

QUARTERLY

FEB 2010

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President's Message:

The State of Collecting Stretch Glass



I want to encourage our members in these unpredictable times! Many of us are wondering if it is wise to continue investing our limited resources in our hobby at this time. Should we hold fast, carefully continue, or perhaps consider downsizing? I still believe we live in the world's greatest nation, with an abundance of Blessings and opportunities for which to be thankful!

Let me share my current observations of the antique glassware market. I have over 1000 pieces of glass, about 1/4 of which is Stretch. I am continually upgrading -- buying and selling -- and focusing my collecting as opportunity and time permits. I am searching and watching the auctions and sales, including eBay, both for my own knowledge and to share the trends with others. And of course, I am always hoping to pick up the occasional "sleeper." They still appear often enough to keep it exciting.

Relatively speaking, not a lot of high quality glass, of the kinds I watch for, is being sold right now. But when it is, it seems to bring good prices. Just try to buy a good piece on eBay: expect to pay book price or more! However, common glassware is not really selling well at any price. Collectors are still investing in exceptional glassware.

I don't know whether the market could hold up, should there be a dramatic increase in supply (if we all tried to sell our collections at once), especially if we don't increase, or at least maintain, the interest in collecting. But, considering the prices Fenton is asking for new glassware, quality antique Stretch Glass is still a bargain!

Let's work together to encourage one another in our mutual interest of collecting. With proper planning, collecting Stretch Glass can remain an enjoyable means of investing.

Keep on collecting and enjoying!

Tim



STRETCH GLASS SOCIETY EXECUTIVE BOARD

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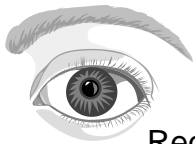
Cal Hackeman

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NEWSLETTER EDITOR: Stephanie Bennett,



ON eBay™

Recent selling prices from Renée Shetlar



Listed as "Northwood," these Fenton Topaz cut-oval candleholders went for \$879.69!



Diamond Egyptian Lustre
13 3/4" bowl, \$230.49

First known pair of Diamond (listed as Dugan) "Adams Rib" candleholders in marigold on milk glass sold for \$650. This is also the first pair of this shape found to be iridized!



Seekers and Sellers

Thanks to Jim Farr, we now have enough items for a little section; hopefully it will grow. Please be as specific as possible (maker, color, size, item reference number if you have it). Thanks!

Seeking to Buy:

Jim Farr is looking to buy:

- 1) Northwood blue diamond optic night set
- 2) Fenton Persian Pearl juice glasses #215
- 3) Imperial red and/or white rib optic creamer

Dave & Renée Shetlar :

want:

- 1) Fenton Tangerine relish jar; we've got the under-plate! See plates 709 & 710 in American Iridescent Stretch Glass. After publishing, we saw these pieces in Tangerine, and realized they are Fenton. Frank Fenton concurred, though no mold # has been identified to date.



It's February – Have you renewed your annual membership yet? If we don't receive your renewal before May, this is your last Quarterly!

Countdown to Convention 2010

by Cal Hackeman,
2010 Convention, Show & Sale Chair

The countdown continues to our 2010 Convention, Show & Sale on July 28-30 at the Comfort Inn in Marietta, Ohio. The Board of Directors and your 2010 Convention Team hope your 2010 travel plans include a trip to this year's annual gathering of stretch glass enthusiasts, historic Marietta, OH, the Fenton Art Glass Company, and surrounding areas.

Our 2010 Convention, Show & Sale will provide the perfect mix of excitement, education, relaxation and opportunity to sell and/or purchase iridescent stretch glass. The schedule for our 2010 gathering is shaping up nicely and will include several events and activities that you will not want to miss.

You will be welcomed with a wine & cheese reception on Wednesday evening, hosted by Wisconsin members, Cyndi and Mike Getchius. This is a fun and relaxing time following a busy day of setting up member display and iridescent stretch glass for sale tables, the silent auction iridescent stretch glass, and our Club display featuring iridescent stretch glass vases.

Member-to-member iridescent stretch glass sales will kick off our daily events on Thursday morning. Remember, you must be a member in good standing (2010 dues paid in full) to participate. We expect a large turnout of members offering hundreds of pieces of vintage and recent iridescent stretch glass for sale – unquestionably the biggest, best, and most diverse assortment of stretch glass offered for sale in one room. Bring your wish list (and your check book) to add some choice items to your iridescent stretch glass collection. (Sellers – please remember ONLY iridescent stretch glass may be offered for sale; this is not a general glass show or a flea market.)



This year our Club Display will feature iridescent stretch glass vases in the full array of colors offered by all the companies which produced vintage stretch glass as well as the ones making iridescent stretch glass in recent years. We invite you to bring special examples of iridescent stretch glass vases for us to include in the Club display. Iridescent stretch glass experts will talk about the more unusual vases in the display.

Our 2010 Convention banquet on Thursday evening will cap a busy day of activities starting with the member-to-member sales. Following dinner, members and guests are invited to share an example from another collection (yes, we know many of you collect something other than iridescent stretch glass) and tell everyone about the item(s) and your collection. Help us learn about your other interests by bringing something to share. If you have no other collections, we invite you to bring a special piece of iridescent stretch glass and tell us about it. The emcee for the dinner will be on hand to keep the presentations on schedule and to help those who may not be comfortable speaking in front of a group.

Of course there will be plenty of time for catching up with fellow collectors, meeting new members, checking out local antique shops and flea markets, restaurants and shopping. There will even be time to relax near the pool or take a walk outside the newly renovated Comfort Inn.

We look forward to another record turnout this year. Call now to reserve your room at the host hotel, The Comfort Inn, 700 Pike St. , Marietta, OH, US, 45750, Phone: (740) 374-8190 . Sleeping Rooms are only \$67 per night. Registration packets for all convention events will be sent to you later this spring. We look forward to seeing you in Marietta, Ohio for our 2010 Convention, Show & Sale.



Do you know your vases?

You will, if you come to convention! In preparation, we're planning a vase I.D. contest in the May Quarterly. Details to be announced there. So study up! (NOTE: You will be able to identify maker without seeing color!.)

Calling all Volunteers:

Please step right up and volunteer to help us make the 2010 Convention, Show & Sale the best convention ever. All volunteers are welcome. We will need volunteers all day on Wednesday and throughout the convention to be at the registration table to welcome members and guests. Please call 2010 Convention chair Cal Hackeman [REDACTED] or send him an email at [REDACTED] or helping us celebrate our love of iridescent stretch glass and for making the 2010 convention fun for everyone.



What IS Stretch Glass? Part 2

by Dave Shetlar

In the last newsletter, I covered how stretch glass was made using press molded and blown-molded techniques, but other terms are often associated with iridescent stretch glass that we need to periodically review. In this article, I want to discuss terms that novice collectors may occasionally hear, but not understand. Let me assure you that even advanced collectors (and dealers on eBay..LOL!) misuse these terms on a regular basis!

“Optic” means a design on the inside (interior side) of a piece of glass that is intended to be seen through the glass (viewed from the exterior side). In press-molded pieces, any design made by the plunger would be considered optic. In blown-molded pieces, ribs, curtain/drapery, coin-dots, etc., actually start as external designs, but when the piece is put into the mold and air is blown into the piece, these designs are pushed to the interior to make them optic! Rib optic, curtain optic and diamond optic are examples of this kind of pattern. My illustration of optic is a footed bowl by Northwood (Fig. 1, #678 black-footed bowl in Blue) with optic rays. Notice how this might be confused with the comport (Fig. 3, Northwood #637 in Blue) that has external ribs, but with the rim rolled over, these ribs become visible through the glass! This would not be considered true optic.

“Intaglio” is very rare in stretch glass, but it means a design that is pushed into the glass surface as opposed to being raised from the surface. I’ve selected a very rare Northwood comport (Fig. 2) in Topaz that has an external intaglio thistle pattern. Intaglio is more common in early American press glass and some carnival patterns.

“Swung” refers to the lengthening of a piece of glass by swinging it in a circle while slightly molten. Notice that the Fenton flower pot (Fig. 4, #1554 in Velva Rose) is often swung into the “rings” vase (Fig. 5, #1530 in Tangerine). There are two sizes of these vases as there are two sizes of flower pots. The other difference is that the vases don’t have the flowerpot hole in the bottom. Swung pieces are often stated to have been “stretched” and this is why so many of these pieces end up in the stretch glass category on eBay even when they are not iridized!

“Comport” and “compote” are pretty much the same, though originally a comport (a vessel) was used to hold a compote (fruit in syrup mix). Comport was the term stretch glass manufacturers assigned, but compote is now used to refer to both and is the most commonly used modern word. There is again considerable confusion with this term! Almost any glass item that has a long, slender stem may be called a compote. I commonly see

cheese dishes and sherbets identified as ‘small compotes,’ as well as bases of covered bonbons! Not every footed item was called a compote by the manufacturer. While I have seen the Northwood footed bowl (Fig. 1) called a compote, this was not its designation by Northwood! Footed bowl and low-footed bowl were terms commonly used to describe bowls with distinctive feet. Good examples of true compotes are the Northwood #666 (Fig 6, in Jade Blue) and the U.S. Glass #179 (Fig. 7, in crystal with Pomona decoration). If you don’t have a catalog page of the pieces, just ask yourself if the piece has a long, narrow stem and it would be large enough to hold several servings of fruit in syrup.

“Candy jar” nearly always suggested that the piece was fairly narrow and had a lid (you wouldn’t want flies to get on your candy!). Candy jars were plain or had external panels, ribs (like Fig. 8, Diamond “Adam’s Rib” in blue), or cuttings of different sorts (like Fig. 9, Fenton #9 one pound jar in Grecian Gold). “Bonbon” was a term used by many glass companies to identify small dishes that were used to serve up sweets or other tasty items. This term was commonly used for small carnival dishes, but largely disappeared by the time that stretch glass was produced. However, “covered bonbon” referred to the squat, stemmed pieces with lids (Fig. 10) here illustrated with a Fenton #643 covered bonbon in Topaz. These forms were made primarily by Fenton, Northwood and Diamond, but Lancaster also made some covered bonbons that don’t have the thin stems.

Stretch glass was commonly decorated and the generally unpatterned surface was good to display all kinds of decorations! “Enamel” is simply paint that was usually fired onto the glass (factory applied), though it was common for amateur decorators to paint pieces. Enamel decoration can range from rather simple, repeating designs (Figs. 12 & 15 - U.S. Glass #314 low-footed bowl) or designs that include a base pattern that was covered with an overall enamel coating (Fig. 7 - U.S. Glass #179 compote with “Pomona” in dark green design with overall purple enamel; and, Figs. 11 & 14 - Lancaster bowl with White Lustre - orange flowers, green leaves and blue lines over-coated with creamy-white enamel). Some Fenton pieces were also decorated with a silver enamel that contained real silver (Figs. 21 & 25, #570 vase in Celeste Blue). When these are found, the silver will have tarnished to black and it’s not recommended that you polish them, as the silver coating is very thin and will wear away very easily! Another enamel technique is called “coraline” and this is very rare on stretch (Figs. 19 & 20, Fenton #570 vase in Persian Pearl). This also used enamel, but before the enamel dried, tiny round glass beads were dropped into the enamel. This produces a distinctive texture and each glass bead magnifies the underlying color. Again, these



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25

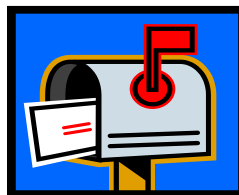
What IS Stretch Glass, continued

should not be cleaned as the beads pop off very easily! On glass made in the Victorian era with coralline decoration, colored crushed glass was applied onto the surface. Fired on enamel can not be removed without leaving an outline (shadow-like image) on the glass, so it is not recommended to try to remove enamel that is partially missing. You will only make it worse!

"Cut" and "etched" decorations are often misidentified, though they are very different in appearance! Cutting uses a metal wheel, usually with diamond dust or similar abrasive. In stretch glass, this cutting was not polished (as in cut crystal) so the surface of the cutting will appear satiny white. Floral cutting designs are the most common (Fig. 22 - Imperial mayonnaise and underplate in Blue Ice - smoke) though other simple patterns occasionally show up. Etching refers to acid etched designs and usually appear as bands of repeating patterns around the outer edge of the piece (Fig. 17 & 18 - Northwood #653 compote in Topaz). This design is made by applying a wax stencil to the surface, then dipping the piece into hydrofluoric acid. The acid eats away the glass but leaves the wax-covered areas alone. After etching, the wax is removed and the design is usually highlighted with gold paint. Most of the etchings were done by decorating companies that purchased stretch glass blanks from several companies. This is why you may find the same etching on glass from two different companies! Though not an etching, "glue chip" decoration looks like it may be an etching (Figs. 13 & 16 - Central console set in green). In this case "fish glue" is applied to the area to be decorated. As the glue dries, it pulls off tiny slivers of glass, leaving a pattern that looks like frost on a windshield! After the chipping, the area was usually painted with gold to highlight the effect.

Stencils were also used, primarily by Imperial (Fig. 23, Imperial #725 handled server with floral stencil and gold enamel). Use care when cleaning these pieces. While the stencils were fired on after being applied, they are fairly frail.

Finally, Northwood, Fenton and Imperial bowls, plates and vases were occasionally banded with metal (Fig. 24 - Northwood # 693 bowl in Blue with silver-plated brass band). These bands usually have a very thin silver plating which rubs off easily with vigorous polishing. However, I've seen a few with plain brass bands with no evidence of having been plated. Most are usually marked on the underside: "Made in U.S.A. by Bernard Rice's Sons, Inc." and "Etchardt."



Q&A Letters & E-Mails

from Renée & Dave Shetlar

Q: *Hi David, I hope you are well. I looked on your site, and saw the*

U.S. Glass "Twist Bobesche" candleholders shown in crystal, which I wasn't aware existed. I have recently acquired a pair that I thought might exist, but had never seen before, and I can't find anyone else who has ever seen any either. How about you? Yes, they are white! Regards, Greg



A: Greg, Nice pair of candleholders. I'm a little confused as to why you say that these are white. They certainly look like crystal base glass to me with one being especially heavily doped up. At least in the image, I can see the table top showing through the base of the holder on the right and the one on the left is the one with heavy doping. 'White' to stretch glass collectors normally means the same as crystal with white iridescent coating. There are some milk glass base pieces in stretch glass. Northwood made some rare pieces with a white iridescence and Imperial often applied their marigold or smoke iridescent dope to milk glass. These U.S. Glass holders are most commonly seen in topaz and crystal/white. They may have black or green enamel edging applied. I kind of remember seeing a set in blue, but don't remember where or when and I don't have a pictorial record of them. In any case a set in any glass other than topaz or crystal would be considered very difficult to find to rare. Dave

Follow-Up: *Hi Dave, The differences in descriptive naming of colors between carnival and stretch collectors is substantial. Stretch collectors have more elaborate, accurate, and in my opinion, interesting names for colors than carnival collectors do. Persian Pearl and Iris Ice will always be White to me, just as Grecian Gold, Rubigold, Golden Iris, and Golden Luster are Marigold. The reason I contacted you is because thus far, I have been unable to find ANY carnival collector who has ever seen or heard of White/Crystal Twist Bobesche examples. I do consider any color in this pattern relatively scarce in the carnival glass world. That may be because the stretch collectors have the majority of them in their possession? The pair I have are slightly different in the level of iridescence, but the image I sent you exaggerates that difference quite a bit. Thanks for your response. All I want to do is learn. Regards, Greg*



Observations

by Jim Farr, Charter Member, and
First President of the Stretch Glass Society

In the early days of our hobby, when Rose Presznick called all Stretch Glass 'Imperial Jewels,' and everything with a cobalt blue handle was Fry, things were simple; or were they? Just try to order something back then through the "Antique Trader" or "Tri-State Trader" by the name 'Stretch Glass.' You might get a 7-Up bottle eighteen inches tall, or you might get an authentic Fry Lemonade Set in a hundred pieces. Packing was not so great in those days.

It became obvious that a universal method of identifying this glass was imperative. We had started putting a moderately interested group together. They were mostly Carnival Glass collectors who thought Stretch Glass and Carnival Glass should be separated into different clubs. This was mainly Rose Presznick's idea, along with Jabe Tarter of the "Akron Beacon Journal," Paul Miller, Berry Wiggins, and others. Being young (HA HA) and naïve, I was drafted as President and accepted the Honor.

Berry was working on a book to make Stretch Glass easy to identify. About the same time, Russell and Kitty Umbraco came out with a book on Stretch Glass. Things were looking up. Earlier a man named Larry Freeman wrote a book, Iridescent Glass. He pictured some old catalogue pages with Imperial Art Glass (Jewels), Aurora (U.S. Glass), Rainbow Assortment (Fenton), and others. It was still almost impossible to order most pieces of Stretch Glass, even if they were known to exist.

Then in 1998 John Madeley and Dave Shetlar came out with the first book that allowed for the identification of many pieces of Stretch Glass. This was a giant stride in identifying and making ordering more fool proof.

Also about five years later, Margaret and Ken Whitmyer came out with a book with pictures and line numbers for most of Fenton Stretch Glass.

However, as more and more Stretch Glass pieces in more and more colors were located, our bible, as we had come to know Madeley and Shetlar's book, became woefully inadequate, as had the previous books.

Now we are embarking on an endeavor that to some would seem impossible. That would be the cataloguing of the myriad shapes, and colors in those shapes, of Stretch Glass. Some colors common in one shape may be unknown in another shape. After this is accomplished, we must determine scarcity or, in many cases, rarity of each. It would seem that in order to accomplish this, we would need to establish the known existence of each shape and then the colors known in each of these shapes.

Then would we establish a grading system? For example, the finest known but damaged, or finest known and perfect? Would we classify them as is done with coins, stamps, and trading cards? Coins have a grading system from '1' for poor to M.S. 80 (Mint State).

I see this undertaking as a lofty and honorable endeavor. Having been with our group since its day of inception, I see any of these endeavors as a move forward, badly needed and anxiously awaited. I see our Society as being much better when Stretch Glass is thoroughly identified and classified. This will make purchasing decisions easier for our members and others, and make our hobby even more enjoyable.

I have become a very interested observer and look forward to any and all improvements in this undertaking.

I wish all involved much success, but don't take too long as I am 78 ½ years young.



Charitable Donations



Members Cal Hackeman and Eric Hunsley are donating 3 items of vintage stretch glass to their local Carolinas HRC silent auction fundraiser in an effort to expose the 800 to 1000 expected attendees at the annual dinner and Gala to iridescent stretch glass. Once they decided to donate the stretch glass items, it occurred to them that this might be a great opportunity to also get the Stretch Glass Society a few new members. Cal approached the SGS Executive Board about contributing a complimentary e-membership to go along with each piece of donated stretch glass and the Board agreed. The goal is to give the winners of the three pieces of stretch glass the full experience of being members of SGS, getting the on-line SGS Quarterly and hopefully enticing them to come to our Convention, Show and Sale in July.

While the Board approved the contribution of the three e-memberships as an experiment, it left open the possibility of additional complimentary e-memberships if other members choose to donate vintage stretch glass to a non-profit cause of their choice. Please feel free to contact a Board member if you're interested in doing so.



Museum Has More Than Just *Pretty Glass*

by Renée Shetlar

That's right! The Museum of American Glass in West Virginia has a wonderful variety of glass items, but also glass-making tools, company histories and factory worker records and it all boggles the mind. The Museum, located in Weston, WV, had grown to the point that more inventory was in storage than on display; and they had reached maximum capacity for that, so were forced to relocate to a larger facility. In 2006, they moved to their current location at 230 Main Avenue.

The Museum workers and member volunteers have done a magnificent job of organizing the exhibits and the building has the much needed space for storing items that have yet to be catalogued and assigned a display location.

One of the annual events held by the members of the Museum is the *Glass Gathering*, and for the 2009 *Gathering*, an invitation was given to Dave to speak to the group. The requested topic, however, was NOT Iridescent Stretch Glass.



Yes, Dave and I both have other collecting interests, and Dean Six, who tendered the invitation, knew that Dave has a fondness for glass flytraps. His request was for Dave to show and talk about his collection of blown and molded glass flytraps.



I think that Dean and the rest of the attendees were a little surprised to get a lot more than a "show and tell" of glass flytraps. Since Dave is the Ohio State University Extension Specialist and Professor of Urban Landscape Entomology, his collecting interests include all pest control devices and what historically has been used to rid the home and surrounding environment of a multitude of pests. This group left with a better understanding of the improvements made in pest control methods over the last few centuries.

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The Novelty Fly Trap Ready for Action The Novelty Fly Trap Showing a Fair Catch The Novelty Fly Trap Showing Catch Being Removed

Following Dave's presentation, we had an opportunity to walk through the displays and were very impressed with the number of different companies represented and the amount of glassware exhibited from the very ornate art glass to laboratory beakers and test-tubes, to table-wares and marbles. We even found the case that the SGS donated funds to purchase. The donation was made in 2002 in memory of Charter Member, Paul B. Miller, who had served as one of the Society's earliest newsletter editors. There were a number of iridescent stretch glass items in the case, but I am sure that if anyone wanted to donate a piece for the case, they would gratefully accept.

We would certainly encourage all glass enthusiasts to take time to visit the MAGinWV, as it is referred to, the next time a road trip is being planned.



For more information about the Museum of American Glass in WV, visit their website at <http://wvmag.bglances.com/index.html> or email them at WVMuseumofGlass@aol.com or phone them at 304-269-5006.



Custom Cameo Building Fund Fundraiser and YOU!!

by Millie Coty



Kelsey Murphy and Robert Bomkamp have once again stepped forward in support of the Museum of American Glass. This time the effort is channeled toward retiring the Museum mortgage. Kelsey has proposed a 'Custom Cameo Project' where she will work directly with YOU to create your very own Cameo original. This is one of those 'what I always wanted to see in Cameo, but was afraid to ask for' projects. How about your pet, your house, your garden, or another special fantasy with just YOU using your imagination? This is an adventure for YOU to pursue with Kelsey and Bob.

The Fenton Art Glass Company has also stepped forward with a donation of a variety of Fenton vases to assist in their efforts. There are also blanks available from Blenko, Pilgrim, Ron Hinkle, cup cased pieces from Europe, etc., from which to choose. Some of these blanks are historically significant pieces of glass, many of them with up to eight colors. Vases of all sizes and shapes, paperweights, bells, ornaments, fairy lights, bowls, lamps, and much more are waiting for YOU to create

your very own Cameo keepsake. This could be an once-in-a-lifetime opportunity to work with Kelsey and Bob in the creation of an original art piece designed by YOU.

There is a broad range of prices beginning at \$125 for an ornament up to as much as \$30,000 for an intricately detailed piece. Each blank has a price attached. YOU as the designer/buyer will place ½ down. When the custom piece is completed, it will be shipped to the Museum. The Museum will collect the balance and make arrangements for pick-up or shipment. All pieces will be photographed and later used for an ad that will appear after the April 25, 2010 project deadline.

Kelsey has a sketch form available to you on which you can begin to design your ideas. Please contact Kelsey and Bob [REDACTED]

PLEASE NOTE: Even if a Cameo keepsake isn't in your budget right now, tax deductible cash donations in any amount to the MAGinWV mortgage fund are urgently needed and will be gratefully accepted.

The building mortgage comes due in 2011. An anonymous donor will match, dollar for dollar, all donations toward the mortgage received prior to April 25, 2010 (this year!) – but only if the museum can raise enough to retire the entire mortgage early. The required amount is \$45,000, which will earn from the generous donor a matching \$45,000.

Our SGS Board has voted to contribute \$100 on behalf of our Society towards earning the required amount for this generous match. If you would like to make a personal contribution, you can mail it to the museum (WVMAG, P.O. Box 574, Weston, WV 26452), or contribute online at <http://stores.ebay.com/WV-Museum-of-American-Glass> and click on "Donations." To see the whole article on donations and get further information, please go to the museum's website: www.wvmag.bglances.com.



Marietta again in 2010!

July 28, 29, and 30, 2010

36th Annual SGS Convention, Show and Sale

Comfort Inn

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Marietta, OH

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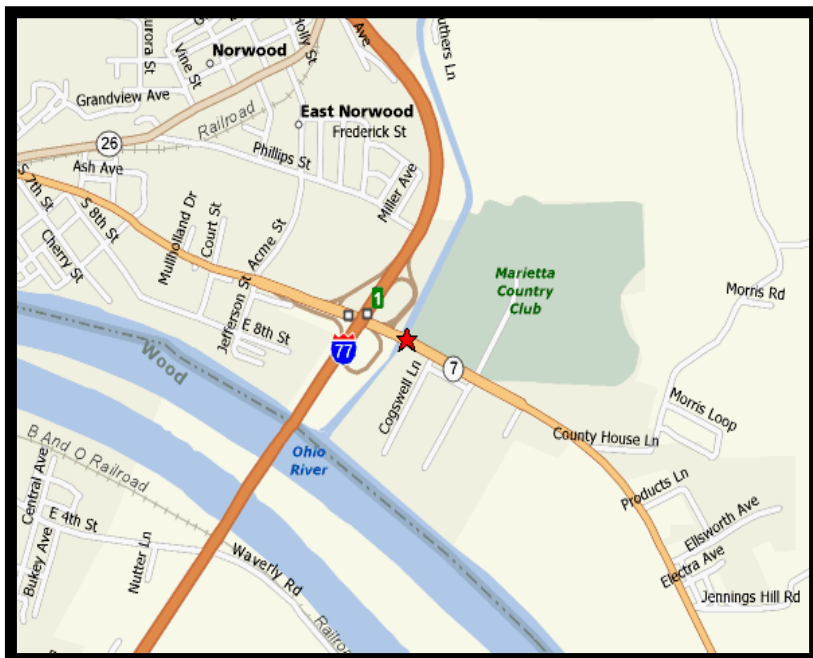
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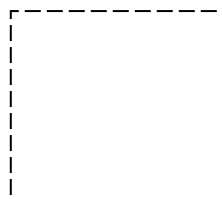
THE STRETCH GLASS SOCIETY

QUARTERLY

<http://stretchglassociety.org>



TO:



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NOTICE: The SGS Quarterly newsletter distribution schedule is: FEBRUARY, MAY, AUGUST and NOVEMBER.