



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.

SEPTEMBER

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

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

GREETERS: Dwayne and Sally Cole
(Come early to set up—6:00 p.m.)

SPEAKERS: Ron and Donna Miller,
Publishers of "Old Stuff Newspaper"
on "STANGL POTTERY BIRDS"—
(Rescheduled from January 2007 due to weather.)

*Pictured at top is a Bluebird--
single,
above is a Cockatoo--double,
both by Stangl.*

PATTERN OF THE MONTH: Heisey Glass
Company's "Sunburst" and "Beaded Panel and
Sunburst," presented by Janice Wallace



*Pictured at left is a Heisey "Sunburst"
Comport, manufactured 1903-1920.*

REFRESHMENTS:
Please see page 2.

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

UPCOMING EVENTS

SEPTEMBER

- 2 – Medford Flea Market
- 7-9 – Stars End of Summer
Sidewalk Sale—3 stores along
SE Milwaukie Ave.
- 8 – Albany Antiques in the Street
- 9 – Coburg Antique Fair
- 15-16 – Glass and Pottery Show
And Sale, Hillsboro
- 16 – Troutdale Antique Street Fair
- 22 – Art & Antiques Festival,
Sherwood
- 23 – Salem Collectors' Market
- 29-30 – So. Ore. Antiques and
Collectibles Sale, Medford

OCTOBER

- 27-28 – Palmer/Wirfs Expo, Port-
Land EXPO Center

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

MEMBERSHIP NEWS

REFRESHMENTS:

When the Bylaws and Policies Committee met a few months ago there were some changes made. The Refreshment Committee was renamed to Hospitality Committee. It was also decided that we should try to go back to our previous plan of having a sign up sheet so that a certain group of people are committed to bringing food, helping set up and helping clean up, making a Hospitality Committee for that particular month. The original Handbook stated that there should be '1 or 2 volunteers'. It now reads that there should be 'at least 6 volunteers'. When it was strictly voluntary, it seemed to be the same people who were often bringing food. With approximately 140 members, having 'at least 6' divides it up comfortably among active members during the year. Those who have signed up as the Hospitality Committee to share in these duties for the September 18th meeting are Sandra James, Dolores Preas, Lillian Hodges, Ron & Donna Miller and Roy & Mabel Hyde. If you have forgotten what you planned to bring, you can call Chairman Michelle Kemp 503-649-5823 or email her at mjtemp1@verizon.net. The sign-up sheet will be at the front table with the Greeters so that you can sign up for future months.

by Jewell Gowan

BYLAWS & POLICIES COMMITTEE:

Board Members please bring your Handbooks to the September 11th meeting. There are some additional inserts to be handed out. The three-hole punch will be available if you have newsletters, minutes, etc. to add.

by Jewell Gowan

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

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.

The membership Directory will be published in time for the October meeting, so please get your renewals in by September's meeting to be included. If you are wondering if you have a current membership status, you may call Cindy at 503-981-8330 or email her at cst@wbcable.net. Many members have renewed and we thank you for your continued support. Your mailing label indicates dues may be lapsing.

Please let Cindy know if you have any changes to your Membership Directory listing as printed last year. A copy of the Directory will be available at the September meeting for members to proof-read. Printed copies will be distributed in October.

Thank you,
Cindy Thomas,
Membership Chairman



September 25, 2007
PROG Show Committee

Carole White's home,
2225 NE 33rd Ave., Portland

Potluck at 6:30,
Meeting at 7:00 p.m.

DATELINE LONDON

A Fistful of Dollars was the name of a popular Clint Eastwood movie from the 1970s. It is also what you will need to bring to London if you expect to do any antiques buying there. The booming London economy (unemployment less than 2%) together with the sagging U.S. dollar has produced a city of almost unbelievable expense for the American visitor. A short ride on the underground (subway) costs \$8 -- that's \$16 round trip. A first-run movie will set you back at least \$30. And you don't even want to know what antique glassware costs in the shops. Nevertheless, there are ways to work around these high costs. I still managed to score some real deals in my five weeks there by using the following strategies.

1) Rule #1 for any serious antiques/collectibles buyer in England is to get as far away from London as you can. This may be easier to do than you think because Britain's high speed rail network can whisk you from one end of the country to the other in a little over two hours. A journey to the Lake District at the Scottish border, for instance, is easily do-able as a day trip from London. Prices in these far-flung locales may be 2/3 less than what you would pay in London.

2) Related to Rule #1: Attend some of the mega-antiques fairs in the North/Midlands section of the country. Jan Wood, Keith Ramey's assistant for the Art Nouveau presentation at this year's Rally, took me to the Newark Antiques Fair. With over 4,000 vendors, it bills itself as the largest antiques fair in Europe. Try and imagine an antiques fair at least twice the size of Expo -- but where every booth is filled with interesting and beautiful items -- none of the schlocky garage-sale stuff that we sometimes see too much of at Expo. I was struck speechless. After the first hour of walking around, all I could manage to say was "Wow!". After I re-gained my composure and vocal capacities, I noticed a furniture dealer who had a few interesting glass items on the side. I made him a ridiculous low-ball offer and, much to my dismay, he accepted! I walked around for another hour and found a similar furniture dealer with some unwanted glass. I made another low-ball offer and she accepted too! I now had way too much glass to ever hope of bringing home on

the plane, but I pressed onward until the end of the day when I scored with yet a third furniture dealer with excess glass. With 4,000 vendors you can find just about any combination of circumstances you want. Mine, apparently, was furniture dealers with incidental glass. All it took was time and shoe-leather. What fun! I left some of my treasures as gifts to my friend for whom I had been house sitting this summer.

One drawback to the Newark Fair was its pricey \$40 (!) admission. But I more than made up for that on the deals I scored. And no matter what the entrance fee, the experience of being in Europe's largest antiques fair was priceless.

Jan also took me to the woefully misnamed "Antiques for Everyone" show in Birmingham. This was perhaps the largest collection of high-end glass and antiques that I had ever seen in one place. I could afford none of it but what a wonderful day of eye candy! Jan was in England searching for items she could re-sell at her Arts and Antiques shop in Salem. She, like the rest of us, was hobbled by the low American dollar. But she too managed to find some interesting items at the fairs and at out-of-London locations such as the Lake District.

#3) Thrift stores in England are called CHARITY SHOPS. They are everywhere. They generally have higher quality than thrift stores here. But bargains are getting harder to find. Still, if you kiss enough frogs you eventually will find that prince. Many people would not want to "waste" so much time in London by obsessively browsing charity shops. But, hey, what better way to learn about a culture than visiting its thrift stores?? Some people go to museums; I go to charity shops. I learned from all this that Brits generally have less, but better quality, items in their homes than Americans... And I wish I had had Neal Skibinski in tow with me to advise on all that beautiful charity shop silverware I was letting slip through my hands.

In summary, England can still be an antiques/collectibles buyer's dream vacation even with the high costs around. But you have to be a bit more crafty about it these days. But don't you think that just makes it all the more fun?

by **JACK BOOKWALTER** on location

COLLECTORS GLASS RALLY 2007

CZECHO-SLOVAKIAN GLASS— BEYOND PERFUMES

BY CAROLE BESS WHITE

We changed the name of our Rally so we could include glass from other countries, and I was so honored to have presented our first international glass talk on Czecho-Slovakian glass.

In 1918, the Czechs and Slovaks were granted a country of their own, Czecho-Slovakia, comprised of Bohemia, Moravia and Austrian Silesia. In 1938 parts of Czecho-Slovakia were given to Germany, Hungary and Poland. Hitler invaded the remainder in 1939. The original boundaries were restored in 1945; it became Communist, regained its freedom in 1989, and in 1993 separated into two new countries: the Czech Republic and Slovakia.

The history of Czech glass spans ancient Roman times, the Middle Ages, the Bohemian glass period, the Arts & Crafts, Art Nouveau and Art Deco eras through today's cutting-edge studio glass and nostalgic reissues of earlier glass.

GOLDEN AGE—BETWEEN THE TWO WORLD WARS, 1918—1938

The same glass artisans such as who had made earlier Bohemian and Austrian glass developed new styles of colored glassware between the Wars.

TANGO GLASS

The most distinctive of these is called Tango Glass, which has an intense colored body such as lemon yellow, bright orange, chartreuse, red or powder blue with a contrasting (usually black) rim and sometimes foot or handles. Originally called *TANGOFARBEN*, German for "tango colors," it was introduced at the 1914 Werkbund Exhibition in Cologne, Germany. So Tango is an abbreviation just like Art Deco for Arts Decoratif. Michael **Powolny** is credited with its introduction. Simple Tango vases can be found at affordable prices in the \$15--\$30 range if you are willing to hunt.

Loetz was known for complicated iridescent and colored glass with veining, streaking, spun threads and glass jewels. Any glass with these looks is called Loetz by dealers and fetches a high price, whether attributable or not.

Kralik is distinguished by the use of the bulging blow mold creating "cobweb" style pieces with spun threads accenting the checkerboard effect on glass coated with silver powder to create a dusty iridescence.

Moser glass features rich colors with enameling and gold leaf, often illustrating natural motifs such as animals, fruits and flowers. Moser also is known for colored cut glass and the use of glass jewels.

Early iridescent **Rindskopf** glass is often confused with early Loetz. In fact, Rindskopf produced Carnival Glass. Other manufacturers such as **Pallme-König** and **Palda** produced distinctive wares as well.

Golden Age Czecho-Slovakian glass was usually blown in a mold and decorated with beads, glass flowers, enameled motifs, gold and silver designs, glass beads, contrasting colored glass and frit. Next to Tango, Czech fritted glass is probably the most recognizable type. Little dots of broken glass in different colors were applied to a piece of hot glass, and then as the piece was shaped, the dots were elongated to form different patterns.

Everything imaginable that could be made in glass was manufactured in Czecho-Slovakia. Vases, beads and buttons are easiest to find and most affordable. Other types include jewelry, lamps, place card holders, salts, ashtray sets in little boxes, novelties and figurals, fishing floats (began in Norway, then in Japan c 1910, but were made in many European countries even though all are now known as Japanese), Rosaries, table ware, vanity items and so much more including, of course, perfume bottles.

In the Czech Republic today many of the old perfumes are being reissued. Other countries such as Japan and China have produced perfume bottles that are similar to Czech, and the Chinese art glass vases of today can easily be mistaken for Golden Age Czech.



In fact, after the Czech talk at the Rally we played a game called “Czech or No Czech” to try to guess which pieces were real.

Old Czech perfume bottles must have intact glass daubers to be valuable. New bottles have ground stoppers with no daubers, so it can be hard to tell new from old. Shirley Bolman, our resident perfume bottle collector, shared that even the old atomizers had plastic tubes and there are rumored to be places to get replacement atomizers, so that doesn't help. In the mid-1980's J.C. Penney & other stores sold perfume atomizers that today are being offered as vintage. They came in black & other colors, clear & shiny and satin glass. They were/are made in China and are easy to spot once you've seen one.

So how to tell new from old?

Provenance--if you believe the seller/owner when they say, “It's old, not new, honey.”

Marks—new Czech Republic pieces usually have labels and are rarely acid-marked. Old pieces, if acid-marked, say Czecho-Slovakia or Czechoslovakia with or without “Made In.” It is harder to put acid marks on than grind them off, so if there is a mark you can be pretty sure it's real. Other types of marks on glass include ink stamps and molded. **However, many pieces are not marked.**

Labels—if the label says “Czecho-Slovakia” or “Czechoslovakia” and does not include the words “Czech Republic” you at least know that the label is old. Why? Because Czecho-Slovakia only existed from 1918 to 1938.

Cut rims—most pieces, except Tango which have applied rims, have cut rims. It is common to find little chips on the cut rims because the pieces were usually not fire polished, just ground. What dealers like to call “factory damage.” Less care was taken to grind the rims of the flower arrangers that have the wire tops than with most other types of pieces.

Pontils—the pieces were blown in molds, so there will be a pontil mark.

Cased, not fired-on, colors—no matter how bright or attractive, if it is fired-on it is not Czech.

Not everything orange is Czech—if it is fired-on orange, it's American, not Czech

Candlestick holders—are either blown in one piece so you can look down into the bottom, or blown in two pieces and stuck together. If there are mold seams, they are not Czech. Czech candlesticks are a bit outsized—your candles will drop to the bottom of the tall ones!, and have cut rims (except Tangos).

Lightness of being--usually old Czech pieces are lighter in weight than new Chinese art glass and do not have heavy bases. Why? Efficiency of workmanship. Czech masters were raised in the art and learned not to be wasteful. There were several government-sponsored schools of glassmaking and hundreds of factories.

Harmony of design—the applied decorative elements such as the frits, rigarees, leaves and flowers, handles, jewels, etc. are by no means crude. Lively and colorful with a hand-formed look, yes, but never sloppy.

When it comes to laying down your own cold hard cash, it's hard to trust. BUT if you let your fear of being ripped off rule your collection, you won't have much of a collection. One of the questions that comes up frequently during our talks at PROG meetings is how can you tell it's (fill in the blank here—Heisey, Cambridge, Fostoria, etc) if it's not marked? In my opinion, marks are for sissies!! Don't be afraid. Study, study, study your glass books and learn from looking at pieces.

*First in a series of reports on the speakers' talks at the 2007 Collectors Glass Rally
written by Carole White*

JANUARY 2008 SHOW & SALE UPDATE

WHEN: JANUARY 27 & 28, 2008

WHERE: WASHINGTON COUNTY FAIRGROUNDS, HILLSBORO OREGON

THE BIG NEWS—

WE'RE ADDING FURNITURE TO THE SHOW!!!

In our quest to keep the show fresh and by popular demand of our customers, we are adding antique and vintage furniture! Furniture sold well at our fall show & sale, but since we have discontinued that show we'll incorporate this feature into the January show.

SHOW COMMITTEE MEETING

TUESDAY, SEPTEMBER 25th

6:30 P.M. Potluck Supper (bring a salad or dessert)

7:00 P.M. Meeting

at Carole White' house, 2225 N.E. 33rd, Portland

ALL ARE WELCOME TO ATTEND

THE SHOW NEEDS VOLUNTEERS FOR—

SETUP DAY/EVENING FRI. JAN. 26

TEARDOWN SUN. JAN. 28

SHIFTS DURING THE SHOW SAT. & SUN.

SIGNUP SHEET WILL BE PASSED AT CLUB MEETINGS—VOLUNTEER EARLY AND OFTEN!!



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.

We may do some table settings, and these would be protected by pipe and drape or stanchions and cords. The bulk of the display will be in locked, freestanding, tall showcases. So if you are concerned about security, rest assured every precaution will be taken.

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.

We will be discussing this at the September club meeting, so bring your thoughts and ideas and plan to participate in the display. As a 501(c)3 nonprofit educational organization, this is a great way to fulfill our mandate and have fun at the same time!

August 9, 2007

Fond Memories of the Fenton Tour...from 2005

FENTON ART GLASS PLANS FOR CLOSURE

(Williamstown, W. Va.). The Fenton Art Glass Company announced today that it would cease its operations over the next few months.

“This decision was difficult,” company President George W. Fenton said. “Since the announcement in June regarding our efforts toward financial restructuring, we took many steps in our efforts to continue the company’s operations and the tradition of glassmaking. Ultimately, those efforts were not successful.”

“After discussions with our largest creditor, we agreed on an orderly plan to wind down our business.” Fenton said. “We want to pay off as much of our debt as possible before we cease operations altogether, and this plan allows us to do that. We met with our employees today, and we expect to continue some level of glass production and glass decorating to fill orders for our products. About 22 employees will be let go immediately, and there will be others in the coming weeks as we move toward closure.”

“We want to thank those in the local community for their support,” Fenton said, “and we want to thank our larger customer community across the nation. Most of all, we want to thank all of the current and past employees of Fenton Art Glass who have been part of the Fenton tradition of glassmaking.”

The Fenton Gift Shop will remain open, and its management will be exploring ways to continue to offer visitors and tourists the glassmaking experience.

Founded in 1905, Fenton Art Glass is known worldwide for its handmade colored art glass. Fenton Art Glass currently employs about 150 people.

News Article submitted by Craig Schenning via email to Carole White



Photos on this page by Bruce Thomas



Portland's Rain of Glass, Inc.

Friendship Masonic Center

5626 N.E. Alameda

Portland, OR 97213



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