

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.



JULY

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

WHEN: Tuesday, July 21, 2009,
6:00 to 9:00 p.m.
(Library open at 6:00 p.m.)

GREETERS: Mavis Case and Richard Cox
(Come early to set up—5:30 p.m.)

Annual July Picnic/Potluck!

PROG is providing the ham and beverages. Please bring appetizers, salads, side dishes, bread/rolls and butter or desserts to share. Paper plates and plastic utensils provided. Bring your own place settings if you wish. Set up begins at 6:00 p.m. Dinner is at 6:30 p.m.

**SPEAKER: CAROLE WHITE—
“Now We’re Cookin’!”**



Carole will be showing her colorful collection of product recipe pamphlets dating from pre-WWI to mid-1950's. Members are invited to bring their own treasured pamphlets and vintage cookbooks. Pictured are a Merkel Ham Cookbook, a Worcester Salt Cookbook, and a Guldens Cookbook.

BOARD MEETING: Tuesday, July 14, 2009,
at the Friendship Masonic Center, 7:00 p.m.
ALL MEMBERS WELCOME

UPCOMING EVENTS

JULY

3-5 – Tigard Flea Market, 14365 SW Pacific Hwy, Tigard (in the old Goodwill Store at Canterbury Square) Friday & Saturday, 10-5; Sunday, 10-4, 503-819-0369

5 – Portland's Indoor/Outdoor Flea Market, 5400 North Lombard, Off I-5, Exit 305B, Sun. 9-2:30, 503-206-8018

11-12 – Palmer/Wirfs EXPO, Portland EXPO Center, Sat. 9-6 p.m., Sun. 10-5

10-12 -- Tigard Flea Market, 14365 SW Pacific Hwy, Tigard

12 -- Portland's Indoor/Outdoor Flea Market, 5400 North Lombard

17-19 -- Tigard Flea Market, 14365 SW Pacific Hwy, Tigard

19 -- Portland's Indoor/Outdoor Flea Market, 5400 North Lombard

24-26 -- Tigard Flea Market, 14365 SW Pacific Hwy, Tigard

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**

FOR THE LOVE OF GLASS - WHAT A CONVENTION!!!

Photos by Neal Skibinski



WELCOME NEW BOARD MEMBERS !!!

Mariam Morehead

To be honest, when Diane approached me to ask if I'd be interested in becoming a board member, I was not sure exactly in which capacity I would best be able to contribute - and I mentioned that my schedule has been too crowded to even attend meetings recently. But I still want to be active in the club. I think at some point, all of our lives get just as busy as mine, I'm sure. I have to say that although I've been a supervisor and an assistant manager, been on various committees - I've never been a board member! So this will be a learning experience for me and I'll be happy to work with this board in whatever capacity they need me to the best of my ability.

Career-wise, I worked most of my adult life at Kaiser Permanente, in various business roles. After 37 years, I retired in 1999, but returned as a contractor for another 5 years. Now I work as a contractor in PacifiCorp's IT Department full time until my assignment ends some day or I actually finally retire! Most of my off-work Mornings and Nights are spent with my aging mom to see that she gets time with me and that her needs are met. I have four children (3 girls and 1 boy), and 4 grandchildren. I'm a native Oregonian, spent most of my childhood years in Eastern Oregon in the Walllowa valley. I would still live there today if only I could!

My hobbies include Glass collecting (my most recent passion) as well as painting and music. As for my interest in glass - I was about 3 years old when dad returned from WWII and began work as an assistant on a California fruit and vegetable farm. Often, we got to visit the boss and his family in their beautiful home which was actually an antique mansion, built in the 1800's. In the middle of the formal living room, I recall being mesmerized by a light pattern on the floor, which I realized while looking up three stories to the roof - that the afternoon sun was shining through a huge skylight made of several pie-shaped pieces of glass - in red, blue and yellow. These pieces must have been angled somewhat because as the sun descended, other colors joined the pattern to add shades of purple, green, and orange. At about age 30, I became interested in glass again, when my mother-in-law introduced me to colored depression glass. My own mom had influenced this interest too as she steadily collected her Desert Rose and Candlewick tableware - but the colors of depression glass encouraged me to join my mother-in-law as often as I could, on her forays to flea

markets and garage sales. What fun we had! The difference of course, is that she had collected hers in the years when they cost less than \$1 each! So I had to wait to get started. I still don't have what I would call a true collection - mostly my favorite pieces consist of this n' that some cobalt Royal Lace, Ruby glass, Meadow Rose, Patrician pattern, Chinex (aka 'piecrust' for its delicately crimped edge) - and some blue & white china that was handed down to me from the 1800's called "Woodsware" by Enoch Wood & Sons (England). I had a short trial at stocking and running my own antique shop but it was the wrong time for such an investment and I finally made the decision to close it. During that time, I spent every minute I could, studying various glass styles and patterns though I made a couple of unfortunate misjudgments in buying - thankfully I discovered these before re-selling them though! At any rate it's been a fun and rewarding journey. I will always enjoy colored glass but hope to learn more about identifying pieces from the 'elegant glass' period.

Thank you for the opportunity to be of service.

Mariam

Suzanne Pastori

I was born in Hancock, Michigan, (in the Kewenaw Upper Peninsula). We've been in Oregon since 1961 and adore this state. My husband Fred is a graduate professional forester, graduate of Michigan Technological University, Houghton, Michigan. He is now a retiree with 33 years with the Bureau of Land Management, Dept of Interior. We raised 3 children (all born in Salem, Oregon), Penny, Gina, and Mike. They are all graduates of Oregon State Pharmacy College. I waited until the kids were raised before going back to college. I graduated from Southern Oregon University in 1990, and graduated with a M.S. from Portland State University (in Communication) in 1993. I taught Public Speaking at PSU, Concordia University, and all the Portland Community College Campuses. I am retired from Washington County Parole and Probation, Community Corrections.

I volunteer for the Elder Safe Program, through Washington County Sheriff's Dept. I assist folks from ages 65 and up, who have been victims of crime. I check on their safety, as well as assist them with any other needs which they may have, by connecting them with services in Wash County. I also assist them if they want to attend any court proceeding. I inherited some Candlewick glass pieces, as well as some other Depression glass. Therefore, I am trying to learn more....and PROG experts really help in glass ID. Thanks. I am looking forward to building more friendships. I really like this group.

Suzanne

AMERICAN BEAUTY by Royal Albert

with Jewell Gowan



Photo by Neal Skibinski

My collecting of the American Beauty pattern by Royal Albert started in the summer of 1952. My husband and I were living in Wenatchee, Washington. My sister, Jean and my two nephews John and Bill drove up from California on their way to Canada. I then accompanied them on the rest of their trip to Victoria and Vancouver B.C. Of course, we shopped all along the way and I bought eight bone china cups and saucers with matching eight inch plates. These lovely bone china items are made for the tourist trade and the shops abound with irresistible shapes and patterns. Two of my sets were American Beauty. One was the smaller cup that we call a 'tea' cup and the other was the larger shape that we call a 'coffee' cup. I am told that in England the reverse is true. Being tea drinkers, more than coffee drinkers, they use the larger shape for tea and the smaller for coffee.

I don't recall if it was just before or just after this trip that I bought eight dinner plates that were white with just a gold band around the edge. For a long time I used these plates with my bone china cups and saucers as my 'good dishes'. As the years went by I had opportunities to buy more and more of the American Beauty as it seemed to be my favorite: teapot, dinner plates and other plates of different sizes, cups and saucers, salt & pepper sets, cream and sugar sets, trays, mugs, bonbon dishes, snack sets, gravy boat, vegetable dish, tiered tidbit set – and cranberry stemware to use with it! I found that there were other rose patterns in the Royal Albert that I really liked so I would buy just one cup and saucer and eight inch plate of other patterns.

Now I love using my dishes at the teas that we give here at Paradise Island Mobil Home Park where I live. I usually set a table of the American Beauty and another of the mixed sets of Royal Albert patterns.

The English Bone China Period dates from 1894 to the present. Royal Albert patterns were manufactured by T.C. Wild & Sons Limited, Crown China Works and later by St. Marys Works, Longton, Staffordshire, England. Royal Albert was the trading name of the firm founded by Thomas Clark Wild. Over the years there have been various changes in ownership of the company. In 1960's the Pearson Group acquired Royal Albert and added them to their portfolio of ceramics interests (Allied English Potteries) which at that time also included other brands like Paragon. In 1972 The Pearson Group acquired Royal Doulton but in 1993 it was demerged. In December 2002 Royal Doulton ceased Royal Albert production in England and moved manufacture to Indonesia. Backstamps from patterns not made in England do not have the word England on them. Now some backstamps actually say what country they were made in, other than England. This move has not been well received and many collectors prefer to only buy Made in England items. I prefer the lovely colored backstamp that includes the pattern name. The black backstamp just doesn't have the appeal to me.

If you are interested in more detailed information regarding the Royal Albert progression and backstamps, you can find it at <http://www.royalalbertpatterns.com/reference9620/pages/Royal9020Albert9020Back9620Stamps-.htm>



These two images of backstamps are shown on the above mentioned website and examples were displayed at the June meeting.

**American Beauty
The Crown China
Backstamp dates from
1927
The Bone China
Backstamp dates from
1941 to 1998**



RUBY STAINED PATTERNED GLASS

with Mark Moore



Photo by Neal Skibinski

Most of you are familiar with pattern glass which was produced in the United States from the 1880s to 1920. There were many thousands of patterns produced during this period. Some patterns were produced only in a few different forms, say wines, a decanter, and a tray. Many of the more popular patterns were produced in hundreds of forms. Combined with the different colors of glass and different decorating techniques such as staining, frosting, and enameling; there are hundreds of thousands of unique pieces of glass from this era.

Glass is a material that has intrigued people for four thousand years. To the chemist it is a super-cooled liquid. Like liquids, glass flows freely under the force of gravity, but very slowly. It was the first industry in North America as there was a glass house at Jamestown, Virginia.

However, it was not until the late 1800s that glass became affordable and available to the American family. It took a combination of events for this to happen. These events came together about 1880 in the United States to create an explosion of what has come to be called pattern glass ("EAPG" among collectors -- early American pattern glass).

Each piece of this glass had a pattern on its surface which was created by taking a glob of molten glass and literally pressing the glass into a mold which had the obverse of the pattern cut on its cast iron surface, hence "pattern" and "pressed". The first glass pressing device was patented by Thomas Bakewell of Pittsburgh in 1825. In some cases, the plunger also had a pattern which left a pattern on the inside surface of the glass form.

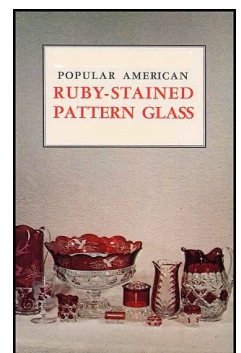
The events that shaped the production of pressed glass in this country range from the technical to the social. Technically, the development of the soda lime glass formula was critical. This formula is still the basis of most glass made today. This glass was invented in 1864 and it had several advantages. Expensive lead oxide was eliminated from the glass batch mix, cutting the cost of the glass by 30 to 50 percent. The glass could be more quickly and deeply pressed.

This allowed glass factories to closely and inexpensively imitate the much more expensive cut glass. To this date, many of the less proficient antique dealers label pressed glass as cut glass in their shops. The original manufacturers directly copied many of the more popular cut glass patterns. In 1896, the Westmoreland Glass Company produced a pattern called "Stirling." It was an identical copy of a cut glass pattern made by the New England Glass Company called "Bedford." Another popular cut pattern was "Russian." Just about every company copied it and we now see huge amount of "Daisy and Button" and its variations.

Huge natural gas fields were found in Ohio and Indiana and exploited by glass makers. The natural gas was often offered free along with land by towns, if the glass manufacturer would open up a glass house in their town. Gasifiers were also developed for converting coal to gas to fire the furnaces.

The glass makers also figured out a way to make their pressed glass look like costly cased and cut glass. Prior to the 1880s in this country, the way to make glass with two colors was to case or flash a second layer of glass over the base glass form. Generally the base glass was crystal and the casing layer colored. After cooling, a skilled craftsman would cut a pattern through the flashed glass layer into the base color. This was an expensive process. Germany was a major source of much of this type of glass.

In December 1885, Letters Patent No. 331,824 was issued to cover the production of "articles so nearly resembling [colored] cut ware that the difference can only be detected by an expert, and...be indistinguishable...from flash glass." The idea was simple and inexpensive. Take a piece of deep pressed glass and stain the raised surfaces producing inexpensive imitation cased



Postcard Photo by Mark Moore

glass. In Europe, staining was used in Bohemian glass factories and picked up by British glass makers in the mid-1800s.

Amber staining was available in this country by 1885. The technique which used silver nitrate probably originated in Germany. Many skilled glass workers emigrated from Germany and England, and carried their skills and knowledge with them. The next key invention was that of staining glass with a ruby color. The color is developed by reheating the glass, painted with copper salts, under reducing conditions.

The key years for ruby stained glass production were 1891 to 1920. The timing was controlled by the social context in which this glass was developed. The United States was rapidly growing and a large middle class was developing. They wanted fine things like the upper class. Pattern glass, especially stained and decorated glass, filled this need. It became available from coast to coast as Sears & Roebuck and Montgomery Ward sold it in their catalogs for individuals. Wholesale catalog suppliers such as the T.M. Roberts Company and Butler Brothers supplied it to other retail stores.

Ruby stained glass was beautiful and it was cheap. A four piece table setting, including the butter dish, sugar, spooner and creamer, in the Atlanta pattern was advertised for 55¢ in the Roberts' wholesale catalog of circa 1898. This glass brought beauty into the modern home. The glass was used in every day American life.

The stained pattern glass could be decorated by engraving or etching ferns, flowers, ivy, and birds, among other motifs, through the stain. Enamel could be added on top of the stain. However, the name of a loved one, a World's Fair, amusement park or a city could also be engraved. Cups and toothpick holders were sold by the thousands at Souvenir Stands across the country.

In the 1890s, the glass manufacturers would introduce two new patterns a year. One pattern would be very complex so as to mimic cut glass. One would be plain enough so that it could be decorated. And so, ruby stained glass souvenirs were born.

The "Excelsior" pattern (actually, X.L.C.R.), which was introduced in 1891, was probably the most popular ruby stained pattern. It was also called Ruby Thumbprint and the pattern, albeit not in ruby stained, is still being produced. While many collectors only want un-souvenired pieces, the souvenired pieces give us dates of production and in many cases are the only stained form surviving of that pattern. Fostoria's "Atlanta" or "Square Lion"

pattern is known in ruby stain only in souvenired tumblers. George Duncan and Sons produced many thousands of pieces of souvenir glass.

In the 1950s, many people thought that ruby stained glass was actually flashed with a thin layer of red glass. Some dealers and collectors still inaccurately refer to ruby stain glass as ruby "flash" glass.

As a final note, the "ruby" color was initially used to imitate what we now call "cranberry" glass.



Photo by Neal Skibinski

PROG SEMI-ANNUAL FOOD DRIVE AT THE JULY 21 POTLUCK

**The need for food donations
doesn't end with the holidays,
so we are instituting
a second food drive in July
to help those in need.**

**Please bring your food donations
to the July meeting.**

**DIANA JONES WILL BE
ACCEPTING THE DONATIONS
AND DELIVERING THEM TO
THE ARAWANA MINISTRY,
an affiliate of the Mennonite Church that
provides for the homeless.**

2009 CONVENTION AUCTION, SALES & ACTIVITIES

A HUGE SUCCESS!!

A big thank you is in order for all who worked to make our 2009 Convention auction and activities so successful. More than 200 auction lots were donated, and we received some nice cash contributions as well.

Many attendees said the lots were the best we've had so far, and the results attested to this.

Neal Skibinski photographed our live auction items and Mark Moore posted them on our web site so everyone could get a taste of what the auction held for them. Neal also was the chief item sorter, cataloger and carrier.

Dick Hyde-Towle, Neal Skibinski and Jack Bookwalter packed all the auction items and equipment into Jack's van, and then Neal and Jack returned all the equipment after the event. Barbara Dietz, Lisha Crocker, Sandra & Ed Martin, Ron & Donna Miller, Sandra Millius, Jeff Motsinger, Suzanne Pastori and Neal Skibinski set up tables and arranged the items.

We tried a new auction system this year—we had a numbered box for every bidder, and as soon as an item was won it went right into the appropriate box. This reduced confusion at check out and enabled bidders to see what they won without having to hunt.

But the biggest and most important change was that we tracked the whole auction on the computer, thanks to Ron Miller. He said, "I love to do spreadsheets," and we took advantage of this. All the items were recorded into a spreadsheet, as were all the bidders, so when an item ended, Ron and Sandra Martin quickly matched the bidder to the item. Donna Miller recorded the live auction items, and Barbara Dietz and Lisha Crocker were the auction runners.

Thanks to our auctioneer Al Carder for keeping things lively, and to Dennis Headrick, Ed Martin, Jeff Motsinger, Kim Yeo, and Terry Martin for spotting. Terry also did a great job as relief auctioneer.

We tried some new auction activities this year, which proved to be very popular. We played a game called Heads & Tails where players pledged a small amount to get into the game and then placed their hands on their heads or tails, and then we kept flipping a coin and they kept changing their positions until there was only one player left, and they split the pot with the club.

We also had a Dessert Frenzy at our Friday lunch. Thanks to our speaker and returning member Bea Martin for baking a delicious banana cake, which went to the table that bid the highest amount. The cake was large, so we kept the bidding going around the tables until every last piece was won and eaten.

Suzanne Pastori ran our book sale, and we sold a phenomenal number of books, which will help us acquire many new books for our library.

Venita Owen made and donated wonderful, colorful table centerpieces that went into a Dutch auction Saturday evening.

The auction, book sale, table decorations, Heads & Tails and Dessert Frenzy grossed more than \$5,000, which may be our highest gross ever.

Thanks to all who donated to the auction: Janice & Jim Ahl, Norene & Norm Angleen, Ater Wynne, Al & Carol Carder, Mavis Case & Richard Cox, Betty Chisum, Sally & Dwayne Cole, Barbara Coleman, Michelle & Bill DeWitt, Donna Edgar, Elements Glass, Sue Frye & Joyce Mitchell, Kate Fuller, Dan & Delene Haake, Lillian Hodges & K.T. Hodges, Hollywood Showcase Mall, Dick & Gyrid Hyde-Towle, Diana Jones, Bea & Terry Martin, Ed & Sandra Martin, Barbara & Jim Mauzy, Norine Millay, Ron & Donna Miller, Millius Estate Services, Northwest Pipe Company, Venita Owen, Pacific Hazelnuts, Palmer Wirfs & Associates, Sherifa Roach, Jackie Searles, Joi Shervey, Joanne Voeller, Janice Wallace, Les & Carole White and Karen & Jim Young.

And special thanks to all who bid and bought. We couldn't have done it without every one of you, and remember,

**IT'S NOT TOO EARLY TO START
SHOPPING FOR THE 2010 AUCTION!!!**

--Submitted by Carole White, Auction Chair

Portland's Rain of Glass, Inc.

Friendship Masonic Center

5626 N.E. Alameda

Portland, OR 97213

❖ INSIDE ❖

Portland's Rain of Glass, Inc.

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Photos by Neal Skibinski

