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## PAPERWEIGHT COLLECTORS ASSOCIATION

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January, 2004

### A SAMPLING OF VASART BARWARE

*by Susan Myers*

What do you think of when you hear the word “paperweight”? It is almost certain that each of us conjures up a somewhat different image in our mind’s eye. Do you first think of a traditional domed or faceted weight with an exquisite lampwork bouquet or one with perfectly placed millefiori in a pleasing design, or do you visualize a whimsical scramble with its random placement of haphazard whole and broken canes, or an imaginative modern abstract piece? Perhaps you think of an antique or modern sulphide weight, featuring the bust of a famous (for his/her time) personage or, in a completely different vein, the rectangular white milk glass backed advertising weights from the late 19th century.

Whatever your image of “paperweight” is, seldom do we consider that weights have also been incorporated into utilitarian pieces that are not only decorative but also serve a practical function, for example, inkwells, vases, tumblers, and candy dishes. When I first became interested in paperweights only five years ago, I was personally drawn to those made in Scotland, and it didn’t take me long to realize the ones I really loved were odd Vasart barware pieces made by Ysart Brothers Glass. In this writing, I would like to share some of these barware pieces from my collection with you.

First, here is a bit of background information on the Ysart family that founded the company. Salvador Ysart, a native of Spain, had worked in France at the famous glasshouse Verrerie Schneider near Paris. In 1915, he was recruited from France to work in Scotland and later, around 1922, he went to work for John Moncrieff at the Moncrieff Glassworks in Perth, Scotland. It was here that the distinctive Scottish glass called Monart was developed. Salvador’s sons, Paul, Vincent, Augustine and Antoine joined their father’s team at Moncrieff to produce this line of art glass items.

*(continued on page 2)*

### A Worthwhile Recent Side Trip

*by Stanley B. Kruger*

At Delaware Valley’s Fall Meeting on October 11, 2003, I announced that Leo Kaplan would hold an Open House in Manhattan on Saturday, November 8, attended by a number of paperweight artists showing their latest work, and offered to take two or three passengers with Toby and me. We planned to stop first at a gallery in North Jersey and then proceed to Kaplan’s. No one took up the offer but, undeterred, Toby and I made the trek to “The



Alison Ruzsa’s  
“The Wheels of the Ooo Magic Bus go round and round”

Big Apple” as scheduled and it turned out to be a very worthwhile (though expensive) side trip.

We left Voorhees, NJ at 9:15 that Saturday

*(continued on page 3)*

Monart Glass was a great success in the 1920's and continued in production until 1939 when World War II disrupted production and distribution lines. After the war, in 1946, Salvador and two of his sons, Vincent and Augustine, left Moncrieff Glassworks and started Ysart Brothers Glass on Shore Road, in Perth. Wanting to name their line of glassware, which competed with the Monart line, they called it "Vasart" which was derived by taking the first initials of the three men's surnames: V for Vincent, A for Augustine and S for Salvador, plus the word art. Vasart glass was similar to Monart glass but the colors were more pastel. The Vasart line included a multitude of different objects and shapes, vases and, of course, paperweights made of concentric circles of millefiori canes, combination weights that included millefiori and lampwork, and abstract designs. Unfortunately, there is little to no historic information or literature to tell us just how many Vasart pieces were produced, or if any were made in Limited Editions.

During their decades of operation from 1946–1964 (the company name changed to Ysart Glass in 1956), Vasart also produced doorknobs, bud vases, gearshift (in England, Gear Stick) knobs, and barware. A large set of barware would have included six pieces: a Claret spoon, a corkscrew, a bottle opener, a can opener, a two-piece pourer with a cork, and a double-measure with a 'cup' on each side to measure either a jigger or a shot. Paperweights in the sets were not matched, which I think only adds to their charm, and originally they were sold in a satin-lined presentation case. Smaller 'gift sets' of only two pieces containing a bottle pourer and a bottle stopper were also available. The shiny chrome-plated brass hardware is often stamped ENGLAND, and has been attributed to the Lassman Company although it is not certain whether the barware pieces were actually assembled in England by Lassman or in Perth, Scotland by Vasart.

Figure 1 is a Claret Spoon and is the most sought-after piece in the set. Total length of this example is 11-3/8". It has a fine twisted spindle and is topped with a 1-1/2" diameter paperweight on sea-foam green.

Figure 2 is a Manual Corkscrew, one of the more common pieces. It is stamped England and its total length is 4-1/4" topped with a 1-3/8" diameter paperweight on tomato red.

Figure 3 is a Bottle Opener stamped England. Total length is 3-3/4" and it is topped with a removable paperweight 1-1/2" diameter that has an unusual trio of glass ribbons on sky blue.

Figure 4 is a Can Opener stamped England. Total length is 3-3/4" and it is decorated with a 1-3/8" paperweight on bright turquoise.

Figure 5 is Two-Piece Pourer with a Cork. Total length is 3-3/8" inches and the 1-1/2" diameter paperweight on turquoise is removable.

Figure 6 is a Double-Measure: From cup to cup it is 4" across. The middle bar is 3-3/8" long with a removable paperweight 1-3/8" diameter on orange. One cup is stamped inside 'Made in England 1-1/2 oz.'; the other, 'Made in England 1 oz.'

Figure 7 is a one-piece Bottle Stopper with a cork. Total length is 2-1/2" and it includes a removable paperweight 1-1/2" diameter on denim blue.

Not pictured in either of the sets mentioned above is a mechanical corkscrew. The example in Figure 8, stamped ENGLAND just above the worm, is 5-1/2" long including the 1-5/8" diameter paperweight on a sandy pink ground.

Gearshift Knobs were, of course, not barware items but were other novelty pieces produced in Vasart's line (and also produced later by Strathearn Glass, the successor to Ysart Glass). Vincent Ysart used one of these on the gearshift in his car. From the examples I have seen so far, none of the hardware is marked. The shafts are threaded and the paperweights are fixed or stationary. This example, Figure 9, is 2" high and topped with a 1-1/2" diameter paperweight on bright red.

These charming, whimsical pieces with their vibrantly colored canes and festive grounds display fairly primitive set-ups – that is to say the designs are not precisely set and unintentional bubbles are common -- but I do think they are well-worth sharing as they show the innovative spirit of mid-20th Century Scottish designs. And who among us can predict which pieces in our collections today may very well become highly desirable in the future or even tomorrow's antiques?

**ACKNOWLEDGEMENTS:** I would like to thank Frank Andrews and Bob Hall for their benchmark publications on Scottish glass; Allan Port and Richard More for their support and untiring advice through the years; and everyone everywhere who has contributed to my small delightful growing collection.

**ABOUT THE AUTHOR:** Susan and Ron Myers live in Penhook Virginia, a small rural town at Smith Mountain Lake nestled in the heart of the Blue Ridge Mountains. They have been married for 10 years and enjoy living in the country with their Chinese Pug, Peanut, and Blackfoot, their 'hobo' Chow-Lab mix. Susan is a former event planner and government analyst, and Ron is a superintendent for a large international construction company.

**REFERENCES:** Scottish Paperweights by Robert Hall, page 58, and Ysart Glass by Turner, Clarke and Andrews, page 157.

**TO LEARN MORE:** For more information on the Ysart family and Scottish paperweights, besides the above references, you can visit Angela Bowey's Glass Encyclopedia on-line at <http://glass.co.nz/> or Frank Andrews's Ysart Glass website at <http://www.slistress.demon.nl/>.

morning headed for the Mostly Glass Gallery, 3 East Palisade Avenue, Englewood, NJ 07631 (1-888-454-1666, website:



Girl with the Pearl Earring

www.mostlyglass.com) owned by Sami Harawi and Charles Reinhardt. Congestion on the NJ Turnpike around Exit 8 delayed us and we stopped at the Vince Lombardi Rest Area for a bite, but eventually arrived in Englewood, north of the George Washington Bridge, at noon. Sami, who was aware we were coming, greeted us warmly. We had met him at Wheaton Village's Glass Weekend 2003 (July 11-13), where he and Charlie had a booth, showing murrini (picture canes) by Mario and Antonio Dei Rossi (father and son), bird figures by Vittorio Costantini and other glass art by Davide Salvatore, Miriam Di Fiore and Mauro Bonaventura.

Featured and up front in the Gallery during our visit were large works by Alison Ruzsa, who alternates layers of glass with small painted human figures in large, heavy glass constructions. Knowing that we were primarily interested in the Dei Rossi murrini, Sami had brought out his entire inventory of these items. These were the delicate cane slices themselves, and Toby and I puzzled over about three dozen of them before narrowing our choice down to two. I favored Antonio's peacock profile with full feather display while Toby settled on one of Mario's "Old Master" reproductions. In the

end, we went with Toby's (a retired art teacher, you know) selection, Mario's miniature copy of Vermeer's Girl with the Pearl Earring. This particular murrina is a 3/4" round circle, 1/16" thick, set into a well, cut to size, on the top of a 5 1/2" long Plexiglas cylinder, secured with a small amount of museum wax. It is protected by a thin Plexiglas cover held to the body of the cylinder by small screws. The cylinder base is cut on the bias for better viewing of the murrina. I think of this presentation as a tiny bit of magnificence. And, shades of our 10th Anniversary Commemorative Weight, which featured Isis Ray's portrait cane of Frida Kahlo only months before Salma Hayek's Academy Award-nominated portrayal of that ill-fated feminist icon, we now hear that British heart throb Colin Firth will portray Johannes Vermeer in a film later this year entitled "The Girl with the Pearl Earring"!!! Once again, ahead of the curve!

Before leaving Mostly Glass Gallery at 1 PM, we also purchased a small Josh Simpson planet



Girl with the Pearl Earring, on its stand

in a brass cradle that caught Toby's eye. An hour later, we arrived at Leo Kaplan Ltd., 114 East 57th Street, NYC 10022 (212.355.7212; E-mail: leokaplan@mindspring.com). After being buzzed in, we spent the next two hours talking with Melissa and Rick Ayotte, Martin Stankard and Debbie Tarsitano-Stankard,

*(continued on page 9)*



## PAPERWEIGHT COLLECTORS ASSOCIATION

### REVIEW OF EVENTS Fall Meeting, October 11, 2003

Delaware Valley's Fall Meeting on October 11, 2003 began at 10 AM with the traditional Paperweight Fair at our usual venue, Williamson Restaurant, Horsham, PA. While munching on refreshments of Danish, coffee and tea, the 48 attendees were treated to displays by Guest Dealer William Pitt, weights for sale by members and by Guest Artist Drew Ebelhare, weights made by member Rachel Rich, FYI exhibits, free handouts, selected items from the DVPCA Lending Library and other information pertaining to paperweights. Everyone also carefully examined the Today's Raffle Prizes, everything from a weight donated by William Pitt to auction catalogs, a paperweight novel and an ergonomic stapler.

Promptly, as usual, at 11 AM, VP/Acting President Stan Kruger called the meeting to order. He

acknowledged two "first-timers", Janice Edelman, attending with friend Rosemary Kozak, and Carol Rentschler, from Carlisle, PA. He recognized those who had traveled some distance to attend: Rob Campe from Charleston, West Virginia, Bonnie and Gary Geiger from Beaver, PA, west of Pittsburgh, Joe Freeze and Billy Smelser from Stephens City, VA, Jill and Bill Bauersfeld from Holland, PA in the Poconos, Frank Gardner from north of Scranton, PA, and Guest Artist Drew Ebelhare from Canon City, CO and Guest Dealer William Pitt from Fairhaven MA. He noted that no other regional PCA meets as frequently as we do, four times a year.

Stan then introduced loyal DVPCA member Martin Mikelberg who spoke on "You, Your Collection and



Bill Bauersfeld at Drew Ebelhare's display of paperweights

eBay". Marty, a CPA with a degree in Accounting, has had various glass collections in the past and sought a way to sell them easily without sitting all day in a booth waiting for someone to come by. (Prior to speaking this morning, Marty and his wife, Sandy, handed out a two sided sheet entitled "Notes on First Presentation about eBay" containing an outline of questions and answers drawn from his talk.) Marty uses a scanner and a digital camera enhanced with COREL to sell on eBay. He spoke of the difficulties in dealing with potential buyers in other countries who speak limited English, different currencies, shipping costs, etc. He noted that there might be items in your home, the value of which you are unaware, but still

could sell on eBay. Other problems include buyers dissatisfied with their purchase, for any number of reasons, though most change their minds and

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**THERESA GREENBLATT**  
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eventually keep their purchase. You can resolve some problems by offering to pay postage costs both ways. To prevent confusion, disclose all condition problems in the item listing because, with “feedback”, buyers can comment on how you do business. A feedback rating of at least 20-30 indicates to a buyer that the vendor is a “real” dealer; zero indicates a new dealer or a potential problem. Most eBay buyers won’t even bid on an item from a zero feedback-rated vendor. One or two negative feedback comments may be cause for eBay to ask you to leave the auction site. Other international problems are buyers not qualified to bid (when the vendor stipulates that he/she will not sell outside the U.S.), leading to currency problems. They may want to wire money to your account but then they will know your account number. If you reside within Pennsylvania and sell an item to another resident of Pennsylvania, you must collect and pay State Sales Tax. To do this, you get a Sales Tax



Pat Ackerman, Ethel P. Henry 10/11/03

number from the State Treasury, at no cost, and report tax intake quarterly. Thus you are established as a dealer even if you only buy now and plan on selling in the future. Outside PA, the vendor is responsible for collecting, declaring and paying tax to his or her own state in the same manner, if the sale is made to someone in that state.

Helpful services on the auction site include My eBay/eBay Watch, which will scan for items of interest to you, tracking those items and checking prices, and PayPal, a secure way to transfer funds without revealing your credit card number to the seller. Marty estimates that the cost of doing business on eBay is 3-5%, much better than a brick and mortar auction house which charges 10-15% to both buyer and seller. Andy Dohan (whose Feedback rating on eBay is over 3100) noted that 3-5% may be a low estimate because expenses can accumulate if the item does not sell the first time it is listed. And Marty emphasized that the

picture of your item in the listing is paramount...a great photo of a piece of junk will sell that item.

Marty sets a high Reserve on his listings to eliminate casual bidders who will never bid to the level at which he wants to sell. The Reserve is, of course, the lowest price he'll accept. There is an extra charge levied by eBay to place a Reserve on an item. So, when even just one bidder meets his Reserve price, Marty knows that he has sold the item. After a brief Question and Answer period, Marty ended his presentation at 11:30 AM, to applause.



Janice Edelman, Pat Reilly, Rosemary Kozak 10/11/03

Acting President Stan then announced that the Best Finds Contests of 2002-2003 were open, telling everyone to check their name labels for their Judging Committee assignments. The six Contest stations were located around the periphery of the meeting room; those on the "Most Attractive" Judging Committee had only two weights to consider. Committees were given 15 minutes to make their decisions and report their results to Stan. Two Committees came up with ties at first but were sent back to reach a single "First Place" winner.

Lunch was served at noon, a delicious choice of fish or chicken entrée. During lunch, raffle tickets were purchased enthusiastically from Treasurer Don Formigli because of the display of excellent prize items, bringing in a respectable sum to our Treasury. After lunch, Stan announced the winners of the six Best Finds Contests: Best Buy: John Zecca, for a \$22.50 Francis Whittemore piece; Best Modern: Andrew V. Scott, for a huge Kosta Boda weight; Best Antique: Ken Brown, for a New England nosegay; Most Unusual: Andrew V. Scott, for a cubic Czech weight; Most Attractive: Rob Campe, for a Victor Trabucco rose weight; and Ugliest: Louanna Hammond, for a truly ugly Murano piece.



Barbara Stitt, Kay Reid, Bonnie Geiger, Sumner Reid

All six received paperweight prizes for their wins.

The two "first-timers", Janice Edelman, and Carol Rentschler (who recently joined DVPCA) were each called upon to give a brief autobiographical sketch. Stan then thanked Diane Atkerson for continuing to take candid photos at our group's meetings. He critiqued the show of Dale Chihuly's work at the new Borgata Casino in Atlantic City. He announced that on Saturday, November 8, 2003, there would be an Open House at Leo Kaplan, Ltd. on East 57th Street in Manhattan, showing the newest work of Gordon Smith, Rick Ayotte, Debbie

Tarsitano and the Trabuccos, all of whom who were also scheduled to attend. Stan offered to lead a group to NYC if anyone was interested, stopping first at a gallery in Englewood, NJ. To be certain that everyone had received it, he mentioned the brochure of weights for sale by Harvey and Doris Robinson. Then the drawing was held for the fourteen Today's Raffle Prizes, making several attendees quite happy with their winnings.

At 1:30, VP Stan introduced the Guest Artist, Drew Ebelhare, one of the premier weight makers, and a master of millefiori, working today. Drew last spoke to DVPCA on October 18, 1997, exactly six years less one week ago. Five years ago, Drew relocated from Texas to Canon City, Colorado for the outdoor activities of that state. He is now making his millefiori designs look like lampwork. Drew sees a decline in the number of paperweight collectors worldwide. His slide-illustrated talk showed us how to make canes and

weights (but first he recited some of his "hunter's haiku", rivaling Paul Stankard and Marty Mikelberg!). He showed us pictures of his new shop, built in 1888, in a quiet, peaceful town 35 miles west of Pueblo. Drew also renovates properties, and showed before

and after pictures of several.

Demonstrating through slides how to make a rose cane, Drew bundles the glass cane pieces with brass wire (not copper, which leaves a blue stain on the outside of the cane). For the center stamen, he starts with a yellow glass slug encased with clear, heated and marvered (rolled) into a cylinder or hourglass form with wet newspaper, pulled into a long rope, cut into 4" lengths, bundled, heated to fuse, pulled out again with one end attached to a blow pipe and the other end pulled with shears. For petals, preheated green glass is dropped onto the marver, flattened into a "patty" or "cookie" shape and heated in the oven. Two gathers of white (opal) glass are made, heating the tips and attaching them to the green glass cookies. Fold, reheat, and form into a cylinder with wet newspaper to make white covered with green with a clear cover. Squash to a flat slab, warm and pull into a long cane, producing a green and white flat slab cane for petals. These are cut and bundled with a stamen cane in the center, fused and pulled. It takes about two hours to make a flower cane and 80-90% of the final cane can be used, with some waste on both ends.

For a pansy cane, use the same center stamen as in the rose. Make a bundle of two purple-coated canes and three striped canes with a white exterior coating. To make the white cane, layer a gold ruby glass slab with white slabs, heat to fuse, squash together gently, attach another gold ruby slab to the side, rework and marver, encase with white and clear, reheat and pull out into a long cane. This pattern has a tendency to twist when pulled so it is a problem to keep it straight. The purple cane is made by squashing transparent purple glass into a cookie on the marver, making a cylinder of purple coated with white, placing the cookie on the end of the cylinder, heating and marvering into a cylinder, shaping into a triangular cross section to make the petal shape, dipping in clear,



Joe Freeze, Diane Atkerson, Billy Smelser, Don Formigli

reheating and pulling into a long cane. Cut all canes and bundle into a pansy cane. In order to remove air from between such bundled rods, reheat slowly, then gently roll to press or squeeze out the air after first dipping one end in water to harden it.

To complete the paperweight, place selected cane slices into a prepared mold cup; Drew does three

to four a day. Heat on a hot plate to 600-700 degrees Fahrenheit, then fire polish with a small torch tip. Get a gather of clear glass for a straight pickup (not a reverse pickup, which might smear the canes, though it is easier for basket weights). Pick up the canes, marver, shape with wet newspaper, chill the end closer to the pipe, reheat tip, drop into make-ready cup for the basic form, modify with wet newspaper. Be careful not to contaminate the hot glass with carbon from the newspaper or a wet wooden block. Jack down top of dome where attached to the punty rod to about 1/2" diameter, gather glass on rod and attach to bottom, tap off first rod so weight is attached to the second rod on bottom, snip off excess glass, reheat and block final form, using a knife at juncture of weight and rod, rap sharply and the weight will drop off, going into the annealing oven until the next day.

During the Question and Answer period, Drew explained: 1) To make leaves from canes, alternate slabs of green and white to make a leaf shape with stripes of color inside; 2) He has experimented to determine which colors work best with others; this is an ongoing trial and error procedure. He has found some opaque colors are too dull. Drew actually uses only six to eight different colors; he gets variations by layering and by pulling out to make tints or transparencies, much as the classic era weight makers did; 3) He has been a paperweight maker for 22 years and makes them for a living. He does have one other account to make a large number of \$4 jewelry parts; 4) He is inspired by the classic era Baccarat and



Drew Ebelhare, Boyd England, Stan Kruger



Andrew Scott, Carol Rentschler 10/11/03

especially Saint Louis weight makers and is in awe of how they made their beautiful weights with so little technology.

Drew concluded his talk at 2:20 PM to enthusiastic applause. VP Stan and Diane Atkerson then volunteered to take pictures of Drew with anyone who bought an Ebelhare weight. Stan, for the first time, took a group photo of attendees outdoors with Drew in the center. He noted the next meeting on January 24, 2004, which will feature as Guest Speakers William Pitt (also the Guest Dealer) who will discuss the Pairpoint Glass factory and Dennis and David Briening, DVPCA members and paperweight making brothers, who will present a slide show of their work. The meeting formally concluded shortly after 2:30



Jim Lefever, Guest Dealer William Pitt

PM and the room cleared by 3:30 PM, leaving only Bill Pitt still packing up his display.

Respectfully submitted,

Sue Sutton, Secretary



Gary and Bonnie Geiger, Toby Kruger 10/11/03



About 80% of the attendees at DV's Fall Meeting, October 11, 2003

Gordon Smith, Susan and Alan Kaplan and Phil Edelman, all eager to show and tell about their latest work or acquisitions. Toby and I had made this same trip to Kaplan's in November 2002 but came away on that occasion without any new weights. This time Toby was determined to bring home a Tarsitano weight for our mostly contemporary collection. After looking over the display of Tarsitano weights, Toby asked if there were any others not on display. Phil Edelman mentioned that some of last year's Tarsitano weights were still available, in inventory, and he led us back to the office to view them. Wouldn't you know, Toby fell in love with one of the two Tarsitano weights there, claiming it was the one she had wanted the previous year (and didn't buy because we were off to England shortly thereafter). Anyway, she bought that floral bouquet with three ladybugs on thatch ground and it is now a featured item in our collection.



Tarsitano Floral Bouquet with Three Ladybugs

Around 3 PM, the members of the New York Paperweight Collectors Society finished their lunch nearby and trooped into Kaplan's to meet with the artists and view their new works. Jim Lefever had made a presentation to them at lunch on Paperweight-Related Items and Delania was with him. We also met and chatted with Dena Tarshis, there without Dr. Julius or Lauren, who, we learned, was now married and had a baby. We met, for the first time in person, the new President of the New York group, Dr. Walter Schwartz, of Flushing, NY, and his wife, and invited them to one of Delaware Valley's meetings as our guests.

By now it was 4 PM, time to leave for home. We quickly made our farewells, ransomed our vehicle from its underground lot, and headed toward the Lincoln Tunnel, making it through to the NJ Turnpike by 5 PM. In Bordentown, NJ we stopped at Mastoris Diner for dinner at 6, ate well and arrived home at 8:15. It had been an 11-hour day but well worth the time, and look what we have to show for it, two lovely examples of rare art glass!



Debbie Tarsitano, Toby Kruger

## THE SCRAMBLE:

THANK YOU...Once again we thank a number of loyal DVPCA members and others for their donations to the group: PCA, Inc. for two modern frosted Gillinder Lion Heads (favors distributed at the 2003 Convention in San Antonio); James and Patricia Doherty for two Murano weights and \$25 cash; Ethel P. Henry for a copy of George Kulles's *The Curse of the Imperial Paperweight* and the 2003 IPS Calendar; Marty and Sandy Mikelberg for a dark swirl paperweight; Kay and Sumner Reid for the poster "Objects of Fantasy: Glass Inclusions of the Nineteenth Century", the special exhibit at PCA's 2001 Convention in Corning, NY; and Len and Pearl Kornit for a Portable Hands Free Wireless Phone Accessory.

THE FUTURE IS APPROACHING...There is a trend by some commercial institutions to sign up their clients for on-line bill payments, made by withdrawals directly from the client's bank account. I am signed up for two or three such arrangements already, and envision more to follow, being faster and saving postage, but doing away with the evidence of a written check. There are, no doubt, pros and cons about this trend. However, it suggests to me that as more DVPCA members come on-line and become computer literate (roughly half our membership at present), our quarterly newsletters could be emailed, rather than mailed, saving postage, paper, time and the effort expended in collating, addressing, stamping, closing up and carrying the 120-140 copies to the Post Office. Of course, if you wanted a hard copy, and had a printer attached to your computer, you could print out the newsletter at your convenience. And besides the savings mentioned, there is one great benefit: the newsletter would arrive at your computer IN COLOR and would print out that way. Let's think about this!

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

**April 17, 2004 Spring Meeting:** Morning Program: "You, Your Collection and eBay, Part II" by **Martin Mikelberg**. Afternoon Program: Celebrated paperweight author, Editor and lecturer **John Hawley** returns to speak on "Paperweights That Tell A Story". Don't miss! Guest Dealers **Dan & Therese McNamara**.

**July 10 & 11, 2004 12<sup>th</sup> Anniversary Celebration Weekend:** Morning Program: "You, Your Collection and eBay, Part III" by **Martin Mikelberg**. Guest Dealer **Nancy Alfano** will also speak on another of her collecting niche areas. Afternoon Program: Paperweight Artist **Ken Rosenfeld**, sponsored by **Nancy**. On Sunday, the group will visit a Philadelphia, PA glass exhibit, to be announced later.

**October 9, 2004 Fall Elections Meeting:** Morning Program: "You, Your Collection and eBay, Part IV" by **Martin Mikelberg**. Afternoon Program: Second generation weight maker **Melissa Ayotte** will display and discuss her own and her father's paperweight artistry.

**January 29, 2005 Winter Meeting:** Local glass artist **Beth Tomasello** will narrate a slide talk about her frameworked contemporary glass art marbles. She has studied with **Paul Stankard** and at Penland, Corning and the Glass Center at Salem Community College in Salem, NJ.

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

A native of Indiana, Guest Dealer/Speaker **William Pitt**, of Fairhaven, MA earned his Bachelors Degree in Mechanical Engineering from the Lawrence Technological University in Southfield, Michigan. After working 20 years as a Product Design Engineer in the Automotive Industry, for the Ford Motor Company, and in the Aerospace Industry, for TRW, he relocated to the New England area, where he became interested in Antique Art Glass. After moving to Massachusetts, he decided to turn his hobby into his profession. He has been buying and selling antiques for the past 16 years and travels to as many as eight large antiques shows a year, specializing in Pairpoint and Mt. Washington glass. His interest in paperweights began when he purchased a collection of Pairpoint paperweights from Leonard Padgett, author of the book *Pairpoint Glass*. For the past nine years, Bill has been buying and selling weights as well as other antique art glass. Every year he travels extensively, both nationally and internationally, searching for these precious items. And now, we have him!

## WINTER MEETING ANNOUNCEMENT...January 24, 2004

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)...Telephone (215) 675-5454

**MORNING PROGRAM: "The Pairpoint Factory"...**Wearing a second hat, Guest Dealer **William Pitt**, of Fairhaven, MA, will present a slide talk on a New England factory not much discussed in the current literature. Pairpoint began operations in the mid-nineteenth century and is still functioning today. Pairpoint paperweights were collected by only a few Pairpoint glass collectors and very few paperweight collectors. This presentation will show paperweight techniques used by Pairpoint in their glassware and will picture their paperweight products over the company's entire production life.

**AFTERNOON PROGRAM: "The Glass Paperweights of David and Dennis Briening"...**South Jersey natives, brothers **David** and **Dennis Briening** have been collaborating on glass paperweights featuring orchids and Fraktur designs since 1995. **David** was a manufacturing engineer before retiring to pursue a second career as a craftsman. He has taught Glass Art at Salem Community College in Salem, NJ for the past 13 years. **Dennis** has been the scientific glass technologist at the Hercules Research Center since 1983 and has taught at Salem Community College since 1979. He graduated from S.C.C. in 1977 and from Rowan University, magna cum laude, in 1993 with a degree in Sculpture. **Dennis** has also taught at The Studio of The Corning Museum of Glass and Urban Glass. Both **David** and **Dennis** were instrumental in the design and construction of the Glass Center at S.C.C. and **Dennis** served as Glass Center Coordinator from 1999 to 2002. He is also a member of Delaware Valley Paperweight Collectors Association.

### SCHEDULE OF EVENTS

- 10:00 am** Paperweight Fair with Guest Dealer **William Pitt** of Fairhaven, MA; Members' Tables; Displays; Brochures Free for the Taking; Coffee, Tea and Danish for Early Arrivals.
- 11:00 AM** "The Pairpoint Factory" by Guest Speaker **William Pitt**.
- 12 Noon** Lunch
- 1:00 PM** Business Meeting, Announcements, Reports from the Floor, Raffle Prize Winners, Silent Auction Results.
- 1:30 PM** "The Glass Paperweights of David and Dennis Briening" by the Brothers Briening.
- 2:30 PM** Paperweight Fair continues.

**DUES FOR THE CALENDAR YEAR 2004 ARE NOW DUE: Please submit the proper sum with the tear-off slip below. If you joined DVPCA on/after July 1, 2003, you are considered paid up through 2004.**

-----

#### LUNCHEON RESERVATIONS – JANUARY 24, 2004

#### MEMBERSHIP DUES FOR 2004

Choices @ \$14.50 each \_\_\_\_\_ Number attending

\_\_\_\_\_ Boneless Breast of Chicken, Maryland, w/Bacon

\_\_\_\_\_ Broiled Fresh Scrod, Tartar Sauce

\_\_\_\_\_ Single Membership \$20

\_\_\_\_\_ Business Membership \$30

\_\_\_\_\_ Household Membership \$30

*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 JANUARY 17, 2004!*



**PAPERWEIGHT COLLECTORS ASSOCIATION**

5 Johnson Lane  
Voorhees, NJ 08043-4123

Address Service Requested

**ISSUE CONTENTS:**

Lead Article: "A Sampling of Vasart Barware"  
Article: "A Worthwhile Recent Side Trip"  
Review of Events: Fall Meeting, October 11, 2003  
THE SCRAMBLE  
Advance Meeting Dates/Guests  
Vita for Guest Speaker **William Pitt**  
Winter Meeting Announcement: January 24, 2004  
DUES BILL FOR CALENDAR 2004  
Dated Reservations Tear-Off Slip

**HAPPY NEW YEAR!**  
**DUES FOR THE CALENDAR YEAR**  
**2004 ARE NOW DUE!!! See Page 11**  
**INSIDE THIS NEWSLETTER!**

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Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

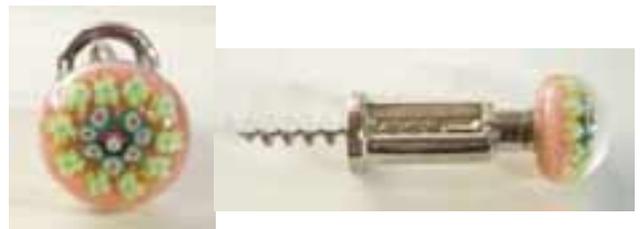


Figure 9

