



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.

DECEMBER

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



WHEN: Tuesday, December 18,
6:00 to 9:00 p.m.
(Library open at 6:00 p.m.)

GREETERS: Karen and Jim Young
(Come early to set up—5:45 p.m.)

SPECIAL: Annual HOLIDAY POTLUCK!

Join us for the annual PROG Holiday Potluck. Ham & Beverages provided. Bring your favorite side dish, salad, casserole or dessert. Set up at 6:00 p.m. Dinner at 6:30 p.m.

POTLUCK DISPLAYS: Do your part to add to the fun—bring your favorite console set (bowl and candlesticks) to display!!! (Pictured above are: At top—a Postoria

Console Set on the Baroque blank with Chintz etching and, above—a Cambridge Console Set on an Amber Decagon blank with 733 etching.)

FOOD DRIVE: Bring Non-perishable food items to add to PROG's annual food drive donation to the Oregon Food Bank!

HOSPITALITY: December Committee listed on page 2

BOARD MEETING: Tuesday, December 11, 2007,
At the Friendship Masonic Center, 7:00 p.m.
ALL MEMBERS WELCOME

UPCOMING EVENTS

DECEMBER

- 1-2 – Picc-A-Dilly Flea Market, Eugene
- 2 – Polk Flea Market
- 4 – PROG Show Committee, Home of Carole White, 7 p.m.
- 8 – Red Barn Sale, Scappoose
- 9 – Salem Collectors Market
- 16 – Picc-A-Dilly Flea Market, Eugene
- 16 – Medford Flea Market

JANUARY

- 26-27 – *Portland Rain of Glass Sale & Show, Washington County Fairgrounds, Hillsboro:*
8:30-10 a.m. Saturday—
Early Admission
10 a.m.-5 p.m. Saturday—
Regular Admission
10 a.m.-4 p.m. Sunday—
Regular Admission

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



❖INSIDE ❖

Portland's Rain of Glass, Inc.

- ◆Calendar of Events
- ◆Dakota
- Elegant Tablecloths
- Oregon Cultural Trust
- ◆Food Drive
- ◆Membership Information
- ◆March 2008 EXPO Glass Display

MEMBERSHIP NEWS

HOSPITALITY COMMITTEE:

HOSPITALITY COMMITTEE: All who attend the Holiday Potluck will help set up and clean-up for this annual event. Be sure to bring your favorite side dish, casserole, salad, or dessert. Michele Kemp will be bringing the ham. Beverages will be provided.

If you have questions you may call Chairperson Michele Kemp at 503-649-5823.

by Jewell Gowan

ANNUAL PROG FOOD DRIVE

**Food will be collected at the
December meeting. Donations
benefit the Oregon Food Bank.
Non-perishable food only.
Please, no glass containers.**

Thank you!

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*, 503-981-8330

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.net

AND Jewell Gowan at 503-510-9137,

jewellsbks@aol.com

AND Cindy Thomas at 503-981-8330,

cst@wbcable.net



Pattern of the Month

DAKOTA

presented by Sandra Millius



Ripley & Co of Pittsburgh, Pa first issued "Dakota" in 1885. It was reissued by US Glass in 1898 and was illustrated in both the 1895 & 1898 US Glass catalogs as well as in the Montgomery Ward catalog of 1901.

Dakota has also been known by these names: Baby Thumbprint, Thumbprint Band, and Thumbprint Band-Clear & Thumbprint Band-Red Top.

The original color production was clear or clear with ruby stain. It is believed that there may have been some cobalt pieces produced, but that color, or any other, would be considered extremely rare. Dakota pieces are often decorated with copper wheel engravings and may also be engraved for souvenir purposes.

There are a number of engravings that can be found on Dakota items. The most common engraving is "Fern & Berry." Other engravings include "Fish" "Fern, Butterfly & Berry", "Oak Leaf", "Fern" (with no berry), "Vintage Grape", "Swan", "Peacock" and "Stag." The Victorians appear to have enjoyed some of the "from nature" themes for decoration. "Crane Catching Fish", "Buzzard on the Dead Tree" and "Spider & Inspect in Web" are typical of that type.

Unlike elegant Depression Era glassware, EAPG (Early American Pattern Glass) pattern names do not change with the addition of an engraving. Collectors simply add the name of the engraving when describing their pieces.

What about values? Most EAPG is under valued and has been for some time. Today, the more rare colors, patterns and pieces are bringing

high prices at auction. But, most of this glass is still quite affordable. With Dakota the clear pieces without engraving are the least expensive. Pieces with an engraving are 20 to 30% higher, and pieces found with the rarer or more unusual engravings would command more. To obtain the ruby stained pieces, one can expect to pay 3 to 4 times more than the price of the engraved pieces.

A ring of thumbprints at the base of the item distinguishes this pattern. Salt & pepper shakers and cruets have two thumbprint bands – near the top and at the base. Another distinguishing characteristic is the tic-tac-toe or waffle design impressed in the bottom of many of the pieces. Finials are a bulbous "crosscut" style.

Dakota comes in two styles, hotel and household. The hotel pieces have flat bases and ruffled edges. Household items have circular pedestal bases and plain edges. Both styles were produced in complete table sets. That includes: Bowls, bottles for cologne and pepper sauce, cruets, butter dishes, comports, cake stands in several sizes, celery vase, cake basket, goblets, tumblers, cream & sugar, shakers, mugs, pitchers, spoon holders and cake baskets and trays! The more expensive pieces are the cake basket, cake covers, bottles and the cruet with its original stopper.

Has Dakota been reproduced? The only piece that has been reproduced is the 11" tankard water pitcher. The reproduction has a pressed handle while the original has an applied handle. Also, many of the reproductions have a cranberry stain and an "R" in a shield in the middle of the bottom waffle design. The reproduction had three distinct mold seams, one of which runs through the middle of the handle. Otherwise, this pattern is free of reproductions.

Dakota is an elegant and enduring pattern. US Glass selected this pattern as one of the "states patterns" the company promoted in the closing years of the 19th century.

Submitted by
Sandra Millius



Photo by Neal Skibinski

MEETING TOPIC:

ELEGANT TABLECLOTHS with BARBARA COLEMAN and CAROLE WHITE



Of all the tablecloths, damasks are perhaps the most elegant. Damask is a weaving process that has its roots in early hand-woven tapestries and cloths. In Constantinople it was called “diaspron” or “diaper,” but in the 12th Century the quality of cloth produced in the city of Damascus gave this type of weaving the name “damask.” In 1801, Joseph Marie Jacquard invented the Jacquard loom, a revolutionary concept that uses a series of punch cards to weave reversible designs into cloth, and modern damasks were born.

The reversible designs in damask tablecloths are a result of the warp and weft being set at right angles to reflect the light. Damask tablecloths are made from linen, cotton, silk, and synthetic fibers such as rayon, thus the terms “linen damask” and “rayon damask.” The very shiny, almost slinky, damask tablecloths are rayon damask.

It seems that nearly every industrialized country produced damask tablecloths. Ireland, England, Scotland, America, Switzerland, Sweden and many other countries produced linen damask and cotton damask. Most of the rayon damask cloths came from Japan.

The term “double damask” is a weaving term meaning filling threads passed over seven or eight warp threads. “Single damask” has filling threads passed over five warp threads. Double damasks have a higher thread count and are a bit heavier and more elegant than singles.

Vintage damask tablecloths have a border design, then a field that can be plain or have a smaller design such as flower buds or bowknots, then a central medallion. It may be possible to find new damask cloths made in the vintage style at specialty shops, but in general the new damask cloths available at department stores have an all-over pattern and are usually made of polyester or a poly-cotton blend. The good thing about the new poly cloths is that they aren’t supposed to need ironing!

There isn’t a lot of reference material available on damask cloths because most had paper labels with company/country of origin that were basted or glued on and removed for the first use, so they are hard to document. So the cloths aren’t collected so much by company/country as they are by size, design and color.

Damask tablecloths have existed for hundreds of years, but manufacturing had greatly improved by the 1920’s. Emily Post in her forward to “We Dine on Linen Damask,” the charming book put out by the Irish & Scottish Linen Damask Guild in 1926, says that while conservative households have “always” used damask cloths, in current, fashionable houses damask is in vogue. It is generally the early-to-mid 20th century cloths that we collect today.

In addition to white or cream, vintage damask cloths were made in a rainbow of colors—mainly pinks, yellows, blues, and greens—and look great under our glass dishes. They also were made in white with a colored border band, and in white or cream with the design elements, usually flowers, highlighted with paint.



Most vintage damask tablecloths have floral motifs, so those that have other motifs such as animals, houses/castles, or human figures tend to be priced a bit higher, sometimes close to \$75-\$125. Large white cloths that fit the older dining room tables tend to run high because it is such a challenge to find the right one for your table, and these can go up to \$75-\$100 as well. The smaller, rectangular “kitchen table-sized” and small, square “card table-sized” cloths tend to be more affordable, often as little as \$5--\$15.

When buying vintage damasks, the things to look for are stains, holes, loose weaving and other damage. Those with holes, tears or loose weaving are called “cutters” by sellers, and these are usually purchased by crafters to be re-purposed into purses, aprons, etc.

Other types of elegant cloths including embroidered were included in the talk. The finest embroidered cloths come from Madeira, a Portuguese island where embroidery was one of the chief industries. Of the cloths from Madeira, Marghab is considered to be the finest. Created from organdy, linen or batiste, their intricate patterns, cutwork, colors and fine handiwork make them the “Cadillacs” of embroidered cloths. Madeiras are elegant as well, although the new Chinese Madeiras are so good that it is hard to tell them from the vintage Portuguese ones. Madeira cloths are usually white, cream or beige with white, beige or brownish embroidery and lots of cutwork.

Depending on their design, though, any other embroidered cloths might be considered elegant, including those that were machine-embroidered in factories or even home-embroidered by hobbyists.

Most stains can be removed. As Barbara says, she does not fear bleach! White cloths can be washed with bleach, but it’s a bit riskier to use it on the earlier solid-colored cloths as they may not be colorfast. As a last resort, Barbara will fill a cup with bleach, lay the cloth over it and poke the stained area down into the bleach and let it soak until the stain comes out.

The Motsenbocker’s Lift Off line includes removers for grease & oil stains, ink and pen stains, and food & beverage stains. They are organic and not harsh on most fabrics. Sandra Martin says she soaks tablecloths in Oxyclean and all stains come right out. Or, if you’re like me, you take your vintage cloths to the New China Laundry at 105

N.E. 8th at Couch. Not only do they do a great job at removing most stains from vintage tablecloths, they mend and iron them beautifully, too!

Many thanks to Jeff Kunkle and Kelly Burg of Vintage Roadside for bringing their T-Shirt display stands. I don’t know how we would have shown the cloths without them!

Part 2 of the Tablecloth Talk, “The Printed Cloth,” will be coming in the spring!

Submitted by Carole White



Photos by Neal Skibinski

EXPO DISPLAY MARCH 2008

**SETUP FEBRUARY 29; EXHIBIT MARCH 1 & 2;
TEARDOWN MARCH 2**

PROG has been invited to mount a display of glass and accessories from our collections to promote the club and our activities at Palmer Wirf's Portland Expo Antique & Collectible Show. It is such an honor for us to be asked, and we want to make it our best display ever!

DISPLAY SUGGESTIONS (MUST BE 20 YEARS OLD OR OLDER):

- Depression Glass, Elegant Glass, International Glass (British, Czech, Daum, etc), Carnival, EAPG, Stretch, Custard, Victorian Art Glass, Art Glass, Steuben & other "high-end" glass, Opalescent, Old Fenton, etc.
- Kitchenware: utensils, cookware, glassware, etc.
- Decorated Glass (cuttings, enamels, acid etched)
- Glass Animals, Kitchen Glass, Bed/Bath/Boudoir Glass, Children's Glass, etc.
- "Category Glass Collections" such as Baskets, Candlesticks, Candy Boxes, Vases, etc.
- "Go-Withs" such as Pottery, Jewelry, Postcards, Sheet Music, Magazines, Store Products, Toys, Dolls, Trains, Advertising, Celluloid, Historical Memorabilia, Tobacciana, Lamps, Linens, Vanity, Clocks, Silver, Books, etc. etc. etc.

The display will be staffed by volunteers to give out info on the club, Rally and Show, and, of course, to keep an eye on the displays! We may have some sort of contest or activity to attract folks into the display area.

As a 501(c)3 nonprofit educational organization, this is a great way to fulfill our mandate and have fun at the same time!

OREGON CULTURAL TRUST

Donate to PROG and LOWER YOUR TAXES!

Good news! PROG has become certified as a qualified non-profit organization by the Oregon Cultural Trust. Contributions made to PROG, matched by a like-amount donation to the Trust, will result in a 100% dollar-for-dollar TAX CREDIT on your State income taxes. (tax credits are the most generous type of tax benefit to have). In addition, these donations would trigger additional, smaller tax breaks on your Federal and State taxes as well.

As an example of how this tax wizardry works: Lets say you are in the 25% tax bracket and you gave PROG \$1000 (lets just say), and you also gave the Oregon Cultural Trust a \$1000 contribution. After all tax accounting was done, your total out-of-pocket expense would only be \$410. In other words, PROG gets \$1000, the Oregon Cultural Trust gets \$1000 and all you've paid is \$410. What's there not to like about this?!! What's more, the benefits to the taxpayer actually increase the higher up the tax bracket scale you go. For those of you fortunate enough to be in the 35% bracket, you would have paid only \$210 for those \$2000 of contributions. Now that's something to crow about! Please contact PROG to receive a Tax Benefits chart and more information. Also, please be aware that the tax benefit is limited to \$1000 for couples, \$500 for individuals, and \$2500 for corporations.

We will be having a speaker from the Trust address our General Meeting early in the new year. This may assist you in planning your tax strategy for 2008. Its not too late to make a donation for this year too though. We will be talking more about it at the December Potluck. In addition to myself, Ed Martin, and Venita Owen have been doing the research and legwork to get PROG certified. The three of us probably have the most knowledge of how this program works. If you have any questions, please contact us and we will be glad to explain it in greater detail. Or check with your tax preparer. I know it seems perhaps a bit mystifying at first, especially because it seems too good to be true!

The Oregon Cultural Trust exists to strengthen Oregon's arts, heritage, and humanities. Since 2002 it has granted millions of dollars to theaters, historical societies, museums, libraries, and other programs. Next year, PROG will be eligible to compete for grants that would meet our mission of promoting art, history, and education. This would be in addition to the contributions we might receive from donors. The more we learn about the Oregon Cultural Trust, the better it gets! This is a win, win deal for everyone folks. Lets take advantage of it to the maximum extent possible.

-- JACK BOOKWALTER