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## PAPERWEIGHT COLLECTORS ASSOCIATION

Vol. 9 No.3

Internet Address: [www.dvpaperweights.org](http://www.dvpaperweights.org)

June, 2002

### Paperweight Weekend May 16-18, 2002

by Stanley B. Kruger

With substantial assistance from Toby Kruger and George N. Kulles

We here in the Delaware Valley are indeed fortunate. Every other (even-numbered) year, one of the premier events for serious paperweight collectors takes place right in our own back yard. Of course, I'm speaking of Wheaton Village's biennial celebration, Paperweight Weekend, always the weekend after Mother's Day, which brings together paperweight artists, collectors and dealers for 2 ½ days of demonstrations, exhibits, lectures, fine dining and, perhaps best of all, congenial companionship. And what a program the Village came up with this time, starting on Thursday evening at 7 PM with the traditional Artists Reception in the South Jersey Room of the Museum of American Glass, the two special exhibits in the Museum, "For Show Not Play: Glass Chess Sets" and "The Kontes Brothers", two cases of magnificent Kontes weights, followed at 8:30 PM by the Paperweight Fair, 17 dealers showing thousands of weights, books and paperweight-related items, but this time in the year-old Education & Event Center, just behind the Museum and next to the T.C. Wheaton Glass Factory. Each of the two days thereafter began with a very satisfying Continental Breakfast in the new Center. And no one minded the unseasonably cool mid-May weather, as all activities and meals were scheduled indoors, the Buffet Lunch on Friday and the closing Dinner on Saturday in the Heritage House just outside the Village and the Boxed Lunch on Saturday in the new Center.

Friday morning was devoted to the Kontes brothers, Jim and Nontas, both lecture and demonstration. Friday afternoon included two lecturers,

George Kulles on "Three Enigmas" and Colin Mahoney on "Paul Ysart: Master Craftsman", with a reception in the Gallery of American Craft at 5:30 for "Paul Stankard and Katherine Stankard Campbell: A Father Daughter Exhibit". At 7 PM on Friday, the Wheaton Village CGCA (Creative Glass Center of America) Fellows were to demonstrate their styles of work in the Glass Factory, the Paperweight Fair continuing until 9:30 PM. On Saturday, May 18, Paul Stankard was to begin the morning at 9:30 with a lampworking and encasing demonstration, assisted by his son Joseph. Later, at 11 AM, a Panel Discussion by Debbie Tarsitano, Shawn Messenger and Karen Federici was to present "A Woman's Approach" to paperweight production. Saturday afternoon from 2 to 4 PM was devoted to four Workshops (choose two): "Patriotic Paperweights" by William Drew Gaskill, "Millefiori of Charles Kazium" by Ben Drabeck, "Paperweights and the Underwater World" by Delaware Valley's V.P. Lee Kvalnes, and Wheaton Village Staff Demonstrations by Don Friel, Joe Mattson, Jennifer Pagliarini and Pat Howe. The closing Dinner began with a cocktail hour at 6:30 PM. And the closing banquet speaker? Paul Stankard on "The New Studio and Future Possibilities"! Could you ask for anything more?

As usual this will be a "first person" narrative, detailing how Toby and I lived through this Paperweight Weekend, what we did (and didn't do), who we saw, met, associated and dined with and how we spent our time. Despair not,



At the Artists Reception:  
Boyd England, Andy Dohan, Gay Taylor Una Blake

for in the telling, you will find a close account of the Weekend's activities; our intent is to give you the impression of having lived through Paperweight Weekend yourself.

To begin with, we arrived at Wheaton Village at 2 PM on Thursday, check-in time for the Country Inn, expecting the Front Desk to be swamped. Instead, there was no one trying to check in, although Leo Kaplan almost collided with us hurrying out and over to the Education & Event Center, as he had to be set up by 5 PM when the doors would close. I had requested a ground floor, non-smoking room with a refrigerator. We were put into 142, "The East Wing", and all was as I had requested, plus we had a view of the pool (rather than the parking lot). This may have resulted from making our reservation more than a year ago and confirming two months ago. However, we have been advised by the Country Inn that reservations for Paperweight Weekend 2004 will be taken beginning in April 2003 only. Something to keep in mind for the future.

After unloading and putting everything away, we headed for the Village, bumping into William Drew Gaskill (CA), Gary Underwood (TX), Jim and Delania Lefever and Andy Dohan (PA), and Colin Mahoney (CA) along the way. In the Arthur Gorham Paperweight Shop, where Aileen Diehl greeted us brightly (she is the beautiful tall brunette Aquarian sales consultant who almost always waits on us), Toby found Melanie Guernsey's "Jelly Roll" weight and, despite my imprecations, bought it. In the Brownstone Emporium, she found a small glass bear dressed as a cowboy and bought it, too, again over my objections. After wandering the Village grounds and previewing the exhibits mentioned above, at 5 PM we had dinner at the Paper Weighter Restaurant attached to the Country Inn and returned to our room at 6:00 to rest and change for the 7 PM Reception in the Museum of American Glass. There we received our yellow folders containing name badges, meal tickets, Weekend Program Schedule, a list of Weekend Participants, description of Glass Factory Staff, this year's favor, a small glass knight chess piece, and an announcement of "Two Ways to Add a Stankard or Kontes Paperweight" to our collections. 1) There will be a summer-long raffle to win a one-of-a-kind \$4500 Stankard or Kontes weight, at \$50 per ticket and only 500 tickets are being sold. The drawing will take place on October 6, 2002 at 4 PM in the Arthur Gorham Paperweight Shop and you need not be present to win. Contact the Village at

856.825.6800 X2744 for more information. 2) You may submit your commitment to purchase two Kontes brothers collaborative weights, valued at \$4200 and \$6500, with the drawing taking place at 7 PM on Friday, May 17, in the Arthur Gorham Paperweight Shop. More about this later.

At the Artists Fair, Joe Stankard, Christine Stankard Kressley and David Graeber, three of Paul's assistants, presented Stankard weights and introduced the Stankard Glass Studio as a new entity. Included in this display was a huge (6") sphere containing a Stankard lampwork floral design, just in time for the Village's first Marble Weekend on June 21 and 22. Shawn Messenger, a first-time exhibitor at Paperweight Weekend, showed weights and vases indicative of a well-advanced style of work. Ken Rosenfeld was there with his newest creations, catching Toby's eye; he is one of her favorite artists. Jim D'Onofrio showed his latest work, Toby being fascinated by one weight in particular. In it, a raccoon lies on his back drinking from a soda can. Strewn on the ground around him are the remains of round "Combos" pretzels, the raccoon having eaten out the peanut butter centers. Small white rocks, another soda can, two bags of pretzels and chips and two floral items complete the picture. Then and there, Toby's name

was attached to the weight, for purchase later that evening at the Paperweight Fair. Drew Ebelhare's weights, always very exciting, have taken a quantum leap over the past two years. When I questioned him about this, he replied that Gary McClanahan had prompted the



Kontes Natural Color Fruit Basket

improvement. Gary had said that if Drew didn't stop trying to copy the antique French weights, he would never realize his full potential. That's all it took for Drew to evolve well past his already excellent millefiori designs. Also showing for the first time at Paperweight Weekend was Jim Brown of Mt. Juliet, TN, accompanied by his wife Denise. Jim's millefiori designs are immediately reminiscent of Bacchus weights. Charles Kazium III showed small dark weights with metal inclusions as decoration. John Gooderham of

Sault Ste. Marie, Ontario, was there with paperweight buttons, some handpainted by his daughter, and, for the first time, a super mini basket cut weight, perhaps 1 ¼" tall. Gordon Smith attended, of course, as he is from Mays Landing, NJ originally and trained in South Jersey under the Kontes brothers. His underwater scenes become more elaborate all the time. Rick Ayotte's table was so crowded with viewers that we didn't get to see his offerings, noting them later in Larry Selman's section of the Paperweight Fair. Other paperweight artists exhibited as well, Richard and Karen Federici, Bob Banford, Debbie Tarsitano, Lewis Wilson; I apologize to any left out of this listing.

By the time we had traversed the room and greeted everyone, it was 8:30, opening time for the Paperweight Fair in the Education & Event Center. The front two-thirds of the Center was set up with round cloth covered tables. Dividing the room was a wall of fabric screens, behind which we found the 17 dealers, Gary McClanahan anchoring the Paperweight Fair at the far end of the room. Toby quickly consummated her acquisition of the D'Onofrio raccoon with Leo Kaplan, while I envied her single-mindedness. How, I thought, could she know so quickly exactly what to buy, when it would take me almost three days to choose the one weight I would allow myself? Was it the difference between my preference for antiques, or at least older pieces, and hers for contemporary (made Tuesday, I call them) weights? Perhaps.

Friday morning presented the opportunity for two breakfasts, both full Continental, the first at the Country Inn, served from 6-9:30 AM, and the second, 8:30-9:30 AM in the new Center. We both took advantage, sparingly, of both, two hours apart. At 9:35, in the Glass Factory, Barry Taylor, Director of Wheaton Village, presented brief logistical opening remarks, noting that this was the 15th Paperweight Weekend since the first in 1974, and detailing the hours during which the Paperweight Fair would be open for the remainder of the Weekend. When it came time for him to introduce the first speaker, his wife Gay, Barry admitted that he was not allowed to state how long she has been Curator of the Museum of American Glass (but we all know she has been Curator since 1975, when she was three years old!)

Beginning at 9:45, Gay said that the Kontes brothers were chosen to lead off this Paperweight Weekend because Jim Kontes is going to retire soon, his brother Nontas having stopped work two years ago. The 1998

PCA Bulletin contains an informative article on the brothers [Pages 77-82] authored by DVPCA's own



At the Glass Factory:  
Bob Banford in the gaffer's chair, Jim Kontes  
at the furnace

Boyd and Eileen England called "The Mysterious Duo", an apt title for both Jim and Nontas shun the spotlight, making weights more to challenge themselves than to capture the market. Jim, born in 1919, and Nontas, in

1921, had an older brother, Bill, and Gay showed a slide of Bill and Jim, dressed in native Greek costume, when Jim looked to be about two years old. The brothers were raised in Vineland, NJ, except for four years, 1926-1930, when the family moved back to Greece for a time. Upon return to Vineland, they settled permanently, operating a candy store, where the boys worked part-time. While still in high school, both began working summers as apprentices at Bell Glass, a scientific glass company. All their lives, Jim and Kontas have enjoyed hunting and fishing, especially deep-sea fishing; it is their summertime activity. Gay showed a slide of Kontas with his catch, a 7½ pounder. Both saw service in WWII, Jim in the Marines, Nontas in the Navy. Gay showed a slide of Nontas in a group of four seamen, one of whom was Tony DePalma! Family legend has it that Jim, who married his childhood sweetheart, Valerie, before going off to war, smiled only once while in military service, the day he was mustered out. Nontas remained a bachelor all his life.

Already experienced glassblowers, the brothers formed Kontes Glass, making scientific glass instruments and objects. In 1950 or 1951 they met Charles Kaziun, Jr. and a fast friendship developed, lasting 20 years, until Nontas began making paperweights. In the early 1970's, through the establishment of Wheaton Village, they met Jack Choko and Pete Lewis, an early manager of the Village. Their Kontes Glass Company made tools for the glassblowers at Wheaton Village, including the crimp for Oscar "Skip" Woods, generally acknowledged as the best crimp rose maker ever. With the brothers' lifelong interest in hunting and fishing, their spare time in spring, summer and fall was well



**PAPERWEIGHT COLLECTORS' ASSOCIATION**

**REVIEW OF EVENTS**

Spring Meeting

April 27, 2002

Our "double header" Spring Meeting convened at 10 AM on Saturday, April 27, 2002, at our usual venue, Williamson Restaurant, in Horsham, PA. Members and guests snacked on coffee, tea, Danish and bagels while studying the displays of two PCA-registered paperweight dealers, Harvey and Doris Robinson, of Newton, MA and Leo Kaplan, Ltd. of New York City.



Jim Perna, Toby & Stan Kruger, Jim D'Onofrio

Prompt as always, at 11 AM President Kruger called to order the last meeting of the Delaware Valley Chapter -

Paperweight Collectors Association---and the FIRST meeting of the Delaware Valley Paperweight Collectors Association, a small but highly significant change in our name passed by the membership at this meeting. He greeted and asked several first time attendees to stand and be recognized: Bill and Jill Bauersfeld, Jacob Kornit and Alyse Herman, Nona Turley and Nancy and Alan Kaplan. Vice President Lee Kvalnes introduced the morning speaker, a personal friend, paperweight artist Jim D'Onofrio (accent on the second syllable). Jim began his presentation with a 30-minute video made about him and his work by a local TV show, "Around the Town". During this video interview, Jim discussed his development as an artist and two men who had affected him greatly, Reese Palley and Paul Stankard. Jim said he began as a sculptor of 4'-5' wood and bronze pieces and changed while an assistant to Stankard to 2"-3" glass paperweights. He mentioned the themes that illuminated his work, traditional ones such as flowers, lizards and insects, and non-traditional ones such as faces, horses and human forms. In the video, he

displayed the tools he uses and the colored glass rods he buys from Germany, Italy and England. He spoke of the PCA and paperweight collectors in general and pointed out that paperweights are now a collectible rather than a functional artifact. Unlike many who came to weight making from a background of scientific glassblowing, Jim came from a fine art sculptor's perspective. Asked how he prices his work, Jim said he considers the size of the edition and the uniqueness of the image, whether any other maker can produce it. The camera followed Jim while he made a particular paperweight, three Dalmatians playing with a Teddy bear, for Lee Kvalnes, who passed the finished weight around to the attending members. Jim's work is sold through a local gallery, Glass Accents, and through Leo Kaplan in New York; Jim does not sell from his studio. His goals are to do what hasn't been done yet...multi-level and larger weights. His advice to aspiring weight makers is to study what has been done in order to improve on it. He discussed briefly antique versus contemporary or modern weights and their use of the same subject matter. Paul Stankard inspired him, both as a mentor and as the man who first hired him to make paperweights.

With the video over, Jim apologized for not mentioning on it his assistant, also his wife, Joanie, saying he wasn't given the chance to acknowledge her. Next Jim showed slides of his current work: weights with faces in bouquets, dragons and faces, golfer preparing for a putt, skink with matches, tiny boogeymen fighting over bones, snakes (not rattlers), mice and frogs on lily pads, a series called "Summer Harvest" of rabbits with carrots and different vegetables,

dragonfly and brilliant-colored frog, Dalmatian puppies with firemen's gear, gila monsters, boy shooting marbles with his dog, golfer swimming underwater searching for his ball, Indian spearfishing and Boston terrier. Jim concluded by saying that his son Matthew graduates from high school this year, is going to art school, and has just asked for the first time that Jim show him how to make paperweights.



New DVPCA members: Bill and Jill Bauersfeld

Jim's presentation ended at 11:50 AM. The 45 or so

*(continued on page five)*

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**THERESA GREENBLATT**

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members attending then had time to examine further the Paperweight Fair displays until lunch was served at 12:15 PM. President Kruger reconvened the meeting at 1:15, welcoming back Ken Brown after his long recuperation from back surgery. For the first time, according to President Stan, our group set a record for promptness...everyone attending this meeting had registered for it on time! Salem Community College announced a series of glassworking courses; Marble Weekend will be June 21-22 at Wheaton Village; Paperweight Weekend will be May 16-18, also at Wheaton Village; brochures were available for all three. An exhibit of glass chess sets is featured at the Museum of American Glass at Wheaton Village and is not to be missed! Diane Atkerson has officially retired as our Candid Photographer, although she said she would still take anyone's picture who asked! Treasurer Don Formigli provided copies of a list of paid up members for those wishing one. The proposed Motion to Amend By-laws, changing our group's name from "Delaware Valley Chapter-Paperweight Collectors' Association" to "Delaware Valley Paperweight Collectors Association", was passed by unanimous hand vote. President Kruger asked for permission to spend up to \$600 to update our Paperweight Reference Library with newer books on paperweights, many of which were published in the last five years. A Motion to this effect was made and

seconded and, after appropriate discussion, passed by voice vote. When questioned directly, our President volunteered to be the new Librarian (i.e. will lug the library books back and forth to meetings) if someone else will volunteer to be President! We still need a nominee for the position of Vice President; the current nominees are: Jim Perna for President, Don Formigli for Treasurer and Sue Sutton for Secretary, the latter two having agreed to run for a second term. Nineteen different attendees won 19 Today's Raffle prizes, even with Rosemary Kozak winning twice!

Gay LeCleire Taylor, long-time Curator of the Museum of American Glass, narrated a slide presentation on "Gillinder Glass: Story of a Company". The company was begun by William T. Gillinder, who was born in England in 1823, began working in glass by the age of 8, was lecturing at 16 and wrote a book on glass in 1854. His library of books on glass and his family papers were later donated to the Smithsonian Institution for research purposes. In England he worked in Birmingham, a glass center, and perhaps at Bacchus, and during the 1850's he belonged to a glass society, serving as secretary for two years. Times were hard so the society raised money to send members to other countries to work. Gillinder and his family migrated to the U.S. in 1854, sent with 40 guineas and a gold watch

*(continued on page six)*

from the glass society. He applied to the New England Glass Company where he thought he had an offer of employment, but times were hard there, too. In 1855, he pawned the watch and went to Pittsburgh to work.

He moved several times for employment, ending up in Baltimore in 1857. With the help of a friend, Edwin Bennett, and by pawning the watch again, he was able to open, in Philadelphia, the Philadelphia Flint Glass Works, where



Jim D'Onofrio showing off Don Formigli's new D'Onofrio weight

many types of glass products were made. His neighbors sued because of the dirt produced by the Glass Works and he was forced to move and start a second company, the Franklin Flint Glass Works, which made chimneys for kerosene lamps and silvered glass. When the Civil War began, Edwin Bennett moved north but he and his family returned to Baltimore on 1867 with their ceramics factory. In 1911, Edwin Barber of the Philadelphia Museum of Art requested paperweights from the Gillinder Company for a show being planned; Barber already had slices of Gillinder canes. Letters from that era prove that William Gillinder made paperweights from 1861 until his death in 1871 and gave some to the Bennett family. His early weights are similar to Bacchus weights; one contained a central silhouette cane of Queen Victoria. The weights provided by the Gillinder family to Barber in 1911 were shown at the Museum but were given eventually to the Toledo Museum of Art. Gay cannot estimate how many weights Gillinder made but many are still in the family's collection.

After Gillinder's demise in 1871, his sons James and Frederick continued operating the company, under the name Gillinder and Sons. In 1876, for \$15,000, they built a demonstration glass factory for the Centennial Exposition in Fairmount Park in Philadelphia, which proved to be very popular. It employed 58 people, used three tons of glass every 48 hours and demonstrated many different glass making techniques. The Woodruffs demonstrated and sold lampwork pieces there. The

factory made pressed and etched glass, glass sundries, busts, vases, sculpted animals and small slippers signed on the bottom "Gillinder Centennial" mold-pressed into the glass. The famous frosted hand holding a balanced turtle or bug with oscillating limbs is not verifiably a Gillinder product. The turtle, minus the hand, was patented by a man named Prufrock in 1948 (!); there is no documentation for this design from the Gillinder factory. After William's demise, the company made cameo overlay (the British influence), amberina (and were sued by another company for patent infringement) and Easter eggs of hollow milk glass embossed with Easter themes. When James and Frederick died, the factory went to an uncle. Gillinder's two youngest sons set up Gillinder Brothers in Port Jervis, NY, which is still operating. They give factory tours and produce many kinds of glass products, embossed on the bottom "Gillinder Bros., Port Jervis". A brief Question and Answer period ensued.

Our President then called upon Andy Dohan to discuss our 10th Anniversary Commemorative Weight, six of which were on display in the room. Andy described the weights and told how they were made. At the July 13 meeting, the highest bidder will get first choice of the 29 available, the next highest, the next choice and so on. Andy will choose for those absent. He assesses the value of these weights at \$750-\$1000. The Minimum Bid is \$200 and he already has a bid, with check, well

above the minimum. The Commemorative Weight does contain a cane with the old "DVC-PCA" name of our group so it is now doubly collectible.

President Kruger reminded all that our next meeting will be a "mini-Paperweight Weekend", our 10th

Anniversary Celebration Weekend, July 13 and 14, with Summer Meeting and Garden Party on Saturday and additional activities on the Sunday following. This Spring Meeting formally concluded at 2:30 PM but two dealers, a guest artist and others remained until the room cleared at about 4 PM.

Respectfully submitted,

Sue Sutton, Secretary



Ken Brown, John Zecca, Gay Taylor, Sue and Bart Sutton

## THE PRESIDENT'S SCRAMBLE:

**THANK YOU!...**Most of the Raffle Prizes at our Spring Meeting came from our Treasury, but we must still thank: Larry Selman for a \$25 Gift Certificate and a sheet of Paperweight Stamps; Bart & Sue Sutton for a Kokomo Trust Savings Bank weight; Sandy & Marty Mikelberg for a Dorflinger Glass Museum Birdcage Whimsey; Diane Atkerson for a marble and an Objects of Fantasy Poster from the special exhibit at Corning last year; Harvey and Doris Robinson for a 1980 PCA Bulletin and a paperweight; and Leo Kaplan for a weight and ten exhibit catalogs. You will see the items from Diane, Harvey and Leo show up at future meetings.

**ENGLAND, ANYONE?...**In November 2002, the Cambridge Paperweight Circle will be exhibiting **1000** antique and contemporary paperweights at the National Exhibition Center, Birmingham, England from November 28 to December 1, in celebration of CPC's **21st Anniversary**. This exhibition, and the CPC's mini-convention in Scotland three days later, visiting factories, museums and paperweight makers, has, for perhaps the first time in my life, motivated me to *consider* an overseas trip to England, Scotland and Ireland, with an emphasis on learning more about weights, something I have promised myself I would do when no longer President of DVPCA. As President, I needed organizational and management skills to run the group but when no longer President, as simply a collector, I need to know all I can about weights. Anyway, I am *considering* this trip (and considering how to finance it). Of course, Toby's bags are packed already!

**PAPERWEIGHT WEEKEND 2002...**Elsewhere in these pages you will find my lengthy recounting of this year's Paperweight Weekend. One fact not mentioned in that review is the turnout. However, when we look at the raw numbers for the last four Weekends, we find a definite, and discouraging, trend. From the official List of Participants handed out to each attendee at the last four Weekends: 1996 - 215, 1998 - 190, 2000 - 166, 2002 - 153. Of course, it must be realized that not every registrant actually attended in any one year; there are always last minute cancellations and, perhaps, additions, too. But the raw data display a definite downward trend, roughly sixty fewer attendees in 2002 than in 1996, our First Weekend, the drop in attendance greater before 2000 than after. To what can we attribute this trend besides the inevitable graying of the paperweight collecting community and our failure as a community to replace those lost with new, younger collectors? We need your help on this!

### ADVANCE MEETING ANNOUNCEMENTS...SAVE THE DATES!!!

**October 26, 2002 Fall Elections Meeting. Theme: Honoring Pioneers:** Guest Speaker **Ben Drabeck**, of Shutesbury, MA, on Charles Kazium. In the Morning Program, our own pioneers, **Ethel P. Henry** and **Kay & Sumner Reid** will review their outstanding experiences as early paperweight collectors. Ethel received her first weight in 1949! Guest Dealer Roger Jacobsen of Cape Cod, MA.

**January 25, 2003 Winter Meeting:** Guest Artist **Bob Banford**, who last appeared before us on 10/10/98, returns, exhibiting and speaking on his new designs and the trends he sees developing in the paperweight world. **William Pitt**, of Fairhaven, MA, returns as Guest Dealer.

**April 26, 2003 Spring Meeting:** Guest Speaker, **John D. Hawley**, of Hernando, FL, Editor of the PCA Bulletin and author of *The Glass Menagerie: A Study of Silhouette Canes in Antique Paperweights* and *The Boston and Sandwich and New England Glass Companies*, will discuss "NEGC Copies of French Antiques". **Harvey and Doris Robinson** of Newton, MA return as Guest Dealers.

**July 12 & 13, 2003 11<sup>th</sup> Anniversary Celebration Weekend:** Sponsored by **Nancy Alfano**, Portia Paperweights, Chicago, IL, emerging paperweight artist **Jim Brown**, an engineer and weight collector, will narrate a slide show on his history and development as a glass artist. **Nancy** will present a short Morning Program on a favorite niche subject. A now-traditional Garden Party/Catered Cookout will follow at the Doylestown home of loyal member **Boyd England**. On Sunday, July 13, the group will tour Wheaton Village and the exhibits at Glass Weekend 2003.

**October 25, 2003 Fall Meeting...TENTATIVE...**The Magnificent Millefiori of **Drew Ebelhare**, Canon City, CO.

**ALL MEETINGS AT WILLIAMSON'S RESTAURANT, HORSHAM, PA...SAVE THE DATES!**

taken up but they were idle in winter until they began making weights. Around 1975 or 1976, after five years of experimentation, they began making good weights. Many contain torsades, one of their favorite decorative devices. They also made piedouches with flowers. Their cutter was Charlie Hannah (1910 CA-1991 NJ). The brothers worked from detailed drawings of the designs for their weights and always they did furnace and lampwork in combination.

Throughout her presentation, Gay showed slides of the brothers, their colleagues, their shop and their products. At this point, she showed a slide of the glass artists who had gathered for Paperweight Weekend 1978, including Jim and Nontas as well as a hirsute Bob Banford. She showed the signature canes that the brothers have used almost since the beginning of their good weight making. Jim's is a JK with the back of the J serving as the vertical line of the K, the letters in black, encased in white, in the center of a complex cane. Nontas's is made in the same way, the second vertical line of the N serving as the back of the K, the letters in bright yellow encased in clear crystal. They were both influenced by classic era French weights, making plaques, both heart-shaped and rectangular and Russian design plaques as well. Jim's signature motif was the strawberry, his favorite fruit, set on a muslin bed. Nontas's was the torsade encircling his fruits on filigree. Jim also made snakes, lizards with six legs, sometimes in blue and Gay thinks his masterpiece in this vein was a snake wrapped twice around the body of a lizard. Other themes: frogs, flowers, crocuses surrounded by a torsade, in the early 1980's came piedouches, later with handles and evolving into a natural color fruit basket. (The last listed is one of the weights to be won at 7 PM Friday by commitment bid of \$6500.)

Gay described the brothers as modest gentlemen and good businessmen, who had close family ties and enjoyed their deep sea fishing, now on their sixth boat. She noted that Nontas was involved with the Salem County Community College glass program. Finally she pointed out that in 1975, when they began making good weights, Jim was 56 and Nontas was 54 years old. That fact alone should inspire future glass artists to stay the course. Gay's talk ended at 10:15.

The next session, at 10:30 AM, was a demonstration by Bob Banford, overseen by the Kontes brothers, of the process of encasing a Kontes floral design paperweight. The lampwork motif had been prepared earlier and was resting in a collar on a hot plate, heated

by a torch. During the demonstration, Bob made at least 30 trips from the gaffer's chair to the furnace, picking up progressively larger gobs of clear glass, working them into shape to drop into the collar for the pickup of the motif. At one point, being dissatisfied with the crystal on his punty rod, Bob discarded that rod and began the process anew. During the demonstration, both Bob and Glass Factory Manager Don Friel commented via microphone so all could hear as well as see what transpired. Once the pickup was made, Bob continued with the process, being assisted occasionally by Jim Kontes, so that a complete weight would result. After 40 minutes of intense and constant movement, the completed piece entered the annealing oven, another striking Kontes paperweight creation.

From 11:20-11:50 AM, Toby and I returned to the Museum of American Glass for another look at the special exhibit of Kontes brothers paperweights. All of the weights shown in Gay's slide talk were there, even more breathtaking in person than as projected on the screen in the Glass Factory. I photographed many for future reference and also took pictures of a number of the glass chess sets in that special exhibit, which will be on display through October 20 this year.

Between noon and 1:10 PM, in the Heritage House, our Buffet Lunch was laid out, including tossed salad, vichyssoise (a cream soup of potatoes and leeks, usually, like now, served chilled), entrees of beef, chicken and pasta, wild rice with mushrooms, green beans, and for dessert strawberry shortcake. I particularly liked the cold soup and the chicken but Toby believes that cold soup defeats the whole purpose of soup! Twice during the Weekend, I approached Ed Poore with damaged weights to see whether he could restore them with his crystal repair magic. Each time, such as now after lunch, he pointed out that behind the damage was a crack that could destroy the weight were he to attempt restoration. Ah, well, that is what we need experts for, good advice. At 2 PM, we were back in the Education & Event Center for two afternoon lectures. Before they began, Barry Taylor announced that the Kontes brothers and Bob Banford had donated the weight made that morning to Wheaton Village, to purchase additional supplies and equipment for the Glass Factory. An informal auction for that weight, with Minimum Bid of \$1000 and \$100 increments, would take place over the next 25 hours, closing at 3 PM Saturday in the Arthur Gorham Paperweight Shop. For any further information or to register bids, Barry pointed out Cathy Nolan, WV's Vice President for Sales and Marketing, standing

by the door.

Gay Taylor then introduced George N. Kuller, the first speaker, as author, collector, musician, educator and glass conservator, constantly educating the paperweight collecting community with his new research, especially about re-thinking the old paperweight attributions. George is a past member of the PCA Board of Directors, a current member of the Bulletin Review Committee, which reviews all articles for publication in the annual Bulletin, and this year his appearance is sponsored, in part, by the Paperweight Collectors Association of Texas, Inc. (George does not like to fly!)

George thanked Gay for the wonderful introduction, noting that she forgot to announce that, like the Kontes brothers, he is Greek. Seeing that Jim and Nontas Kontes had just entered the room, George greeted them, saying "Good morning" in Greek. They answered in the same language "Good afternoon". It was after 2 PM, of course. George's topic: "Three Enigmas". "Enigma" comes from the Greek, meaning puzzle or mystery, something to be solved. But unlike most of today's mystery novels that end with a tidy resolution, at the end of George's talk, the "Three Enigmas" will remain unsolved mysteries. Which is not meant to imply that the audience will learn nothing from George's presentation; they are bound to learn something. The first mystery deals with a 67-year-old case of mistaken identity. The second involves a hidden cachet from an unknown source. And the third is a mystery that is almost solved.

Before George launched into his presentation, in his highly entertaining and pedagogic style he divided the audience into four groups, 1, 2, 4 and 3. To group 3, he gave a simple syllable to practice, "M", pointing to him as they spoke it. Group 1 was given a happy sounding syllable, "Gay" as in Gay Taylor, to practice, also pointing at George as they repeated it. Group 4 was told to shout "Putt" as in the motorboat sound, putt putt, but the first "putt" not the second, as they shouted and pointed at George. Group 2 was given the "good" word "back" to shout, pointing also.



George N. Kuller

Continuing, the first mystery is called "The

Questionable Pantin". Back in 1965, Albert Christian Revi discovered the fourth French factory; up until that time, there were only three, Baccarat, Clichy and Saint Louis. Revi discovered Pantin through the record of an exhibition in Paris, France in 1878. A man by the name of Charles Colne was sent there by the U.S. government to observe the glass and he wrote a report. The report said there was a lizard "made in parts" and put into a lump of glass. There were also fruit weights, leaves, and, in a curious phrase, "a millefiori rose". Revi wrote an article about this discovery, published in the 1965 PCA Bulletin, including ten photographs of weights he thought were the ones talked about in Colne's report. Four of the ten, not a good percentage at all, were correct, i.e., were Pantin specimens. The other six were a Baccarat snake, a New England fruit weight, a Sandwich poinsettia, two Mount Washington weights and the sixth was "The Questionable Pantin", the weight causing the problem. In 1977, Tim Clarke, the Sotheby's auctioneer in England who straightened out all paperweight terminology [around 1952], found an official catalog from the Museum of Art and Trade, which was the institution in Paris that received all the best items from French manufacturers for display and storage. In that catalog were listed a three-piece snake and a lizard weight by Pantin. Three years later, Dwight Lanmon and Paul Lorraine went to the Museum of Art and Trade to view these items. The authorities at the Museum went into the storage vault and returned, saying that the lizard weight was missing. During the World War II occupation of Paris by the German Army, they explained, this happened often, losing valuable artifacts to the invaders. However, the snake weight was found. When the authorities placed the snake weight before them, Dwight Lanmon, then Deputy Director of Collections at the Corning Museum of Glass, was shocked and surprised because that snake weight resembled in many ways a lizard weight in the Corning Museum. The head was erect and the same exact size as the snake, the eyes and mouth were the same, the overlaid body was cut the same and Lanmon just knew that the same hand had made the two weights, the Pantin snake and the Corning lizard. So, starting with the Corning lizard...there are about a dozen of them in the world...we glean certain characteristics of Pantin weights and apply those characteristics to weights with other internal decorative elements.

Discussing the grounds used in Pantin weights, the ground being whatever is between the base of the weight and the design, George stated that true Pantins showed five different grounds: 1) rock (eleven of twelve

lizards use this ground); 2) opaque blue with rayed filigree; 3) clear; 4) spiral filigree, as in some fruit weights; and 5) parallel filigree, but without the upset muslin seen in Clichy weights. George recalled two pear weights with this latter ground. Now, what about the white ground in "The Questionable Pantin"? Will you find in Pantin the example of opaque colored grounds, either white, off-white, red or almost any other color? George showed slides illustrating these color grounds.

Next, we look at leaves, mentioned specifically in the Charles Colne report on the 1878 Exposition. Pantin used three types of leaves: strap leaves with veins in them, large spear-shaped leaves that have a flat fold in the middle, and wide leaves with very deep veins where the color is pooled in the vein. Usually the leaves are serrated and often the bottom two leaves, instead of being connected to the stem, go all the way down to the main stem base. Now we look at that curious Colne phrase, a "millefiori rose". In all the Pantins George has examined, he has found only one tiny millefiori cane resembling a flower. "Questionable" Pantin lampwork flowers were usually large full-blown roses, high up in the weight, made one petal at a time, tilted to one side or another, sometimes down, and always with a corresponding bud of the same color. Slides of other "questionable" Pantins were shown: a cluster of currants, with opaque ground, serrated leaf and a bottom leaf that surrounded the stem; a fruit weight with tomato red ground. Both fluoresce a brilliant yellow green whereas true Pantins fluoresce a cloudy blue-green or a cloudy greenish-gray.

The question remains, who made these and other questionable Pantins? Were they made before the era of the Pantin factory, during its life or afterwards? We just don't know. Measuring the density of these two groups of Pantins, density being the difference between the weight of the glass and an equal volume of water, true Pantins are seen as quite heavy, 3.25 times the weight of an equal volume of water. Questionable Pantins are much lighter, 2.53 times the weight of an equal volume of water. George admits he doesn't know who made these weights but suggests they be kept together as a group until further research provides the answer to this first "enigma".

Now for the second "enigma": In 1849 Clichy changed the formula for its glass. Up until 1849 it was a lead-based glass but then it went to a soda-based glass. Clichy experimented with the new formula to ensure that it produced a glass as clear as before, successfully, for

you cannot tell the two apart. Why did Clichy change its glass formula? For monetary reasons and because the scientific people wanted a lighter weight glass. This was at a time when they were building larger and larger refractor telescopes with the lenses still at the top, not the great big ones where the reflector is at the bottom, and there was not a lot of superstructure to support all that weight. Thus, many companies at that time tried to develop a lighter optical glass. Looking at Clichy weights now, you cannot tell which were made from lead glass and which, from soda glass; they look the same, the clarity of the glass is the same, the cane molds used were the same, as were the designs and the workmen. The only way they can be differentiated is by the scientific method. At one point, Corning black lighted about 80 Clichy weights and found a very large spread in fluorescence, from yellow, to lime-green (the largest group), but there were also blue-green and gray-green. There is also quite a spread in weight, clearly defining two groups of Clichys by density. However, there is also a third group, called in the literature "early Clichy". In the color plates of Hollister's Encyclopedia, you find two weights labeled "early Clichy" [Figs. 55 & 58] and if you study them you will see some major differences. First, they fluoresce blue-gray, not blue-green or gray or green. Second, density is quite light at 3.02, not 3.07, the lightest of Clichy weights. "Early Clichy" includes monogram weights and newel posts in scattered millefiori and chequer designs. Of course, other companies made these as well. To recognize "early Clichy" visually, look for: 1) a striped lobe cane with either a bold or a subtle stripe; 2) a cockscomb cane, looking like the comb on a rooster; 3) a cross star cane, with a tiny green cross with a 6-pointed star around it; 4) a stardust cane much larger than most, with two rows of stars flared way out before they turn under, and always larger than other canes in the same weight; 5) an edelweiss cane, similar to Clichy but with a different center treatment; 6) two types of rose canes, one with slabs of opaque white glass and the other with collapsed tubes as petals (only one other company made collapsed tube roses, St. Mandé, with color rather than clear glass inside the collapsed tubes); 7) a honeycomb cane, either 4 by 4 or 5 by 5, with and without frames around the honeycomb. George showed many examples of these "early Clichy" telltale elements and again suggested that this group of weights be kept together, under the name "early Clichy", until someone discovers their true origin.

Before launching into the third "enigma", George asked the audience to review the sounds taught previously: Group 1 "Gay", Group 4 "Putt", Group 2 "Back" and

Group 3 "M". They would soon come in handy. Also, George wanted the entire group to utter a long, moaning sound, in unison, and heartfelt. This was practiced several times until George was satisfied that the proper tone had been achieved.

Now, the third and last "enigma". There were at one time three large frit weights on display in the Museum of American Glass. In profile they show a large lens with a low dome and they slope very gently down their sides with a very slight turn at the base. But they are no longer on exhibit because of indications that they might have been made in Belgium and therefore are totally inappropriate for display in a museum devoted to American glass. Their history follows: In 1938, Edward Minns came to South Jersey, fascinated by the glass of this region. He visited local glass workers and factories then still operating and soon wrote an article for "The American Collector" about "Port Elizabeth" paperweights. Port Elizabeth is a town only seven or eight miles south of Millville and George believes it was the site of the first ever glass factory in South Jersey. In fact, the same people built a second glass factory in Millville so that these two were "sister" factories. The two used the same workmen, back and forth, the same materials and the same designs. Minns included in his article a black and white photograph of a weight showing a bird on a lace branch against a colored ground. Of course, since the photo was B & W, we don't know the colors used, but all the design was made of colored powdered glass. The PCA reprinted this article in its 1955 Bulletin. We next encounter the term "Port Elizabeth" in Hollister's Encyclopedia in 1969, in the colored plates [Figs. 113 & 114] where he pictures two of these colorful frit weights. Twenty years later, 1989, Clarence Newell authored his "Old Glass Paperweights of Southern New Jersey: An American Folk Art". But before that date, Newell had visited the South Jersey area, where he was told to interview one Ed Grinder. Grinder turned out to be a 90 year old living in a ramshackle two story but with a huge collection of paperweights, including bottles, stoppers, Devil's Fire, crimp roses, and etc. Grinder apparently knew of every one of the South Jersey gaffers; he knew Charlie Pepper personally, he knew all about Ruhlander and Barber and others and was an invaluable source for Newell. Newell spent the entire day with Grinder, taking notes for his book. When Newell was about ready to leave, he noticed two weights they hadn't talked about. "Oh", said Grinder, "they were made in Port Elizabeth, right down the road here." One had loops (?) and the other was a bird on a leafy branch. George

has never determined what "loops" means in this context.

At the 1985 Springfield, IL PCA Convention, Theresa and Arthur Greenblatt showed a Port Elizabeth paperweight. Corning's Director, Dwight Lanmon, and Don Pettifer, then Director of Wheaton Village, both wanted it for their museums. Eventually, Lanmon gave over to Wheaton Village's large South Jersey collection and the weight came to Millville, the first of three "Port Elizabeth" pieces at Wheaton. Later, when Paul Hollister's paperweight collection was auctioned off, the Museum of American Glass was able to buy its second "Port Elizabeth" weight, a colorful basket in frit. And subsequently, Arthur Gorham gave the Museum its third "Port Elizabeth" piece.

At this point, George called for collective moaning, for the disaster was about to occur. The Corning Museum of Glass receives all sorts of catalogs, brochures, listings and writings about paperweights; one day they received a catalog of a retrospective of Belgian glass held in 1985 in Belgium. When Dwight Lanmon sat down to read through this catalog, he came upon a picture that greatly resembled the "Port Elizabeth" frit weights at Wheaton Village. He sent a copy of the catalog to Gay Taylor. Hollister heard about this and was chagrined. After all, he had included "Port Elizabeth" frits in his Encyclopedia, but he asked Gay whether there had been any Belgian glass workers in South Jersey in that early era. Hollister conjectured that if Belgian glass workers had come to South Jersey with this paperweight technique, they could have shared their knowledge with American glass workers. Case in point: Nicolas and Francois Lutz came from Saint Louis, France to Dorflinger and made stoppers, some with a Lutz rose, for their bottles. From there they went to the New England Glass Company where they made poinsettias and other flowers. Then, when Francois passed away, Nicolas went on to Somerville where, even as late as 1915, long after he died, you can see the Saint Louis influence, such as in the match head center. Gay Taylor could find no evidence of Belgian glass workers in South Jersey so, faced with evidence of a Belgian attribution, she removed the three "Port Elizabeth" frit weights from display. In 1991, the Greenblatts wrote an article for the PCA Bulletin ["Changing Attributions of Antique Paperweights OR When 'B' Stood for 'Bristol'"] in which they discussed how attributions had changed over the years. And, yes, we used to think that the "B" in Baccarat weights stood for Bristol in England. The Greenblatts ended their

article with these same "Port Elizabeth" frit weights and their last statement on the subject was "Goodbye, Port Elizabeth; hello Val St. Lambert", driving the last nail into the coffin. [Sound effect called for: moan and groan!]

Luckily, that is not the end of this story and a little research may resuscitate these three "Port Elizabeth" weights. Gay subsequently met a man whose hobby was collecting old newspaper clippings about South Jersey glass. Upon examining his collection, she found a gold mine of information that we hadn't known before; i.e., from the Camden [NJ] Daily Telegram of June 28, 1890, this headline: "Belgian Glassblowers Who Have Earned \$125 to \$150 Per Month Last Year Are Now Causing Much Discontent Among Our Native Workmen By Hiring to Do Work at \$1.25 Per Day!" They were scabs, brought over by the companies to reduce their costs and were taking jobs away from union glass men, and probably causing physical confrontations between the two groups as well. Now we know that indeed there were Belgian glassblowers in South Jersey before the turn of the last century. When George was writing his new book [Identifying Antique Paperweights: The Less Familiar], he called Gay to ask how these three weights fluoresced. And they fluoresced a bright yellow, whereas Val St. Lambert fluoresces a cloudy pink or cloudy lavender. Then Gay fluoresced known Millville weights and they all fluoresced the same bright yellow color. The next question concerned density. Val St. Lambert measures at 3.06 [times the weight of an equal volume of water] while the "Port Elizabeth" pieces were at 2.40 density, just below the 2.50 of known Millville weights. Thus, a very strong resemblance existed between "Port Elizabeth" and Millville weights. In view of this new evidence, George urges Gay to return the three Port Elizabeths to display in the Museum of American Glass, with the label of "possibly" or "probably" Port Elizabeth. George also suggested that the 22 Paperweight Weekend attendees from New Jersey could divide up the local phone book and call every listing with a Belgian-sounding name to ask whether an ancestor had worked in a glass factory in the area. It is possible that such an inquiry could turn up many more of these frit weights.

At this point, George called upon Gay Taylor to come forward to the front of the room, after which he orchestrated the four group sounds, in reverse order, 4,3,2,1. It came out: "Putt..M..Back..Gay!" {Big laugh!} During the Question and Answer period, William Price,

Jr., of Pittsburgh, noting that glass workers of that era often lived only a short distance from their factories, suggested that a search of the 1890 federal Census records could more quickly produce Belgian glass workers, since the Census includes Work or Occupation and Country of Origin.

After a five minute break, Gay Taylor introduced the PCA-sponsored Kaziun Memorial Lecture, "Paul Ysart, Master Craftsman", presented by Colin Mahoney, Editor of the PCA Newsletter and co-author with his wife Debby and Gary and Marge McClanahan of The Complete Guide to Perthshire Paperweights. Colin first reviewed some key historical points about Paul Ysart. He was born in 1904 [June 4, Barcelona, Spain] and apprenticed to his father Salvatore in 1922 at John Moncrieff, Ltd. in Perth, Scotland. Within the next three years, Salvatore developed Monart Art Glass, the name derived from "Mon" in Moncrieff and "art" in Ysart. Their first paperweights appeared in the early 1930's, made during lunchtime. When WWII arrived in 1939, the British government demanded that all glass be directed to the war effort but weights continued to be made in off-hours. When the war ended, Salvatore left



Three "Port Elizabeth" Paperweights

Moncrieff and started Ysart Brothers Glass, continuing a line of Monartware, but Paul stayed with Moncrieff until 1961. In 1963, Paul joined

Caithness Glass and stayed there as training officer until he retired in 1970. In 1971, Paul [with William Manson as apprentice] set up Harland Glass. In 1975, Paul reformed Ysart Brothers Glass and in 1977 he set up Highland Glass, retiring again in 1979, although the company was not dissolved until 1982. Paul Ysart died on 12/18/91 [in Wick, Scotland] and the next two months saw the deaths of Charles Kaziun and James Lundberg, as well.

With this history as background, Colin spent the next hour describing and illustrating with slides the major elements of Paul Ysart's glass art. Identification is primarily by "PY" signature cane or paper label, used in virtually all Ysart paperweights. Between 1955 and

1961, Paul produced weights for Paul Jokelson to distribute; their agreement was for 288 pieces per year and these were accompanied by a Certificate on which Jokelson wrote a description of the weight and its number for the year. Flowers in Ysart weights generally have short stems, during the Caithness years, no stems, but Paul made flowers with stems throughout his career. His bouquets were usually of fantasy flowers, sometimes with a ribbed cane as the center. Ysart roses are scarce and his pansies even more so. He never exactly duplicated any one design although there was one limited edition of which Colin is aware. His bouquets are sometimes tied with a ribbon and sometimes include another decorative element, such as a pot. He used many different garlands, alternating, chain, spaced, leaf and bubble garlands, usually with eight bubbles. He used torsades only with sulphides. His grounds were also varied: basket, all the same color and the more common is the white basket; not many clear grounds; jasper, lace, opaque, in many different colors; pebble; multi-color, usually under fish; sand and translucent, again in many different colors. As for faceting, very few Ysarts are faceted. There is a problem with fake Ysarts. In these, the flower is not as good and the leaves and petals look different. The "PY" cane is known as "falling PY" because the "Y" stands below the "P"; additionally, there are 20 ribs to the signature cane, not the authentic 16. In later fakes, the leaves are "funkier". Motifs: flowers and bouquets account for 40%, millefiori, 22%, dragonflies, 5%, and the rest are butterflies, flat fish, animals and miscellaneous. Colin illustrated these motifs with slides, also showing examples of the other elements he described. He talked about Ysart encasing camp badges for British troops during WWII, using home repair plaster to make sulphides, sometimes painted, enclosing one, two and three fish in the same weight, also snakes in the same quantity, and the rarest Ysarts are overlay weights, only five known in the world. Colin ended at 4:05 PM.

From 4:05 to 5:30 PM, we were back at the Dealers' Fair, just the other side of the fabric screens from where we had been sitting. George Kuller was signing his new book, near the Selman booth, so, of course, I bought one and also ordered Marek Kordasiwicz's Glass Paperweights: The Heritage of the 19th Century Riesengebirge and Isergebirge Glassworks. George graciously signed his book after inscribing it, "This copy is Toby's and Stan's, two long-time friends". At 5:30, we walked over to the Gallery of American Craft for the Reception for "Paul Stankard & Katherine Stankard Campbell: A Father and Daughter Exhibit".

We had seen this exhibit the day before but the finger foods available were too delicious to stay near for long. This evening was the only meal on our own and we had asked a number of people to join us in traveling "off-campus" to the Maplewood Italian restaurant on Delsea Drive (Route 47) in Vineland. At about 6:15, we ended up with a group of ten, in two cars, making the seven mile jaunt: Lee and Florence Kvalnes, Beverly Schindler, Bonnie and Gary Geiger, Boyd England, William Price, Ethel Henry, Toby and me. Toby used her cell phone to call the restaurant while we drove and a long table was ready for us, despite it being dinnertime on a Friday evening. The food, as usual, was very good and the portions, huge; Friday dinner at the Maplewood during Paperweight Weekend has become almost a tradition. At 8:15, we drove back to the Education & Event Center, with Ethel, Lee and Florence and there were greeted by John and Pat Vandersall with the news that Lee Kvalnes had won the Kontes natural color fruit basket weight! While trying to confirm this excellent news (it turned out to be so!), we stayed at the Dealers' Fair until 9:15 and then returned to the Country Inn, where Bill Price was waiting for us with his laptop, for a look at what was closing on eBay that night. We weren't the only ones looking; we know of at least two other Paperweight Weekenders who were active on eBay that night. At 10 PM, we visited with John Gooderham in his room down the hall from us but Toby found nothing to buy this time!!! By 10:15 PM, it had been a long day and we returned to our room to stay.

Rain had started at 8:30 PM, continued through the night and was quite heavy the next morning. So we skipped the 8:30 AM Continental Breakfast in the Education & Event Center, but not the one at the Country Inn, and with our two umbrellas arrived at the Glass Factory at 9:30 for Paul Stankard's demonstration, assisted by son Joseph. In 40 minutes Paul made and encased a lampwork floral design in a cube, narrating all the while. He then announced that the weight would be auctioned off to the onlookers, to benefit Wheaton Village, and even offered to encase the cube in one of his new 6" orbs, at the winner's request. Conducting the auction was the Village's Treasurer, who announced that the Minimum Bid was \$1000 and that there was a Reserve. Yours truly got in his one and only bid, \$1000, and then watched excitedly as Andy Dohan and Boyd England, among others, moved the bidding along. Near the end of the auction, I whispered to Boyd that he was bidding against Larry Selman, who had come into the Factory late and was seated on the ground floor out

of our sight. The auction ended with Selman the winner, at \$3700.

The next portion of the program began at 11:05 AM, back in the Education & Event Center, with Gay Taylor introducing the panel discussion "A Woman's Approach". Discussants were Karen Federici, Shawn Messenger and Debbie Tarsitano. Karen brought a slide show engineered by her son. She claimed that glass working was a team effort, involving her, her husband Richard and a number of friends who assist when needed. She draws inspiration from her garden. She and Richard originally worked in an old building behind their house, but now have a new studio designed by Paul Stankard's architect. In slides, she showed the front room where her torch, TV and other necessities are set up, the hot shop in back with several furnaces, and the process of making her style of paperweight. She is greatly influenced by the impressionist painters of the 19th century, among them, Cezanne and Van Gogh, and showed slides of her finished flower weights. She has used a clear ground for these in the past but expects to use more natural grounds in future.

In 1979, Shawn Messenger graduated from the Art Institute; soon thereafter, she and her husband relocated to Chico, CA. They were friends with David Hopper and, to find work, Shawn applied to Orient & Flume. They hired her, but she had to work in the Packing Room! She gradually became a helper in the glass working area and eventually made paperweights at O & F for 18 months. Later, she and her husband moved back to Toledo, OH where they opened a glass studio downtown. There she makes weights, marbles, vases, pear weights, blown stoppers for bottles, overlaying color on the hot glass. Much of her work is 5" or 6" tall, but not all solid glass. Her vases are based on landscapes, which she has always wanted to paint. One day a week she sets aside to make canes.

Describing herself as "the old lady" of the panel, Debbie Tarsitano said she has worked in glass for 26 or 27 years and "enjoyed every single day". She is moving away from her traditional old designs, using canes to make flowers, and using already perfected techniques in new and different ways. She is experimenting a great deal with new grounds, new forms and new designs very different from her known designs.

A lively Question and Answer period followed these brief presentations. Question: How should we look at contemporary weights? Look for what appeals to you

as an individual, what speaks to your emotions. Look for the unique aspect of the contemporary weight. Question: What direction do you expect to go in? KF: Experiment with shapes; incorporate weights into other forms. SM: Expand murrine and venture into more complicated forms. DT: With framework can go much further and in many directions. Question: What is it like to be a woman in the glass world? KF: Not much different. SM: In hot glass, most observers do not think she is the worker, rather her husband. DT: The only limitation is the equipment in your studio and your own personal equipment [meaning skills and imagination].

After the Boxed Lunch (turkey/vegetable wrap, salad, soda and dessert) and another visit to the Dealers' Fair, Toby and I headed to the Crafts Classroom for the 2 PM session, "Patriotic Paperweights". William Drew Gaskill, the lecturer, is Education Director of PCA, Inc. and a large, loveable bear of a man from Santa Clara, CA who avoids French antiques because they are "overpriced" and instead has an enormous collection of glass objects: over 600 frit weights, everything Gillinder ever produced in the 19th century, English "dump" weights [see pages 32-45 of the 2002 PCA Bulletin], antique American (NEGC, Somerville, Sandwich, Millville) weights and "Patriotic Paperweights". These, according to Bill, are not just red, white and blue as that is the most common color combination in Europe. Patriotism is a relatively new concept, dating from the 1850's. Aided by a thoroughly organized PowerPoint slide presentation, Bill launched into the Agenda for his lecture, with five main headings: History & Context, Flags as the Ultimate Patriotic Symbol, Patriotism as Tribal Messages, Patriotism of Icons (Politicians and Heroes) and Patriotism in Time of War, by far the largest collecting area.

Obviously, time and place impact on the meaning of a patriotic artifact. Bill cited the example of 600 engineers in India he supervises for his company, Cisco Systems, who have no understanding of the phrases he uses from "The Wizard of Oz", such as, "the Witch is sincerely dead". Not only is she (or the project being worked on) dead, but she is "sincerely" dead. Indian engineers have no relationship to the movie or to the Frank Baum book on which it is based. Thus, we learn that these patriotic artifacts do not mean to others what they mean to us. In the Victorian era, people had pianos in their parlors and music was used to evoke patriotic themes. Stamps, a common collectible, and paperweights, a not-so-common collectible, both reflected the popular culture 100 years ago, as did cigarette cards. The basis



Some "Patriotic paperweights"

for these artifacts may no longer exist but they still connect us to the history of those times, and the nationalistic spirit they inspired: Indian peace medals, mementos of the Boer War, Lagos Kossuth, the first media hero, who raised money in the U.S. for the Hungarian revolution, all immortalized in paperweights. Bill recommended the book, *American Historical Glass*, by Bessie Lindsey as the greatest book ever on American glass, written by the last great nationalist; she still believes in America's "manifest destiny" and the book is, according to Bill, hysterically funny.

Patriotic weights are not great works of art but they are great folk art. Flags, relatively old and relatively Western, are the ultimate patriotic symbol, with great significance for their constituencies. Whereas in America we proudly fly our flag, and consider it a unifying artifact...witness the aftermath of the 9/11 terrorist attack as example... in India, that nation's flag is allowed to be displayed only two days a year, since it is viewed as inflammatory, a divisive symbol. In old weights, the American flag is found mostly in Union Glass products, starting around 1914, when WWI began in Europe, but there are also American and Irish flags and American and Italian flags in the same piece. American flags, of course, teach us history, by the number of stars included, as more states were accepted into the Union. In modern era weights, the Gentile family [of Star City, WV, a suburb of Morgantown], Peter and his son John, both made Old Glory weights following WWII and into the Korean War era. A Bohemian weight with a ceramic plaque showing a 48 star flag must date from 1912 onward. A number of flag weights are from Libbey Glass, the Toledo, Ohio area, and were produced to prove that the owners were good Americans. Many German-Americans wanted to display these during and after both World Wars. Another, mundane, characteristic of these flag weights is they are all large, 3 ½ to 5 inches wide, and they weight "a ton". And other flag weights exist, including one with a backward Polish flag (no joke intended,

just poor workmanship).

Next, patriotism as tribal messages: Using India again as the example, Bill noted that Indians identify themselves by where in India they come from, and will not associate with others from less desirable locations. This effect is much less pronounced here in America. Lagos Kossuth came here in 1851 and was hosted in New York, Boston, Philadelphia and Washington, D.C. after leading a "paper" revolt in Hungary. He tried to solicit money from Americans to found his new country, unsuccessfully, apparently, but was still celebrated in an early American (New England Glass Company) sulphide paperweight proclaiming him the "Champion of Liberty:" back home. Many collectors have this sulphide weight in their collection; Stan Kruger has one without the inscription on the back and the theory is that the inscription is a later addition explaining to the American people who Kossuth was. Throughout our history, Americans have believed in our vision for the world and when someone else came here proclaiming the same democratic vision, we tended to believe them. Following the 1956 Hungarian revolt, many came to these shores and we took them into our homes, into Bill's home, too.

Peace medals, of Millard Fillmore and Franklin Pierce, for example, celebrate peace between the U.S. government and Indian tribes, "as we were manifesting our destiny and the poor Indians were losing theirs". These were issued for every President up until W. H. Taft. Peace medals mean: "I'll give you this little bauble and you have to get off your land!" Joseph Wilson was the designer of the Pierce peace medal, among others, a beautiful work, which was then incorporated by NEGC into a paperweight, circa 1856. "Old Abe" was an eagle from Wisconsin who came to represent the United States during the Civil War. The story, possibly apocryphal, was that a family that had no sons adopted him as an eaglet and when the Army came recruiting, the family gave the eagle to the Union effort. "Old Abe" became a famous and very loved symbol. A song was written about him; he appeared on posters and cigarette cards and at the 1876 Centennial Exposition in Philadelphia. When he died of old age in 1897, he was stuffed and given to the Wisconsin Chamber of Commerce. Bill has two "Old Abe" weights of the era, and "Old Abe" lives today as the symbol of the U.S. Army's 101st Airborne Division. Bill showed other eagle weights, with peace palm and arrow, the most common portrayal, with "In God We Trust", Millville's "The Union's Strength" and a Michael Kane frit eagle. Remember that patriotism is not a point in time. It

continues to resonate with the people involved. The Depression-era NRA (National Recovery Act) also portrayed an American eagle, with the slogan "We Do Our Part". Across the "big pond", our friends in England enjoyed many symbols of country and monarchy. During the reign of Queen Victoria, she symbolized the state and hers was the most common image produced in the world until the Lincoln penny, viz., green bottle glass "dump" weight of the Queen and the song "God Save the Queen" (or King, as the case may be). Other royals appear in "dumps", as does the state crown, which is very recognizable to Britons. Most of these "dumps" are huge weights.

When speaking on Patriotism of Icons, i.e., politicians and heroes, Bill noted that heroes are not what they used to be, and almost anyone is called "hero" these days. Some of our most enduring American heroes were produced as busts by the Gillinder family for the 1876 Centennial Exposition (Bill has the entire set): Garfield, the first President to be assassinated, Lincoln, Ben Franklin, U.S. Grant. These busts were very popular, sold for 25 cents, not an insignificant amount of money 125 years ago, and people valued them. Can you imagine anyone buying a frosted bust of, say, President Clinton today? Bill showed frit weights of Lincoln's home, some with many colors, red, white and blue, some clear; on one weight the die maker had miss-spelled "Lincoln" at the bottom of the die, scratched through that with a poor representation of tall grasses and spelled "Lincoln's Home" correctly at the top of the die. Other Lincoln weights appeared in 1909, when the Lincoln penny was authorized. Other frit weights: Remember the Maine, 1898, Admiral Dewey, the hero of Manila Bay, all dating from a time when America was still trying to define its role in the world, its " m a n i f e s t destiny". British political heroes of the 19th century included William



Three "BIG" men in the paperweight world:  
William Drew Gaskill, William C. Price, Jr.,  
Ed Poore

Gladstone, who was Prime Minister four times, and Benjamin Disraeli, who was Prime minister twice; they appear in green "dump" weights, which were not intended for the wealthy but for the working class. The British during the Victorian era were very impressive, running a third of the world at that time, and there are weights of Field Marshall Frederick Roberts, later Lord

Roberts of Kandahar (!), Robert Baden-Powell, founder of the Boy Scouts and Florence Nightingale (1820-1910), hero of the Crimean War, who wrote field manuals on how to dress wounds in the Afghani War, the Boer War and WWI.

Under the heading War and The Home Front, we find songs such as "Break the News to Mother", the most popular song in 1898-1900, "That's a Mother's Liberty Loan" from WWI, and weights showing young men at West Point, and a WWI-era doughboy beside a German cadaver. "Sons in Service" and "We Do Our Share" flags...you must be 60 or older to remember these...were common in both World Wars and replicated in frit weights. Indeed, the die of the "Sons..." weight was cut with four stars and blue frit was used for the correct number of stars, white frit covering the stars not needed. The die maker was being frugal and clever at the same time. Also during WWII, there were both memorial and war memory weights produced, memorial for those that died and memory for those that survived. Ed Rithner's "Keep 'Em Flying" weight from WWII is far superior to the "junk" patriotic weights found on eBay today; again, red, white and blue alone does not make a weight patriotic. In conclusion, patriotic paperweights, while not great works of art, are collectible because they are interesting, historic and colorful and retain a value based on sentiment and cultural significance. And, they are a lot of fun, too, so leave them for Bill to find, please!

At 2:50 PM, Toby and I split up in order to cover two of the three remaining Workshops, foregoing the Staff Demonstrations in the Glass Factory. She went to hear Ben Drabeck on "The Magnificent Millefiori of Charles Kaziun" and I am indebted to her for the following summary: Ben's narrated slide presentation was based on the book he has written on Kaziun, to be published this October by Selman's Paperweight Press. The book will include a lengthy biography of Charles Kaziun, Jr. (5/18/1919-1/13/1992); an explanation in Kaziun's own words of his work, taken from his speeches; information about the man gleaned from conversations with his wife, Louise, and his children; tributes to Kaziun and his work from glass workers, collectors and art experts; images of his work, exquisitely perfect and greatly miniature, including buttons, crimps, millefiori and lampwork; and a complete bibliography.

Although Kaziun was influenced in certain areas, he was truly the pioneer of contemporary paperweight making. It was he who invented lampwork paperweight making as practiced today. Later, when he met Emil

Larsen, Kaziun adopted the Millville crimp rose maker's design in his own version of a crimp rose. There was no reference for his millefiori, however; those came from his own skills and imagination. He started with buttons, then later with a Sandwich-type rose, using scrap colors. While working at the University of Pennsylvania Glass Lab, Kaziun was challenged to reproduce a French antique weight, which was thought impossible at the time (circa 1940). From 1942-1947, in his spare time he worked on paperweights. By 1965, he devoted his full time to weights. His signature canes always included a "K". He made latticinio baskets; roses and other flowers were placed on pedestals and tilted, to be seen better on a shelf; swirl weights and crowns; millefiori canes, both simple and complex, became designs of loose and close concentrics, some with torsades, some with pedestals; flat weights, too, were part of his repertoire.

Kaziun was a physically large man but his fingers were slender and he preferred working on miniature weights. His later signatures were a 24k gold bee and a 24k gold "K". His most popular weights were spider lilies, a Sandwich rope rose, millefiori with torsade and the convolvulus. He also made a posy from millefiori and a series of portraits, some in hearts and some in bouquets. An exhibit of his paperweights from the 1950's was first displayed at an antique show by Paul Jokelson. And paperweights by Kaziun and other makers were first celebrated in 1953 with the formation of the Paperweight Collectors Association by Jokelson. The beauty and perfection of Kaziun's weights do not dim with the passage of time and they will remain a treasure for future paperweight collectors lucky enough to acquire one.

At 3 PM, in Wheaton's Administrative Office Building, Delaware Valley's Vice President, Lee Kvalnes, a scuba diver for 46 years, an underwater photographer for 40 years, recently inducted into the National Association of Underwater Instructors Hall of Honor, holder of a Ph.D. in Organic Chemistry from the University of Minnesota and a Dupont Company retiree, was introduced by Gay Taylor to speak on "Paperweights and the Underwater World". Because of Lee's long-time interest in scuba diving and underwater photography, about 20 years ago he began collecting paperweights portraying scenes of the underwater world, most of which are fanciful rather than realistic. He has taught both Gordon Smith and Jim D'Onofrio, two of today's accomplished weight makers, to scuba dive, Gordon during the 1980's and Jim just three years ago, and can say with certainty that Gordon's

paperweights are the most accurate depictions of the undersea world of any weight maker working now. They are much more accurate as to color and form than pictures in books dealing with tropical fish, and more accurate as to color than the slides Lee showed during his lecture.

What is the difference between scuba and snorkel diving? You are never too old to snorkel dive and will see 80% of what you can see underwater with scuba equipment. Scuba divers can go deeper into the water and stay longer underwater than the snorkeler but the snorkeler will enjoy what is to be seen as much as the scuba diver will. Lee emphasized that the colors on the screen are not exactly as in real life, because of differences in film and in the amount of light available and the effect of the water's depth on the process. For the balance of the Workshop, Lee showed slides of mostly tropical fish taken underwater, contrasted with pictures of the same or similar fish excerpted from books, and compared to depictions of those same fish found in paperweights. Paperweight fish, as noted mostly fanciful, range in quality from atrocious and impossible to excellent and Lee has examples of the whole range of quality in his huge undersea collection. Dolphins are seldom found in weights but were in the first weight Lee ever collected. A half century underwater has taught Lee a great deal about the species and various parts of fish found in tropical waters; some of the names are almost exotic. One slide showed a Moorish idle, and Lee pointed out the very long dorsal fin and that these usually appear in pairs. Again, he credited Gordon Smith for the accuracy of his underwater scenes, for Gordon shows broken coral and

dorsal fins missing, just as they are sometimes in nature. Lee also contrasted three-dimensional lampwork fish with the more flat California-style, Lundberg-type, torch decoration fish, both attractive in their own way.



Lee Kvalnes:  
"Paperweights and the  
Underwater World"

Lee showed slides of fish weights by Chris Heilman, Caithness Glass, Satava Glass, New Zealand Glass, Paul Ysart, William Manson, Mayael Ward, Jim D'Onofrio and Steven Lundberg, but the majority in his collection are by Gordon Smith. Right now Gordon is doing a lot of koi fish, which come in a rainbow of colors and are very realistic. Lee reminded the

paperweight artists in the audience that the sea or ocean floor is not clean so the grounds in fish weights should



At the Banquet:  
Clarence Brunner, Boyd Engand, Ethel P. Henry

reflect that. Throughout his talk, Lee presented a wealth of ichthyological terms and facts: groupers change colors and patterns, and so do barracuda; a jellyfish off Australia can kill a human in 60-90 seconds; lobsters in the water are black or dark green and only turn red when cooked; tangs, counter tangs, golden ring tangs, lipstick tangs, Achilles tangs... you get the picture. It was a fascinating look at the underwater world and attempts to portray it in contemporary paperweights.

At 3:55, Toby and I joined back up again for a final tour of the Dealers' Fair, which closed at 4:30 PM. We returned to the Country Inn for the next two hours, to rest up and change for the Cocktail Hour and the closing Banquet at the Heritage House. At previous Weekends, the Cocktail Hour was held outdoors, on the lakeside of the Heritage House; this time it was indoors and the photos I took suffered from the indoor lighting. During the Cocktail Hour, between 6:30 and 7:30, the bar was open but when dinner was served at 7:30, it became a Cash Bar. After an excellent surf and turf meal, Barry Taylor greeted the crowd, expressing thanks to all attendees and to the staff members who make Paperweight Weekend happen. The Glass Factory staff presented 12 awards in four categories to those who had made paperweights, some of which looked quite professional. Of course, it was Beverly Schindler's 67th weight that won her an award! About 32 door prizes, donated mostly by dealers, were won, too. Delaware Valley had donated a framed, double matted postcard size map of New Jersey, showing where Millville was located in the state; Peter Pommerencke, of Starnberg, Germany, won this memento of Paperweight Weekend 2002.

At 9:15, Paul Stankard, the world's premier paperweight maker, spoke on "The New Studio and Future Possibilities". Paul has five children; four of them, Christine, Katherine, Joe and Pauline, work for him. Together they are establishing a new entity, the Mantua Glass Studio, to allow Paul and his wife Pat to travel and teach more than is now possible. The name was to have been Mantua Studio Glass but Christine pointed

out that those initials were "MSG", a less desirable acronym than "MGS". Paul will be actively involved for the next ten years, anyway. He reviewed his association with glass over the past 33 years, showing slides of a very young Paul and Pat Stankard, the new studio and works by renowned artists such as Dale Chihuly, that have inspired hundreds to make glass. Perhaps the loss of his mother two years ago and the death of his long-time friend and photographer, Michael Diorio, last August has forcefully brought the issue of mortality to the fore. There is so much art history he wishes to learn and impart to young artists (Melissa Ayotte, daughter of his close friend Rick, for example) now coming into the paperweight world. He noted that Christine recently took a course in "pate di verre" glass making, which resulted in his casting "masks" for inclusion in his weights. And he urges all glass collectors to take more art history courses, for it is an understanding of previous art movements that illuminates and adds meaning to contemporary glass works. His was an inspiring message that ended this edition of Paperweight Weekend at about 10 PM.

Which current members of Delaware Valley PCA attended this Weekend, you ask? Here they are, in alphabetical order: Pat Ackerman, Nancy Alfano (dealer), James Fred Ashley (Columbus, OH), Henry



Our hosts: Barry and Gay Taylor

& Una Blake (Baltimore, MD), Clarence Brunner, Andy Dohan, Jim D'Onofrio, Paul Dunlop (dealer), Boyd England, Bonnie & Gary Geiger (Beaver, PA), John Hawley (Hernando, FL), Ethel Henry, David & Helen Horn, Roger Jacobsen (dealer), Leo & Ruth Kaplan

(dealer), Stan & Toby Kruger, George and Jean Kuller (business), Florence & Lee Kvalnes, Brian & Suzanne Landis (Elkridge, MD), James Lefever, Gary & Marge McClanahan (dealer), Dan & Therese McNamara (dealer), Patty Mowatt (Emerald Isle, NC), William Pitt (dealer), Sumner & Catherine Reid, Doris & Harvey Robinson (dealer) and Beverly Schindler (Vienna, VA). This list accounts for about 25% of Weekend attendees! Let's try to do better in 2004, May 13-15 and at PCA's San Antonio, TX Convention next year, May 14-17, 2003. See you all there!



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