



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.

MAY

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

WHEN: Tuesday,
May 20, 2008, 6:00 to 9:00 p.m.
(Library open at 6:00 p.m.)

GREETERS: Ardy Kneeland and Karin Nissly
(Come early to set up—6:00 p.m.)

SPEAKER: JEFF MOTSINGER *On Glass Paperweights*

Jeff will discuss French paperweights from 1845 to 1860 and other older paperweights. The talk will also cover the topic of modern paperweights which can be very collectible too.

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



HOSPITALITY: May Committee
See page 2

BOARD MEETING: Tuesday, May 13, 2008,
At the Friendship Masonic Center, 7:00 p.m.
ALL MEMBERS WELCOME

UPCOMING EVENTS

MAY

4 – Medford Giant Flea Market

4 – Picc-A-Dilly Flea Market,
Eugene

4 – Polk Flea Market

17—National Association of Clock
And Watch Collectors, Monarch
Hotel, Clackamas Town Center,
9 a.m. to 5:30 p.m.

18 – Rose City Collectors Market,
Portland Airport Holiday Inn

18 – Salem Collectors Market

29, 30, 31 – *Portland's Rain
of Glass' 2008 Glass
Collector's Convention,
Rodeway Inn, Portland*

JUNE

1 – Polk Flea Market

13-14 – Fenton Glass Convention,
Salem Convention Center

15 – Medford Giant Flea Market

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



BYLAWS CHANGE PROPOSAL

The following changes in the Bylaws are being proposed and will be voted on at the General Meeting on Tuesday, May 20, 2008. As indicated, the present wording is in blue and the proposed wording is in red.

PORTLAND'S RAIN OF GLASS, INC.

ARTICLE IV – Elected Positions

1. Officers and Directors:

A. Present wording: The officers shall be a president, a recording secretary, a corresponding secretary and a treasurer.

A. Proposed wording: The officers shall be a president, a recording secretary, a **communications secretary**, and a treasurer

2. Nominations:

Present wording: No member of the Nominating Committee shall serve more than once in a period of three years.

Proposed wording: (delete)

ARTICLE V – Board of Directors

1. Board of Directors:

A. Present wording: The Board shall consist of the elected positions, the Show Chair, the Rally Chair, and the Membership Chair. The Immediate Past President and the Immediate Past Treasurer shall serve as ex-officio members on the Board of Directors, with voting privileges, for one year if they are not continuing as Directors.

A. Proposed wording: The Board shall consist of the elected positions, **the Show Director, the Convention Director, the Membership Director and the Project Development Director.** The Immediate Post President and the Immediate Past Treasurer shall serve as ex-officio members on the Board of Directors, with voting privileges, for one year if they are not continuing as Directors.

3. Officers:

D. Present wording: Corresponding Secretary: The Corresponding Secretary shall maintain a flow of information with the membership and outside interests through the club newsletter and other appropriate avenues.

D. Proposed wording: Communications Secretary: **The Communications Secretary** shall maintain a flow of information with the membership and outside interests through **mail, telephone, newsletter, internet and any other appropriate avenues.**

ARTICLE VII – Fiscal Year and Financial Policies

5. Present wording: Expenditures greater than \$1,000.00 require two authorized signatures.

5. Proposed wording: (Delete present wording completely and place the following in it's place) **Any unbudgeted expense must be approved by the Board before payment is made.**

Presented by Jewell Gowan - Bylaws & Policy Chairman



MEMBERSHIP NEWS

HOSPITALITY COMMITTEE:

The Hospitality Committee list for May is safely sitting at the Masonic Lodge. If you are signed up for May you know who you are! Thanks for helping out this month. **If you have questions call Michele at (503-649-5823) or E-mail: mjkemp1@verizon.net**

IN MEMORIAM

Eleanor Johnson, a long time member of PROG, recently passed away of causes related to age. Over the years she had become a passionate collector of glass cruets. Her collection included some of the more beautiful and scarce pieces from the late 19th and early 20th centuries. In later years, she developed an interest in cut glass and amassed a collection of 20th century examples. In addition to the Portland Rain of Glass, she was a long time member of the Gresham Antique Glass Club, and an active member of her church.

FENTON OPALESCENT RIB OPTIC

with **DAN HAAKE**



The Opalescent Rib Optic pattern is blown in a ribbed mold. A layer of glass with special chemicals that cause it to turn opalescent with additional heat is added to the gather of the base color, then as the piece is blown into the mold, the opalescent layer forms into ribs.

Rib Optic is a pattern with its roots in the late 19th and early 20th century. Northwood Glass and other English companies made it then. Fenton began their production of Rib Optic with pitchers, tumblers and accessory pieces in the 1920's and 1930's.

In 1953 Fenton introduced a rib optic pattern called New World. This pattern did not prove popular and was only in production for one year. It was made in lime, black and cranberry with the white ribs. The line included platters, bowls, salt & peppers, sugar and creamers, tumble up sets, guest sets, (guest sets are larger) vases and other accessory pieces.

Dan started collecting Fenton Rib Optic at a Fenton club auction c. 1998. He started with a cranberry wine bottle, then he saw the green pieces and had to have those, and now he has approximately 100 pieces including some he bought from Tom Sanders.

Pieces are scarce because of the short production period, so this is not an inexpensive



pattern to collect. Today, the platters and bowls go for about \$200 to \$300. The older wine bottle goes for \$100 to \$200. The lemonade set may go for \$300 to \$400. Barber bottles may go for \$150 to \$250. Vases, depending on when made and size, may go for \$100 to \$300.

Fenton produced other rib optic pieces throughout the years including barber bottles, vases and bowls made for the L.G. Wright Company.

The wine bottle was made for 10 to 15 years and then was re-issued in the late 1990's. Also during the 1990's and later Fenton made more Opalescent Rib Optic items and decorated them with flowers.

The tumble up nite set has been reproduced in different colors in China or Japan and exported to America.

Some of the Fenton pieces are thin and some are thick, so this isn't a way to tell them from other manufacturers' pieces—studying your reference books is the best way to learn.

written by Carole White



COLLECTING PRINTED TABLECLOTHS

with Barbara Coleman and Carole White

THE KITCHEN TABLE: When you think of eating at the kitchen table, don't you just picture your grandmother's kitchen and that brightly colored, fruit-patterned tablecloth? Many people do. And, because that vision is so warm, homey and comfortable, more and more people are becoming attracted to the idea of recreating that kitchen atmosphere by adding 30s, 40s and 50s collectibles to the modern kitchen. One of the most popular items to be collected has recently become that brightly colored, printed tablecloth.



Broderie Creations tablecloth from 1940s.

Photos by
Barbara Coleman

Take a look at Ebay auctions. If you call up Vintage Tablecloths, you will find a vast array of linens that purport to be from the 30s, 40s, and 50s. These include fruit prints, Mexican-inspired prints, floral prints, souvenir prints and geometric prints. Be careful. Some of these are vintage but some are not. Take another look at collector's shows and sales—tablecloths are a popular item. Again, it is sometimes difficult to tell the difference between authentic and reproductions. There is a lot to learn about collecting vintage linens.

A great place to start is the Vintage Tablecloths Lovers Club website, www.vintagetableclothclub.com. This club was established in 2002 by enthusiasts of 1930's-1950's vintage printed tablecloths and towels. The purpose of the club is to promote the education and appreciation of these pieces of "Kitchen Textile Art" from the past, as well as to have fun sharing the tablecloth-collecting hobby.

Wilendur tablecloth "Manjares"—1950s.



Printed tablecloths really began to be popular in the 1920s. During this period of the Charleston and speakeasies, a "carefree" influence emerged in tablecloth design. Floral prints began dominating designs, featuring the flowers and arrangements of the current gardening fads—camellias, lilacs and morning glories were some of the popular flowers of the time. Softer, more pastel hues were used. The number of colors used to print each tablecloth increased from one to two by the end of the 1920s.

After the mid-1920s, reds became lighter, and dusty rose and other pinks were extremely popular. Some of the

Queen Anne on Indian Head tablecloth—1940s.



newly created dyes—purples, greens and some pinks—were "fugitive," leaving a faint ghost color when they faded. Blues, purples and greens were the first colors to fade. Most tablecloths of this era are all cotton or linen. It was still polite to use white or lightly colored damask tablecloths for formal dinner parties, but with home parties and dignified ladies' luncheons, bold, fun prints on small lunch cloths were in vogue.

In the 1930s the depression hit hard, and as the autumn 1930 Sears Catalogue said, "Thrill is the spirit of the day." The breakfast nook was introduced with a small square table, and most of the brightly printed tablecloths of the era

Leacock tablecloth—1950s.



were sized and styled to fit the nook's table. Print themes included Oriental influence, squares, wide plaids and flower and vine prints. Garden-inspired themes were popular and poppies, iris, foxgloves, dahlias and clusters of flowers were seen on tablecloths. "Grinning", a process in which halos of white were used to separate motifs and multiple colors, was frequently seen. There was use of bright, intense, multicolored prints. Pastels were not as common. Prints included color schemes composed of the opposites on the color wheel. Bright colors in contrasting combinations such as blue/orange, dark green/orange, aqua with red, yellow, gold, orange and green were very popular. True greens, which were not possible prior to the mid 1930s, also became popular. California and Hollywood made their influence felt with novelty, hand-blocked prints interpreting typical California motifs. Tropical prints, island themes and lush floral were popular. Wiel and Durse began producing the famous Wilendur cloths in the late 30s.



Leacock "Della Robbia" cloth, 1950s.

According to Pamela Glassel in the Collectors Guide to Vintage Tablecloths, household guides of the era said that "buffet services and bridge games should have colorful, gaily printed linens" and that the "family dinner is laid with a gay cloth in as bright a design as desired and the family meal should be an informal and happy occasion."

Metallic daisies—1950s.



In the early 1940s, the textile industry suffered shortages of cotton fabric due to the WWII effort. Nylon usage increased. Labels stating "Made in America," and

"Made in the USA" were often used. Printing advancements resulted in more complex designs and fade-safe colors. The mid to late 40s was the heyday of the printed cotton tablecloth with a huge variety of colors and styles. Many companies were producing printed tablecloths including Simtex, Startex, Springmaid, JC Penney Company's Pennicraft, Sears' Harmony House, Leacock Quality Hand Prints and many more. Companies began sewing in fabric tags. Tablecloth advertisements, especially those by Simtex, flourished in magazines. Popular themes included forest scenes, floral, cartoon prints, western, Black Americana, Mexican and Southwestern. Colors to match Homer Laughlin's Fiesta pottery were very popular. During WWII nearly every home had a Victory Garden, and tablecloths with fruit and vegetable themes became popular. Souvenir tablecloths from every state became popular collectibles as families began traveling after the war.

Simtex cloth—1950s.



In the 1950s America experienced widespread prosperity. Homes became more affordable to more people. Tablecloth manufacturers were producing witty, fun, colorful designs that reflected the mood of the period. Popular themes included barbecues, cocktail parties, social gatherings, food, alcohol, crockery, teapots and other food service or kitchen items. Children's themes, especially Disney, were popular. Western, cowboy and Pennsylvania Dutch designs were often seen. Fiesta and Harlequin pottery colors continued to be popular in tablecloths. Bold geometric designs came along with the Mid-Century Modern movement in home architecture and furnishings. Simtex produced a particularly popular line of plaids to go with Russell Wright dinnerware. Other coordinated patterns to go with dinnerware included Autumn Leaf (Hall) and Blue Willow. Space age fabrics like Orlon, polyester and acrylics were popular. Toward the end of the 50s, manufacturers began to include metallic gold overlay on the prints. Metallic threads were also woven in to provide sparkle.

Many companies manufactured tablecloths over the decades of the 20th century. Here are a few of the most popular:

Weil and Durrse: Known for their fabulous quality Wilendur and (later) Wilendure cloths in cottons and linens in a variety of prints. The company used both paper and sewn in fabric labels over the years. For great information on this company see the book *Elegant Table*

Linens from Weil & Durrse by Michelle Hayes.

Broderie Creations: Produced charming designs featuring rosy-cheeked children and adults engaged in various activities. Usually no tags but some early paper tags may be found.

California Hand Prints: In business from 1936 to 1969. Beautiful tropical hand prints and Hawaiian hand prints with paper and fabric tags.

Indian Head Mills: One of the oldest and most recognizable names, known for excellent quality. In business since 1940s.

Queen Anne on Indian Head: Broderie and Queen Anne boasted on their labels that Indian Head cloth was used for their prints. Broderie used paper labels and Queen Anne used paper and cloth tags.

Queen Anne on Indian Head



Leacock Quality Hand Prints: In business since 1943 with paper tags. They produced tablecloths, placemats, towels, and napkins. Club member, Michelle Kemp's father was an artist who designed for Leacock!

Simtex: All sorts of table linens. Known for advertising in the 1940s and 50s. Russell Wright patterns were produced by Simtex along with a variety of other well-known patterns with paper and cloth labels.

Startex: Began in 1890 and produced at Spartan Textile Mills in South Carolina. Common lines include Twinkle, Starmont, Garden Prints, Starline, Starbird and Nu Mode with paper and cloth labels.

For a listing of companies along with examples of their tags, see *Colorful Tablecloths of the 1930s-1960s Threads of the Past*, by Yvonne Barineau & Erin Henderson.

Many of the old tablecloth patterns have been and are now being reproduced. Many new patterns that look like old patterns have been created. Often the newer tablecloths will be printed on inferior fabric that is not quite white. Newer cloths are often finished with wide hems on all four sides. The older cloths almost always have two narrowly hemmed sides and two machine-finished selvedge sides.

Finally, the million-dollar question—prices? Vintage printed tablecloths from the 30s, 40s and 50s range in price from less than \$10 to more than \$500. March 2008 "chat" on the Vintage Tablecloth Lovers Club message board centered on stunned surprise that a printed cloth made in France went for around \$600 in a recent Ebay auction. Many unusual tablecloths, especially those featuring Black Americana, go for around \$100 on Ebay. Tablecloths by major manufacturers in mint condition with tags often go for \$100 or more.

But don't be frightened by the high Ebay prices of some cloths. You can still get beautiful prints from well-known manufacturers at reasonable prices. Search Ebay auctions carefully and you are bound to find some bargains. Go to collectible shows, flea markets and antique stores. You often find great buys for between \$10 and \$20.

Some of the reproduction tablecloths are quite attractive. Many collectors purchase them because they can be used without a lot of worry about spills. Repros often sell for between \$25 and \$45.

Red and Black 50s cloth with modern black and red Fiesta dinner ware.



There are many Internet sites to visit to look for reproduced patterns. The Vintage Tablecloth Lovers Club has a page devoted to pictures of reproduced cloths. This page is available to

all visitors—members or not. Moda Home and Reprondepot are two other companies operating on the Internet that sell linens mimicking older designs. Before you go out on a hunt for that vintage tablecloth be sure to look at these websites and investigate tablecloth collector books for the latest information on reproductions. If you are not sure of your purchase, remember: If it seems “too good to be true,” it probably is.

Submitted by Barbara Coleman and Carole White



Floral tablecloth and accent towels with Early California dinnerware.

Convention 2008 “Decades of Glass” SEMINAR SPEAKERS

Wilbur Bluhm

Wilbur and Mary Bluhm came to Oregon in 1957 when Wilbur took a job as an Oregon State University Extension Agent in Salem. As each of their three children arrived, Mary and Wilbur took them on weekend “mini vacations” to the many fascinating and beautiful locations around the state.

Their children are grown now with families of their own. The family suffered a tragedy last year when the eldest, Ann, passed away. Mary pursued a career in teaching painting -- in her home. More recently she returned to grade school as a teaching assistant.

Wilbur is a horticulturalist. He developed programs for nursery and greenhouse growers and for professional landscapers. For the eleven years prior to his retirement, he was the staff chair of the OSU Marion County office. And, the native flora of Oregon, has been an avocation for him over the years.

He and Mary became interested in cut glass when she inherited a few pieces from great aunts in Nebraska. A decanter set with 5 whiskeys seemed to

lack a sixth. They found a suitable sixth at an antique show in Portland, It mattered not that the pattern did not match --it was, after all, a cut glass whiskey.

On a weekend a couple of years later, they visited antique stores in Aurora. The American Brilliant Period cut glass on display caught their eye, and their purse. They were hooked. Their collecting has continued since then, tutored in the early years by Carol Weir, an American Brilliant Period cut glass dealer at Waitsburg, WA, who has become a dear friend.

Carol introduced them to the American Cut Glass Association (ACGA). They attended their first convention in Denver, Colorado in 1990, and have since attended all conventions except two. As they met other ACGA members, and made new acquaintances and friends from across the county, their interest in the ACGA grew. Wilbur has since served to separated terms on the board of ACGA, and Mary has also been a director of the Association. Three years ago, he was elected Vice President. He is currently serving his second year as ACGA President.

We are indeed fortunate to have Wilbur present a seminar on American Brilliant Cut Glass. He is a serious and knowledgeable collector! We thank he and Mary for lending their time and expertise and love of glass!

“Blenko” Bill Agle

Bill Agle was born in Peru in 1944, but grew up on a farm outside of the small town of Macy, IN. He graduated from Ball State U (Muncie, IA) with a BA in Education and a double major in Speech and Theater. He spent the next 14 years teaching, first in Indiana and the last 11 years in Tucson, AZ.

Seattle has been his home for 25 years. He came to learn the restaurant business and spent 9 years doing just that! He has also managed antique malls in the area and has produced and directed Cabarets in both Tucson and Seattle.

“I started collecting Blenko nearly 30 years ago. I was initially drawn to Blenko because of its brilliant colors and its modern architectural shapes. Once I started researching the company my devotion was locked in for good...mainly because of their (Blenko) dedication to hiring high quality resident designers.”

In 2001 he founded the Blenko Museum in Seattle. During the three years the physical museum was open, he and his business partner mounted 3 yearlong, groundbreaking exhibitions of historic Blenko glass. They gained international attention with the final exhibit, which opened as part of the 33rd Annual International Glass Art Society’s convention in Seattle. Following the museum’s closure, they created a virtual museum. You can visit that museum at www.BlenkoMuseum.org.

Convention 2008 “Decades of Glass”

Carole White, Jewell Gowan, Bob Carlson

SEMINAR SPEAKERS

Jack Bookwalter

Jack was born in Ohio and spent summers and holidays there after his family moved to the Chicago area. He spent 25 years in California where he worked as an urban planner for the city of Santa Rosa and later for Sonoma County. For a number of years his beat was Historical Preservation for the County.

Upon retirement – 11 years ago – he moved to Portland and spent the first years renovating a small 1886 apartment building in NW Portland. Later he renovated his current residence, a 1926 Tudor home in NE Portland.

Jack’s parents were glass collectors and some of his early interest was to identify items in their collection.

In 1987, he was instrumental in forming a group to educate people about the value of Art Deco architectural design. The efforts paid off when a historic building was saved from demolition and restored as the flagship Barnes & Noble store north of San Francisco. The next year he visited Napier, New Zealand. The city had been destroyed by earthquake and fire in 1931. Rebuilding was done in the modernistic design – later known as Art Deco. A further interest was kindled by British Art Deco glass he discovered in quantity on his several stays in Australia.

Serious research on the British glass came about for the purpose of custom duties on re-entering the US with his shipments for resale. He has toured the Bagley Glass factory and museum and has extended his research and knowledge on his more recent trips to England.

Jack’s articles about Art Deco architecture (and other design styles) have been published in the NW Renovation Magazine. He has presented “Discovering Portland’s Art Deco Heritage” for the Architectural Heritage Center as well as the Art Deco Society in San Francisco and the Pacific NW Art Deco Society in Olympia, WA.

He has led art deco walking tours in inner SE, St Johns and down town Portland.

A special presentation this year is the “Decades of Color” featuring collections of three of our advanced collectors. Most of us are familiar with these three Rain of Glass members, but a few highlights of their interests are in order:

Carole Bess White is the published author of several books about Made in Japan and other topics. She is a “spark plug” for PROG having had every elected and appointed position – and has been the Show Manager for the last several years. Carole collects all sorts of beautiful glass as well as the accoutrements for the depression era years! She has presented at many meetings and at our annual conventions. This year she will be speaking about Cambridge Opaque Colors of the 1920’s.

Jewell Gowan is largely responsible for the design and development of our annual convention. For years she owned Jewell’s Books, a treasure trove of tomes devoted to antiques and collecting. Currently she is a co-owner of a Salem antique mall, conducts estate sales and runs the Salem Antique Club! Her collecting interests are many and varied. Pie birds and Early American Pattern Glass are two. This year she is presenting on another favorite McKee’s Rock Crystal in Color.

Bob Carlson does it all! In addition to all of the “behind the scenes” work critical to our organization’s smooth operations, he is a researcher and advanced collector of American 20th century glass. He has presented at our annual conventions and monthly meetings. He has been published in the Antique Glass and Pottery News Magazine. This year he will be speaking to the “Depression Blues” so popular during the 1920’s and 30’s.

Al Carder: Auctioneer

We have been most fortunate to have the services of Al Carder as auctioneer for our Annual Auction. Al is a trained professional and has done auctions for such groups as the Pie Bird Collectors.

Al is an advanced collector of American Art Glass of the late 19th and Early 20th centuries. He, likewise, is quickly assuming that status as a collector of Depression Era and Mid Century American Glass.

His interest in Oregon artists has lead to a stunning and comprehensive collection of such artists as Clyde Leon Keller. He has presented programs at our past conventions and monthly meetings on both Oregon art and 20th century glass. He and his wife Carol operate Carder Country Antiques and regularly exhibit at Palmer Wirfs and PROG Antique & Collector shows.

submitted by Sandra Millius

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Friendship Masonic Center
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PROG members Dick and Gyrid Hyde-Towle at the ribbon cutting ceremony of the Columbia Children's Arboretum Pedestrian Bridges Project on Saturday, April 12. The Bill Naito Community Trees Award for 2008 was presented to Dick and Gyrid on behalf of the East Columbia Neighborhood for the volunteer work on the project during the past 7 years.

CONVENTION AUCTION
Donations Needed

The auction now includes
Antiques & Collectibles,
American & Foreign

Clean, undamaged items only,
such as

Glass, Pottery, China, Silver,
Books (A&C), and Furniture

Also General Merchandise,
Gift Certificates, etc.

Thank you,

Bob Carlson

503-238-4327

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❖ **INSIDE** ❖

Portland's Rain of Glass, Inc.

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