



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 17, 2007,
6:00 to 9:00 p.m.
(Library open at 6:00 p.m.)

GREETERS: Arlene Moore and Lillian Hodges
(Come early to set up—6:00 p.m.)



SPEAKERS: RON AND DONNA
MILLER, Publishers of
Old Stuff Newspaper,
on "Fenton Glass Company
#847 & #857 Patterns"

Pictured at above (middle) is a Fenton basket in the #847 pattern.
Pictured directly above is a Fenton bowl in the #857 pattern.

SPECIAL: "E.A.P.G. Souvenir Ware & Glass
Novelties," presented by SANDRA MILLIUS,
expert appraiser, Millius Estate Services

Pictured at top is a Souvenir Pitcher with a diamond cut
crystal bottom and deep ruby flashing on top. It reads "Miss
Maggie P. Hewitt, Washington Centennial, 1910."

REFRESHMENTS: Contact Michelle Kemp
if you can help.

BOARD MEETING: Tuesday, April 10,
at the Friendship Masonic Center, 7:00 p.m.
ALL MEMBERS WELCOME



UPCOMING EVENTS

APRIL

- 1 – Rose City Collectors Market, Airport Holiday Inn Conf. Cntr.
- 1 – Picc-A-Dilly, Eugene
- 1 – Polk Flea Market, Rickreall
- 7 – Allen's Oregon Toy Show & Sale, Canby Fairgrounds
- 15 – Medford Flea Market
- 15 – Salem Collectors Market
- 21-22 – Hood River Antique Expo
- 21-22 – C&K Promotions Glass Show & Sale, Kent
- 22 – Picc-A-Dilly, Eugene

MAY

- 6 – Medford Flea Market
- 6 – Picc-A-Dilly, Eugene
- 6 – Polk Flea Market
- 12 – Salem Collectors Market
- 20 – Grants Pass Antique & Collectible Street Fair

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

**EXPANDED
RALLY AUCTION
Donations Needed**

The auction will now include
Antiques & Collectibles,
American & Foreign

Clean, undamaged items only,
such as

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

Thank you,
Bob Carlson

503-238-4327

robertpcarlson@comcast.net

**OUR FALL SHOW & SALE
HAS BEEN DISCONTINUED
FOR THE PRESENT TIME**

**WE PLAN TO CONTINUE
HOLDING OUR JANUARY
SHOW & SALE
AT THE WASHINGTON
COUNTY FAIRGROUNDS
IN HILLSBORO, OREGON
NEXT SHOW & SALE:
JANUARY 2008**

**PITTOCK MANSION
PAPERWEIGHT SHOW**

Lucy Smith McLean, Curator of the
Pittock Mansion is asking for collectors
to contact her with modern paperweight
collections or pieces to loan for a future
exhibit.

Pittock Mansion
3229 NW Pittock Drive
Portland, Oregon 97210
phone: 503-823-3619
pittockmansion.org

**Membership in Portland's
Rain of Glass:**

\$22.00 for Individual, \$8.00 for each
additional member at same address.

Mail dues to:

Cindy Thomas, Membership Chairman
795 Corby St., Woodburn, OR 97071
or Friendship Masonic Center
5626 NE Alameda, Portland, OR 97213

Portland's Rain of Glass, Inc.

publishes 12 newsletters a year.

If you would like to contribute an article, contact:

Barbara Coleman at 503-281-1823,
colelee@easystreet.com

AND Jewell Gowan at 503-510-9137,
jewellsbks@aol.com

AND Cindy Thomas at 503-981-8330,
cst@wbcable.net

STRETCH GLASS— CARNIVAL'S KISSIN' COUSIN

CAROLE BESS WHITE

Stretch Glass and Carnival Glass are different types of iridescent glass. Stretch Glass was made mainly in the United States from 1916 to 1935.

STRETCH GLASS:

- **IS PRESSED OR BLOWN INTO A MOLD**
- **USUALLY HAS LITTLE OR NO PRESSED/MOLDED PATTERN;** (CARNIVAL USUALLY HAS DEFINITE, PROFUSE FIGURAL OR GEOMETRIC DESIGNS PRESSED/MOLDED INTO THE GLASS)
- **USUALLY IS PLAIN, OR IF IT DOES HAVE A PRESSED/MOLDED PATTERN IT IS RAYS, PANELS OR RINGS. FIGURAL PRESSED/MOLDED PATTERNS IN STRETCH GLASS ARE VERY RARE, BUT THEY DO EXIST!**
- **IS SPRAYED WITH METALLIC SALTS WHILE STILL HOT WITH THE EDGE (RIM) OF THE PIECE FORMED AFTER SPRAYING TO ACHIEVE "STRETCH MARKS," THEN RE-HEATED TO FUSE THE STRETCH TREATMENT TO THE PIECE PERMANENTLY**
(CARNIVAL IS COMPLETELY FORMED, THEN SALTED AND RE-HEATED. STRETCH CARNIVAL IS RARE.)

Rose Presznick, a Carnival Glass collector and writer, coined the term "Stretch Glass" in the 1970's. In its time, the manufacturers called it by various names, but never Stretch: COBWEB IRIDESCENT, RAINBOW COBWEB, SATIN IRIDESCENT, SATIN SHEEN (NORTHWOOD), SILVER SUN (FENTON), TIFFANY FINISH (NORTHWOOD), FLORENTINE (FENTON), IRIS, CRIZZLED, LUSTRE (PRONOUNCED LUSS-TREE)

Stretch Glass companies include CENTRAL, DIAMOND, FENTON, IMPERIAL, JEANNETTE, LANCASTER, NORTHWOOD, U.S. GLASS, FACTORY K IN PITTSBURG PA, FACTORY R IN TIFFIN OH, VINELAND



Photo by Neal Skibinski



Photo by Neal Skibinski

Fenton has produced stretch pieces for the last 30+ years as well. Other than the Fenton pieces, Stretch Glass has not been reproduced or reissued by mass manufacturers because it is an expensive process involving extra cost for the metallic salts and re-heating

The finished piece of stretch glass will have either a "cobweb iridescence" or "plain iridescence" effect. The difference is that the "cobweb" type has the stretch marks, while the plain type does not. The texture will be either velvety or shiny in luster. Stretch Glass came in all the same colors as non-treated glass.

Other decorations on Stretch Glass such as Enamels, Decals, Cut to Clear and Gold or Silver are rare but can be found.

Prices seem to be determined by the color, type and rarity of the piece. Prices for an "average" Stretch Glass bowl are usually in the \$20-\$25 range. Topaz (called Canary by many manufacturers and now often referred to as Vaseline by collectors) and the various shades of Blue seem to be the easiest to find and are usually the most affordable.

Comports, vases and other pieces besides bowls are usually a bit higher, regardless of color. Decorated pieces such as enamels are much more costly. Whether the piece has the cobweb effect or not does not seem to affect price—it's more a personal preference with some collectors buying only cobweb (like me!), some buying only plain, and some buying both types.

For more information on Stretch Glass, visit <http://stretchglassociety.org/> or check out *American Iridescent Stretch Glass* by John Madeley and Dave Shetlar from the P.R.O.G. library.



Photo by Neal Skibinski



Carnival Glass 101

THE GOOD, THE BAD AND THE UGLY

with Jack Bookwalter and Cindy Thomas

It is said that Beauty is in the Eye of the Beholder. This can be said of the glass known as Carnival aka Acid Glass, Gypsy Glass, Venetian Art Glass, and Poor Man's Tiffany. In fact there is a list of 95 different names used for Carnival Glass. Call it what you will, you either like it or not like it.

Following the appeal of brilliant cut glass which brightly reflected the available light source, carnival glass brightened the dark homes still lit by gaslight in the early 1900's. Unlike the expensive Tiffany glass of this time period, housewives could well afford a piece or two of carnival glass. They might have received a piece at the movie theater or as a premium for buying a product. Indeed the name carnival glass has carried on since the days when carnival-goers could win a piece by tossing a dime. Today collectors may find hundreds of patterns in many shapes, in a variety of colors with prices to match any budget.

The definition of carnival glass is that pressed, iridized glass manufactured between 1905 and 1930. It was made by many companies in the U.S. – the largest ones being Fenton, Dugan, Imperial, Millersburg, and Northwood. Other companies such as Cambridge, Jenkins, Westmoreland, Fostoria, Heisey, McKee-Jeanette and U.S. Glass Company produced some carnival glass. England, France, Germany, Australia, Czechoslovakia, Sweden and Finland all made carnival glass patterns. Recently, it has been discovered that other countries contributed to carnival glass manufacturing. Collectors are excited to find pieces from The Netherlands, Argentina, India, China, Mexico and Peru.

Carnival glass making was similar to other forms of pressed glass making, but with some key differences.

The first step in the process was making the mold. Mold makers have traditionally been the Rodney Dangerfield's of glass making history (ie. they didn't get no, or enough, respect). They were true artists in every sense of the word, and they had to be expert metal smiths as well. Carnival mold makers faced some challenges absent in other pressed glass mold making. The build-up of layers of iridescence sprayed on the glass would often highlight certain raised features and downplay others. The carnival mold maker had to be able to account for these changes as he visualized the design -- in addition, of course, to doing it all backwards, in reverse.

A blob of molten glass was then pressed into the mold by the plunger. When the glass was taken out of the mold, it was still pliable and could be hand shaped in any number of ways. The glass was then sprayed with various iridescent "salts" and reheated. A salt is defined as a chemical with a chloride component. Ferrous (iron) chloride, for instance, was the salt used to produce the common "marigold" hue. It was this hand tooling and hand spraying that gave carnival glass its distinctive handmade look, previously available only on the most expensive of glass. It also assured that each piece of carnival glass would be unique. No two pieces were ever alike.

European carnival glass, by contrast, appears more uniform and controlled. Instead of being hand sprayed, each piece of glass was put into a sealed chamber where it was "fumed" by the salts. The German glass-maker Brockwitz produced some of the most refined carnival glass in the world. But for my money, I much prefer the more spontaneous and irregular American carnival glass. Germanic qualities of precision and uniformity serve to make excellent cars, but not so good carnival glass (my opinion only, of course).

The Victoria and Albert Museum in London display carnival glass as a uniquely American invention (they do assert, however, that French and German glass makers later "refined" it). And Imperial's carnival swung vase "Ripple" was included as one of the most significant works of glass of the last 5,000 years! (Of course, I could have told them that). Many carnival glass pieces bring thousands of dollars at specialized auctions today. But much other good quality carnival glass can still be purchased fairly reasonably. I have even seen Imperial's Ripple vase at antique malls for \$30. Not bad when you consider that for that price, you could be owning one of the most significant pieces of glass in the last 5,000 years!

Ugly – If the color is washed out or poor then collectors will call it ugly. Sometimes during the original manufacturing process and poor quality control other damage or defects occurred. (leaning Marigold Wine and Roses goblet or cider glass as Fenton called it) Naturally chips and chunks are not desirable. Still there are craftsmen who take broken pieces of carnival glass and make lovely jewelry or wind chimes.

Carnival Glass is one of the most challenging types of collectibles to put a price or value on. This ugly aspect can ruin collecting for some. Some will not attempt to put a price tag on pieces. If and when collectors sell their treasures there are many fine auctioneers that specialize in carnival glass. Last year's record setting piece, a blue People's Vase sold for \$100,000. To keep up with the latest prices and trends, recommend reading is "Carnival Glass Auction Prices" by Tom and Sharon Mordini. It is published each year.

The Bad – Imitation companies (possibly Taiwan), poor quality glass production such as manufacturing defects like extra glass on seams or handles, black specks inside glass (ash?), shear marks (made by the cooler cutting tool touching the hot glass) and of course age damage such as chips and cracks.

The Good, in fact the Best carnival glass has outstanding color. The online club, Woodsland proclaims in their motto: iridescence is the essence. Most collectors know that the value of good carnival will go up if the piece has great color or precisely many colors. Much like a rainbow or oil colors in water, good carnival glass will always be sought after by collectors.

Examples of Shapes:

Vases, bowls, rosebowl, creamer, sugar, bon bon, compote, loving cup, sherbet, tumblers, powder jar, and epergnes

Edge treatments may be called Candy Ribbon or Crimped, Three in One, Ruffled, and Flames on the tops of vases



Some of the Glass examples on the table – Northwood's purple "Elephant Foot" vase (thanks to Elmer and Velma Heffner), Fenton's red Dragon and Lotus bowl, Brockwitz's marigold Sunflower and Diamond vase, Northwood's purple Raspberry tumbler, Dugan's blue Peacock at the Fountain tumbler, Imperial's Crab Claw tumbler, Dugan's Peach Opalescent footed Cherries bowl (Cindy Thomas), Imperial's marigold Ripple vase, Imperial's green Lustre Rose centerpiece bowl, Fenton's hat shapes, Fenton's blue Holly plate, Imperial's purple Pansy ruffled bowl (Jack Bookwalter)

RALLY SPEAKER: *Bob Carlson*

As an undergraduate, Bob Carlson attended Reed College in Portland, Oregon, and Linfield College in McMinnville, Oregon. He graduated *summa cum laude* from Linfield in 1972, receiving a Bachelor of Arts in Philosophy and another in Psychology. Subsequently, he did extensive graduate work in Philosophy at the University of Oregon in Eugene, pursuing his life-long goal of becoming a university professor. However, the bleak employment prospects in that area led him to the private sector. For many years he worked for a large corporation called Payless Drug Stores, N.W., eventually becoming the manager of the returns program for 570 retail stores.

In 1985 Bob looked into the window of a Portland antique store and saw an entire table of amethyst glass. It was as though an electric shock went through his body. He purchased all the glass and began hunting diligently for more. Soon other strong colors followed – cobalt, ruby, and deep green – and then lighter colors, as well as acid etchings.

Bob's main focus is hand made American colored glassware from the 1920s and 1930s. He has over 3600 pieces in his collection and is eagerly looking for more. He is also extremely interested in glass scholarship, including areas which are not currently well known. He has published two articles on Fostoria in the new national magazine, *The Glass and Pottery Collector*, and the first of his two articles on Liberty Works will be published in the same magazine in May. He has been a member of Portland's Rain of Glass since 2000, where he has been involved in glass education. He has also served as Recording Secretary, Corresponding Secretary, Rally Chair, Treasurer, Budget and Finance Chair, and Property Manager.

Currently Bob is retired. He lives in Portland with Verne, his partner of 37 years, and their cats Mischief, White Face, Long Socks, and Short Socks.

Bob will present "Liberty Works Glass Company 1923-1932" at 1:15 pm during the American Glass Rally on Saturday, June 30, 2007, held at the Monarch Hotel in Clackamas.

Portland's Rain of Glass, Inc.
Friendship Masonic Center
5626 N.E. Alameda
Portland, OR 97213



RAIN OF GLASS ON THE ROAD

Neal Skibinski and Carole White spoke at the antique class in Salem, Oregon, on March 12.

The topic was Center-Handled Sandwich Servers. Thanks to Jewell Gowan, Salem Program Chair, for inviting us!

- ❖INSIDE❖**
Portland's Rain of Glass, Inc.
- ◆Calendar of Events
 - ◆Stretch Glass
 - ◆Carnival Glass 101
 - ◆Rally Registration & Information
 - ◆Donations for Rally Needed
 - ◆Rally Speaker - Bob Carlson