



STRETCH OUT DISCUSSION

DELUXE EDITION

EARLY PERIOD STRETCH GLASS CANDLESTICKS

Stretch Out Discussion Call on October 11, 2018



Are you wondering who made these candleholders and if they are rare or common? The Stretch Glass Society hosted a discussion on Early Period Stretch Glass Candlesticks on October 11, 2018. Tall & short trumpet shapes, and colonial & spindle style candleholders were produced by Central, Diamond, Fenton, Imperial, Northwood, U.S. Glass, and Vineland companies in their stretch glass lines.

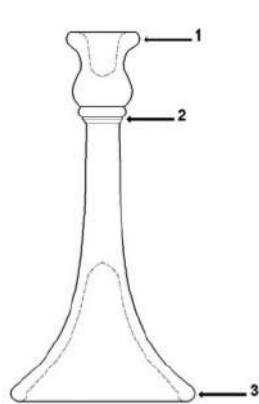
Please enjoy the discussion, which was led by Dave Shetlar, Russell Umbraco, and Cal Hackeman with Bob Henkel moderating the call.

Tall Trumpet shapes

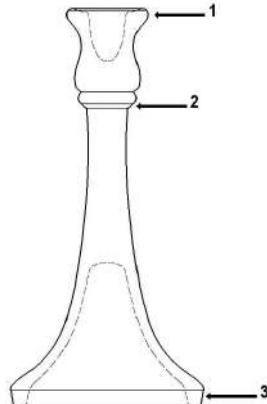
There are two sizes of these tall trumpet shapes. The shorter ones are in the 6 1/2" - 7 1/2" range and the taller ones are in the 8" - 9" range. The only two tall candleholders that are considered the trumpet ones have a thick rounded base and were made by Central and Diamond.



Central



Central



Diamond



Diamond

The line drawings better illustrate the particular features of these candleholders.

1. Cup rim: Central, rounded & no mold seam; Diamond, angular & mold seam
2. Second holder ring: Central, straight & cove in; Diamond, rounded out
3. Base: Central, rounded & no seam; Diamond, straight sided & mold seam.

In the illustration what is referred to as the cup upper rim on the Central candleholder is completely rounded at the very top, while if you run your finger across the top of the Diamond one, you will feel a small mold seam. The problem with talking about that mold seam in the candle cup of the Diamond candleholders is that it can have an enamel applique that can mask the seam. On the other hand, if you ever find any of these trumpet candleholders with enamel at the top and the bottom, they are going to be the ones made by Diamond. We have never seen Central ones with that kind of decoration, however, we have seen Central ones with glue chip decoration and with plain gold decoration.

We'll move to the location #2 in the line illustrations, which is the little ring that is underneath the candle cup. You will notice on the Central one, there is a little concavity, while on the Diamond one, the second or the smaller ring is more rounded. The easiest way to tell each of these candleholders is not by looking at the top and not by looking at those rings, but by looking at the base. (Location #3) When you look at the foot or the base of these candleholders, the Central base is very distinctly rounded all the way around, while the Diamond one has a distinct flat area on the side of the base. When you are in the field or in a shop, this is the characteristic which makes them very easily distinguishable.

The question was asked: "Has anyone ever seen a Diamond candleholder of this type in Topaz?" Dave indicated he has only seen these candleholders in green and blue. However, the tall Central ones are obtainable in topaz. Green and blue are the most common colors, but topaz is a close second. If you find one of these tall trumpet ones in topaz, you should be pretty sure it's going to be a Central one. Cal asked if the Diamond candleholders also show up in marigold? Dave indicated the Diamond candleholders are only known at this time in green and blue. Dave added he has seen the Diamond candleholders both with and without the enamel decoration.

Short Trumpet shapes

Northwood, Central and Vineland made the short trumpet-shaped candleholders. Vineland made two versions. They have a thinner version (#1). But they also have a thicker version. Russell has a candleholder that is about one-half inch taller than this thinner version one and is a muddy blue. Russell added that it is more of an aqua color and Kitty indicated that it was a short trumpet candleholder in coke bottle green and a real rarity. We have always wondered why Vineland had two versions of what is essentially the same candleholder; Berry Wiggins thought that they just had two different molds. With Vineland's propensity for getting glass stuck in the molds, Dave wonders if they got the glass stuck in the mold and they had to send the mold back to the shop and get it re-tooled, which made it a little bit bigger for the later production. When it comes to the Vineland colors, typically you'll find dark colored ones. You usually must pick the dark ones up and look through them to see if they're a dark purple, which would be their Wisteria color, or their brown color which would be their Old Gold. We call this one their muddy pink. Dave has seen several pairs of them and they're all this kind of muddy pink color. They're not a nice Velva Rose color as we would expect if it was a Fenton or US Glass candleholder. The question was asked, "Has anyone seen this tall candleholder in coke bottle green? Tall trumpet shaped candleholders are not known to us at this time.

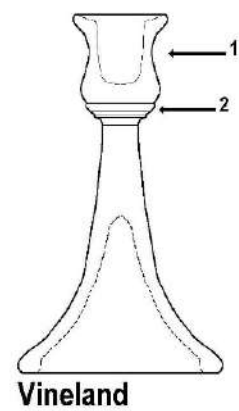
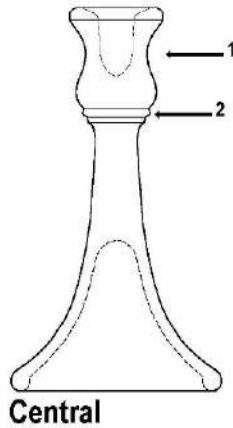
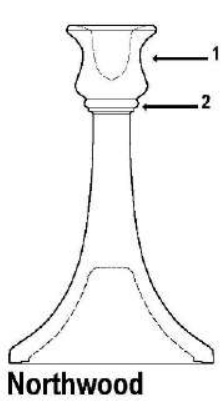


The colors of these shorter Northwood trumpet-shaped candleholders (#2) are kind of interesting. In those made by Northwood, Blue, Topaz, Jade Blue and Russet are all well-known and obtainable. There are some beautiful marigold ones, and some are as "pumpkin orange" as they can get.

Central ones (#3) are commonly found in topaz, blue, wisteria and green, but we also find a fifth color – a very dark cobalt blue. Having seen the short cobalt blue holders, Dave always wondered if there's a tall one in cobalt! The 8 1/2" ones have never shown up in cobalt so far. Blue, green, and topaz are the most common, with the wisteria and cobalt blue being a bit more difficult to obtain.



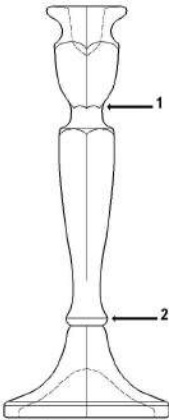
1. Cup Height: Northwood, short; Central, tall; Vineland, medium
2. Holder rings: 2 rings = Northwood & Central; 3 rings = Vineland



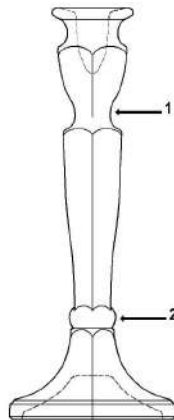
The line illustrations best emphasize the elements or characteristics at which to look. Start out with the position #2, what is called the cup rings. Both the Northwood and the Central candleholders have two rings at position 2, while Vineland has three little rings. When you have just the two rings, then you need to go up to the candle cup itself. The Northwood candleholder has a very short, very small candle cup. The Central one has a distinctly tall and large candle cup. There are some other subtle differences in the bases. If you'll notice in the Northwood one, the base has an angled flat bottom, while in the Central one it's rounded, just like in their tall one. In the Vineland candleholder, it's also a little bit flattened but eventually rounded on the inside. Typically, when looking at these, the first thing to look at is whether it has a tall candle cup or short candle cup. If it's a tall candle cup - does it have two rings, or does it have three rings? Two rings mean it was made by Central and three rings would identify it as a Vineland candleholder.

Colonial style

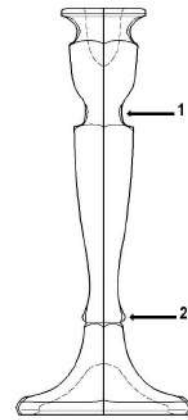
1. Mold seams: 2 seams = Fenton, Northwood; 3 seams = Vineland
2. Stem finial: ball = Northwood; sloped = Fenton, Vineland



Fenton



Northwood



Vineland



In the Colonial style candleholders, these are hexagonally sided with distinctive candle cups and gracefully tapered stems. These come in two sizes, with Fenton and Northwood making both an 8 1/2" tall and a 10" - 11" tall size. Vineland is believed to only have produced the larger candleholder. Since both Fenton and Northwood candleholders are the most common, let's start by discussing them. What everybody talks about on these is what's pointed out on the line drawings as area #2 - the place where the stem joins to the base or to the foot of the candleholder. The Fenton ones have this little sloped area, then tapers down into the base, while the Northwood has what looks like a little squashed down ball. This area can also be thought of as a ring or donut. This is the easiest way to tell them apart. When we bring the Vineland candleholders back into the comparison, the challenge is that the Vineland ones have that same sloped area at the junction of the stem and base as we find on the Fenton candleholders. Now we need to look for the mold lines. Both the Fenton and the Northwood candleholders were made in a two-piece mold, which means that there will be two mold seam marks. The seams are usually most easily visible in the lower part of the candle cup and also at the foot.

Sometimes the seam on the Fenton ones, when you get to the stem, can kind of fade out and may not be as evident as in the others. Vineland apparently used a three-piece mold, but Dave would challenge anybody to detect these seams without being able to hold the candleholders! If you see a Vineland pair of candlesticks on eBay, they're not going to show that mold seam very well, so it would be advisable to inquire of the seller before purchasing. Does anybody notice the other distinctive difference that is not labeled on the line drawings? Let's look at the foot. The Fenton foot (#4) is straight sided, while the Vineland foot (#5) is rounded. If you drop down to the pictures of them, then you can see that difference. This characteristic is useful to identify these 10" Colonial candleholders on eBay. If the foot is straight sided, that's Fenton. But if it's rounded, then you should expect that it is going to be a Vineland candleholder.



Colors: the Fenton ones come in most of their normal stretch colors. There are some tough ones to find. Obviously, the Velva Rose ones are quite scarce and difficult to find. We've only seen the Royal Blue in the 8 1/2" version. Has anybody seen a Royal Blue (their cobalt blue) stretch in the 10" one? Cal added that Fenton made a cobalt blue

one in 10", but it is not iridized. The 8" and 10" ones in Velva Rose are pretty scarce. The other pair that's pretty hard to get in the 8" height is in Tangerine; the Tangerine ones have never been seen in the 10" height. Fenton made Celeste Blue, Florentine Green, Grecian Gold, Persian Pearl, Ruby, Topaz and Wisteria, in both 8" and 10". You will notice that we haven't mentioned these candleholders in Fenton's Aquamarine? We are not aware of one or a pair of these Colonial candleholders in Aquamarine. There might be a batch of light Celeste Blue. Russell and Kitty have an 8 1/2" tangerine candleholder. Kitty commented that there isn't all that much Fenton Aquamarine stretch glass in comparison to the other colors. The Aquamarine is most prominent in the Cornucopia candleholder. Russell added that Fenton made Aquamarine in the 1930s at or near the end of the early stretch period, which may account for the smaller quantity of it.

Let's quickly talk about the Northwood colors. Their primary colors are Topaz, Blue and Russet. We've also seen both sizes of the Northwood candleholders in marigold. Dave commented that he has always expected that there might be a pair of crystal ones made, but he has never seen one. One more color by Northwood is their Jade Blue. None of the experts could remember seeing the 10" Colonial candleholder in Jade Blue. In summary, Dave indicated they have the taller and shorter sizes in Russet, Topaz, Blue and Marigold, but only the shorter size in Jade blue. Cal has seen the topaz, and the blue very commonly in the large and the small and he's seen the marigold, but never has seen the Jade Blue in the large one.

Kitty and Russell indicated when we get to Vineland, the colors are all over the map. Apparently Vineland tried to make 10" candleholders in their Old Gold (their amber) and in Wisteria. The Old Gold shows up in a light amber to a really dark brown color. Likewise, the Wisteria color has been found as a light purple to a dark purple. As mentioned earlier, the colonial candleholders are also found in sort of the muddy pink color and the coke bottle green color. The rarest Vineland 10" candleholder is the one that Berry Wiggins had. He had a single candleholder in a carnival slag; it is pictured in the *Iridescent Stretch Glass* book.

(Vineland, Plate 765, page 156-opaque caramel slag 10").

At convention we've had other iridized Colonial candleholders show up. They're most always crystal with a sort of a watery iridescence on them. We've determined that those appear to be Westmoreland. One of the distinguishing features of them is, if you look at the foot, it is flat across the bottom. The entire bottom is flat. It doesn't have a concavity inside the foot.

Spindle style

Let's go to the Diamond spindle candleholder. (#6) What colors do we see that one in? Most often we see it in the blue and green. This one is a marigold, but I believe these do exist in Afterglow, which is Diamond's pink color. Wisteria would be the other very uncommon color in this one. The Afterglow pieces I've seen are a very nice clean clear pink. The purple ones are very dark. When you first see them, you may wonder if you are seeing Diamond's Egyptian Lustre, but then when you get closer, you will be able to determine that it is purple.



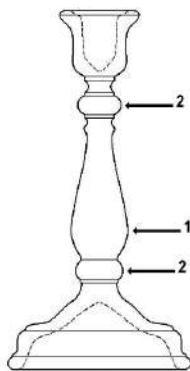
The Northwood #708 candleholders (#7) are different than any of the rest of them. They have two rings at the top and three rings at the bottom of a straight stem. None of the Northwood spindle ones are all that common, but when you do find them, they're usually in the blue or topaz. Dave has a set of russet ones and has seen other russet ones. None of the experts have seen this one in Jade Blue.

When it comes to the Vineland spindles, (#8) Dave only knows of them in the coke bottle green color.

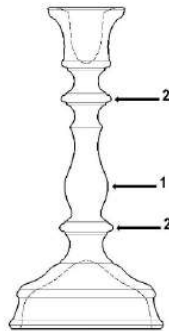
He doesn't see the Imperial spindle ones (#9) in what would be considered the normal stretch colors, but rather sees them primarily in smoke and in marigold.



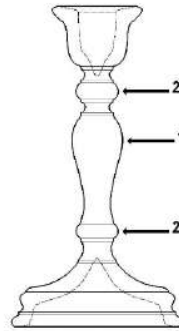
1. Middle spindle wide section: Diamond & Imperial, at bottom; Vineland, at top
2. Top & bottom rings: Diamond's & Vineland's are thick; Imperials are thin



Diamond



Imperial



Vineland



Spindle candleholders are round with various rings on the stem. Let's start with the two that are actually most similar, the ones made by Diamond and Vineland. In each of these candleholders, there is a sort of bulged area in the stem. In the Diamond candleholder, it is closer to the bottom of the stem and in the

Vineland candleholder, it is closer to the top of the stem. There is a round, squashed ball, like an enlarged wafer or ring, in both the Diamond and the Vineland candleholders at the top and the bottom.

Now, let's look at the Imperial candleholders which are somewhat like the Diamond and Vineland ones we previously discussed. The rings in the Imperial holders are thin and wafer-like. While the Imperial candleholders have the bulge areas near the bottom (like those by Diamond), these two candleholders can be distinguished by the rings in the stems. As with many identification challenges, one must consider multiple elements of the design in order to finalize the identification of the manufacturer. Luckily, there are only nine companies which made stretch glass, so the field of possible producers is somewhat limited.

Does anybody notice anything odd about the candleholder by Imperial? This candleholder has the spiral optic base. This goes with the spiral optic bowl which is figured in the catalogues. While this candleholder has a little bit of satiny iridescence, almost none of these candleholders are going to have real stretch effect. We've yet to find a spiral optic bowl that this would match that has the true stretch effect. As a result, we do not believe this spiral optic line was part of their stretch glass line. Instead, it would have been made as part of their carnival glass line.

Diamond

We begin our discussion of Diamond candleholders with one which is often called the Mae West (#10) by both stretch glass and carnival glass collectors. It is so named because of the wide flaring base which mimics the wide flowing gowns worn by Mae West. This is really a version of a trumpet shaped candleholder, but in this case, if you look at the base of this trumpet, it really flares out with a thin edge. There's a very distinctive little ring where the stem joins on to the base and then the base flares out. Unfortunately, because of the thinness of the foot, it's prone to getting chipped. This is the one candleholder that Diamond made that Dave has seen in virtually all of the Diamond colors. If you're looking for a candleholder in Egyptian Lustre, that's probably the candleholder that you are most likely to find. The one that's shown, is in Diamond's Blue



Crackle finish; it is even more difficult to find than

are the ones in Egyptian Lustre.



Russell commented that this candleholder is more readily available in Ruby Lustre, which is the red glass with the shiny silver or gold iridescence. Despite their relative availability, glass and antique dealers usually think they have something extremely rare and so the prices are often quite high making it a challenge to buy at an appropriate price. Cal mentioned that Diamond made this candlestick in the Royal Lustre color as well. Dave commented that the Royal Lustre ones are also common, but when the Royal Lustre treatment has been applied they are usually as silvery as can be. Sometimes you might not even know that it's Royal Lustre unless you pick it up and look through it and see - oh, that's cobalt blue glass under

that silver iridescence. Dave has a pair of these trumpet shaped ones in a nice dark marigold and another pair in crystal, or white stretch. Neither one of those colors are common.

The other rather impressive Diamond candleholder is the wisteria one (#11). While we call it a candleholder, Dave commented that he is still not convinced that it's a candleholder. These are over 8" tall and approximately 5" in diameter. The cup diameter for the candle appears too large and it is a challenge to find any normal stick candle that will fit in it. Dave continued, "When I use these at home, I'm always wedging something else in the cup to get the candle to stay up right. Bob added that rolled natural bees wax might be a good material to use to hold the candle in place. Russell commented that he always thought it would look good as a glass shelf holder. Dave quickly agreed indicating, "That's why I've always wondered, were these really shelf supports or not? I suppose somebody made some thicker candles at one time that would fit into these candleholders."

Regardless of what they were originally intended to be, this Diamond candleholder (#11) is most obtainable in blue followed by green. Dave and Renee found this Midnight Wisteria set that they took to a Stretch Glass Society convention. "We were afraid that we were going to show up with a bunch of glass that nobody would pay attention to. When we pulled out the Midnight Wisteria set, everybody wanted to hold them and look at them," Dave continued. This shape is another candleholder that is obtainable in the Royal Lustre - the cobalt blue with the shiny silver iridescence. Dave has seen a picture of a Ruby Lustre set and just picked up an Egyptian Lustre set of this candleholder. Russel mentioned that these candleholders are referred to as 'Column' by carnival glass collectors and are known to be available in 'ice green' (carnival's name for Florentine Green and similar green colors) and Russell has a Marigold pair. Cal added, "The tough color in these is crystal."

There are two blown-molded bud vase/candleholders made by Diamond (#12, 13). Figure 12 is probably the most common one with the plain exterior. Then there's the rib version (#13), which appears to go with the Adam's Rib (#900 line) set. There's another blown molded candleholder-vase which is a shorter version of the plain one shown, but it is not pictured. You can use any of these blown molded ones as candleholders, but they're probably really bud vases. The two most common colors in which we find the Adam's Rib candleholder/vases (#13) are green and blue, but marigold does occasionally show up. Likewise, (#12) most commonly comes in blue and green, but marigold does show up.



The rarest one is the true Adam's Rib, #900 trumpet candleholder (#14) that came from a press mold. This candleholder is common in Depression glass. You see it in crystal and with all kinds of enameled decorations on it. Almost a decade ago, this set showed up on an auction site. Dave recalled that the candlesticks sold for "a lot more than I was able to pay for them." But he does have this photo of them for us to study and use as a reference. This candleholder is an opal white glass with a marigold iridescence on it. The reason they are considered as Adam's Rib is that there is an Adam's Rib comport which also has the ribs and there's an Adam's Rib bowl that has the ribs. The bowl and the comport definitely have stretch iridescence on them, confirming they were produced during the early stretch period. Since these were undoubtedly

made during the early stretch period, they are to be considered stretch glass according to our definition of stretch glass. Dave added, "My feeling is that these were probably in the Adam's Rib line at that time. Russell commented, "We have the matching comport, but not the candleholders."

Fenton

Fenton produced candleholders in numerous shapes and sizes. There were “short” candleholders from at least eight molds, a pair of “medium” height candleholders (6 ½” tall), tall candleholders in at least 5 shape/size combinations and one pair of very tall (12”) candleholders. Unfortunately, it was not practical to discuss all of these candleholders during this Stretch Out Discussion nor is it practical to picture all of them here. Instead, we will focus on several of the more unusual ones.

First is the #232 candleholder in Celeste Blue (#15). We know of this candleholder in almost all of the Fenton colors including Royal Blue (cobalt blue) and Velva Rose. Interestingly, there are several marigold (Grecian Gold) sets of candleholders that are known, but we are not aware of this candleholder in Tangerine, though the matching Tangerine bowl is obtainable. Equally puzzling is the non-existence of the Grecian Gold #231 bowls to go with the known #232 candleholders. In the meantime, many collectors, display their Grecian Gold candleholders with their Tangerine bowls and continue to hunt for the missing items. While we are on the topic of the Ribbed, or #232 candleholders, we should note that there are matching bowls, also ribbed, which were given the number 231 by Fenton. These bowls are always footed and come in several shapes including wide flared then cupped and moderately flared and then cupped. The wide flared bowl is short and quite wide and the other bowl is deeper and not as wide.



Next, we will discuss one of the most desirable Fenton candleholders – referred to by what is really the decoration, “Cut Ovals” (#16). “Cut Ovals” candleholders are molded as “Colonial” or “Florentine” candleholders, numbers 449 (10” tall) and 349 (8 ½” tall) according to Fenton’s assigned numbers. While the basic candleholders in this shape are among the most widely available candleholders in stretch glass, “Cut Ovals” are among the most challenging candleholders to find. The cut ovals decoration, which you find going down the sides of the candleholders, was done by cutting a piece of glass out of the candleholder after it had been iridized, leaving an uniridized oval area of glass. These candleholders are quite beautiful and are known in Ruby, Celeste Blue, Florentine Green, Grecian Gold, Topaz, Wisteria and Persian Pearl. They are not known in Velva Rose, Royal Blue or Tangerine. “Cut Ovals” are found in two heights, 10” and 8 ½”.

There are matching bowls known in Ruby, Grecian Gold, Topaz and possibly other colors. The bowls have been found in several sizes and shapes and have the cut ovals decoration on the side of the bowl.



The next candleholder (#17) is known as ‘the barbell’ or ‘portly’ candleholder. Fenton called it #249. As with many Fenton candleholders, it is known in almost all the Fenton stretch glass colors: Celeste Blue, Florentine Green, Grecian Gold, Persian Pearl, Royal Blue, Ruby, Tangerine, Topaz, Velva Rose and Wisteria. These ‘portly’ candleholders are popular with collectors of both stretch glass and carnival glass, especially in Ruby. While generally available in most colors, the Royal Blue candleholders are quite rare and difficult to find.

Fenton made several creative, artistic candleholders. Let’s look at their #950, commonly referred to as the ‘Cornucopia’ candleholder. (#18)

These candleholders required reshaping to make the ‘Jack-in-the-pulpit’ top shape, resulting in minor variations in the finished candleholders. If buying a single to match an existing candleholder, you would be wise to have the existing one with you for comparison. These are approximately 6” high and have an oval base which is 2” x 4”. They are known in Aquamarine (pictured) and Persian Pearl. This candleholder in any other color would be considered rare.



Another creative candleholder made by Fenton is the double or twin dolphins candleholder (#19). Given #1623 by Fenton, it is almost never referred to by any other name than ‘dolphins’ candleholder. These were made as part of an extensive line of bowls, footed bowls, comports, candy jars, center handled trays and more all of which contain one, two or three dolphins as ‘handles’ or elsewhere in the item. Sometimes these are referred to as ‘diving dolphins’ although the dolphins on the candleholders are certainly not diving. These are known in Aquamarine, Florentine Green, Topaz, Velva Rose and Wisteria. The Velva Rose and Florentine Green are relatively more available (none of these are common or easily found) and the Wisteria and Topaz are more difficult to obtain.





Our next candleholder (#20) is also a vase, but unlike the Diamond vase/candleholders (or candleholder/vases) this vase can be used as a vase and a candleholder at the same time. Fenton called it their Candle Vase #1673. The socket for the candleholder is in the bottom center of the vase, which is 7 ¼” high and has a 4 ½” base. Presumably a tall candle would extend above a short arrangement of flowers, if both were to be used at the same time. It is, of course, possible to use it as one or the other depending on the occasion. These are known in Velva Rose and Florentine Green and are extremely rare in stretch glass. The same vase was made in Fenton’s Chinese Colors, most notably Jade Green and is considerably more available than in stretch glass. It is

likely that this vase was made at the end of the stretch period and not many of them were produced.



Returning to the more ‘usual’ candleholders produced by Fenton, we have the #317 (Figure 21), #315 (Figure 22), and #316 (Figure 23) candleholders. Typically referred to as ‘short candleholders’ with added descriptors such as ‘single wafer,’ ‘double wafer’ or ‘saucer base’ these are all somewhat available to collectors. There are several more similar ‘short’ candleholders made by Fenton and so it is important to know what candleholder you are discussing if you are not able to see the item in person. These are, for that reason, often referred to by the Fenton mold numbers. These candleholders are each available in one of Fenton’s pastel colors (Aquamarine, Celeste Blue, Florentine Green, Persian Pearl, Velva Rose and Topaz) and are sometimes found in Wisteria and Tangerine as well. They were not made in Ruby during the early stretch period, but similar candleholders were produced in Ruby during the late stretch period. These late period candleholders should be marked with the Fenton logo.

Imperial

This candleholder (#24) has a 6-sided base, stem and candle cup and is 9" tall. They are popular with collectors and go well with the 'wide panel,' 'smooth panel' and 'Chesterfield' lines made by Imperial. A shorter version of the same shape was also made by Imperial. Pictured is the taller one in ruby. These candleholders are also known in Blue Ice aka 'Smoke,' Green Ice aka 'Teal' and other colors. This hexagonal candleholder is very obtainable. But the vast majority of them are going to be in plain marigold or smoke. You really must look at these carefully. We've seen them in iridized crystal, but only very few of them appear to have a stretch effect. Where are you going to see the stretch effect? It's on the thin stem. When they re-heated this one, that's where the stretch would occur. It very rarely will occur on the candle cup or on the base. Also, most of the time you will find them in the Amberina. The true ruby ones are very hard to find. There's also a very dark purple or Amethyst Ice one. It's one that Berry Wiggins had for a long time.



We talked about the candleholder servers at our recent convention, but for those who were not there, it is a uniquely shaped piece of stretch glass from the early period. Whereas Fenton's Candle Vase (#25) was for a candle and flowers, Imperial's Candlestick/Bowl (#26) was



intended for serving fruit, cookies or some other food while also being a candleholder.

On occasion this has been referred to as "The Christmas Candle Bowl." It is not a common piece of stretch glass and is often found without a lot of iridescence on the inside of the bowl.



It is known in Blue Ice, Amethyst Ice, Iris Ice and a marigold color.

Next, we will look at the Green Ice 'Double Scroll' candleholder. (#27) These are part of a console set which includes an oval, footed bowl with the same 'Double Scroll' molded element. These used to be a lot more obtainable than they are today. This is one of the few pieces that you will commonly see in four of the common stretch colors that Imperial made - ruby, a sort of green-blue color (their Green Ice), smoke (Blue Ice) and in crystal (Iris Ice). If you are looking for a 'Double Scroll' console set, you should be prepared to buy the candleholders and the bowl separately, and possibly with a few months or years between the purchases as they are more often sold separately than together.

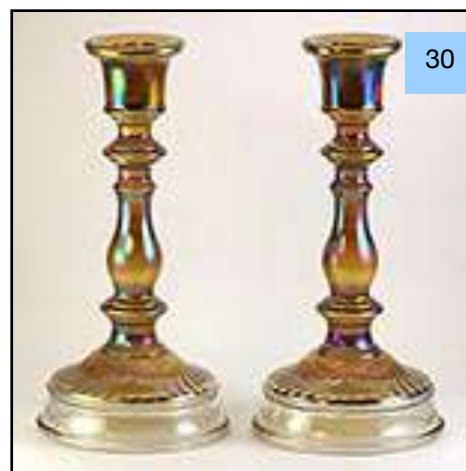


One of the rarest of the stretch candleholders made by Imperial is the little mushroom shaped one shown here. (#28) This has only been seen in pink stretch glass. One is



known with a pink base color with a sort of a smoke iridescence and a gold floral design on it. It is kind of a nice piece and it would be nice to have a pair. A pair is known in the same pink color and smoke iridescence but without any additional decoration

The final candleholder by Imperial (#29) to be discussed is a short candleholder which has a swirl optic on the underside of the base. Imperial also made a taller candleholder which is sometimes found with a spiral optic base. It is known as the Premium candleholder (#30).



Northwood

The trumpet shaped candleholder (#31) with the spiral design on the outside of it used to be quite obtainable, but we are seeing fewer of these for sale recently. This candleholder matches the bowls that Northwood made which have a spiral optic on the inside of the bowls. Dave has always imagined there ought to be a tall and a short one of these, because there's also spiral design vases (tall and short) that are in this line of glass by Northwood. And, there are matching bowls, both 8" and 10 - 12" diameter ones.



Next, we move to the big candleholder (#32) in Russet - the square ones identified by Northwood as #651. These are big chunks of glass and usually command a similar price. This is one that you'll find most commonly in Blue and Topaz, but it also comes in Jade Blue, which is even more desirable than the others. As Russell and Kitty illustrated to us when they came to convention last year - this was also made into a lamp base. In the lamp base they actually ran a rod down through the center of it, hollowed that out, and it also has a little hole in one side that was made in the mold. It wasn't secondarily drilled for the electrical cord. Russell commented "There are very few of the lamp bases because they had to have everything perfectly aligned. The mandril (a spindle on which a workpiece is supported during machining operations, a shaft or arbor on which a machining

tool is mounted) must be at the temperature of the glass when it is pushed down through the hot glass in the stem of the candleholder soon to be lamp base and then when it's released, it is just pulled back up through, cooling the glass. The whole process demanded great detail and there may have been a lot of breakage. So occasionally you'll find one of these that's not made into a lamp. -Sellers just think it's a candlestick with a fracture. You can see that the fracture is in the manufacture. It comes in a couple of different colors - Blue and Topaz. The large square Topaz candleholders also come decorated. The decoration is most often groups of cherries and have only been found on Topaz candleholders, but there could have been other decorations. Kitty mentioned that they have candleholders which have a gold band on them.



The hexagonal sided candleholders (#33) come in 2 sizes - 6" and close to 8". They are most common in the Jade Blue. It's very easy to find both the tall and short ones in Jade Blue. Finding these in Custard either in the tall or short size is tough. These candleholders are also found in blue, topaz and Russet. At one time Dave thought that there was an iridized one in milk glass, but when he saw it in person, it was not truly iridized. Berry Wiggins also had this candleholder, in the small size, that was milk glass, but it had black paint decoration on it, which was a little bit odd. Outside of stretch glass, these candleholders were made by Northwood in their 'Brecciated Marble' line; these pieces are white milk glass with black lines painted on them to create the look of marble.



Northwood also made 'short' candleholders. The two pictured are similar except one has a handle (#34) and the other does not. (#35) They are available in blue, topaz, Russet and Jade Blue. Sometimes the handled candleholder is sold individually as a 'chamber stick.'



US Glass

US Glass produced a wide variety of candleholders during the early stretch period. They had some unique design elements and some unusual treatments. The spiral twist, bell shaped candleholder (#36) is quite desirable by collectors and is also relatively available for purchase. They are offered for sale from time to time on eBay and other on-line sites and show up in auctions and antique malls. They are most readily available in topaz.



The other spiral twist candleholder (#37) has a molded bobèche or wax catcher and is quite spectacular and unique being the only stretch glass candleholder with a bobèche as part of the candleholder. These candleholders are available in topaz, blue and crystal and are usually a little bit tougher to get. Occasionally, these candleholders will be decorated with black, green or blue paint around the edges of the candle cup, bobèche and foot and may appear with other all-over outside decoration with the iridescence visible only inside the candle cup.

The tall, flared candleholder (#38) in opaque green is from the #310 line and is 9" high. Items in this line are characterized by four pair of lines ending in points at the edge of the item forming essentially four narrow panels. In between the four panels thus formed are four much wider panels. This 'pattern' is more easily seen on comports and bowls than on candleholders where the 'pattern' is on the underside of the candleholders. These candleholders are available in both the crystal or translucent stretch colors (blue, for example) and the green and yellow opaque colors. They are relatively common as candleholders go. The green opaque color varies significantly from a darker 'avocado' green to the more typical green shown here. Opaque yellow candleholders in this shape are more difficult to obtain and a candleholder in any other opaque glass would be considered rare.

The fairly common #151 candleholders (#39, #40) come in most of the U.S. Glass stretch colors as well as in two forms (regular trumpet shape and pushed down). The taller ones are 8 ¾” high and the pushed down ones are 7 ¾” high. The opaque colors are the least common and most desirable. The pushed down ones can be found in crystal with the Pomona or Cumula enamel designs (created by painting a stenciled design on the underside of the candleholder and then applying a second layer of all-over paint, also on the underside of the candleholder.) The iridescence is then applied to the top of the candleholder through which the painted treatment is viewed. Pomona is created with red and green or yellow and blue enamel and Cumula is created with white and green enamel.



The last one that Dave would point to is Figure 41. This one really had him confused for a while. Berry Wiggins was a little bit confused also, because there's a Westmoreland version of this candleholder that's almost identical to it. If you look at this one, you'll see underneath the candle cup, there is a smooth curve into the stem and where the stem meets the base it's also a smooth curve. If you look at the Westmoreland ones, there will be a little round ring in both of those areas. This is the only one Dave has seen and it's in Topaz. Dave has a miss-matched pair of these in Blue, but they were also swung, so they are elongated more than this Topaz one. This remains a mystery, unidentified, orphan candleholder. If you are reading this and have a mate or any information to help us ID the maker, please contact us at info@stretchglassociety.org



As this Stretch Out Discussion demonstrates, there are an abundance of candleholders available in stretch glass. The range of colors, sizes and shapes is immense and rivals the variety of candleholders found in almost any other period of glass production.



Collecting stretch glass candleholders is do-able; candleholders are offered for sale regularly on eBay and other on-line collectible sites as well as in live auctions and at antique and glass shows. Some are reasonably priced while other rare and desirable stretch glass candleholders command as much as \$1000 each and maybe more. Some, but not all, candleholders have matching 'go with' bowls and in some cases, you will have a choice of several bowls to match your candleholders. In addition to being fun to collect and beautiful to look at, candleholders are useful and always in vogue. As with any glass candleholders, one should never allow the candles to burn down to the level of the candle cups because the heat of the flame can crack or break the candle cup and ruin the candleholder. With today's battery powered candles, the worry of fire and damage is eliminated.

Our next Stretch Out Discussion call is Nov. 8. It's going to be on patterns that are found in stretch glass, so be sure to be on the lookout for the Deluxe Edition prepared from that discussion and learn all about the many patterns found in stretch glass.

The Stretch Glass Society is pleased to share the insights and knowledge of our experts and hope you find this summary educational and encouraging as you enjoy, collect, buy and sell stretch glass. 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.

We thank all our members for their continuing support and invite non-members to join us as we continue to explain, promote and preserve iridescent stretch glass. If you would like to support The Stretch Glass Society and receive our Quarterly newsletter filled with information about stretch glass and happenings in the world of iridescent glass, please visit us on line at www.stretchglassociety.org or send your name, email, address and phone number along with a check for \$18 to:
Treasurer, Stretch Glass Society, PO Box 117, Sunbury, OH 43074.