

QUARTERLY

2008 CONVENTION EXCLUSIVE!

AUG 2008

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President's Message



Fellow Stretch Glass Enthusiasts – **Happy New Year** – yes, that's right, it is a new year for the Stretch Glass Society. We had a great time at our Annual Convention, Show and Sale in Marietta, Ohio and are now looking forward to another productive year of spreading excitement and knowledge about collecting iridescent stretch glass. During the Convention, Show and Sale many of us had the pleasure of selling and purchasing pieces of stretch glass, including some hard to find items. Look for Pam's Convention article in this edition as well as Dave's pictures and comments about the Club display. I want to give a big thank you to all the Officers, Directors and members who made this Convention one of the best ever. You will also be pleased to know that the members approved, with minor edits, the proposed restated Constitution and By-Laws and Directors and Officers were elected. Congratulations to all who were elected and thank you for being willing to serve the Society in leadership positions.

Convention is always an exciting time for me because it means that I get most of my questions about new purchases answered (thanks, Dave and John) and we get to add to our collection by shopping the local antique malls, the Fenton sale and our Stampede. This year was no exception. Imagine the excitement of finding a Fenton tall comport in Celeste Blue or a Fenton marigold (Grecian Gold) sugar with cobalt handles to match a creamer back at home. And this year Eric and I ventured into the collecting world of Dave Fetty pieces, bringing home one of his pieces from the joint NFGS/SGS auction on Friday. Now that we have our entire collection on display in our home, it is even more exciting to be filling in the "missing" pieces or adding a piece in a color of which we didn't have an example.

We continue to make improvements and enhancements to www.StretchGlassSociety.org. If you haven't visited the site recently, you should look us up on the internet. Soon we will have all past issues of the SGS Quarterly available to members on the website. This will give us a great source of information to help us identify iridescent stretch glass as well as refresh our memories of the many years of activities of the Society. We will also soon be offering prospective members the ability to join our Society on-line, using PayPal technology.

(continued on page 9)



2008 Convention Wrap Up

by Pam Steinbach, Convention Director

The 2008 Stretch Glass Society Convention may be history, but the memories live on. About one third of our membership made the trip to Marietta, OH and they were lively participants in all our activities. The club display "A Rainbow of Glass" highlighted one piece of glass in each of the 42 colors in which stretch glass was manufactured. Next to each piece was a card with the official color name and which glass companies made that color. Additional information was provided by Dave Shetlar during his Club Display Review. It might not



have been the "showiest" display we ever had, but it was immensely educational. Hopefully now we will all use the correct color names when discussing Stretch Glass with other collectors.

The party began on Wednesday with a wine and cheese party organized by Mike and Cyndi Getchius who brought some wonderful Wisconsin cheeses for us to sample. Thursday was our fast and furious Sales Stampede where we draw numbers, line up and at the official time, race to the sale tables to purchase that piece of Stretch Glass that we MUST have.

Guests at our banquet on Thursday evening included George and Nancy Fenton, Dave Fetty and CC Hardman. After dinner we listened to fellow collector and author Tom Smith relate some lovely personal stories and anecdotes about the late Frank M. Fenton, whom we all miss. An unexpected, but very interesting highlight of the banquet was when George Fenton asked to say a few words. (See related story by Dave Shetlar on page 6 for more details.)

Friday began with a glass identification lesson from our technical advisor Dave Shetlar who always gives us great tips on ways to identify stretch glass (if you don't have your Stretch Glass book handy). We then had a box lunch and business meeting where we elected new officers and conducted business. After a short break, the real fun began.

The Stretch Glass Society and the National Fenton Glass Society had made arrangements to obtain, from the Fenton Art Glass Company, six special pieces of glass produced by Dave Fetty, Fenton's Master Craftsman. This effort was spearheaded by our own Les Rowe who is also a member of the NFGS. Three of

these pieces were iridized and three were not. Les also arranged for auctioneer Melody Canfield to preside over a joint auction by both clubs. An impressive number of NFGS members were on hand and the auction began. It started slowly but Melody cajoled and sweet talked bidders to open their wallets and before long, the auction was in full swing. I am happy to report that the sales were split 50-50 with SGS members winning three pieces and NFGS members winning three pieces. It was great fun and truly a pleasure working so closely with the NFGS to make this event happen.

Following the auction, Dave Fetty, Fenton's Master Craftsman, presented "A Progressive Glass Display". While explaining how he makes a piece of glass from start to finish, Fetty referred to various tools he uses and pointed to sample pieces of glass in these various stages of completion. Afterward he presented a video taken in the Fenton factory showing the actual procedure in progress. It was truly interesting and amazing to see.

It was now time for our Silent Auctions to end. Jim Steinbach, our Ways and Means Director, had obtained some interesting pieces of Stretch Glass. Our own John Madeley (co-author of *American Iridescent Stretch Glass*) had generously donated a group of black double dolphin whimsies which were produced by Fenton at the same time as our convention piece in 1997. We also had 19 pieces of vintage stretch glass to be sold. Last, but not least, we had commissioned Fenton artist CC Hardman to decorate five of our past year's souvenirs and these beautiful pieces were also included in our Silent Auction.

All our members were given bidding numbers and were instructed to write their bids on the accompanying bid sheet in front of each piece of glass. By using numbers rather than names, the bidding was "silent". Approximately ten minutes before this auction was to end, I noticed most all of our members standing around the tables. Someone would write in a last minute bid and someone else would quickly run over and up their bid. This got to be so spirited, one member refused to put the pen back down so the other member couldn't bid again! This was all done in good-spirited fun and everyone was having a great time. Out of 26 assigned bidding numbers, we had 14 different, successful bidders including one absentee bidder!

The two raffle pieces were won by Arna Simpson and August Keith.

This year's convention could not have happened without the help of many of our members pitching in. Thanks to all who helped make this convention one to remember. To those of you who did not attend, we hope to see you next year: July 29-31, 2009 at the Comfort Inn and Marietta, OH.



"A Rainbow of Glass"



Mike & Cyndi Getchius



Dave Shetlar's Club Display Review



Dave Fetty



Tom Smith



Banquet



George Fenton



CC Hardman Silent Auction Pieces



**Melody Canfield
& Les Rowe**



NFGS/SGS Auction

Iridescent Stretch Glass Colors: The Opaques by Dave Shetlar

It was really great seeing stretch glass in all the colors of the rainbow plus some colors that the rainbow doesn't have! Obviously, stretch glass colors are more complicated than the color of the base glass. Crystal glass can have gold to orange (marigold) iridescent coatings, shimmering gray (smoke) coating and clear to cloudy-white iridescence. Of course, black (technically, the absence of color) glass also isn't a color that we see in the rainbow, but black glass with stretch iridescence can be a real eye-popper due to the intense array of colors that are diffracted out. In this article, I want to review the opaque glass that was given the stretch effect by various glass companies.

The most common opaque stretch glass pieces appear to have been made by Northwood as they made an incredible number of stretch glass pieces in their Jade Blue color (Fig. 4). This color is usually opaque, but some bowls show a distinctive tendency towards being translucent. The color ranges from a pale, robin's egg blue to a darker sky blue. In most pieces, the batch seems to have been fairly well mixed, but you will occasionally see swirls of lighter or darker, especially in the foot. Northwood also made a small amount of custard glass which they called Ivory (Fig. 3). This glass also can be somewhat translucent and faint swirls of color variation can be seen. The least common opaque stretch glass made by Northwood is an iridized milk glass (Fig. 1). Only a dozen or so pieces of this have been found and it is occasionally decorated with black and gold paint. About a decade ago, the Jade Blue was a fairly popular color, but its desirability has dropped considerably in the last few years, perhaps because the subtle iridescence just doesn't show well on eBay or other web pages! The Ivory and milk glass pieces command high prices among experienced collectors, but general collectors are usually not interested in these colors either.

Three other companies made stretch glass using a milk glass base - Imperial, Diamond and Vineland. Imperial usually applied their Blue Ice (smoke) or Rose Ice (marigold) iridescence onto milk glass forms. The 'smoke on milk' pieces are less common and when applied to their swung vases, the effect is intense (Fig. 5). The 'marigold on milk' pieces are much more common and this effect is usually found on wide panel bowls or ground (stuck-up) bowls (Fig. 6). Unfortunately, both smoke and marigold surfaces are easy to scratch and heavy cleaning can remove patches of the iridescence. So, only clean these pieces with soap and water and a soft cloth! Surprisingly, several pieces of Diamond's Adam's Rib ('900') have shown up

in milk glass with a light marigold iridescent surface (Fig. 17) and most have a shiny surface, but the bowl figured has a definite stretch effect. When we had our Vineland club display a couple of years ago, a marigold on milk bowl showed up (Fig. 16). This one suffered from some loss of the iridescence and there was very little stretch effect. However, this suggests that there might be a good one from Vineland out there somewhere!

I've also included a NUART vase that has stretch iridescence on a translucent 'opal' base glass (Fig. 6). Technically, this is an art glass, but it's really close to our stretch glass. This opal glass can have a pale marigold, green or purple iridescent coating.

U.S. Glass obviously made the greatest variety of opaque glass with stretch effect, including some obvious slag glass. I remember at one of our Chicago conventions, Berry Wiggins proudly announcing that he had discovered the line name for U.S. Glass opaques - Carrara. The three main colors in this line were: Old Rose, a translucent pink (Figs. 8 & 13); Mandarin Yellow, a translucent bright yellow (Fig. 9); and, Jade, a translucent green (Fig. 20). The Old Rose is obviously a heat sensitive glass which takes on a brownish cast if over heated in the finishing process (Fig. 8). It's supposed to be a pale pink color, but this is difficult to find. The Mandarin Yellow and Jade pieces come in three to four vase sizes, two ground-footed bowl sizes, a couple of footed bowl/comport sizes and sherbets are known. A high-footed comport and creamer/sugar set have been found in Mandarin Yellow and we found some plates in the Jade this last March! Of course, the #310 candleholders are fairly obtainable in these two opaques.

Berry mentioned four additional Carrara colors - Pearl Blue, Pearl Gray, Nile Green and Coral (though he admitted that he wasn't absolutely sure of the line attribution). These colors appear to be true slag glasses with swirls of different colors being obvious. Pearl Blue is a pale blue glass with tiny streaks of darker blue and white flecks (Fig. 10). Most of this glass is not iridized and those that are have very subtle stretch marks. Pearl Gray appears to be the least common color (Fig. 7) and only two bowls are known. This has gray to caramel streaks with some translucent areas. The two bowls known in this color are only iridized on the inside. Coral is another heat-sensitive slag glass that ranges from a pale yellow-orange to a dark pink-orange (Fig. 15). Again, the stretch iridescence can be very subtle on these pieces. The Nile Green pieces are very striking with most of the glass being a pale green, but many emerald green spots and streaks are running throughout the piece. Bowls and comports usually have subtle stretch effect,



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 14



Fig. 11



Fig. 12



Fig. 13



Fig. 15



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23

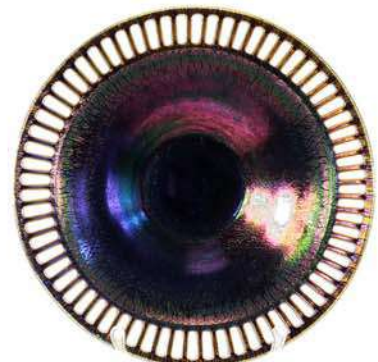


Fig. 24

But the ribbon bowls often display intense stretch effect. Cal Hackeman also brought an example of a red slag piece that is obviously of U.S. Glass origin (Figs. 11 & 12). From the top, it's difficult to determine if this is just a dark Coral piece, but when you look at the base glass on the bottom, it is clear that this is a much darker red color. I have only seen three of these pieces, a #179 vase and two plates/low bowls.

Finally, we come to black glass. This is usually called black amethyst by glass collectors and it can cause a lot of confusion in inexperienced collectors who try to shine light through it. Each company had a slightly different method of making black glass (it's supposed to appear black when sitting on a surface) and when you shine a very intense light through it you might see a deep red (so-called fiery amethyst), blue or purple. If you see purple rather easily, the piece may actually be a dark purple piece. Diamond made the most black stretch which they called their Egyptian Lustre (Fig. 23). These pieces often command high prices because of the intense, multicolored iridescence that shines back. However, we have found several U.S. Glass bowls that appear to be black amethyst glass (Fig. 24). Berry Wiggins used to bring a pair of candleholders to the convention what were made by Imperial and these were obviously black glass with iridescence. Unfortunately, being candleholders, there was no real stretch effect visible!

You will probably realize that there are some additional images on the color page! Fig. 18 is a Vineland candleholder in a brown to caramel slag glass and this single stick is iridized! I've seen other Vineland bowls made of this glass, but none have been iridized! (Thanks to the Schleedes for providing the image!) Jim Farr also brought a little clear to cloudy-white slag glass bowl which is obviously Fenton in origin (Fig 19). When Jim first brought this to the convention, I figured it was a recent piece that had escaped having the logo, but Jim stated that his was obtained before the early 1970s reissue of stretch glass by Fenton. Checking with some Fenton experts, apparently Fenton did experiment with this kind of glass during the Depression Era, so it may be possible that a stretch glass piece was made at that time with this glass!

I've also included two Consolidated Glass pieces from their Catalonian Line. These vases occasionally appear in one of two sizes and they come in two colors: cased pink on milk glass (Fig. 21) or cased blue on milk glass (Fig. 22). Personally, I consider these to be true stretch glass pieces as they were blown-molded (you can easily see the mold seam) and spray iridized. However, these were obviously finished by attaching them to a punty rod since all have a rough-ground pontil mark.

Overall, stretch glass pieces in opaque colors are definitely in the less common to rare category, but not every collector is enamored by the effects or colors. Obviously, the blacks are highly prized because of their generally intense iridescence effects while the opaques are more subtle. Also, remember that many of the U.S. Glass slag pieces were made without stretch dope being applied. However, don't walk by these pieces without taking a close look. Iridescent pieces often are not evident unless you get the light just right!! Happy hunting!!



George Fenton Responds to Technical Question! by Dave Shetlar

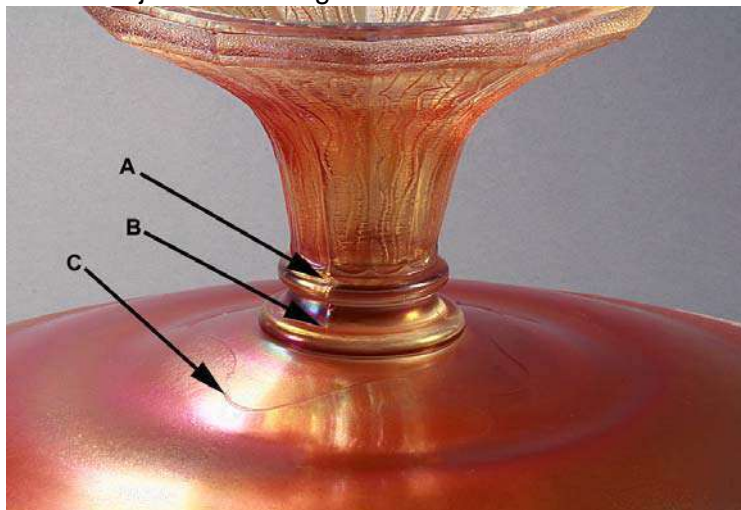
You can imagine my surprise when we were at our banquet and George W. Fenton asked Cal if he could get up and say a few words about a statement I made in our May newsletter! I was trying to search my memory banks to remember what I said that could have offended the CEO of Fenton Art Glass Company!!

George was carrying a box and he soon extracted a Northwood Tree-of-Life comport, the larger one with the 12-sided base. George looked at the base and felt of the junction where the base met the bowl top. He then stated that he had read my article on the Northwood Tree-of-Life pieces where I had mentioned that I couldn't figure out how this piece was made. I had then expressed that I was disappointed that Frank M. Fenton (George's father) was no longer around to give me his insights.

George explained that he had carefully inspected the junction where the base met the bowl and confirmed that this comport couldn't have been made with a normal shell mold (for the top) sitting on top of a jointed mold (for the base) because there wouldn't have been enough space in the bottom of the shell mold portion to drop through the base without it catching. He said that he had consulted with some others and it appears that the bowl section was indeed made in a shell mold. This is basically a bowl-shaped mold into which the molten glass is dropped and a plunger forces the glass into the desired shape. The plunger is then pulled out and the entire mold is turned upside down to drop the molded



glass out. To accomplish this, there has to be some kind of hole or holes in the bottom of the mold to relieve any suction that might occur. There is a little irregular seam on the bottom of the bowl (see arrow C) that likely represents this release area. This bowl would then have to be placed under another hinged mold which served to form the foot. This mold would have likely hooked onto a little knob preformed in the shell mold. Another gather of hot glass would be dropped into this mold, and a plunger would give the final shape of the foot and join the hot glass to the bottom of the bowl



section at the same time. This is why you see the seam running up the base to the junction (see arrow A), but it then disappears (see arrow B). At this point, the mold forming the base is opened and the piece could be snapped up and handled for doping and shaping.

I am so pleased to learn how this piece was likely made, but I'm even more thrilled that George is taking up the banner of Fenton's tradition of making exceptional glassware AND helping collectors and potential customers understand the ways that this glass is, and was, made! Thanks George!!



Dave Fetty Describes His Glass Making Techniques by Dave Shetlar



Dave Fetty, master glass craftsman, was our featured speaker on Friday afternoon at the 2008 Stretch Glass Convention Show & Sale in Marietta, Ohio. After scurrying to get additional chairs for those in attendance, Dave talked about making five of his more popular bowls and vases (figure 1): a mosaic bowl, a

hanging hearts interior - swirl exterior bowl, a 'feathers' vase, an open windows vase, and a pierced vase.



For the mosaic bowl, Dave had a set of pieces that illustrated all the steps needed for the piece (figure 2). First a gather of black glass is taken on the end of a blow tube. A small bubble is formed and another gather is added, then smoothed out. This is then rolled in a bucket of multicolored glass chips (frit) which form the mosaic of colors. After reheating and 'blocking' these chips into the bubble, it is blown a little larger. At this time a fine thread of glass is applied to the outside in a spiral. After reheating, blocking and reheating again, an ice pick is pulled through the spirals from the bottom to the top. This produces the pulled loops pattern. In other areas, the ice pick is inserted and moved around in a spiral motion. This forms interesting corkscrew swirls in the colored glass. The piece is then expanded more and the base is given its final shape in a paste mold. At this point, another gather of glass is added to the bottom and a special tool flattens out this glass into a thin foot. After the foot is applied, a solid punty rod with a tiny gather of molten glass is attached to the end of the bowl. The neck is broken free of the blow tube and now the bowl top can be given its final shape by flaring it out.



In the hanging hearts interior - swirl exterior bowl, a small ball is formed with clear glass to which dots of a dark glass are applied. After reheating, these dots are pulled and pushed with the ice pick to form heart shapes. Random threading is added and this first ball is blocked and smoothed. This is then put into a tank

of white glass which completely covers up the tiny hearts and vines. The thin spiral of dark glass is put on the outside of the white glass, and after multiple reheatings, these are given the swirl treatment with the ice pick. A foot is added, a punty rod is attached, and the piece is broken off the blow tube. When the top is opened up, you see the hanging hearts on the interior and the swirls on the exterior - NEAT!

The feathers vase seems simple as it is another small glob of glass to which eight rows of glass dots are applied to the exterior. The difference here is that the dots are not just a single color of glass, but a multilayered swirl of several colors! These are blocked into the glob (melted into the glass and smoothed), and after extensive heating, the ice pick is drug through each row of dots. This pulls out their various colors to make multicolored feathers!

The vase with four clear windows is made by forming the initial glob of glass using an opaque glass with various frits added to the surface. This glob is expanded slightly and with a metal rod, holes are opened up while carefully keeping opposite sides from touching each other. After four equally spaced holes are made, this piece is quickly rolled in a tank of clear glass. The clear glass overlays the initial glob, but when done quickly, it doesn't flow completely in the holes. This is blocked and blown-expanded. This results in a set of clear windows with the multicolored sections of the initial glob showing through.

Finally, Dave talked about making a vase with a hole in the middle. In essence, he goes through the same procedure that would be necessary to make a vase, but after the vase is attached to the punty rod, a large set of robust calipers are used to pinch the middle of the vase together from both sides. By keeping up the pressure on the calipers, they actually poke a hole through the middle while sealing all the sides. This hole is then enlarged and the top of the vase is finished.

Dave used a set of video segments (made by Howard Seuffer) which showed the actual processes for making these pieces and if you get a chance to see them, you can certainly get a better idea of how these pieces are made!



From the editor, Stephanie Bennett

Thanks to the great articles and pictures provided by Cal, Pam & Jim, and Dave & Renee, you've just either re-lived – or vicariously experienced -- all of the highlights of this year's convention. What can't be

captured in print are the warm smiles and handshakes of fellow collectors, and the ability to see, touch, and buy more beautiful Iridescent Stretch Glass than you'll find anywhere else. So let me add my wish to see you all next year.

Mark your calendars now for July 29-31, 2009!

Convention 2008 Auction & Raffle Summary by Jim Steinbach

This year, the Society conducted four auctions at our annual Convention. We had great participation by our members which made this one of the most successful events in many years.

The auctions began with a jointly sponsored live auction by The Stretch Glass Society and the National Fenton Glass Society. We sold a total of 6 pieces of glass made by Master Craftsman Dave Fetty. This auction grossed \$4000 total and will net our Society approximately \$1300. I want to thank Dave Fetty, The Fenton Art Glass Co., the NFGS, Les Rowe and the membership of both clubs for making this event such a success.

If the wonderful participation in the Fetty auction by our members was not enough, they immediately followed up by making our three silent auctions a great event. We auctioned off in a silent auction format, 5 past convention souvenirs that were hand decorated by CC Hardman, 19 vintage stretch glass pieces and 13 whimsies created in 1997 at the time our convention souvenir was made. These three silent auctions grossed \$1886 which netted The Society \$1061. I want to thank John Madeley, Les Rowe, CC Hardman and our participating members for making these auctions such a success.

This year we conducted a raffle of two very nice stretch pieces. On \$328 in gross ticket sales, The Society netted approximately \$188.

Thanks to all the members who joined in the fun. The profits from these activities will be used for the general operation of The Society. This type of participation by our members is what has continued to make our Society financially sound. I hope all of you can join us next year.



STRETCH GLASS SOCIETY EXECUTIVE BOARD

PRESIDENT: Cal Hackeman

**VICE-PRESIDENT:
SECRETARY: Marilyn Farr**

TREASURER: Nancy Waln



**DIRECTORS:
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Mike Getchius
Les Rowe**

**Jim Steinbach,
Pam Steinbach,**

NEWSLETTER EDITOR: Stephanie Bennett

President's Message, continued from page 1

We are a Club of members who all share a common interest – iridescent stretch glass. Within that common interest we each have special interests, so please share yours with us. Please let your Directors and Officers know what you would like your Society to be doing; how can we deliver more value for your membership. I will be sending you an updated Member Directory, a copy of the new Constitution and By-Laws and the minutes of the Annual Meeting in the next few weeks. Watch for this mailing and then consider reaching out to fellow members by phone or via the internet. Maybe you will even decide to invite some local members to join you for lunch (on iridescent stretch glass plates, of course) or go to the local flea market or antique mall. Let's make 2008-2009 a year of connecting with each other and sharing the excitement of being collectors and admirers of iridescent stretch glass.

Happy collecting,
Cal Hackeman, President

WELCOME NEW MEMBERS!

Convention is a great time to meet not only fellow SGS members, but also Fenton collectors and other glass lovers and interested public from the Marietta/Williamstown area. We welcome visitors to most of our activities and enjoy sharing our excitement about stretch glass with them. We enjoy it even more when non-members become new members of our Society! So, on behalf of our entire Society, we again welcome you, our new members. We enjoyed meeting you and talking glass with you at this year's convention, and look forward to seeing you again next year. In the meantime, we hope you enjoy and feel free to participate in the newsletters and website – and of course we wish you good luck in adding to your Iridescent Stretch Glass collections!

Melinda Fetty
Dick & Carolyn Grable
Joe Mattis
Pamela & Michael McGinnis
Tom & Brenda McNamara

THE STRETCH GLASS SOCIETY

MEMBERSHIP FORM

Please print first and last names and place an "X" in the boxes to the right for each line of information that you **DO NOT** want published in the annual SGS Member Directory.

NAME(S): _____ ☐

STREET ADDRESS: _____ ☐

P.O. BOX: _____ CITY/STATE/ZIP: _____ ☐

E-MAIL/WEB SITE ADDRESS: _____ ☐

TELEPHONE: _____ ☐

Cut on dotted line, and mail with your check to Stretch Glass Society Treasurer,

THE STRETCH GLASS SOCIETY is an organization of knowledgeable and enthusiastic collectors of iridescent stretch glass, a glassware unique to America. Members share information on the manufacturers, colors and shapes and join in the camaraderie gained through associations with other stretch glass enthusiasts. Membership benefits include:

- A quarterly newsletter complete with identification tips, drawings, color photos, stretch glass selling and buying section and dates/locations of various up-coming glass events. The newsletter is provided by email with the e-membership and in printed format via the USPS with the standard membership.
- An annual Convention, Show and Sale complete with stretch glass whimsy auction and raffle drawing.
- An SGS website with member privileges, a list of stretch glass reference books, and a Member Directory.

ANNUAL DUES for THE STRETCH GLASS SOCIETY are as follows:

- \$18 e-membership for U.S. and Canadian residents (individual and/or family)
- \$28 standard membership for U.S. residents (individual and/or family)
- \$30 (US dollars) standard membership for Canadian residents (individual and/or family)
- All memberships run from January 1 through December 31.
- All first year NEW memberships are prorated based on the quarter the new member joins. Those joining in the first quarter pay the full yearly membership: those joining in the 2nd quarter pay 75%, the 3rd quarter 50%, etc.

(Members, please pass this on to friends and fellow collectors who are interested in joining THE STRETCH GLASS SOCIETY.)

FOUNDED APRIL 21, 1974 IN DENVER, PENNSYLVANIA

THE STRETCH GLASS SOCIETY

QUARTERLY

<http://stretchglassociety.org>



First Class Mail

TO:

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