



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: Central Lutheran Church
1820 NE 21st Avenue,
Portland, OR 97212
(NE 21st & Schuyler)

WHEN: Tuesday, October 20, 2015,
7:00 p.m. to 9:00 p.m.

GREETERS: Susan Conroy and TBA
(Come early to set up—6:00 p.m.)

PROGRAM:

Candy Dish Night!

October is the month for Candy Dish Night. Bring your favorite candy dish and fill it with candy to share. Prizes for best open glass candy dish, best covered glass candy dish and best homemade candy! Candy dishes must be glass to participate and must be filled with candy, whether purchased or homemade, to be on the table. Above is an amberina candy dish. At top is an orange Viking Epic candy dish. The Viking candy dish is a progressive raffle prize that we started selling tickets for in September. The name of the lucky winner will be drawn at the October meeting!

PATTERN OF THE MONTH: "Tudor,"
Made by Heisey Glass Company,
Presented by Carole Bess White

Carole will share her collection of Heisey's "Tudor" pattern. Tudor or "Rib & Panel" #411 was made from 1923 until 1939 in crystal, Moongleam, Flamingo and Hawthorne. Below left is a Tudor bowl. Below right is a set of Tudor parfaits.



BOARD MEETING:
Tuesday, October 13, 2015,
7:00 p.m.
ALL MEMBERS WELCOME

UPCOMING EVENTS

OCTOBER

3 – Linn County Flea Market,
Fairgrounds, Albany

4 – Polk Flea Market, Fairgrounds,
Rickreall

9-11 – Junk Bonanza Vintage Mkt.
Clark Co. Event Center, Ridgefield,
WA

11 – Picc-A-Dilly Flea Market, Lane
County Fairgrounds, Eugene

11 – Rose City Collectors Market,
Airport Holiday Inn's Columbia
Conference Center

11 – Medford Giant Flea Market,
Medford Armory

24-25 – Christine Palmer Show,
Portland EXPO Center

Every Sunday—Portland's
Indoor/Outdoor Flea Market, 9 a.m.
to 2:30 p.m., 5400 N Lombard,
Portland, (one block west of
Portsmouth on Lombard)

2nd Weekend – Old Mill at Yamhill
Flea Market, 140 W. Main St.,
Yamhill, March-December

Visit the Portland's Rain of
Glass website:
www.rainofglass.com
or see us on FACEBOOK
Mailing Address:
Portland's Rain of Glass
C/O Ed Martin,
12764 SE Nixon Ave.,
Milwaukie, OR. 97222.





DO YOU LOVE ANTIQUES?
DO YOU LOVE TO HAVE FUN?

JOIN THE 2016

SALE COMMITTEE

NEXT MEETING:

TUESDAY, NOV. 3, 6:00 P.M.
AT CAROLE BESS WHITE'S HOUSE
6906 N.E. HANCOCK, PORTLAND

(IF MORE THAN 12 PEOPLE R.S.V.P., THE
MEETING WILL BE MOVED TO
A NEARBY RESTAURANT AND
WILL BE A NO-HOST DINNER)
POTLUCK DINNER 6:00 P.M.
MEETING 7:00 P.M.

R.S.V.P. BY OCTOBER 31
TO CAROLE BESS WHITE
503-901-0505 OR cbessw@aol.com



OUR ANNUAL SALE WILL TAKE
PLACE JANUARY 30 & 31. IT IS
OUR MAJOR FUNDRAISER



FUTURE SALE COMMITTEE MEETINGS:

TUE. DEC. 1

TUES. JAN. 5

TUES. FEB. 2



2016

GLASS COLLECTORS CONVENTION

COMMITTEE MEETING

WEDNESDAY, NOVEMBER 11

LOCATION TBD

POTLUCK DINNER 6:00 P.M.

MEETING 7:00 P.M.

R.S.V.P. TO MARK MOORE

503-286-5224, mark@pdxhistory.com

HERE'S YOUR CHANCE TO
HELP SELECT THE SPEAKERS
AND TOPICS FOR OUR
ANNUAL EDUCATIONAL EVENT





PROG BOARD PRESIDENT'S MESSAGE

OCTOBER, 2015

I appreciate the opportunity to serve as your Board President this year. I continue to be impressed with the expertise and dedication put forth by so many of our members. I only hope that I can provide the support needed to assist in accomplishing our goals for the coming year.

As you know, encouraging new members is always a goal of our group. Please feel free to continue to invite people to our meetings who either have expressed interest or are just curious about what we do. It is more than a matter of collecting, but also tapping into the information so many of our current members have, as well as those new members who may bring with them different experiences and new ideas that can enhance our overall growth as an organization.

I am happy to report that we had a very positive audit report from Ron Miller regarding our financial records. This is due to the efforts of our treasurer, Sandra Martin. She is truly very skilled and organized. I want to extend a thank you to the members who assisted with the audit: Donna Miller, Ed Martin and Don Baxter.

Currently we have an open position on the PROG Board. One of our newly elected embers, Susan Fournier, will not be able to fulfill her position as she had hoped. We are looking at appointing someone to complete a one-year term. If you are interested, please tell a Board member.

We have a busy schedule. I hope you will find the activities of each event to be worthwhile and valuable for you.

Jan Baxter

SEPTEMBER Meeting



\$5.00 Glassbuck won by Susan Conroy

Glass Pumpkin from Barbara Coleman won by Mable Hardebeck

Glass Pumpkin from Barbara Coleman won by Jan Baxter

Custard Glass Pitcher from Gyrid Hyde-Towle won by Mary Ann Specht

Ginny & Randy David—boxed Eau de Soie perfume direct from Printemps department store in Paris

Diane Foster—green ewer; Carnival Glass vase, blue Blenko jug from 1991

Gyrid Hyde-Towle—paperweight

Jerry Linschoten—chocolate glass Chrysanthemum leaf, originally made by Boston & Sandwich but chocolate glass made by Royal or McKee late 1800s-early 1900s

Ed & Sandra Martin—Blenko decanter direct from the Blenko factory; blue divided window bowl

Ron & Donna Miller—gold vase with raised enamel decoration, probably European; EAPG jug with nickel-plated handle

Meier & Frank individual coffee pot in the Silhouette pattern by National Silver Company from the Georgian

Room; late 19th Century basket with enamel decoration, probably Bohemian; Heisey Sunburst spade-shaped candy dish;

Heisey Line #500 Octagon ice bucket; Czech/Bohemian comport with bluebird enamel decoration c. 1910



RUBY-STAINED PATTERN GLASS WITH SUZANNE LEMON & MARK MOORE

In the late 1800s a combination of circumstances led to the rise of what collectors now call Early American Pattern Glass, or EAPG. The development of the soda lime glass formula in 1864 cut the cost of glass by 30 to 50%. Glassmakers figured out how to make their pressed glass look like the more expensive cut glass. Population growth and the economy resulted in a large middle class that wanted fine things like the upper class but could not always afford them, so EAPG filled that market niche.

In 1885, Letters Patent No. 331,824 was issued to cover the production of “articles so nearly resembling [colored] cut ware that the difference can only be detected by an expert, and . . . be indistinguishable. . . from flash glass”. The idea was simple and inexpensive—take a piece of deep pressed glass and stain the raised surfaces, producing inexpensive imitation cased glass.

In Europe and Britain, staining was used in the mid-1800s. Amber staining was available in America by 1885. The technique, which used silver nitrate, probably originated in Germany. Many skilled glass workers emigrated from Germany and England and brought their skills with them. Ruby-stained glass was the next key invention. The “ruby” color was meant to imitate what we now call cranberry glass. The key years for ruby-stained glass were 1891 to 1920.

Pattern glass, especially stained and decorated glass, was available coast to coast. Sears & Roebuck and Montgomery Ward sold it in their catalogs. Whole catalog suppliers such as the T.M. Roberts Company and Butler Brothers sold it to other retail stores.

Ruby-stained glass was beautiful and inexpensive. A four-piece table setting including a covered butter dish, sugar, spooner and creamer in the Atlanta pattern was advertised for 55¢ in the 1896 Roberts wholesale catalog. This was glass meant to be used every day in American homes, and it was.

Stained pattern glass could be decorated by engraving or etching designs such as ferns, flowers, ivy and birds through the stain. Enamel decoration could be added on top of the stain. Ruby-stained souvenir glass such as punch cups, tumblers, shot glasses, toothpick holders were engraved with the name of a loved one, a World's Fair or other event, an amusement park or a city and sold by the thousands at fairs, events and souvenir stands across the country.

By the 1890s, glass manufacturers were introducing two new patterns a year. One pattern would be very complex to mimic cut glass, and one would be plain enough so that it could be decorated or stained. The most popular ruby-stained glass pattern was Excelsior (actually, the name was just the letters XLCR), introduced in 1891. It was also called Ruby Thumbprint.

Many collectors prefer the un-souvenired pieces, but the souvenired pieces give us dates of production and in many cases are the only surviving forms of a stained pattern. For instance, Fostoria's Atlanta, or Square Lion, pattern is known in ruby stain only in souvenir tumblers.

In the 1950s, many people thought that ruby-stained glass was actually flashed with a thin layer of red glass. Some dealers, authors and collectors still inaccurately refer to ruby-stained glass as ruby-flashed glass, or use the two terms interchangeably.

FLASHED GLASS: The Corning Museum says flashing is “the application of a very thin layer of hot glass of one color over a layer of contrasting color and then blown to final form. The upper layer may be too thin to be worked in relief.”

CASED GLASS: A technique of putting successive layers of different colors of hot glass over an object. Sometimes cased glass is cut away to expose the layers of color.

RUBY-STAINED & AMBER-STAINED PATTERN GLASS: A chemical treatment is applied to areas of the hot glass piece and then re-heated.

Ginny & Randy David, Diane Foster, Gyrid Hyde-Towle, Suzanne Lemon, Jerry Linschoten, Mark Moore and Carole Bess White all brought pieces of ruby-stained glass from their collections to illustrate the talk.

Written by Mark Moore and Carole Bess White



Photos by Neal Skibinski



FOSTORIA VERSAILLES WITH CAROLE BESS WHITE

Fostoria Glass Company made some of the most elegant glass of the 20th century. The company opened in 1886 and remained in business until 1983, when it was sold to the Lancaster Colony Company. Lancaster kept the Fostoria name and operated the company until 1986 when its doors were closed forever.

Plate etching 278 Versailles was made from 1928 to 1944. It was an extensive line with many different sizes of plates and bowls and stemware, and many novelties and accessories such as candy boxes, vases, etc. Tableware and novelties were made in azure (blue), topaz (yellow), and green; stemware was made with azure, topaz or green bowls and clear stems and feet.

The Versailles pattern was acid-etched or plate-etched. As per Dennis Headrick, a pattern was hand engraved or photoengraved into the surface of a metal plate. The background was cut away (intaglio), leaving the desired design at the height of the original plate surface. A mixture of warm beeswax and lampblack (for visibility) was spread over the surface of the plate, filling all of the depressions. A flat blade was then pulled over the plate, removing the wax from the surface and leaving it in the recesses.

A thin tissue paper was placed over the plate, and a felt pad was carefully rubbed over the tissue, transferring the wax in the recesses to the tissue. Then the tissue was carefully peeled off the plate. The resulting print, a negative of the desired design, was then trimmed to desired shapes, and the tissue was carefully placed on the glass in the proper position. Again, a felt pad was used to carefully rub the tissue to make the wax adhere to the glass. Then the piece was dipped in water to separate the tissue from the wax on the glass.

After the piece was dry, the transferred design was touched up by hand with a brush, and all other areas of the piece—inside, stem, foot, etc.—that were not to be etched were coated in beeswax. The glass was then immersed in hydrofluoric acid until the unwaxed surfaces were etched to the desired depth. Then the beeswax was washed off with hot water, and the glass was dried and polished in sawdust.

Acid etching required a high degree of skill and the use of environment-unfriendly acid, which is why the acid-etched patterns of Fostoria, Heisey, Cambridge, Imperial and other elegant or semi-elegant glass companies have never been reproduced and will not be in the future because a company could not turn a big enough profit on it.

Blue Versailles has come down a bit in value, but not as much as many other Elegant Glass and Depression Glass patterns.



Photo by Neal Skibinski



THIS PAIRPOINT BASKET IS JUST ONE OF OUR MANY WONDERFUL AUCTION ITEMS

PROG'S MINI AUCTION WILL BE TUESDAY, NOV. 17

AT THE CLUB MEETING

WE ARE SEEKING DONATIONS!

Please bring your clean, undamaged glass, collectible or gift items to the October meeting.

**PLEASE INCLUDE A LIST OF YOUR DONATIONS AND/OR PUT
A STICKY NOTE WITH YOUR NAME ON IT ON EACH PIECE**

(STICKY NOTES AVAILABLE AT THE MEETING)

Questions? Carole Bess White, 503-901-0505, cbessw@aol.com

Photo by Neal Skibinski

Portland's Rain of Glass, Inc.

❖INSIDE❖

Portland's Rain of Glass, Inc.

- Ruby Stained Pattern Glass
 - Fostoria Versailles
- October Meeting Winners
 - Mini Auction

36th P.R.O.G.

SALE

A WONDERFUL ARRAY OF TREASURES FOR YOU & YOUR HOME!



DECADES OF

GLASS ♦ CHINA ♦ POTTERY ♦ SILVER ♦ KITCHENWARE
LINENS ♦ JEWELRY ♦ REFERENCE BOOKS & MUCH MORE

JANUARY 30 & 31, 2016

SAT 9 AM-5 PM ♦ SUN 10 AM-4 PM

WASHINGTON COUNTY FAIRGROUNDS, HILLSBORO, OREGON

FREE ADMISSION FOR PORTLAND'S RAIN OF GLASS MEMBERS!

INFORMATION 503-901-0505 ♦ cbessw@aol.com ♦ www.rainofglass.org