



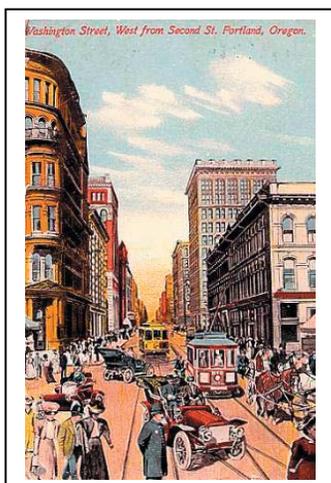
103. THIRD STREET, PORTLAND, ORE., AT NIGHT.

# 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



Washington Street, West from Second St., Portland, Oregon.

**WHEN:** Tuesday,  
June 17, 2008,  
6:00 to 9:00 p.m.  
(Library open at 6:00 p.m.)

**GREETERS:** Yvonne  
Johnston  
and Lois Stevenson  
(Come early to set up—6:00 p.m.)

**SPEAKERS: CAROLE WHITE  
AND MARK MOORE ON  
“OLD PORTLAND IN POSTCARDS,  
GLASS, CHINA AND COLLECTIBLES.”**

Above is a street scene in Portland from SW 2<sup>nd</sup> and Washington. At top, lighted arches were erected up Third Avenue in 1914 and they stood until the 1930's. Lion's Clothing Company is seen in the center. Postcard photos from PdxHistory.com.

### UPCOMING EVENTS

#### JUNE

1 – Polk Flea Market, Polk County Fairgrounds

1 – Picc-A-Dilly Flea Market, Eugene, Lane Co. Fairgrounds

13-14 – Fenton Glass Convention, Salem Convention Center

15 – Medford Giant Flea Market, Medford Armory

15 – Picc-A-Dilly Flea market, Eugene, Lane Co. Fairgrounds

21-22 – Greater Portland Postcard, Stamp & Collectible Papers Show, Kleevers Armory

21-22 – West Coast Wade Fair, Portland, American Legion Hall

29 – Salem Collectors Market, Oregon State Fairgrounds

#### JULY

12-13 – Palmer/Wirfs EXPO Show, Portland Expo Center

20 – Medford Giant Flea Market, Medford Armory



**PATTERN OF THE MONTH:**  
*Fostoria “Spray”*  
*Presented by Neal Skibinski*

“Spray” was a cutting introduced by Fostoria in 1954.

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

**BOARD MEETING:** Tuesday, June 10, 2008,  
At the Friendship Masonic Center, 7:00 p.m.  
**ALL MEMBERS WELCOME**

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



**NOMINEES FOR PORTLAND'S RAIN OF GLASS, INC.**  
**BOARD OF DIRECTORS 2008-2009**

**JEWELL GOWAN**

Jewell was born and raised and went to school in California -- a loong time ago and came to Oregon in 1949. She has a BS degree in Business Administration from the University of California at Berkeley and taught school for one year in California. After coming to Oregon in 1949, her working years included Medical and Lumber offices in McMinnville and Salem area. Jewell's greatest accomplishment in life is her two daughters: Jewell Ann and Judy. Jewell has been in the antique and book business in Salem since the late 1970s. She is presently co-owner of Art & Antiques Plus and is Program Chair of the Salem Antiques Club.

Jewell has been a member of Portland's Rain of Glass since the early '80s. Over the years she has held the offices of President, Vice President, Treasurer, Recording Secretary and Corresponding Secretary. She was a spear-header in the forming of the American Glass Rally (now the Collector's Glass Convention) and chaired the event five of its first six years. She has chaired various other committees, including Library and Budget & Finance and is presently Bylaws & Policies Chair. She worked on the Show Committee as well as being the book seller at the show for many years. After being off the Board for several years she has thrown her hat in the ring again and looks forward to sharing in the work that goes on there.

Photo by Neal Skibinski



**PEGGY REINKE**

Peggy was born in New York and grew up in Chicago. She moved to Oregon when she married. Peggy has four children, three of them living. She also has seven grandchildren and two great-grandchildren. Her mother collected lots of things, so naturally she followed. Peggy has a nice collection of Early American Pressed Glass.

Peggy mentioned being a Portland's Rain of Glass member since the 1990's and decided it was time for her to go for a spot on the Board of Directors.

**SANDRA MILLIUS**

Sandra is a third generation Oregonian, who graduated from Clackamas High School and Southern Oregon University with a Bachelor's degree in Education and Social Science. Sandra taught high school English for several years retired and volunteered in civic organizations and causes while raising three children. Through the 1980's and early 1990's, she was a lobbyist in Salem for various human services organizations. The following years were spent in community relation with in the behavioral arena.

Since 1997, Sandra has been an Accredited Personal Property appraiser. She and her husband, Jeff Motsinger, operate an estate/moving sale and appraisal business.

She has been a member of PROG since the late 198's and has served two terms on the Board of Directors. She has been the Program Chair and the Librarian and is the current 2008 Convention Chair.

She collects a variety of things. EAPG is a favorite as are perfume bottles and, well, the list goes on. She is also a fancier of postcards and Oregon souvenir ware!

Sandra loves learning about glass and enjoys the camaraderie the PROG provides!

# PHOTOS FROM THE ARCHIVES...EXPO DISPLAY, MARCH 2008

Photos by Neal Skibinski



# FOSTORIA'S VESPER ETCHING

with CAROLE BESS WHITE



Mary Engelbreit is a designer/artist who has been inspired by Noritake Art Deco porcelain designs from the 1920's. Many of the Engelbreit pieces feature flat, Art Deco flowers which she calls "fried egg flowers."\*

Fostoria Glass Company made many acid-etched patterns from the 1920's through their closing in 1982. Three of their most easily confused etchings are Royal, Seville and Vesper because they all have bands with a floral etching. And they were all made in Amber, which makes them even easier to confuse.

Photo by Neal Skibinski



But when you look closely, Vesper is actually fairly easy to tell from the others because it has a big, fat "fried egg flower" as its central motif on every piece. In addition, Vesper's feathery, scroll-like motif trails down below the band where Seville and Royal are contained within the band.



Vesper was made in: amber and green from 1926 to 1934, and blue from 1926 to 1928. Of all the colors, amber is the most easily found, and blue is the most expensive. Prices for amber are usually around \$15-\$23 for dinner plates and about the same for stems. Vesper etching was done on every imaginable piece—complete dinner sets including every size plate and bowl, and accessory pieces such as candy boxes and vases.

*\* Thanks to Michelle DeWitt for pointing out that there exists a real flower called "fried egg." It is a white poppy with a yellow center, and although the name is the same, it really doesn't resemble the stylized, Art Deco flowers on Noritake, Engelbreit or Vesper motifs that closely.*

*written by Carole Bess White*

# GLASS PAPERWEIGHTS

with JEFF MOTSINGER & KIRSTEN STENSLAND



The “Classic” paperweight period was from 1845 to 1860 in France. By 1845 large quantities of millefiori paperweights were being made, and shortly thereafter lampwork paperweights were also produced in large quantities. Production nearly ceased from about 1860 to around 1940, then started back up again and continues to the present day.

Although relying heavily on Venetian and Italian design elements such as millefiori and latticino, the French makers quickly established themselves as the center of paperweight making, and then English and American makers copied the French.

French paperweight manufacturers included St. Louis, Baccarat, Clichy and Pantin. Arguably the finest French paperweight was made by Pantin and is known as the “Pantin Silkworm.” This paperweight, bought in a London shop for \$125 in the late 1920s, sold at Sotheby’s in 1952 for \$6,000 and again at Sotheby’s in 1983 for \$143,000. It now resides at the Chicago Art Institute and, as of 1992, is on permanent display.

Eighty years passed before Evangeline Bergstrom wrote “Old Glass Paperweights” in 1940, the first serious American work on the subject. One of the first modern collectors, a Mrs. Applewhaite-Abbott, assembled her collection from about 1900 to around 1938.

The rapid rise in prices for 19<sup>th</sup> century French paperweights pretty much precludes the casual collector from ever owning one.

Bacchus and Whitefriars are the two best-known English makers. The American story starts with the 1851 “Crystal Palace” exhibition in London. Several influential American glass entrepreneurs attended and brought the paperweight craze to America. Of the major French makers, only Clichy presented at the Crystal Palace, so most all early-American paperweights are evolutions or copies of Clichy designs.

The most well known American makers were New England Glass Company (NEGC), Boston & Sandwich, Mount Washington, Morgantown, Whittall-Tatum, Steuben (made hand coolers), Gillander, and Millville.

The second half of the 20<sup>th</sup> century saw resurgence in major factories producing classic paperweights and the 21<sup>st</sup> century is exploding with “studio” paperweights. English Manufacturers: Whitefriars (1930 – 1980) always has a TM symbol and year of manufacture in canes – mostly millefiori; George Bacchus and Sons, Pellat and Green (In 1819 patented a procedure for making sulphides, which contain a ceramic figure). Baccarat re-entered the paperweight market in 1957.

Scottish Manufacturers: Salvador Ysart, Moncrieff, Caithness (still manufacturing--look for controlled bubbles), Vasart, Strathearn, Perthshire and Selkirk (modern only).



## Techniques / Vocabulary:

**Sizes**            Less than 2" = Miniature

More than 3 ½ " = Magnum

Smallest are buttons or marbles

Oval shape = Hand Coolers (Style copied from Victorian times)

There are two major types of paperweights, millefiori and lampwork.

**Millefiori** refers to glass 'canes', which are made by rolling glass into multi-layer cylinders. The cylinders of glass are then stretched so that the diameter became very small even though the designs in the center of the cane retain its proportions exactly.

These canes are cut or broken into short lengths and arranged in designs to form the basis of a paperweight. Extra clear glass was added over the design to magnify the tiny details, add weight, and protect the delicate glass canes. In general, the canes were laid out in concentric circles with little or no open space between the canes. Really closely packed canes of much the same color are referred to as "carpet ground" paperweights. A mish-mash of canes is called "scrambled." Other millefiori patterns include "close packed," "crown," "paneled," "garland," "torsade," "mushroom" (flared and tapered) and "swirl."

**Lampwork** paperweights consist of glass florals or figures encased in clear glass. Also known as framework or torchwork, the motif is made by melting glass with a torch and forming it into the desired shape, then plunging it into a crystal gather to form the dome.

Other types of paperweights that never gained the same level of popularity include:

**Sulphides:** encased cameos made of a glass and ceramic clay, often with overlay or flashing behind to show off the sulfide inside. These were often historic figures, but there was a time where the fashion was to have a family member or friend put into a sulphide paperweight, so the sulphide you find may be just about anyone.

**Pinchbeck:** wrinkly looking metal inside magnifying crystal dome – named for pinchbeck metal alloy.

**Hollow Blown:** often blown into fruit shapes – or bubbles inside as part of design.

### What to watch for when shopping:

Aside from a few marked with canes inside (often hidden), almost none of the old paperweights are marked. Moderns are almost all signed and dated in some way (canes or engraved in bottom). Paperweights of any age should be clear--NOT yellowish or greenish. Unintentional bubbles, striations or scratches, unintentional asymmetries in dome or in centering of design, broken or unevenly spaced elements all can cut values by as much as 50%. Check for repairs such as flat tops or unoriginal facets.

**Prices:** Paperweight prices range from \$10 to \$300,000 or more, but the majority (95%) are \$100 to \$10,000.

### Want to know more?

Paul Jokelson founded the Paperweight Collectors Association. There are paperweight museums and collecting groups all over the place – Google them or check

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

Photo by Neal Skibinski



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Friendship Masonic Center

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## ❖INSIDE❖

### *Portland's Rain of Glass, Inc.*

- ◆Calendar of Events
- ◆Fostoria's Vesper Etching
- ◆Glass Paperweights
- ◆Member Bios
- ◆Membership Information