



STRETCH GLASS REVIEW

Stretch Glass Produced at Vineland Flint Glass Works

Stretch Out Discussion Call on March 14, 2024



Vineland Flint Glass Works (Vineland), located in Vineland, New Jersey. Little information has been found on this company's production of general tableware, including stretch glass. It is known that they were a producer of laboratory glassware. More is known about the Durand Art Glass division of the company, which was created in 1924 to make art glass which rivaled Tiffany, Steuben and Fenton's freehand art glass. Over the past 50 years several pieces of Vineland stretch glass have been discovered with the original paper labels used by Vineland. These labels have identified at least three of the original colors and several numbers which were used to designate the mold used and the shape of the finished item. The most recent label found included "pearl" as the color name. One would expect this to be white or colorless glass, but it was on a piece of glass that had sort of a blue-green cast to it. It almost looked like a very pale aqua green. As will be seen, their stretch glass quality and colors were quite inconsistent. In addition, Vineland workers were apparently quite rough on their molds when they were removing glass that had stuck to the molds while making a piece of glass. This is evidenced by many chip or hash marks appearing on the bases of various stretch glass items which were impressed in the glass from the molds. Berry Wiggins, an early collector, and researcher of stretch glass, brought this unusual 'design' to the attention of Frank Fenton, of Fenton Art Glass Company. Frank said, "Obviously what happened was they (the Vineland workers) got the mold too hot, and the glass stuck to it. They had to let it cool out a little bit and then cold chisel out the glass. By using that chisel to hammer out the glass that was stuck in the mold, they left the patch marks down in the mold and then they would be visible on the base of subsequent pieces of glass made in that mold. Collectors, resellers, auctioneers and others rely on these unique marks on the bases of stretch glass as an indicator that the item was produced at Vineland.

It appears that Vineland had very little quality control resulting in several different shades of a color considered to be the same color. Another aspect of Vineland stretch glass is that there is quite a bit of Vineland stretch glass which has interesting features. When they did crimping, for example, the crimps are often a little bit wonky. There will be some sides up a little further than others. There is a bowl where one edge of it is sort of lifted. This was most likely not done unintentionally; it is just the way the workers made this glass bowl – a bit out of the ordinary as might be expected in art glass.

Molds and Bases

The molds used by the various companies producing stretch glass were unique-enough to be extremely useful many years later in identifying the maker of many stretch glass items. There are a few situations where the molds used by two or three companies are nearly identical, but there is usually something different, however minute it might be. Within the mold, the base of the item (not the base that goes under the item, which is a separate piece of glass and usually is black amethyst glass) is sometimes referred to as the "marie" and it is a key to identification of the producer of the item. This is because the marie of the item, whether it is a flat or nearly flat area was not changed during the production process. From a practical standpoint, the marie had to remain intact as it was molded so that the item would sit level on whatever surface it was going to be placed by the ultimate owner. Additionally, the marie was usually inside a "snap" (a spring-loaded, clamp-like device on the end of a long rod used to hold the item away from the person carrying it from the mold through the

finishing process – the glass was red hot during this process). Because the marie was protected by the snap, it was usually not iridized and rarely changed shape or size. As such, careful measurement of the marie of an item is often a key step in confirming the producer.

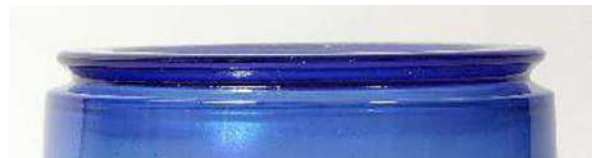
Each producer of stretch glass had their own bases (the (usually) black amethyst 'stands' which fit under a piece of stretch glass); some were obviously different than others but even the ones which look like another producer's base, can usually be distinguished by careful examination and measurement. In this discussion, the 'base' refers to this glass stand which was indented on the top so that the marie (or bottom) of the bowl or other item would fit into it. Thus, each different marie/bottom on a bowl, vase, etc. required an appropriately sized black amethyst base/stand for the bowl, vase, etc. to fit securely. Because each company often created their molds with specific dimensions for the marie of their bowls, each company had bases/stands which were appropriately sized to hold their items. When displaying or using stretch glass bowls, it is desirable to utilize the appropriate base/stand under the bowl.

Vineland Molds

Vineland used a very limited number of molds. They had three bowl molds, one with a wide base, 4 3/8" in diameter and two smaller ones. The 4 3/8" base is found on their largest bowls (#1,2), which are typically 8 1/2-10" in diameter at the top.



4 3/8" base, flat, sharp edge, narrow collar



4 3/8" base, flat, sharp edge, very narrow collar



3 3/8" base, rounded, narrow collar



2 7/8" base, rounded, narrow collar



It is interesting that the edge of the marie where the snap would hold onto the bowl while they iridized and re-shaped it, is quite sharp. Anybody who knows about using glass, knows that having a sharp edge can be a disaster over time because it is liable to chip. It is common to find the largest Vineland bowls with that sharp edge with one or more small chips as a result of them having been used and coming in contact with other pieces of glass.



Vineland also made a medium size bowl with a 3 3/8" base, (#3) literally an inch smaller when compared to the base of the largest bowl. On this one, the marie is more rounded and it is not likely to chip quite as easily as the larger one.

The most common bowl that Vineland made is one that has a small 2 7/8" diameter marie (#4). This bowl is distinctive as the bowl mold must have had a little shelf in it. This results in the side of the bowl having a small edge running around the outside of the bowl. The top of the bowl was either flared, cupped, or in the case of this one, crimped.



Vineland Bases

The shape and form of all of Vineland's bases are almost identical, featuring three rings. Careful measuring is critical to identifying the Vineland bases, however, it is easy to identify the largest of the Vineland bases, because of the 4 3/8" width. The largest Fenton base is 4" wide. Northwood also made ones like the Vineland bases, their bases are also narrower than the 4 3/8". The other two Vineland bases known were made for the medium and smaller bowls made by Vineland. In Berry Wiggins's manuscript on the glass bases, he claims that he had identified four bases which he believed were made by Vineland, however, at this time there are only three Vineland bases known.



U.S Glass #179 vase, 4 3/8" base,
Round edge, two-ring collar

Pictured here is one of the US Glass #179 vases which is often confused with the Vineland vase with the 4 3/8" marie. The two maries match in size, both measuring 4 3/8" in diameter. While the U.S. Glass wide-base vase has a rounded marie and appears as a foot on the vase, this is the area which was in the snap for doping (applying iridescence) and to finish the shaping of the vase. The Vineland vases/bowls have a sharp edged marie, as discussed earlier. The other obvious difference is the U.S. vase has three rings above the marie and the Vineland pieces have a sharp shoulder. Notwithstanding these differences, when these vases are on a shelf or in a cabinet, the casual observer may get them confused and think the US Glass #179 vase is a product of Vineland. Careful examination, once again, is the key to accurate identification. When either of these are sitting on a shelf in the back of a cabinet, the casual observer may misidentify them.

Old Gold

No. 15 Old Gold is Vineland's amber color. Two of these bowls are similar in color (#5,6). The third bowl (#7) is a bit lighter in color.



5



7



6



The bowl in the console set is an even lighter amber (#8).

The Florentine style 10 1/2" candleholders in the console set look very much like Fenton's 10 1/2" candleholders, however, there are distinguishing features on the Vineland candleholders. Where the stem meets the foot on the Vineland candleholders, there is a little flare, which is like the Fenton design. Both candleholders can easily be distinguished from Northwood's 10 1/2" candleholder which has a round 'donut' at the base of the stem above the foot. The big difference between the Vineland and Fenton candleholders are the mold seams. Vineland used a three-part mold. There will be three seams on the glass where those three mold pieces fit together. Fenton candleholders will only have two seams and the same is true for the Northwood candleholders. The mold seams are generally more visible at or on the top of the candleholder.

The known Vineland amber candleholders are very thick, making it difficult to see the actual coloring. However, when they are held up to a strong light, one clearly sees that they are dark amber. The large bowl shows the light amber.



Vineland produced a second style of console set (#9) which features a 6 1/2" trumpet shape candleholder and Vineland's smallest bowl with a distinctive ring about halfway up the bowl. They did not actually flare the bowl out and then flare it up again. This indentation was in the mold for the bowl. All small bowls will have this very distinctive ring.

The Vineland trumpet candleholders look very much like ones made by Central and Northwood. The Vineland candleholder has three rings that join the cup to the stem. The Central and Northwood candleholders have only two rings.

Amber Slag

Another example of seeming to have very little quality control is Old Gold's amber slag. They obviously had not fully mixed the ingredient that makes the brown color, so there is some of the marbling and swirls of color creating a slag effect. This was not a standard 'color', it is the result of failing to fully mix the ingredients in the batch of glass. Items such as this vase (#10) are of interest to collectors of stretch glass because of the unique coloring. This vase fits in the largest (4 3/8") black base (#11).



Brown

The dark red brown bowl (#12) is another shape of a small Vineland bowl. It does not have a ring in it like the small bowl in the console set discussed previously. (Berry Wiggins may be correct when he said that he had identified four different bases for Vineland bowls. This may be the other bowl that fits in the other base.) When this bowl is held up to the light, it is obvious that it is not iridized on the inside; only on the outside.



It is believed that the candleholders are technically Old Gold in color. Some of them have a reddish cast (#13), while others have more of a dark greenish brown cast (#14). They are made by Vineland because they have the three mold marks. Here again, we see the variance in the color of stretch glass produced by Vineland.



Tut Blue

Tut Blue variations in color.



The bowl labeled "No. 12. Tut Blue" is a shade of cobalt blue (#15). The bowl labeled "No. 14 (#16)" has a rolled rim which looks like aquamarine color, yet they are both referred to as Tut Blue.

Note that the "No.xx" refers to the mold in which the bowl was made, not the color and not the final shape of the bowl. There is a lot of variation in the color of their glass. All of these wide base vases have the same low numbers, such as this Number 2 (#17). While it is sometimes referred to as a bowl, it was most likely intended to be a vase.

These items are Vineland's Tut Blue, as can be seen from the original labels on the bowls pictured on the previous page. Earlier it was noted that Vineland did not focus on making glass of a certain color (in this case, Tut Blue), always the same color. The variances within a color are obvious here.



The console set with trumpet candleholders and a vase with a rolled rim are in a color like Fenton's Celeste Blue, but were most likely sold as Tut Blue (#18). The same is true of the large, flared bowl and 10" colonial candleholders. US Glass #179 bowls with a rolled rim look similar. The US Glass bowls have a rounded marie with three rings. The Vineland bowls have a sharp marie.



The next set includes a large, flared bowl and matching candleholders (#19). These blue candleholders in the colonial style are not very common. The more common colors are the purple and the amber.



This vase (#20) is in a lighter color, a light cobalt blue, and it has a crimped edge. There is another one which is more of a washed-out Celeste Blue that has been flared out and then cupped in (#21). This is a shape which is found from time to time, indicating that it was a 'standard' shape made by the workers at Vineland. The washed out color is found with some degree of regularity, due to the company's inattentiveness to quality control when mixing batches of glass.



This vase (#22) is the true dark cobalt blue color. It measures out correctly for Vineland and has the sharp marie. This is a beautiful Cobalt Blue vase.

Vineland also made one other vase. It is about 6" tall and looks like a bud vase. (#23,24) It has a very distinctive little elongated oval at the bottom, below the actual vase and above the foot. These vases come slightly pinched in at the top as well as flared out. Some of the vases are crimped as shown.



Wisteria

Vineland's purple was called Wisteria. It ranges from a light purple to a really dark deep purple. Very nice large wisteria bowls, either crimped, cupped, or flared out are known. The purchasers of some of these bowls assumed they were made by Fenton until examining and measuring the maries, this confirmed Vineland as the maker.



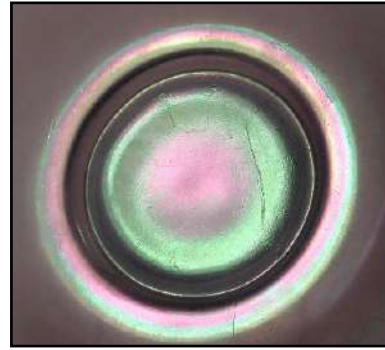
The original paper labels shown here are No. 19 and No. 13. The bowl with a slightly smaller base - medium size (#25), is the one with the smaller number - No.13. The number at Vineland relates to the mold in which the bowl was made, not to the final shape of the bowl.



The bowl in the middle is Vineland's small bowl (#26), where the marie is on the side of the bowl. There's a very distinctive ledge that drops down at the bottom of the bowl. Most bowls do not have this feature. The ledge on the inside of the bowl results in food and debris getting caught and it is difficult to clean it out. This ledge on the inside of the bowl is another distinctive feature of Vineland's smaller bowls.



inside base



inside bowl

There are many hatch marks on the inside of the base. Though it appears like somebody scratched the glass, it was in the mold. That is where they used the cold chisel to get the glass out that had gotten stuck in the mold. The mold had gotten too hot when it was being heated before the glass is dropped into it. When the mold is too hot, the glass will stick to it. Then the glass that is stuck to the mold has to be chipped out before using the mold again.



The shades of wisteria range from a very light shade, almost pink, to a very dark wisteria. On the thick candleholders, the color can almost appear black until one picks them up and holds them to the light. Then the dark purple color is visible.

These two console sets feature two different candleholders. The candleholder on the left (#27) has a very thin stem where it meets the cup. The one on the right (#28) has a very wide stem. They are the same height. This is a two-piece mold between the cup and the stem. Vineland either used two candleholder molds to make these trumpet candleholders or they got glass stuck in the candleholder mold and had to chisel out the stuck glass. Perhaps the easiest remedy was just to make the candleholder mold a little bit bigger.

The very dark purple console set (#29) looks almost like the Midnight Wisteria of Diamond.



Many of the Vineland candleholders are dark purple, but the iridescence is often shinier than would typically be found on the similar candleholders made by Fenton. Examining the 10" candleholders carefully will reveal the three mold marks if the candleholders were made by Vineland. If there are only two mold marks, opposite each other, then the candleholders in question were made by Fenton.



All the bud vases that have been seen are purple or a dark Wisteria. They are so thick and dark that they appear black when seen on a shelf. It is not until the vase is held to a strong light that it appears to be a very dark purple. It is not known if Vineland was trying to achieve a black color or whether this is just a batch of their Wisteria that is very dark.



32

Pictured here is the larger bowl, another larger bowl and a smaller bowl (#30). All of them have been crimped but that is where the similarities end. They are different shades of purple (Wisteria) and the shape of each is different than the others. The large bowl (#31) is flared out even more than the other larger bowl (#32). They both have six crimps. Both came out of the same mold, but one was flared out even more when they crimped it.



31



30

Pearl



This label of Vineland No.20 is for the color Pearl, typically meant to be a white color or the absence of any color, i.e., colorless. That is not the case with this bowl, as it has a light blue green tint.

This bowl (#33) is another example of one that has a little or tint of color, but is still called Pearl, according to the original Vineland label.



There are also a couple of Vineland bowls (#34, 35) which look like Fenton's Persian Pearl. They are truly white. This is another example of the type of quality control that Vineland had in their factory.



Pale Green



In addition to the Florentine and trumpet style candleholders, Vineland made a spindle style candleholder (#36). The only candleholders seen in this spindle style have been in this pale green color.

Occasionally this candleholder gets confused with the spindle style produced by Imperial and Diamond. The big difference is in the middle section of the candleholder. The Vineland spindle style is distinctively different in that the middle section will be smaller at the bottom and larger at the top. The other two companies have a middle section that is larger at the bottom and smaller at the top. The bowl in the console set is the smallest size, with a distinctive ring, which has been flared and then crimped.



A number of these pale green bowls have been found. At the time when they first started to appear, there were no pearl colored bowls to which to compare them. The color name was unknown, and they were given the color name “coke bottle green” by the collectors because the color of the bowls resembled the color of the very early coke bottles. These are two of the larger bowls. One is flared and cupped (#37), with the other bowl having a rolled rim (#38).

These candleholders are the Florentine style (#39). Although they may appear an off pearl, they are considered a pale green.



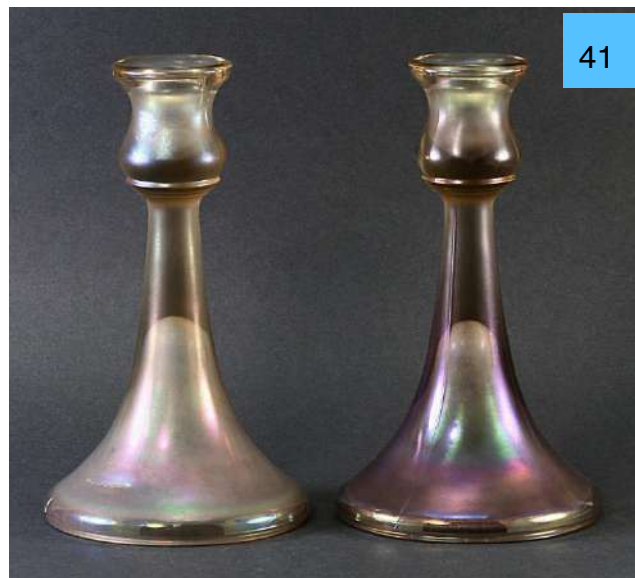
Marigold on Milk Glass



This is the smallest bowl in an opaque milk glass (#40). It appears that they tried to put an iron sulfate spray on it to make a marigold interior, but some of the spray got wiped off in the finishing. Although it is very streaky in appearance, it got out of the factory and many years later was purchased by a stretch glass collector. one-of-a-kind bowl.

Pink

These are a pair of the trumpet candleholders with a narrow stem (#41). The color looks like an off pink but may be a very light Wisteria. In addition to these trumpet candleholders, the 10" Florentine candleholders and a bowl are also known in the color. In all cases, the pink has a smokey overtone creating a rather unusual color.





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 www.stretchglasssociety.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 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. We will be pleased to provide complimentary identification of your stretch glass if you send photos and measurements to us at 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 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.