

QUARTERLY



MAY 2008

INSIDE

Executive Board	2
34th Annual Convention	3
Technical Article: Northwood's Tree-of-Life Forms	4-5
Guide to Stretch Glass Colors	6
Advertising in the Quarterly	6
Q&A Letters & E-Mails	7
News from the Glass World	8
From the Editor	9

President's Message

Fellow Stretch Glass Enthusiasts,

Spring has sprung and for many of us that means outdoor flea markets, antique shows, yard sales and the thrill of the hunt for iridescent stretch glass and other items for our collections. I collect a wide variety of things, so heading out for a day of buying is an exciting event. I recently shopped at the Charlotte, NC Spectacular antique show and was fortunate to pick up a piece of Vineland's "coke bottle green" and see several other pieces of iridescent stretch for sale. As excited as I was to find a piece of iridescent stretch glass, I must admit that the sterling silver corn holders we bought were really my favorite purchase of the day. I'm not sure when we will be serving corn on the cob in a formal dinner setting to use them, but when the time comes, we now have miniature sterling silver ears of corn to stick into the ends of the real ears of corn to help us eat our corn on the cob in style. I hope each of you will be able to get out and find something for your collections this season.

All members will be receiving a special mailing of the proposed updated and revised Constitution and By-Laws of the Stretch Glass Society. This document has been revised from time to time over the past 30-plus years. With the changes we have been experiencing over the past few years, the emergence of email and on-line communication, and other recent developments, it seemed like an appropriate time to review our Constitution and By-Laws and bring them up to date with our current practices. The changes, many of which really amount to reorganizing existing provisions, were so extensive that the Board decided to propose the adoption of an updated and revised Constitution and By-Laws. All members attending the Annual Convention will be asked to vote on this proposed document. I hope that you will join the Board in supporting its adoption.

The Annual Convention, Show and Sale is fast approaching. I hope you will consider participating this year. We have a great line up of speakers and member-to-member fun planned. And, of course, there is always the excitement of the buying and selling stampede as well as the auction. You will want to pay close attention to the auction items this year – they are very special. Our Annual Convention, Show and Sale Club display will feature a color wheel of iridescent stretch glass with an item of each color family in which iridescent stretch glass is known.

(continued on page 2)



STRETCH GLASS SOCIETY EXECUTIVE BOARD

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President's Message, continued from page 1

As this newsletter goes to print I am about to have a huge life changing event. After 30 years in my home in Manassas, VA, I will be relocating, with my life partner, to a new home in Wake Forest, NC, just outside of Raleigh. This has been in the works for over two years as we redesigned the home we purchased, added significant space to display collections and accommodate our other interests and eagerly anticipated my younger son's graduation from the College of William and Mary this May. In February we packed and shipped approximately 150 dish packs of glass and china, numerous display cabinets and other furnishings from Manassas to Wake Forest with the help of very careful movers. In June we will ship approximately 100 additional dish packs of glass and china along with the rest of our household goods and we will begin to call Wake Forest, NC "home." While the thought (and experience) of packing our iridescent stretch glass and other collections into boxes and having them loaded into a moving van kept me awake more than one night, getting to see and handle every piece of stretch glass in our collection as we now unpack is an experience beyond what words can describe. The space in which the collections will be displayed in NC is partially new and mostly different than what we had in VA. This has provided the opportunity to try new approaches to displaying everything from vintage Disney child's china tea sets to iridescent stretch glass punch bowls. One of the most interesting experiments we are trying involves grouping all of our iridescent stretch glass candy jars, bon bons, butter ball trays and mayos on the top shelves of new built-in display cabinets, creating a rainbow of color from Persian Pearl to Velva Rose to Amberina and Ruby Red to Tangerine to Topaz to Florentine Green to Aquamarine to Celeste Blue and Tut Blue to Wisteria. Other areas in the display cabinets feature Dolphins, Concentric Ring, Cut Ovals, Melon Rib, Adam's Rib, Shell bowls and Cornucopia candleholders. Vases, large and small frame both sides of the door into the room with the built-in cabinets. Lemonade and Ice Tea sets found new homes in a pair of bow front china cabinets and another large display case holds dresser sets, cups, saucers, creamers, sugars, nut sets, salts, pen holders and more. And we are still unpacking! Maybe you would like to share with your fellow members how you display your collections? Everyone loves to hear about other collections, so please consider sharing your story by writing or emailing to our Editor.

Until next time, happy collecting.
Cal Hackeman, President

2008 Convention Planning Report by Pam Steinbach, Convention Director

This year's convention continues to evolve into something a little different than in previous years. Even though the Fenton Art Glass Company has remained in business, we have been unable (SO FAR) to successfully negotiate for a souvenir piece this year. But fear not! We have some interesting black whimsy double dolphin pieces for sale; former Fenton decorator C. C. Hardman has been commissioned to hand paint several souvenirs from previous years; and additionally we will offer a number of vintage stretch glass pieces for sale. At this time we anticipate that all these pieces will be offered in a silent auction format.

In conjunction with the National Fenton Glass Society (NFGS), we plan to co-sponsor an auction of glass produced by Dave Fetty immediately following his seminar on Friday afternoon. We are still finalizing the details of this event.

As previously reported, this year's club display will be "A Rainbow of Color." Our objective is to illustrate the many beautiful colors in which vintage stretch glass was produced. Another goal is to encourage collectors to use the color names originally assigned by the manufacturer when discussing stretch glass.

I am pleased to report that quite a number of you have made your hotel reservations. Let me remind you again that the other two Fenton clubs will be in town during the same period of time and rooms will go fast, so book your room as soon as possible (1-800-537-6858). Tell them you're with the Stretch Glass Society and you'll receive the reduced rate of \$73.70 plus tax.

See you at the Convention!



Dave Fetty's Three Stretch Glass Pieces for Auction

2008 Convention Souvenir and Auction Update

by Jim Steinbach, Director, Ways & Means

As many of you know, the Fenton Art Glass Company had announced they were going out of business but then found a way to remain in business. Our expectations for creating a Fenton convention souvenir have come and gone with the company's ups and downs. After several unsuccessful attempts to have a convention souvenir created, we had come to the conclusion that it probably would not happen. However, once again there is a glimmer of hope that we may actually get one produced. We have joined forces with the National Fenton Glass Society and approached the Fenton Art Glass Company with the idea that the NFGS and the SGS would share a single production run of glass. Currently we are discussing a run of the same piece (mold) for both clubs but using different finishing techniques (finishes, shapes and/or colors) to distinguish between the two club pieces. Doug McIntosh, my counterpart at the NFGS, and I have been coordinating with Fenton to get these pieces created. Hopefully we will have good news in this area soon.

On the silent auction front, C.C. Hardman is continuing to work on hand decorating some of the past convention souvenirs. Additionally, John Madeley has been kind enough to donate a group of very nice second quality black dolphin whimsys. These were created in 1997 at the same time as our convention souvenir. All of these, along with some vintage stretch glass, will be offered in a silent auction format over the course of the convention.



1997 Whimsy

We have successfully negotiated with the Fenton Art Glass Company to provide six Dave Fetty created pieces of glass. A co-sponsored auction with the NFGS will be held immediately following Dave's demonstration on Friday afternoon to sell these pieces to members of both clubs. There will be three pairs of glass, with one of each pair having a stretch iridescent finish. A portion of the proceeds of the three stretch pieces will go to the Stretch Glass Society.

I hope to see you at convention, bidding away at these nice pieces of glass.



Northwood's Tree-of-Life Forms

by David Shetlar

Several years ago I covered these pieces, but I feel that this popular line deserves to be revisited! I still remember Bill Crowl asking the rhetorical question, "How many pieces can be found in this line?" He would then state that it would make quite a collection just obtaining all the colors and forms of this line. At that time, I figured that the only pieces were blue, Topaz, white or pearl (I prefer the term crystal in referencing the non-color base glass pieces) and the unique Royal Purple, but as time has passed, it's obvious that there are more nuisances to the colors!

For the square-footed bowls (Figs. 1 - 23) there seems to be three blue colors: a normal Celeste Blue type (Fig. 1), a darker blue which Carnival glass collectors often call sapphire blue (Figs. 8, 13, 17, 19 & 22), and an "off" aquamarine type (light blue-green) (Fig. 9). Crystal pieces (Figs. 3, 18 & 21) are fairly common as are the Topaz ones (Figs. 2 & 16), but the marigold pieces come in two forms: those that are completely marigold (Figs. 12 & 14) and those that have marigold centers and crystal accents (Fig. 4). Tougher colors are those in Russet (Figs. 5 & 10), Royal Purple (Figs. 6 & 11) and an emerald green (Figs. 7 & 15). The most obvious Northwood colors missing in these bowls are the opaques - Jade Blue, custard and opaque white.

The most common shape of these square-footed bowls (3-inches on a side) appears to be the low bowl (or ice cream shape) (Figs. 1 - 7). Normally, these bowls are pushed down so that the interiors are really flat, but some are more rounded (Figs. 6 & 7). I suspect that these variations are typical of hand made glass and are not really different shapes. The cupped-square shape (Figs. 8 - 12) is likely the second most common shape with most being flattened down, but some are also raised up a bit (Figs. 10 & 11). The cupped, round shape (Figs. 13 - 15) is also fairly common. Pieces with a flat rim (Fig. 17) and the perfect ball, rose bowl shape (Fig. 16) are much more difficult pieces to find. The Jack-in-the-pulpit (JIP) pieces (Figs. 18 & 19) are quite popular with some collectors and this form is moderately difficult to find. The "bread tray" (two sides rolled in) form (Figs. 21 - 23) is also moderately difficult to find and a popular form with collectors.

The bowl in Fig. 20 has no pattern on the foot! I've only seen three of these bowls and all of them are this same four-sides-up shape and all have been in this dark purple color. My personal belief is that these are some "first run" pieces and this design was felt to be too plain, so they jazzed up the foot by adding the pattern which we now call Tree-of-Life. Actually, if you look at the design more carefully, it appears to be more like reeds or vine shapes, not really tree bark.

The small comport shape has an 8-sided stem and base (3 1/8 by 3 3/8-inch), is between 3 1/4 and 3 3/4-inch tall and the tops are between 5 and 6-inches in diameter. I have only seen these in blue (mainly the sapphire blue) and topaz and most seem to have been impressed with the N-in-a-circle mark inside the bowl. However, this mark is usually indistinct or completely obliterated by the application of the stretch iridescence. There are a fair number of these small pieces that don't have the Tree-of-Life pattern (Fig. 24) but even these have a stippled band along the edge of the foot. Like with the square-footed bowls, my personal belief is that these are early pieces and the pattern was added later to dress up the design. Most pieces come in a low-bowl shape (Figs. 24 & 25) or the card tray shape (Figs. 26 & 27). The cupped bowl shape (Fig. 28) is much more difficult to find, but I've seen it in both the blue and topaz. I'm not sure what these little items were used for as they are obviously too small to serve a compote; they may have been ideal for holding some small candies or a cupcake. The flat pieces could have held calling cards (card trays).

The large comport shape has a 12-sided stem and base (4 5/8 by 4 3/4-inch), is between 4 1/2 and 5 1/5-inch tall, and between 8 and 10 1/2-inch in diameter. Most were marked inside the bowl, as well as inside the stem, with the Northwood mark, but the marks on the bowls are often obliterated by the shaping and iridizing process. These are very commonly found in the cake-plate or cake-stand form (Figs. 29 - 32). The low-bowl shape and cupped shapes are also fairly common. When I first saw these, I thought that, like the small comports, only Topaz and blue were to be found. But, this piece can also be found in crystal (Fig. 30), marigold with crystal (Fig. 31) and completely marigold (Fig. 32). You can also see that blue pieces come in the Celeste Blue type (Fig. 33) and the darker sapphire blue (Figs. 29 & 35).

The square footed bowls were made using a four piece mold and you can usually see the mold seams on the undersides of the bowls. However, the two comports are a bit of a mystery to me as the bowls have no mold seams which suggests that the bowl part was made in a shell mold. The bases were made using a two-piece mold. This configuration is not unusual for many press-glass forms of the period EXCEPT that the shell mold should have an opening large enough for the foot to pass through. It's obvious from the mold seams on the bowl bottoms that they are too small for the foot to pass! If this is indeed the case, then the tops and bottoms were cast in different molds and subsequently joined! A rather tedious and expensive process. Too bad Frank isn't around to pose this question to!





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



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



Fig. 34



Fig. 35



Fig. 36

"Guide to Iridescent Stretch Glass Colors"

by Renee Shetlar

When someone tells you that they have a Celeste Blue candleholder, what color do you envision? Right, a medium blue color. What about Russet or Topaz or Wisteria? Do you know what colors these names represent? If not now, you will after attending the 2008 convention!

At this year's Rainbow of Iridescent Stretch Glass display, we are assembling one example of each basic color from the manufacturers of vintage iridescent stretch glass. For example, the color Florentine Green was produced by the Fenton Art Glass Company, but many of the other manufacturers produced a similar green color. There will be just one example in this exhibit representing the "green" color we most commonly think of when we think of the color Florentine Green.

In addition, this year's display will make use of the color names that were assigned by the manufacturer, where known, so that members and visitors may become better acquainted with the original color names.

As an added educational element, Dave and I have created a "Guide to Iridescent Stretch Glass Colors" that will be available for sale at convention. This 6-page guide will consist of the "official" list of vintage stretch glass colors with accompanying color pictures (one in each color as illustration of the colors).

This listing was created for our 1995 convention when the first attempt was made to assemble every color made by all eleven manufacturers of stretch glass. This was a daunting task, but the end product was an amazing sight and very informative. Berry Wiggins, assisted by John Madeley, Jan Reichling, Dave and I, established a formal listing of all of the colors



Berry Wiggins

produced in stretch glass so that collectors would have some reference for color descriptions when communicating with other collectors. Though the Society decided not to officially adopt this list of color names as part of the SGS Constitution & By-Laws, the list was informally accepted by the Society and has been used in club communications and newsletters ever since. In doing so, a common "language" for collectors of iridescent stretch glass was established. We have updated the listing since then due to new information that was not available at the time.



At this writing, a cost has not yet been determined; however, members wanting to pre-order a copy of the color guide may do so by sending us an email request at [REDACTED], via telephone at [REDACTED], or via USPS at Shetlar's, [REDACTED]

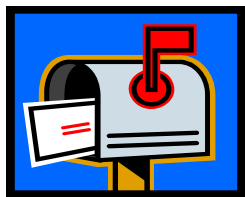


Advertising in the SGS Quarterly from the Executive Board

Prompted by a request from a former member, the Executive Board voted these rules for advertising stretch glass in the SGS Quarterly:

- Current and former SGS members may place either general ads or specific listings in the SGS Quarterly.
- A general ad informs readers that one or more pieces of glass are being offered, may include a general description, will include the seller's contact information, but will not include detail listings of individual pieces. There is no cost to current SGS members for general ads; the cost to former members will be \$20 per ad.
- An ad listing specific pieces of stretch glass for sale will include sufficient detail to identify each piece, may include the asking price, and will include the seller's contact information. Such ads are limited to no more than 20 items. The cost to both current and former SGS members for such ads will be \$2 per item listed.
- All ads shall be submitted to the Newsletter Editor in legible form one full month before the SGS Quarterly distribution month. No photographs will be accepted for any ads. Interested members should contact the Newsletter Editor for further information.





Q&A Letters & E-Mails

from Renee & Dave Shetlar

Q: Hi, Renee, Last weekend our daughter-in-law took us antiquing in

Temecula, CA, and we came across this bowl. I am sorry I didn't take a picture when it was out of the case. The label said Persian Pearl but it looked like Aquamarine stretch to us. However, we couldn't find it in "the book" and the base was different from anything we had seen. The "legs" were 4 bars about 3/8" high and wide and 1 1/4" long. There was no rim of any kind. We were tempted to buy it for the beauty of the piece but there was a chip off the underside near the edge which was noticeable through the glass. We decided to see what you thought, hoping we didn't pass up a real treasure even with a chip. Hope you are both doing well, Eldon & Ramona



A: Hi you two, You are correct. This bowl is not pictured in the book, but it is on our glass website (<http://shetlarglass.com/stretchglass/SGCompanies/Fenton/Fenton02.htm>). It is Fenton's #1663 in Aquamarine (your were right!) although it did also come in Persian Pearl. It is pictured toward the bottom of the page on the above link, so scroll down. These bowls are fairly attainable, so you shouldn't have to buy one that is damaged (unless you could get it very reasonably). Hope to see you at convention! Renee

Q: I'm a novice to glass identification but have seen several pieces that seem to be of the Imperial "smooth panels" line (or possibly Heisey? Northwood?), and wondered if you could confirm or shed light on this design/maker. The glass is heavy, clear, smooth, with a

"marigold" iridescent glaze, UNMARKED; primarily bowls, rose bowls and comports (see pictures). Any help would be greatly appreciated. Damon



A: Damon, Your pieces are rarely properly identified, even by the carnival glass "experts!" Edwards and Carwile have identified these as being various manufacturers, including Fenton (the candy jar) and Imperial (the bowls). Your pieces were made by Lancaster Glass Company of Lancaster, Ohio. I have several of the pieces identified on my stretch glass web site: <http://www.shetlarglass.com/stretchglass/SGCompanies/Lancaster/Lancaster1.htm>. You have one of the common cupped bowls (comes in two sizes) and the bottom of a covered bonbon. The lids of these bonbons are commonly missing so folks then call the bases comports! LOL! Berry Wiggins was not able to find a line name for these marigold pieces, but it is obvious that Lancaster made sufficient pieces to have deserved a line name or number. Dave

Q: My principal reason for writing is my curiosity. Did FENTON actually advertise this cologne shape as a miniature bud vase? Rex



A: Hi, Rex. The little "vase" on eBay was likely purchased out of the Fenton Gift Shop either with or without the stopper (they used to sell them both ways so you could buy the stopper separately to find one that fits and I am assuming that they still do this). They have never, to my knowledge, advertised this cologne bottom as a bud vase, but they certainly would never argue with anyone who wanted to present it as whatever they wish. This looks like Fenton's Rosemilk Opalescent Stretch which was produced in 2006. I couldn't find any similar colognes in any of the on-line catalogs, but that doesn't mean they weren't offered in their regular catalogs. They would have been available in the Gift Shop in fairly large numbers. Thanks for sending it our way!

Renee





News from the Glass World

The National Imperial Glass Collectors' Society (NIGCS) Annual Convention

to be held May 29-May 31, 2008
in St. Clairsville, Ohio

This year's convention will be celebrating the 5th Anniversary of the opening of the National Imperial Glass Museum in Bellaire, Ohio.

The popular Museum Open House and Ice Cream Social will be held at the museum in Bellaire, OH on Thursday, May 29th from 6-8 pm.

This year we will have a specialized display in the main viewing room of the museum highlighting glassware related to one or more of the seminar programs.

All of Friday's scheduled events will take place in Undo's West function facility at the Hampton Inn, St. Clairsville, OH. The regular Study Group Get-Together will include a "Bring & Brag" session open to all convention attendees. This activity is a regular part of our Study Group meetings and we encourage attendees to bring an Imperial glass item and share the identification. Come and learn even if you don't bring any glass!

This year the educational seminars will include 1) Peachblow & Hokey Pokey Production, conducted by Clyde McFeley, who was employed by Imperial Hot Metal Department continuously from leaving high school in 1949 until Imperial closed in 1984, excluding a 2 year stint in the Army from 1952-54. 2) Candlewick Topics, conducted by Larry Lodenstein and will focus on several revelations about Candlewick production.

The popular All-Imperial Auction will again be held on Friday, May 30th, with the preview starting at 5:00 and the auction starting at 6:30. The annual Banquet will be held on May 31st with doors opening at 6:30 pm.

The one-day Glass Show will be held in Bellaire, OH, at the Greystone Building located at the corner of 32nd & Guernsey Streets on Saturday, May 31st, from 10 am to 3 pm. Once again, convention attendees will be allowed into the show at 9:00 am. The Q&A session with former employees will be held on Saturday, May 31st from 12:30-2:00 pm at the Community Room located on the lower level of the Bellaire Library. Mark your calendars now! The 32nd Annual NIGCS Convention will be an event not to be missed.

Additional information on the Convention Agenda can be found at the Society's website www.imperialglass.org. Also, questions can be answered by email at info@nigcs.org or by writing NIGCS, P. O. Box 534, Bellaire, OH 53906.



20-30-40 Society of Illinois Display of Fenton Glass at the Orland Public Library from Jan Reichling

Club members displayed over 100 pieces of Fenton Art Glass in honor of their life-long commitment to making fine glassware.



The exhibit was on display during March & April, 2008. The many types of Fenton glass, made from the early 1900's through

the 1950's, included Silvertone, Hobnail, Thumbprint, Rosalene, Blue & French Opalescent, Peach Blow, Silver, Emerald, Peach, Rose & Aqua Crest, Carnival, and Stretch Glass in Celeste Blue, Topaz, Persian Pearl, Florentine Green, Velva Rose, Aquamarine, Wisteria, Tangerine, and Ruby including books and pictures identifying the displayed pieces.



Recent selling prices from Renee Shetlar

(Editor's note: Just one item to report this time, but it's a beauty!)

Fenton Persian Pearl #891 Vase \$879.69



"This is a VERY SCARCE color in this piece. The more common colors for this piece are Royal Blue (cobalt) and Celeste Blue." Renee

Nancy and Phil Waln are happy to report that they have added this scarce vase to their collection. Nancy writes, "We also have a cobalt, marigold, Celeste Blue and a topaz one. Are looking for a green one and any other color it was made in."





Congratulations, Collectors, We're as Green as Spring!

by Stephanie Bennett

Knowing that I'm one of our few members here in the Northeast, I doubt that many of you subscribe to the *New England Antiques Journal*. So you're probably not familiar with Editor-in-Chief John Fiske's 'In My Opinion' column. It's the first thing I turn to each month, and I always find some thought-provoking ideas about our shared passion for collecting antiques.

In recent months he has promoted the idea that buying and selling antiques is the essence of environmentally friendly behavior, and that the antiques business should be jumping on the "Green" band wagon. He compares buying antiques to the buying local, contrasting known provenance (whether truly local or not) with the meaningless origin of new goods mass-produced cheaply overseas. By buying and preserving quality antiques, we not only honor our heritage, but also decrease the energy needed for new production and shipping, and save antiques from filling up landfills (shudder).

Readers' responding letters tell that others are already proclaiming the "greenness" of antiques. An attractive T-shirt designed by a NH promoter's daughter has been selling at area shows. It pictures some antique items on planet Earth surrounded by the slogan, "Save Natural Resources; Buy Antiques."



The proud dad reports that she's using profits to buy acres of rain forest for preservation. A group shop owner tells about using the "Antiques are Green" logo pictured here (downloadable for free from www.antiquesjournal.com) to make bumper stickers for his customers. Yet another reader writes to suggest that a national customized US postage stamp be created with the theme that living with antiques is living "green."

And in a recent Kovels Comments email I see that New England isn't the only place where antiques are being seen through green-colored glasses. Just one quote from their article: "Collectors are living the "green" life every time they buy an antique."

Yes, "Green" is hot right now, and in these hard times the antiques business is -- well, not. Doesn't it make sense for antique dealers to paint their wares "Green?" (No, not literally.) Just think how good you'll feel about saving the planet when you buy that next piece of beautiful iridescent stretch glass!



Here is a perfect example of living the "Green" life with antiques. (Sorry that those of you with US mailed copy can't see the green color.) Renee & Dave Shetlar shared pictures of their lovely table set with vintage linens, china, and of course iridescent stretch glass for an International Dining Group dinner last month. How perfectly the antique furnishings complement their Craftsman style home! When I see stretch glass in 1920s era homes I can't help but wonder if some of these same pieces might have lived there when both home and glass were new.



Perhaps those of you with sharp eyes noticed that some of the clip art I found online and used last time was copyrighted. When I told Jan Reichling that I was hunting for legal images to use, she sent me diskettes she'd purchased of 65,000 images of ClipArt.

Thanks

Jan, for your contribution to this and future Quarterlys, and for sharing your experience & advice as past editor. Stephanie

MARIETTA WILL BE GREAT IN 2008!

JULY 30, 31 & AUGUST 1, 2008

34th Annual SGS Convention, Show and Sale

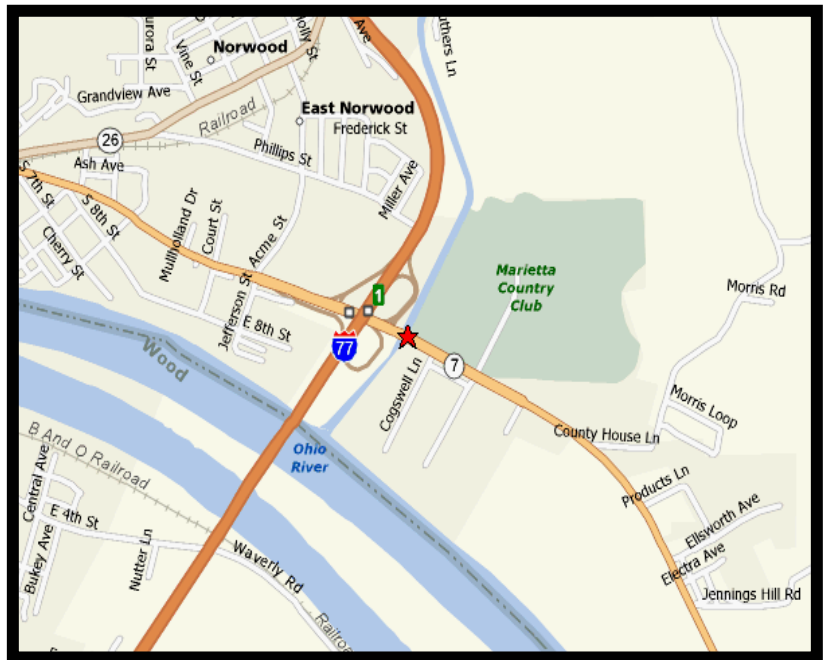
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1-800-537-6858 or 740-374-8190

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\$73.70 (Plus Taxes)

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THE STRETCH GLASS SOCIETY

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