

President
STANLEY B. KRUGER
5 Johnson Lane
Voorhees, NJ 08043
(856) 751-7720
stanleyk2@comcast.net

Secretary
SUSAN SUTTON
708 Old Westtown Road
West Chester, PA 19382
(610) 692-7204



PAPERWEIGHT COLLECTORS ASSOCIATION

Vice President

OPEN

Treasurer
DON FORMIGLI
455 Stonybrook Drive
Levittown, PA 19055
(215) 945-5253

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Review of Events

*14th Anniversary Celebration Weekend
July 22 & 23, 2006*

[**Editor's Note:** For the first time, this quarterly Newsletter will be devoted, almost entirely, to a lengthy recounting of Delaware Valley PCA's 14th Anniversary Celebration Weekend on July 22 & 23, 2006. Not only did this event mark the completion of 14 years of quarterly meetings by one of the most active regional PCAs in North America, but in doing so it encompassed two major presentations, by a glass artist and by an expert on antique paperweights, followed by a Garden Party at the home and gardens of Treasurer **Don Formigli**, as well as a guided tour of two unique exhibits at the Museum of American Glass at Wheaton Village (now called Wheaton Arts and Cultural Center) led by the Museum's Curator **Gay LeCleire Taylor**, all recounted here in full detail. It is hoped that this lengthy recounting will illuminate the subjects discussed for all DVPCA members as well as for those paperweight enthusiasts who, in future, might visit DVPCA's website and come upon this unusual Newsletter issue. Finally, this issue is by way of a tribute to **Susan Sutton**, who has performed outstandingly as DVPCA's Secretary for eight years and who will retire from the position following elections this October.]

DVPCA's 14th Anniversary Celebration Weekend began at 10 AM on Saturday, July 22, 2006 with a Summer Meeting at Williamson's Restaurant in Horsham, PA, our usual venue. Forty-eight members gathered to look at the various displays: two long tables of paperweights from Guest Dealer **Roger Jacobsen**, assisted by **Dr. Ben Drabek**; glass items acquired by attendees at the recently concluded Paperweight Fest 2006 at Wheaton Village; selected items from DVPCA's Paperweight Lending Library (one entire table!); paperweights, some made by members, and books for sale by members; recent auction catalogs for review; a sampling of other local PCA newsletters; three DVPCA Photo Memories albums; a table full of Guest Artist **Beth Tomasello's** exciting marbles; and the always-popular "Free-Take One" table. Coffee, tea, muffins, Danish, and fruit fueled the milling crowd. Of those attending the meeting, 38 had signed up for the Garden Party/Catered Cookout to follow at the home of Treasurer **Don Formigli**. Don provided maps to his home.

At 11 AM, **President Stan Kruger** called the meeting to



Helen Cooke, Bev Schindler, Guest Artist Beth Tomasello, July 22, 2006

order, explaining that with this meeting the club completed 14 years of quarterly meetings since inception and that the Fall Meeting on October 14 would commence our 15th year of operation as a regional Paperweight Collectors Association (PCA). Stan mistakenly identified our long-distance travelers as the Guest Dealers, from Massachusetts, forgetting that **Rob and Pam Campe** had traveled from Charleston, WV to attend and that the real long distance winner was **John Hawley**, from Hernando, FL.



John & Helen Zecca, July 22, 2006

Stan had offered the club's June 2006 Newsletter, with a lengthy review of Paperweight Fest 2006, on eBay but was disappointed to have sold only one copy, for \$14.63. In the past he has sold more copies of June Newsletters but for less sums, like \$7 and \$9.

At 11:05 Stan introduced **Beth Tomasello**, who reprised her talk at Fest, "Paperweights as Marbles and Vice Versa". She told how, after 15 years in the print trades, she changed jobs in 1999, trying to find a new career. That summer she took a glass-blowing course at the University of the Arts in Philadelphia and visited Wheaton Village to watch demonstrations. There she encountered a young man named Jeff making rings over a mandrel. She felt that she could do this. In a life-altering moment, Jeff mentioned Salem Community College in South Jersey, where the following month **Paul Stankard** would be teaching his first course at his alma mater. She took the course and it changed her life.

Beth grew up in the Pine Barrens of New Jersey in Hammonton and is fiercely loyal to her beginnings. Her grandfather was a farmer; she recited a quote that claimed agriculture was the first of the arts. When she started out in glass, she made representations of fruits and vegetables; her first paperweight encased eggplants and tomatoes. Then as luck would have it, Salem

Community College hired her as a teaching assistant for **Paul Stankard**; she held this position for two years. She gratefully acknowledges his help, his leadership and his energy. Beth has also worked with several local paperweight artists, **Richard and Karen Federici, Dennis and David Breining, and Gordon Smith**. Gordon was originally from Haddon Heights, NJ and grew up on the same street where Beth now lives! At Penland School of Crafts in North Carolina, Beth took a two-

month course in murrine taught by **Dinah Hulet**, who had made a portrait of **Paul Stankard** from a collection of murrine. For a time, Beth was surrounded by parts of Paul's face in glass, an eye, a nose, an ear, etc. that were left over after Dinah completed Paul's murrina portrait. In the spring of 2002, Beth exhibited for the first time at Marble Weekend at Wheaton Village.

Beth's PowerPoint presentation showed slides of her tools and processes. She showed outside and inside views of her studio, tools such as graphite molds and marbles she had made. She showed the repetitive process of rounding a marble in progressively smaller molds. It was a challenge to make a one and one quarter inch glass "canvas" her own. One way to do this is to make two set-ups, "patterns", one for each side of the marble. Beth showed how she makes murrine and then

slices them to apply to a marble. These slices spread out on the marble surface so she applies six of them at a time. She has made marbles with encased "eye" murrine, which people either love or hate, calling them "cool" or "creepy". This type marble began when she had eye canes left over from making face murrine. When she makes an eye cane, it starts out 2" - 3" in diameter and then is drawn down to perhaps 1/4" - 1/2". In answer to a question, she averred that these eye marbles do sell; she had sold



Roger Jacobsen's paperweight display, 7/22/06, with Bonnie Geiger and Bill Payne nearest the camera

one this morning.

Her flower marbles began when she hooked up **Loren Stump's** graphite mold to an old Kenmore vacuum motor. Inspiration came from the flowers and weeds in her own backyard. For a long time she worked the glass for eight hours a day but eventually she felt a need for more contact with people; so she now works with a landscaper and loves looking at the greenhouses full of flowers. These viewings inspire her. When planting, she actually finds old marbles in the ground. Even her contractor collects marbles and has found some 2000 marbles on construction sites over the years. For a long time Beth made single-sided marbles but she has been producing double-sided floral décor marbles for two years now. She prefers making marbles to paperweights because with marbles you get a 360 degree view. Marbles are challenging as well as popular.

Beth showed a series of slides illustrating how she makes a two-sided marble as contrasted with how she makes a similar paperweight. She enjoys making small, close packed setups. In effect, she makes two sides of the marble, two halves, and then heats them and fuses them together. The most critical step in the process is rounding the fused sphere; it must be done quickly so that the heat doesn't contort the flower encasements. It is in this phase of production where she loses most of the marbles that don't work out. The finished marble is placed in an annealing oven for 36 hours and she must wait that long before she knows for certain that that product was completed successfully. For a similar paperweight, she uses a larger graphite "Stump Sucker". When she completes the weight, she grinds its bottom.

During Paperweight Fest 2006, she surveyed collectors about her topic, "Marbles vs. Paperweights". Their responses ranged widely.



Rob Campe and Clarence Brunner looking at weights from the Members' Tables, 7/22/06

question of her own: Should her marbles be larger (than 1 1/4")? There were answers both ways. Egg shapes were mentioned. She said yes, she'd like to try new shapes. Buttons? Yes. Jewelry? Yes. Question: What material do you anneal on? Answer: Fiberfax; it cushions the round bottom. Attrition rate? Six out of ten come out successfully, better than the four out of ten two years ago. Beth is very critical of her work and saves jars of her rejects. Not many crack although glass compatibility is a problem. How did she start twisted sides? It began as a mistake. Beth ended with a story about her pet dog and thinking twice about everything. She advised everyone to observe the simple beauty around them and ended at 11:42 to appreciative applause. At this point President Stan noted that **Paul Stankard** now makes marbles although he calls them "orbs", to which Beth declared that Paul had learned that from her!



Most of the audience for Ken Brown's "Antique Baccarat Flowers", 7/22/06

Paperweights must have a domed top, a flat bottom and must be able to hold down paper! One collector said paperweights were "marbles on steroids". Another said marbles were "paperweight seeds" Some saw little difference. Beth feels that marbles are an up-and-coming area for glass artists with more makers showing up at Wheaton's Marble Weekends every year. She aspires through her work to elevate marbles as an art form (a certainly noble intent). To commence the Question and Answer period, Beth posed a

During the next portion of the morning program, "Acquired at Paperweight Fest", members who had attended Fest were called up to "show and tell" their new acquisitions, previously laid out on a long table at the front of the room. **Beverly Schindler** described her nine purchases; **Ken Brown**, his one new antique weight, **Gary Geiger**, the blue bowl he had made at Fest, which elicited from his mother the comment that "It has a bubble!", and **Stan and Toby**

Kruger talked about their six or seven joint purchases, which ranged from marbles to murrine to weights to a wooden shadow box arrangement of **Jim Hart** canes. **Ethel P. Henry** related a story about a **Paul Stankard** weight she had sent to **Larry Selman** for auction, but which, unfortunately, arrived at Larry's California gallery broken in two. At Fest she told Paul of this misfortune; two months later Paul sent Ethel a replacement Stankard weight, because she and her husband had supported him when he was just beginning his career.



Ken Brown's surprise at his "Kentucky Colonel" award from John Zecca, 7/22/06

From 12:10 to 1:35 PM, the group continued viewing the many displays and then ate a delicious chicken or fish entrée lunch finished by a refreshing sherbet. As usual the Business Meeting consisted of many announcements of more or less interest. There is a new local glass facility called East Falls Glass Works. **Donna Leon's** book, *Through a Glass Darkly*, a murder mystery, has been added to DVPCA's Paperweight Lending Library, as it takes place in a Venetian glass factory and includes detailed descriptions of Venice and glassmaking there. **Dr. Drabeck** announced a paperweight auction at Douglas Auctioneers in Massachusetts on November 17, 2006, phone: 413.665.2877. Ben, who is now PCA, Inc. Vice President, announced the PCA Convention will be held in Providence, RI on April 18-21, 2007. PCA's By-laws were changed to allow dealers to hold office. Convention will include a trip to the Sandwich Glass Museum where the New England PCA will organize an extensive exhibit of antique New England weights and weights by contemporary artists. A reception will be held at the Museum, which is about an hour's drive from Providence, as well as a collaborative glass-making session. **Elliott Heith** spoke about an exhibit of **Dale Chihuly** glass sculptures at the



Three lovely ladies: Nancy Kenna, Toby Kruger, Sandy Mikelberg, 7/22/06

Brooklyn Botanical Gardens in New York running until October 29, 2006. Admission is \$20 for Adults, \$18 for Seniors. This was Elliott's first Chihuly exhibit and he passed around pictures of the glass pictures that were very colorful. On May 20, 2006, which was the Saturday of Paperweight Fest 2006, there was an auction at David Rago Auctions in Lambertville, NJ of Lalique and Art Glass. The last eleven lots were paperweights. In appreciation for their work during Fest, volunteers were presented with a copy of the

auction catalog, with Prices Realized for the last 11 lots, three of which did not sell. Lot 385, an important (huge) Tiffany Studios aquamarine paperweight went for \$20,400, including the 22.5% Buyer's Premium. There was no report from the Nominating Committee Chairman, **Andy Dohan**, and it was determined that we still need nominees for the positions of Vice President and Secretary for elections this October. See Andy if you are willing to take on more responsibility for running the club. The incumbent president and treasurer will stand for another two year term. **Frank Gardner's** Dorflinger paperweight collection will be on display all summer at the Dorflinger Museum in White Mills, PA. A number of congratulatory letters regarding Fest and DVPCA's role in co-producing the event were received and Stan read some of them out loud. The Bergstrom-Mahler Museum is seeking a new director; the present one is retiring after 30 years. The Paperweight Shoppe in Bloomington, IL is going out of business after 21 years with an inventory sale from July 28 to August 6. Discounts are available. Betty and Larry Schwab, the proprietors are relocating to Florida. Eighteen people raised their hands for a count of who would be attending the guided tour on Sunday of the two major exhibits at the Museum of American Glass at (newly re-titled) Wheaton Arts and Cultural Center, to begin at 10:45 AM with a



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group photo. Treasurer **Don Formigli** clarified the printed directions to his home for the Garden party. Stan thanked those who had donated prizes for Today's Raffle, especially **Len Kornit** for an old Playboy advertising weight, though it lacked the original brown paper wrapper! The raffle drawing was held with many happy winners, Clarence Brunner winning twice!

At 2:10 PM, Stan introduced **Ken Brown**, loyal DVPCA member and expert on antique weights, to speak on "Antique Baccarat Flowers". Ken always advises collectors who must have perfect weights to acquire modern pieces, as antiques almost always show signs of wear. Stan told Ken to finish in an hour and to speak up, so as to be heard above the dance music coming from next door! Ken said he had bad news...all those Playboy bunnies were now senior citizens!

Ken, duplicating his lecture from Fest, first showed a floral weight he had made himself, just to prove that he knew how to make them as well as talk about them. Ken and his wife, Anne, have almost all the types of antique Baccarat flower weights, although not in all the colors. He illustrated his entire talk with slides of



Two loyal DVPCAers, Sumner Reid and Clarence Brunner, 7/22/06

weights from their own collection.

Pansies: There are three basic types, numbered 1, 2 and 3. Type I has a "honeycomb" stamen, actually a bulls eye cane surrounded by stars. Forty-three percent of Baccarat flowers have this kind of stamen. Twenty-five percent of Baccarat flowers are pansies. DuPont pansies were made in the 1920s as imitations of the antique pansy weights, even with dates if that was requested by the prospective buyer.

Primroses: Not many of these have solid color petals. Many show two colors in rounded petals. Most antique paperweights available today have been polished and/or restored so the setup may look crowded as glass has been removed.

Weed flower: Looks like a primrose but petals have been "pinched".

Periwinkle: This is rare as a single flower, although it appears in bouquets.

Geranium: Ken showed one that was illustrated in Jokelson's book.

Anemone: Ridged petals.

Some have different kinds of leaves.

Dog rose: White petals, ogee shaped, with colored edges, or blue petals with white edges. Ken said to remember that the makers did not have modern technology with which to work.

Clematis: Honeycomb center with petals in white, lilac, yellow, "lightning" blue or pink, and some with two buds; these latter are more expensive.

Tulip buds: Actually clematis buds, come in various colors. There is an area at the bottom of the setup where the stems cross each other; this is a Baccarat feature. Another feature is elongated leaves at right angles to the stem at the bottom of the weight.

Marguerite: A daisy really. Ken showed one in white, which is quite rare. The ribs in the petals are clear glass.

Fringed gentian: Not a bluebell. These come in blue and pink. The blossom was made with a bubble of glass covered with colored glass. The bubble was then collapsed but air always remained, causing bumps in the colored layer.

Wheat flower: Petals covered with blue, brown or black dots on a white base. The dots were applied atop the base color; sometimes the base color was covered with clear glass, causing the dots to float.

Bi-color flowers: Clematis in 2-color petals or two layers of different color petals, such as a primrose with 2-color round petals. Ken said: "The longer you collect, the less you collect!"

Three-dimensional weights: Roses with many petals. The flowers look fuller than other, flatter flowers. Roses have a little rod of glass left on their



"Stump the Dummies" panel, 7/22/06: Andy Dohan, John Hawley, Roger Jacobsen

Upright bouquets: Baccarat didn't make many and none are alike. Torsades are often in blue. Ken has heard that there are 20 St. Louis upright bouquets for every one of Baccarat's.

Flat bouquets: These come in pink, white or blue clematis. About 45 of Ken's antique weights have been published in paperweight reference books.

Flax flower: Petals are arrowhead shape

Butterfly on flower weights: Ken showed one with wings made incorrectly. He showed another with three different flowers; Kaplan has one with six. These are always expensive, more so if one of the flowers is a rare one.



Rob Campe, Diane Atkerson at one small display in Don Formigli's home, 7/22/06

back, a remnant of their creation.

Pompom: Many cup-shaped petals. These are not the same as St. Louis'. Baccarat are little crescents while St. Louis' are made from squashed tubes. If open, Baccarat; if closed, St. Louis'. Centers (stamens) are clusters of yellow stars of different sizes. A Baccarat flower often has what Ken calls a pea-pod stem. Many flower weights are on a clear ground but some are on lace or muslin grounds.

Ken finished at 3:10 by showing one of the weights he created. He is no longer making weights. Question: Do you fluoresce your weights (for identification)? Answer: No, nor for specific gravity, either. Ken uses visual guides for identification. **John Zecca** then came to the podium to announce that this was Ken's 60th year as an auctioneer and presented Ken with an official award as a Kentucky Colonel!

From 3:15-3:30, the "Stump

the “Dummies” panel, consisting of **John Hawley**, **Andy Dohan** and **Roger Jacobsen**, puzzled over a number of mystery weights submitted for examination and diagnosis. One piece was ID'd by Andy as a Murano weight from the 1980s. Murano and Chinese weights of that era have flat polished bottoms; better weights have concave bottoms. An overall faceted Masonic weight was ID'd as of mid-Western origin [although a very similar weight is included in the unique exhibit “The Fires Burn On:...” about which more later]. One weight remained a mystery, another was a pressed glass advertising piece, a commemorative from the Glass Bottle Club of America. Another may have been made by Chris Heilman from Maine, but that was uncertain. The “Dummies” were dismissed at 3:30 PM, at which time President Stan asked the group to remain in the meeting room until 4 PM before departing for the Garden Party.

Most of the 38 signed up for the Garden Party drove through heavy rainstorms to Don's home in Levittown, PA, a rare oasis of beautiful flowers and plantings, a lovely pool and an interior decorated with hundreds of paperweights to admire. Members socialized, traded stories and ate a delicious buffet dinner prepared by Cote Caterers and our versatile president. The evening ended around 8 PM when guests headed for home while Don prepared for another group garden tour the very next day!

On Sunday, July 23, 2006, 18 members arrived at the Museum of American Glass at Wheaton Village at 10:45 AM, again in the rain. After a session of group photos on the covered porch, Museum Curator **Gay LeClaire Taylor** led the group on a private tour of the **William Drew Gaskill Memorial Paperweight Exhibit**, over 1700 weights accumulated by the late PCA, Inc. President who died suddenly in October 2005.



Jim Perna at the weight display on the chimney in Don's home, 7/22/06

Gay described the collection case by case, covering all 15 cases, which displayed the weights exactly as they were displayed in Williams' apartment, in about an hour. Case 1 contained early American weights from New England: Boston & Sandwich, NEGC, Somerville (Union Glass), etc. William had one of the two largest collections of Somerville pieces, the other being Paul Jokelson's. Gay noted that the origin of Mount Washington weights was still unsettled.

Case 2: Mid-Western, Millville and Corning frit weights, flat weights, military memorabilia and Edward Rithner weights. Gay mentioned that this collection can be used for research as long as Gaskill's name is attributed.

Case 3: White plaque advertising weights, most made in Pittsburgh by Abrams and Graeser; photo weights, some from Pittsburgh, some Bohemian; Toledo-style weights with patriotic themes.

Case 4: Millville frits, Corning and mid-Western “Home Sweet Home” weights. Gay noted that she has found no evidence that weights were made in Millville, NJ before 1880.

Case 5: Degenhart, Gentile plaque weights, Bohemian name weights.

Cases 6, 7 & 8: English green glass dump weights with inclusions of sulphides, metal foil, bubbles and pieces of pipe. Some were hollow and filled with sand. There is a question of whether these dumps were made as commercial products or as off-hand end-of-day weights. Because of the large number of them and the inclusion of sulphides, they may well have been commercial. Marbrie dumps and additional mid-Western plaque weights. In response



At the Catered Buffet Table, 7/22/06

to a question, Gay described the interior of Gaskill's condo and where the cases of weights and his book collection were located. His sister donated some of the books to Wheaton for research. William's large collection of auction catalogs, some 12 cases of them, are at Wheaton on loan. The collection totals 1714; two broke in transit to Wheaton.

Case 9: Bohemian, Belgian and Val St. Lambert footed weights and mantel ornaments. Gay mentioned the problem of unruly and disruptive Belgian workers, a reason they were not hired. Some Whitefriars panel weights, with a discussion of how they were made.

Case 10: Umbrella weights, inkwells and vases, all from Millville. Ones that included canes were cracked because of glass incompatibility. Also Millville roses.

Case 11: Miscellaneous: Mid-Western, Millville, butterflies, Bohemian name weights, Caithness, Josh Simpson, Jim Brown, Perthshire, PCA Convention weights, Murano, sulphides and a set of paperweight décor andirons.

Case 12: Historical weights: "Remember the Maine", Admiral Dewey, lampwork name weights from Toledo and maybe Corning, Canadian pieces, German plaque weights, advertising weights. A question was raised about the thickness of the glass shelves in these display cabinets, which looked to be 3/8" to 1/2". Gay said there have been studies but there are yet no standards for paperweights. Cut glass collectors have standards because of the weight of lead glass.

Case 13: Chinese weights (in a full-size case). Gay said they had been crammed into a much smaller case in William's condo.



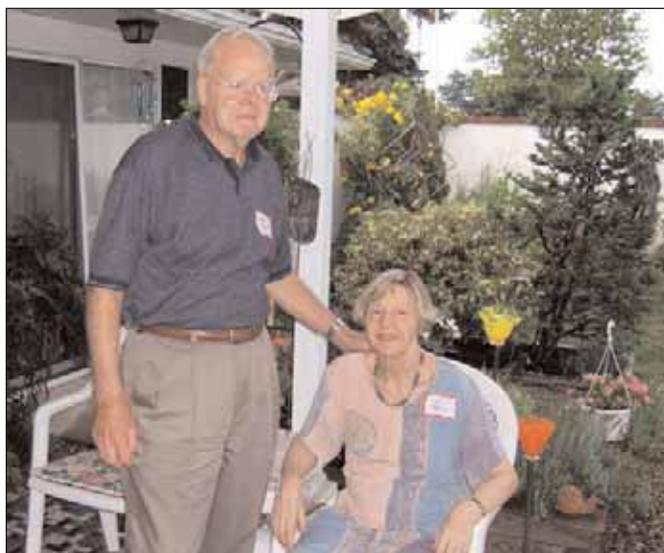
Susan Sutton, Helen Zecca, Sandy Mikelberg at the Garden Party, 7/22/06

Case 14: Gillinder weights and busts, examples from the 1893 Columbian Exposition in Chicago, Pairpoint pieces.

Case 15: New England fruit weights (peachblow and encased), flowers, blue poinsettias, prayer books, whimseys, French sulphides.

At noon, Gay led the group through "The Fires Burn On: 200 Years of Glassmaking in Millville, NJ", a unique exhibit organized and curated by her. It came about when Gay earlier realized that the first glassmaking factory in

Millville was established in 1806. Indeed, the sand in Millville was so good for glassmaking that it was shipped to the New England glass factories for their use. Gay explained a display of the standardization of glass bottles with embossed company names. Lettering plates were placed in the bottle molds and made production cheaper, because to use the bottle mold for another company, you simply changed the lettering plate. Then someone got the bright idea of filling the indentations in the lettering plate with colored frit and thus frit weights were developed. Gay explained the uses of glassmakers' hand tools shown in the exhibit. Millville name weights were usually spelled in white letters on blue rods. Other items: a display of frit ship weights by Michael Kane, some "Home Sweet Home" weights, Prohibition, Masonic, memorial, Xmas and GOP weights, as well as two different "Lord's Prayer" pieces with tiny frit letters, and umbrella weights. Also, weights with designs or names cut into them, footed rose weights by various makers and mantel ornaments. By 1915, paperweight production in Millville ceased because of the advent of bottle making machines; thereafter only individuals made weights on their own, not in the glass factories. In the 1960s there was a paperweight renaissance, as Kazium, Stankard and Whittemore made weights at the torch.



Bill and Ilse Payne enjoying the Garden Party, 7/22/06

Jack Choko, Hugh and Caroline Smith and Pete Lewis began making weights in Millville at this time. Choko was the first to make a compound weight at the torch. Wheaton Village was founded in 1970 and weights were made here at the T. C. Wheaton Glass Factory. Gay was asked about the name change from Wheaton Village to Wheaton Arts and Cultural Center. The issue had been discussed for 15 years and the change gave Wheaton a more inclusive title. With the name Wheaton Village, they got phone calls inquiring about places to rent. The new name is shortened to Wheaton Arts for everyday use (but staffers still call the place "Wheaton Village" or simply "The Village"). Old vocal patterns die hard! After expressing appreciation for Gay's generous and scholarly talk, President Stan dismissed the group at 12:30 PM for lunch on their own and independent exploration of Wheaton Arts' many offerings. It was a satisfying end to our 14th Anniversary Celebration Weekend.

Respectfully submitted,
Sue Sutton,
Secretary



Joe Freeze and Bev Schindler in Don's living room, 7/22/06

Bergstrom-Mahler Museum News:

The Museum's Board of Directors has chosen **Jan Smith** as the new Executive Director, starting in late September, 2006. Jan served as Museum Curator from 1989 to 1999 and since then has been Executive Director of the Rahr West Art Museum in Manitowoc, WI, which made great strides under her leadership. She has a Bachelor's and a Master's in Fine Arts and Certificate of Museum Studies, all from the

University of Wisconsin-Milwaukee. Jan's interest in and expertise with the Museum's paperweight collection is, according to Rosann Milius, Vice President of the Museum's Board of Directors, invaluable. Rosann, also President of the Evangeline Bergstrom PCA, notes that Jan is committed to enriching the collection through preservation, education, acquisition and exhibition, the primary mission of the Museum. A major goal is to increase the Museum's leadership role in the world of glass paperweights. To that end, under Jan's direction, the Museum intends to continue its research, education and donor cultivation and to increase its acquisition fund to a level that would allow annual acquisitions meeting the standards set by the Museum's founders. All who knew Jan from her previous stint at the Museum are happy to welcome her back!



Our tour group at the Museum of American Glass, 10:45 AM, 7/23/06, group leader Gay Taylor hidden between Toby Kruger and Ken Brown, 8th head from the left

THE SCRAMBLE:

THANK YOU!...

As usual, members have very generously given the club weights and other glass objects, auction catalogs, candles, and all kinds of literature. Thus we thank: Roger Jacobsen for several Tillman Auction Catalogs from May 1977, Diane Atkerson for a glass top and base by Andy Davis, Ken Brown for a spherical candle surface-decorated with wax millefiori, Len Kornit for a flat weight advertising The Playboy Club, Marty and Sandy Mikelberg for an embossed block weight, a foldable magnifier and a marble marked "Wheaton Village", and the Krugers for an Indian swirl and a flat knobbed weight.

CORNING MUSEUM OF GLASS:

The Evolution of the Paperweight...

"Worlds Within", November 16, 2006 – March 16, 2007, tells the story of how the glass paperweight has evolved from the classic period in mid-19th Century Europe and the U.S. to the present day. In the 1840s, the paperweight was a functional decorative object. However, the idea of the paperweight has gradually broadened to encompass an entire category of glassmaking, including vessels and sculptural objects. Drawn from the Museum's permanent collection, the show includes an 18th Century Venetian glass ball as well as technically remarkable weights made in the 19th Century. Twentieth Century objects range from Tiffany creations to the exceptional works of Paul Stankard.

ANOTHER SAD LOSS...

Dr. Julius Tarshis, former President of the New York/New Jersey PCA passed away on July 21, 2006. He is survived by his wife, Dena, a noted authority on glass and paperweights, daughters Suzanne, Lauren (former Paperweight Specialist at Sotheby's) and Amy as well as four grandchildren. He was a well respected orthodontist and was influenced to engage in that specialty by Gay Taylor's mother, Elizabeth Kassab, an orthodontist who taught him during his student days. Contributions in his memory may be made to "Columbia University College of Dental Medicine, the Julius Tarshis Scholarship Fund."

CALENDAR:

ADVANCE MEETING DATES AND GUESTS

October 24, 2006: Last day to enter initial bids on **Larry Selman's** Fall '06 Auction.

October 28, 2006: **Leo Kaplan's** annual Great American Paperweight Artist Show opens with a Reception from 1-5 PM, featuring Rick and Melissa Ayotte, Jim Brown and Gordon Smith. The show runs through November 23.

January 27, 2007 Winter Meeting: AM: To be determined. **PM: Christine Stankard Kressley** presents a history of the formation and evolution of The Stankard Studio. Guest Dealer: **Leo Kaplan, Ltd.**

April 14, 2007 Spring Marble Makers Meeting: AM: Paul Katherman of Katherman Glass, Mount Joy, PA will make a formal presentation about his career in glass. **PM: Shannon Norris** of Fireworx Glass Studio, Conover, NC will review his development as a glass and marble artist. Also, all four makers will display product and engage in a panel discussion centering on how and why they chose marbles as their creative endeavor.

April 18-21, 2007 PCA, Inc. Convention: Providence, RI is the location for the biennial PCA Convention this year, a month earlier than usual. A trip to the Sandwich Glass Museum is planned.

July 14 & 15, 2007 – 15th Anniversary Celebration Weekend: On Saturday, July 14, there will be four programs, including emerging paperweight artist **Joshua Steindler**, Acquired at Convention" show and tell" and our annual "Stump the Dummies" ID clinic, followed by a Garden Party at the home of a loyal member. On Sunday, July 15, we will travel to Wheaton Arts for the second full day of Glass Weekend 2007.

October 13, 2007 Fall Meeting: TBD

January 26, 2008 Winter Meeting: AM: TBD. PM: Lewis C. Wilson of Crystal Myths, Albuquerque, NM returns to display his newest creations and to discuss his development as a paperweight artist since his last appearance before DVPCA on January 21, 2006.

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

Fall Meeting Announcement

October 14, 2006

At Williamson Restaurant,
500 Blair Mill Road
(Route 611/Easton Road at Blair Mill Road),
Horsham, PA

Located two traffic lights north of PA Turnpike Exit
343 (Old Exit 27/Doylestown/Willow Grove)
Telephone (215) 675-5454

10:00 AM Paperweight Fair with Guest Dealer
William Pitt.

11:00 AM Final Report on Paperweight Fest
2006 by **Stanley Kruger** and
Andy Dohan

11:30 PM "My Best Italian Weight" Contest.
Attendees are requested to bring in
their best Italian weight for a
judging by the membership.
These may be millefiori, lampwork,
abstract or figural. They will be
laid out on a partitioned table and
assigned numbers. Attendees will
record their top choice from the
entries and prizes will be awarded
to the top two weights.

12:00 PM LUNCH – During lunch, members
will be asked to discuss ways of
increasing membership in DVPCA.

1:00 PM Business Meeting: Announcements,
Silent Auction Results, Reports from
the Floor, Raffle Prize winners.
ELECTIONS!

1:30 PM Bergstrom-Mahler Museum
Curator **Jami H. Severstad** will
speak on "The Rare Paperweight
Holdings of the Bergstrom-
Mahler Museum". Jami, a life-
long resident of the Fox River
Valley in Wisconsin, has five
younger brothers and now lives in
Neenah with her husband, Eric,
and their black Lab, Ramone.
She graduated from Lawrence
University in Appleton, WI with a
B.A., cum laude, as an Art History
major. She interned for three

LUNCHEON RESERVATIONS – October 14, 2006

Choices @ \$16.00 each:

_____ Number Attending

_____ Grilled Breast of Chicken, Raspberry Glaze

_____ Baked Orange Roughy, Lemon Butter

_____ \$ Luncheon total

Name(s): _____

Email: _____

Please mail this slip with ALL your selections and check to:

DVPCA, c/o Don Formigli, Treasurer
455 Stonybrook Drive, Levittown, PA 19055
NO LATER THAN OCTOBER 7, 2006!!!

years at Lawrence's Wriston Art Center
Galleries and remained at Lawrence for two
years following graduation, turning a work-
study desktop publishing job into a
permanent position. That experience led to
her career in graphic design and she spent
seven years in advertising design. After that,
she moved with her husband to Neenah and
the position at Bergstrom became available.
She has now been at the Museum for four
years. Throughout her college and work
careers, Jami has been recognized for her
achievements, most recently being featured
in the Appleton Post-Gazette series on area
innovators. We are indeed fortunate to have
her as our Guest Speaker today.



John Deacons demonstration weight, made May 20 at
Wheaton Village's Paperweight Fest 2006



PAPERWEIGHT COLLECTORS ASSOCIATION

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- Dated Reservations Tear-Off Slip

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