Umbraco has a blue punch cup which was crimped and formed into a handled creamer. Compared to the punch cups that are available from Fenton, the Diamond ones are rarely seen. They may be in collections, but they have not shown up in any of our Stretch Glass Society Conventions. Any of the Diamond punch cups, no matter what form or color, would be considered rare, as are these two punch bowl sets.

Diamond produced some very tall slender pitchers. If you flip over the crystal pitcher (#3), it will appear to have a rough pontil on the bottom. You might think that it is art glass. It is a blown molded vase. In order to shape and mold it into the pitcher and apply a handle, they needed some way to hold the bottom of it. Since the pitcher does not have a marie at the base, it is not possible to hold it in a snap. Instead, a punty rod was attached to the bottom when it was removed from the mold. This provided a means to carry it throughout the rest of the production process. At the end of producing the pitcher (iridizing, re-heating, re-shaping, adding a handle), the punty rod is snapped off and the rough area that remains is ground. They did not polish it. Sometimes these get confused with art glass.



Most of the Carnival and stretch glass collectors think that the blue pitcher (#4) is probably a Northwood piece. Dave has not seen any other pieces similar to it. He has not seen another one in this Rib Optic form.

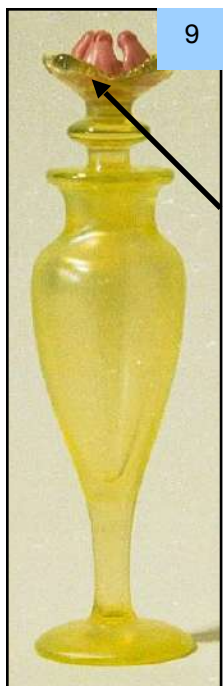
Figure #5 is a green vase in the Adam's Rib #900 line. Virtually all the pieces in Adam's Rib are considered fairly difficult to obtain.



There is not much in the way of stretch marks on this Royal Lustre (Cobalt Blue) handled mug (#6), even though it was slightly reshaped. That doesn't make it any less 'unusual' to stretch glass collectors. There are a few of these known and most appear to have been carnival or fair souvenirs as they have inscriptions or names scratched onto them.

Fenton Art Glass Company, Williamstown, West Virginia

Dave believes there are two of these diamond optic Celeste Blue colognes (#7) in existence. Dave has seen other colors, including ruby but they have not been iridized. The Fenton catalogue shows a small puff box with same diamond optic interior. The only box that has shown up has been a little puff box with a handle or knob on it (#8), but it was not made with the diamond optic impression on the inside. If they made the diamond optic cologne, Dave thinks they probably made a matching powder puff box. Fenton made many different colognes and puff boxes. They even made glass dresser trays on which to put the colognes. While dresser trays are known with the diamond optic design, none of these have been iridized. The stretch glass “plain” trays are going for a very high price in recent auctions.



The flower finials on stoppers are always desirable. The one in topaz has the original enameled decoration, green enamel on the leaves and pink on the petals (#9). Beside it is a tangerine version (#10). The smaller cologne in the tangerine has a wafer stopper (#11).



Russell and Kitty Umbraco own this unusual piece that they brought to a Stretch Glass Convention. (#12) Because it is tangerine, we know that it was made by Fenton. It is iridized stretch glass. Russell said that he found this form in a Fenton catalogue page.

None of the early Big Cookie baskets made in stretch glass by Fenton have applied handles. Instead, they have a knob on each side. They would have wire, metal or bamboo handles that fit on knobs, as seen in this photo. There are three known Persian Pearl baskets (#13). There is also an amber stretch glass one. Fenton made another stretch glass basket in the "Plymouth" pattern. Two of those baskets are known, one is Persian Pearl and the other is Aquamarine



Imperial Glass Company, Bellaire, Ohio

This vase is one of the Imperial Jewels pieces that has a series of cut ovals (#14). It is amazing how all of the other cut ovals show up. Dave has not seen any of the other Imperial Jewels with cut oval cuttings.



This is a marigold vase on milk glass (#15). Gary Senkar discovered that the name Orange Onyx had been used by Imperial to identify the color. It was introduced about 1921.

One rarely sees this Ruby Ice pitcher and tumbler set (#16) sold as a complete set. Dave has seen four pitchers and at least a dozen tumblers. This fits in the category of not being the rarest piece of stretch glass, but it is very desirable. Because of limited supply and high demand, the pitcher and tumblers command very high prices. This set, as pictured, recently sold for \$18,000.



H. Northwood & Company, Wheeling, West Virginia



This ivory or custard Northwood bowl on a high standard (#17) is not extremely rare, but it is one of those pieces that the more advanced collectors usually pick up. Dave explained that if you only saw this on the internet, you probably would not have purchased it, because you do not see the stretch effect from a distance. If you see it in person the iridescence and stretch effect are very impressive. It is one of those colors that some collectors really love and others do not. It is not very common to find this color stretch glass and the high base is also scarce.

This next piece is a three toed bowl in the color of wisteria (#18). It has tabs in the feet. The pattern on the base is the star of the Jefferson pattern, which is a floral design.



Figure #19 is a covered bon bon by Northwood. Anything in white milk glass stretch is generally a very difficult and pricey item to acquire. It is usually the more advanced collectors that like to pick these up because, as you can see in the picture, it does not look like it is iridized. You have to pick it up and move it around to see the iridescence and the stretch effect.



Any of the Northwood covered dishes (#20) are very difficult to find. The bases are fairly common, however, some of the bases are slightly cupped rather than with sides which are straight up so that a cover can fit into them. Finding a complete covered dish is a real accomplishment.

They also made this one into a fern dish and flared it at the top (#21). The fern dish is obtainable but not fairly common.



This little fern dish that comes straight up, has an insert of an ashtray match holder (#22). There are two places to put your cigarette and a place where the match box sits.

Apparently, from what Dave has read, when this was presented on the table, they actually stuck a cigarette in the hole on the side of the ashtray.



When Dave first started seeing this three piece topaz set (#23), he thought the piece on the right without the cover was just a sugar bowl that had lost its cover. If you actually measure the diameter, it is a smaller diameter than the covered one in the center, and is a spooner. This set should have been made in blue, but Dave has only seen it in topaz and there are very few of these known.

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The blue handled mug (#24) is very difficult to find. This is pictured in the Northwood catalogue pages several times, but actually finding it today is very difficult.

Another extremely difficult piece to find is this blue ash tray cigarette holder (#25). Dave has not seen the actual catalogue picture, but it does appear to be Northwood. It has the matchstick box holder, cigarette holders and place for ashes.

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United States Glass Company, Pittsburgh, Pennsylvania

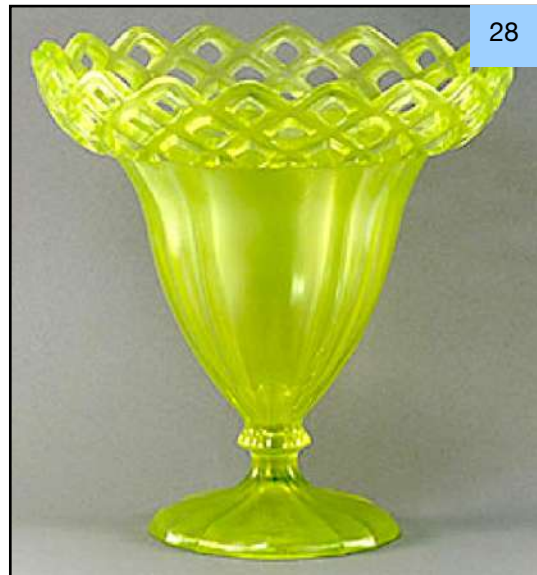


This is a yellow Pomona candleholder and bowl set (#26). Pomona is defined by an overall enamel with a leaf design in it. It comes in either dark purplish/red with green leaves or yellow with blue leaves.

The candleholders are probably the most difficult of the Pomona pieces to find, but none of Pomona items are very common. This enamel can get scratched. If it is, do not think you are going to remove the enamel because it is fired on. If you try to remove it by using an abrasive or paint thinner, you will ruin the piece. You can never completely get rid of that enamel.



This is a #310 open work topaz comport (#27). It comes in two sizes. Any of the open work items are difficult to obtain. This is the large comport. There is a smaller one (#28). There can be different edge treatments. This one has a rolled rim, but it could be straight out, flat, or pulled up. Using the small mold, there are a few which have been squeezed together to form a fan vase.



The footed comport (#29) is normally a fairly common comport, but this one has an overall pale blue enamel applied to the exterior. It ranges from dark blue to almost no enamel and then the base is enamel blue. The color is not in the glass itself. The enamel is applied to the outside of the glass. The iridescence really pops!

Lamps and Shades

Northwood produced quite a few of this #651 blue candleholder, however, only a few were made as a lamp post (#30). The lamp post actually has a molded hole for the cord to come out of the base. When this was being made, using the candle mold, they ran a rod down through it to make a place for the wire to come up to the light fixture. The plunger itself had a little notch to push out this small area for the cord. Neither of the holes for the cord were drilled into the glass; they were actually formed in the mold. Russell and Kitty have one of these lamps. They were pictured in some of the catalogues, but Dave is only aware of the one owned by Kitty and Russell.



We are pretty sure that this dark cobalt blue lamp base (#31) is a Diamond production. It is not crinkled glass. Crinkle glass is actually hot glass that was put in water to crinkle it and then refired to fuse the crinkles together. There is a crackle effect in the surface of this lamp base; it is actually an embossed crackle effect, that is from a pattern in the mold which is pressed into the glass. There are bulbous Diamond vases that have this same crackle effect.

There are some people who think this lamp might have been made by Loetz. As far as Dave can find out by looking at the Loetz catalogues, their pattern is a bit different than this. Dave has never seen a Loetz vase shape quite like this one.

These are simple form lamp shades (#32, 33) that we think were made by Northwood, but they could have been made by Fenton. These are crimped, but Dave has also seen this simple form slightly flared. None of these are common. Figure #32 is in purple Dave has one in a light green color. It has a nice stretch effect on it.



Preview of next Stretch call:

On March 11, 2021, the Stretch Out Discussion will take on a new format – members and guests of The Stretch Glass Society will ‘Show and Tell’ about their Stretch Glass Vases. We expect a number of stretch glass enthusiasts will be sharing their favorite stretch glass vases during the discussion. Even though the Discussion will be led by those who Zoom in to share their stretch glass, a photo album featuring a number of stretch glass vases will be available on the Stretch Glass Society website www.stretchglassociety.org. The album includes many vases representative of those produced during the early stretch glass period.

