

THE STRETCH GLASS SOCIETY

A charitable organization founded April 20, 1974, in Denver, PA.

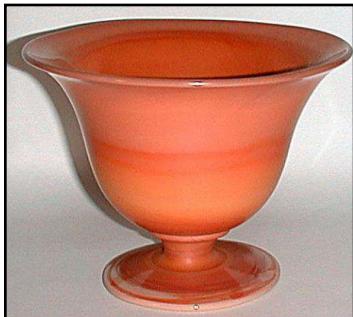
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STRETCH OUT DISCUSSION

DELUXE EDITION

EARLY PERIOD U.S. Glass Opaque Stretch Glass

Stretch Out Discussion Call on May 9, 2019



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 Vice President, 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@stretchglasssociety.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 stretchglasssociety.org and tap into our extensive network of experts, photos and research. These Deluxe Edition 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.

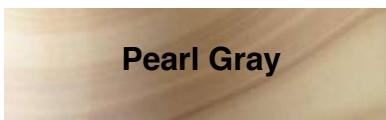


Early Period U.S. Glass Opaque Stretch Glass

The US Glass company's opaque stretch glass is unusual because most stretch glass is translucent. H. Northwood & Company also made opaque stretch glass but not to the extent that the US Glass Company produced it. While some trade names for proprietary colors are not known, this is not the case for the color names of US Glass opaque stretch glass. Thanks to Berry Wiggins, an early stretch glass researcher and author, we know these color names. The Stretch Glass Society held a convention in the Chicago area and we were able to have Berry Wiggins at the convention. Berry often would give us a technical update of what he had recently found or discovered related to stretch glass. In the Chicago meeting, he said, "I've got some really great news. I've figured out some of those issues with the US Glass stretch glass. I think you all will be really pleased to hear it." What he announced was that he had discovered that the Carrara line was apparently a US Glass line of stretch glass. Wiggins went on to announce that he had found the Carrara ware in a catalog and he had discovered four color names. These names are Coral, Nile Green, Pearl Gray and Pearl Blue. These are true Slag glass colors. We continue to use those names today.

The iridized slag glass for which Berry found the color names is generally made from multiple colors of glass that sort of blend into each other. They should be truly opaque and they are also slag. Dave has seen some examples of the Coral, Nile Green and Pearl Gray that have some translucent areas where you can see some light through the glass, but in general they are mostly opaque colored glass. Later Wiggins said that he had some names for the three other opaque colors of stretch glass produced by US Glass.

One of them is a translucent Jade Green color which he had seen some references to in some of his research.



He reported that some of the US Glass companies had used the term Jade and even Jade Green. Then there was a translucent pink that he said was given the name of Old Rose. Finally, he said there was a translucent yellow that they had made and that he had seen the term Mandarin for this color several times. He felt that the color name was probably Mandarin Yellow.

That is the background of the names of the colors of US Glass opaque stretch glass. There's a true Carrara line, which consists of Coral, Nile Green, Pearl Gray and Pearl Blue. We need to remember that Berry often got names from the industry reports that were in the Pottery and Glass news and some of the other industry magazines that were produced at the time these types of glass were produced.

Then there were the sort of translucent colors that Berry felt were called Jade, Old Rose and Mandarin. In our color photos, you also see that we have another color that's called Red Coral or Red Slag. Those are names that collectors have added for this color. The reason why we've added these names to the list of colors is that we needed to distinguish the glass which may have been batches of the coral that turned out to be more red, rather than the pink and orange colors that you find in the true coral. There is no red coral or red slag color name in any of the literature that we're familiar with or in the research information. Therefore, we do not believe that the name red coral or red slag was used at the time of production. Also, there are two other colors at the bottom - black and purple slag. These are also collector names. Neither of these names was in any of the catalogue pages or articles. All US Glass opaque colors were produced in the 1920's.



Coral

Let's take a look at the Coral. We've got some great examples of this color of stretch glass. Notice that the coral is a true slag glass. You can see a lot of variation in the color. Dave indicated that he sees the dominant colors as being light orange to a true pinkish color. Obviously, the real problem with the coral is that the iridescence is extremely subtle. Dave's feeling is that they probably used a Stannis choride dope that would have been what we would call white iridescence. Without having any extra color to it, the iridescence is pretty subtle on these. The problem is you probably have seen all of these pieces in just coral slag and not the iridized coral. Again, Dave has told collectors, "Anybody that sees any of these on the shelf, should pick it up and look at it." In some cases, like in some of the bowls, Dave has seen the inside of the bowl being iridized with some stretch marks and the outside might not have much at all on it. You really need to pick up these pieces to look at them and determine if they are iridized or not.



1



2

This ribbon bowl (#1) has been flattened out into a plate.

Notice the 151 candleholders (#2). It's unfortunate that the candleholders on the outside are kind of shiny iridescence. If you look on the inside of the base, there are strong stretch

marks. When they doped and reheated them, the process didn't result in good stretch marks on the outside, but it did on the inside of those candleholders. Dave feels that they used a color in this one that was a striking color. The heat that this received and whether it was an oxidizing or reducing atmosphere in which they were reheated, would possibly create the different colors we see here.

Next, we will look at what someone called the 'doggy dish'! Dave has never found this three footed bowl (#3) in any of the catalogue pages. The feet are molded, not applied. It does have beautiful satiny iridescence on the inside and outside of it. Since it obviously wasn't reshaped that much, it doesn't have that much stretch effect on it.

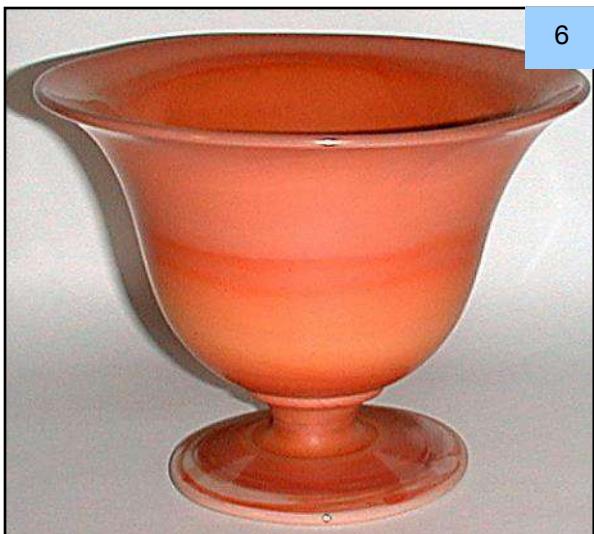


3

Figure #4 is the smaller 179 vase. Again you can see the upper part of it struck a really dark pink color while the bottom part of it is more of a light orange color. And again this one has very subtle iridescence on the inside with definite stretch marks. You need the right light to see the stretch marks in there. Dave has seen this particular vase six or seven times without iridescence compared to each one that does have iridescence. Finding any of these with iridescence is not an easy task.



Figure #5 is the vase from the inside. Now you can see the very subtle crinkly iridescence and the stretch affect on the inside.



A lot of people would call this a comport, but in the US Glass catalogues it is called a low footed bowl (#6). Dave thinks the difference in terms is attributable to the terms used by different companies. Some of them would have called it a comport and others a low footed bowl or footed bowl of some sort. You can see the sort of slag effect in the coral glass. The real stretch effect of this is on the inside. You can see that by getting the light just right.

Old Rose

Russell indicated that you very seldom see the Old Rose bowl (#7). It is more of a pink color with a subtle rib in the glass. It's a very hard color to come by.

The bottom two vases (#8, 9) are more like burnt glass than stretch glass. Dave went on to explain that this is obviously a striking color. Berry

Wiggins and Frank Fenton would have said that the darker ones are ones that they cooked too long. They would have preferred the pale pink color, if they were making the glass. It's obvious that if you overheated the glass, it would strike more of a brownish tone. Dave feels that they all have their appeal. Frankly over time, he has begun to appreciate even the darker burnt ones. They do have a unique iridescent color to them.

The small pink vase (#10) is probably a little more common, but the medium size cylinder vase (#9) is the most common one, according to Dave. He has seen at least five of those. He thinks he has only seen about two of the small pink vases. As Russell said, none of these are easy to obtain. Unfortunately, most of the time when Dave has seen them, the dealer thinks they are a piece of art glass.



7



8



9



10

Red coral and red slag

Dave's original thought is that these might have been the coral glass that workers either added more color than was expected or maybe they were heated more than the typical Coral ones. But now that he has seen about four pieces of what he calls true dark red slag, he has concluded that it is definitely a different color glass than the coral. It has much more dark red tones to it. It's very dense. Light will generally not pass through this glass. There are very few of these pieces that are known.



11



12

There is a plate (#11), a low bowl (#12) and, the 151 vase (#13) that's flattened down into a hat shape, which is most spectacular. This vase was in the Rosa Schleede collection at one time. You can see in the middle of the vase (#14), a very dark red struck zone. If you saw this vase from a distance, you would say that it's just a dark reddish slag vase. It's not until you get close to it and get some light striking across it, that you see the nice subtle iridescence and the stretch marks on it. Russell commented: "When you hold it to the sunlight outdoors, you will get red showing through. It looks red more than anything else." Dave added, "It's a pretty fantastic piece."



13



14



15



16

We have one additional example in this color. It is a plate (#15). You can see some orange overtones on the top of this one. If you look on the underside of it (#16), you can see that it's truly a red slag type of glass. This particular one was iridized reasonably well on the upper surface, as well as the lower surface. If you find any pieces of US stretch glass that look like these pieces, you should consider buying them as they are difficult to find.

Jade and Jade Green

Russell began the discussion by indicating Jade is one of the more easily acquired colors. In almost all flea markets and antique malls you will find something in this Jade Green. Dave added that this color is one of the more obtainable ones along with Mandarin Yellow. It's kind of interesting that while the Jade Green is translucent, it can range from nearly transparent to nearly opaque. In general, it will be more of a translucent color.



18

The Jade candlesticks (#17) are neat as they have extra fluting on them, compared to some of the other similar Jade candlesticks. This makes them very desirable.



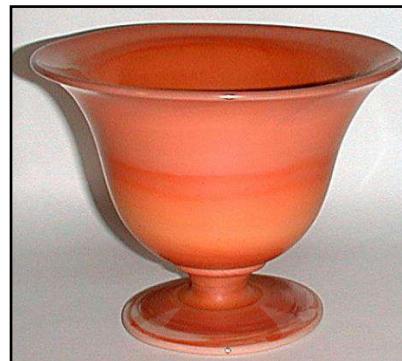
17

The vase with the black painted decoration (#18) is very hard to come by. Most of the time the US Glass opaque stretch glass is not decorated. US Glass made some wonderful stretch glass, as you can see, but they did not do a lot of decorating.

This Jade comport (#19) is similar to the coral one. Sometimes these are referred to as a mayonnaise bowl. Russell thinks they're very attractive.



19



20

You don't see many of the tall cylinder vases pictured here in Figure #20. Once again, when they are offered for sale, many of the sellers think they're art glass. It's hard to convince them they are stretch glass even when you turn the vase upside down and show them the mold marks. Dave has five different sizes of this cylinder vase in his collection. The cylinder vases were produced with a variety of top treatments. They would flare them out or cup them in or just keep them straight up as cylinders. This is one group of stretch glass in which you could amass an interesting collection.



21

The piece in this color Dave had the hardest time getting was the plate (#21). Finally, Dave encountered a dealer in Houston, TX, who had six of them for sale. The dealer wasn't sure what he had; Dave knew what he had and purchased them. You never know when or where you will find stretch glass!. These plates have a ground base. Dave indicated that we never identified the actual line number of these plates, which have rays on the inside and points on the edges. When Dave last talked to Berry Wiggins about this, Dave was beginning to think that the plates might be in the 310 line. The 'normal' 310 plate should have the paired rays on the outside with points on the edge, but there are a few pieces that have optic rays, in

other words, the paired rays are on the inside with the points. Berry was never able to find another line number for the plates. We do have another line number - the 314 line, which has paired rays on the inside, but the edge is smooth - it doesn't have these little points or ribs. One of the reasons Berry felt these may have actually been in the 310 line is that he did find a couple of the US Glass advertisements in trade magazines which had a similar low footed bowl with the true 310 line candleholders. That was the basis for his feeling that the plates may have also been in the 310 line.

Nile Green

Nile Green is one of Dave's favorite colors, but it is very tough to find! This bowl (#22) is a true slag glass; how the colors were mixed is a bit of a mystery. The green color that was used was obviously sort of ground into little flecks and then when it is mixed into the glass we end up with these dark green flecks and the lighter green swirls that go around it. It's really a complicated glass to mix up. Unfortunately, there is only one iridized Nile Green piece for every five non-iridized ones that Dave sees in the marketplace. It is not an easy task to find the iridized ones.

The tall vase (#23) is interesting. If you look at the top of it, there's a darker green patch. What's really neat about that, is that if you

hold it up to the light, it's almost transparent with the flecks inside. Nile Green was a glass that, when they made it, they deliberately did not completely mix the batch. US Glass wanted this slag effect in the glass.



23



22

Here is a ribbon bowl (#24) with a sort of raised up ribbon edge. Dave has only seen two of these. He knows of four similar bowls in coral and there is also a coral base, but the base is not iridized. Dave has heard that there is a Nile green base but hasn't actually seen it. A base does exist in Pearl Blue and it is also not iridized.

The last low bowl in Nile Green (#25) is as shiny as can be on the exterior, but the inside is iridized and has stretch marks. This is another reason why when you see one of these bowls in a shop, you need to ask to see it, even if it looks shiny on the outside. If it is iridized on the inside, it is stretch glass and it could be a rare piece.



24



25

Mandarin Yellow

Russell considers Mandarin Yellow to be the most common US Glass opaque color. Everybody has seen a piece in this color, from the East to the West. The candlesticks (#26) are near and dear to most people's hearts. There are many candlestick collectors; they like that fluting and the color as is the case with the Jade Green ones. The candlesticks are beautiful.



The bowl (#27) also has some fluting. Dave commented that there are three different sizes of this bowl. One is approximately 6 1/2" to 7" wide, a second one, depending on whether it's cupped in or flared out, is between 8" and 10" wide and there is a bigger one that is generally between 11" and 12" in diameter. These measurements are ranges because the sizes of each of these bowls differ depending on how much re-work was done to the bowl.

The very tall comport (#28) is striking and is very seldom seen. Russell doesn't remember if he's actually seen one, but just looking at it, he would say that it would easily tip over and break or be damaged. It is probably very fragile.



This bowl (#29) is very much like the Jade "mayonnaise" bowl, but this is a sherbet.



There is also an identical bowl that is much larger and also a mayonnaise. Notice the foot of this bowl (#29) has a higher stem as opposed to the larger fluted bowl (#27) pictured above, which has a wide stem to it.



30

The cream pitcher and sugar (#30) are hard to find. They also have fluting in the glass. If you've got one of the pieces, you may be looking for the other piece forever. It's just how it works. And keep in mind, there are lots of creamer collectors. They collect Depression glass, Stretch glass, carnival glass, art glass, etc. They just collect creamers. So, you will find sugar bowls, but not as many creamers. This is a very pretty set.



31

Some very nice art work has been done by a decorator on this vase (#31), which is approximately 8" tall. You don't see many of these decorated vases. The decoration is a stencil style decoration, or an applique, which is applied to the glass and then fired. Dave has seen a couple of these. They're identical, confirming the use of a stencil or applique. The rest of the decoration is hand done. There are other decorations, such as the one on the Jade Green vase pictured on page 8. A few of these vases will just have a decoration of wide bands. This vase is another one of which Dave has five different sizes in his collection.

Apparently when US Glass was making the opaque colors, they made more of the Jade Green and Mandarin Yellow as it is found in more abundance today.

Pearl Blue and Pearl Gray

Pearl Blue and Pearl Gray are difficult colors to find. The Pearl Blue vase is a true slag glass color. From a distance, it looks more like a solid blue, but if you look more closely, you can see that there's all kinds of darker swirls in the lighter pale blue color. This is another one of those Carrara colors. For every four or five pieces that's not iridized, there might be one that is iridized. In many cases the iridescence may not show unless you look on the inside of the piece.

The iridescence is much more prevalent on the inside of the candleholders (#32) than it is on the outside. There is a shiny reflection of the light coming off of them. Dave will attest that they are iridized on the inside, complete with stretch marks.



33



32

Russell indicated that he does not see this color much on the West Coast. He went on to say that many people think the Pearl Blue bowl (#33) was made by either Northwood or Fenton because the blue color is somewhat like their blue opaque colors. Fenton and Northwood also made bowls but these are clearly a US Glass shape to one who knows stretch glass makers. They have mold marks on the base, so they should not be confused with art glass. There is no confusion, however, with the vase or the candlesticks. Those are unique to US Glass.

Pearl Gray appears to Dave to be the toughest of the Carrara colors to obtain. He has no idea why it is called Pearl Gray, but that is the color name US Glass used. Dave feels it looks like Caramel - Caramel Slag or Tortoise Slag. He only knows of the one cylinder vase pictured here (#34). It a fairly large piece, about 10" tall and about 4" in diameter. As you can see, it's a true slag glass piece. The top of it looks like it has a little bit darker caramel color to it. There is actually a translucent zone in that area, as you can see some light through the glass in that area.



34

Dave knows of three of these Pearl Gray low bowls (#35). Cal has a pair and Dave has one. When Dave bought his, he realized that Cal's was almost identical to his. You can see in the upper right corner of that bowl, that it looks like white may be coming through. It's got a little transparent zone in there, but then the rest of it is solid slag glass, similar to the Pearl Gray cylinder vase. Unfortunately, it is more highly iridized on the inside than it is on the outside. None of these pieces are easy to obtain.

35



Black and purple slag

Dave and Russell have previously commented about all the stretch glass companies being in competition with each other, copying each other to various extents and trying to produce products which would sell in the marketplace. Producing stretch glass was a business and the goal of a business is to make sales and generate a profit. Dave suspects that US Glass saw the Egyptian Lustre stretch glass being made by Diamond, realized the positive reception Egyptian Lustre was receiving from consumers and decided to try to make some glass which was similar.

First, we have a ribbon plate (#36). When it is on a stand or on a table, the color looks to be as black as can be with this multicolored iridescence. If you hold it up to a strong light, you will see sort of an oxblood red color running through the glass. Dave feels that it wasn't made to be held up to the sun. It was made to sit on a table and appear to be black iridized glass. Dave has seen one bowl in this color. He feels that there are a few pieces in existence in this color. None of them are very common. They may have been experimental pieces that US Glass Company made that they decided not to put in their regular line.

36



Dave thinks this bowl (#37) is another experimental piece. This is obviously a slag glass bowl. When you look at it, it appears to be a really dark purple color. When you hold it up to the light, it is a dark purple color with an opalescent rim. Whatever the colors were that they added to make this color, it had some striking capability. It's the only one Dave has seen. Like most of these, the iridescence is more striking on the inside as opposed to the outside. As far as he knows, that's a unique piece.



37

The last item in this discussion is another ribbon bowl (#38) and this one is sort of a tortoise shell color. Dave is aware of two of these. They're virtually identical in terms of the striking slag tortoise shell color. Again, it has purples and some dark browns. As you can see, it took the iridescence well and the colors struck very nicely.



38



This is the end of our 2018-2019 series. In October we'll start the 2019-2020 series discussing stretch glass souvenirs made for the Stretch Glass Society. These were not discussed during the previous discussion of souvenirs and there are many of them, including some very interesting whimseys. Punch bowls and cups and beverage sets will be featured in November. Then we will move on into 2020. In February we will share about console sets. April will feature Stretch Glass in the 21st Century. We'll finish the series in May with Amber and Tangerine stretch glass. That is what we have to look forward to.