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**Topaz Stretch Glass Featured in
Hooked on Carnival Jan 20th Edition**

By Cal Hackeman



Yellow is a color with which those of us in the stretch glass world are very familiar. We call it Topaz but it is as yellow as any of the yellow carnival glass. So, I thought I would share a few pieces from my collection. The first is a Fenton Topaz Cornucopia vase, which is not readily available for collectors to purchase. I've had mine for a number of years.

Next is the Fenton 621 vase with a cupped in top and gold decoration. The cupped in top is harder to find than the flared top. The gold decoration is added using a glue stencil which is placed on the vase and then the gold is added on top of the glue to give it texture and design.



This is a relatively easy to find small Fenton #567 fan vase but the flower frog, made especially for the fan vase, is not easily found. I'm happy to have a couple of them for my Topaz fan vases.

Northwood also made Topaz stretch glass. Let's take a look at some of their more interesting/unique pieces.



These are among the largest of all the stretch glass candleholders (Fenton made a pair that is taller at 12"). These will qualify as a weapon based on the weight of them. They are also hard to find in perfect shape.

Northwood is the only stretch glass company to make a covered almond dish, which makes it pretty unique. Again, somewhat hard to find.



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Topaz Stretch Glass

(continued from page 1)

This ashtray sits on top of what would appear to be a small footed bowl. Experience has shown me that not all ashtrays fit on all of the

small footed bowls, so it is a challenge to get 2 pieces which fit together. Here is the footed bowl with the ashtray on top but, in blue. I don't have it in Topaz, so I can't show you a picture of it. Maybe one of you has it and can show it?

This is a pattern that carnival and stretch glass collectors share interest in. The tumbler is seen for sale at auctions regularly but the sugar, creamer and spooner are not often found. Does anyone have another set or individual pieces?

Most of the stretch glass sherbets were footed/had a stem. Here Northwood offers a custard on a plate with an indent. The shape is unique to Northwood.

Northwood's nut set is similar to Fenton's nut set in that it is comprised of a master and 6 individuals, but

Northwood's has panels on the sides. Some of the individual nut dishes will have the Northwood N in the middle of the bowl.

This plate without decoration is a very available piece of stretch glass but when it is decorated, it is suddenly not so available. Northwood decorated not only serving plates like this but also candleholders, low comports and possibly other items. There are several decorations which were used.



Another unique design used only by Northwood is the Tree of Life design. I'm not so sure that Tree of Life has anything to do with this actual design. TOL comes from Early American Pattern Glass and it is entirely different than the design on the bases of these pieces by Northwood. To my knowledge we have no original documentation to tell us what Northwood called the design. It resembles reeds growing in a swamp as all of the design lines are vertical. I'm sure an artist could come up with other things which could have been the inspiration for this design. At the moment we are stuck with Tree of Life as the name everyone uses.

The TOL design appears on the bases and stems of bowls and comports. Sometimes the base is 4-sided, other times it is 8-sided or 12-sided. These are all unique to Northwood, so if you see a piece with this base, it was made by Northwood.

You'll notice that I did not include any Northwood vases. I ran out of time and space to get them out of the cupboards, but, yes, Northwood made some rather uniquely shaped vases as well. Maybe we can look at those another day.



Blue Stretch Glass – An Incredible Range of Shades!

By David Shetlar

In our regular Stretch-Out Calls, we often emphasize one of the stretch glass colors. When it was proposed that we cover blue stretch glass, I asked, “Which blue?” We’ve had a tradition of not creating a bunch of names for various shades of a particular color which has been a common theme among carnival glass collectors. Our founding members realized that there were different shades of the Celeste Blue type, but they decided that it was not important to go into details of minor differences that were likely due to different batches made by each manufacturer. So, our first Call-Out discussed the “common blue” or “Celeste Blue” shade of blue. This blue most likely relied on copper oxide possibly with a little nickel oxide. This blue can have a slight greenish tint compared to cobalt oxide blues that have more purple in the color.



Fig. 1

Blue appears to have been a popular color and most of the stretch glass makers had these pieces in their lines. Imperial is unique in that we have seen no true blues in their stretch production though their Ice Green (teal) can look a bit like some of the greenish-tinted blues. Most of Lancaster’s stretch glass used crystal glass, but there appears to be one blue bowl that they made. Jeannette only made some cobalt -shades of blue in their production. I’ll first run through the common blue or Celeste Blue-type pieces. Central made such a blue (Fig. 1) and their bowls and candleholders are fairly obtainable in this color. It always appears to be on the pale side, often with a slight greenish tint. Diamond was a big producer of what they called Blue or Harding Blue (Fig. 2). There are also records of a Vesuvius Blue that I think may be the name used for their crackled surface blue (Fig. 3).

Fenton was also a major producer of blue and Celeste Blue is the name that is commonly used by collectors whether a piece of Fenton’s or another company. The color can range from a rich blue (Fig. 4&6) to a more pale version (Fig. 5). There are a few pieces that appear to be very pale (Fig. 7) which are distinctly different than the Aquamarine (Figs. 8 & 12).

I’ve had a blue bowl for years (Fig. 9) that has optic panels and a base that doesn’t match anything made by Diamond or Fenton. I finally realized that it must have been made using the Lancaster #788 ½ lily bowl mold (Fig. 10)! I’ve seen about a half dozen of these bowls and they are all a nice deep blue color.

Northwood made a Blue and all of their catalog pages only list “Blue.” However, there appears to be three shades of this blue (Fig. 11) as illustrated by the #695 candleholders. The lighter and normal blues are the most commonly seen, but the darker version is occasionally found. Collectors often refer to the darker shade as “sapphire blue.” In the Tree-of-Life, square footed bowls, I find a greenish blue variant (Fig. 14) as well as the lighter and regular blues (Figs. 15 & 16).

U.S. Glass made a regular blue glass (Fig. 23) which is most commonly seen in the ribbon bowls (not shown). Vineland apparently called their blue, Tut Blue but I have seen the Tut Blue label on three different shades of blue (a light cobalt blue, Fig. 27; a true blue, Fig. 28; and, a pale blue, Fig. 29).



Fig. 27

Cobalt oxide produces a very rich, deep blue. Central made pieces in this color (Fig. 17) and Diamond used this salt in their Blue Crackle (Fig. 18). Fenton called their cobalt blue stretch Royal Blue (Fig. 19). I know of two shades of cobalt blue stretch made by Jeanette, a deep cobalt (Fig. 20) and a pale version (Fig. 21). I’ve only seen these colors in their ring-footed bowls. Most of the U.S. Glass cobalt blue glass is on the pale side (Fig. 18) as is Vineland’s (Fig. 27, but remember this was still labeled Tut Blue). I know of two pieces of Vineland in a dark cobalt blue (Fig. 26).

Finally, two companies made opaque blue glass. Northwood’s Jade Blue (Fig. 25) is usually a robin’s egg blue, but some batches seem to have a greenish tone. U.S. Glass made a Pearl Blue (Fig. 24) and the tone of this blue

suggests that cobalt was in the colorant.

I’ve covered the late-production blues of Fenton in past articles. These included pieces made in Velva Blue, Celeste Blue, Royal Blue (dark cobalt), and Blue Topaz.



Fig. 14



Fig. 28



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29