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Identification Strategies for Antique Sulphide Paperweights

by Tad McKeon and Jim Barton

[Editor's Note: Paul Hollister in his *Encyclopedia of Glass Paperweights* defines sulphides as "Relief medallions made of china clay and supersilicate of potash for insertion in paperweights, scent bottles, decanters, knife rests, and a variety of glass objects. (Also) Any paperweight containing a sulphide." This definition, though incomplete, is operative for purposes of this article.]

"Who *is* that in that paperweight?" is a question often on the lips of the antique sulphide paperweight collector. Indeed, it is uttered more often as a complaint than as a query. The complaint is that the collector knows of no way to identify with certainty the figure represented by the sulphide in their paperweight. And this dilemma leads one naturally to question the purpose of collecting sulphide weights in the first place, if the identity of these sulphide figures must remain unknown.

However, the serious collector of antique sulphide paperweights...Jokelson also calls them cameo incrustations... approaches this question/complaint as a wonderful challenge. After all, sulphide weights exhibit many of the same beautiful qualities that attract collectors to paperweights in general. Sulphides are often encased on color grounds, within single or multiple garlands of canes, and occasionally can be found coupled with lampwork or a torsade. In addition to their visual qualities, sulphides arouse one's curiosity about the historical significance of the individual represented. Thus the challenge crystallizes and the search for the sulphide's identity becomes as

important as the acquisition of the sulphide paperweight itself.

This article will elaborate on four different approaches that have been used in the past to identify antique sulphides. These include: 1) visual identification, 2) named sulphides, 3) reference books and auction catalogs and 4) medals. However, primary emphasis will be placed on locating and identifying the medal which served as the model for the sulphide in question. Ultimately, locating the corresponding medal will provide the most accurate approach to a sulphide's positive identification.

I. Visual Identification

Over time, many sulphides have been labeled incorrectly unless they are of well-known or easily recognized personalities. Accurate identification may result when the sulphide image is readily recognizable or when the image corresponds to a period coin, token, stamp or other picture in wide circulation. Sulphides in this category include Queen Victoria, Victoria and her consort Prince Albert, Napoleon I, Napoleon III, the Hungarian Lajos Kossuth, George Washington, Ben Franklin and the Duke of Wellington. Such aspects as facial hair or hairstyle, profile or the inclusion of a mate may help to confirm the identification. These subtle differences between sulphides may aid in assigning the proper identity to the image but sometimes can mis-lead as well.

II. Named Sulphides

A second approach utilizes the name provided by

the sulphide paperweight maker. Sometimes subjects are identified through an India ink signature on the truncation of the sulphide [Figure 1]. Occasionally the name is written on the reverse of the sulphide [Figure 2]. Both signature locations, obverse, the main side, and reverse, the opposite side, can offer the collector a positive identification; however, the careful collector will be wary of some India ink signatures on sulphides of religious figures, as we shall see.

Encased in Figure 3 is a sulphide with an India ink label that reads “St. Nicholas”. This same sulphide appears in Geraldine J. Casper’s *Glass Paperweights of the Bergstrom-Mahler Museum*, Color Plate 8, #527, with an India ink label that reads “St. Augustine”(!) and in Paul Hollister’s *Glass Paperweights of the New York Historical Society*, Page 96, Color Plate 78, upper left, as “St. Charles”(!). Apparently, the sulphide was made with a blank marquis that could be “filled in” with various appellations. This strategy served multiple purposes. If the sulphide came from a third party, they could sell it to any number of glasshouses, for the blank marquis would allow the individual glasshouse to personalize the sulphide according to their clients’ requirements.

There is evidence to support both parts of this hypothesis, the “blank marquis” and the “third party sulphide maker”. All three sulphide weights listed in the preceding paragraph, “St. Nicholas”, “St. Augustine” and “St. Charles”, were made by Baccarat, confirming the notion that an individual glasshouse would “fill in the blank” to meet the requirements of different customers. That there was a third party who manufactured sulphides is supported by a fourth weight, encasing the same sulphide image as the three saints above, but made by Clichy (!), found in Paul Jokelson’s *Sulphides: The Art of Cameo Incrustation*, Color Plate XXVII, between Pages 88 and 89, and identified as “Saint Peter” (!).

Finally, both the “fill in the blank” theory and the “third party sulphide maker” theory are supported by Figure 4, showing a Saint Louis weight, identified by the garland of canes, with the religious image of a female with clasped hands. This sulphide has a blank marquis. However this same

religious female appears again, on Page 96 of Hollister’s book, next to “St. Charles”, in a Baccarat weight identified as “stte. Marguerite” (!).

III. Reference Books and Catalogs

A third method for sulphide identification has been from pictures and descriptions of sulphide incusted weights in reference books and auction catalogs. This method can be useful when the identification is accurate but sulphides often are incorrectly identified in these publications. And it is not uncommon to find these incorrect identifications carried forward from publication to publication. The authors have reviewed five decades worth of auction catalogs and concluded that there are a great many unidentified antique sulphide paperweights, commonly referred to as “unidentified officer”, “unidentified man”, “unidentified woman”. Our review also corroborates the statement by Jokelson (Page 8) that “sulphides are comparatively rare” when measured against the total number of antique paperweights extant. This relative rarity contributes to the difficulty in identifying antique sulphides correctly.

IV. Medals

Most, if not all, portrait sulphides came from a corresponding medal and so the most reliable method for identifying the individual portrayed is to locate the source medal for the sulphide. These source medals provide a vehicle for exact identification and enable collectors to move their antique sulphides from an “unknown” category to a “known” category. Medals, commonly referred to as medallion art, have been extremely popular through the centuries. According to Benjamin Franklin, Alexander Pope, Johann Wolfgang von Goethe and others, medals were a way to perpetuate for future generations the important people and significant events of the day. They all held the commemorative medal in high esteem. {See Frank Roos, “The Commemorative Medal – A Forgotten Art”, *Antiques Magazine*, November 1956, Vol. LXX, #5, pp. 459-461.} Medals were produced to document important events: marriages, births, baptisms, deaths and other life-cycle events, as well as, for example, the building of a bridge or the

opening of a building or exhibition or World's Fair, etc. Napoleon I used medals as a propaganda vehicle to instill national pride and to proclaim national glory. According to one Internet source (<http://fortiter.napoleonicmedals.org/books/books.htm>, "Books about Napoleon Medals"), more than 2300 medals were produced while Napoleon I ruled.

Medals have character and, taken as a whole, provide a rich commentary on the history of world events. Some consider medals to be true works of art. Engravers commissioned to make medals would create scenes or portraits in high-relief which would then be used to form a steel die. Once the die was cut, many medals could be produced by stamping that one image onto copper, silver or brass blanks. Once struck, medals could be distributed as awards, sold in stores or circulated to commemorate an event.

Other medals were produced using one die for the face, or obverse, of the medal and a different die for the back, or reverse, of the item. Each side could be signed by the engraver or engravers responsible for developing the portrait or scene. Such signatures are found usually on the truncation of the portrait, immediately below the portrait.

Medals tend to have a much higher relief than coins, making them more suitable for the creation of sulphides. The higher the relief, the more artistic detail could be transferred to the sulphide. The portrait, typically found on the obverse of the medal, could be cut out of the metal. Once the portrait was isolated, it would provide a perfect medium for transferring the high relief features of the portrait into a mold. The mold could then be the master image used for the production of a sulphide. Once the sulphide had hardened and was freed from the mold, it displayed all the characteristics of the original medal portrait. In many cases these characteristics include the engraver's name or initials that had been stamped into the source medal. Thus, it is not unusual to find "Andrieu" (the engraver's name) on the truncation of Napoleon's sulphide portrait or to see "A&M" (Allen & Moore) on the Duke of Wellington's truncation. Further, some sulphides even show knife marks that occurred as the sulphide was trimmed and cleaned up after hardening.

Not all sulphides came from portraits that had been isolated from a medal. Some were created from the medal's entire obverse. Examples include many sulphides taken from medals associated with the great 1851 Crystal Palace exhibition in London. Further, cutting a portrait out of a bronze medal must have been extremely difficult. To illustrate: Often medals of Napoleon I (Bonaparte 1769-1821) show him wearing a wreath, which generally is tied. The strings of the wreath hang down the back of his neck. Often the strings fall away from the neck. In many Napoleon I sulphides no material is removed between his neck and the bow, supporting the notion of difficulty in exactly recreating the portrait image. There are, however, a few rare examples where the sulphide maker was true to the medal and left space between the bow and the back of Napoleon's neck.

Using Medals for Positive Identification of Sulphides

Figure 5 is a paperweight of Henry V, the Comte de Chambord. Figure 6 is the medal of Henry V that was the source for the sulphide in Figure 5. The medal was struck in 1842, the same year King Louis Philippe's son, the Duc d'Orleans, who was heir to the throne, died. Possibly this medal was struck to rally the French citizenry behind Henry V in an effort to reclaim the Bourbon throne. This sulphide of Henry V is often confused with the likeness of a period poet, Alfred de Musset.

Another sulphide that is commonly identified incorrectly is that of Sir Walter Scott (1771-1832), the Scottish author and poet justly famous for poems such as "The Lady of the Lake" and "Lord of the Isles" and for historical novels such as *Heart of Midlothian*, *Ivanhoe* and *The Fair Maid of Perth*, all written in the first two decades of the 19th century. Figure 7 shows the English medal struck to honor Scott, Figure 8, the French paperweight containing his sulphide image. Often the latter is incorrectly identified as Rouget d'Isle, the composer of the French National Anthem. Figure 9 shows a medal of Rouget d'Isle. The differences are obvious.

Thus we see that matching a medal to its



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Review of Events

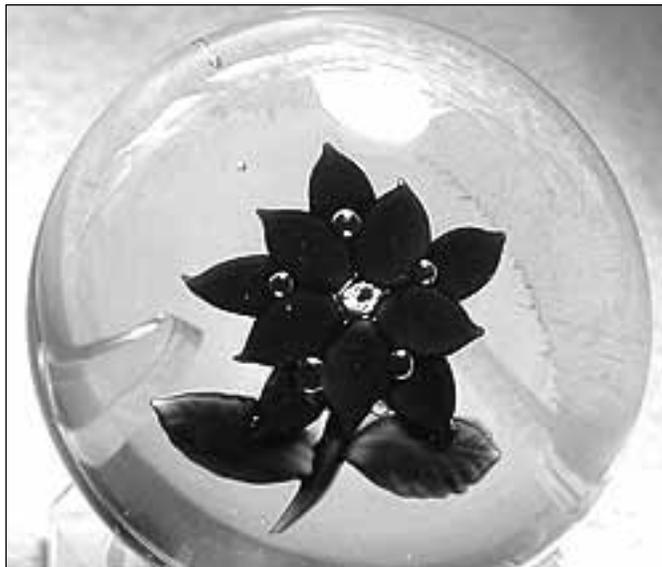
Fall Elections Meeting, October 9, 2004

Delaware Valley PCA's Fall Meeting opened officially at 10 AM on October 9, 2004 at Williamson Restaurant, Horsham, PA. It was a sunny autumn morning. The 42 attendees, out of the 45 who had registered, were treated to a Paperweight Fair that included: a display of Ayotte paperweights overseen by Guest Speaker Melissa Ayotte and her mother Clara; one table of weights from Guest Dealer Leo Kaplan Ltd. of New York City, overseen by Alan Kaplan and Phil Edelman; weights handmade by members Ken Brown and Pat Ackerman; and weights, weight-related items and other glass objects...marbles, mosaic mirrors by Sheryl Jaslow and jewelry, etc....for sale presented by others in the group. On tables lining the periphery of the meeting room, members found, for their perusal, books selected from DVPCA's Lending Library, two recent paperweight auction catalogs with Prices Realized Lists, a sampling of other PCA newsletters from around the U.S. and England, Delaware Valley T-Shirts (\$8), a silent auction of two Franklin Mint sulphide paperweight sets and a Chinese reverse-painted hollow globe with wooden stand, a mystery weight from Frank Gardner and an array of tantalizing Today's Raffle Prizes ranging from a Kosta Boda decanter, \$25 Selman Gift Certificate, and millefiori wax candle to *Dutch*, a biography of Ronald Reagan, all the while munching on Danish and sipping coffee or tea.

Promptly at 11 AM, Vice President Stanley Kruger called the meeting to order. He recognized attendees who had come from greater than local distances: Elliott and

Rosalyn Heith, Phil Edelman and Alan Kaplan from somewhere in New York City, Jim Perna and Frank Gardner from northeast PA, Gary and Bonnie Geiger from Beaver, PA, west of Pittsburgh, Ethel Henry from Lakewood, NJ, Xavier Simon from McLean, VA, Melissa and Clara Ayotte from Nashua, NH and John Hawley, the long distance winner, from Hernando, FL. Stan then introduced the morning program speaker, Ken Brown, who reprised his May, 2004 presentation at Wheaton Village's Small Glass Works Weekend called "A Collection of Antique American Paperweights". Ken and his wife Anne have collected antique paperweights for some 35 years, ever since a collection came to Ken's auction house and he researched them to determine origin and value. Beginning with the last weight in his presentation, Ken then gave a brilliant slide talk about antique American paperweights, all from his own collection, starting with one Anne gave him for Xmas 34 years ago to shut him up! Ken had organized his talk into the various categories of antiques and illustrated these with weights he owned.

- Bouquet: Ken showed one from the New England Glass Company (NEGC), noting that all bouquets are different. This one showed standard form but had unusual translucent yellow flowers.
- Scramble: An interesting category because there are so many types of inclusions. One of his has 1 1/2 rabbits, another has three eagles. Ken looks for pieces in original condition, noting that many have been reground, changing their proportions and optical values. He looks for authentic wear on the base and explained how to check for faked wear (rubbed on concrete). At one slide of a macedoine weight, Ken noted that these may have a solid color ground. He showed the weight with 1 1/2 rabbits and called it "splitting hares". Some of his scrambles contain latticino twists or Greek crosses.
- Concentric: In other words, rings of canes. There are close and open concentrics. Ken mentioned how difficult attributions can be; experts often disagree.
- Nosegay or posy: An NEGC posy is identified by "rabbit ears", leaves sticking straight up. NEGC bees and Bohemian bees are different. Leaves are made by overlaying white glass with



10-Petal Sandwich Poinsettia, Lutz Rose Center Cane, 3" dia.

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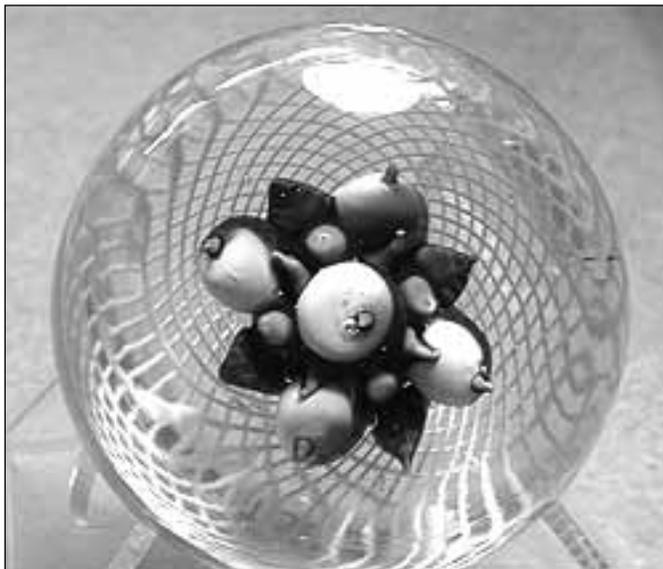
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green and occasionally the white shows through. Some leaves are broken off. This happens when the posy set-up is picked up with clear hot glass; the glass must be at the correct temperature, the consistency of leather according to Francis Dyer Whittemore. If not, the leaf will not adhere properly. Ken noted that mushroom weights have very wide, open bases, not pulled to a point like French antiques.

- Crown: NEGC crowns are uniform and symmetrical. Boston and Sandwich (known as Sandwich) crowns are more irregular but also more complex. A chapel bead is an interior twist surrounded by another twist. Ken showed a Gillinder weight that was concentric but was actually a carpet ground made by using the same cane repeated. When turned over, one could see a 1/4" paperweight exactly matching the upper view.

Nicolas Lutz made a lampworked flower in blue with red and white marbric—very patriotic looking. Ken showed one Sandwich crown that was hollow, stencil painted over milk glass, having a correct profile with a protrusion or “nipple” at the top center.

- Potichomanie: A reverse painted hollow weight was shown, although there was a question as to whether it was actually painted or a decal. These weights are filled with powder and then the bottom is sealed.



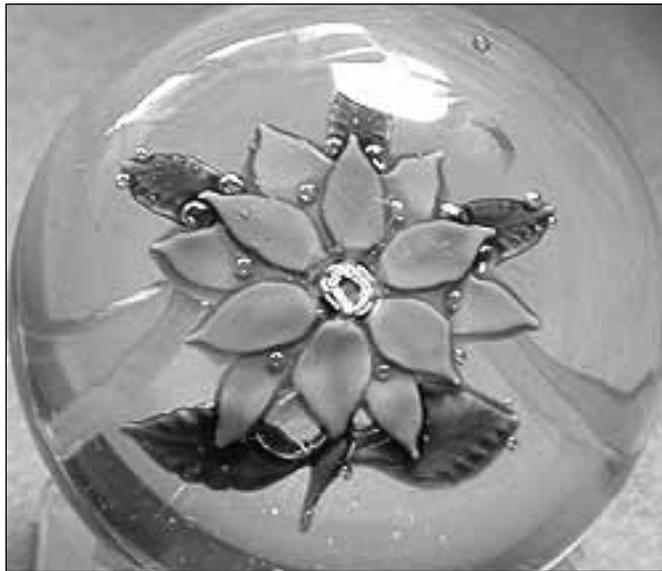
New England Glass Company Fruit Bouquet, 2 1/2" dia.,
2 1/8" tall

- Silvered glass: The weights were cut, then silvered.
- Devil’s Fire: Ken showed one example, almost a match to another in Wheaton Village, made in 1901. Unfortunately it has a glass incompatibility problem which created a bit of cracking. But, Ken emphasized, if you want perfect weights, don’t go after antiques!
- Frit weights: Ken showed one Millville weight, possibly by Michael Kane, of a boat image in white frit.
- Sulphides: Ken showed a number of these, all notables in U.S. and Hungarian history.
- Blown fruits: These were made by blowing clear glass fruits, then marvering them over with crushed colored glass. Sometimes this results in cracked surfaces. Round bases were attached to NEGC blown fruits; St. Louis’s have square bases.

- Fruits: Both NEGC and French fruit weights demonstrate well-planned set-ups over latticino, which was made by covering a glob of clear glass with canes, blowing into a bubble, then inhaling the air to collapse the bubble into a flat wafer. Fruit colors can vary and the latticino can be wide or fine. Some weights show a single fruit, often on clear glass. Ken showed a Mt. Washington strawberry with a slightly lumpy external surface.

- Crimp Roses: Ken showed an Emil Larson crimp rose, made in South Jersey circa

1930's. Larson's roses have four green leaves and a crimp on the bottom like a four-leaf clover. Other Wheaton Village, Millville, NJ makers also use this technique. Ralph Barber's roses contain three leaves. Ken showed one of Barber's that had cracked because of glass incompatibility. Harry Caralluzzo, another maker from South Jersey, was a shop manager who used all kinds of crimps so it is difficult to attribute crimp rose weights to him. As a rule, crimp roses are hard to make and it might take ten years to learn how to make a good one!



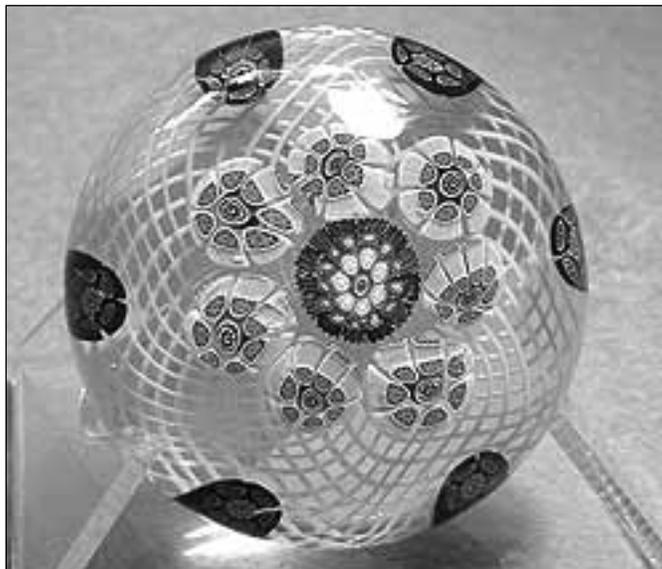
12-Petal Sandwich Poinsettia, Lutz Rose Center Cane, 3" dia

- Umbrella or Spatter lily: These are also made by a crimp. Ken showed one containing a brown color made from aventurine glass. He also showed one with a pontil mark on the top. Why? Perhaps grinding facilities were not available to the maker of that one.

- Bottles: Ken showed several with weights in the base and in the stopper, noting that this was an easily damaged style.

- Poinsettia: These are quite common from NEGC. Poinsettias show a typical uniform NEGC leaf, with rows of bubbles trailing along the leaf. These bubbles might have been thought to be dewdrops, but Ken said not. These leaf bubbles were just a mistake, not deliberate. He also showed a Sandwich weight with shaded blue flower petals over a jasper ground. Ken noted that a salmon color could be by choice, or it could be a burned out red. Some flowers are more fantasy than realistic or life-like poinsettias.

- Pansy: Probably the most common flower in antique paperweights, many have a crack where a petal has separated. Ken showed one with a central Greek cross and one with a flower so



New England Glass Company Open Concentric, 2 3/8" dia.

squashed in the making that you couldn't identify what flower was intended. Some pansy weights have black flecks but they are a mistake.

Ken ended his informative talk and asked for questions: 1) What did the weights originally cost, 150 years ago? About \$2-3 per dozen, or under a dollar each, but that was not cheap at the time! 2) A question about the millefiori used in antique weights brought the answer that the cane slices could be similar but not identical, either because the slices

came from different canes or from different locations along the same drawn-out cane.

Ken concluded to appreciative applause just at 12 noon. Lunch was scheduled for 12:30 so Stan dismissed the group to look at the weights and displays around the room until then. After he left the podium, Ken was asked how to learn about antique weights. He suggested the following volumes [all of which are available for loan through DVPCA's Lending Library]: Pat Reilly's *Paperweights*, the best book for beginners ever written; Paul Hollister's *Encyclopedia of Glass Paperweights* for a thorough overview and identification; John Hawley's *The Boston and Sandwich and New England Glass Companies*; Andy Dohan's *The Dictionary of Paperweight Signature Canes: Identification and Dating*; all three of George Kulles's books, *Identifying Antique Paperweight: Millefiori*, *Identifying Antique Paperweights: Lampwork*, *Identifying Antique Paperweights: The Less Familiar*, and Pat McCawley's *Antique Glass Paperweights from France*.

After the usual delightful Williamson lunch of either fish or chicken entrees, finished with ice cream cake dessert, raffle tickets were sold for \$2, three for \$5, and a total of \$147 was collected.

At 1:35 PM, Stan called the business meeting to order. He invited attendees to view Memories Photo Album #2 for pictures taken at our Garden Party on July 10. PCA, Inc.'s biennial Convention May 18-21, 2005 will be held at the Radisson Paper Valley Hotel in Appleton, Wisconsin, only seven miles from the famous Bergstrom-Mahler Museum in Neenah, which will have on special display Mrs. Evangeline Bergstrom's original paperweight collection, along with the 700-800 that have been donated to the museum since the original bequest; but you must be (or become) a member of PCA, Inc. to attend this Convention. Member Joe Freeze, while being a Good Samaritan helping a stranded motorist, suffered a broken wrist for his trouble, when she ran him over! Beginning in 2005, DV's annual dues structure will be simplified to a flat rate of \$25 for all categories of membership, Single, Household and Business. In addition, members in any category can purchase four ad insertions per year, one in each of our quarterly newsletters, for \$20. In answer to a John Zecca comment, Stan clarified that "Household" extended only to two people and not pets. In August, ten members and guests took a bus tour to Reading, PA, to see the Dale Chihuly exhibit at the Reading Public Museum. Stan, who led the tour, said it was the best Chihuly exhibit, out of five or six, he had ever seen. He raised the possibility of a similar side trip to Wheaton Village to see a Paul Stankard retrospective on view from November 20, 2004 through March 20, 2005, with an evening reception on Friday, December 10 from 6-9 PM. Another Stankard exhibition and sale opens tomorrow, October 10, at the Rosenfeld Gallery, 113 Arch Street in Old City Philadelphia. On the second day of DVPCA's 12th Anniversary Celebration Weekend, July 11, 2004,



Rick Ayotte's Golden Bouquet. 3 5/8" dia.



Rick Ayotte's Mini-Cardinal, 2 1/8" dia.

thirteen members were given a special guided tour of the National Liberty Museum, which included hundreds of art glass objects celebrating modern day heroes of liberty. Stan recommended that everyone get to this museum, at 321 Chestnut Street, for a very uplifting and even thrilling experience.

Next on the agenda was the proposed By-laws change allowing all DVPCA officers to serve an unlimited number of two year terms. This amendment passed on a unanimous voice vote. Next item: Elections. Stan, acting for the Nominations Committee, reported that there were nominations for only three positions, himself for President, and Sue Sutton and Don Formigli, currently Secretary and Treasurer respectively, again for the same positions. No nominations from the floor for Vice President were forthcoming, so a vote on the slate of three nominees was held and approved unanimously. Upon being elected President this time around, Stan again asked for a volunteer for the post of Vice President, but no one stepped forward. Next the Today's Raffle Prize winners were selected, choosing from among thirteen diverse prizes. The first four winners sat at the same front table but had purchased a large number of tickets.

Newly elected President Stan then introduced as afternoon speaker second-generation weight maker Melissa Ayotte, of New Hampshire. Born in 1971, Melissa is the daughter of paperweight artist Rick Ayotte and thus grew up in the atmosphere of glass. She earned an M.A. degree in Clinical Psychology and Counseling and pursued a career in these fields, at the same time becoming interested in a career as a glass artist. So she apprenticed in Rick's studio until, eventually, glass

became her full time pursuit. She collaborates on her father's designs but has developed her own ideas and techniques. Melissa's talk, a PowerPoint presentation entitled "The Palette of Ayotte Glass Studio", illustrated her development as a glass artist, based greatly on her father's forty year history as a paperweight artist. She says glass is enticing; it is easy to fall in love with glass. She works today in her father's studio, with her mother "arbitrating" at times. Their subject matter, generally, is nature. Rick is a nature enthusiast and their work celebrates the variety and endless diversity of nature.

Melissa showed slides of her raw materials, colored glass rods marked with tape to keep track of compatibility issues. She first began making parts for Rick's weights, perhaps for a year or two. Then he asked her to develop a pattern or design for blueberries. "Glass is a very technique-oriented form." she stated. New techniques must be developed to solve problems with various set-ups. Melissa places maxims, aphorisms, slogans, sayings, mostly about self development and self-actualization, around the studio as motivational devices, and showed us several. She showed slides of early bird set-ups and discussed the development of these images through the years, Rick's first, and then hers. She said birds are difficult; there are many parts, leading to problems in encasing. She showed many other weights containing images from nature: salamanders, raccoons, rabbits, poppies, frogs, pond lilies, the Peace rose, a lizard and fly, cat, toads, blueberries with flowers, a huge 2" flame-worked frog encased (very difficult to accomplish without cracking), macaw, pond lily with a hovering dragonfly, spider and fly on a flower, turtle with a shell made of 15 different colored rods, a pate de verre turtle to create a different shell, lady's slipper, heron with turtles underneath, a three-tiered weight (three different size weights mounted one atop the other) to create a rare sculpture, "hallucinations" and "illusion" weights that capitalize on refraction for their lovely effect, and bowls and compotes with a paperweight center; another artist blows the bowl form. Color is very important to Rick and Melissa, as is cutting to enhance the image. She makes raspberries by creating each nodule

separately, then combining the nodules to form each berry. She showed weights with seascapes, a sunflower with hornet (noting that large flowers are difficult to encase without losing petals), butterflies, peaches with fuzzy surfaces, dahlias, cosmos in "Radiance Bouquet", "Sacred Lotus", "Abundance Bouquet", "Watchful Eyes" (lizard and mouse around a cactus), toucan, blue poppy, hummingbirds under orchids, miniature roses, and "Nectar" (apple blossom with bee).

Melissa's weights are focused on nature, not only earthly nature but human and divine nature, so her subject matter varies more than her father's. Subjects she has explored include tea roses, "Mother Nature", with a hand growing up around flowers to symbolize spring growth, forget-me-nots, "Hidden jewel" with a pate de verre gold-leafed Buddha head nestled among flowers, and white narcissus, her latest design. She spoke of maintaining her own distinctive and separate style while still working with her father. She makes what she calls "stones", encased frit weights in stony forms with flowers inside, trying for a river rock or beach stone effect. This design refers to using an actual rock as a paperweight. Her niece Emma also contributes, as does Maxwell, making this work a true family enterprise. The Ayotte studio looks out on woods, so they exist in the nature they love. Melissa concluded at 2:40 PM with this positive statement: "The best thing we can do is yet to be done!" She then entertained questions about images, techniques and ideas. She said they not only allow visitors to their studio but welcome them.

At 2:45, after enthusiastic applause for Melissa, President Stan thanked her and presented her with plastic calipers marked Delaware Valley PCA, in appreciation and as a token remembrance of this happy occasion. He called again for a volunteer for the post of Vice President; Pat Ackerman's name was mentioned but without resolution. He spoke of a letter he and Toby had received from Paul Stankard asking for financial support of the programs at Wheaton Village. Stan suggested a contribution of \$1000 to Wheaton Village in the name of DVPCA. Treasurer Don



Rick Ayotte's Sunflowers with Chickadee, 3 5/8" dia.

Formigli reported that the Treasury contained about \$8000, down a bit at the moment, which goes to finance side trips, subsidize lunches and newsletters, pay the occasional honorarium, etc. Martin Mikelberg proposed that the club donate \$2000 to Wheaton Village. In the discussion that followed, questions and issues were: What about \$1000 now and perhaps more at a later time?; Is it appropriate to make a group donation?; Remember, DVPCA gave \$5000 to Wheaton Village two years ago, to establish the England-Kvalnes Memorial Fund; Are there large known expenditures coming up in the next 18 months?; etc. After much discussion, of how much to donate and when, the members voted to approve the donation to Wheaton Village of \$1000 now, with one nay vote. Stan then mentioned a possible side trip to Wheaton Village on the evening of November 10 to hear Gay Taylor speak on the special exhibit there, "Glass Threads: Tiffany, Quetzal, Imperial, Durand" at 7:30 PM. Fifteen were needed to fill the bus and make the trip a "go". However, only about five hands were raised to show interest. Stan may send a letter to coordinate later, as the date approaches. He adjourned the meeting at 3 PM, urging all to view again the offerings around the room and to buy the dealers' weights.

Respectfully submitted,
 Patty Mowatt,
 Acting Secretary



Caithness Signing Event at Wheaton Village, November 13, 2004: Caithness Lampworker Allan Scott at the T. C. Wheaton Glass Studio preparing lampwork flowers for a later encasement.

corresponding sulphide provides a positive identification of the figure in the sulphide. However, finding an exact match is not always easy. First, the characterization of images in medals changes over time due to the aging of the subject, the persona being portrayed and/or the unique perspective of the varying engravers producing the source medals. Further, differences in similar images are attributable to slightly different hair styles, facial hair,

hairlines, major jewelry items, worn or not, medals on uniforms or the style of a tunic or other piece of clothing. But once the exact match is made, there is no doubt as to subject, engraver or approximate time period of both medal and sulphide. Only then can the true student begin to research the history of the sulphide figure encased in their antique glass paperweight!

About the Authors:

Tad McKeon is employed at the St. Jude Children's Research Hospital in Memphis, TN. His passion for antique glass includes sulphides, lampwork and millefiori made by French and American glasshouses. Jim Barton is a hematologist and medical oncologist. He is especially interested in discovering associations of antique paperweights and related items with persons and events of the past. 



Caithness Signing Event at Wheaton Village, November 13, 2004: In the Arthur Gorham Paperweight Shop, Left to Right: DVPCA President Stan Kruger, Toby Kruger, Helen MacDonald, Lead Designer at Caithness, and Michael Loughnane, Vice President of Sales, Caithness Glass USA.

THE SCRAMBLE:

THANK YOU...

Once again, we thank a number of our members for their donations which become Door or Raffle Prizes: Ethel P. Henry for the October 1, 2004 Christies Auction Catalog with Prices Realized List (which will become part of DVPCA's Lending Library) and a large globular millefiori candle; Diane Atkerson for an Indian swirl weight and a Commemorative Golden Spike; John Zecca for *The Collectors' Encyclopedia of Antiques*; Leo Kaplan Ltd. for two surprise gifts, a Franklin Mint sulphide set issued in 1975 and a paperweight reference book; and the Krugers for a \$25 Gift Certificate from Larry Selman. Thanks to all!

DUES SIMPLIFICATION...

Elsewhere in this issue, you will find that DVPCA's dues structure has been simplified for Calendar Year 2005 and beyond. We asked a number of other PCAs, including PCA, Inc., how they handled dues and all favored a single rate, which we now have implemented. Henceforth, all three categories of membership, Single, Household, Business, will pay the same rate of \$25 per year. Any member may also purchase single ads in each year's quarterly newsletters for an additional \$20, for four ad insertions each year, a total of \$45 per membership with ads. This is surely the least expensive ad structure of any PCA anywhere, but our ads are a standard size, approximately 3 1/2" long and 1 1/8" tall. We urge all members to patronize those artists, dealers and professionals who support our organization with their membership and their advertisements.

CALL FOR PROGRAMS...

As you see from the adjacent CALENDAR, we need several Morning Programs during the next 12 months, in July and October 2005 and January 2006.. So we ask our members to suggest short, 30 minute, programs that might (or might not) complement the Afternoon Programs already scheduled for those meetings. If anyone wants to present a Morning Program based on his/her own particular expertise or collecting niche, we would welcome that input. Be creative! It will be good for you, and DVPCA!

CALENDAR:

ADVANCE MEETING DATES AND GUESTS

April 16, 2005 Spring Meeting: Morning: "You, Your Collection and eBay, Part IV" by **Martin Mikelberg**. Afternoon: **Donald W. Friel**, Manager of the T.C. Wheaton Glass Studio at Wheaton Village, will narrate a videotape on "How to Make a Crimp Rose Paperweight." Guest Dealers: **Dan and Therese McNamara**.

May 18-21, 2005: PCA, Inc. Biennial Convention, Radisson Paper Valley Hotel, Appleton, WI, only seven miles from "Paperweight Mecca", the Bergstrom-Mahler Museum in Neenah, WI. If you attend only one paperweight Convention in your lifetime, make it THIS one!

July 16 & 17, 2005 13th Anniversary Celebration Weekend: Morning: TBD. Afternoon: PCA, Inc. President **William Drew Gaskill** will present "American Folk Art Paperweights and Their Audience.": Guest Dealer: **Paul Dunlop**. On Sunday, July 17, at 10 AM we will meet in Glassboro, NJ for a guided tour of the **Heritage Glass Museum**. At 11:30 AM, we will convene at Wheaton Village to attend the second full day of **Glass Weekend 2005**.

October 15, 2005 Fall Meeting: Morning: TBD. Afternoon: **Dale L. Murschell**, Past-Editor and guiding light of The Whimsey Club will present a slide talk on the subject "So You Think Devil's Fire Is a South Jersey Thing?"

January 28, 2006: Morning: TBD. Afternoon: **Win Applegate**, Editor and guiding light of the Antique Doorknob Collectors of America (ADCA) will present a slide talk on "Paperweight Doorknobs".

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

Winter Meeting Announcement

January 29, 2005

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

MORNING PROGRAM:

Loyal DVPCA member **Martin Mikelberg** graduated from Temple University with a BS in Accounting, earned his CPA Certification and then worked 31 years for C.W. Industries of Southampton, PA as Controller, later Vice President of Finance (CFO), retiring in 1998. He has many hobbies including music (tin whistle and harmonica), composes haiku, travels the world and is an avid eBay. At our Fall Meeting on October 11, 2003, Marty began a series of talks on "**You, Your Collection and eBay**", discussing eBay's history and how it can play a role in your life. Today, he continues with Part III of the topic, discussing the ethics of buyers and sellers on eBay, including selling on your own, international sales and how to account for damaged goods.

AFTERNOON PROGRAM:

Born and raised in Hammonton, New Jersey, **Beth Tomasello** lives and works in the area and is proud to be part of the ongoing glass tradition in South Jersey. After graduating from Northern Illinois University with a bachelor's degree in Graphic Arts, she spent 15 years in the printing industry before discovering glass in 1999. Since then she has studied with an impressive list of glass artists including Paul Stankard (her first flameworking class), Dinah Hulet and Loren Stump and at Penland, Corning and the Glass Center at Salem Community College. Currently Beth focuses her efforts on flameworked art glass marbles. Her work can be found in numerous private collections and galleries. Today her PowerPoint presentation will review her history and development as an emerging glass artist.

DUES FOR CALENDAR YEAR 2005 ARE NOW DUE!

Dues are simplified and all categories of membership, Single, Household, Business, pay the same rate, \$25/year. Quarterly newsletter ads cost an additional \$20/year. Please submit the proper sum with the tear-off slip on this page.

LUNCHEON RESERVATIONS – JANUARY 29, 2005

Choices @ \$16.00 each:

_____ Number Attending
_____ Boneless Breast of Chicken Maryland w/Bacon
_____ Broiled Fresh Scrod, Tartar Sauce

MEMBERSHIP DUES FOR 2005

_____ Single \$25
_____ Household \$25
_____ Business \$25

_____ Four Ads \$20

NOTE: YOU MUST BE A MEMBER TO ADVERTISE!

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 JANUARY 21, 2005!!!

SCHEDULE OF EVENTS

- 10:00 AM Paperweight Fair** with Guest Dealer **William Pitt**, Fairhaven, MA; Members' Tables; Displays; Brochures and Antiques Newsletters Free for the Taking; Coffee, Tea and Danish.
- 11:00 AM "You, Your Collection and eBay"** narrated by **Martin Mikelberg**.
- 12:00 PM LUNCH**
- 1:00 PM Business Meeting, Announcements, Reports from the Floor, Door Prizes, Silent Auction Results.**
- 1:30 PM "My Life as a Glass Artist"** by **Beth Tomasello**.
- 2:30 PM Paperweight Fair** continues.



PAPERWEIGHT COLLECTORS ASSOCIATION

5 Johnson Lane
Voorhees, NJ 08043-4123

**HAPPY NEW YEAR!
DUES FOR CALENDAR YEAR 2005
ARE NOW DUE!!!
See pages 10 & 11
inside this Newsletter!**

ISSUE CONTENTS:

- Lead Article: **“Identification Strategies for Antique Sulphide Paperweights”**
- Review of Events: **Fall Meeting, 10/9/04**
- THE SCRAMBLE
- CALENDAR: Advance Meeting Dates and Guests
- Winter Meeting Announcement: 1/29/05
- **DUES BILL FOR CALENDAR 2005**
- Dated Reservations Tear-Off Slip

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Email: museumstores@wheatonvillage.org
Wheaton Village, 1501 Glasstown Road, Millville, NJ 08332-1566



Identification Strategies for Antique Sulphide Paperweights

by Tad McKeon and Jim Barton



Figure 1

Illustration of Sulphide Paperweight with India Ink signature.



Figure 2

Illustration of Washington's name on the back of a sulphide.



Figure 3

Saint Nicholas.



Figure 4

Garlanded St. Louis Saint.



Figure 5

Paperweight of Henry V.



Figure 6

Medal of Henry V.



Figure 7

Medal of Sir Walter Scott.



Figure 8

Paperweight of Sir Walter Scott.



Figure 9

Medal of Rouget d'Isle.