



PORTLAND'S *Rain* OF GLASS, INC.

A non-profit organization formed to stimulate interest in collectible glass and to provide educational resources and events for the members and the community at large.

APRIL

WHERE: Friendship Masonic Center
5626 NE Alameda Street
Portland, Oregon 97213
N.E. 57th & Sandy

WHEN: Tuesday, April 20, 2010,
7:00 to 9:00 p.m.
(Library open at 6:00 p.m.)

GREETERS: Diana Jones and Doreen Smith
(Come early to set up—6:00 p.m.)

SPEAKER: Jewell Gowan on
“EAPG Bread Plates and Platters, Part II”

Jewell will present a program on historical and commemorative bread plates and platters. Previously, Sandra Millius presented EAPG patterns in bread plates and platters, Part I. Now Jewell will discuss those in the historical and commemorative category. Although they are all EAPG, writers divide them into these two categories. Members are welcome to bring historical and commemorative bread plates to share. Pictured at top is an Adams and company bread plate circa 1881. Above is a Tiara Company bread plate circa 1970s.

**PATTERN OF THE MONTH: “Krome Kraft” by
Farber Brothers, presented by Michelle
and John Kemp**

*Pictured at left is a Cambridge Glass
Company/Farber Brothers Decanter
set, circa 1930s.*

HOSPITALITY: April
Committee listed on page 2

BOARD MEETING:
Tuesday, April 13, 2010,
at the Friendship
Masonic Center, 7:00 p.m.
ALL MEMBERS WELCOME

UPCOMING EVENTS

APRIL

10-11 – Port Townsend Antique Show, Port Townsend, WA

10-11 – Monroe Antique Show, Monroe, WA

17 – Portland's Largest Garage Sale, EXPO Center, Portland

17-18 – Webfooters Post Card Club Antique Paper Show & Sale, Jackson Armory, 6255 NE Cornfoot Rd., Portland

17-18 – Bremerton Antique Fair, Bremerton, WA

18 – Picc-A-Dilly, Eugene

25 – Rose City Collectors Market, Airport Holiday Inn, Portland

27 – Salem Collectors Market

MAY

1-2 – Hillsboro Vintage Sale, Hillsboro Fairgrounds

20-21-22 – Portland Rain of Glass Collectors Convention, Grotto Conference Center, 85th and NE Sandy, Portland

Visit the Portland's Rain of Glass Website for more interesting Club news:

www.rainofglass.com

Mailing Address:
Portland's Rain of Glass
C/O Friendship Masonic Center, 5626 N.E. Alameda Street, Portland, OR, 97213



THE GLASS & MORE AUCTION

at the 2010

Glass Collectors Convention
needs your donations!!

Please bring clean, desirable, undamaged glass,

china or other types of goods, services

or gift certificates to the April or May meeting,

or please contact Carole White

for item pickup in the metro area

if you aren't able to come to a meeting.

cbessw@aol.com **503-901-0505**

(Please put your name on each item—sticky

notes will be available at the meetings—and

fill out a Deed of Gift form for our and your records.)

Thanks to all who have contributed already!!

AUCTION VOLUNTEERS NEEDED!!

We need 8 more people to help

unpack and arrange the auction items

on Thursday, May 20,

from about noon to 5 p.m.

and 4 people to be auction item runners

at the auctions Thursday & Friday evenings.

If you would like to help, please

let Carole White know.

THANKS!!

MEMBERSHIP NEWS

HOSPITALITY COMMITTEE:

The volunteers who signed up to help set up, bring food and clean-up are Linda & Dave Sprau, Diana Jones - Fresh Fruit & Veggies, Trish Reading - Shrimp, Barbara Dietz and Mariam Morehead. Members are always welcome to bring other snacks such as favorite desserts, cheese and crackers or fresh veggies and dip. Somehow, we manage to eat well at our meetings. It helps our brain absorb all that information!

-Mariam Morehead

Editor's Note: Mariam has graciously accepted the duties of Hospitality Director. **THANKS, MARIAM!**



Photo by Neal Skibinski

DEVELOPMENT COMMITTEE:

Virtual Museum

I am pleased to announce that we have chosen a company to assist us in the development of our Virtual Museum, Black Walnut Solutions. The software that we will be utilizing is a "Free Ware" program that is currently being used by over 30 Museums in the USA and one in Europe.

The good news is that based on the quote we anticipate being at least 50% under our budget.

Another big plus of this program is that it utilizes a standard identification system that is used by all museums giving us the potential in the future to share or add other glass data from other museums.

We also decided on two domain names for the Virtual Museum: RainofGlassMuseum.com and RainofGlassMuseum.org

I am excited to be moving forward with this project. □

Ed Martin – Development Director

SHELLEY CHINA INDIAN PEONY PATTERN with DAN HAAKE



Photo by Neal Skibinski

We found our collection of Shelley Indian Peony china at The Keys Antique Shop, which was on the bay side of Hwy 101 in Siletz Bay. It was a great shop with lots of little things to collect. We looked at the set for a number of years and finally purchased it. Later we got cup and saucer sets from a dealer in Portland who had mostly tea items, and we bought additional items from eBay. We enjoyed using the set when we entertained.

Shelley Potteries started life as Foley Works in England in the 1860's, led by the Wileman family. Three years later, James B. Shelley left the Dresden Works and joined the Wileman family. The earthenware* and china** works were split into two operations with the Wileman's two sons taking the head of each operation. The china operations took James Shelley in partnership to run the china works. In the late 1800's they acquired some talented artists and started making ornamental earthenware.

The early china had a late Foley trademark, with the Shelley trademark becoming the official one. Shelley continued in production until 1966 when it was taken over by Allied English Potteries, which later became part of the Doulton Group.

I believe the Indian Peony pattern is from the 1930's or 1940's. From my research I found that Replacements Ltd. lists four different colors: Chippendale Multicolor pattern #11224;

Chippendale Green & Black pattern #13216; Chippendale & Ovington Turquoise & Black pattern #13228; and Chippendale Pink pattern #13673. Ours is Ovington Turquoise & Black pattern #13228.

As best I can tell, the shape is called Gainsborough. On the back under the trademark it says either Ovington or Chippendale. I feel they were made for these stores. Ovington Brothers was a gift shop selling fine china, crystal and gifts located in midtown Manhattan at 5th Avenue and 39th Street in New York City. As of now, the building is being torn down. I'm not sure about the location of Chippendale's.

Replacements Ltd. Prices:

Dinner Plate, 10 7/8" - \$79.95

Salad Plate, 8 1/8" - \$43.99

Cup and Saucer Set, 2 5/8" - \$49.99

Fruit/Dessert (Saucer Bowl), 5 1/2" - No Price

Cream Soup Bowl w/Handles & Plate, 7 1/2" - \$59.99

Oval Vegetable Bowl - 10" - \$79.95

Dessert/Pie Plate, 7 1/8" - No Price

Bread & Butter Plate, 6 1/2" - \$21.99

*Earthenware is pottery made from porous clay that is fired at low temperatures.

**China is made from less porous clay such as porcelain and is fired at higher temperatures.

Edited by Carole Bess White



Photo by Neal Skibinski

COMPOTE or COMPORT?

Elegance in Early American Pattern Glass
(EAPG)

By Sandra J Millius

(With much help from her collector friends
– and noted researchers!)



A comport was a most elegant piece of Victorian tableware. Comports might have covers (or lids), and then be known as “covered”. Those comports might well sport fancy and /or fanciful finials such as acorns, animals or human forms. Other comports were lidless or “open.” Most comports were perched on high standards (or stems), but others were on low standards or collared bases.

The dictionary definition can help settle the lingering question: should the piece be properly known as a comport or as a compote? The English language is rich in borrowings from other languages. Comport comes from the French “comptier.” The term was integrated into the English language sometime between 1765 –75. This new word meant: “a dish for compote.” Generally, the dish was considered to be a large English glass dish of the 18th century used for holding fruit or candy and having a wide shallow top supported by (a) heavy stem and foot. The alternate of “compote” is also noted.

It is important to note that these large bowls were, in many cases, simply named “bowls” (covered or otherwise) in the pattern listings of late 19th century manufacturers. At that point, the smaller versions (5” and smaller) were listed as comports. And, pattern listings from the Depression era apply “comport” to the smaller stemmed bowl.

Those bowls were certainly for jelly, candy, nuts or other condiments. It appears that various collectors have adopted one version or the other. Most Early American Pattern Glass reference guides use the term “compote.”

No matter, whether compote, comport – or, just plain “bowl,” these impressive dishes were expected to be large enough to hold several servings of the popular fruit dessert. The popularity of these 18th century fruit desserts continued throughout the Victorian Era and well into the early 20th century. These popular desserts were fruit mixtures cooked in syrups, or prepared using fresh fruit. This mixture was called “compote.” So, comport or compote, these impressive pieces provided great elegance to the Victorian table.

The bowls were flared for ease of serving. Covered comports no doubt had the advantage of being insect proof. And, covered comports are impressive as table centers and/or on display in cabinets. And, while open comports can likewise be impressive in size, pattern and or decoration, it is the covered comports that command the higher prices among collectors.

In the later years of the 19th century and into the 20th century, when the comport became smaller, its use was relegated to jellies and other condiments. About this time, berry bowl sets made their appearance; and the age of the great comport seems to have been over.

Today, comports find many uses on the table and in decorative settings. They still are most impressive as receptacles for jeweled fruit desserts. They are also wonderful holiday accoutrements. A bowl full of colorful ornaments or greenery is a festive Christmas offering. Easter fun with eggs or other ornaments display well in the large, shallow comports. For the more adventurous, stacked glass comports filled with various goodies can provide a stunning centerpiece.

Make no mistake, the comport is showy – and space-hogging! While it is not nearly as difficult as center handled sandwich servers, it nonetheless requires much shelf space for proper display and/or storage.

The monetary value of a comport depends on several factors including age, condition, color, decoration and form. Collectors appear to appreciate decorated versions. Etching, a satin finish, color, color flashing and/or enamel

decorations can add much to the value of a particular pattern. For example, an unadorned clear example will often fetch 50% - or less – than the same example with a special color or etched treatment. And, of course, certain patterns command higher prices due, perhaps, to their greater rarity or their “splendiferous” appearance! Most plain comports will fall in the \$50 to \$100 range. Colored, decorated, or more sought after patterns will command much higher prices. In the last few years, early examples in color have commanded five figures at auction.

Whatever you choose to call these wonderful bowls: comport or compote, they are as truly lovely pieces for your table or sideboard as they were in their great age of popularity.



Photo by Neal Skibinski

CONVENTION UPDATE:

Convention is less than 50 days away! On May 20th, 21st and 22nd PROG will present our best Convention ever!

Time is growing short for the earlybird and membership discounts, so get your reservation form in to Donna Miller by April 20th. You can either send it to her at P. O. Box 449, McMinnville, OR 97128 or hand it to her at the April 20th meeting. Keep the yellow copy for your own information.

Be sure to invite your friends, relatives and neighbors! Let us know their addresses and Jewell will send them a promotional packet.

We have an outstanding group of speakers this year: Eason Eige (Mexican Glass), Bo Sullivan (Historical Glass Lighting), Norma Kramer (Vaseline Glass) and Diana Schafer (Charleton Decorated Glass). Glen Everett was originally scheduled to speak on Cambridge Glass but had to drop out because of medical issues. Neal Skibinski and Carole White have stepped in and will be speaking on Eye Candy: Other Decorating Companies and Treatments.

We're doing something new for the auction—we've formed a procurement committee, and members Carole White, Ed Martin, Sandra Millius, Gyrid Hyde-Towle, Barbara Coleman, Karen Young or Suzanne Pastori will be contacting everyone for their donations. Please give them to Carole White or Neal Skibinski. The silent auction will be Thursday evening, and the live auction will be Friday evening.

Another new feature is a Basket Auction on Saturday night. Mavis Case and Richard Cox are overseeing the assembling of items for the baskets, so let them know if you would like to work on the baskets or donate items. Mavis and Jewell need some of your favorite recipes for some of the baskets. You may give them to them at a meeting or mail them. We are also planning Dessert Frenzies and at least one round of Heads and Tails, so there will be lots of fun and games!

And what would our auction be without Al Carder! He will be our auctioneer again this year and keep us smiling with his antics.

All activities will be held in the downstairs room at The Grotto this year. Dennis Headrick is working on the floor plan, and Jeff Motsinger is updating the glass cam instructions. Jack Bookwalter has been in contact with the speakers regarding their bios and other details.

Gyrid Hyde-Towle and Dick Towle have planned some delicious meals with The Grotto's chef Steve Hardmeyer. And don't forget—we will party on Thursday evening with our Hors d'oeuvres Buffet, Bluegrass Band, and Silent Auction

Each year we come through the convention and say "Wow, this was the best yet!" We are so grateful to all of the people who are working to make this convention a great one.

Jewell Gowan & Carole Bess White

CONVENTION SPEAKER BIOS

BO SULLIVAN

A national expert on period lighting fixtures and an avid collector of vintage trade catalogs, Bo Sullivan is the historian at Portland-based REJUVENATION, the country's leading manufacturer and marketer of classic American light fixtures and hardware. He also is the owner of ARCALUS PERIOD DESIGN, a consulting service providing research, assessment and creative direction to projects that embrace and celebrate old-house history.

Since starting with Rejuvenation in 1993, Bo has built a research archive of nearly 3,000 original trade catalogs, books, photos and other rare items related to the building arts. During 2010, Bo is writing a one-page feature for each issue of Old House Journal highlighting a rare or unusual page from the archive.

Bo will bring a unique perspective to Portland Rain of Glass this year. His presentation will focus on glass lighting shades prior to 1930— many of which were produced by the same manufacturers that we study and display, such as Gillinder, Macbeth-Evans, Phoenix, Consolidated, Steuben and even Heisey. After all, in many cases the only difference between a shade and a vase or bowl is a hole for the light bulb. Bo is especially fond of turn-of-the-century “straw opalescent” uranium-based shades, and will be bringing several to Convention for us to see up close.

The son of an antiques dealer and an old-time hardware store owner, Bo grew up in a 200-year-old house in a 300-year-old town, and spent his afternoons digging up bottles and exploring attics. After graduating with an architectural degree, Bo spent several years as a carpenter renovating historic homes before starting his 17-year stint with Rejuvenation. He currently lives with his wife and daughter in SE Portland in, yes, an old house.

NORMA KRAMER

Norma Kramer, from the Eugene area, is an advanced collector of Vaseline glass and Board Member of the Vaseline Glass Society. Vaseline glass is a topic that we have wanted to include in our convention for a long time and feel so fortunate to have Norma as one of our speakers.

Norma first became interested in Vaseline glass about forty years ago when she inherited some Vaseline glass plates from her grandmother. She didn't know exactly what they were but she knew they had “magic”. She began searching around antique malls and talking to dealers to learn more about this type of glass. At first her collection consisted of historical pieces only, and she admits to having been somewhat of a “Vaseline glass snob” with regard to excluding newer pieces. But now her collection includes some newer examples as well as older ones. In many cases, historical Vaseline glass now sells for thousands of dollars -- way above the budget of the average collector. Also, the quality of period reproduction pieces has improved in recent years. Norma is currently waiting delivery from England on a large seven-piece epergne set based on an historical British model. She expects to have this delivered in time to bring to Convention.

It is, of course, the uranium in Vaseline glass that gives it its special glow (don't worry, all examples are WAY below levels considered unsafe for human use). Norma describes the magical affects of watching Vaseline glass come to life when a black-light is used for illumination. Norma's husband is a retail distributor of reasonably priced black-lights and will be bringing some with him to Convention for purchase.

So lets turn out the lights and let the magic begin!

CONVENTION SPEAKER BIOS

EASON EIGE

We are pleased to have Eason Eige as our Convention speaker on the subject of Mexican Glass 1930-1970. In 2009 Eason received a Corning Museum of Glass grant for research on Mexican glass. He is currently writing a book on Mexican glass and has collected over 2500 pieces. After the book is published, the collection is intended to travel around the United States as an exhibition. Mexican glass is a subject of which PROG members are very curious, but know little about. So little has been written. Eason's Convention presentation, his upcoming book, and the traveling exhibition following (for those of us fortunate enough to view it), will go a long way toward educating us toward this very interesting subject.

Eason has a long history as a museum curator and also has been involved in the researching, and collecting of glass, art, and pottery. He has lectured internationally, produced exhibitions and catalogs, and authored several books. Perhaps the best known books to PROG members are "Blenko Glass -- 1930-1953", and "A Century of West Virginia Glass".

He began his professional life as Director of the Central Iowa Art Association in Marshalltown Iowa. From there he served as Curator of Huntington Museum of Art in West Virginia for twenty years. He built up that museum's collection of glass to over 4000 pieces. The collection focuses on glass made in the entire Ohio River Valley (West Virginia, Ohio, and Pennsylvania). Before that, no museum had focused on the whole Valley region. For the last twelve years Eason has been associated with the Andrews Pueblo Pottery and Art Museum in Albuquerque, New Mexico. He has a strong interest in Southwest Native American arts and crafts. Beginning In June, he will be exhibiting his collection of Southwest Indian Jewelry at the Albuquerque Museum of Art and History. He has also been guest curator at the Navajo Nation Museum in Window Rock, Arizona, and has made gifts of

160 masks to the Museum of Mexican Art in Chicago, as well as gifts of 600 Zuni fetishes to the Los Angeles County Natural History Museum."

Eason has resumed his career as a painter, often using as his subject a single cactus tree growing in the courtyard of a 300-year-old church in Old Town, Albuquerque.

DIANA SCHAFFER

Diana is a native of Seattle, WA. and thankfully so; not only due to the beautiful natural wonders but also due to the wonderful antique shops and malls.

She developed a liking for Depression glass in 1985 and purchased her first piece in 1996 at an antique show in Tacoma. It was a Depression Glass creamer and sugar set. A collector was born!

Her love of Charleton decorated glassware by Abels, Wasserberg & Co. (AWCO) started before she even knew what it was called – in about year 2000. She purchased a milk glass trinket box with pretty pink roses painted on it because she liked it. She started noticing other items with those pink roses on them and started asking questions about 'it'. When the Palmer's book *The Charleton Line* was published in 2002 a lot of her questions were answered. An avid collector was born! She tells everyone that her Charleton Collection will be the last to go.

She and her husband Al became glass dealers in 2002 and are known as A&D Collectibles. They enjoy selling at Glass and Antique shows. They have been members of the Green River Depression Glass Club and the Fenton Finders of Puget Sound for approx. 15 years. She has held Board positions in both clubs. She is constantly reminded by the members of those clubs how generous and caring Glass Collectors are. They have met fabulous people thru this wonderful hobby/business.