



STRETCH OUT DISCUSSION

STRETCH GLASS REVIEW

Early Period Punch and Beverage Sets

Stretch Out Discussion Call on November 14, 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 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 Deluxe Edition Reviews of the discussions are available following the calls 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 Punch and Beverage Sets

Diamond Beverage Sets

Diamond's Adams Rib was the Diamond #900 line. They made a pitcher which was made from the same mold as the vase. To assemble a set consisting of a pitcher and six mugs is not easy (#1). Both the pitcher and mug are known in both green and blue. The mug is also known in an opal glass or milk glass with a plain marigold finish on the inside of it. There are also rumors of a marigold tumbler out, but it has not been seen by anyone in the discussion. The green and blue handled tumblers would be the ones that would be most obtainable, though none of these are easy to obtain anymore.



Russell wondered if anybody had ever seen the green stretch glass pitcher. Dave feels that since there are handled tumblers known in green stretch glass, there had to have been a pitcher made at some time, but we do not know if it survives today.

As a side note, the vase is known in both early period blue and green stretch glass. It is interesting that the vase can be found in colors not associated with early period stretch glass. This is apparently because Fenton purchased the mold for the vase and made quite a few pieces in the late 1990's and early 2000's. Dave is not sure that any of them were iridized. The late period vases are variously decorated. There is no evidence that Fenton re-issued the handled tumbler aka mug during the late period of production. He does not believe they got the tumbler mold - the handled mug mold.



When Dave first saw this Diamond blown molded pitcher (#2), he wondered what goofy company made it. It seemed to be rather crudely done, but then he took a look at the handle. The handle has this really sharp angle at the top of it. This is very typical of some of the other Diamond blown molded pitchers. We are quite sure it was produced by Diamond. Dave believes he has seen it in blue, but not green. The tumblers are again very confusing because Fenton made a very similar tumbler (#3). He is quite sure that this set of tumblers goes with the pitcher because he recalls they were found together. Therefore, he doesn't think it is a marriage. When you do compare this tumbler to some of the Fenton tumblers, they are slightly different in size. It is very difficult to assemble full sets of any of these. Russell has a pitcher in blue that has a blue handle, rather than the crystal one pictured here.



The difference between the Diamond and Fenton bulbous pitchers is in the spout. The Fenton pitcher looks like they took their thumb and made a very even little spout. The handle will be rounded at the top. Diamond had a unique look as is shown here.



Diamond



Fenton



The collectors often call this Harding Blue set (#4), 'Pastel Panels'. The pitcher comes with optic rays on the inside, but the tumblers have external ribs. You see this most often in green and in blue. The pitcher should have a lid. The lid has concentric rings. Cal added that the lids are considerably harder to find than the pitchers, so there are a lot of lidless pitchers. Every now and then this lid shows up on a similar pitcher that Fenton made - as a marriage. Of course, it really belongs on this Diamond pitcher.

Punch Sets

Dave commented that there are a tremendous number of carnival glass punch bowls and carnival glass is known not only for punch bowls but for punch sets which include a bowl, often a pedestal base, and a number of punch cups. These punch bowls are found in basically three sizes - small, medium and gigantic, often referred to as 'master' punch bowls. A variety of punch cups or mugs were also made and are available today. As is typical of carnival glass, the punch bowls and cups have various designs pressed into the glass.

When we get into the early stretch glass period (1912-mid-1930s), there tends to have been quite a few punch bowls, but we do not find very many punch cups. It is unclear whether punch cups were not produced in limited quantity or if they were broken or discarded in the decades since early period stretch glass was marketed. The experts on the call all agreed that stretch glass collectors should seriously consider purchasing any stretch glass punch cups they find since stretch glass punch cups are relatively scarce.

Diamond Punch Bowls



The Diamond stretch glass punch bowls are actually just big bowls. The blue crackle example (#5) and the crystal one (#6) are each approximately 14"-15" in diameter. They are really gigantic, but we are not aware of a stand, pedestal or base for it.

There also have been no punch mugs or cups found to go with the bowl, if it was, in fact, intended to be used as a punch bowl. One thing is for certain, this bowl would have held a lot of punch, or fruit or salad, if it was intended to be used for serving any of these.



Here are two stands or pedestals for Diamond punch bowls (#7.8). There are very few of these known.



If we look at the stand, it looks a little bit like Fenton, but when it is examined closely, it becomes apparent that the top is not rounded as is the Fenton version (#9). The Fenton stand is rounded, has the same sort of rounded base as this Diamond stand, but the lip of the Diamond one has sort of a little rolled over ledge; it does not come up in a nice smooth curve like the Fenton one. Russell reported that both a crystal and marigold stand are known. He believes these are the only ones known. We do know of Diamond punch bowls which will fit on these stands.



Now, let us turn our attention to the Diamond punch cup (#10). Notice that there is a set of three rings at the top of the punch cup and another ring below them.

There is a set of three different sizes of Diamond stretch glass plates which have the same ring. Dave wonders if this really is a punch cup or is this a tea cup that went with the green plates. Are we missing the punch bowl that may have gone with this and/or did the cups set on the smaller plates? The existence of these cups raises intriguing questions about what additional pieces of Diamond's stretch glass that we may be missing. Dave has seen a crystal cup; Cal has a blue one that looks like it has been made into a creamer. It has five crimps with the front crimp facing forward so that milk or cream could be poured out of it. That raises yet another question: "So where is the sugar to go with the creamer, if that is what it is intended to be?" Bob inquired if the plates have wells in them, like saucers, or are they just normal plates? Dave responded that they are normal plates except for the small one which is about 6" in diameter. It does not have a definite well but it could easily hold a punch cup in it.



It is quite easy to confuse a Diamond punch bowl with a Fenton one because they look so much alike. However, when the base is measured, there is a difference and when a Diamond punch bowl is placed on a Fenton base, or vice a versa, neither bowl will fit well on the other's base. Here we have a Topaz punch bowl (#11) and we have a blue punch bowl (#12), both made by Diamond.

These bowls are on the black base with the duck feet (typical of Diamond's bases). The blue one has what looks like the matchstick cutting on it and has a ground foot, a ground marie. A pedestal stand for this bowl exists which also has the match stick cutting as you can see here. Again we have not seen any Diamond punch cups which would match any of these punch bowls.



Russell added that some people call the cutting 'matchstick', but many years ago Marion Hartung called it 'Frosted Buttons' in her carnival glass book. If you see that name referring to the 'matchstick' cutting, it is the carnival glass name. Fenton and Diamond both made stretch glass which is found with this cutting. When Russell and Kitty put all of their stretch glass with this cutting together, all of the cutting was identical. He thinks Diamond and Fenton were contracting the cutting out to the same decorating shop.

For a long time Cal felt that this topaz bowl (#13) was a Fenton punch bowl, until he tried to put it onto a pedestal punch bowl stand made by Fenton and found out that it didn't fit. If you were to see this out in the market place, you would immediately think that it was a Fenton punch bowl #604 because of the color and the shape. Now we know that we have to look more closely at the base to figure out whether it is Fenton or Diamond. When he did this, he found that it does fit very nicely on a Diamond black base and it fits on the marigold Diamond pedestal base. This confirms that the punch bowl was produced by Diamond.



Cal commented that Fenton made so much topaz glass, but we are not actually aware of a Fenton topaz punch bowl. We do have a couple other pieces of topaz stretch glass which were made from the #604 mold. If you were to find this bowl for sale, whether it was produced by Diamond or Fenton, it would be a pretty good discovery.



Even though this Diamond bowl (#14) is not what we would consider the classic punch bowl shape, it certainly would hold a lot of punch. This bowl has a 5" diameter base, with about a 14 1/2" diameter top. Dave has yet to find a Diamond stand or other base onto which it would fit. There is actually a US Glass stand and

also a Cambridge one onto which it fits, but we know it was not produced by either of those companies because of the Egyptian Lustre color. Berry Wiggins, an early stretch glass researcher and enthusiast, would bring his large bowls to The Stretch Glass Society conventions and put them on Cambridge bases but be very apologetic about it, saying, 'This is an alright base, and at least it fits and looks pretty' but it did not please him that they were on mismatched bases. There are about three of these bowls that are known.

This Egyptian Lustre punch bowl (#15) is about a 12 1/2" to 13" diameter bowl being displayed on the marigold base. It fits very nicely because both the bowl and the base were made by Diamond. Dave's feeling is that there should be an Egyptian Lustre or Diamond black glass stand for that punch bowl. Cal has the marigold stand but it was found with a bowl which some have referred to as being a fish bowl. Whatever the intended purpose the bowl and the stand have apparently been together for many years.



Fenton Punch Sets

Dave explained that the Fenton punch bowls were generally designated the #604 and their normal punch bowl shape was slightly flared. They also produced crimped punch bowls, which also fit very nicely on their stands. There are two stands. There is a #604 black amethyst glass stand that fits exactly the 4" diameter base of the punch bowl. The more desirable stand is the high standard, or pedestal stand, which is shown under the Florentine Green punch bowl (#16).



Next is the crimped punch bowl (#17). Dave considers this to be a punch bowl shape even though it has been referred to as a fruit bowl. The reason Dave says it's a punch bowl is because this matches the same crimping you see on a large number of Carnival glass punch bowls. We have not seen a Celeste Blue stand. We have heard that the ruby stands seem to be the most available, but only a limited number of them are known and they are quite pricey when they are sold because they seem to be in more demand.



When Dave started collecting, the stands were selling in the five to six hundred dollar range. He's heard of some of them selling for a couple thousand dollars. Now (2019) he thinks the going price is well over a thousand dollars. Cal commented that the price for the red stands peaked prior to the recession and when they peaked the price was upward of two thousand dollars. There were a couple of punch bowls and stands which sold at carnival glass auctions and brought twenty-two hundred and twenty-five hundred dollars.

It turns out that the red punch bowl by itself without the tall stand, is not as rare as was once thought. But what is more difficult to find is the Fenton ruby stretch glass punch bowl that is iridized both inside and outside. Most of the punch bowls were not iridized on the outside. There is beautiful iridescence on the inside, but Fenton typically did not iridize the outside of the red bowls for some reason. This ruby punch bowl (#18) is only iridized inside, but the set with the cups (#19) is iridized inside and outside.



We only know of two Florentine Green stands. Dave has heard a rumor that there is a Persian Pearl one but it needs to be seen and examined to be certain it is not another crystal stretch glass stand by Diamond.

Moving on to the Fenton stretch glass punch cups, Dave knows of only one early period red punch cup and one early period Grecian Gold punch cup. Punch cups in Celeste Blue and Florentine Green are known in limited quantities while Persian Pearl punch cups are somewhat more scarce. A few years ago, The Stretch Glass Society contracted with Ann and John Fenton to make some ruby punch cups. The punch cups which were made are not from the same mold as the early period stretch glass punch cups. The handles are pretty close, but in the base, there is a star impression in the ones produced for The Stretch Glass Society. The exterior of the cup is also slightly different than the early period one. These differences make them easily distinguishable from the early period punch cup.

Cal indicated that the recent ruby punch cups varied dramatically in color. The cups in figure #19 were from the first batch that was made. The cups that were made in the second batch were closer to the color of this punch bowl - quite dark ruby, however, there was some difficulty keeping the tops of the cups flat while they were reheating them to get them to strike a darker ruby.

So, in order to even up the tops, the top edge was ground a little bit. We are not crazy about the fact that they have ground tops instead of fire polished tops. The other thing to mention is that these cups were made straight sided as they are pictured here (#20) and some of the second batch was made with a little flare (#21) that matches the flare of the punch bowl (#22) very nicely. Cal estimated there are less than one hundred of these punch cups in existence.



The first batch that was made had about forty punch cups in it. The second batch probably had about the same number. He does not believe there were any additional punch cups made. The recent ruby punch cups are rarely found being offered for sale. Cal has never seen one for sale in an antique mall because he thinks when they were made, they were mostly bought by those who wanted red punch cups to go with their red punch bowls. Ann and John Fenton did hold back a few of these punch cups, but a couple years later, they put them up for sale on eBay. They were gobbled up pretty quickly. If you have a red punch bowl and you want red punch cups, this is your best shot. Cal is sorry to tell you but your chance of getting these is not a lot better than getting one of the old ones, although The Stretch Glass Society does have a small inventory of these cups. If anybody is interested in purchasing one or a few, please contact The Stretch Glass Society at president@stretchglassociety.org.

Fenton Beverage Sets



This Celeste Blue pitcher (#23) was the first one Russell and Kitty saw in stretch glass. It is on the front cover of their book. They thought that was the only color that existed. Then a topaz pitcher showed up. Later they started seeing both shapes of the tumblers - the ones with the bulge in the middle (pictured here in Wistaria - #24) and the ones that are straight sided and flare at the top, like the blue tumbler (#23). Note that Fenton referred to these as tumblers even though they have handles. That is when they started sorting things out by obtaining original catalogue pages at Fenton and were able to determine that Fenton made both styles and the tumblers and pitchers were mixed and matched to make sets. The dark blue coasters pictured with the wistaria set were an add-on accessory; they were not sold as part of the beverage set.

A seven-piece set of coasters - a jug coaster and the six tumbler coasters was available for purchase. The jug coaster was available in two styles - a regular giant size flat coaster and in the form of a footed base. Both of the jug coasters as well as the tumbler coasters were sold in cobalt blue and other colors. Today tumbler coasters are known in light blue (similar to Celeste Blue), topaz, pink and crystal in addition to cobalt blue.



Russell believes the Wistaria pitcher was sent out to have the cutting added. He does not recall ever having seen a squatty Wistaria pitcher without the cutting. The handles on the pitcher and tumblers are a dark blue (cobalt) and are not iridized.



The Celeste Blue pitcher (#25) has a crystal handle as do the flared tumblers. The same pieces are also found with cobalt handles. The pitcher with the crystal handle is more difficult to find than the one with the cobalt handle. When it comes to the pink pitcher (#26), this has only been seen with a pink handle. A pink jug coaster is not known but may exist. The pink coasters are difficult to obtain.

Fenton was not the only company to offer coasters for its tumblers and other coasters are similar to the Fenton ones. Careful attention to detail is needed to distinguish the Fenton ones from the others.

Northwood and Fenton made coasters, along with other companies. They were made to go with stretch glass and later to go with depression glass. At first glance, you might say that coaster goes with my Fenton set. However, if you have several coasters and you line them up, you have to count the number of rays on the star bursts on the bottom to identify the Fenton ones. As you are doing this, you will realize how many different coasters actually were made. Carie Domitz, author of several books on Fenton glass, was the first one to discover the variations in the coasters. She gave a seminar on coasters at one of our annual conventions. There are about three, four or five different makers of coasters. They are not iridized. There is one marigold coaster which is iridized and we believe it is a piece of depression glass.



This set in topaz (#27) is called Curtain Optic and described in some auctions as drape opalescent.

Notice the cut work on the Wistaria pitcher with a cobalt handle (#28). This pitcher and the associated tumblers are known in Wistaria with and without cutting. The topaz rib optic pitcher (#29) has a straight sided, flared tumbler. None of these pitchers had lids.



These tumblers were blown molded. Dave commented that apparently when they were making these rib optic tumblers, the finishers would sometimes twist the inside of the mold. There have always been a few of the collectors will say, "Some of them have twist optic and some of them have rib optic". They were all rib optic. It's just that some of them got twisted a bit more in the mold and so they appeared to be twisted but they're all the same thing.



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The spout on the Fenton Celeste Blue pitcher (#30) has a very definite beak that sticks out. The handle is rounded. You can also see that the tumblers are more barrel shaped, not corset shaped as we saw in some of the others. None of these pitcher and tumbler sets are common. In this shape Florentine Green and Celeste Blue (#30) are more available than the others. They may not seem as elegant as the other ones, but they are nice pieces to have if you can get a set of them.

When Dave saw this Florentine Green set (\$31), he thought it was a recent production. When he finally got one and showed it to Berry Wiggins, Berry said it was one of the early pieces. It is not all that common to find. The pitchers have a fairly wide base to them, a fairly large spout and a curved handle. Dave has seen this set in Celeste Blue, Florentine Green and Grecian Gold. You can see that the tumblers look more like straight sided iced tea tumblers. To get a complete set of these is not an easy task.

Bob asked if the Fenton pitchers on this page were etched or cut. Dave responded that sometimes Fenton did etch or cut their glass, but that Fenton was not really known for cutting. Other than a few cutting designs that we have seen which we can attribute to Fenton's decorating shop, the other cuttings that we find on Fenton pieces may have been done by secondary decorating shops. As with most glass producers, Fenton would sell pieces to whoever they could and if it was a decorating shop, that was fine. The decorating shop would put their designs on pieces and then sell them to retailers.



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These pitcher and tumbler sets were blown molded pieces with what Dave calls 'ring bases,' because they have a set of rings in the lower portion of the pitcher and tumbler. They are difficult to find and expensive to acquire in topaz opalescent (#32). They do occasionally show up in Grecian Gold (#33, 34), otherwise referred to as marigold. The marigold pitchers and tumblers are often cut through the marigold iridescence to the clear glass (#34).



Cal commented that there are three sizes of these pitchers and tumblers that match them. There is a smaller size that you might call a juice set. Then there is a medium size and a large size. These are all pretty difficult to find. The ring pitchers are probably a bit more available than the tumblers to go with them. The curtain optic ones are a bit more available than the rib optic ones. Putting a full set of any of these together is a project for a life time.



Imperial Punch Bowls

These are considered punch bowls (#35, 36). A lot of people call this 'wide panel'. Imperial used a line number for these. This bowl comes in five different shapes. They actually flattened it down into a plate. They had a rolled rimmed one. There is one that is actually raised up and slightly flared and then the other one is more flared, similar to the Fenton punch bowls. Those were given two different numbers by Imperial in their catalogues.



One might ask where the cups are for these bowls. Imperial made a significant quantity of punch bowls in carnival glass with cups, but when they came to making them in stretch glass, they were much more limited, only making punch bowls. The standard punch bowl usually starts at about 11 1/2" to 12 1/2" diameter across the top. These wide paneled Imperial ones would be in that 11 1/2" to 12 1/2" range.

The question of punch ladles was raised. Dave has not seen any ladles for punch bowls from Fenton. Imperial made a complete line of glass ladles in the depression era, but Dave is not aware of them making any ladles in either carnival or stretch glass. He suspects that it was up to the person who had the bowl to come up with their own ladle.

Cal agreed that there were not glass punch ladles made in the carnival glass era. There certainly were not many glass punch ladles made before the carnival glass era, even though there were huge punch bowls made in pressed glass at the close of the 19th and beginning of the 20th centuries. Cal suggested that silver ladles were most likely used with these punch bowls from earlier eras.

Cal suggested the reason that we do not see stretch glass punch cups is because people were using something else in lieu of a matching stretch glass punch cup. They could have been using a silver or silverplate punch cup. In the early American pressed glass period, punch bowls existed and what we call punch cups today also served as custard cups, in many cases. There were some early American pressed glass sets that were sold as punch bowls and sixteen punch cups, but Cal suggested that the reason we do not see stretch glass punch cups is because there was little or no demand for them. Possibly people were happy using their early American pressed glass punch cups or maybe they were using punch cups which matched their crystal and their silver.

Dave mentioned that stretch glass was sold in relatively high end gift shops and art galleries. As such, purchasers of stretch glass could have acquired silver or silverplated punch ladles and or cups to use with their stretch glass punch bowls.

Russell added that some of the bowls we are discussing were not necessarily punch bowls, but were often sold as a salad set and included a large flat plate to go under the salad bowl.

Imperial Beverage Sets



Pictured here are the Imperial iced tea or lemonade beverage sets. A set consisted of a pitcher and six tumblers. Notice that the Rubigold (#37), Imperial's name for what appears to be marigold iridescence, has a cover on the pitcher. This is the only color of the Imperial beverage sets which is known to have a cover for the pitcher.

Gary Senkar found a reference to Ruby Ice in one of the sales brochures that was in the Imperial museum. We believe it is now appropriate to refer to the color of the iridescent ruby stretch glass as Ruby Ice (#38). Similar sets are known in Green Ice (a teal green color) and Iris Ice (crystal). We know of six tumblers in the Blue Ice (Smoke) color, but no pitcher has been found as of 2019.

Northwood Beverage Sets



The Diamond Optic (or Quilted Optic) tumblers in these sets have the quilted pattern on the exterior of the tumbler while the pitchers have the Diamond Optic on the interior of the pitcher, making it a true optic pattern.

The tumblers are press molded and the pitchers are blown molded, shaped and then a handle is added. The most common color for this set is blue (#39). Pitchers and tumblers are known in topaz (#40) and Russet (#41) with Russet being significantly more scarce than topaz. In 2019, we are aware of only one Russet pitcher in existence and it is cracked. We have seen several of the Russet tumblers, but no Russet coasters are known. The pitcher should have a lid, but it is very common to see them without a lid. The pitchers are becoming harder to find. Apparently, Northwood did not anneal these very well and they often have a crack where the handle is attached to the body of the pitcher. Northwood is the only company that made the light blue coasters pictured here with the blue Diamond Optic set (#45) As with Fenton coasters, there appears to have been many more tumblers made than there were coasters.



There are matching guest sets in this pattern with a tumbler which fits in the top. While the guest set is known in Jade Blue, as of 2019 we are not aware of a Jade Blue beverage pitcher or beverage tumbler.

The next Stretch Out Discussion call will be February 13, 2020 on Console Sets.

Stunning sets from the glass companies of Central, Diamond, Fenton, Imperial, Lancaster, Northwood, US Glass and Vineland will be discussed.

