



# 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.

## OCTOBER



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

**WHEN:** Tuesday, October 17, 2006, 6:30 to 9:00  
(Library open at 6:00 p.m.)

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

**SPECIAL: CANDY DISH NIGHT!**

Bring your favorite Candy Dish filled with your favorite Candy. This year, the dishes must be made of glass with a cover or open and have candy placed in or around them. Glass Buck prizes for "Best Covered Dish," "Best Open Dish," and "Best Candy." Other types of candy dishes or candy dishes without candy will be placed on the Show & Tell table.

**PATTERN OF THE MONTH: "Diamond Thumbprint,"**  
By Viking Glass Company, presented by Dan Haake  
*Pictured above is a Diamond Thumbprint candy dish.*

**REFRESHMENTS:** Contact Millie Boldman, Sharon Staley or Dolores Preas if you can help



**BOARD MEETING:** Tuesday, October 10,  
At the Friendship Masonic Center,  
7:00 p.m.

**ALL MEMBERS WELCOME**



### UPCOMING EVENTS

#### OCTOBER

Sept. 30-Oct. 1 – *RAIN OF GLASS SALE AND SHOW, Oregon Convention Center, 777 NE MLK Blvd, Portland*

1 – Polk Flea Market, Rickreall

1 – Picc-A-Dilly Flea Market, Eugene

7 – Wagon Wheel Dollars, Rickreall

7-8 – Roseburg Antique Show

8 – Rose City Collectors Market

15 – Salem Collectors Market

21 – Antique & Vintage Radio Sale, Aurora

28-29 – Great Portland Postcard, Paper and Stamp Show

28-29 – Palmer/Wirfs Expo

#### NOVEMBER

19 – Salem Collectors Market

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

# PRESIDENT'S REPORT

As I write this we are having the glorious Indian summer weather at the end of September that we should have been having at the beginning of the month. The forecast calls for clouds and much cooler weather for the weekend though. Hooray! That will put the public in a glass shopping mood at PROG's fall show at the Convention Center. Our show last year was a smashing artistic success. Some would say it was our most beautiful show ever. But that show was merely a dress rehearsal for our 2nd Convention Center show. At press time we have the same number of dealers as last year. And with the first year bugs worked out now, we anticipate a great show. Hopefully, we will still be talking about the great show at October's meeting.

October is coming to PROG country again and its time for that diabetic's nightmare/hedonist's delight: CANDY DISH NIGHT. Personally speaking, October's meeting is my favorite of the year. Where else can you get the chance to be a kid again and sample (OK, gorge) on some of the best candy around. As a side benefit, of course, you get to see (and use) some of the best candy dishes around too. Usually we alternate every other year between covered and uncovered candy dishes. This year, however, we are trying something new: candy may be presented in ANY type of bowl, dish, bon bon, nappy, whatever -- that looks like it might have been designed to hold candy as long as it is glass. There are Glass Buck prizes for Best Open Candy Dish, Best Covered Candy Dish and Best Candy. I think there should be a prize for "most outrageous dish". I am bringing my black and orange candy bowl/tray that could, I suppose, be considered on the radical fringe of Mid-Century Modern. Any others of you up for the challenge of most outrageous?

JACK

## ARCHIVIST/HISTORIAN

PROG is in need of a person to be our Archivist/Historian. Basically, this involves arranging pictures of our events (mostly the Shows, Rally, and the occasional special monthly event ) into a scrapbook format. The first time I heard the verb "scrapbooking" I realized that there were many more people working on scrapbooks than ever before. If you are one of these "scrapbookers" please consider lending your time and talents to PROG's scrapbooking efforts.

Thanks.-- JACK



Moving the Library



Greeter Joanne Voeller

**SEPTEMBER MEETING TOPIC:**

**HEISEY FANCY LOOP  
PATTERN with JANICE  
WALLACE**



Janice got started collecting Heisey glass in the mid-1970's when her mother-in-law gave her a piece of #341 Heisey Colonial pattern. She found another piece at a garage sale and got the fever! She has been collecting Heisey ever since and now has about 1500 pieces. In fact, she has a special room in her house devoted entirely to her glass collection.

Janice defines Heisey's lovely pressed patterns as "poor man's cut glass," because they were made to look like the more expensive cut glass of the era. Because they were pressed, they were less expensive to produce and more affordable for the consumer.

Heisey #1205 Fancy Loop followed after their Fandango pattern and was made from 1896 to 1905. In 1898 there were 122 different items made; in 1902 there were 54, and by 1905 there were only 5. The molds were destroyed after 1905.

Fancy Loop's blocks are the same as Fandango, and they are similar to another Heisey pattern, Cut Block. But Fancy Loop has loops with the blocks inside them.

It is a large pattern, so smaller pieces don't have complete loops. Some pieces don't have loops at all, supposedly because they are too small to incorporate the loops. However, pieces of all sizes do and don't have loops, so we are not really sure what the loop/no loop reasoning was. Pieces without loops are called "variants." Some pieces have loops going downwards; some have them going upwards.

Fancy Loop was made only in clear and emerald green glass. No dinner plates were made—only serving pieces and accessories. Some pieces are in metal holders, such as the pickle castor set.

Like all glass manufacturers, Heisey made many pieces from a single mold. Celery dishes and other bowls, some with rims up, some down, flared or otherwise fashioned all came from the same mold and were shaped by hand into the different forms.

Most goblets have plain bottoms, but Janice has some that have a pressed pattern. The smaller the piece, the more expensive it is. For instance, a little toothpick holder goes for \$104. The "cake stand" looks like a banana bowl. Janice paid \$60 for hers but it is valued at \$135--\$140. She got a set of 8 punch



cups for \$30, and they are valued at \$30 each. A salt cellar goes for \$30, while a vase is \$110.

*Written by  
Carole White*

## SEPTEMBER MEETING TOPIC:

# STAFFORDSHIRE POTTERY with JEWELL DUNN



Jewell Dunn comes by her knowledge right from the source—her mother is our own Jewell Gowan, life PROG member and longtime collector and bookseller. A set of 1973 Liberty Blue dishes started Jewell's Staffordshire collection. She was telling someone about her wonderful dishes, but as they spoke, she realized that she didn't have "the real thing." She started studying and collecting and now has more than 400 pieces and more than 200 books, even though she did sustain quite a bit of damage in the '99 earthquake. But she learned a lot about protecting her pieces from that experience and didn't let it stop her collecting!

After the Revolutionary War, Transferware was a great income-producer for England. It originated in the Staffordshire County of England, but it was also made in other European countries as well as the United States. It was made by engraving designs on a copper plate, then inking the engravings, then placing tissue over the ink, and then smoothing the tissue onto the pottery piece, thereby transferring the design print.

Early transfer printing from about 1795 to 1840 was mostly in blue only, and the tin or lead glazes used were toxic. They could cause lead poisoning or other damage—think of George Washington and his wooden false teeth.

Flow Blue is blurry because the transfer was moved and the glaze was prone to gathering, which is why the blue leached through to the bottom of the pieces. Glazes were perfected between the 1790's and 1810 and did not gather. Blue Willow was another early type of Transferware, showing Oriental scenes. Other scenes and border designs on early Transferware were "borrowed" from books, newspapers and art. English designers would travel to America and Canada to find scenic prints. In 1842, copyright laws forbade "borrowing" from newspapers and manufacturers had to pay for their designs.

Jewell has about 50 cup plates, which are usually found only in Canada and the United States. They came in sets consisting of the cup plate, saucer and cup.

As the years went on new colors were added, green, red, purple and brown about 1810—1815. Other related pieces had spatterware borders and canary glaze with transfer decorations.

The Romantic Era was from 1840—1880, and it is known for whimsical scenes. The Victorian Era was from the 1880's to 1910. During all period copper or silver lustre glazes were used—these are expensive and rare.

Children's ware was made in three different sizes: toy china, children's china and another size in-between. Most was made from about 1870—to 1920, but there are earlier pieces. Some children's plates are made from cup plate blanks.

Sometimes pieces have both an underglaze backstamp and an impressed backstamp. If pieces are marked "England" they were made after 1891.

Some great reference books include *The Dictionary of Blue and White Printed Pottery 1780—1880* Volumes 1-2 by Coysh & Henrywood; *Encyclopedia of British Pottery & Porcelain Marking* by Godden; *Staffordshire* Volumes 1-2-3 by Williams; *Understanding Miniature British Pottery & Porcelain 1730—Present Day* by Milbourn; and *Historical Staffordshire, An Illustrated Check List* by Arman.

*Written by Carole White*

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