



# 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.

## JULY

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



**WHEN:** Tuesday,  
July 15, 2008,  
6:00 to 9:00 p.m.  
(Library open at 6:00 p.m.)

**GREETERS:** Karin Nissly and Donna Anderson  
(Come early to set up—6:00 p.m.)

**SPECIAL:**

**ANNUAL JULY POTLUCK**

PROG provides the meat and beverages. Please bring appetizers, salads, side dishes, bread/rolls and butter or desserts to share. Paper plates and plastic utensils provided. Bring your own place settings if you wish. Set up begins at 6:00 p.m. Dinner is at 6:30 p.m. The theme is:

*Patriotic glass: Bring Your Favorite Red,  
White and Blue glassware*

*Pictured at top is a Hazel Atlas cobalt blue bar set. Pictured above is a pair of blue iridescent carnival glass plates—a Liberty Bell plate and a Bicentennial Eagle plate.*

**BOARD MEETING:** Tuesday, July 8, 2008,  
At the Friendship Masonic Center, 7:00 p.m.  
**ALL MEMBERS WELCOME**



### UPCOMING EVENTS

#### JULY

- 12-13 – Palmer/Wirfs EXPO Show, Portland Expo Center
- 20 – Medford Giant Flea Market, Medford Armory

#### AUGUST

- 2 – Brownsville Antique Street Fair
- 3 – Lake Oswego's Antique & Collectibles Faire, Millennium Plaza
- 3 – Toledo Antiques & Collectibles Street Fair, Main Street, Downtown Toledo
- 3 – Main Street Madness Antique Fair, Hillsboro
- 9 – Drain City Wide Garage Sale, Off I-5 at Exit 162 South
- 10 – Aurora Outdoor Antiques Fair
- 24 – Oregon City Open Air Antique Fair

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

Congratulations to newly elected Board Members Sandra Millius, Peggy Reinke, Jewell Gowan and Diana Jones. PROG, Inc. appreciates the willingness of these members to step up and serve as Officers on the Board of Directors. Look for the new list of Officers in next month's newsletter. With their terms ending this month, thanks go to Ed Martin, Shirley Bolman and Rose Mary Joslin for their service to the Board. We are glad that Ed will continue to serve as Development Director.

Bylaw changes were also approved by a vote of the Membership present at the June Meeting.

***And a big thank you to the Nominating Committee!***

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Photo by Neal Skibinski

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

publishes 12 newsletters a year.

*If you would like to contribute an article, contact:*

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AND Cindy Thomas at 503-981-8330,

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### ❖ INSIDE ❖

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

- ◆ Calendar of Events
- ◆ Fostoria's Spray
- ◆ Postcard History
- ◆ Antique Appraisal Faire
- ◆ Membership Information



***In case of severe weather,  
please call Carole White's cell number,  
503-901-0505 for updated information.***

# FOSTORIA'S SPRAY

with NEAL SKIBINSKI



The Spray design, cutting number 332, was introduced in 1954 by the Fostoria Glass Company of Moundsville, West Virginia. Spray is a 'Combination Cutting', meaning that some sections of the cut pattern are polished, and other sections are left with the natural 'gray' appearance from the cutter's wheel. Combination cuttings were very popular at Fostoria, especially in the 1950's. Three different cutting wheels were used in the making of this particular design.

Spray was one of several cut patterns that used pieces from the 2666 Contour blank, along with Rose, cutting 827, Nosegay, cutting 834, Pine, cutting 835, Wheat, cutting 837, Plume, cutting 839, and Circlet, cutting 840. Contour was also used for three acid etched patterns, Thistle, Sylvan and Skyflower. The following pieces of Contour were offered in Spray: cup and saucer, quart jug, cream and sugar, individual cream and sugar with tray, 2-part relish, 3-part relish, 3 piece mayonnaise set, footed canape plate, 10" snack plate, 14" serving plate, 10 1/2" salad bowl, covered butter, oval console bowl and 'Flora' candleholders.

The stemware line used for the Spray cutting was the 6055 1/2 Rhapsody blank, which features a pressed, four-lobed stem attached to an applied foot and a blown bowl. Eight items of stemware were offered: 10 oz. goblet, 4 1/2 oz. claret/wine, 1 1/4 oz. cordial, 6 oz. sherbet, 3 1/2 oz. cocktail, 4 3/4 oz. oyster cocktail, 5 1/2 oz. footed juice tumbler and 12 1/4 oz. footed iced tea.

In addition to the Contour and Rhapsody blanks, Spray was also offered on a number of other Fostoria lines. The 7" and 8" plates are the 2337 blank, the salt and pepper shakers are the 2364 Sonata blank and the footed salver is the 2685 blank. The scarcest piece in the pattern could be the number 4185 dessert/finger bowl, a late addition to the pattern, added in 1962.

Fostoria ceased production of four accessory items in 1965 but all other serving pieces were offered until 1970. The 7 and 8 inch plates and stemware in Spray were discontinued in 1972, though pattern matching was offered until 1975. Like many of Fostoria's cuttings from the 1950's, Spray was not an extensive pattern, but it was a popular one. The asymmetrical or kidney-shaped serving pieces in the mid-century modern Contour shape captured the attention of buyers in the 1950's, at a time other great American glass companies were closing.

Text and Photos by Neal Skibinski



# POST CARD HISTORY

with Mark Moore



Post cards, as we know them, came into being in 1901. Prior to that time, there were trade cards and postal cards, which usually carried advertising or printed messages. Trade cards became popular with the enterprising merchants who distributed them from the 1870s to the 1890s. With the advent of the camera, which was developed in the mid-1800s, and later the post card, history would be forever immortalized in print.

A good photograph can evoke emotions that paintings and even words cannot express. A photograph can bring the architecture or the culture of a far away place to life. For many, photography has been the only means through which they experience the places, people and culture of other parts of the world. This was certainly true during the late Nineteenth and early Twentieth centuries.

Travel to distant locations was expensive, long and hazardous. The new art of photography and its inexpensive byproducts, the postcard and the stereopticon photograph cards, enabled many people at home in Europe and America to get a glimpse of the places that their friends and family members were engaged in through their occupational activities and field missions to other parts of the world.

When the World's Columbian Exposition was held in Chicago in 1893, a set of Postal Card souvenirs was sold. Scenes from the fair were printed on cards that were slightly smaller than a traditional post card. Fairgoers used the postal cards to correspond with others and hopefully that would entice more folks to attend the fair.

Private Mailing Cards predated traditional post cards, as they were first used in 1898. The back was for the address only. There are three basic categories of traditional post cards: real photo, lithographed and other cards which could be made of wood, leather, metal, silk or any other material that could be mailed. Many times these cards were made by hand.

Real photo post cards, which are developed using photographic paper, provide a quality black and white photographic record of history in the making and they can usually be enlarged somewhat without losing image quality.

Lithographed post cards became popular with the patrons of the Amusement Parks and Expositions and they were printed in great quantity in Germany where they developed advanced techniques in color separation and lithography. These cards exhibited the brightest colors and the finest artwork. These advancements ushered in the "Golden Age" of post cards as millions were sold and used. Post card collecting became a public addiction. On a single day in 1906, the post office at Coney Island postmarked over 200,000 post cards.



In the early days, a litho post card began with a photo which was “colored” by using a filter to convert the elements of the image into thousands of tiny dots to produce varying shades of color. Many times cars or pedestrians were added to enhance the excitement. Lithos are still being printed today with an added chrome coating.

Early in the 20th century, amusement parks were responsible for the increasing popularity of post cards as souvenirs. In the coming years, amusement parks would also be responsible for increasing the popularity of “Carnival glass.”

Deltiology, which is the official name for postcard collecting, is thought to be one of the three largest collectable hobbies in the world along with coin and stamp collecting. By studying the different post card eras and certain characteristics about post cards, you can learn to date them.

Post cards are popular because of the wide range of subjects, with just about every subject imaginable having been portrayed on a post card. History itself can be tracked on postcards, from historical buildings, famous people, art, holidays and more.

### **Undivided Back Post Cards**

In 1901, the “Undivided Back” Post Card replaced the Private Mailing Card. Like the Private Mailing Card, the Post Office stipulated that an “Undivided Back” could only contain the address, no other writing.



On December 24, 1901, the U.S. Government allowed the use of the words "Post Card" or "Postcard" to be printed on the undivided back of privately printed cards and allowed publishers to drop the authorization inscription previously required by law. Writing was still only allowed on the front or picture side of the card but about this time, other countries began to permit the use of a divided back, allowing the front to be primarily for the picture or artwork and the back was used for the address and any message.

Oregon’s biggest event happened just as post cards began to boom in popularity. The Lewis & Clark Exposition opened in 1905 as Portland took center stage in its own World’s Fair. This event was single-handedly responsible for the production of 450 different post cards. Beautiful European-produced lithographs made up the bulk of these post cards. Also produced at the fair were leather, wood, copper and aluminum post cards.

Several Portland post card publishers got their start at the Lewis & Clark Expo: B.B. Rich and D.M. Averill, as well as E.P. Charlton. Lipschuetz & Katz started publishing post cards in the years after the Expo, as did the prolific Portland Post Card Co., which became an official publisher at the Alaska-Yukon-Pacific Expo in Seattle in 1909.



## **Real Photo Post Cards (RPPCs)**

Early in the 20th Century, the popularity of lithographed cards caught Eastman Kodak's attention. They developed an affordable "Folding Pocket Kodak" camera around 1906. This allowed the mass public to take black & white photographs and have them printed directly onto paper with post card backs.

Postcard cameras shared two unique features: their negatives were postcard size (the major reason why so many of these images are so clear) and they had a small thin door on the rear of their bodies that, when lifted, enabled the photographer to write an identifying caption or comment on the negative itself with an attached metal scribe. This is the reason that so many of the earlier photo cards are "one of a kind" or privately done.

Early on, professional photographers capitalized on the new phenomenon by printing their captured images on the processing papers that were being made available by a number of companies at the time. You could make as many copies as you liked from your negatives.

As the decades passed and new technologies developed, it became even more common for commercial photographers to mass-produce and market these real photo postcards, which reached their zenith in the 1940s.

## **Divided Back Post Cards**

England was the first country to allow divided back cards in 1902. France followed in 1904, Germany was next in 1905, and finally the United States followed in 1907. On March 1, 1907, the age of the "Divided Back", which contains a section for the address and a section for a note, was ushered in.

With the exception of a few small countries, Divided Back cards were now used worldwide. Finally, the backs of the cards were used for both the address and for any message, leaving the front of the cards to show beautiful artwork or photography.

The hobby of collecting picture postcards became the greatest collectible hobby that the World had ever known. The official figures from the U.S. Post Office for their fiscal year ending June 30, 1908, show that 677,777,798 postcards were mailed. At that time the total population of the United States was only 88,700,000 people.

In 1915, post cards appeared with a white border, which usually contains title information. Unfortunately the threat of war saw a quick decline of imported cards. When the post card factories in Germany were bombed, World War I brought the supply of post cards from Germany to an end.

Lower quality post cards were now printed in the U.S. and England. The telephone soon replaced the post card as a way to keep in touch and thus was the end of the "Golden Age" of post cards. As domestic printing techniques improved, Linen cards became dominant in the 1930's and chromes first appeared in 1939.

When Oregon held its next biggest event in 1959, the Oregon Centennial, thirty different colored chrome post cards were produced and fifteen different black & white photo cards were also produced. Oregon continues to be a popular subject for scenic chrome post cards.

Among the prominent Oregon Post Card Photographers were Wesley Andrews, Bruno Bakowski, Arthur Cross, Edward Dimmitt, Ralph Eddy, Benjamin Gifford, Edwin Patton and Frank Woodfield. They lived during the Golden Age of the Post Card, which began in 1901 and lasted until 1918. While many of the photographers didn't necessarily specialize in post cards, post cards have become their legacy.

## **The Hallmark Story**

The story begins in 1910, when 18-year-old Joyce Clyde Hall stepped off a train in Kansas City, Mo., with nothing but two shoeboxes of postcards under his arm. He had little money – not even enough to take a horse-drawn cab to his lodgings at the YMCA – but he had an entrepreneurial spirit and the determination of a pioneer.

# ANNOUNCEMENT

Hall printed some invoices and started sending packets of a hundred postcards to dealers throughout the Midwest. A few of the dealers kept the cards without paying. Some returned the unsolicited merchandise with an angry note. But about a third sent a check. Within a couple of months, the teenage businessman had cleared \$200 and opened a checking account. He was in business.

## Post Card Eras

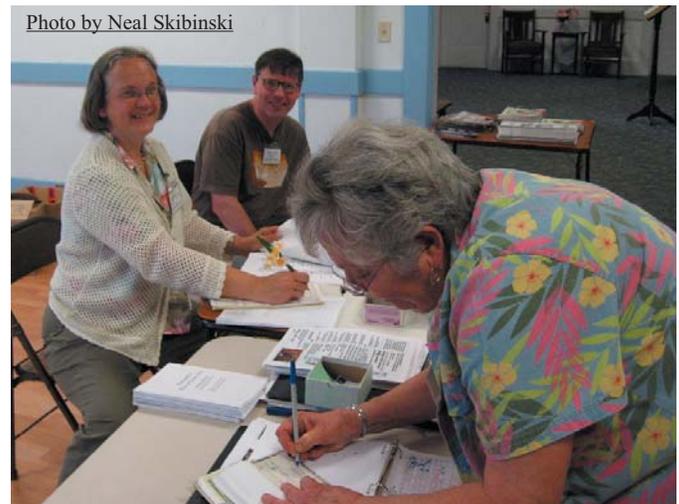
- Pioneer Era (1893-1898)
- Private Mailing Card Era (1898-1901)
- Undivided Back Era (1901-1907)
- Divided Back Era (1907-1915)
- White Border Era (1915-1930)
- Linen Era (1930-1945)
- Real Photo Postcards (1900 to 1960)
- Photo-chrome Era (1939-Present)

PROG and Hollywood Antiques have teamed up to provide an Antique Appraisal Faire on July 19th from 11am to 3pm at Hollywood Antiques – 1969 NE 42nd Ave Port, OR.

Appraisals will be \$3.00 per item with all proceeds going to PROG. Hollywood Antiques will be advertising for the event but we need your help in getting the word out, tell your family, friends and acquaintances.

If you're interested in helping out or need more info please contact Ed Martin at [ensmartin@comcast.net](mailto:ensmartin@comcast.net) or (503) 502-4455.

*Hope to see you there.*



*Why are these members so happy?  
Because they know the value of being PAID members  
of Portland's Rain of Glass, Inc.*

## 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 for your support,  
Cindy, 503-981-8330

