



**THE
STRETCH GLASS
SOCIETY**

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

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STRETCH OUT DISCUSSION

STRETCH GLASS REVIEW
Late Period Baskets

Stretch Out Discussion Call on May 13, 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. Sarah Plummer, expert on Late Period Stretch, also contributes to our discussions, along with current SGS President, Cal Hackeman. 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.



The Stretch Glass Society decided that any stretch glass produced in the 1960's up to the current time, would be called Late Period Stretch Glass. Sarah Plummer, is our expert on the Late Period Stretch Glass.

The Ruby Stretch basket (#1) is made out of the Georgian line goblet that was fanned out. It looks like this has six crimps on it. It is given a ruby handle. This basket may have been a special one just for the Gift shop. It has not been seen in the catalogue or been a QVC item.

Notice that when we look at these handles, you are going to see different types of handles. Some of them will have reeded handles, some square, and some round. This ruby basket has a handle that started out square and then was given a twist when it was attached.





The Stiegel Green (teal color) basket (#2) has a floral design. It is a limited edition from the 1994 catalogue.

A lot of these baskets are available. Dave Shetlar finds the prices all over the place. These baskets were not cheap to begin with. It is a complicated process to put a handle on one of these baskets. When they came out of the factory, they were sold to different groups. Many of these started out in the factory Gift Shop at about \$100 and up, depending on what else was done with them. Dave is always pleased when he finds them for \$50 and will usually snap them up, for he knows that they probably have already appreciated in value.



This green twin dolphin basket (#3) is in Willow Green Stretch. Fenton never made a Late Period basket in Florentine Green. If you look at the base of the basket, you will notice that it is very thick at the bottom.



The Diamond Optic basket (#4) with a pie crust double crimped top is in Sunset Stretch. This color appears in the 1992 catalogue. It is close to the color of Velva Rose. A little goblet was used to make this basket. The handle looks like a fine rib that was also twisted. They made quite a few of these in Celeste Blue with the decoration on the outside.

Sarah commented that typically Velva Rose was not decorated with paint, unless it was done privately. The factory was closed in 2011. There are a variety of artists that are currently painting these pieces who have been Fenton artists previously and some who have never worked for Fenton. Sarah also mentioned that anything currently being painted is most likely being painted with low fire paint, so you may find it more often than not, on a sanitized or sand blasted piece. The paint sticks to that surface better than it does to the shiny surface. If you have a piece that is shiny, it could be an older piece. If the piece is sand blasted or sanitized, you probably have a newer piece.



The Aqua Opalescent footed basket (#5) is in the drapery pattern. These are very beautiful pieces, but unfortunately the stretch doesn't show up. You can often see these on a shelf and walk right by. When you pick it up and get the light reflected off of it, the stretch effect shows up. This basket appears in the 2005 catalogue and is identified as 'Basket Drapery'.

The Cobalt melon ribbed basket (#6) has a square crimp with a smooth handle. Notice that the handle is not iridized. Most of these handles were put on at the very last part of making the piece. These baskets came in a variety of colors. Velva Rose and Velva Blue were the first of the regular-line colors introduced in the Late Period. Fenton introduced the color Cobalt as part of the regular line in 1995, the same year they re-introduced Celeste Blue. No Cobalt stretch glass appears in the 1995 catalog, though both the base for the Celeste Blue Coralene-decorated vase and the stand for the centerpiece bowl with nymph are Cobalt, as is a non-iridized Melon lamp.





This Apple Green blown molded basket (#7) was probably a vase that was given an ebony crest on the crimp and then a green handle. It is a much brighter green color than the Florentine Green. This decorated basket may have been in the line. It is fairly commonly seen in shops and on eBay.



The ruby basket (#8) with the diamond optic interior has a candy jar base. It is flared out quite a bit and pulled up on two sides with a twist handle applied. Only two of these baskets were made for one of the Stretch Glass convention specials. Dave is not sure the other one survived.

This Celeste Blue basket (#9) with the Coralene decoration actually has the same diamond optic candy jar base as the ruby basket. It does not flare out quite as much as the ruby one, but has the two sides pulled up and the applied twist handle. These were in the 1995 catalogue, signed by Bill and Frank Fenton. They were only made for five months. These baskets were not inexpensive to make. If you find them in a shop for less than \$50, they are probably worth picking up.

Dave commented that the factory had a problem getting the beads the right size to reproduce the Coralene decoration. Sarah indicated that the actual physical beads on the older pieces were different. They had sharper edges. The newer beads had a rounder, smoother edge. They also had a problem getting the beads to stick to the glass.



This is a stunning basket in Sunset Stretch (#10). In 2002 the factory produced Sunset for QVC, but the decoration on this basket is different from that pictured in the QVC book. It's also different from the Baroque Floral painted design used on some regular-line Sunset Stretch (e.g., the dolphin-handle comport, in the 2002 catalog).



This little miniature ruby basket (#11) has a grape exterior motif. It is not more than about 3 1/2" or 4" across and is heavily crimped. These were in the Gift Shop and appeared in the 2003 catalogue as a part of the Historical Collection with a one year production.





Fenton produced quite a lot of these butterfly and berry baskets (#12) in Velva Rose and Velva Blue in their general line. They should be very obtainable. Dave believes he has seen one in Royal Blue, but it was probably Cobalt.

The Apple Green Stretch Glass basket (#13) has a 'Wild Flower' intaglio design and was produced in 2004.

Dave explained that most designs on the surface will have the motifs raised above the surface. Intaglio designs are pushed into the glass. The leaf design on this basket is not raised up. It does not stand out from the glass. The stems of the leaves are pushed into the glass. Fenton also produced a pineapple and a strawberry design that were intaglio. The strawberry design was called 'Inverted strawberry'.

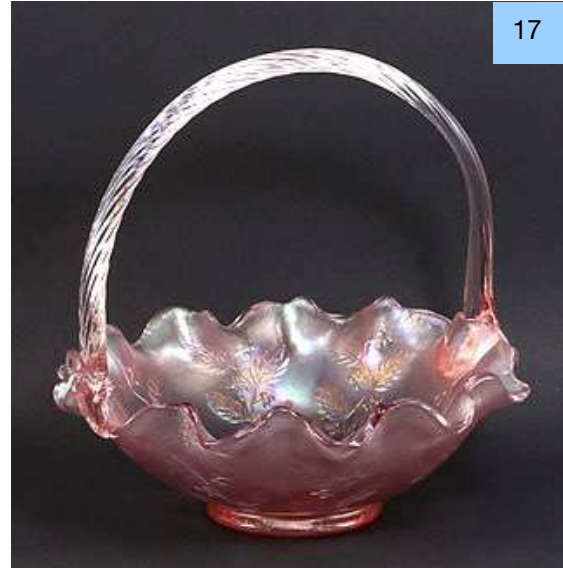
This Sunset Stretch basket (#14) has a daffodil pattern on the outside. It is a square basket (four crimped) with a square handle that has been twisted. It has a very good stretch effect. This was in the regular 2004 production line.

The little basket in the Celeste Blue (#15) with a diamond optic pattern was probably the same mold as the Sunset Stretch basket (#16). Dave has seen this basket plain - with no decoration, with a painted decoration and with some coralene decoration.



This next basket (#17) was made in 1995 for QVC and is named Petal Pink. It has some of the holly sprigs on the inside, which is a Holly carnival pattern.

A lot of these baskets went to every corner of the United States. Many collectors are still alive and are still holding on to them. A lot of these do not show up on the market.



The last two baskets are little miniatures.

The first one (#18) is a very dark purple stretch with a simple handle. You would think, being so small, that it would be cheap. You can get this for a bargain for \$150 and it goes up from there. Sarah indicated that this basket was made for LeVay. They are really at a premium. It is just called Purple Stretch. There are two other items in these - one with a little crimp top and another with a three quarter top. LeVay sold them as toothpicks. All of them are pricey. The baskets were also made when the National Fenton Glass Society was doing their Office Building Fund. There were probably between 15 - 30 different colors and combinations made, but not very many were made in stretch glass.



The other miniature basket (#19) was made out of a little hexagonal sherbet. It is no more than 2 1/2" or 3" across. Frank was very proud of the Fenton ruby glass, for it was to be oxblood red if they could get it that way. This one definitely is that very dark red in both the handle and the top of the basket. The base has some amberina in it. Dave saw this basket in the Fenton Gift Shop. They were pricey even then. He does not usually see these on the market.





These are two of the whimsys (#20, 21) that were made when the Stretch Glass Society had the rib optic comport made into stretch baskets. Notice the iridescence on this first basket (#20). Frank Fenton explained to Dave that this sort of rainbow effect was accomplished when they were testing some titanium oxide spray. Apparently when they hit it with the titanium salts, it gave it that very wildly iridescent effect. The next rolled rim basket (#21) is quite unusual, with the handle attached to the outside of the rolled rim.



The next two Topaz Opalescent baskets (#22, 23) were made in 2003. These are made from a three footed bowl with the diamond optic pattern. The handles are also iridized.



When the Society had the whimsys made, virtually every one of them was a one-of-a-kind. There was always something a little bit different. With these Topaz Opalescent baskets, you can see that the difference is in the handle. One has a topaz handle and the other one has an ebony handle.

Dave explained the history of the club pieces produced from Fenton for the Stretch Glass Society.

When The Society was having pieces made, Frank would usually meet with either Jim and Pam Steinbach and/or Renee and me at the factory. There would be a discussion concerning the piece and color that Frank had in mind. Frank would make a couple of those pieces and we would agree that it was what we wanted for our club piece. Then Frank would turn the factory workers loose for about 20-30 minutes to do special whimsies. Frank would then go back to the original production and make the club pieces and finish up that run.

One of the problems the factory had with the whimsies, was that the workers tortured the glass to make the unusual shapes. They usually had the leahr set up for a normal piece to come through. A lot of these actually came through cracked or broken because they had not spent as much time in the leahr that they needed to relieve the stress for the extra work done on them.

These are some more whimsies in violet.



The violet tulip bowl basket (#24) was made in 1999. It was made from a spittoon shape and then the handler put on a twisted handle.

The next violet basket (#25) is in a bread tray shape that has been flattened out, two sides folded up and then the handle put on.

This last violet basket (#26) is made from a card tray that was believed to have been the last piece made in 2005. The iridescence is very subtle. It is very hard to photograph. You have to get it in just the right light to see the iridescence



Next Stretch call:

The November 11, 2021 discussion will focus on Late Period Candy Jars and Comports. The colors and shapes are very different in this late period.

