

# 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.



## JUNE

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



**WHEN:** Tuesday, June 16, 2009,  
7:00 to 9:00 p.m.  
(Library open at 6:00 p.m.)

**GREETERS:** Dan and Delene Haake  
(Come early to set up—6:00 p.m.)



### **PROG ELECTION NIGHT:**

Vote to elect new board members at the June meeting

**SPEAKER: CAROLE WHITE ON "Card Party Night"**

*Carole will discuss and display Vintage Art Deco Bridge card game collectibles and the glass that was used with them. Members are welcome to bring their own vintage card items whether Bridge or other games. Pictured above are a few of Carole's collectibles.*

**PATTERN OF THE MONTH: AMERICAN BEAUTY by  
Royal Albert, presented by Jewell Gowan**



*Pictured at left is a teapot in the American Beauty pattern by Royal Albert. Pictured below is a teacup, saucer and dessert plate.*



**HOSPITALITY:** June Committee  
listed on page 2

**BOARD MEETING:** Tuesday,  
June 9, 2009, at the Friendship  
Masonic Center, 7:00 p.m.  
**ALL MEMBERS WELCOME**

### UPCOMING EVENTS

#### JUNE

5-6 – Tigard Flea Market, 14365 SW Pacific HWY

7 – Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard

7 – Polk Flea Market, Rickreall

12-14 – Tigard Flea Market, 14365 SW Pacific HWY

14 – Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard

14 – Picc-A-Dilly Flea Market, Eugene

14 – Salem Collectors Market, Salem Armory

19-20 – Pacific Northwest Fenton Ass'n Convention, Salem Convention Center

19-21 – West Coast Wade Fair, Portland Airport Holiday Inn

19-21 -- Tigard Flea Market, 14365 SW Pacific HWY

21 & 28 Portland's Indoor/Outdoor Flea Market, 5400 N. Lombard

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

[www.rainofglass.com](http://www.rainofglass.com)

Mailing Address:

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

## MEMBERSHIP NEWS

### HOSPITALITY COMMITTEE:

June Hospitality Committee: Shirley Sanders, Diana Jones, Mariam Morehead, Bonnie LaDoe, Suzanne Lemon, Barbara Dietz, Janet Pendergraft, Mary Ann Spect, and Doreen Smith.

Carole White will come early to start the coffee. Any other member that would like to bring snacks to share or help set-up or clean-up, please do!

If you have any questions, please contact *Jewell Gowan, 503-510-9137.*

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## **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 (or to the June  
meeting if you will be away in July).**

**DIANA JONES WILL BE  
ACCEPTING THE DONATIONS  
AND DELIVERING THEM TO  
THE FOOD BANK**

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### MEMBERSHIP:

Portland's Rain of Glass Membership for one year is \$22.00 for individuals and \$8.00 for each additional member at the same address.

You may mail dues to: Cindy Thomas, Membership Chairman at 795 Corby St., Woodburn, OR 97071 or Friendship Masonic Center, 5626 NE Alameda, Portland, OR 97213 or bring payment to the next meeting.

Thank you, *Cindy,*  
*503-481-5401, cst.wbcable.net*

## President's Corner

As our Club year winds down, we look back on the past year to reflect on our major challenges and accomplishments. After our annual break in August, we learned of Peggy Reinke's passing, shortly after being elected to a three-year term on PROG's Board. We have not been able to find a volunteer to fill her term.

After a very successful Convention in 2008, it was agreed that a more suitable venue would be required. Thanks to the leadership of Sandra Millius, she met her challenges by assembling a team of volunteers each year that made both Conventions huge successes in two different venues. Sandra, our hats are off to you. Thanks for all your hard work and dedication.

Under Ed Martin's leadership, our development committee has helped us maintain financial stability. A very successful fund raising campaign met our goals for beginning work on PROG's Virtual Museum.

A lot of the day by day operations of PROG are not seen by the average member. To be successful, we must have qualified folks to keep track of our finances and pay our bills. Dan Haake, who drives about an hour and a half to attend board meetings and club meetings, volunteered in the fall of 2008 to take responsibility for managing our finances. He has already been paying the bills for four years, so he has begun tracking the transactions in our accounting system, *QuickBooks*.

Most of you know that Bob Carlson, besides being an expert on many types of glass, kept track of our finances for several years and he took care of our legal duties as a non-profit organization and our responsibilities for tax reporting. He would prepare everything for our accountant who then prepared our tax forms. Bob was also responsible for accepting and cataloging items donated toward the auction, nearly year round.

Then at our auctions, Bob would organize a group of volunteers to manually track all of the auction bids and purchases. Bob was also our facility liaison with the Masonic Center and he kept track of our property in storage. Bob was forced to relinquish his responsibilities to care for his partner Vern and now his younger brother. We extend best wishes to Bob for the many things he did for PROG over the years.

Each year, PROG holds one of the best Glass and Antique Shows in the nation and Carole White has chaired and organized the show for a number of years. After retiring from The Oregonian in 2008, Carole White stepped forward to become our property manager and facility liaison. She accepted the many items for our auction and catalogued each of them. We are so fortunate to have Carole in our midst. Neal Skibinski, who is our program director and who keeps our meeting topics interesting, took pictures of the over 200 items that were donated. After formatting the photos, our webmaster added them to our Web site.

Thanks to the efforts of Ron Miller who designed and built the program, all of the auction items were input into an Excel file for automated reporting with assistance from Sandra Martin. This greatly speeded up our checkout and payment process at the end of the auction and made for a more smooth and efficient operation.

Our 17th Annual Convention was a tremendous success. We thank the many volunteers who worked so hard to make it so enjoyable: Karen Young for advertising and marketing; Jewell Gowan and Jack Bookwalter for finding topics and speakers; Jewell also handled registration which is quite tedious and time consuming; Suzanne Pastori for finding our favors and for organizing our book faire; Gyrid Hyde-Towle for planning the menus and coordinating the many details with the chef; Cindy Thomas for preparing the Convention Program; assistants Barbara Dietz and Lisha Crocker helped with registration; Venita Owen prepared and donated the decorations; Jeff Motsinger handled the audio-visual equipment; Al Carder was our auctioneer and he was assisted by Dennis Headrick, Ed Martin, Jeff Motsinger, Kim Yee, Sandra Martin, Barbara Dietz, Lisha Crocker and Terry Martin.

Thanks also to the unnamed volunteers and helpers who contributed to the success of our Convention. We extend our appreciation for all the work setting everything up and taking it all down. Thanks to our speakers, Barbara and Jim Mauzy, Bea and Terry Martin, Ray Bruneau and Al Carder for helping to make it fun and educational. We also wish to thank the many individuals and businesses who contributed glass and money to make our Convention and Auction such a wonderful experience. I know I added some really wonderful glass to my collection. *We can hardly wait till next year!*

Coming up at our next meeting on June 16th, we will be electing board members for 2009-2013. The nominees are Librarian Kate Fuller, Suzanne Pastori and Miriam Morehead. Our Bylaws tell us that we need four people on the ballot, but as of press time, we still need one more person to accept this challenge.

We are sad to see Karen Young, who has faithfully served as our recording secretary for the past three years, leaving the board. We also are saddened to see vice president Ron Miller, who drives about an hour and a half each way to board meetings and club meetings, step down as well. We thank Jack Bookwalter for his six years service on the board. Two of those years, he led PROG as president. We understand his desire to take a breather from the board.

We look forward to our indoor picnic at our July 21 meeting. Beginning with our next fiscal year, we will be tracking volunteer hours that each of us donate to PROG each month. Our monthly meeting sign-in sheets will have a column where we can track the hours we spend in volunteer activities for PROG.

Thank you for making PROG such a thriving and vibrant organization during our 31st year.

**Mark**



Photos by Neal Skibinski





# THE COLORS OF A. H. HEISEY & CO. • 1896-1958

By Dennis Headrick



*Photo by Neal Skibinski*

A. H. Heisey & Company displayed their first wares at the Pittsburg, Pa., in January 1896. For the next sixty years they were a major producer of fine handmade tableware. A. H. Heisey's first love was fine crystal but the company also produced several popular colors.

The company's famous trademark, an H in a diamond, was first used in 1900 and registered in 1901. Thus most of the moulds for the earliest patterns will never be found marked.

From near its beginnings until a few years after the turn of the century, Heisey produced four colors.

**EMERALD, 1896-1902.** A deep green fitting the name. Patterns most commonly found in Emerald are Winged Scroll and Pineapple and Fan.

**IVORINA VERDE & IVORY, 1897-1904.** Ivorina Verde was the darker and richer shade of the pair of custard glass colors. Both colors have a uranium base and a characteristic "fire" when viewed in sunlight or in strong incandescent light. The fire is most pronounced at the edges but can be seen throughout on thin pieces. The pattern Winged Scroll was first called Ivorina Verde because a researcher saw the name at the top of the page and took it to be the pattern name rather than a color. The Ivory shade is most commonly seen in the Ring Band Pattern. (Creamer is shown at back center in the picture to the right.)

**CANARY, 1897; 1922.** Collectors would call this color Vaseline and it also contains uranium salts. The only difference is the Ivorina Verde has additional chemicals to make the color opaque and become custard color. Heisey's Canary is very scarce to rare in any of the early patterns. The color as produced by Heisey is very light in tone. Canary was produced again in the 20s for a very short time and again made in very few items.

**OPAL, 1898-1904.** Opal is another uranium-based color and some are tempted to classify it as milk glass but milk glass is usually opaque and often dull in light reflection. Opal is translucent in thinner areas of a piece and exhibits considerable fire like its gemstone namesake. Very few patterns were made in Opal, the most commonly found being Beaded Swag. Other patterns are scarce to rare. One item shown was a rare Pin Tray from an early series of novelty items. The series is unique in that they have a number in addition to the Heisey mark. The Heisey mark is also a little shorter and wider when compared to later production. They may have been some of the first marked items.

**VISIBLE COOKING WARE, 1919.** Heisey began marketing a cookware line only to be sued by Corning. Production ceased and pieces are exceedingly scarce today. I've included it in the colors because it is light vaseline in color and exhibits the same reaction when exposed to ultraviolet light.

**MOONGLEAM, 1925-35.** After A. H. Heisey's death in 1922, his son E. Wilson Heisey, the new president, instructed the Chemist Emmett Olson to start working on some color formulas. Moongleam green was the first and was introduced late in 1925. For color it contained copper scale (mixture of cupric oxide & cuprous oxide) and green chromium oxide. Early production was darker and in some cases is indistinguishable from Emerald if not in later pattern lines. Later production is lighter and tends toward the blue side of green. Most common pattern found is the popular Empress pattern.

*Photo by Neal Skibinski*



**FLAMINGO, 1925-35.** Flamingo pink is selenium based and other chemicals give it its characteristic orange cast. It was a popular color with the housewife and the most common pattern is Empress.

**AMBER, 1926--; 1952-55** Amber has carbon as a colorant and some formulas are even referred to as "Straw Amber" because of burning straw to get the carbon. Amber was made over a long period primarily on contract for the Fred Harvey Restaurant and Resort chain and for service they provided on the Santa Fe train lines. Thus, the few pieces found are probably souvenirs taken home by travelers. In 1952 amber was introduced as a production color, combined with crystal in stems and barware for casual service. It was also used for limited production for a few of the Heisey animals that are much sought after by collectors today.

**HAWTHORNE, 1927.** Hawthorne was a short-lived amethyst color that did not gain popularity with the public.

**MARIGOLD, 1929-30.** Marigold was Heisey's first attempt at a yellow shade. (Although canary may be considered a yellow by some collectors). The color comes from sodium urinate (which means a "salt" form of a metal--in this case uranium) and cadmium sulfide and has a brassy intensity with tinges of green and orange when the edges are viewed. The batches tended to "spit" and pop off hot bits while being worked and thus the color was unpopular with workers. Problems also developed in the glass as it aged and often looks as if it is covered with ultra-fine scratches. As the surface deteriorates it can become nearly opaque with a rough "sugared" surface.

**SAHARA, 1929-37.** Sahara yellow was the replacement for Marigold and became one of Heisey's most popular colors with extensive tableware and stemware lines.

**ALEXANDRITE, 1929-35.** Neodymium is the ingredient that gives it its characteristic color, just like the namesake gemstone. Alexandrite is a dichroic glass first produced by Moser in Bohemia. Neodymium is the ingredient that gives it its characteristic just like its namesake gemstone. Alexandrite displays lively shades of pink and purple in sunlight or incandescent light. Under fluorescent light it changes to lavender and blue shade with even a touch of green and much less brilliance. It was an expensive color to produce.

It retailed for more than double the crystal prices. And about 70% higher than Flamingo and Moongleam. It was just too expensive for the depression years and so little was produced making it highly sought after today.

**TANGERINE, 1932-35.** Tangerine is a flashed or "struck" color. Coming from the mould the item is deep yellow but when reheated in the glory hole, it takes on its bright color. The reheating was a difficult process to perform consistently so some pieces exhibit tinges of amberina and others are darker and almost true red. Heisey sorted production by color and customers could specify "orange side" or "red side." The red side pieces are highly desired.

**STIEGEL BLUE, 1932-41.** Called cobalt by collectors, the color comes from cobalt. Most cobalt is in combination with crystal as stemware although it was also made in floral bowls, vases and a few other items. Production of the color stopped when cobalt became a restricted item because of WWII.

**ZIRCON, 1936-39.** Zircon is a turquoise color made with powdered blue, copper scale (mixture of cupric oxide & cuprous oxide), and green chromium oxide. Slight changes if the chemical mixture and melting temperatures cause the color to shift from the green side to the blue side of turquoise. The most common pattern is Saturn.

**LIMELIGHT, 1955-57.** Heisey reintroduced Zircon and called it Limelight in 1955. Production was primarily in Whirlpool/Provincial. When used for the decorative items from the Verlys moulds it was called turquoise. Limelight was in production when Heisey closed.

**DAWN, 1955-57.** Dawn is a grey or charcoal color used primarily for tableware in an effort to capture the market for casual dining service. It is most commonly found in Lodestar that has a five-point star base. It is becoming more popular with collectors but the supply is short. Dawn was being produced when Heisey closed.

*Photo by Neal Skibinski*



# ANCHOR HOCKING'S MANHATTAN by Carole White



*Photo by Neal Skibinski*

Heisey also produced a few other colors in trial or experimental batches. They are: ROSE ~1900, OPALESCENT on crystal and canary, GOLD a variant of Marigold, TRIAL BLUE, BLACK while testing for Dawn and other odd colors that are primarily seen in the factory area and were probably test pieces or a color batch gone bad.

Heisey closed for Christmas 1957 never to reopen. The moulds, formulas, trademark and other assets were purchased by Imperial Glass in the spring of 1958. Imperial continued to market the product of the Heisey moulds as "Heisey by Imperial" until they too closed their doors in 1986. Heisey's Old Williamsburg line was one of their best sellers and was made in crystal and at least nine of the Imperial colors. Imperial learned that some less-than-honest dealers were selling marked Imperial production in crystal as "real Heisey" so beginning in January 1968 they started removing the Heisey mark from all moulds going back onto the production line.

With Imperial's closure, the Heisey moulds with the exception of Old Williamsburg were obtained by the Heisey Collectors of America, Inc. They also obtained rights to the Heisey trademark and a treasure trove of archive material.

The Heisey Collectors of America operate a museum in Newark, Ohio, the home of Heisey.



*Photo by Neal Skibinski*



*Photo by Neal Skibinski*

Remember what Art Deco is:

Named for the 1925 Exposition Internationale des Arts Décoratifs et Industriels exhibition in Paris, Art Deco's roots are in a mixture of several different styles, some of which include Neoclassical, Cubism, Modernism and Art Nouveau. Even though these influences can be seen, Art Deco is its own unique style. Its two basic types are profuse, with myriad patterns of stylized flowers or figures, and streamlined or moderne, with spare, geometric shapes.

Art Deco was popular in the United States between World War I and II, peaking during the Roaring 20's.

As we have learned over the years from our various talks, there are only a scant few American Art Deco Depression Glass patterns in the Adam to Windsor list. A few that come to mind are:

- Indiana Pyramid
- Lancaster Deco Brocade etching on non-Deco blank
- Indiana Tea Room
- Hazel-Atlas Moderntone
- L.E. Smith Romanesque
- Anchor Hocking Manhattan

Manhattan was produced from 1938 to 1943, towards the end of the Art Deco period in America. With its concentric rings and cantilevered tab handles, it is in the streamlined Art Deco category.



It was made mainly in clear, but some pieces can be found in pink and a very few in green. The inserts for the large relish tray were produced in Royal Ruby.

There are two 14" relish trays—the one with no interior divisions was meant to have inserts, while the one with interior divisions was not. So don't run yourself ragged looking for inserts for it because there are none!

The Manhattan sherbet dish has a beaded bottom. The similar dish without the beaded bottom is the center insert for the relish tray.

The cereal bowl has no handles and is 5.5". The handled berry bowl is 5 3/8". This is important because the cereal bowls are harder to find and therefore more expensive. But I promise you that if you choose to eat your cereal out of the handled berry bowl, the Glass Police will not break down your door and confiscate it!

In 1987, Anchor Hocking introduced a line similar to Manhattan called Park Avenue. It was produced in clear and blue, but none of the pieces are exactly like Manhattan, although they are very similar to the older pieces. Target stores sold this cousin of Manhattan a few years ago.

I was lucky enough to purchase my entire set of Manhattan from 1981 to 1984 when prices were reasonable and no reproductions had been issued, so that's how I know my set is all original and old. My first piece was the large divided relish tray, which I found at the Volunteers of America Thrift Store for 25 cents!!!!

Manhattan is not a huge line, so a complete set won't have that many pieces, but the pieces are very heavy and take up a lot of room. Because it is a ribbed pattern, the edges are prone to chipping. Put padding or paper plates between pieces that you are stacking, such as plates and bowls. And check carefully when you buy a piece—run your finger over each rib.

Original, old Manhattan had these pieces:

ASHTRAY—3 DIFFERENT STYLES

BOWLS—7 DIFFERENT STYLES (CEREAL BOWL MOST EXPENSIVE AND DOES NOT HAVE TAB HANDLES

CANDLESTICKS—4" SQUARE (THE L.E. SMITH DOUBLE CANDLESTICKS ARE OFTEN USED WITH AND EVEN CALLED MANHATTAN, BUT THEY ARE NOT

CANDY DISH—OPEN WITH 3 BALL FEET

CHALICE-STYLE COVERED CANDY IS NOT MANHATTAN

COASTER

CREAM & SUGAR

COMFORT

CUP & SAUCER

RELISH TRAY INSERT

PITCHERS—24 & 80 OZ, TILTED

PLATES—4 DIFFERENT

THE REPRO DINNER & 8.5" SALAD HAVE A SLIGHTLY BEADED EDGE WHILE THE OLDER ONES DO NOT

SALT & PEPPER—SQUARE

SHERBET, BEADED FOOT

TRAYS—14" WITH & WITHOUT INSERTS

TUMBLER—BEADED FOOT

NEW TUMBLER DOES NOT HAVE BEADED FOOT

VASE—8"

NEW VASES ARE 10"

In addition to its Art Deco styling, one of the reasons that glass lovers like Manhattan is that it goes so well with any clear, ribbed design. The salt and pepper shakers included with my Manhattan display have vertical ribs but look right at home on the table.

Some approximate values for original, old Manhattan:

Square shakers \$50 pair

Dinner plates \$20

Footed tumblers \$20

5.25" Cereal Bowl \$35-65

Cup & saucer \$25

Cream & sugar \$20-35 pair

8.5" Berry bowl \$18-28

8.5" Berry bowl with metal holder & tongs \$42-52

Sauce bowls \$10-15

Footed fruit bowl with handles \$25-\$55