



STRETCH GLASS REVIEW **Early Period Console Sets**

Stretch Out Discussion Call on February 13, 2020



The speakers for our discussions are Kitty and Russell Umbraco and Dave Shetlar. They are all noted experts on stretch glass having done extensive research and cataloging of stretch glass in addition to publishing books on stretch glass. They are life members of The Stretch Glass Society and Dave is a past Co-President. Current SGS President, Cal Hackeman, also contributes to our discussions. SGS Director, Bob Henkel, moderates the calls which are organized by SGS Director Mary Elda Arrington. SGS Secretary, Stephanie Bennett, selects and presents the photos of the stretch glass to be discussed. Members and guests of The Stretch Glass Society participate in the discussion.

We will be pleased to identify stretch glass for you if you send photos and dimensions of your stretch glass to us at info@stretchglassociety.org. There is no charge for ID. You may also be interested in reading The SGS Quarterly featuring the most up-to-date information on recent discoveries of previously unreported stretch glass, informative in-depth articles about stretch glass and news of upcoming auctions and sales featuring stretch glass. This publication is provided to all members 4 times each year. Please consider supporting The Stretch Glass Society by becoming a member. Join us at stretchglassociety.org and tap into our extensive network of experts, photos and research. These 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.



Early Period Console Sets

Dave commented that nearly everyone would agree that the classic console set is a bowl and a pair of candlesticks. Russell provided us with the Montgomery Ward catalogue ad that shows a classical Diamond candlestick base with a forty-five degree bowl (forty-five refers to the angle of the sides and is not an original term used to describe the bowl). This shape is typical of a stretch glass console bowl made by Diamond. Also notice the bowl is on a black base. Dave believes that most of the true console sets did have a base for the bowl.



From the 1925-26 Montgomery Ward Winter Catalog published in *Iridescent Stretch Glass* by Kitty & Russell Umbraco

Early on in Dave's collecting, he saw what appeared to be an original console set that was decorated and the base was decorated to match the bowl and candlesticks. We can see the glue chip decoration on the green Central console set (#1). Dave suggested if we had the original black base, it would probably have had gold bands on it, but not the glue chip decoration.



In the Northwood and Fenton catalogue pages, they would illustrate these as console sets even though the items had different item/stock numbers. Dave believes that the companies wanted to sell them as sets, but he also believes many of these sets had some acid etched decorations. Many of those decorations were done by secondary decorating companies. It also appears that the secondary decorating companies purchased console sets and then decorated the sets with their designs. It is difficult to obtain these sets because the candleholders often got separated from the bowls. Even on eBay right now, there are a couple sets of candleholders that have acid etch designs on them. Dave is very sure that those candlesticks originally had a bowl which went with them that had the same decoration. We will be using the terms 'candleholders' and 'candlesticks' interchangeably.

As Dave has experimented with console sets, he has found a fair number of footed bowls, especially some of the US Glass bowls (#2), which pair very nicely with candleholders to make console sets. Footed bowls are often referred to as comports today. While we have the classic console sets - the bowl with two candleholders - Dave believes that there are quite a few of the comports which will go with candleholders and make nice console sets.



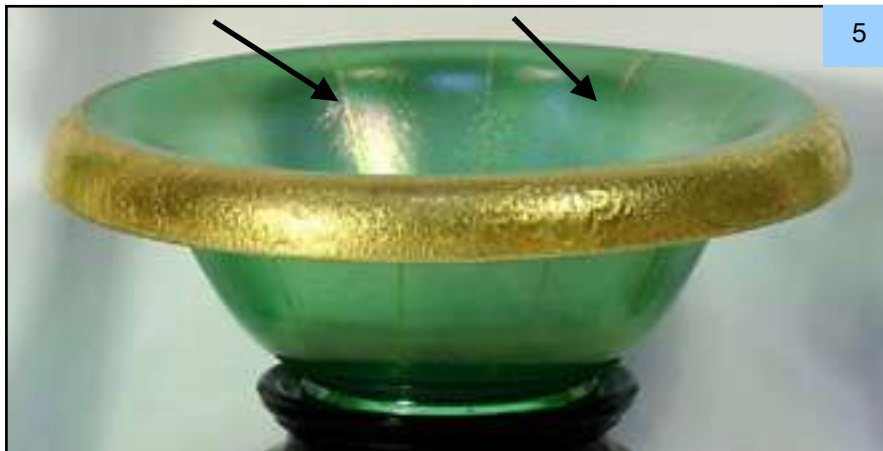
Central Glass Works, Wheeling, WV

The Central console sets are somewhat limited because we only have what appears to be one size bowl in most console sets. However, Dave has a second bowl that he thinks may be a smaller size bowl by Central, because they are of a similar color as the other known Central stretch glass colors and he has found a smaller Central black base. It has all the mold seams that the larger stand has.

Dave always wondered if they paired the smaller 6" candleholders with that smaller bowl. But it is obvious in this picture that the bowl and the candleholders have the same glue chip decoration (#3) and therefore were meant to go together.



If you look closely, there are very thin gold lines that run up the candleholders (#4). Those same gold lines are in the bowl also (#5). This was obviously decorated together to be sold as a set, a console set. It's really nice to have these matching sets so you can really see that they were indeed put together at the factory or by the decorating company.





This cobalt blue stretch glass console set by Central features a low bowl with the candlesticks (#6). We often call these ice cream bowls, but in the industry they often call them float bowls. A float bowl is one in which you would put flowers like camellias with a little water. We do not often see flowers presented in this way today, but it was very popular in the Victorian era to float flowers on the surface of the water. The Central set would just be a knockout with some white or pink flowers floating in the bowl with the candleholders next to them. It would be a very nice Valentine's Day set up!

Diamond Glass-Ware Company, Indiana, PA

Dave has this Diamond console set (#7) in both green and blue. The set consists of two candlestick bud vases with the 45 degree bowl on the black stand. Both the candlestick bud vases and the bowl are quite common in both blue and green stretch glass.





The Ruby Lustre set (#8) has the shiny gold silver iridescence on them. The candleholders are what the industry calls Mae West candleholders. It makes a very elegant set. Cal remarked that the three pieces in this picture do not seem to have heavy silver iridescence on them. Dave explained that when he is taking pictures of these items, using reflected light, silver iridescence blocks out the color. Dave explained that when taking pictures of the Ruby Lustre stretch glass, he tries to bring a lot of light from behind to show through so there is transmitted light which is blocking some of the silver iridescence. This works well on the Ruby Lustre but not so well on the Royal Lustre, the cobalt blue glass that has silvery iridescence. That dark cobalt glass is hard to try to get the light through. They always really appear very silvery or very gold in color in photos.

Dave pointed out the unique features of the stands (or bases) on which the Royal Lustre and Ruby Lustre bowls are sitting, reminding everyone that Diamond's stands have 'duck feet'. This is a term used by Berry Wiggins.



Diamond

Notice that the three feet at the bottom definitely stand out from the rest of the base (#9). Virtually all the other stands that have three feet have the feet just below the stand and the feet do not stand out like duck feet (#10).



Northwood

Some people call the Diamond blue "Harding Blue". Diamond actually had at least three different names for their blue stretch glass, including just 'blue'. If you hear the term 'Harding Blue', it is probably not a different color. As far as we can tell, there wasn't any difference in the actual blue colored stretch glass, Diamond just used different color names for marketing purposes. In this set (#11), there is a very characteristic white enamel paint line on the candleholders and the white enamel has also been applied to the bowl. Again, this is a matched set. It's a little bit hard to see in this picture, but the top of the candleholder also has a white enamel line around the cup holders.



Bob inquired if this candleholder shape has a particular name. Dave indicated that the Ruby Lustre Diamond candleholders on page 6 are a typical Mae West shape. These Diamond Harding Blue candleholders are a trumpet shape but have a thicker foot. (#11). Remember that Central made a very similar candleholder to this, but there is a difference in the way that the foot looks (#13). You'll notice that the edge of the Central base is rounded, whereas the edge of the base of these blue Diamond candleholders have a straight shoulder.



Central

Diamond



This next console set (#13) is an extremely rare set. Cal was able to accumulate both the spindle candleholders in 'After Glow', which is the name that Diamond uses for their pink colored stretch glass. He also found a bowl in 'After Glow'. It makes a very elegant console set when you get it all together. Cal mentioned that when he and Dave were photographing his stretch glass, they had the candlesticks out and put them away. Then they were looking through a stack of miscellaneous pink stretch glass bowls and this Diamond bowl showed up in the stack. Dave said, "I knew this bowl had to exist, and there it is!" They got the sticks back out and put the console set together. The moral of the story is, just because you do not find the bowl and the candlesticks together, do not assume that you do not have a console set sitting in your cabinets. It's just a matter of getting the right three pieces out at the same time!



These Royal Lustre 'shelf support' candleholders (#14) are quite large. When Dave took this picture, he had this smaller Royal Lustre bowl. When he was at Cal's recently to do more photographing, Cal had picked up some very large Royal Lustre bowls and they actually matched the candleholders a little bit better. In this picture, the candleholders kind of overpower this bowl in size, but it is still a pretty elegant set.

Fenton Art Glass Company, Williamstown, WV



Fenton made so many different bowls and so many different candleholders that the combinations are almost infinite and in most cases it is perfectly fine to mix and match them as long as they look good together. That is, except when it comes to the #231 bowl and #232 candleholders (#15). It's obvious that these were designed and made to go together because both the candleholders and the bowls have external ribs. Obviously the mold numbers that they assigned to these are sequential numbers. Apparently when Fenton designed the candlesticks or bowl at the factory, they decided to make this as a console set. What Dave finds really interesting about this set is that we've only seen two bowl shapes. We've seen this cupped-in one, which is actually the less common of the bowl shapes.

Then there's a low bowl, often called a float bowl or ice cream bowl (#16), which is much more common. Cal and Dave have had discussions on the colors available. It's fairly easy to get Celeste Blue, topaz, and Florentine Green sets, but sets in other colors are very tough to get.



Dave has the Velva Rose set (#17) and he's seen a couple of the candleholders in other colors for sale, but they are expensive.



Also of interest is that you see the Tangerine bowl (#18) quite frequently, but Tangerine #232 candlesticks are almost unheard of. Tangerine is probably one of the more common colors for the bowl.



Cal and Dave had recently commented that they had never seen candleholders for this set. Lo and behold, the next day they were having this discussion on the Hooked on Carnival daily blog and one of the carnival glass collectors showed a photo of a single Tangerine #232 candleholder confirming that they were made in this color. We believe they didn't make as many of the candleholders as they made of the bowls or a lot of the Tangerine candleholders are hidden away waiting to be discovered.

Cal mentioned that the other colors which are hard to find are Velva Rose, Persian Pearl and Wistaria. Persian Pearl and Wistaria are five times as hard to get as the Velva Rose ones. Dave has a set of royal blue candleholders but he's never seen the royal blue bowl. Fenton did not make very much royal blue stretch glass. Royal blue, by the way, is the color that is often referred to as Cobalt; Fenton's name for the cobalt color was Royal Blue. That name carried forward even into the depression era. When they were making some of the dinnerware sets, they still called it Royal Blue, not cobalt.

Dave had hoped that Frank Fenton could come up with a name for these next two console sets, because there's a number of these Persian Pearl pieces that have these thin blue enameled lines painted on them. The first set (#19) includes spindle candleholders in Persian Pearl with the set of lines on them and then the matching #640 bowl - which is a fairly small bowl, but matches quite well with these candleholders.



Yet you can see below a completely different visual design with the low Persian Pearl candleholders with the blue lines when they are used with a low bowl (#20). In this case the bowl is actually just a little bit bigger than the bowl up above but when you've got shorter candleholders it really gives a different look to the console set.



Cal mentioned that in the Fenton museum auction, they sold a fan vase which had actual blue glass thread rings on it rather than the blue painted rings.. The threading was not particularly well done, especially when it is compared with the threading that was done on the Boston and Sandwich glass pieces which were made many years earlier. Cal talked to George Fenton about that vase. George indicated that he thought the vase was an experimental piece to see if they could do the threading. Apparently, Fenton concluded that they could not do the glass threading, so they resorted to the painted rings on these pieces. The painted rings are very beautiful, but if you're familiar with the much earlier Boston and Sandwich threaded glass, you know that these rings don't hold a candle to the glass threading that Boston and Sandwich did on their glass.

Cal mentions that we continue to find that Fenton copied, or was at least inspired by, a lot of items made by Boston & Sandwich, located on Cape Cod in the 1800s. Frank had in his closet a number of examples of Boston and Sandwich dolphin candlesticks, which were not sold in the Fenton museum auction. They were sold separately by Jeffrey Evans in Virginia. Some of Fenton's painted designs on their lampshades and other items are also very reminiscent of some of the decoration that was done on Boston & Sandwich glass. Frank was very enamored, I think we could say, by Boston & Sandwich glass and he it was heavily influenced by it. Certainly, Fenton's dolphins, while not really copies of the Boston and Sandwich dolphins, because they're a completely different size and they're located in different positions on the bowls, are very close in design to the Boson & Sandwich dolphins. All this discussion still doesn't give us a name for the blue concentric enameling, but it does give us a little bit of history of where we believe this decoration may have come from. Dave finds it interesting that he's only seen this blue painted concentric enameling on Persian Pearl stretch glass.



It's very easy to see that this Fenton ruby #647 bowl and 10" candleholders have the same painted glue chip decoration (#21). This console set was sold to a secondary decorating company and decorated by them; it was not decorated at the Fenton factory. It is a little bit hard to see at the top of the candleholder on the right, but if you'll notice, there's some gold paint that was also applied on the upper rim. The paint on the one on the left looks like it has been rubbed off. Look also at the foot of the candleholders. You'll see that there was a gold band below the painted glue chip band. It went all around those candleholders, but of course that's the surface that would get rubbed off while cleaning and washing and indeed, the gold in that area has been mostly rubbed off. Dave has a few stands of this size that have some gold rings on them. It wouldn't be beyond belief, that when this console set came out of the decorating factory, it probably had a lot more gold on it than what we see today. When these were made they were quite jazzy!



Cal explained that Fenton made two different sizes of cut oval candleholders. The ones that are pictured here are the larger 10" size with the larger size bowl (#22).

As far as Cal knows, the larger bowl only comes in this particular shape. You can see the cut ovals around the side of it. The bowl is iridized both inside and outside and shows off the cut ovals quite well. The candleholders are iridized all around and then the cut ovals are done and show up quite nicely. You'll find the 10" cut ovals in most of the Fenton colors: Wistaria, Florentine Green, Celeste Blue, topaz, Persian Pearl, and marigold.

There is at least one pair known of ruby 10" cut oval candlesticks. We had them on display for a couple days a number of years ago at the Stretch Glass convention. To Cal's knowledge they are the only pair that is known, although it's not difficult to believe that there may be other pairs of them in carnival glass collections, because the carnival glass folks love cut ovals. A large ruby cut ovals bowl is not known at this time. The bowls are considerably more difficult to find than the candleholders and the candleholders are considerably more difficult to find than most of the other candleholders. Whether a lot of these bowls got broken or whether they didn't make too many of these bowls, we do not know. You probably are only going to find one bowl for every ten or twelve pair of candleholders and in some colors no cut oval bowls are known to exist.

The shorter cut ovals candlesticks are 8" colonial candleholders with the same cut ovals on the sides (#23). They come in the same colors that were mentioned for the 10" ones. There are more than one pair of ruby 8" cut ovals candleholders known. They are again very desirable candleholders and highly sought after by carnival glass and other collectors. A pair of 8" ruby cut oval candlesticks will generally sell for at least a couple thousand dollars. If you should see a pair of ruby cut ovals in any size, you should just buy them - not even think about making a phone call, just pick them up and buy them! As with the larger cut ovals bowls, the smaller ones are equally difficult to find. There are at least two sizes of smaller bowls that go with the 8" cut ovals candlesticks. One of them is what we would call an ice cream bowl - wide flared cup bowl. It's about 8" or 9" in diameter and, as is typical with the Fenton's ruby stretch glass, the ruby bowl is not iridized on the outside, only iridized on the inside. As a result the cut ovals on the bowl do not really show up very well. It's still a very desirable bowl. Cal knows of two of these ruby cut ovals bowls. There's also a bowl that Dave found that is a deeper bowl and has cut ovals. It's almost a smaller version of the bowl that's pictured on page 13 with the Grecian Gold candlesticks (#22).



23



24

Dave has a green bowl with cut ovals (#24), however, the cut ovals are two different sizes – some are round cuts and then there is a more upright oval cut that

alternates with the round cuts. He has never seen that cutting on another piece of stretch glass.



25

There is also another version of 10" cut ovals candleholders. Cal has only seen these in a couple of colors. Instead of having the large cut ovals which are maybe 3/8" long, these have tiny cut ovals (#25). There is a bowl known that matches the tiny cut oval candleholders. He believes that the console set that we're aware of is in Persian Pearl. The candleholders exist in wisteria and Celeste Blue. There is an 8" pair that exists in Florentine Green.

All cut ovals candlesticks and bowls are considered scarce or rare.



26

The bowl in this first ruby set (#27) is actually the same as this Persian Pearl #647 bowl (#26), which is wide flared and flattened down; both sets include 10" candleholders. Both sets have a painted glue chip design on both the candleholders and the bowls, however this design is different than what we saw on the earlier ruby set. Notice on the candleholders that there is also a gold ring around the top part of the candleholders and the glue chip design on the outside shoulder of the foot.



27

This Florentine Green set (#28) has low candleholders with a bowl that has a secondary design painted on it by a hobbyist. This is a beautiful set with a row of white daisies on the green background.



28

It's obvious that Fenton made the short Florentine Green dolphin candleholders to match the triple dolphin bowl they produced (#29).



The dolphin candleholders and bowls used to be a bit more obtainable than they are now. You will most often find these in Florentine Green and Velva Rose. There are red dolphin candleholders, but Dave has never seen one iridized. That would be an outstanding one to find to go with the red triple dolphin rose bowl. Cal indicated that there are also aquamarine, Wistaria and topaz candleholders that are known. The topaz ones are very hard to find; aquamarine ones are almost as hard to find. Dave has seen these candleholders also matched with the twin dolphin compotes. Fenton also made a large, footed compote with two dolphins on the sides which has been seen with the dolphin candleholders to form a console set.

Dave believes the sets with the large footed comport probably were sold that way by Fenton to its retailers or at least the retailers sold sets of that composition.

Cal mentioned that one of the interesting features of the dolphin line is that Bill Heacock reproduced a page from a Fenton catalog in his first Fenton Glass book showing the whole line of dolphins in Persian Pearl. However, none of us have been able to locate actual Persian Pearl dolphin items. We do have some pieces of the dolphin line which have crystal dolphins, but the glass in the body of the piece seems to always have a slight pink tint. There's no one alive who can tell us whether that is what Fenton marketed as Persian Pearl or not. We're left to discuss this among ourselves. Should a true Persian Pearl dolphin item appear, it would be a rare piece of stretch glass; we suggest that you do your best to buy it. Gary asked if the Persian Pearl ones were iridized and exhibited a stretch affect; Cal indicated that we believe that to be the case and added that perhaps the pink coloration was due to the iridescence.

This concludes the discussion of Fenton console sets in this Review; there are many more candleholders and bowls made by Fenton which could be combined to form countless numbers of additional console sets.

Imperial Glass Company, Bellaire, OH

Imperial made many candleholders but very few of them exhibit a stretch affect. They are, nevertheless, considered stretch glass candleholders because they were made in the stretch glass line and at the time stretch glass was made.

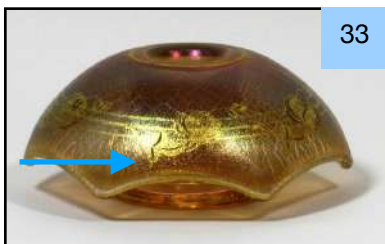
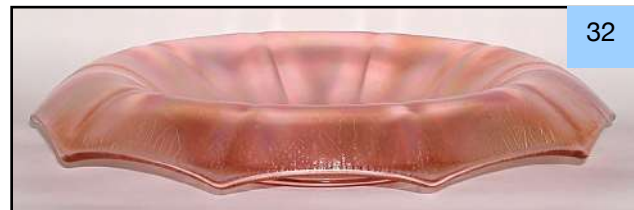


The first ones we have shown here are the hexagonal Green Ice (teal) ones (#30). These are the 8" taller candleholders. If you find a pair of these with stretch affect on the stem, then you have an unusual, and possibly more desirable, pair of candlesticks. The stretch affect – the separation of the iridescence – will likely appear on the stem and on the base. The candlesticks here have very little in the way of stretch affect. Apparently when they reheated these after they were iridized, the stem elongated and made these little hatch marks - striking marks. This hexagonal candleholder was made in a smaller 6" size, but virtually every one of those, except for one, that Dave has seen, has a shiny iridescence. Dave has seen sets of the 8" candleholders in Blue Ice, Iris Ice and Ruby Ice. He has seen a single with pink smoke iridescence which has a true stretch affect. Dave has also seen a couple of Rose Ice (light marigold) candlesticks, but the vast majority of the marigold ones, like the smoke ones, have shiny iridescence. Cal added that the Iris Ice in that style are usually pretty stretchy. Dave remembered that Berry Wiggins had one of these in a really dark purple. He just had a single candleholder and it was stretch glass. He said it had to be Amethyst Ice. It was a much darker purple than what Dave has seen in the Amethyst Ice bowls. Possibly the darker color was caused by the thickness of the glass. Dave also doesn't know where that candleholder is at this time; it was sold in one of the auctions of Berry's glass.



The Ruby Ice Double Scroll set (#31) was designed to be a matching set because the bowls are an oval shape, with small scrolls on either side and the candleholders have an oval base along with the same small scrolls at the top. There's also a small scroll down at the foot of the bowl and candleholders. The problem with these is that for every one that Dave has seen with stretchy iridescence, he's probably seen four or five that aren't stretchy, except for the ruby ones. Virtually all of the ruby ones show stretch. You can see a dozen marigold ones and a dozen smoke ones and when you get to look at them they're shiny as can be. The bowls and candleholders are known in Blue Ice, Green Ice, Ruby Ice and Iris Ice.

Imperial made what is today a very rare console set which is composed of small, low mushroom shaped candleholders and a bowl to go with them (#32). The candleholder looks like an upside down umbrella but it's very short - only about 2" tall and about 4" in diameter. In the same line, there are octagonal bowls that match the shape of the candleholders. Dave has not put together a console set of these, but Cal has a pair of the candleholders and a matching bowl.



Dave only has one candleholder with a painted design on it (#33). This may indicate that there is, or was, a bowl with the same painted design, making up an original console set.

Lancaster Glass Company, Lancaster, OH

Lancaster only made one candlestick. This candleholder is most often found in Green Lustre (#34).



Dave has one that is in Aztec, which is a plain marigold. He's seen one of the candleholders in White Lustre, that is with white enamel. Dave is aware of a pair in the Ruby Lustre (#35). They apparently made these candleholders in all of their common colors. None of them are easy to find as a pair. They match quite well with their bowls, whether it's the 45 degree bowl or bowls with the rolled rim or opened-up bowls.





The twisted optic is only in this Northwood console bowl (#36), meaning the optic is on the interior of the bowl; the candlesticks which go with the bowl have the same twist design, but it is on the outside of the candleholders, so it is not an optic. We are only aware of shorter candlesticks even though there are both smaller and larger bowls. Northwood also made vases with an exterior twisted design and there are two sizes of the vases. One can wonder why Northwood did not make (or we are not aware of) larger candleholders to go with the larger bowls. This is an attractive console set and not particularly easy to obtain. The candleholders and bowls come in two colors of blue - true sapphire blue, which is shown above, and in a lighter color blue that's shown in the bowl just below (#37).



You'll notice that this lighter blue footed bowl (#37) has a glass foot that is attached to the bowl. This has a glue chip decoration on it and the candleholders also have the same glue chip decoration. Notice that the candleholders have a gold band at the top and the bowl also has a gold band at the bottom. Usually when they applied the gold and the glue chip decoration they really jazzed them up.

Here's a console set by Northwood in custard (#38), what they called Ivory. The hexagonal candlesticks and the bowl on the high standard make an elegant set. The high standard black base is a difficult item to acquire; apparently many fewer of these were made than the typical lower black bases.



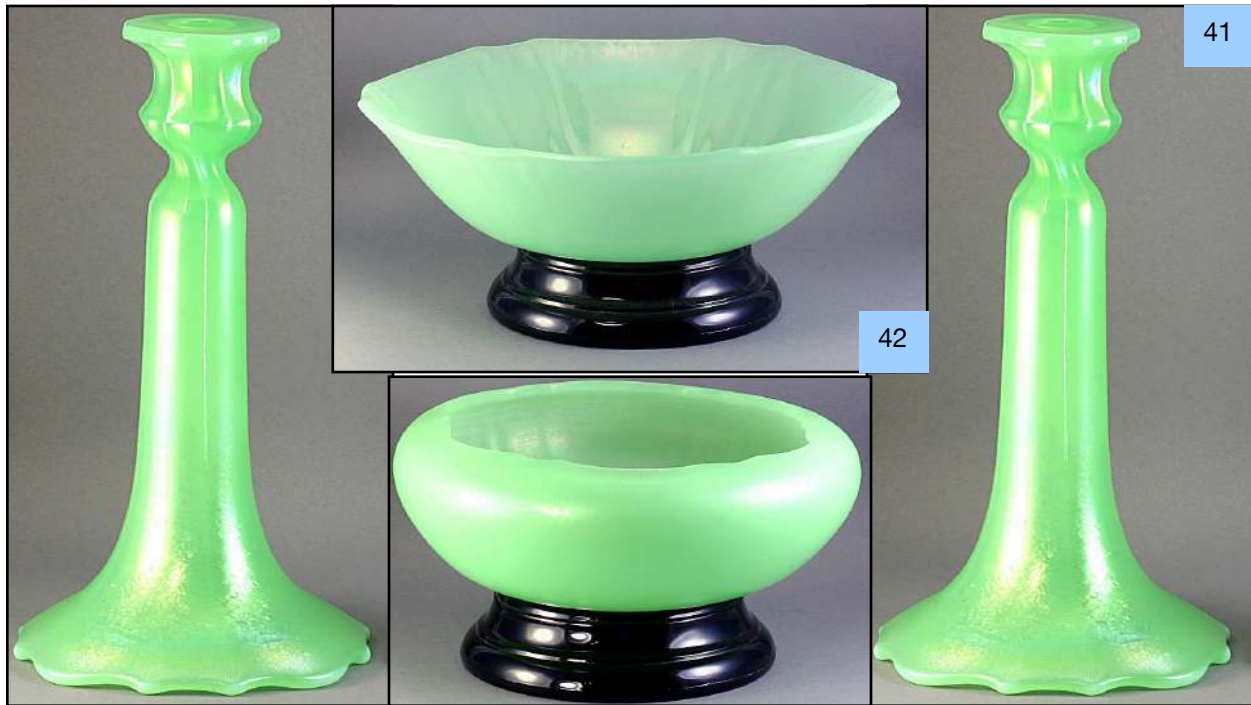
We have only shown three of the Northwood candleholders; there are several other Northwood candleholders which could easily be paired with matching bowls to create attractive console sets.

US Glass Company, Pittsburgh, PA and Tiffin, OH

US Glass is known to have produced six shapes of candleholders; all of those could be matched up with their bowls to form console sets. We see what is commonly called bell twist, actually the #315 spiral twist or bell twist candleholders matched up with a fairly large low #179 bowl (#40) or as an alternative, a pulled-up ribbon bowl (#39). The ribbon bowl comes in several shapes and is always an attractive bowl to include in a console set. Likewise, the bell twist candleholders are impressive and unique and add a special look to a console set. The bell twist candleholders are known in crystal, topaz and blue. The ribbon bowls (and plate, made by flattening the bowl) are known in a wide variety of US Glass stretch glass colors including crystal, topaz and blue.



The second presentation of US Glass stretch glass candleholders and bowls features their opaque green stretch glass. These candleholders (#41) are included in the #310 line based on them appearing in this line in US Glass catalogues. The bowls (#42) pictured are not from the #310 line; in fact we do not have a line number for this particular design. Both of these bowls have pairs of ribs on the inside of the bowl ending in points on the top edge. The ribs are therefore true optic ribs, which is different than the design of the #310 line. All #310 items have exterior ribs ending in points not only on the top edge but on the foot, if the piece is footed. However, #310 bowls are not known in the opaque colors made by US Glass. These 'other' bowls are known in the opaque colors and go well with the candleholders forming an attractive console set. One can only believe that these were the bowls which we paired with the #310 candleholders when these were originally marketed and sold. The mystery of what line these bowls are part of remains just that, a mystery. Luckily it is not a mystery to determine how to assemble attractive console sets using these bowls (and other pieces with similar characteristics) and US Glass candlesticks.



In the US Glass catalogues there is a short #310 candleholder that is only about an inch tall that has the same sort of base and ribs on the outside. Dave has seen the candleholders several times but they are not known to have been iridized while hot to create stretch glass. He has one pair of them that are crystal and they have sort of a pearly iridescence resulting from “cold-applied iridescence”.



Cal refers to these as Vineland's spindle candleholders (#43). They are not the same as the After Glow ones we looked at during our discussion of Diamond candleholders (#44). They might look the same, but as you can see, when you put them side by side they are actually very different. The Vineland ones that are pictured here are in a color that has not yet been identified by a Vineland source (a catalogue or a sticker on a piece of glass in this color). A number of years ago we were having a discussion about this color of glass at a Stretch Glass Society convention and everybody was scratching their head over what we should call it. Cal said, "Let's call it coke bottle green", and it stuck! To this day we call this Coke Bottle Green. So here you have the Vineland spindle candleholders and Vineland crimped bowl serving as a console set. The bowl is on one of Vineland's black stands. It is a nice set and in a tough color to find. If you can put a console set together in it, that's pretty good. We only know of two pair of the 10" "colonial" candlesticks in Coke Bottle Green (not shown).



Diamond

The last console set we have from Vineland includes their trumpet candleholders (#45). Several different companies made trumpet candleholders. If you look in the back of American Iridescent Stretch Glass where Dave has the line drawings, you will be able to identify which company made the particular trumpet candleholders in question. There is no question that Vineland made these. They are thicker and heavier than the other companies' trumpet candleholders. When you have these that are very thick, almost clunky, you would say, "Those are Vineland". The bowl in the middle is Vineland.



You might look at that bowl and say, "Well that's easy for you to say that's a Vineland bowl, but how am I supposed to know if I see this out at a flea market?" Unfortunately, Dave doesn't have this pictured bottom side up, but if he did and he showed us the base, there will likely be a bunch of hatch marks in the glass base. That is because Vineland apparently got glass stuck in their molds on a regular basis and they chipped it out. When they chipped it out, they chipped the molds. They did not bother to grind the molds and make them smooth again so the next bowl that was made had chip marks in the bottom of it. That is one of the characteristics that we look for when we're trying to identify an otherwise sort of ordinary bowl. If we can't identify by the shape or the color, then we look on the bottom or base of the bowl. If chip marks are present on the bottom, the chances are about 99% that it was made by Vineland. Vineland made these trumpet candleholders in a number of colors, including what we also affectionately refer to as Beer Bottle Brown. They are known in other Vineland colors and you probably will find bowls to match. The bowl might not be the exact bowl pictured here, but you will find bowls that you can put with other colors of trumpet candlesticks and make very nice console sets. Often times Vineland's colors were not as true as some of the other companies. Their attempt at pink is particularly unusual and often has a lot of grey in it. It's quite frankly not a particularly beautiful color. And apparently, they did not make much pink stretch glass because we don't find very much of it. Vineland is pretty well known for having the least quality control of their colors. As a result, you get a lot of different varieties of the colors that they made, which makes things interesting. We're always finding pieces that are in sort of a new color and it's probably just another bad batch of a basic color which shows up as a different color.

Preview of April Call

The April Stretch Out Discussion will be April 9, 2020 on Stretch Glass in the 21st Century. This next Stretch Glass discussion will be different than any other, for it won't be a technical discussion of the glass in the photos. You will see how we can incorporate the stunning, iridescent early and late period stretch glass into our lives with entertaining, decorating of our homes and using stretch glass for the holidays.

