



## STRETCH OUT DISCUSSION

### **STRETCH GLASS REVIEW** **Colors of Stretch Glass in the Late Period** Stretch Out Discussion Call on May 12, 2022



This Stretch Glass Review will discuss some of the many colors in which The Fenton Art Glass Company (Fenton) produced stretch glass during the “Late Period” which began in 1980 and continued until the company closed in 2011. During the “Late Period” Fenton produced nearly fifty colors of stretch glass. A few of those colors were re-introductions of stretch glass colors from the “Early Period” (1912 through the mid-1930s) but most of them were new colors created by Fenton to stay in sync with the changing tastes of decorators and buyers of stretch glass. It should be noted that the colors of glass used in making “Late Period” stretch glass were sometimes also used to make non-iridized glass. Often, a Fenton ‘collection’ in a particular color included both iridized and non-iridized and decorated and non-decorated items.

This Review focuses on the stretch glass which was made during the “Late Period” and includes comments from the Stretch Out Discussion, which took place on May 12, 2022, among the participating stretch glass enthusiasts and also includes information from an interview with Nancy Fenton, Director of Design at Fenton. The interview took place in May, 2022, during which various aspects of Fenton’s production of stretch glass during the “Late Period” were discussed.

### The Selection of Colors

The subject of the colors in which stretch glass was to be produced was always an interesting one. In the mid-80’s, Fenton and other members of the American handmade glass industry, hired a research firm to help them gauge market trends. One of the research findings was that there was a movement away from high end crystal and into colored glassware. A few years later, they joined CMG, Color Marketing Group. CMG was composed of approximately 5000 individuals (members) from around the world. Their focus was on color in several areas: home décor, automotive, corporate (including public spaces), and fashion. They held spring and fall conferences during which the members were expected to share what they had observed, read, researched, etc. about developing color trends in their individual segments of the market. Fenton focused on home décor and fashion. From these conferences came a consensus on what the next color trends would be eighteen months in the future. A long lead time was necessary in order to give Fenton and others time to source the minerals and refine the formulas for making the new colors.

There are basic colors which tend to have longer trends, for example, beige to grey and back to beige. The accent colors changed more often. In the 1980s, accent color trends lasted longer than in later years when trends in accent colors changed rapidly.

Blues are the #1 accent color. Pinks are the #2 accent color, followed by Reds, including Cranberry. Purples, including Lavender, Plum, etc. were the #4 family of accent colors. Aubergine stretch glass was a very good color for Fenton. Greens were #5 and were never as popular as the others. Yellows and Golds were at the bottom of the accent colors in terms of popularity. Fenton selected their colors to go with the prevailing



colors at the time. They also tried to make collections of their various colors display well together, since retailers were likely to be buying glass in several colors to sell in their shops. It was important that all the Fenton glass in a shop look good together. Similarly, consumers would be buying more than one piece of Fenton glass

to display in their homes so it was equally important that subsequent purchases of Fenton glass would go well with existing Fenton glass already on display.



The most popular color for Fenton was ruby; the least popular color was Green Apple. It took a number of years to refine the stretch finish on ruby glass, which is the reason that it did not appear in the line until well into the late period. Ruby was having a ‘fashion moment’ at the time it was introduced and it was also a Christmas color.

### Undecorated versus decorated

Stretch glass started out ‘plain’ aka not decorated. In the “Early Period” relatively little stretch glass was decorated and if decorations were applied, they were generally simple. Examples include acid etching, gold designs around the edges or painted flowers or geometric designs. “Late Period” stretch glass was initially not decorated, however, over the years, lots of stretch glass was decorated. One might ask, “Where did the decorations originate and who created them?” Fenton’s decorations were created by their own designers based on images from design boards prepared by others in the company. The images on the design boards included images on fabrics and other images to which consumers were responding favorably. The creation of a design was a collaborative effort involving the designers and others who would make suggestions of changes to the initial design until everyone was satisfied with the final design. It was a group effort. Over time, Fenton’s designs became more contemporary and artistically complex. The designers were very talented and continuously experimented with new painting materials and methods. While roses were always popular, a look through catalogs from the 90’s to 2011 show continuous design growth. Then again, there were a few designs that just didn’t seem to work well, e.g. blue flowers on milk glass.

### Shapes and styles

“Early Period” stretch glass was produced in over 100 different shapes ranging from punch bowls to nut cups. Some items were decorative, others more for entertaining. Stretch glass was never intended to be the ‘dinner dishes’ but there were numerous items which could dress up the dinner table, especially if guests were going to be present. In the “Late Period,” some forms were more popular than others. Baskets, for example, were generally in demand and they were good for decorating. The story of how a basket was made was also a good marketing and selling factor. The ruby Melon Rib 4-sided basket was a very good seller.





Candy dishes, prevalent in the 1990s and 2000s were useful items and they also fit well on foyer tables, end tables, etc. as part of a display. Interior designers promoted displaying 3 or 5 items in a group. For example, on an end table there could be a lamp, a framed photo and a candy dish. As stretch glass continued to evolve it would be geared toward niche, rather than utilitarian, uses.

An example of an item geared to a niche use or collector is the Fenton stretch glass epergne. Epergnes sold very well when they were introduced. They were expensive and quite profitable for Fenton. They make a statement by themselves even though they might not have been used to hold flowers and fruit, as was the case during the Victorian era. For example, Fenton epergnes have been used at weddings with floating candles in the base and tea lights in the horns.



### **Fenton Velva Rose, Velva Blue, Levay's Purple Stretch, Peking Blue Stretch, Ruby Stretch**

Fenton's 75<sup>th</sup> anniversary occurred in 1980; Frank and Bill Fenton wanted to do a collection to honor Fenton's history. Fenton had already reintroduced Carnival Glass and iridescent glass was something the company did well. Bill and Frank selected the Velva Rose color for the re-introduction of stretch glass because it had been very popular during the 1920's. New Velva Rose was so successful that Velva Blue was added as the next color of stretch glass a couple of years later. Velva Blue, unlike Velva Rose, was not a re-introduction of a color from "Early Period" stretch glass; it was an entirely new color and one which Fenton was making at the time. Velva Blue is a very pale, kind of a sky blue, that is not the same as "Early Period" aquamarine or Celeste Blue stretch glass. It is a very different color of blue, however, it was reminiscent of "Early Period" aquamarine. Both Velva Rose and Velva Blue stretch glass were not originally decorated, consistent with most of the "Early Period" stretch glass. This would change as stretch glass remained in production at Fenton over the next 30 years.



There were a number of stretch glass items made in Velva Rose and Velva Blue. Many of them are not marked on the bottom with the 75th anniversary Fenton logo as they continued to be made well after 1980.



Velva Rose (VR) epergne made in 1980 with “75th” on bases, then in general line for 1981-82. 5-piece 13”.



Velva Blue (VB) basket in general line for 1981-82. 8” melon-rib square.

In 1981, Levay, a private contractor, had Fenton make an assortment of dark purple stretch glass items which he then re-sold. The dark purple used to make the Levay items was a new color for Fenton and is sometimes confused with black stretch glass made several years later by Fenton. Levay often had his own molds and contracted with various glass companies to make various items. He also contracted for carnival glass and is well known for his little pony plates. Some of these plates actually have a stretch effect, although they were intended to be carnival glass. The dark purple stretch glass assortment made by Fenton for Levay had a number of items including a 7-piece water set (#1) consisting of a pitcher and 6 tumblers. The tumblers can be found in two forms: with a fire-polished top edge and with a ground top edge. Apparently both forms were produced at the Fenton factory as the sets which are known all have matching tumblers – either all are fire polished or all are ground. Either treatment is considered “correct.”



Fenton also made a slightly flared twin dolphin comport for Levay. This comport is easily confused with a black stretch glass comport which Fenton made for The Stretch Glass Society as the souvenir for the 1997 Convention. The Levay comport, when held up to a bright light, will look purple; the SGS comport, on the other hand, is black ebony opaque glass and will not let light through the black opaque glass.

Two other items made for Levay by Fenton were a miniature #38 toothpick and a miniature basket made using the toothpick as the base. These are in the same dark purple stretch glass as the water set, twin dolphin comport and other items made for Levay.



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In 1993, one new item of stretch glass was produced at Fenton. It was a small melon rib cupped bowl from mold #847 in an opaque blue which closely resembles Peking Blue (#2). It is believed that this bowl was experimental as only a few of them are known. The ones which are known are iridized and can exhibit a good stretch effect. These were sold in the Fenton Gift Shop but do not appear in a catalog. Peking Blue is a color from the "Early Period" of Fenton glass but is not known to have been iridized during the period when it was originally made.

Fenton made ruby stretch in at least four different periods in the "Late Period" of stretch glass production. The first time that "Late Period" ruby stretch glass is documented is in 1993 and only one item was made. The #2747 RX Bowl with a rolled rim (#3) is known with and without the fancy gold decoration. In later years, Fenton made similar bowls for QVC which had painted decorations rather than the gold decoration. The ruby color is identical to the "Early Period" ruby stretch glass in most cases, however, there are examples of "Late Period" ruby stretch glass which are more of an amberina (red to yellow) color than typically occurred in the "Early Period."



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**Petal Pink Stretch, Stiegel Green Stretch, Ocean Blue Stretch, Dusty Rose Stretch**

In 1992 and again in 1995 Fenton made a pink colored glass which may appear to look like Velva Rose, but it is made with a different formula and it is known as a different color, Petal Pink stretch glass. The first items that they made in 1992 were a console bowl and candleholders (#4). Apparently, on QVC, Fenton sold the bowl and the candleholders separately. Shoppers could order the candleholders or the bowl or both if a console set was desired. All of the items have the painted rose decoration on them. When these items are offered for sale in the resale market, if they have the painted roses on them, they will be Petal Pink stretch glass, as the rose decoration was not used on Velva Rose or any of the other pink stretch glass made by Fenton. Fenton experimented with various formulas for pink glass during the “Late Period”



because the “Early Period” formula was prone to resulting in brownish pink glass if the glass was overheated after being iridized. Petal Pink was one of the new pink colors Fenton created, but it was not the last new pink color. They would continue to experiment until they got a pink color that was ‘just right.’

Fenton made a very extensive line of Stiegel Green Stretch glass in the regular line in 1994 (#5). The color is different from any of Fenton’s stretch glass colors in the “Early Period” as it contains more blue overtones than Florentine Green, for example. It is similar in color to Imperial’s “Early Period” Green Ice color. Stiegel Green stretch glass was produced in a number of different shapes and it must have been popular because it is found regularly in the current resale market.



Ocean Blue stretch glass, also offered in 1994, was an exclusive color for QVC. Again, it was a new color at Fenton and was only used to make a decorated twin dolphin fan vase (#6). Apparently, some of the vases were also sold in the Fenton Gift Shop because they are known without the decoration. All of them which were sold on QVC would have been shipped with the standard floral decoration.



Dusty Rose was also another QVC-exclusive color. The color is pink with a bluish overcast. Fenton made a brand new mold for the triple dolphin bowl made in this color. The triple dolphin low bowl (#7) they made had three dolphins on the sides but they are smaller than the traditional triple dolphins from the “Early Period.” It is difficult to see, but where the dolphin joins the side of the bowl there is a sort of triangular platform in the glass. The “Early Period” triple dolphin bowls do not have this in the area where the dolphin joins the bowl. Fenton also sold twin dolphin candleholders to go with the bowls. How can you tell these candleholders from “Early Period” ones? The original twin dolphin candleholders have small optic rays on the underside whereas the late production ones have a holly leaf on the underside. There is no mistaking Dusty Rose for Velva Rose or Petal Pink stretch glass. The color is completely different.





## Celeste Blue Stretch, Plum Iridescent, Spruce Green Satin

For Fenton's 90th Anniversary, in 1995, they made an extensive line of stretch glass and reissued the popular "Early Period" color of Celeste Blue. According to Nancy Fenton, blue was always the #1 accent color. At one time, Fenton had 92 different blues; that is, they had 92 different formulas for blue colored glass. Celeste Blue is undoubtedly the most well-known of their blue colors. The assortment of Celeste Blue stretch glass was extensive and certain pieces were available undecorated or with a Coralene decoration (#8). It is believed that approximately 1500 to 2000 pieces were made with the Coralene decoration. These items are available in the resale marketplace and are generally more expensive than the undecorated similar items.



The Lincoln Inn water set (#9) revived a Depression-era pattern. Instead of producing a 7-piece set, as was typically the case during the "Early Period," this set had only 5 pieces, the pitcher and 4 tumblers. The shapes of both the pitcher and the tumblers are the same as those produced in the 1930s.

Fenton produced glass logos (#10) for their authorized dealers to use during both the "Early Period" and the "Late Period." The shapes varied from time to time as did the color of the glass; some were iridized and others were not. They originally sold for between \$25 and \$35 but command considerably higher prices in the marketplace today.



In 1995, Fenton made for QVC a plum iridescent basket. The color was a dark purple and the mold had a Dogwood pattern in it. Apparently, the basket was made by pulling up two sides of a plate and attaching a handle to it. John Madeley, co-author of Iridescent Stretch Glass and an early stretch glass enthusiast, found a plate not made into a basket for sale in the Fenton Gift Shop. The plate is pictured here (#11).



Spruce Green Satin is what Fenton called the color of this QVC hobnail pitcher. (#12) It is stretch glass, but the stretch effect can only be seen when it is held and moved around in light because the hobnails otherwise hide the stretch effect. The hobbs have just little squares of iridescent stretch scattered out all over the surface. In actuality, it has a very extensive stretch effect. The neck of the pitcher was pinched out after being mold blown. Spruce Green is a bit darker than Stiegel Green and is a unique color.



**Champaign Opalescent Satin, Rosaline Stretch,, Topaz Opalescent Satin,  
Misty Blue Satin**



In 1996, a Champaign Opalescent Satin epergne was produced for QVC (#13). Once again Fenton uses the word 'Satin' rather than 'Stretch' to describe the finish. While Fenton maintained that this color was 'Satin,' the epergnes in this color generally exhibit a stretch effect. As such, it is included as a color of "Late Period" stretch glass. The horns on this epergne are the typical crimped horns, however, the bowl is a smooth ruffled bowl as opposed to the more 'pointy' bowls which were used on a number of other Fenton "Late Period" epergnes.

Another experimental color of stretch glass which was only sold in the Fenton Gift Shop was Rosaline stretch glass. This color was never in the line or in the catalog; it was merely an experimental color for stretch glass. Most of the items known in this color are a square cupped bowl but they also exist as a bowl with a rolled rim or flared (#14). SGS members John Madeley and Dave Shetlar were fortunate to buy the examples which were available for sale in the Fenton Gift Shop. When they asked Frank Fenton if Fenton would use this color to make a souvenir piece for The SGS, they were told that the color would never be made again in stretch glass. Apparently, the Rosalene glass collectors did not like seeing "their" glass with a stretch effect and Frank complied with their desire to have no more Rosalene stretch glass produced. The only examples of this color stretch glass available are those from the experimental production.





In 1997, Fenton came out with a substantial line of Topaz Opalescent Satin. Again, there are many of these pieces that have a satin finish. There is no doubt that they have an iridescent coating, however, it is more of a satiny iridescence. Other examples, especially this epergne (#15), definitely have some stretch effect on it. There were both experimental pieces in this color as well as the line pieces. Topaz stretch glass was widely produced during the “Early Period” but only a limited number of items were made at that time which exhibited the Opalescent feature.

The Misty Blue Satin feather (#16) vase has sort of a satiny iridescence to it. There is a stretch effect right around the rim where they reshaped and crimped the vase, however, the rest of the vase finish is satiny.

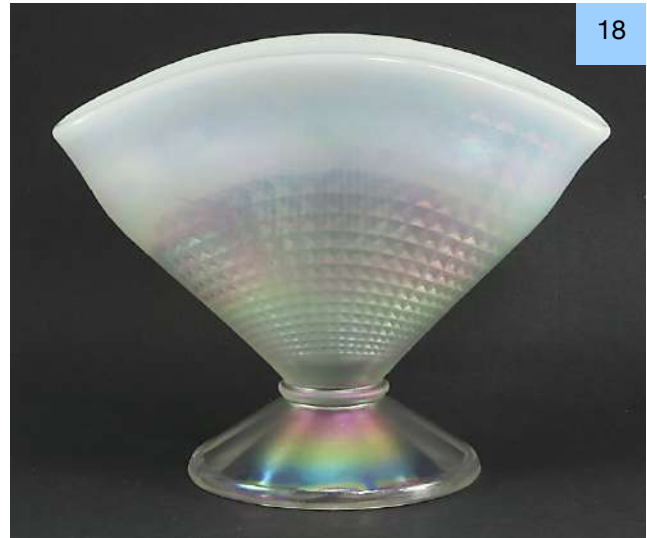
**Sea Green Satin, French Opalescent Satin, Wisteria Stretch, Violet Satin**

There was a somewhat limited production in 1998 of the Sea Green Satin glass. Seen without iridescence, it is Jade green in color. Jade green was a popular color for Fenton but it was not iridized until 1998. As iridized glass there is a slightly different color tone; it is a little brighter than the true Jade glass. Fenton once again designated this as having a Satin finish. There is definite stretch effect on the horns and crimping of the bowl of this Sea Green Satin epergne (#17).





Also in 1998, Fenton reissued their French Opalescent Satin color (#18). French Opalescent is Fenton's name for crystal glass which has an opalescent edge or opalescent accents. Again, we have that name 'Satin'. Virtually all of these French Opalescent pieces that were in the catalogue were decorated. This is a very different color than "Persian Pearl" from the "Early Period" although both were created from crystal glass.



Fenton made quite a few of the Wisteria Stretch glass baskets for QVC (#19). These baskets are common in the resale market, but still quite pricey. Notice that it has a slightly darker purple in the glass and it also has a crest on it. For these particular Diamond Jubilee Collection vases, they added the plum crest, which is a darker purple. It has the floral decoration. It is definitely stretch glass and is the re-introduction of "Early Period" Wisteria stretch glass, but with a new spelling.

About a year later, in 1999, Fenton came out with a fairly substantial line of Violet Satin glass. They made two Jack in the Pulpit (JIP) vases. There is one which is blown molded and has a bulbous base to it (#20). There is one that is press molded and has a small foot, but again the top of it is a JIP shape. These vases are very heavily stretched, especially where they were crimped and pulled up and pulled down. Their designation was satin, but they exhibit definite stretch effect.



**Sea Green Opalescent Satin, Emerald Green Stretch, Sunset Stretch,  
Blue Topaz Stretch**



The Sea Green Opalescent Satin holly plate was made for QVC in 1999 (#21). In the middle of it, where the base is on the other side, it almost looks like dark green. Looking at the plate from the back, it is clear that the glass itself is a thicker darker green color and it exhibits a stretch effect.

A couple of years later in 2002, The Stretch Glass Society contracted with Fenton to make an Emerald Green Stretch glass candleholder (#22). These were called melon rib because they have small ribs on them. This six-crimp melon rib footed candleholder was the standard Stretch Glass Society shape. The Stretch Glass Society contracted with Fenton to do 'a turn' of a particular piece. A turn was a set period of time that the workers would work on a particular piece. After about the first hour, the workers had so many of these candleholders that the Society's representatives indicated that it was unlikely more could be sold. So, Frank Fenton turned the workers loose to make whimsies. They made every kind of whimsy that could be imagined from this piece - swung vases, Jack-in-the-pulpit, rose bowls. There are dozens of whimsies from this basic mold but there were probably no more than three of any one of the whimsies made. As a result, there are a lot of unique items made from this mold.





In 2002-2005 Fenton returned to pink stretch glass again. Pink was the second most popular accent color, just behind blue, so it is not surprising that Fenton returned to pink stretch glass from time to time. This time Fenton produced what they called Sunset Stretch (#23). It looks like Velva Rose, however, when pieces of each are put together, there seems to be a slightly bluer tone to the Sunset Stretch. When they were making this, Frank Fenton was still alive. He was asked why he gave it a different color number. He said it had a different formula. Fenton changed the formula because it was difficult to get the original Velva Rose to be a nice pale pink color. This newer Sunset Stretch did not have that issue. They were able to produce more of it, more rapidly without worrying about it turning a brownish salmon color. Most of the pieces would come out with this bright pink color. This is the Diamond Lace epergne. They call it a 4-piece. That means it has three horns in it. It is very nicely stretched, both in the bowl and on the horns. There were a number of pieces made in the Sunset Stretch. Probably the most common ones are the square twin dolphin comports. The artists apparently liked the pale pink color and there were a couple of decorations that they had in the line - the Baroque Floral decoration and the Princess Roses decorations.

The Blue Topaz Stretch epergne (#24) is a unique item which was sold on QVC. It looks very similar to the Celeste Blue color, however, when compared closely, the Blue Topaz Stretch Glass has a lighter tone to it. The Blue Topaz Stretch Glass and the Celeste Blue Stretch Glass epergnes are different in another way: the Celeste Blue epergne has the bowl with the pointed crimps while the Blue Topaz Stretch has the gentle ruffled edge to it. And, the Blue Topaz Stretch epergne has Frank Fenton's signature on the bottom, so there should be no danger of confusing the two epergnes.

As the 2000's arrived, Fenton was being collected as well as being used as home décor. Fenton's biggest competitor, at that time, was glassware from China. China was limited in the finishes they applied to glassware. They made a lot of freehand glassware, but the Chinese, and no one else in the world, was making stretch glass. It was determined that making stretch glass would give Fenton a competitive edge in the market. Another factor was that customers' tastes were changing from 'frills' to simpler shapes and forms. Since stretch glass was plainer and simpler than some of the other glassware in the market, Fenton felt stretch glass would appeal to customers and give them a leg up in the market. Finally, the stretch finish was viewed as a 'luxury' finish and it accented the color of the glass. In the early 2000's, customers were using more muted colors in furniture (for example, beige) but they wanted color in their accents. A combination of the bright colors of stretch glass and the stretch finish was believed by Fenton to give a 'pop' to the room. Also contributing to the decision to produce stretch glass was the trend toward more entertaining at home. People wanted glassware which was a little bit more special on which to serve their guests. These were the factors which influenced the decision to bring stretch glass back into production in 2003.

It is interesting to note that the desire to move away from frills to a simpler form in the late 90's and beyond is similar to one of the driving forces behind the creation of stretch glass in 1912 at Imperial and 1916 at Fenton. At that time there was a movement away from carnival and other 'busy' glass along with a desire to showcase the color and workmanship in stretch glass, consistent with the Craftsman Movement.

### **Ruby Amberina, Cobalt Blue Stretch, Plum Opalescent Stretch**

Cobalt Blue Stretch glass was used for a nut dish aka comport for QVC in 2003 (#25). There is a pattern in the glass which includes flowers and was known in 1938 as Flowered Windows. This is not the same color as Fenton's "Early Period" 'Royal Blue' which is sometimes also referred to as 'Cobalt Blue.' In general, Cobalt Blue stretch glass is not easy to find. There is a similar item which was produced in ruby and it is somewhat easier to find than the cobalt blue one.







In 2003-2007, Fenton had a very long run of Red Stretch glass, but this time they called it Ruby Amberina (#26). Frank Fenton always used to say that at Fenton, they always prided themselves in making their ruby glass an oxblood red through and through. Because of the process to make deep ruby glass, getting this color every time was difficult to do. Now in the "Late Period," there was evidently a recognition that the ruby glass would have some yellow coloring in it and so the color name was designated as Ruby Amberina.

There is definitely amberina coloring at the bottom of this stylized vase. There were a tremendous number of Ruby Amberina items made during the four year period of 2003-2007. Many of the items had decorations. For example, grapes on the outside would be the Wine Country decoration; a trailing flower decoration would be the Trailing Wisteria decoration. The Tuscan Charm decoration included sunflowers. There was also a Golden Pods decoration. The decorators were given many of these items on which they put different decorations.

A favorite of collectors is Fenton's Plum Opalescent. Fenton made a Plum Opalescent Stretch glass for QVC in 2003. It is also in the stylized vase (#27).

## Celeste Blue Stretch, Green Apple Stretch

Celeste Blue Stretch Glass came back into the catalogue in 2004. Many of the items they made were painted with a decoration of daisies, called Dancing Daisies (#28). Similar items can be found with and without the decoration. The Celeste Blue is the same color as was produced in the “Early Period” and earlier in the “Late Period.”



Fenton made about a half dozen different kinds of baskets. The basket pictured here has six crimps (#29). Two of the crimps on either side of the handle were pulled out even more. They called that crimping ‘the lily edge’ in the catalogue. This style crimping was used on many of Fenton’s baskets.

Instead of bringing out Florentine Green at the same time they brought out the Celeste Blue Stretch, they brought out a very extensive line that they called Green Apple Stretch. It has a little brighter, clearer tint to it when it is compared to the “Early Period” Florentine Green. Some of Green Apple items do have patterns in the glass, as is the case with this basket which has ‘wildflower intaglio’ design on the outside of the basket (#30). According to Nancy Fenton, Green Apple was the least successful color ever made at Fenton.



## Rosemilk Opalescent Stretch, Autumn Gold, Marigold, Aqua Opalescent Stretch

Later in 2004 and into 2006, Fenton offered Rosemilk Opalescent glass (#31). The color was a pink, generally with an opalescent effect. They also made it in stretch glass and designated it as Rosemilk Opalescent Stretch in their 2004-2006 catalogue. It has been seen in baskets, vases and bowls like the paneled one pictured.



For a fairly long period of time, Fenton produced some Autumn Gold. It was basically an amber glass. Some of the items had a stretch finish. They did not say Autumn Gold Stretch in their catalogue, but rather called it simply Autumn Gold. Pictured is the square ribbed bowl with the stretch effect (#32). It is fairly obtainable.

For the longest time, Fenton could not produce good marigold stretch glass. The original marigold iridescence was made with iron sulfate. When iron sulfate touches hot glass, it produces sulfuric acid. The sulfuric acid produced intense heat, which made it difficult for the workers. In 2004, Fenton discovered a new dope (iridescence) they could apply to glass that would give the marigold color but not produce the sulfuric acid. Typically, most of this marigold stretch glass has kind of a strange iridescence. The item pictured might be Grecian Gold (#33). Occasionally, there are pieces with very nice stretch effect. The new marigold treatment was used on several items including a twin dolphin comport, square vase, candle/card tray (pictured) and 7 1/2" tall vase. The most successful of the items was the square vase because it was a larger sized piece and had more than one function. For example, it was used as a candlelight when used with the small Yankee jar candle.



Fenton produced a very extensive line of Aqua Opalescent Stretch glass. It was designated as such in their 2004-2006 catalogues. Pictured is a 'Leaf-tiers' bowl that has been crimped, iridized and stretched on the inside (#34).



**Violet Stretch, Key Lime Stretch, Key Lime Opalescent Stretch, Black Stretch, Translucent Pink Stretch**

This Violet Stretch glass comport (#35) is one of the whimsies made from the Stretch Glass Society's convention souvenir toward the end of Fenton's production. Violet Stretch was produced from 2003 - 2005 and included four QVC items, The Stretch Glass Society's Souvenir (and whimsies). This is yet another color in the purple color family.





Fenton also made Key Lime Stretch glass (#36) from 2010 - 2011. The color looks similar to Apple Green, but it is a unique color.



They also made Key Lime Stretch glass with an Opalescent effect in 2010. There are several vases that are known in Key Lime Opalescent Stretch glass (#37).



Probably the most famous of the black stretch glass items made are The Stretch Glass Society's 1997 convention souvenir (#38). Notice the very unusual swirls of color in the iridescence. Frank Fenton explained that they had used Titanium in the iridescence formula resulting in the real garish iridescent effect.

The translucent Pink Stretch vase (#39) was an experimental item that was sold from the Fenton Gift Shop in the late 1990s. It has a Daisy & Button type pattern on the inside. The problem is that the stretch effect is not visible when the vase is sitting on a shelf. Apparently not being able to see the stretch effect without picking it up doomed the vase and it was not put into production.



Today, we find late period stretch glass in varying quantities, depending on the color and the shape. Nancy Fenton's final comment was, "What you see the most of today is what sold the best and appealed to buyers at the time."

## Next Stretch Out discussion

On November 10, 2022, the Stretch Out Discussion will focus on Overall Enamel Decorated Pieces. Examples of this would be U. S. Pomona, Cumula and Lancaster Lustre pieces



We invite you to join us for these Stretch Out Discussions to learn more about stretch glass and to network with other collectors and stretch glass enthusiasts. Information on both Discussions will be available on [stretchglassociety.org](http://stretchglassociety.org).



Thank you for your interest in this [Stretch Glass Review](#) prepared from our recent Stretch Out Discussion. This [Review](#) captured the comments by several stretch glass experts and the participants during our Stretch Out Discussion. For those who participated in the live discussion, this was a refresher of what we discussed with some additional information. If you were not able to join us for the live discussion, this [Review](#) allowed you to experience the discussion and enhance your understanding of the stretch glass we discussed. [Stretch Glass Reviews](#) from many of our discussions are available at [stretchglassociety.org](http://stretchglassociety.org) and are a valuable source of information about stretch glass.

Stretch Out Discussions provide an opportunity for anyone interested in stretch glass to increase their knowledge and appreciation of stretch glass as well as to share their stretch glass with others. The Discussions are generally organized around a central theme – a color, a company, a shape, etc. Some Discussions are led by our team of experts and others are a “Show & Tell” format during which participants take the lead by sharing stretch glass from their collections consistent with the announced theme. In both cases, the organizers provide an album of relevant stretch glass photos in advance of the Discussion. The Discussions take place via Zoom, making it possible for us to see and hear each other almost as if we were in an in-person setting.



Stretch Out Discussions were conceived by Past President Tim Cantrell as a means of continuing the robust exchanges about stretch glass which occur during our Annual Conventions. Tim felt we should share discoveries, information and help each other learn about stretch glass more often than once a year. The first Stretch Out Discussion was held in February, 2014.



Stretch Out Discussions are organized by Mary Elda Arrington, a member of the Board of Directors of The Stretch Glass Society. Stephanie Bennett, a past Officer and Director, selects and presents the photos of the stretch glass to be discussed. The Discussions are often moderated by Robert Henkel, a past Officer and current Director. Cal Hackeman, past President, and Mary Elda Arrington prepare the Stretch Glass Reviews.

Our team of stretch glass experts consists of

- Dave Shetlar, co-author of American Iridescent Stretch Glass, and a member of the Board of Directors of the Stretch Glass Society, is a frequent speaker and writer on stretch glass. He and his wife, Renée, began collecting stretch glass in the 1980s and continue to have an avid interest in research, new discoveries and documenting stretch glass. They are past Co-Presidents and Life Members of The Stretch Glass Society.
- Russell & Kitty Umbraco, are the authors of Iridescent Stretch Glass. They have been long-time collectors of stretch glass and have been active researchers and promoters of stretch glass as a unique American glass type. They are Life Members of The Stretch Glass Society.

- Sarah Plummer, formerly an authorized Fenton dealer, is a recognized authority on Late Period (1980-2010) stretch glass. Sarah is a former member of the Board of Directors of the National Fenton Glass Society and The Stretch Glass Society.
- Cal Hackeman is a collector and reseller of stretch glass for over 30 years. He is a frequent speaker on stretch glass and is a past President and current officer of The Stretch Glass Society.

You may contact any of our experts via [info@stretchglassociety.org](mailto:info@stretchglassociety.org). We will be pleased to provide complimentary identification of your stretch glass if you send photos and measurements to us at [info@stretchglassociety.org](mailto:info@stretchglassociety.org).

The Stretch Glass Society operates as a 501(c)(3) charity. Annual Memberships are available to support our on-going efforts to promote and preserve stretch glass as a unique American type of glassware. Please visit [www.stretchglassociety.org](http://www.stretchglassociety.org) to join or contribute to The Society. You will also find us on Facebook where we invite you to 'like' our page or join the Stretch Glass Society Facebook group. Please join us and share your interest in stretch glass.

We hope you found this Stretch Glass Review educational and encouraging as you enjoy, collect, research, buy and sell stretch glass. We look forward to you joining us live for a future Stretch Out Discussion.





