

QUARTERLY

NOV 2009



INSIDE

Executive Board & Facebook	2
2010 Convention & Glass News . .	3
Technical Article: What IS	
Iridescent Stretch Glass?! . . .	4-6
Eye on eBay	6
Going Public with our Love of	
Stretch Glass	7
Q&A E-Mails	8
Some things are just meant to be .	9

President's Message:

Building on a Strong Foundation

My desire is not a look back, but rather to establish where we are and how we want to grow from here. I am grateful for the hard work of many, that has gone before and is continuing.

The purpose of the Stretch Glass Society is to enrich one another through the mutual promotion of collecting iridescent Stretch Glass. Our goal is to expand the knowledge of and interest in our hobby. We are learning together.

Our goals for this year include:

Upgrading our website, to make it more accessible and beneficial to our members and the world.

Surveying SGS members to determine needs, gather input, and establish our priorities.

We are also discussing the need for a comprehensive up-to-date Price Guide for vintage iridescent Stretch Glass, which would supplement the reference sources currently available to collectors, auctioneers, dealers, and anyone interested in Stretch. We would include the relative rarity and value of all known colors for each piece of Stretch, along with a common-sense explanation of what determines worth, as well as the attributes that make an exceptional piece more valuable.

In preparation, I will put together a list of all known pieces of Stretch Glass. If you would like to help by providing information on the pieces you have that are not found in our current resources, you can email me at [REDACTED]. Please include a clear description and measurements for proper identification and evaluation. Prices will be realistically based on what comparable pieces are known to have sold for, with the hope that as knowledge and demand increases, so will prices.

Nothing will be published without a consensus on its accuracy. The Executive Board has not yet reached a conclusion as to whether our Society should sponsor this project, or become the perpetual steward of this information.

I believe that the more informed collectors of Stretch Glass there are, the more valuable all Stretch Glass will become. And that will benefit each of us.

Have Blessed Holidays!

Tim



STRETCH GLASS SOCIETY EXECUTIVE BOARD

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Mike Getchius

NEWSLETTER EDITOR: Stephanie Bennett



(NOTE: Mike sent me this link to the SGS Facebook page which will get you there and allow you to see all pictures (but not all fans) – even if you're NOT signed up for Facebook. It works, and is tempting me to take the plunge. Try it! Stephanie)

<http://www.facebook.com/pages/Stretch-Glass-Society/116636962913>

News Feed: The Stretch Glass Society now has a presence on Facebook. If you are a member of Facebook stop by and become a fan. To find the page simply type Stretch Glass Society in the search box on your profile page. If you are not presently a member, you might think about becoming a member and setting up your own personal profile. You need not share any personal information. Talk to a friend who has a profile on Facebook and they can get you started.

The SGS's page contains photos from past conventions with captions, comments about progress toward our 2010 convention as well a discussion about the last year's convention. Stop by and check it out, make a comment on something you see there, or post a photo of your latest find.

Your Stretch Glass Society's Board of Directors is also working to update and revamp our current web site to contain more timely content as well as a photo gallery, a blog and easier to navigate menus. Look for the changes later this winter.

Mike Getchius, Director & On-line Coordinator



2010 Convention Planning by Cal Hackeman, Director & Convention Chairman

What do a delicious Thanksgiving dinner, a special holiday gift and the 2010 Stretch Glass Convention, Show & Sale all have in common? Whether it is shopping for a turkey and all the fixings, getting your special someone a holiday surprise or coming to a few days of fun, friendship and educational events around iridescent stretch glass, it all takes planning and enthusiasm. The planning is well underway for our 2010 SGS Convention and we hope you have the enthusiasm to start planning to be with us on July 28, 29 & 30, 2010, as we return once again to the Comfort Inn in Marietta, Ohio to kick off three back to back conventions, (SGS, NFGS and FAGCA).

Even though we are early in the planning stages for our Convention, I am happy to announce the theme for our Club Display will be iridescent stretch glass vases – all companies, all colors, all shapes, all sizes! Thanks to Reg Arrington for suggesting this fine display theme. Please think about what unusual, interesting vases you have in your collection to bring for our Club Display. We look forward to exhibiting many examples from the rarest of the rare to the nicest of nice. Much of our 2010 Convention will follow the very successful format of the 2009 Convention but we will also be making a few enhancements and throwing in a few surprises. If you have suggestions for events or activities you would like to see included or if you would like to volunteer to help make our 2010 Convention a reality, please email me at [REDACTED] or call me at [REDACTED]

Thanks and I look forward to seeing you in Marietta in July, 2010. *Cal*



Thanks to timely notification from Millie Coty, some of us got to watch this show's first airing on Nov. 10th. I forwarded Millie's note about the second airing, on Nov 17th, to all of you who have email addresses on our SGS member directory. For those who didn't get a chance to see the complete show, there is a short segment posted on the Fenton Company website:

<http://www.fentonartglass.com/newsletter/2009/111209.asp>

The program was filmed last November. Do you think they waited to coordinate its showing with our SGS technical article in this issue? Stephanie



South Florida Depression Glass Club
American Glass, Pottery, Dinnerware
Show and Sale

February 13 & 14, 2010
Sat. 10am-5pm & Sun. 10am-4pm

NEW VENUE Emma Lou Olson Civic Center **FREE PARKING**
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That Dazzle Today!

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Website: www.20-30-40Society.org

SHOW AND SALE

ELEGANT & DEPRESSION GLASS - EARLY AMERICAN PATTERN GLASS
ART GLASS BY CHARLES LOTTON - TABLEWARE & TABLE DECOR
EARLY FENTON RARITIES, AUTHOR & DEALER THOMAS K. SMITH

CONCORD PLAZA MIDWEST CONFERENCE CENTER
401 WEST LAKE ST. NORTHLAKE, IL. 60164

Save this Ad & Come See Us

MARCH 13th—14th, 2010

SATURDAY 10 am - 5 pm SUNDAY 11 am - 4 pm

Crystal Repair - Glass Identification

Reference Library - Door Prizes

ADMISSION: \$8.00 per person \$7.00 w/this card - LIMIT 2

Free Parking and Shuttle to Front Door

All attendees will be processed as associate members for this event.



What IS Iridescent Stretch Glass?!

by David Shetlar

Iridescent stretch glass collectors get this question all the time and we often have difficulty describing the object of our collecting passion, especially to folks who have no experience with the diverse forms of glass! There are even some SGS members who are not fully aware of exactly how it is made. So, in this article, I'm going to review how the Stretch Glass Society defines iridescent stretch glass and provide you with some images and descriptions that may help when you discuss our glass with others.

As a historic background, Berry Wiggins, glass historian and former Society technical guru, worked long and hard with Frank Fenton to come up with a precise definition of stretch glass, or more correctly, IRIDESCENT stretch glass. Berry and Frank were sticklers for details and they wanted to devise a definition that would stand the test of time. I still remember having Berry stand up at one of our business meetings to announce that Frank and he had finally decided on the following definition: "Stretch Glass is pressed or blown-molded glass that has little or no pattern and is sprayed with a metallic salt mix while hot. When finished, this handmade glass will have either a cobweb iridescence (equal to stretch marks) or a plain iridescence effect, and is velvet or shiny in luster. In some rare instances, some stretch glass with an over-all pattern will have been put in the manufacturer's line of stretch. Old Stretch Glass was made in the United States from circa 1916 thru 1935." There are several carefully crafted phrases in this definition that you might miss, so I will describe, phrase by phrase, what is meant.

Remember that vintage iridescent stretch glass was made by using a press-molded or a blown-molded process. In short, this means that the glass was *mass produced* and not *completely* hand-made like most art glass (though even art glass is often blown into a mold of some sort). Berry and Frank disliked the term 'mass produced' as it suggested machine-made! A press mold is made of cast iron or steel. This mold (Fig. 1) usually consists of several parts: a base plate, the body, (which is often in two or three equal parts hinged together) and a top ring. Molten glass--the gather--is swirled onto a steel rod from a tank and quickly held over the top of the mold. The gather drips/flows into the mold and when the press operator thinks enough glass is in the mold, it is cut off with shears. The gatherer then goes back to get another gather (molten glass). The press operator places the top ring onto the mold, positions the mold on the press and pulls down a plunger that enters the open top of the mold. As the plunger descends into the mold, it pushes the still molten glass into all the areas of the mold. For

simple bowls, comports and vases, the glass simply flows into the foot and wall areas. However, in molds like the twin-dolphin pieces, the glass has to travel into the voids that make the dolphins. The top retaining ring, keeps the glass from over-flowing the mold. The plunger is then quickly removed, the top ring is pulled off and the mold is opened. By this time, the hot piece of glass has cooled just enough and is 'turned out' with tongs or other tools onto a surface to cool a little more. The piece is then picked up and taken over to other workers who hold metal rods that are equipped with spring-loaded jaws. These jaws, called 'snaps,' grab hold of the foot of the piece and it is then taken to be processed further (described below).

In the blown-molded process, a small gather is taken from the tank on the end of a blow-tube (a steel tube with a hole down the shaft). The glass blower quickly rolls the small glob of molten glass in a wooden mold which has a ball-shaped interior. This mold is kept in water to keep the wood from burning, but smoke and sizzle abounds! Once the glass has been shaped into a small ball, the initial bubble is blown into it (Fig. 5). This little 'seed bubble' is returned to the tank and a second, larger coating of molten glass is gathered. This is quickly blown again to form a larger bubble and some shaping in the wooden mold again occurs (Fig. 6). When the final blower is ready, this second, larger bubble of glass is heated again and allowed to droop down, or elongate downward. This is quickly taken over to a two-piece mold and placed inside the mold. The mold is quickly closed and the blower stands on an elevated platform to blow the bubble into the shape of the mold (Fig. 7). When the glass reaches the limits of the mold, blowing continues which causes a thin bubble to expand out of the top of the mold. The mold is opened up (Fig. 8) and the molded glass is taken over to a person with a snap (if the piece has a uniformly round base that will take a snap, or the piece may be 'stuck' onto a punty rod with a small gather of molten glass. The blow rod is then broken away and the thin bubble of glass is also knocked off. The rim is then reheated and smoothed out.

Whether press-molded or blown-molded, the piece of glass eventually ends up either in a snap or stuck-up! From this point, the finishing is the same for any iridescent stretch glass piece. The piece is reheated in a glory hole to bring it up to a deep red color (Fig. 2). It is then taken over to the 'doping' booth (basically a box that has an exhaust fan pulling air and fumes out of the work area) where the 'doper' sprays a dilute solution of metallic salts onto the still hot glass (Fig 3 – press-molded vase on a snap; Fig 9 – blown-molded, stuck-up vase). This doping procedure is not as simple as it sounds! The dope has to be spraying when the glass enters the stream or there will be noticeable spatters.

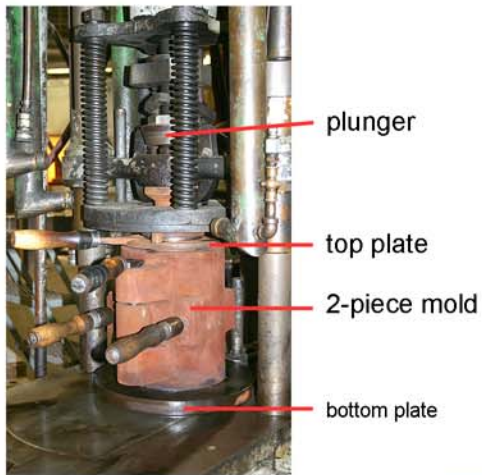


Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

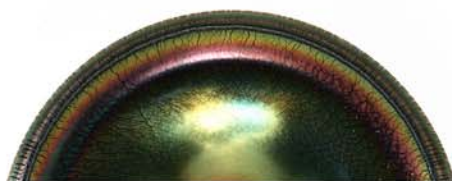


Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15

What IS Iridescent Stretch Glass, continued

The spray nozzle can't be too close nor too far from the piece and the spray has to be smoothly and continuously applied to the exterior and interior surfaces! Once doped, the piece will appear shiny with the iridescence—like carnival glass.

Now is when the real magic of iridescent stretch glass occurs! The doped piece is taken *back* to the glory hole and heated yet again to a cherry-red to yellow-amber color. This alone causes the satiny, cobweb-like stretch marks since the glass expands more than the thin coating of metal that has adhered to the surface. However, most stretch glass is also reshaped which intensifies the stretch effect even more (Fig. 4). Again, this reheating process can be a tricky operation. If the glass is heated too much, the metallic coating sinks into the glass and the iridescence is lost! Some glass companies deliberately reheated the rims of the pieces (called fire polishing) to make the rims smooth and less susceptible to chipping (Fig. 11 - an Egyptian Lustre bowl with a fire polished rim). Of course, many iridescent stretch glass collectors like the stretch effect all the way to the tip of the piece! (Fig. 10 - an Egyptian Lustre bowl without fire polishing.)

A few years ago, when the Fenton Art Glass factory was producing Wisteria epergnes, Frank pulled out a series of the smaller horns in the different phases of production. The Society owns these and they are available for folks to use when asked to give talks! Figure 12 shows the horn directly out of the press mold, Fig. 13 shows the horn that has been reheated and iridized (carnival iridescence); Fig. 14 shows the horn after doping and reheating a third time and with the initial flair and crimping; lastly, Fig. 15 shows the finished horn that has had one side pulled up and the other folded down to make the characteristic 'Jack-in-the-pulpit' shape.

In our definition, notice that we recognize that some pieces of stretch glass will have a satiny or shiny iridescent effect. So, how does this differ from carnival?? Basically, it doesn't, but it does recognize that certain pieces, especially pieces that are *not* reshaped after being doped (e.g., candy jar and bonbon lids, candleholders, cups, etc.), may not exhibit the cobweb-like effect. What differentiates carnival from stretch is the next phase which acknowledges that companies placed these non-reshaped pieces in their company's 'line of stretch' glass pieces and that these pieces will have no or minimal pattern. This obviously gets confusing, especially to carnival collectors who have been taught through their books that 'our' candleholders, candy jars, bonbons, etc. are 'carnival' glass! I do acknowledge that our definition has some problems. When Berry and

Frank included the statement, 'put in the manufacturer's line of stretch,' this caused the inclusion of Diamond's Ruby and Royal Lustre pieces. These pieces are without patterns, but the iridescence was deliberately made to have a mirror-like, gold to silver surface. Apparently, this effect wasn't very popular when they were produced, but these pieces occasionally show up and both carnival and stretch glass collectors have trouble interpreting them. *Technically*, we include them as *iridescent stretch glass*, but they have *no* stretch effect. These Ruby and Royal Lustre pieces are ones that I am personally more than willing to give to the carnival collectors! LOL!



Recent selling prices from Renée Shetlar



Imperial Ruby 14.5"
plate \$360.97



Fenton
Topaz
curtain-
optic
pitcher
\$1,100



Fenton
Topaz
rose-top
cologne
\$899.89



Jeannette Gold
12" bowl \$67.71



Northwood blue diamond
optic pitcher & tumbler set
\$539 (See covered pitcher only
in Feb 2009 newsletter for
\$200.01.)



Fenton Wisteria
toothpick \$256
(See same item in May
2009 for \$149.49)

Going Public with our Love of Stretch Glass

by Mike Getchius

Our local librarian asked Cyndi and I if we would put together another display for their case, knowing that we had in the past when Cyndi worked for the system. Having built display cases for some of the local area libraries, I feel guilty when they stand empty. Now the question, what to display? In the past, we'd displayed different collections of Fenton Art Glass, fountain pens, other antique office items, fire department memorabilia and old woodworking hand tools. With the annual SGS convention approaching, Iridescent Stretch Glass seemed the next logical choice.



I am a collector at heart, a gene passed down from my father. Glass collecting has its own story however. My mother worked at a florist that was a Fenton dealer and she would give Cyndi blue satin pieces for her birthday as well as other special occasions. Then, Fenton discontinued their blue satin line and gifts changed to clothes or what ever. I own a custom cabinet shop in a vacation area and in order for weekends to be spent together with my bride, her suggestion was to get away from the shop and go to rummage sales and auctions. To get some education, I checked out antiques price guides and would read them. At an auction shortly after we started our summer weekend getaways, I was doing the pre-auction inspection in a very claustrophobic garage while Cyndi set up our chairs.

After coming out and sitting down, I proceeded to tell Cyndi what items were of interest. There was a piece of satin-finished Hull pottery, a couple of Toby mugs and a small iridescent-finished vase with 'Quezal' engraved on the bottom. I remembered reading about Quezal in the

antiques collector price guides. The auction began slowly, when the Hull was up, the bid stalled, the auctioneer picked up the piece of Quezal and said "we'll throw in this small piece of carnival glass". I won the bid at twenty-nine dollars. We paid, packed-up and left. Now the search began to find out what we bought, and what it was worth.

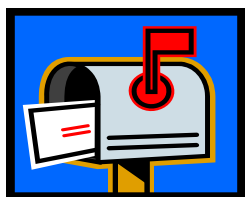
A woman my mother worked with told us about a Fenton glass collecting club she belonged to and invited us to attend their next local meeting. There we were, introduced to the world of glass collecting. We did not, however, find out much about our newly acquired small vase (or maybe toothpick). That fall we attended our first Fenton convention as spectators only; the displaying wouldn't start until the following year. Neither Cyndi nor I were big fans of buying current production pieces, so we collected older items. We were collecting pieces from the 1920s and '30s, which of course includes Iridescent Stretch Glass. We joined the Stretch Glass Society and attended our first convention when it was held in the Chicago area. It wasn't until later, when the SGS conventions were held in conjunction with the Fenton convention that we became regular attendees.

P.S. Several years later, while at convention, we found our piece of Quezal pictured on the cover of a newly published collector book titled "Rare and Unusual Toothpick Holders"!



For additional captioned photos of the display, please visit the Stretch Glass Society's Facebook page and become a fan.





Q&A Letters & E-Mails

from Renée & Dave Shetlar

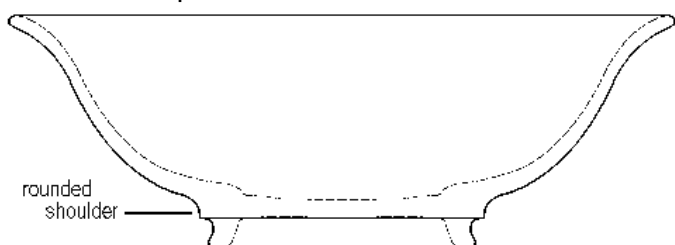
Q: Hello, I'm just another inquirer who stumbled on your website.. It's not the first time. I've used it in the past to identify stretch glass items. I must say it's a great website! now for my question, I have a flared bowl 10 1/2 inches wide, 4 inch marie or base and 2 3/4 inches tall. It is iridescent or carnival like in what might be called celestial blue. There are 2 seem lines and a few bubbles in the base. I always thought it was Fenton, but now that I'm ready to list it on the Internet I'm not sure who made it. Any information or leads on who made it will be greatly appreciated. Kind Regards, Jennifer

A: Hi Jennifer, Without seeing what the shoulder (between the marie and bowl body) looks like we can't attempt to provide an identification. Can you send us a few pictures? We need to see a profile (showing the shoulder), a shot of the underneath of the bottom and a shot of the interior. Several of the companies that produced iridescent stretch glass had a color that we generally refer to as celeste blue. Hope to hear from you soon, Renee Shetlar

Pictures speak volumes! Your bowl is definitely a product of the H. Northwood Company which produced iridescent stretch glass from their Wheeling, WV factory between 1916 and 1925.



Your bowl is a #660 (see line illustrations from our website— (link given). We believe that Northwood did not have a specific name for their "celeste blue" type color and merely called it Blue. The color example we picture on the Northwood bowls ID page is in their Russet color (link given). The line illustrations show the minute differences between the various bowls better than the actual photos.



Northwood #660 bowl (9 3/4-inch)
(base = 3 7/8-inch; shoulder = 4 1/8-inch)

It is extremely difficult to assign an accurate value on your bowl without inspecting it in person because of so many different variables. It appears that the iridescence

is very good on the interior (topside), but we were not able to determine the quality of the iridescence on the exterior (underside). As you are no doubt aware, today's market on all antiques and collectibles is low, therefore you may not be able to realize the maximum for this piece. However, we believe you may be able to get between \$45 and \$65. A couple of years ago, you may have been able to get as much as \$125, but not today.

This is neither a "rare" color nor a "rare" shape for collectors of iridescent stretch glass, but for those collectors or individuals wanting to add a decorative piece to their living room coffee table or dining room table, this piece would be a wonderful acquisition. If it were paired with a set of Northwood Blue candleholders and the black #660 stand that Northwood made for these bowls, stretch collectors would be more than interested.

If we can answer any additional questions, please let us know. Best of luck! Renee

Q: Hi, My name is Bob Passarell. For a long while I was a member of the Stretch Glass Society and communicated with Dave Shetlar regarding a never seen before Northwood white stretch glass bowl #648. I've recently acquired a very small unmarked vase. The base is approximately 3", the width at the top is about 3.5" and the height is 2.5". It looks VERY much like Imperial Jewels. The color has a lot of gold and green with a bit of purple. The inside is iridescent and the glass itself is amethyst. Wondering if you've ever seen this before or if you have an opinion as to the maker. Thanks for your time and I hope all is well. One day I'll rejoin the society when I have more time to participate. Bob



A: Robert, Your piece is fairly unique, but I've seen two others over the years. This is indeed an Imperial Art Glass Line (Jewels) piece, but I've not been able to assign a line number to it. I believe that it is made from the mold that made the #4 to #14 pieces. Yours appears to be small spittoon shape and may be considered to be a whimsy. I'm pretty sure that it was marked, but when pushed down, the middle of the bottom got depressed and subsequently ground off when the bottom was ground. There are a couple of modern art glass makers that are making some similar pieces, but I've not seen them use this kind of color and iridescent combination...yet! Dave



Some things are just meant to be . . .

by Cal Hackeman

A number of years ago, when I was just a novice at collecting iridescent stretch glass, I responded to an ad in the *Antique Weekly* offering a red stretch glass bowl for sale. I'm probably dating myself by even referring to responding to an ad in a newspaper, but that is how we bought and sold a lot of antiques and collectibles before the internet! Much to my delight, I was the first caller to express interest in the red stretch glass bowl and so the seller put it on hold for me pending receipt of my check. I soon received a red stretch glass bowl, but it was not what I expected. First, it had no iridescence on the exterior – I didn't know at the time that this should not be a concern because most of Fenton's ruby stretch glass bowls did not have iridescence on the exterior -- I thought this was a serious defect and, as such, it was quite a disappointment to me. Second, around the outside of the cupped bowl were cut outs in the glass. While the lack of iridescence on the exterior was a disappointment, these "cut outs" were a mystery to me. I seriously considered returning the bowl and asking for my money back, but that was also a lot of work and trouble, so I put the bowl in the back of a cabinet and forgot about it. It was clearly not going to be one of my premier pieces of iridescent stretch glass.



The bowl next saw the light of day when I took it with me to a Stretch Glass Society convention. I hoped that someone would be able to shed some light on this unusual bowl. Maybe you have figured out where this story is going by now; my not so attractive bowl was one of the hits of the convention. There was lots of interest in my "cut ovals" bowl and I came to understand that it was a good thing I had not returned it. I decided that it would be put in a more prominent place when I returned home. Rosa Schleede was at the convention and had brought a pair of red cut ovals candlesticks. She asked to borrow my red cut ovals bowl so that they could be displayed together and I agreed. At the end of the convention, the candlesticks went home with Rosa and the bowl went home with me. And I began my hunt for a pair of red cut ovals candlesticks to go with my bowl.

Of course, red cut ovals candlesticks don't just show up in your average antiques mall! So, I put the word out among fellow Stretch Glass members, dealer friends and

anyone else who would listen, that I was looking for a pair of red cut ovals candlesticks. I once heard of a pair that had, supposedly, been sighted in an antiques mall in Ohio or Indiana; by the time I tracked down the mall and made a phone call, no one could remember having seen a pair of candlesticks answering to the description of cut ovals. Then came the call from another club member who was at a carnival glass convention. There was a pair of red cut ovals for sale in one of the rooms; the call was to see if I was interested in buying them. I gave near carte blanche to the caller in terms of the price I would pay and waited for a return call. At the end of the day, I decided to drive to the convention myself and see if I could buy the candlesticks. But before I arrived someone else persuaded the seller to part with the candlesticks and again I went home empty handed.

Once some dealer friends showed me a single red cut ovals candlestick; I asked if it was for sale, but was told no. Sometime thereafter they told me that they had sold the candlestick to a candlestick collector who had purchased another single red cut ovals candlestick. So, now I knew there was another pair in existence, albeit in someone else's collection. In due time, I made contact with the purchasers and asked them to keep me in mind should they ever decide to sell the candlesticks. Years had gone by and I had been hunting those red cut ovals candlesticks, but to no avail.

We have all heard the advice about being patient, waiting your turn, etc. And, indeed, just a short while ago, my patience was rewarded. The owners of the pair of red cut ovals candlesticks let me know that the candlesticks were for sale, if I still wanted them. You can imagine my excitement to think that my orphan bowl would finally have matching candlesticks. The candlesticks had to be shipped, of course, which took a little time, but they arrived well packed in separate boxes and in perfect condition. So, this story has a happy ending – the red cut ovals candlesticks and the red cut ovals bowl are now happily together and another "want" is off my wish list. I'm especially grateful to the friends who made the candlesticks available to me. Now, when you ask me what is at the top of my stretch glass wish list, I won't be saying red cut ovals candlesticks; but I am still on the lookout - this time it is for a red punch cup! Anyone have a spare one that they would like to share?



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 & 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.