

October 1989

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DENVER • PENNA

## STRETCH GLASS SOCIETY

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### President's Message

Dear Members:

Here we are in the month of October, that breathing spell between the Summer's auctions, antique shows and flea markets, and the hectic Holiday Seasons of November and December.

Now we have time to pull out all of the lovely pieces of glass we acquired during the Summer and admire the beautiful iridescent colors.

I'm sure our new Secretary/Editor would welcome news and comments from you. Have any of you had interesting or unusual experiences in your collecting ventures? Let Mildred know.

Those members who are also dealers, do you see any change in supply of Stretch Glass or in the glass collecting area in general? Keep us posted. A newsletter cannot be published without news, and the prime source of information is our TOTAL membership.

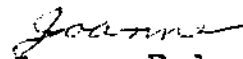
Those of you who were on the sick list at convention time, let Mildred know how you are doing so she can pass the report along.

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Since our next newsletter will not arrive until January 1990,  
let me take this opportunity to wish each of you a Happy Holiday  
Season and a Healthy and Prosperous New Year.

Sincerely,

  
Joanne Rodgers, President

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Dues: Six Dollars annually for each family - Payable to Treasurer  
April 1st.

Since the mailing of the July newsletter we have received word from the daughter of Dorothy Youkel of Medina, OH. that Dorothy passed away December 11, 1988 and she wanted all who knew her Mother to be advised of this. Also, we have received word from Mary Henry of Indiana, PA. that Thelma Lellock of Punxsutawney, PA. died of a heart attack at her home on August 6 1989. Thelma operated her own antique shop and Mary's understanding is that as of now her daughter is going to keep the shop open. Mary reports that she and husband, Virgil now deceased, spent many Sunday afternoons with Thelma at her shop as she was a lovely person and quite knowledgeable. Many of our antique club members have visited Thelma's shop and will remember her. We are indeed always sorry to hear of the passing of these members and friends.

We have acquired a few new members since our convention of this year and hope to get more if everyone will work at enlightening friends and acquaintances about Stretch Glass. Therefore, for the benefit of new members - and perhaps as a refresher course for all of us - we, at times, will reprint some informative articles published in our newsletters of years past.

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DEFINITION OF STRETCH GLASS - Jabe Tarter

In 1974, when the Stretch Glass Society was being formed, it was desirable to have a definition for Stretch Glass. After asking Frank Fenton and inquiring of other people, including Miss Lucile Kennedy, Joe St.Clair, Joe Zimmerman, and Dominic Labino, each told us that Stretch Glass could be identified by that glass having no pattern, but with a broken effect on the iridescence of the edge of the glass.

This was achieved by molding the glass, and while it is still in its pink-hot state, the iridizing fluid was applied. Because the base of the iridizing fluid is metallic, it would not stretch; but the glass, being in a pink-hot state, was plastic and would stretch. Hence, the finish on the glass has a broken or onion skin effect because the shape of the piece has been changed. The glass DOES NOT CHANGE UNLESS THERE IS A CHANGE IN THE FORM IN THE PIECE ITSELF. If there is no change, the piece has a crizzled effect which is used on many glasses having an iridized treatment. But the shape of the glass MUST BE CHANGED for Stretch Glass.

This stands to reason. When Mr. Fenton tried the new Velva Rose, he found that the glass must be changed in form before the glass took on the appearance of the old stretch glass. Even then, the Velva Rose has a rough texture not present in the old Stretch.

Joe St.Clair, Dominic Labino, and Joe Zimmerman agreed, as did Miss Lucile Kennedy: anything having the stretch effect, with a pattern, is called Carnival Glass but without a pattern,

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it is Stretch. This definition was worked out a number of years ago but there is still confusion among the members because they do not seem to be able to visualize the finished product.

Stretch Glass, like Carnival, must be refired - or rather, placed in the Glory Hole for a few seconds, to bond the iridizing fluid to the glass; and, as in Carnival Glass, the base color of the glass determines the color of the finished piece - in this case, the Stretch Glass.

If there is any doubt about the making of Stretch Glass, re-read the very informative letter from Mr. A. Christian Revi, one of the most important authorities on glass in the world today.

Jabe Tarter

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Following is the reply from Mr. Revi to a letter of inquiry from Paul Miller of Akron, OH., who was Editor of the SGS Newsletter at that time, 1975:

Explaining the manufacturing technique for producing Stretch Glass is really no problem at all. The only way it can be done is by expanding the glass after it has been sprayed with the iridizing chemicals. If the object is entirely produced by the pressing method, certain portions of it can be expanded while it is still in a plastic state, thus breaking the surface treatment or iridescence. Objects produced by the pressed-blown method, whereby an object is first pressed to form in a mold and then blown out to expand certain portions, are sprayed with the iridizing chemicals before being blown out to their full size. Blowing the object to enlarge it breaks up the iridescent finish to produce this stretch effect. Objects entirely produced by hand-blown methods and sprayed with the iridizing chemicals before they have been entirely formed, will show breaks in the iridescent finish if they are expanded further. (The rims of bowls that have been expanded after being sprayed with the iridizing chemicals is a simple example to illustrate this craquelled or stretched effect in such wares).

The "bedroom set" you referred to in Fenton's Florentine Line with internal optic rib and optic diamond patterns was produced in this way. The object was first pressed, or blown, in a mold, picked up on a blowpipe while still in a plastic state,

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and lowered into a paste mold where it was expanded by blowing. At the same time it was being blown out and making contact with the smooth interior of the mold, the gaffer rotated the blow inside the mold thereby forcing the optic pattern into the interior of the vessel. When it was removed from the blow or paste mold, the outer surface of the vessel was smooth to the touch, but the interior still has the optic pattern. It mattered not what the pattern was, rib or diamond, it still could be felt on the inner surface of the vessel. Adding handles or finials to these pieces was a simple thing to do.

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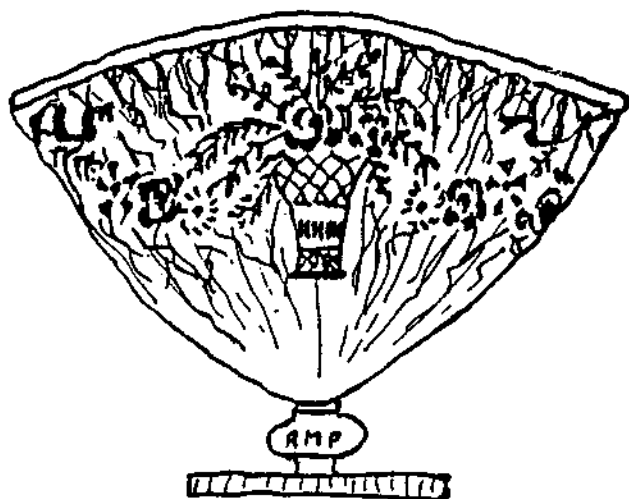
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