



STRETCH OUT DISCUSSION

DELUXE EDITION

EARLY PERIOD STRETCH GLASS

Central Glass Works and Jeannette Glass Company

Stretch Out Discussion Call on May 10, 2018



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 Vice President, 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 Deluxe Edition 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.



Central Glass Works and Jeannette Glass Company

Please enjoy this fourth discussion on the topic of lesser-known companies that were producing stretch glass at various times between 1916 to 1933. On May 10, 2018, we discussed the production from two of the 'minor' glass companies, Central Glass Works (Wheeling, West Virginia) and Jeannette Glass Company (Jeannette, Pennsylvania).

Central appears to have used a single bowl mold, but shaped the mold into many forms. They also made two sizes of trumpet-shaped candle holders. Some of their pieces have gold glue-chip decoration. In contrast Jeannette used several bowl molds. They also made handled servers with unique handle shapes. Both companies used a multitude of different colors.

Central Glass Works is located in the Wheeling, West Virginia area, home to a number of other glass making companies. It was Wheeling, WV where Northwood was also located and just across the river was Imperial; there were another half dozen glass companies in the area. Since we have always referred to Central Glass Works as being a minor company, that might lead one to conclude that they were just a little company that didn't make very much glass. Recently there has been a couple of glass researchers that have published books on the Central Glass Works production. They really were a major player. They made a lot of glass ware. They just basically decided not to get into the iridized glass in a big way when compared to Northwood and Imperial, for instance. Central made lots of table ware and other types of glass.

Some of it was really quite elegant. It's not surprising at all that they did get into producing stretch glass. As far as we know they made one bowl mold, however, this may not be the whole story because we know of two Central bases. One size fits the normal bowls that we see in stretch glass and the other size is about 3/8" - 1/2" smaller. We continue to find bowls which look like they will fit on this second base and indeed they do, but then when you look at the color of the bowl, it does not match the other colors of Central stretch glass.

With the minor amount of stretch glass Central made, they had a fairly nice range of colors. They produced stretch glass in a green similar to Florentine Green, topaz, purple (similar to Wisteria), blue similar to Celeste Blue, and also a Cobalt Blue. Originally when Dave Shetlar started collecting stretch glass the only Central cobalt blue that he would see in stretch glass was the shorter 6 1/2" candleholders or 7" candleholders. More recently, actually, in the last decade or decade and a half, a couple of the cobalt blue bowls have finally showed up. We have one of those here. As mentioned above, even though Central didn't have a large number of shapes, they did produce quite a bit of stretch glass. I've never seen what I would call a bad piece of stretch glass from Central. Most of their iridescence is very nicely done. The colors seem to be quite consistent. They were a high-class company. They had good standards for the glass they were producing.

Jeannette is another company which we always considered to be a minor company in terms of production of glass, but again, it's only minor in terms of their iridized ware. They produced a tremendous amount of marigold carnival glass prior to producing stretch glass. They also stretched some of their carnival glass pieces. And again, they didn't have a lot of molds. Most of the glass they produced is in the marigold color. Once we found out what Jeannette really looked like, especially a couple of little comports and a footed bowl, we began to find other colors including a crystal and sort of an olive green color.

We believe Central glass produced stretch glass mainly in the 1920's and early 1930's. Basically they stopped production in the 1930's; probably the Depression killed them. Jeannette produced Depression era glass ware. They made a number of patterns that are collected by the Depression era glass collectors. They only made a limited amount of iridized ware – what we today call carnival glass and stretch glass. It was probably for a fairly limited period. The Jeannette Glass Company was masters of marigold. They made marigold, what is consider to be a really true gold color. Most glass dealers that are not familiar with this glass, say 'That must be Imperial Jewels, because it really pops!' They produced stretch glass in the middle of the stretch glass era. They were late beginning to produce stretch glass, not getting started until the middle 20's, and then they continued into the 1930's. By comparison, Fenton, Imperial, Northwood and Diamond started producing stretch glass in the late teens and early 20's.

Central Glass

If you put the Central green stretch glass pieces next to a piece of Fenton Florentine Green stretch glass, you will notice there is a little bit of a bluish overtone to the Central green color. It is a slightly different green. It is more similar to the green stretch glass produced by Diamond.

The two console sets (#1, #2) have used the glue chip decoration. Most long-time collectors of stretch glass are familiar with the glue chip process, but for our readers who are not familiar with it, let's take a look at what it is. Basically this is a decorating process in which the piece of glass was produced as normal: molded, reheated, doped, reheated again and shaped to get the stretch effect. It was then cooled, but after it went through the lehr, there was a secondary decoration applied to it. For this glue chip decoration there is a special type of glue that the glass people often called fish glue, because apparently it was really stinky material to use. The decorator would paint the fish glue onto the surface of the glass. After the fish glue dried, the glass was put into a heating oven and, what's really unusual, is that when this glue was heated it would shrink. Thin slivers of glass would peel off with the glue as it shrunk. When you look at this, it almost looks like frost on your car window during the winter time. It has that kind of effect on the glass.



We have some evidence that US Glass actually named some of their glue chip decorated pieces 'Jack Frost.' We don't know the name that Central used. Actually we are not convinced that Central did the glue chip decoration themselves. It's very possible they could have done it, but they may have sold the blanks to a secondary decorating company. There were quite a few decorating companies in the Wheeling WV area. It wouldn't be unusual for another company to have added the glue chip decoration.

You can see that Figure #1 is just a nice flared bowl. Figure #2 has a rolled rim.

But also look at the decoration of #2. Not only did they put the gold paint on that glue chip decoration, but there are very thin pin stripes, both on the bowl and on the candleholders. We know that those were decorated by the same decorator and made a true console set.



The glue chip decoration and acid-etched decoration are, in Dave's opinion, under-appreciated by stretch glass collectors. If a glass company was applying these decorations today, the price of the resulting glass would just be out of sight due to the costs associated with the decoration.

Figures #1 and #3 have the correct black stands (often referred to as bases) for the



Central bowls. Unfortunately, this stand looks exactly like one that both Cooperative glass and US Glass made, however, the mold seams on the bottom of stands can be used to distinguish which company made the particular stand. In Figure #3, we have another nicely flared bowl. The flared bowl shape seems to be the most common shape in which we find these bowls. The bowls with the rolled rim are a little bit more difficult to find. The low bowls, what some people call ice cream bowls, also exist. With this bowl, the taller candle holders are pictured. These are in the 9 - 9 1/2" range. They look almost identical to the 9 1/2" Diamond candleholders. The big difference between the two candleholders is that the base of the Central candleholder, where the trumpet flares out at the bottom, is nicely

rounded. The Diamond candleholder base is flat on the edge. This difference makes it fairly easy to distinguish between the two candleholders.

The wide flared topaz bowl (#4) is not a common shape for Central. This photo also shows the base in order to show that the bases of these bowls have a fairly narrow collar on them.

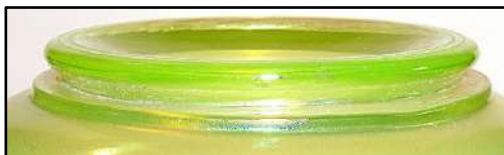


Figure #5 and #6 are the wisteria or the purple bowls. When Dave first saw this low, sort of open cupped bowl (#5), he thought, "Wow, who made that?" The iridescence is just eye popping! This Central ice cream shape is a much more difficult form to find. Figure #6 is a more common form of Central in, again, the flared shaped bowl.



Figure #7 is a console set in Central's blue. The candleholders really look like a Celeste Blue color, but the iridescence applied to the bowl gives it a little bit of a darker shade. This bowl was not immediately identifiable as Central when it was initially found. It has this little interesting flare just above the base where the bowl flares out and cups in. That's a little bit like what we see in some of the Diamond glass pieces. But again, when we check the stands/bases on which it fits and consider the little collar on the base, it was obvious that it was a very unusual Central bowl with a very unusual shape. The tall candleholders, as far as experts know, only come in blue, green and topaz colors. I've not seen any of the tall candleholders in purple. The blue similar to Fenton's Celeste Blue is not a real common color made by Central. Blue candleholders are fairly common, but the bowl is almost always topaz, green or purple.



Our last console set from Central (#8) is in Cobalt Blue. This low bowl is the first one Dave has seen in cobalt blue. He has also seen it in purple. It is a very rare shape for Central. When first seen, it appeared to be a Fenton bowl. However, when the base of the bowl is examined, it is indeed a product of Central Glass and the Cobalt Blue color matches the known Central candleholders (the candleholders are not known in a purple).



The blue in the bowl is lighter than the blue in the candleholders, because the candlesticks are thicker. Being a thicker piece of glass, the candleholders really show the cobalt blue color better. Actually, if the base of the bowl is examined, you'll see that the base where the glass is thicker does have that darker cobalt color. While some people say that the Cobalt Blue in the bowl is not the same Cobalt Blue in the candlesticks, it really is the same color. It's just that when they flared this bowl out and flattened it down, you can see through it and it doesn't appear as dark of a blue.

The Cobalt Blue and the bowls which are similar in color to Celeste Blue are really tough to find. We do not know if it's because collectors and dealers aren't looking carefully to identify them as being Central rather than a Fenton or a Diamond production or if there are just fewer of them to be found. The Central bowls have characteristics which are similar to several other glass companies' bowls.

Central's bowls are always difficult for the beginning collector to identify as they are similar to some of Fenton's and Northwood's nine to ten inch diameter bowls. If you look at the basal rim (what we call the marie), it is obvious that the diameter of the base is only slightly smaller than the thin collar. The base diameter is usually $3 \frac{1}{2}$ to $3 \frac{9}{16}$ -inch and the collar is about $3 \frac{7}{8}$ -inch. The collar is also straight sided. The interior of the base is gently rounded. Fenton has thicker collars that are usually much wider than the base diameter except for their #600 bowl, but the #600 bowls have a slightly convex interior space. Northwood bowls all have a rounded collar (where the collar runs into the bowl side). If you look on the inside of the Central bowl base, you'll notice that the marie has no flat area, which is typical of the Diamond bowls. There's a mold line that goes all the way around the inside of the base of the bowl; that would indicate that Central used a basal plate in the mold.



We know Central made one style of a handled server. (#9) It looks, at first, somewhat similar to the look of an Imperial handled server. You can see the faceted part of the handle. If you notice the facets end above where it attaches to the bowl. Then the handle becomes rounded at that point. The Imperial ones with this faceted handle that are in the shovel shape, have facets which go all the way down to the basal ring where the handle attaches to the bowl. The green color matches the pieces on page 1. It's got that sort of bluish green color to it. This one has an acid-etched floral design in here. We have not seen this floral design on any other pieces, either of stretch glass or of other glass. We don't know whether that was etched at the Central Glass Works or by a secondary decorating company. As far as we know there's only one example of Central's handled server in stretch glass and that is the one pictured here. Until additional ones are found, this is "the only one known" in stretch glass. There are some non-iridized Central Glass handled servers; Central actually made 3 or 4 other handled servers, but they don't have the same shovel handle – and they have not been found in stretch glass. The other handled servers pictured in books containing Central glass were mostly made in the early Depression era.



Jeannette Glass

Jeannette is one of those companies that basically had 3 bowls, so these are the most common ones we find in stretch glass. Figure #10 is one with the 3 toes on it. There is a fourth bowl shape. We don't have the 4th one in here. Jeanette has 2 bowls that have



molded bases and feet on them. The one that is shown here is the larger bowl, in the 9-10" range, that has what almost looks like a true base with sort of an extended out portion and the 3 toes on it. Then there's another one that's smaller to this, and also has 3 small toes on it, but the base doesn't look like it is as large molded as these. Virtually all these that have been found are either bowls with the 3 feet or larger bowls with a rolled rim (#11) or one with 4 crimps

(#12). All of these are in crystal glass or marigold. They really were masters of marigold. When they made these in gold marigold, it was gold! Again it can be pretty eye popping and, again, we see these bowls all the time marked as Imperial by dealers.



We have never seen the bowl with the 3 feet in a shape other than flared. It seems like there ought to be one with 3 feet with a rolled rim one or something else, but those are not known at this time. Occasionally you can find some of these Jeanette bowls with sort of a darker, almost brown marigold which usually doesn't have as shiny iridescence.

The rolled rim bowl that has the normal marie is a larger size bowl. They are usually in the 11-12" diameter range. These bowls are usually flared. The next most common form would be the rolled rim form that we see here (#11). You can see the reflection of the light on this bowl, it is really reflecting the gold back at you. It is pretty fantastic!

We are only aware of one of the bowl with 4 crimps (#12). Obviously one day, Jeanette let the workers have their way with this. If readers have seen other examples of this bowl, please share a photo with us via info@stretchglassociety.org. It's quite spectacular. And again, it has a really bright gold marigold on the inside of the bowl.

Jeanette made a wide range of items out of this next bowl (#13). This is actually considered to be a footed bowl. You can see the foot is molded into the bowl. It basically consists of 3 rings on the foot. What's amazing about this is that we have seen the same bowl shape in satin glass and other types of non-iridized crystal glass. It has even been found in black satin glass with a lid put on it, making it into a candy jar. They

really made use of the mold. Also interesting about this 3-ring footed bowl is that, while they made all the rest of these bowls in marigold, we almost never see that bowl in marigold, except for one situation. (I'll mention that later.) This bowl also is made in quite a magnitude of colors. You can see there's a dark purple one here (#14). You can see the foot is a dark cobalt blue. They made this bowl in an unusual olive green color (#15) and also in crystal (#16). The crystal doesn't show the stretch very well in the picture, but it is iridized and stretched. Dave has probably seen 5 or 6 of these crystal ones; only 2 of them really had what Dave considers really nice stretch. The rest of them are a very light pale stretch or even shiny. He has not seen it in any other color.



Those are the common colors for Jeanette stretch glass. Notice all the different shapes of these - the purple one is almost a 45-degree angle flared out; the one with the

cobalt blue would be sort of the ice cream bowl shape; the olive green is one that's sort of raised and cupped in slightly; and then probably the most common shape is the shape of the crystal one, an 8 crimp form. Sometimes the crimping can be very flat like we see in this crystal one or it may be a bowl that is more upright, again with the 6 crimps. Dave believes the crimped ones are more common than the ones that aren't crimped.

Let's turn our attention to the cobalt blue one (#14). It is just absolutely shocking! The stretch iridescence on it really pops out! One wonders why they didn't make a hundred of these. What's difficult to see, because they look like stretch marks, is a tree bark texture on the outside of the bowl. This same bowl is commonly made in marigold, but they didn't stretch it for some reason, so the iridescence is shiny aka carnival glass. If you are familiar with Jeanette carnival glass, you may recall Jeannette also made a series of tumblers with that same sort of tree bark design on the outside of the tumblers. Again they are a shiny marigold. One wonders, did they make cobalt blue stretch tumblers? We are not aware of any having been found yet.



The cobalt blue bowl (#17) with the crimp top is the more common shape that you will find. This is a lighter cobalt blue than the previous one, which leads us to believe that maybe they were playing around in the factory with this particular mold. Possibly, Jeanette was looking at various color combinations and different shapes and designs for this. None of these are really common. Some of these colors can be fairly unique - other than the olive green and the crystal, which are usually standard colors.



The deep purple footed comport (#18) is believed to have been irradiated, that is to say a chemical was applied to bring out the color of the magnesium which is in the glass. This was originally crystal; we have seen several others in crystal. They're not heavily stretched on the inside, but they're definitely iridized.

Let's talk about the process of irradiation. If you put the crystal aka 'colorless' glass in the sun for long periods of time, it will turn purple, but it is not usually as dark a purple as the glass that has been irradiated. Some refer to the glass that is turned purple by extended exposure to the sun as being "sun-purple." It is commonly found in Early American Pressed Glass because this glass was often displayed in windows and subjected to sunlight over an extended period of time.

Recently, this deep purple color has been caused by intentionally irradiating crystal glass by dealers who believe they will be able to obtain a premium price for deep purple colored glass. We

believe this Jeanette comport may have been thrown in the irradiation box with some other crystal glass and came out this nice purple color.



I also have one of the footed comports in the olive green. It's really pretty. The green ones come in different shades of green. Some of them are darker, some lighter.

As far as we know, Jeannette made at least 2 sizes of plates. They made a very large one like this (#19). The vast majority of dealers will just automatically assume that this is Imperial, but when you look at the bottom of these, it's quite different. The problem with these plates is that they can be easily confused with some of the Lancaster plates. We believe that most of the Jeannette ones have this more clear marigold color to them. There are some subtle differences from the Lancaster plates in the marie on the bottom.



When it comes to the handle servers, it is interesting, maybe even shocking, that a company which produced so little stretch glass actually made 2 handled servers. All of



the handled servers by Jeannette have been in various shades of marigold - from this really dark almost brown marigold (#20) to a very light, almost strange chalky marigold in color (#21). If you'll notice the handles - the normal shovel handle one looks a little like the Diamond handle, but the stem isn't quite as long as the Diamond handle. There's a little ring at the bottom of it.

The narrow shovel handled one tends to have a star embossed in the base of the tray; that makes ID a little bit easier. The narrow-handled servers are the less common ones. This is kind of an odd color; maybe the workers were messing around with the spray. There's more marigold in the middle and it fades out to almost crystal at the edge. It's kind of an affect that we see in some of the



Northwood pieces. I've seen other ones with the narrow handle that are marigold through and through and are more typical of the Jeannette marigolds.

This discussion is the final discussion for our 2017 - 2018 series. Our discussion calls have taken us to the Early Period of stretch glass production (1926-mid 1930s) where we discussed the production of stretch glass by the smaller companies - Lancaster, US Glass and now Jeannette and Central. Then we covered the Late Period of stretch glass production (1980-2011) by looking at the Fenton In-Line colors and the Fenton stretch glass made exclusively for QVC. Starting in the Fall of 2018, we'll have a new series and we will explore and discuss additional companies, shapes, colors and interesting details about stretch glass. On our website, www.stretchglassociety.org you can view and also print out the Photo Albums we sent out for each discussion as well as the Deluxe Edition Reviews. All of these photo albums and announcements for the calls as well as the Deluxe Editions will remain on the website indefinitely. You can

always find these resources by clicking on Events, then click on Stretch Out Discussions. For the earlier discussions before Mary Elda started recording the calls and preparing the Deluxe Editions, we have the photo albums and in some cases we have a short narrative about what was discussed on the calls. We thank Mary Elda Arrington for selecting the topics for this series of Stretch-Out Discussions, Stephanie Bennett for selecting the photographs of the stretch glass to be discussed and Bob Henkel for moderating the calls. We are grateful to Sarah Plummer, Dave Shetlar, Cal Hackeman and Kitty and Russell Umbraco for serving as our experts and discussion leaders. And, most importantly, we acknowledge all of the individuals who joined us, shared their knowledge and interest in stretch glass and challenged the experts with their questions. The Stretch Glass Society is committed to further their understanding, appreciation, collecting and preservation of American Iridescent Stretch Glass. We welcome your inquiries and comments at Info@stretchglassociety.org. Thank you for reading this Deluxe Edition Review and for your interest in stretch glass.

We invite you to join us for our upcoming Annual Convention and Show to be held July 25-27, 2018, in Marietta, OH. The schedule of events and registration information is available on our website.

The Stretch Glass Society continues to enhance our website with information on stretch glass. Recently we added a significant number of the catalogues and other promotional material from The Fenton Art Glass Company. While some of these are from the later years of production, some of them date from more than 20 years ago, providing a wealth of information about Fenton glass. In particular interest to stretch glass enthusiasts are the catalogs which include their lines of stretch glass produced during the Late Period of stretch glass production. These catalog pages provide a wonderful resource to those who are interested in stretch glass produced after 1980, the year Fenton re-introduced stretch glass into their regular product lines. They are an excellent companion reference to the discussions that are documented in the Deluxe Edition Reviews on the late period Fenton stretch glass. These catalogs are available to members of The Stretch Glass Society. Membership information is available on our website; we welcome you to join us to access these and many other reference materials.