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PCA, Inc. Golden Anniversary Convention San Antonio, Texas, May 14-17, 2003

by Stanley B. Kruger

IMAGINE! The Paperweight Collectors' Association, Inc., single-handedly founded by the legendary Paul Jokelson in 1953, was conducting a fiftieth anniversary celebration at its biennial convention in San Antonio, TX, May 14-17, 2003 and we, Toby and I, were THERE!!! What an occasion! What an event! What a site and what a star-spangled Convention!

Registration was on-going throughout the four days of Convention but first began at 1 PM on Wednesday, May 14, in the 2nd floor Grand Foyer of the Adam's Mark Hotel, 111 East Pecan Street, at Soledad, in downtown San Antonio, with an entrance to the famed River Walk just outside the hotel. However, Toby and I had started out on this road trip on Friday, May 9, to spend the weekend in the Dallas Metroplex with my middle son, Keith, and his first-time pregnant wife, Elizabeth, before flying south from the Dallas/Fort Worth Airport 246 miles to San Antonio on Monday morning, May 12. I should have learned the lesson several times previously NOT to arrive far in advance of the function, but, once again, we exceeded our budget, on non-paperweight items, even before Convention began. I will spare you, gentle reader, the gory details and quickly move forward to Convention itself.

From 6-8 PM Wednesday, we enjoyed the traditional Welcome Reception and Artist Fair. Here we renewed acquaintances with Melissa and Rick Ayotte (Clara, too), Bob Banford, Jim Brown (with wife Denise), Jim D'Onofrio, Drew Ebelhare, Karen and Richard Federici, Peter McDougall (and his wife, Catherine), Ken

Rosenfeld, Gordon Smith and Lewis Wilson. I was particularly impressed with the progress Peter showed in his new line of weights, considering that he has only been operating as an independent paperweight producer for less than a year. Also, Drew's new bouquet designs, the canes formed to appear flower-like, captured my attention. Some well-known makers were not in attendance, but their new work was adequately represented by the various dealers at the Dealer Fair which ran from 8:30 to 11 PM that night. Besides the dealers with whom we are familiar (Roslyn Rose Antiques, Bardonia, NY, Gary McClanahan, Fountain Valley, CA, William Pitt, Fairhaven, MA, Anne and Peter Metcalfe, Sweetbrier Gallery, Helsby, Cheshire, England, Larry Engle, Spring Hill, FL, Harvey and Doris Robinson, Waban, MA, Roger Jacobsen, Sandwich, MA, Drew Ebelhare Art Glass, Canon City, CO, Paul and Karen Dunlop, Statesville, NC, Larry and Marti Selman, Santa Cruz, CA, Bob Banford, Hammonton, NJ, Dan & Therese McNamara, Winthrop, MA, Nancy Alfano, Chicago, IL, Alan Kaplan and Susan Kaplan Jacobson, NYC, Lewis C. Wilson, Albuquerque, NM), there were three dealers new to us, R & S Treasures,

Dallas, TX, Lisa Doyle, Nashua, NH and Tintern Art Glass, Kelvin Swarth and Theresa Schoenacher, Roslyn, NY.

Al Bates, from Austin, TX, PCA President for the past four years, at 8:40 the next morning, Thursday, May 15, began the proceedings on a somber note, reviewing the passing, on November 24, 2002, of Paul Jokelson, 97, and, on March 5, 2003, of



Mission San Jose y San Miguel de Aguayo

American paperweight pioneer Ray Banford, at 85. Both were giants in their spheres and their contributions to the worldwide paperweight collecting community will never be forgotten, according to Al. Still, the 50th anniversary of the founding of PCA, Inc. must be regarded as a happy occasion. At this point, a lovely 14 year old eighth grade student, Zoe Scaljon, a professional singer, rendered "America the Beautiful" and "The Yellow Rose of Texas", accompanied by recorded orchestrations.



Paperweight maker Jim Brown and wife Denise at Mission San Jose 5/13/03

In the next 20 minutes, President Bates welcomed Convention attendees, first making note of two special exhibits next to the Dealer Fair on the lower level of the hotel. He commended Art Elder, PCA Texas President, for organizing the display of 154 paperweights called "The Stars of Texas", along with an accompanying catalog presented to each Convention-attending PCA member unit. (Larry Selman sells this beautiful softcover volume for \$30.) The other special exhibit, in the same viewing area, of Perthshire Paperweights 2002 line of products, sadly never made in any numbers as the factory closed forever on January 26, 2002, was prepared by Les and Angie Smith, Ron Gauny and Sunny Peer, and is also pictured and described on a special brochure in each attendee's loose-leaf notebook. President Bates proudly announced that there were 50 plus first-time attendees at this Convention and noted that Jim Lefever's talk on paperweight reference books would be given to the first-timers during their Thursday luncheon as well as to the entire Assembly during the final Saturday afternoon session. He likened the paperweight community to a three-legged stool, with dealers, artists and collectors as the legs, asking all three groups to stand one at a time. Take any one group (or leg) away and the stool can no longer stand. He praised the significant contribution to this year's Convention by PCA Texas volunteers, noting that they were wearing, appropriately enough, red, white and blue ribbons attached to their name badges. After introducing PCA Board Members individually, all receiving enthusiastic rounds of applause for their yeoman efforts in connection with Convention, President Bates made a few other housekeeping announcements.



**At the Artist Fair 5/14/03
Jim Lefever, Bonnie Geiger, Patty Mowatt,
Toby Kruger, Gary Geiger**

He then called upon Alex Vance, Director of the Bergstrom-Mahler Museum in Neenah, WI, for remarks about the PCA Convention two years hence, set for Appleton, WI, May 11-14, 2005. Director Vance's remarks are quoted below:

"Thank you so much for the opportunity to speak to the Golden Anniversary Celebration of the Paperweight Collectors Association. We came with

our contingent, too. We're here to exert ourselves to make an impression, to promote your interest and promote our 2005 event. I'd like to introduce some people to you, our Curator, the President of our Museum Governing Board, another Board Member and the Head of our Volunteer Board [asking each to stand in turn]. This 50th Anniversary certainly is a celebration but it's also a time for reflection. An established, vital and significant organization, the PCA at 50 looks both to the past and to the future, just as we as individuals tend to do when we have important anniversaries, too. We sit around and say: 'Well, you know it's our golden age in front of us. Is there something that we still strive for or is our Paradise Lost? Is it behind us or at some point in the past? Do we look back at what we've lost or do we look forward to what we can achieve?'

"Using the latter tactic, we have two exhibits that both speak to this turning point: the "Stars of Texas" exhibit chronicles a vigorous paperweight galaxy drawn from all the Texas members. In the [accompanying] catalog, if you've read it, are articles that speak to the context of the world of the 19th century in which a flashpoint of paperweight creation occurred. Larry Selman continues that when he speaks to the modern renaissance of

paperweight making propelled by the vital, creative and resourceful artists searching, networking in the here and now. This powerhouse exhibit is truly a show of strength. Perthshire Paperweights 2002: The Final Chapter presents a part of our paperweight world that is now, sadly, behind us. It shows us that the context changes, and that those changes can be gradual, almost imperceptible or they can be very abrupt; but they are all part of the same paperweight world."

"The Bergstrom-Mahler Museum

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is part of that paperweight world and its history is really very simple. Evangeline Bergstrom was a solitary collector at a time when paperweight making was essentially a lost art. She donated 632 paperweights to establish the Bergstrom-Mahler Museum and since that time we've acquired over 1500 additional paperweights. But her collecting was so strong that, even today, her bequest of 632 paperweights represents the finest, most valuable and historically most important paperweights that we have. It is still the backbone of the collection and it's the product of a collector. You as collectors and makers are part of this tradition. Indeed, 96.7% of all of our collection has come from two places, collectors and artists. I dare say without you, there is no paperweight world. Without you, there is no Bergstrom-Mahler Museum. It is a very simple equation. In return for these great gifts, the Bergstrom-Mahler Museum seeks to validate the art form, to preserve, to enhance, to educate, to exhibit for all visitors in a free and public museum. In 2005 we will be devoting all of our resources to your visit. We had you [the PCA] there in 1989 and we've learned some lessons from that and I hope that each of you will come up and introduce yourselves to one of our representatives if you have suggestions. We are eager to see and hear what you have to say. We hope that each of you has received our little promotional envelope and we hope that you will join us in 2005. We believe that our golden age is yet to come and we hope that you will be a part of it. Thank you."



**At the Artist Fair 5/14/03
Drew Ebelhare**

Beginning at 9:12 AM, PCA Education Director William Drew Gaskill spoke to the Assembly. According to William, we are very lucky to celebrate PCA's fifty years as an organization. Quoting: "As some of you may know I travel quite a bit for work in Asia. In Asia they make a very big deal on the year you were born...So we look back and 1953 was indeed an auspicious year. The three major events, I think, both intellectual and social, were, first, the decipherment and publishing of linear B cuneiform. In a similar way we are trying to understand the paperweights, the makers, the society in which they existed in a context that has changed over the last fifty years. One of the most interesting things I've done as a member of the [PCA] Board was about five months ago. I sat down and read every one of the Bulletins, from the first issue to the latest one. It was an astonishing trip through a changing hobby, a changing awareness, of what we can and cannot understand of the past and what we bring forward to the future. We as collectors, we as makers, we as citizens of the world stand on the shoulders of those that went before us and that is one of the things the Education

group tried to include in the subject matter of my speech."

"Two of the other things that happened in 1953...were the publication of the DNA structure...and the conquest of Mount Everest by Edmund Hillary and Tenzing Norgay, his Sherpa guide. And that was part of the celebration of the coronation of Queen Elizabeth [II]. And the coronation of Queen Elizabeth coincided with Paul Jokelson working with Baccarat to get [French] paperweights made again. We must remember that the English were still making paperweights at that time. We look back at 1953, which was a very auspicious year, if we go by the Oriental historiographic form of a rendering of a person's life. But that is a starting point. Looking back we have a fifty-year history to review. Some [Convention] sessions...will speak to that very history."

After these introductory remarks, Mr. Gaskill reviewed the Convention schedule, day by day. On this first day, "a legend speaking about a legend", Larry Selman on Paul Jokelson. Next Kathy Moyer on "PCA, Inc., The 1st 50 Years". During the First Timers luncheon from 11:30 to 1:30, Jim Lefever on "Paperweight References for Collectors" during the second hour. Back in Assembly, Jerry Gard on "50 Years of French Paperweights: What We Knew Then, What We Know Now". From 3-4 PM, Ben Drabeck on "The Modern Studio Movement Up to 1970". From 4:30-5:30, two simultaneous Birds of a Feather sessions: "English Bottle Glass Whimsies" by William Gaskill and "The Future of Millefiori" by Drew Ebelhare and Jim Brown.

On Friday, May 16, beginning 8:30 AM, two sessions on "Care & Feeding of Paperweights", the first "Insuring Your Collection" by Chubb Insurance representatives, the second "Photographing Your Collection" by Gary McClanahan. At 10 AM, John Hawley on "50 Years: NEGC and Sandwich Weights: What We Knew Then, What We Know Now". At 11:10 AM, William Pitt on "The Pairpoint Factory". After lunch, at 1:30 PM, two sessions on Gillinder Glass, the first by Marshall Deitsch, "Gillinder Weights from the 1876 Centennial Exhibition", the second by Gay Taylor on "History of Gillinder Glass". From 3-4:15 PM, "100 Least Important Paperweights and Why You Should Collect Them" by Gary McClanahan and William Gaskill. From 4:30-5:30 PM, two more Birds of a Feather sessions, "Union Glass Paperweights" by Roger Jacobsen and "Roy's Magic Box" by Roy Brown.

On Saturday, May 17, from 8:30-10AM, "Weakest

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PAPERWEIGHT COLLECTORS ASSOCIATION

REVIEW OF EVENTS

On Saturday, April 12, 2003, Delaware Valley PCA's Spring Meeting was held at Williamson Restaurant, Horsham, PA, our usual venue. Forty-five members and guests assembled at 10 AM to view: weights for sale by guest dealers Harvey and Doris Robinson, books, weights, paintings on glass and glass sculptures brought by members for show, sale and/or identification, newsletters from other local paperweight associations and brochures and antiques newspapers free for the taking. Snacks of Danish, fruit, tea and coffee were on hand also.

At 11 AM Acting President Stanley Kruger began the meeting by declaring that, with 17 members traveling to attend from North Carolina, New York City, Lakewood, NJ, Central PA, Southern Delaware, Massachusetts, Virginia, Northeastern Pennsylvania and even Florida, we are more than a local PCA...we are a true regional paperweight collectors association. He then introduced the Morning Program speaker, Jim Lefever, who presented a "Show and Tell" of old Millville inkwells, toothpicks and mantel ornaments—and some look-a-likes of these artifacts. Jim mentioned the upcoming 50th anniversary PCA Bulletin (edited by PM speaker John Hawley) and noted that information about paperweight artists like John Deacons is available on the Internet and can be printed out from that source, being unavailable elsewhere. Jim stated that there is not much Millville reference material and referred to several pertinent books; occasionally Internet sites provide data but he does not always agree with their assessments. Attribution is not always absolute; there are some weights that can

never be definitely assigned to Millville and might, instead, be Czech. Millville umbrella designs began in the 1840's. Some vases of this type have frit along their upper edges that match the base color. The "lily" or mushroom weights probably began in the 1880's and were created with a metal crimp. Crimp roses may have been a natural development from crimped mushroom weights. Some makers made blown glass fruit. Charles Pepper made some pieces attributed to John Ruhlander. Michael Kane created frit weights but not crimp weights. Emil Larson made some crimp weights but is not known for them. Jim showed some pieces similar to Millville forms that may be either mid-West or probably Czech because of a cut bottom. Some mantel ornaments were attributed to Clichy but aren't identifiably Clichy-like. The very pointed mantel ornaments are probably European. Some inkwells have millefiori canes in their bases that look like they came from New England and have annealing cracks radiating from the canes. Jim's advice: when buying an inkwell, find a bottom and stopper that look like they started together, with good frit, good proportions and the same color in both top and bottom. Some inkwells have been cut down and even re-assembled as a single piece with the stopper glued in place. Remember that not all makers were masters and look for quality workmanship. Look for experimentation with crimps. Jim showed one crimp piece that was not pulled down very far, with a flower on top. As to the difference between inkwells and perfumes, the perfume is low and squatty and the inkwell is taller. Umbrellas and mushrooms were created by crimping, then pushing down with an icepick, not by marvering, but possibly with some blocking for shape. Jim concluded at about 11:30 AM, after which President Stan distributed favors to current paid-up members of a very useful 10 power magnifier, one for Single memberships, two to Household memberships.



**Ken Brown, John Zecca, Barbara Stitt,
Jim Lefever**

After a delicious lunch of chicken or fish entrée, President Stan made a number of announcements: Ray Banford, American paperweight pioneer, died March 5 at age 85. After service in WWII, he had a 27-year career as a Camden, NJ fireman, then antiques dealer and paperweight maker. His wife, Ruth, had a stroke shortly after his passing but thankfully is fully recovered. Also passing, on November

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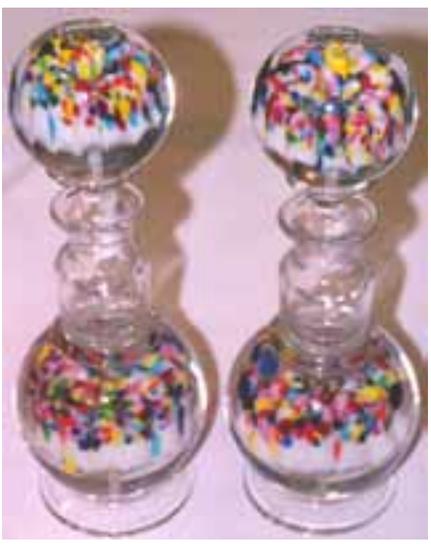
THERESA GREENBLATT
After many years in the paperweight world, I am now liquidating my personal collection of weights. Anyone interested in viewing them for possible purchase may contact me in Lambertville, NJ at (609) 397-1177

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24, 2002, was Paul Jokelson, at age 97. Pat Owens, former DVPCA member, has her own website, PatOwensGlass.com, to show what she is making currently. Dennis Briening is coordinating a glass jewelry workshop today at Salem Community College, with Pat Ackerman attending. Wheaton Village's Marble Weekend will be held June 20-22 this year. The Dale Chihuly exhibit at Grounds for Sculpture in Hamilton, NJ has been extended until July 6. Stan volunteered to lead a group to the exhibit on Wednesday, May 7. Senior admission is \$3 Tuesday through Friday. Exhibit and grounds viewing will begin at 11 AM, then a break for lunch, then return for more viewing. If interested, contact Stan. The final order of business concerned an unusual frit weight recently listed for auction on eBay. Museum of American Glass Curator Gay LeCleire Taylor confirmed for Stan the desirability of the weight for the Museum's collection. President Stan asked the membership to approve purchase of the weight by DVPCA as a donation to the Museum (once he had found it in one of the many boxes he brings to meetings), and it was so approved. President Stan pointed out that all parties to the transaction were DVPCA members: Treasurer Don Formigli, who cut the check, Patty

Mowatt, who listed the weight for auction, President Stan, who arranged the purchase, and Gay Taylor, who accepted the weight for the Museum.

Prizes for Today's Raffle were greatly upgraded from the norm, so much so, that raffle tickets increased to \$3, two for \$5 and no one complained. Included in the array of prizes were a Boyd England frosted crimp rose, a 1970's crimp rose (unknown maker) and a 1970's Libbey weight. While raffle prizes were being chosen, the Museum's new donated frit weight, a horseshoe design with vines and leaves and overall honeycomb faceting, was passed around for inspection. Stan then introduced the afternoon speaker, John D. Hawley, who narrated a slide talk entitled "The European Influence on Boston & Sandwich and New England Glass Company Paperweights".



Matched set of Millville Umbrella Inkwells

According to John, makers emigrated to the U.S. from Europe and brought their styles of work with them, so it is no wonder that U.S. and European weights appear similar, although the New England Glass Company (NEGC) is credited with many innovative designs. Millefiori canes made by American and European factories, such as St. Louis, Bohemian, Bacchus, Baccarat and

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Clichy, show similarities. NEGC had no signature cane, at least none has been found yet, but it did use a date cane. Some bubbles in American weights were deliberate, dew drops on petals, for example, but some were not. Some weights were wonderful; some, pretty poor. But, if you collect antique weights, bubbles are unavoidable. All of the following techniques were attempted by American companies; not many were made but each was tried: jasper grounds, torsades, twists, star cutting on bases, colored grounds of various colors, latticinio grounds, muslin or filigree grounds, marbrie, faceting, single and double overlays and gilding. Europeans used linear gilded designs; American covered the surface of the weight with gilding and cut the design through the gilding. John showed slides of both European and American examples of each technique. Motifs were also similar, although in some cases the European weights were more highly developed: poinsettia on clear ground, clematis (NEGC version is less complex than the St. Louis), nosegay on latticinio with 1-4 circles of millefiori cane, miniatures, nosegay mushrooms, elaborate versions with double overlay, primrose, wheat flower, pansy, buttercup, "thousand"-petal rose versus American 15-petal rose, fuchsia, dahlia (fewer petals on the American version), pompom, multi-flower bouquets (American versions of varying quality), upright bouquets (some with all lampwork flowers, some with lampwork and millefiori flowers, but none with all millefiori flowers), blown fruit (square bases on the French, round bases on the American) and mixed fruit. NEGC made a magnum fruit and flower bouquet but there is no French counterpart. No American weight has been found with a butterfly over a flower; any American butterfly is much cruder than European versions. Some American sulphides have inscriptions on the back, although earlier versions of the same sulphide do not. NEGC made many millefiori scrambles; Sandwich did not make many. Most scrambles have the design coming out to the edge of the weight but John showed one that was a smaller scramble covered with clear, perhaps made by Nicholas Lutz at Sandwich. Testing found that some Sandwich weights were of high density glass, some, low, indicating that the factory did not have good control of



Don Formigli, Patty Mowatt, President Stan, Gay Taylor

glass quality. Although some American scrambles were faceted, John thought they were cut for practice on what were considered less expensive pieces. American miniature scrambles were made, as were scrambles on white or black grounds. Concentric millefiori weights were made on both sides of the Atlantic. The American weights were bigger, with fewer roses and more slips. Also, both made concentric open millefiori on latticinio, some on solid grounds. Parallel rows of millefiori canes (Clichy) were also tried, with less success, by NEGC. Paneled carpet grounds (St. Louis) were also made by the American companies, although the quality was not as high. Other designs that paralleled the Europeans' were: crowns, swirls, carpet grounds (with larger canes in American weights), quatrefoil garlands on carpet or muslin grounds, chequer weights with twists (much cruder in American weights), mushrooms (French weights have more pointed ends, American weights have a more cylindrical stem), plaque weights with painted designs in the center (nautical motifs seemed popular) and rock weights (not really, for the NEGC weight pictured on the slide was a cast glass plaque of Plymouth Rock 1620!).

In summation, the immigrant American weight makers probably created motifs from memory but had to contend with differences between European and American glass. The two American companies didn't just make poinsettias on clear ground; they tried many kinds of designs and techniques with varying success. John concluded at 2:35 PM and invited the attendees to come forward to look at, and handle very carefully, the weights he had brought as examples of his talk. President Stan then urged members to look again at the Robinsons' display of weights and reminded all of our upcoming 11th Anniversary Celebration Weekend on July 12 and 13, 2003. The meeting ended formally at about 2:50 PM and the room cleared at about 4 PM.

Respectfully submitted

Sue Sutton, Secretary

Link”, the ID Clinic panel of Gary McClanahan, Patty Mowatt and Jerry Gard, followed by the PCA Business Meeting from 10:15-11:30. After lunch, the final two formal sessions, at 1:30 PM, Robert Hall on “20 Years to Islington: English Paperweights” and at 2:15 PM, Jim Lefever repeating “Paperweight References for Collectors”.

In conclusion, Mr. Gaskill stated that the Convention planners attempted to get a very broad spectrum of collecting, in depth, particularly the intellectual approach to what has been learned over the past fifty years. What is so amazing is that things we were certain of a few years back, we now know to be incorrect. He thanked all the members, artists, speakers who participated in preparing this Convention. One most exciting innovation: in almost every instance, attendees will receive a color handout of each session, to form a permanent record for future reference. Quoting again: “The pictures you see on the screen won’t disappear when the screen goes away; you’ll have pictures of the major weights in color in your handouts! Please also contact Board Members with your suggestions for future Convention programs, particularly of your own specialty collections.” He closed with a call to action, to figure out what each attendee can share with fellow paperweight collectors in Neenah for the next Convention.

At 10:05 AM, Larry Selman began his presentation, “Remembering Paul Jokelson”, by stating that it was his honor to pay tribute to the PCA’s founder. Paul Jokelson was born on January 13, 1905 in Dunkirk, France and died on November 24, 2002 at the age of 97, almost exactly fifty years after he founded the organization. He enjoyed fine art and began his paperweight-collecting odyssey as a young man in Paris with the now famous “Bird in the Nest” weight, with which he became synonymous. He single-handedly sparked the renaissance of paperweight making and collecting in the early 1950’s, by persuading the French factories of Baccarat and Saint Louis to re-invent the skills required for weight manufacture. This was not an easy task as these skills and techniques had been lost, at least in France, for quite a few years, but the two factories re-discovered the art form. Paul then became the U.S. importer of all Saint Louis’ glass paperweight production and remained active in this endeavor until his death.

Larry Selman first met Paul Jokelson in 1971. It was Larry’s first Convention, it was

the first Convention in California, and they bonded immediately. In the more than thirty years of their association, Larry accumulated over 12” of personal correspondence between them, along with many pictures of them together, some of which he showed during his slide talk. As founder and first President of the PCA, from 1953 to 1981, Paul promoted and advocated for artists and dealers as well as for collectors. He put an ad in the July 1953 issue of *The Magazine Antiques*, received 75 applications and started PCA with those 75 members, ultimately managing to outlive them all! He published the first PCA Bulletin in 1954 and organized and hosted the biannual Conventions for many years. He wrote and published regular PCA newsletters from September 1965 until December 1980. Over the years he wrote dozens of articles about weights for newspapers, magazines and for the PCA Bulletin; even the 2003 Bulletin contains a one-page article by Paul. He authored or co-authored nine books on paperweights, all of which are still valuable reference works.

Paul’s parents were Russian immigrants, and he had two older sisters, Sonia and Renee. He grew up in a comfortable home, and always claimed he was born with the “collecting gene”, starting with autographs, then first edition books and finally paperweights, with the “Bird in the Nest” acquired at age 18. He worked in his father’s shipping line, started a magazine, drove race cars and met many famous people, from Maurice Chevalier to Charles Lindbergh. He served in the French Army in WWII, joined the Underground when his name appeared on the Gestapo “Capture List”, survived the evacuation of Dunkirk, sold grain internationally from Canada, worked on Wall Street in the New York Stock Market, developed a successful international import-export business and negotiated in 1952 for Egyptian King Farouk’s paperweight collection despite a revolution going on in the country at that time. This negotiation brought him the famous Pantin “Silkworms” weight, sold in 1990 for a then record \$182,000; the “Bird in the Nest” had brought \$143,000 in 1983.

Paul was a widower with one daughter, Florence (who later tragically died young) when he met his second wife, Margaret, in Granville, France, in 1945. He had just finished training to become a director for UNRRA (United Nations Relief and Rehabilitation Association) which helped displaced persons after WWII. She was the American nurse assigned to his team. They worked together rebuilding



**At the Continental Breakfast 5/15/03
Dana Reneau, William Drew Gaskill, John Hawley**

refugee camps and helping former prisoners reclaim their lives. He proposed to her on top of the Eiffel Tower and they were married in 1947. Paul always referred to himself as a “war bride”. Their daughter, Catherine, was born in New York in 1948 and Paul became a naturalized citizen of the U.S. “on the greatest day” of his life in 1949. He will forever be known, as he was during his lifetime, as “The King of Paperweights”.



VP Kathy Moyer

The family of Paul Jokelson and Larry’s International Paperweight Society Foundation have established a scholarship fund in Paul’s name, to continue his legacy of the art of the paperweight. Contributions to the Paul Jokelson Paperweight Scholarship Fund will be accepted through the International Paperweight Foundation. Larry concluded his remembrance of Paul Jokelson by introducing Margaret and Cathy Jokelson and asking them to stand and receive the recognition of the Assembly.

Next on the program was Kathy Moyer, PCA Vice President and unofficial historian of the organization, reviewing its “First 50 Years”. According to Kathy, there were actually two men involved in starting PCA, Paul Jokelson, of Scarsdale, NY, who usually gets all the credit, and Palmer Hart of Red Hook, NY. Both were weight collectors and it was through their correspondence that the idea of an association of paperweight collectors arose, around May 1953. Paul then placed an ad in The Magazine Antiques that brought in 75 applications, and it was these 75 who went on to become charter members of the PCA. Two of those charter members were names you should know, Charles Kaziun, Jr., the father of the American paperweight renaissance, and Evangeline H. Bergstrom, founder of the Bergstrom-Mahler Museum which the 2005 PCA Convention will visit. [For more information about Kaziun, see Dr. Bernard Drabeck’s new book, Magic in the Glass: The Paperweight Artistry of Charles Kaziun, Jr.] The first PCA Bulletin was published in May, 1954 and contained a most important 5-page article by English auctioneer Tim Clarke, entitled “Notes on a Terminology of French Paperweights” which codified the terms used in describing various aspects of glass paperweights. [This article by Clarke was originally published in 1953 in “Glass Notes”, the company organ of his employer, Arthur Churchill, Ltd. and reprinted, by permission of the company and the author, in this first Bulletin.] By the time this first Bulletin was published, the PCA had grown from 75 to 280 members. In 1961, the first PCA Convention was held in New York City in conjunction with an antiques fair. In attendance were Arthur Rubloff, J. P. Boore and Charles Kaziun but there were still no reference books

at that time. Hollister’s Encyclopedia would not be published until 1969 so there were many more mystery weights then.

The second PCA Convention, in 1964, was held at Neenah, WI and included the first ID Clinic and the first business meeting. In those old days, dealers had their own rooms and there were no dues. Not until the PCA was incorporated were dues instituted, one of the disadvantages of incorporation. In 1965 the famous Woman’s Day article on antique French paperweights was published, establishing a benchmark that three years later prompted Stuart Drysdale to found Perthshire Paperweights. 1965 also saw the publication of PCA’s first newsletter,

by none other than Paul Jokelson, as he continued to carry the PCA on his shoulders until 1980. In 1975 the first local paperweight collectors association was established in Chicago. 1978 marked the silver anniversary of the publication of the first Bulletin. That same year, the Corning Museum of Glass organized and displayed the epochal special exhibit “Paperweights: Flowers which clothe the meadows” from April 29 to October 21 [which may have prompted Arthur Rubloff, the millionaire developer of the “Miracle Mile” in Chicago to donate his paperweight collection to the Art Institute of Chicago]. Dues were first instituted in January 1980; single membership in the PCA was \$10 then, a couple paid \$15 per year. Also in 1980, Paul Jokelson relinquished the position of PCA head to Evan Pancake, who served as President from 1980-1985. During his tenure, three regional adviser positions were established; in 1991 these became known as Regional Directors. Emmanuel Lacher became PCA’s third President in January 1986 and served until May 1991. 1986 saw the creation of the first Board of Directors. The first Artists Fair in conjunction with Convention was held in 1987 at Corning, NY, the same year PCA incorporated in New York State as a not-for-profit organization. . In 1988 PCA, Inc. wrote its first set of By-laws, which were adopted the following year.

From May 1991 to May 1995 Homer Perkins served as PCA’s fourth President. In 1991 the PCA Bulletin [of which Kathy Moyer was then Editor] received the first of four consecutive national awards for excellence. In 1993, the current format for Convention ID Clinics was introduced. The organization’s fifth president was June Morfe, beginning May 1995, when she was elected at Convention in Springfield, MA. Also in 1995, the first PCA website was created. In 1996, the Bulletin became a hardcover publication [and remains so today under the Editorship of John D. Hawley]. June Morfe was succeeded in June 1998 by Jim Lefever [who had been Vice President] and he became PCA’s sixth President,

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...serving less than a year in the position, but being largely responsible for the success of the Chicago Convention in May 1999. At that Convention Alvin R. Bates was elected seventh PCA President, serving two consecutive two-year terms. Also in 1999 work was begun on the group's first Policy and Procedures Manual. In 2000 the first Administrative Assistant, Emily Kak, was hired. In 2001 the first all-color PCA Newsletter was published. Now, two years later, in 2003, the PCA is celebrating fifty years of operation. Happy Golden Anniversary, PCA! With that, the Assembly was released to lunch on our own until 1:30 PM. .

San Antonio being our third PCA convention (Chicago in 1999, Corning, NY in 2001), Toby and I did not qualify to attend the First Timers Luncheon. Instead we had lunch at the Pecan Street Deli, just at the end of the block and across the street from the Adam's Mark. There we sat next to Art and Joyce Elder and heard from Art how "The Stars of Texas" exhibit and catalog came to be. It was a fascinating story. Art, by the way, has been President of PCA Texas for six years and will shortly be relinquishing that position to Jayne Gilbert, the group's current Vice President. Art will remain Newsletter Editor, however, and does a great job in that position, too.

Back at the Adam's Mark Grand Ballroom, Bill Gaskill briefly introduced the next speaker, Jerry Gard, a paperweight expert in many areas, who was prevailed upon to take on the very difficult task, given the politics of the day, of discussing French paperweights [Laughter] or the less emotionally charged "Freedom" paperweights. Jerry's topic: "Classic French Paperweights: What We Knew Then, What We Know Now". According to Jerry, he first began collecting paperweights in 1973, which sounds like a long time ago, but that was 20 years after the PCA came into being. In 1953, Jerry was a student at Stanford and knew nothing about paperweights "or really anything else". This topic was thrust upon him despite his having no understanding of "What We Knew Then", that is, in 1953, but Jerry did not think that was much of a problem. He would simply gather all the reference books that were in existence at that time, note the mistakes that were made, and point them out in this talk. After about three pages of notes, Jerry realized that this was not the subject for an hour talk after lunch because it gets too detailed. This was really a book, but the problem there is that only five people would read the book! And he understood that to keep the audience's attention, his talk

would have to be fun, perhaps exciting, or even risqué. Jerry then confessed that there was nothing risqué about the paperweights he would discuss. We could find amusement, however, in the things that happened and the attributions that people made then that we now know to be incorrect.

So Jerry put together a Bibliography of reference books that would form the basis for what we knew then and know now. They include: Bergstrom's Old Glass Paperweights, both 1940 and 1947 editions; Imbert & Amic's Les Presse-Papiers Francais, 1948; Jokelson's Antique French Paperweights, 1955; Jokelson's One Hundred of the Most Important Paperweights, 1965; Edith Campbell Cloak's Glass Paperweights of the Bergstrom Art Center, 1966; Hollister's Encyclopedia, 1969; Hollister and Lanmon's Paperweights: Flowers which clothe the meadows, 1978; Geraldine Casper's Glass Paperweights of the Bergstrom-Mahler Museum, 1989; and the 1984, 1991, 1997 and 1999 PCA Bulletins. With all this data available, and facing the danger of an overly detailed and possibly boring presentation, Jerry set about to find amusing incidents in the modern paperweight era that might illustrate "What We Knew Then and What We Know Now".

For example, Mrs. Bergstrom had two weights in her 1940 book attributed to the "unknown maker PY". When she found Paul Ysart was alive and well in Scotland, she felt "betrayed" in some way. She then removed the two weights by the "unknown maker PY" from her collection as well as from the 1947 edition of her book; she must have sold them for they are not at the Bergstrom-Mahler Museum today. Another Ysart, being unsigned, was saved from this fate because she attributed it to "Bristol" and, because of this mis-attribution, it remained in her 1947 edition and is in the Museum today. Also in 1947 Imbert and Amic, the French authors, made the arrogant statement to the effect that after the French artisans had perfected the art of the paperweight, many others, including the Bohemians and the Americans, had attempted to imitate them but "none of them attained their perfection or could ever be mistaken for them." (emphasis added). Jerry then reeled off a list of American weights previously attributed to classic era French factories but now known to be NEGC and not, for example, Saint Louis.

Other examples of weights "mistaken for them" can be found in Jokelson's 1965 One Hundred of the World's Most Important Paperweights. A NEGC cross flower weight is



Jerry Gard

ascribed to Baccarat with the note that it is “very skilled work”. While it is true that the density of NEGC weights is often close to that of Saint Louis, the reason Jokelson attributed an NEGC bouquet swag to Baccarat in this book was that it was so well made. These swag bouquets are usually NEGC at its best. So, what was going on here? It is difficult for us to realize the extent, during the 1950’s and 1960’s, to which quality was attributed to classic era French makers, as if this were the only necessary clue. Weights of lesser quality were routinely ascribed to America or Bohemia. Jokelson’s 1955 and 1965 volumes carry these mis-attributions forward, affecting everyone, at least up until 1969.



Dr. Bernard A. Drabeck

The seminal event occurring in 1969 was the publishing of Paul Hollister’s book, *The Encyclopedia of Glass Paperweights*. Hollister was a professional artist with an eye for detail, the memory to record it, and the ability to describe it clearly. Instead of quality, he focused on the details of design and implementation that are useful for identification. He showed canes and cane shapes, for example, useful because they are created by tools (floor molds) that can be peculiar to each factory. The vein patterns of leaves in flower weights, also created by tools, are repetitive and attributable to a particular factory. He discusses densities, as these relate to the glass formations, which tend to be consistent to a factory. Ever since Hollister, then, experts try to attribute antique weights to various sources based upon the details which he defined. This is probably the most significant thing that we know “now” that they did not know “then” in 1953, or at least did not sufficiently emphasize then. George Kules’s books on identifying antique millefiore and lampwork paperweights follow this lead and continue the trend to making attribution more of a science, rather than an art. Jerry suggested that Kules’s three books, on millefiore, lampwork and the less familiar weights and factories, are essential for the library of the antique weight collector (assuming that Hollister’s *Encyclopedia* is already available).

Hollister’s error figures are quite impressive (3 out of 222 for a 1.35% error rate), to some extent because we agree with him. But something is missing. St. Mande! Careful weight study by George Kules finds St. Mande (not St. Maude, which is only one letter different as reported in the 1991 PCA Bulletin). The signature cane was the undeniable clue, but much work by an actual Frenchman, Phillippe Frere, nailed down the factory and shop location and found the records proving they made millefiore. In the 1999 PCA Bulletin, George

provided the cane shapes that allow positive attribution.

What of the future? As Yogi Berra said, it is risky to make predictions, especially about the future. Here, Jerry showed two weights, three strawberries with leaves on clear and a rose with leaves on a white ground commonly thought to be Pantin. According to Jerry, both are attributed to Pantin because it is convenient to do so. But they are irreconcilably different in density, leaf patterns, stem designs and profile. Dwight

Lanmon, then with the Corning Museum of Glass, studied the density of the roses and fruit weights normally attributed to Pantin and found them to be in the middle of the range for Bohemian weights. In an article in the 1989 PCA Bulletin, he concluded that there is no reason to continue to call them French. Jerry agrees. Hopefully more study will discover the skilled workmen who made such high quality roses and fruit weights 150 years ago so that we need no longer call them Pantin merely out of convenience.

After a lively 20 minute Question and Answer period, and a fifteen minute break, Bill Gaskill returned to the podium to introduce Dr. Bernard A. (Ben) Drabeck, speaking on “The Modern Studio Movement Up to 1970”. Ben, with whom DVPCA is quite familiar from his appearance as Guest Speaker on October 26, 2002, began by saying that his subject was really “Lampworkers of the 40’s, 50’s and 60’s”. Ben’s recent book, *Magic in the Glass: The Paperweight Artistry of Charles Kaziun, Jr.*, provided much of the material for Ben’s talk, especially the tortuous road Ben and his staff traveled to create the archives necessary and to complete the text, at least a five year long project.

According to Ben, 1942 was a wasteland, in terms of paperweights, when Charles Kaziun, 5/18/1919-1/13/1992, began his career at the University of Pennsylvania, working in scientific glass with his boss, James Graham. As a youth, he had worked with the Howell family to learn glassworking and, over time, had become ambidextrous. Also around 1942, Grace Howell gave him Evangeline’s Bergstrom’s book, *Old Glass Paperweights*, and Charles challenged himself to replicate classic era French weight techniques, without help from manuals, which did not exist, or knowledgeable people. He began with buttons and developed every technique on his own – millefiori canes, pulled to arms’ length by himself, latticinio, lampwork, everything. He learned about crimp roses

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in South Jersey where he went to buy glass for the U. of Penn. lab. He visited Emil Larson's home and when he saw a Larson pedestal rose, his heart stopped. But Larson wouldn't talk to him about rose weights so Kaziun experimented with small roses at first, not realizing that these were harder to make than large ones. Larson would only tell him when he was doing something right but no more. After three years of experimentation, Kaziun produced a rose weight that Larson offered to buy, so he knew then that he had succeeded!

Charles was a physically large man but his fingers were long, slim and tapered. At heart he was a minimalist, striving for the maximum effect with the minimum of effort. His glasswork included items he had made with the Howell family, buttons, small weights, snakes weights, pedestal weights of roses or lilies, pansy weights in many different color combinations, flower weights with cane garlands or torsades, etc. His wife, Louise, helped him pull canes but he would accept no suggestions for his setups. He never did lampwork bouquets, perhaps because his setups were so small. He made miniature footed roses, 1 ½" tall, and tulips, rare because they were expensive to produce. His ruby red color was difficult to achieve and easily spoiled. Cutting was important in his weights but it was hard to find a good cutter. He found one in Otto Karl Banks, who faceted Kaziun's weights perfectly without marking guidelines on them first! Kaziun tried cutting himself but never got good at it.

Other Kaziun designs were wild roses, mums, pond lilies with a cluster of yellow stamens, millefiori, silhouette canes, canes as flower petals, picrust canes, Clichy rose canes, chequer weights with canes in each of the nine sections, and crown weights with ribbons and a rose on top. He might make three weights of any one design and no more, stopping when he felt he'd mastered the problem. Did he make money? No, not a lot; he would charge only \$35 for a rose weight. At one point he bought a gross (144) of peachblow bottles from Pairpoint and made stoppers for the bottles; he made other paperweight-related items as well. Eventually, after 20 years, he left the University of Pennsylvania lab in 1962 and made only paperweights thereafter. Perhaps his finest compliment came when his double overlay weight was identified by the Saint Louis factory as one of their best products, until Charles pointed out the tiny "K" signature cane they had overlooked.

Although Kaziun was the titan of American weight makers between 1940 and 1970, there were other lampworkers making a contribution during this time frame as well. Ronald Hansen, born in Virginia, MN in 1910, made small to medium-size fruit, flower and snake weights in his shop in Mackinaw City, MI. Harold Hacker, a native of Weston, WV, born in 1907, learned furnace work in the glass industry in that state from 1919 until about 1936. At that time, finding many

former West Virginia friends living and working in California, he re-located to Los Angeles, ending up at Knotts Berry Farm, in Anaheim, CA, as the resident lampwork artist. John Gentile, born 2/12/1923, also in West Virginia, is still actively heading Gentile Glass Works, of Star City, WV, a suburb of Morgantown, at the age of 80. He and his father, Peter, are perhaps best known for their "Old Glory" weight, circa 1950's, but also made crimp roses, plaque weights, flying goose weights, and an entire range of pieces, in addition to their commercial glass items, such as glassware and lamp shades. And we must not forget Francis Dyer Whittemore, Jr., born in 1921 in Hackensack, NJ, who became a prolific maker of small crimp rose and other floral weights in many colors, located in Lansdale, PA, until an industrial accident prevented him from continuing in that endeavor.

Ben Drabek's time ran out before he had reviewed all the lampworkers of note during the time frame under discussion. They can be found in the 1970 Revised Edition of Jean Melvin's *American Glass Paperweights and Their Makers*. But now Toby and I had to make a choice as to which "Birds of a Feather" session we would attend from 4:30 to 5:30 PM, Bill Gaskill's "English Bottle Glass Whimsies" or Drew Ebelhare and Jim Brown's "The Future of Millefiori". We chose the latter.

It seems that Jim Brown has burst upon the paperweight scene almost overnight. He came to glasswork as a third career, after ten years in the Navy and after nearly 20 years in manufacturing as a mechanical engineer. Indeed, he pulled his first cane only late in 2000 (!) and has already displayed his weights at a number of regional paperweight collectors associations, including the Cambridge Paperweight Circle in England last September. Today, Jim showed and narrated slides of his cane pulls and re-pulls, how he composes and encases his setups and his cold work (faceting and cutting). Someday he hopes to try lampwork but must first explore millefiori more fully.

Drew approached the subject of "The Future of Millefiori" from a more sober perspective. He noted that there were a dwindling number of millefiori makers over the last 150 years, and presented a line chart to illustrate this point. During the 19th century, Drew found a total of 18 millefiori producers: Clichy, Baccarat, Saint Louis, St. Mande, Italy, Bacchus, Whitefriars, Sandwich, New England, Gillinder, Bohemian and Lower Silesia, the latter two accounting for eight separate producers. Since 1900, the number has fluctuated between one (in 1900, Baccarat) and six, during the 1990's. In 2003, however, with Saint Louis and Baccarat ceasing their paperweight operations either this year or next, only three name millefiori producers remain, Jim Brown, Drew himself, and ex-Perthshire workers such as Peter McDougall and Phoenix Paperweights. Why the

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decline? Drew feels it is the result of the burgeoning U.S. studio glass movement, millefiore being made in a factory setting versus the one-man shop typical of the studio art glass movement. Also, contemporary lampworkers seem more popular and their weights more easily produced by one man. Finally, there seems, to Drew, to be a declining number of collectors. So Drew asks, in all seriousness, are we nearing the end of the modern paperweight renaissance? He then offers as a simple solution to this trend the need to recruit more collectors. For himself, he is striving to make his millefiore look more like lampwork, thus crossing the line between the two genres. Drew then showed a series of slides, illuminating the progression in his millefiore designs from 1992 onward to “two weeks ago”. During the Question and Answer period after his talk, Drew repeated that Saint Louis was ceasing paperweight production in 2003 while Baccarat will work one more year. The reason is that the craftsmen at both factories are aging and not being replaced and, perhaps more importantly, paperweights are really a very small portion of their total production.

At 5:20 PM, the formal sessions for the day ended and Toby and I headed for our room, #609, to freshen up. We had earlier in the day spoken with Gay and Barry Taylor and had invited them to be our dinner companions. They wanted to eat “Southwestern” or “Tex-Mex”, appropriately enough, being in south Texas, so we looked up those type restaurants in the many San Antonio “fun guide” magazines we had accumulated in our room. Promptly at six o'clock, they joined us in the lobby of the hotel and we suggested the Zuni Grill, listed as Southwestern style, at 511 River Walk, probably a leisurely 30 minute stroll from the Adam's Mark along the River Walk, the top tourist attraction in Texas (according to the hype, the Alamo being the 2nd most visited tourist attraction in the state). The next 3.5 hours, spent walking the River Walk to and from, and eating at, the Zuni Grill, which was a terraced affair open to the river, were a most pleasant diversion from the day's activities. I don't even recall that paperweights were mentioned once. Arriving back at the hotel by 9:30 PM, Toby and I toured the Dealers Fair a second time but were in our room by 10 and I was asleep by 10:30.

Friday, May 16, following the daily Continental Breakfast from 7-8:30, the program began at 8:35 with two sessions on “The Care & Feeding of Paperweights”, the first being “Insuring Your Collection”. For about thirty minutes, two Chubb

Insurance Group representatives [Chubb sponsors “Antiques Roadshow” on PBS], Elissa Gydish and Sandi Plunk, listed and discussed: the limitations of home owners' insurance policies, the requirements necessary to obtain adequate insurance for collections of various kinds, how to choose a reliable professional appraiser and what to expect of him or her. Although this session had been requested by a number of PCA members, it seemed to me somewhat off the mark, not dealing directly with paperweights and being specific to Chubb Insurance. For most collectors, probably a minor tweaking of their homeowner's policy would be sufficient to provide adequate insurance coverage for their valued collections.

The second “Care & Feeding” session, “Photographing Your Collection” by Gary McClanahan, ran from 9:15-10 AM and also had been requested by a number of members. Gary claimed to have taken something on the order of 25,000 photographs of paperweights, plus pictures of pictures of pictures of paperweights [Laughter]. Paperweight photographs can be taken by a film camera, by a digital camera and by a video camera. Every camera is essentially a box, with a medium on which to record the information and a lens through which the information is transmitted to the medium. Each camera is equipped with a little shutter on the lens, which opens and closes to control the amount of light let into the camera. Gary showed images illustrating all the different ways a photograph can be adversely affected, by too much light, too little light, delayed flash, overflash, defective film, etc. He then defined “pixel” as a piece of information in a digital camera. Publishers like 300 pixels per inch but the Internet needs only 72 pixels per inch.

A paperweight has specific properties that present problems to a photographer; the essential problem is that it is made of glass. Anything that hits the surface of glass reflects back out. If you have a black paperweight, you have a black mirror. Did you ever try to take a picture of a mirror? It can't be done. You can only take pictures of what is in a mirror. So, if you have a black paperweight, you have a black mirror. Your camera must have a zoom lens because you must get close to photograph a paperweight properly. “Macro-photography” is the term used to describe very close up pictures. But the “stuff” you want to photograph is in the reflection of light while the paperweight while the reflection of light is on the paperweight. So you take the weight out into the bright sun and take a picture of the



Nicholas Lutz Red Poinsettia, Sandwich

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paperweight, and in the reflection you also get a picture of your neighbor's house, and the cat and the sun and everything else [Laughter], because those were ON the paperweight.

The next problem is that some paperweights have facets; the more facets, the more light and dark spots inside the weight when you photograph it, because the flat or curved facet focuses light while the round surface reflects the light. To solve this, get professional foam core, which is black on one side, make a box of it and set your weight inside the box. Shine one powerful 600/700-watt quartz bulb on the weight and you will get a good picture, with one small "hot spot" showing on the surface of the piece. Set the weight on a clear plastic stand in the foam core box, white side showing, and the shadow caused by the light will fall beneath the weight and not appear in your picture. Remember that you can use big powerful lights for faceted weights (because they will not cause reflections on the surface of the weight) but little lights for domed weights (to produce very small "hot spots" on the surface of the piece).

After further discussion of focal length, depth of field, corrective filters, the Photoshop computer program and the Soft Box, in remarkably simple terms, Gary presented "The Magic Box", an almost foolproof system for taking pictures of paperweights with no "hot spots", shadows or reflections. It consists of a \$3.29 all white Styrofoam cooler chest, placed outdoors in the bright sunlight, in the top of which has been cut a small hole for the lens of your camera. Inside "The Magic Box" is a clear acrylic stand on which sits the paperweight you want to photograph. Your zoom lens camera brings the weight into close up focus and, voila, you have a perfect picture. First, be sure to anchor the cooler chest to a board so the wind won't knock it over and, then, beware, this system will not work in England or anyplace else where the sun does not shine!

There was a 15-minute break between 10 AM when Gary's presentation ended and John Hawley's, "50 Years of American Paperweights: The Boston & Sandwich and New England Glass Companies: What We Knew Then, What We Know Now", began. During this time President Bates advised us that Marcia Jankowsky, PCA Region 2 Director, had passed away on Tuesday, May 13, one day before Convention. It was not unexpected.

Introduced by Bill Gaskill, John Hawley commenced his slide talk promptly at 10:15 with the statement that in 1953 the amount of reference literature on the New England Glass Company (NEGC) and Boston & Sandwich paperweights was sparse and often filled with misinformation. The collector had five books to refer to, some good, some bad. Two of them, Cambridge Glass 1818-1888, The Story of the New England Glass Company by Lura Woodside Watkins, and Sandwich Glass by Ruth Webb Lee contained short chapters on

weights with pretty accurate information and some valuable pictures. Both offered a good introduction to paperweight production at those glass factories. On the other hand, Francis Edgar Smith's American Glass Paperweights contained a wealth of misinformation with such glaring errors as attributing a classic Baccarat pansy and a St. Louis encased upright bouquet to Sandwich. Later the collector eagerly embraced the milestone publication Old Glass Paperweights by Evangeline Bergstrom. It contained a decent history of both factories in her chapter on American paperweights, but alas, of the ten specimens illustrated, only four were correctly identified, with some French weights given American attributions, and vice versa. Not surprisingly, these early authors had difficulty in determining whether specific American weights came from Cambridge or Sandwich, and indeed even today there are specimens that are a toss-up. Perhaps some attributions came about because, of the two companies, Sandwich was the better known or at least the more popular among glass collectors, and the natural inclination may have been to say "when in doubt, call it Sandwich". American weight collectors had to wait until the publication in 1969 of Paul Hollister's Encyclopedia of Glass Paperweights to have a worthy and truly valuable reference book.

The main differences, according to John, in what we knew back in 1953 and what we know today lie in two areas. First, we know more about which factories made which paperweights thanks to many readily available books with reliable information on lampwork and millefiori styles, so our attributions are more accurate. We also have additional tools such as density measurement and UV fluorescence to aid us in our identification chores. Second, today we know that both factories produced many more designs than was previously thought. Ruth Webb Lee described Sandwich paperweights as being "as plain and severe as the demeanor of the New England forefathers for whom they were intended." That was a common misconception back in those days as most collectors thought of simple poinsettias on clear grounds whenever the subject of Sandwich or NEGC paperweights came up. Nowadays we are aware that this was far from the truth as there are many floral, fruit and millefiori designs extant, some with decorative features such as color and muslin grounds, intricate faceting and gilding, all of which were once believed to be the sole province of the European factories. Today we know that there was a definite European influence on these factories' paperweights because of their immigrant glassworkers. We see copies of designs from France, England and Bohemia, particularly on the part of the New England Glass Company which outshone Sandwich in both scope and quantity. Some of their attempts were quite successful, such as the NEGC buttercup with bud, ring of millefiori canes and star cut base shown in an accompanying slide.

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There is one more thing that differentiates today from yesterday in this field of paperweight collecting. Back in 1953, there was not that much interest in American paperweights. Many collectors looked upon them as poor cousins to the French masterpieces, weights from the other side of the tracks, so to speak. Today, the interest is high as more and more collectors appreciate the often-astounding work that came out of these two factories. These paperweights have a distinctive American flair and often shout “see, we weren’t afraid to try anything”, and this trait is sure to be appreciated for as long as there are paperweight collectors.

Immediately after John Hawley completed his presentation, at 11:10 AM, William Pitt came on for 25 minutes to discuss “The Pairpoint Factory” and show slides of Pairpoint glass products. This is a subject not often discussed and I have asked William to make this presentation to DVPCA when he returns as Guest Dealer for our Winter Meeting on January 24, 2004.

At 11:35, the Assembly was released to lunch on their own but Toby and I were off to attend the Regional Association Presidents lunch in Executive Salon IV on the third level of the hotel. Here after a delightful lunch, sitting with President and Marion Bates and Jane and Kenneth Wright (Ken is President of the Ontario, Canada PCA, a dynamic speaker with a mellifluous voice who once worked for the BBC in London), we heard from the various regional association presidents about their groups’ activities. The standout was Bob Hall, Chairman of the Cambridge Paperweight Circle (CPC) who admonished us to “achieve a critical mass” of at least 200 members so that we could perform our educational and entertainment functions in the most economical and efficient manner. Bob described the 1000 weight exhibit the English paperweight group organized in conjunction with a 600 booth Antiques Fair at the National Exhibit Centre in Birmingham last November (see DVPCA Newsletter Vol. 10 No.1 dated January 2003 in hard copy or on our



Gillinder Centennial Commemorative Weights

w e b s i t e , www.dvpaperweights.org) which resulted in his signing up 40 new members. He frequently attends local antique shows with a display of weights and signs up an average of five new members each time. At present the CPC boasts a membership list of 400 (!) and publishes an all color, slick paper, heavy with new research and advertising newsletter three times a year; Bob claimed that authors and advertisers seek him out, offering their writings and their ads, all because the CPC reaches such a large audience

of weight collectors. To service 400 members, the CPC sponsors functions monthly in various parts of England, plans trips to the Continent annually and hosts a traditional Xmas party each year in Cambridge, where the group started. Speaking for myself, Bob’s brief remarks were inspiring and I hope to initiate new, exciting programs in the very near future.

We returned from lunch 15 minutes late to hear Marshall Deitsch on “Gillinder Weights from the 1876 Centennial Exhibition”. Gillinder manufactured a whole range of glass objects, even paperweights, and was only one of 24 different glass companies that produced items for the Centennial Exhibition. These included names easily recognized: Boston & Sandwich, NEGC, Mount Washington Glass Works, Union Glass Works, Whitall Tatum, and a lot more. Of these 24 glass companies, only one actually built a building on the grounds of the Exhibition, Gillinder, and this was five years after the death of William T., the founder. The building was 50’ by 90’ and the company had to pay a fee of \$3000 for permission to build on the grounds of the Exhibition.

The building included ovens for melting the glass and departments for cutting and etching and engraving, so Gillinder actually produced there the souvenir items they sold at the Exhibition. They hired 58 people and every 24 hours they went through 3000 pounds of glass. So, these Gillinder Centennial weights are relatively inexpensive because so many of them were made. But because Gillinder was only one of 24 glass manufacturers represented at the Centennial Exhibition, there are a lot of glass



Straight and Sculptured Sides of Above Weights

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paperweights that came from the Exhibition that are not Gillinder products. Since the focus of Marshall's collection and the topic of his talk is Gillinder Centennial Paperweights, that is primarily what he will show in his talk.

Gillinder Centennial Paperweights can be divided into four groupings: Ovals, Busts, Rounds and Statuettes. The Ovals, intaglio images of Lincoln, Goshorn (Director-General of the Exhibition), Independence Hall, Memorial Hall and the Women's Pavilion, all have sculpted edges. The Busts include

Grant (both frosted and white), Franklin (frosted and white), Lincoln (frosted), Lincoln (white, solid and hollow base) and Washington (frosted and white). The Rounds include Lincoln, with sculpted edges and Washington, with both straight and sculpted edges. The Statuettes include Boy & His Dog, British Lion (frosted, oval), Cinderella Slipper (clear and frosted), Hand Vase (frosted) Just Out Toothpick-Holder, Round Lion Head (frosted, oval), Ruth the Gleaner (frosted) and Shakespeare (clear & frosted). However, there are on the market today many reproductions of Gillinder Centennial Weights being made by Gillinder Glass, an offshoot of the original company established by William T. Gillinder's grandsons and still operating today in Port Jervis, NY. [View their website at www.gillinderglass.com for images of available Centennial Exhibition reproductions. Their special edition of a frosted yellow round lion head served as the favor handed out at Convention's Closing Banquet.] So, you must know the different markings between the original Centennial pieces and today's reproductions.

From his collection, Marshall showed slides of many Gillinder Centennial weights listed above, pointing out, for example, that the statuette of the revered English playwright was mis-spelled "Shakspeare"; that the original molds for Gillinder Centennial Paperweights were destroyed, melted down during WWII, and that the Port Jervis factory has copied the molds for their current reproductions, marking the items "GB" or "Gillinder Glass" whereas the original items were marked "Gillinder Centennial Exhibition" or "Gillinder & Sons"; the new reproductions, in some cases, cost more than the originals; 100,000 of the Cinderella Slipper were made and sold at the Exhibition; and a company in Portugal is also churning out reproductions of these purely American artifacts. He also showed examples of Centennial items that were not made by the Gillinder Company, some easily recognized as of better quality than Gillinder. None of the rectangular



Centennial Match Strike, but not Gillinder

Centennial items were made by Gillinder. In conclusion, Marshall thanked both Bill Gaskill and Gay Taylor for sharing information with him regarding the Gillinder Glass Company and the products that they and other glass companies made to celebrate the first 100 years of this nation's history.

Gay LeCleire Taylor, Curator of the Museum of American Glass at Wheaton Village, Millville, NJ, began her talk on Gillinder Millefiore Paperweights by declaring that, despite the rumor to the contrary, there will be a

Paperweight Weekend at Wheaton Village next year, May 13, 14 and 15, 2004. The format will be a little changed but there will be a Paperweight Weekend in 2004. Additionally, some in the audience no doubt have heard Gay speak on Gillinder Glass before, and seen the exhibit on Gillinder at Wheaton Village in 1994; but there is some new information that has come to light since that year.

Following the theme of what we knew then and what we know now, in the 1950's and 1960's there was no Gillinder; there was Gillerland. But Paul Hollister in his 1969 Encyclopedia put that to bed. There was, however, a Gilliland, John L. Gilliland, who operated the Brooklyn Flint Glass Works in Brooklyn Park, NY in the 1860's and the similarity in the name of someone also working in glass created the confusion. The original Gillinder, William Thynne, was born in 1823 in Gateshead, England. By the age of eight, he began working in glasshouses and at sixteen held the position of gaffer. By 1850, he had settled in the Birmingham area and represented the Birmingham glassmaking district at the National Flint Glass Makers Friendly Society of Great Britain and Ireland. Family history states that Gillinder worked for George Bacchus & Sons, where paperweight production has been attributed to this Birmingham firm around 1849. Times were hard in the glassmaking industry in England in 1852. The Friendly Society raised money to send member glassblowers to America and Australia to find work. In 1854, Gillinder decided to immigrate to America and published his farewell address to the Society, stating he hoped that he had served them well. The Society held a farewell dinner and gave him an engraved gold watch and 40 guineas. He sailed with his wife and four children to Boston where a job had been promised at the New England Glass Company. But times were also hard at NEGC. The promised managerial job was not available. Instead, Gillinder worked at the New England factory

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for about a year and certainly would have seen paperweights in production there. For the next six years Gillinder moved his family in search of work many times, residing in Pittsburgh, St. Louis, Baltimore and back to Pittsburgh again. It was in Baltimore that Gillinder met and became friendly with noted potter Edwin Bennett.

In 1861, William T. Gillinder established a glass factory called the Philadelphia Flint Glass Works. Almost immediately, he was forced to move the plant because neighbors complained about dirt from the factory. Along with a new location at Howard and Oxford Streets, Gillinder renamed the business as the Franklin Flint Glass Works. The major production of the firm was lighting, especially chimneys required for kerosene, the popular new fuel. Silvered wares of doorknobs, curtain pins, mirrored balls and reflectors, as well as cut and pressed glass were also advertised. In 1863, uncomfortable with the proximity of the Civil War to Baltimore, Edwin Bennett moved his family to Philadelphia and became Gillinder's partner. The new firm was called Gillinder and Bennett. The company continued to produce the same products, with new additions to their line. Edwin Bennett decided to return to Baltimore in 1867 and sold his interest in the glasshouse to Gillinder's sons, James and Frederick. But the two families were forever joined by the marriage of James Gillinder to Bennett's daughter. Over subsequent years, the Bennett family received gifts of paperweights and glass from the Gillinder factory on important occasions.

Sometime between the founding of his company and his death in 1871, William T. Gillinder made paperweights at his factory. The canes he used were supposedly brought with him from Birmingham, where he may have made weights while he worked at the Bacchus factory. He also would have seen paperweights in production while working at the New England Glass Company in 1854. Today, there is limited knowledge about these attributed Gillinder paperweights. What evidence we have is recorded in a series of letters by Edwin A. Barber, Director of the Pennsylvania Museum and School of Art and Industry (which became the Philadelphia Museum of Art in 1938). Barber, a known glass enthusiast and author, corresponded from November 11, 1911 to January 24, 1913 with the Gillinder firm. He asked to borrow some Gillinder weights to photograph for an upcoming article, specifically requesting a weight with the silhouette of Queen Victoria. William T. Gillinder, the grandson of the founder, gathered paperweights from the Gillinder and Bennett families and lent them to Barber. He also lent the museum several slices of cane for the exhibit. In July 1915, the Pennsylvania Museum published an article illustrating the canes set in plaster. Thereafter, the Philadelphia Museum did not want to keep the canes and Barber eventually sold them to the Toledo Museum of Art.

A small number of Gillinder millefiore paperweights are in museum and private collections. Several still remain with the Gillinder family. Although Gillinder paperweights somewhat resemble Bacchus weights in overall color palette and in some cane designs, the weights are distinctly different. Multi-colored concentric ruffle-like cog with colored central canes, white carpet grounds with a colored central cane and designs with a "Queen Victoria" center cane were typical motifs. Many of the weights were faceted in the distinctive Gillinder cutting of six deep side printies and one top circular printy. An example from a Bennett descendant that could possibly have been one of the five Bennett weights lent to the Pennsylvania Museum in 1911 is now in the collection of the Museum of American Glass. This paperweight is very striking with its bold colors of a large deep blue and white central cog cane surrounded by pale green and pink cogs. It was also cut with the distinctive Gillinder cutting. A precise, uncut white carpet ground weight from the collection of Kenyon and Anne Brown has a deep pink flower-like central cane. This same central cane can be found in several other Gillinder paperweights. The orderly white carpet ground is surrounded with an amethyst basket of canes on the base. Simple uncut weights made up of predominantly white canes around a colored complex central cane also have been attributed to Gillinder.

The differences in size and design of the attributed Gillinder paperweights suggest that there may have been others besides William T. Gillinder making paperweights for pleasure at the Gillinder factory. At least one other individual, Charles Challinor, who apprenticed to Gillinder in 1867, has been credited with making paperweights about the same time. James Gillinder, the great-grandson of the founder, wrote to Mrs. Bergstrom in 1948 that the room where the unused canes were stored was destroyed in a fire. In fact, the factory suffered two devastating fires, the first in 1919. The second completely leveled the factory in 1929. All evidence of paperweights has been lost except for Barber's research and Gillinder family history. Questions still remain about Gillinder millefiore paperweight production. Did William T. Gillinder make all the known attributed examples or did someone else, such as Charles Challinor, also make paperweights? After all, the canes were still stored at the factory in 1911, when Barber requested slices of them 40 years after the original Gillinder's death. But the evidence is convincing that the highly skilled, Birmingham, England-trained William T. Gillinder made millefiore paperweights in Philadelphia, some time between the founding of his company in 1861 and his death in 1871.

After a ten-minute break, Gary McClanahan and William Gaskill shared the podium for their topic, "100 Least Important Paperweights and Why You Should Collect Them". For the next 65 minutes, in an often hilarious

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presentation, these two discussed and showed examples of 205 (!) less familiar but not necessarily inexpensive weights that were worthy of attention, divided into thirteen categories. The first: Medallion Paperweights, among the “most historically interesting weights one can collect” “although not particularly attractive”, were literally copies of the images from medallions and medals of the time. They are also known as intaglio weights with “a figure or design carved into or beneath the surface”. There are at least six



One of many frit God Bless Our Home weights

examples from NEGC from the 1850's (1851 Crystal Palace, Indian Peace Medal, Henry Clay, Lafayette, Webster, Lawrence brothers). The second: Mercury Glass, also called silvered glass, are hollow pieces with a coating of silver coloring on the inside. They were called “mercury glass” because in the early days the internal coating was mercury, which proved unsuitable and silver nitrate was used thereafter. The hole on the bottom, which allowed access for pouring in the silver coating, was sealed with either a metal or glass disk. The third: Potichomanie refers to brightly colored paper designs and magazine cutouts applied to glass objects by Victorian era ladies during a revival of decoupage. These cutouts, in a process called “reverse decoupage”, were face glued to glass vases and other glass objects; white paint or plaster was then applied to the back of the print and the inside of the glass in an attempt to imitate porcelain. These items were another expression of the sentimentality of the Victorian era. Bill Gaskill has a friend who can identify the magazine in which the cutout was originally published!

The fourth: Flowers & Fruit Paperweights – The use of flowers and fruit as an extension of Victorian sensibilities and symbolism is fairly well documented and understood. The idea of “fruit” in the winter in New England exemplified well being and largesse; today we simply go down to the nearest supermarket and get the real thing, a much less romantic approach to life. Many beautiful encased floral or fruit paperweights were made during this period with a great deal of experimentation with various results. Interesting and often beautiful shading and three-dimensional effects were achieved. In some case, there was no real attempt to be botanically or biologically correct; witness the Sandwich fantasy flower with blue striped white leaves! Note that NEGC blown fruits were hollow while those from the Continent were solid. The fifth: Leaf and floral forms - Probably the most interesting design elements that were used were individual “leaf” objects that were individually or collectively added to create an abstract or collective

design. These weights cannot be positively identified as either NEGC or Sandwich, in that the workers moved between the factories, and many have been restored or polished. The flower crosses are among the most complex ‘assembled’ paperweights made. The sixth: Frit Weights refers to a group of artifacts where finely powdered glass is formed into a design, with or without a die/mold, and is picked up by a gather of hot glass to create a design in a paperweight or other object. These were very popular in the New Jersey area but were also

made in upstate New York at Corning. Some are elaborate polychrome designs with up to ten different colors used. Almost uniquely American, frit paperweights range from simple monochrome folk art objects to incredibly fine masterworks from makers like Michael Kane of Millville, NJ. The most famous currently are those called “Port Elizabeth”, for Port Elizabeth, NJ, which were made free-form, without the use of a die or mold; one such just sold in Selman’s Spring 2003 auction for \$4400 (including 10% buyer’s premium). The most common frit weight is “Home Sweet Home”; Bill has 117 different HSH frits in his collection.

The seventh: Name Weights are found in a variety of forms and levels of artistic merit. There are several possible sources of these weights, in terms of both factory and individual maker, and there is little documentation upon which to rely. They represent the growing affluence of those around the glass workers, in that a weight customized by name was either a work of friendship or a commissioned piece. Many were intended for members of fraternal organizations or occupations (e.g., the railroads). Union Glass made many of these in the first quarter of the 20th century, but was only one of the known makers. The eighth: Plaque Weights encase a glass plate that incorporates the primary design of the weight and are another almost uniquely American folk art form from the 19th century. They do not appear on the Continent in great numbers until after WWI. Several plaque types exist: clear glass plaques that have the design or lettering “float” in the weight, opaque glass plaques with paintings or photograph transfers on them and translucent glass plaques. The ninth: Patriotic and Nationalism Weights – Patriotism and nationalism were at a fever pitch during the times when paperweights were being made for the mass market and to specialized appeal. Patriotism as a concept only began in the 1850's. Citizens of England and the United States were especially eager to have

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some sort of 'statement in a paperweight' although some German ones exist from the early 20th century. These patriotic weights are interesting from an historical standpoint but often leave something to be desired aesthetically. The tenth: Midwest Paperweights – The term “Midwest paperweights” is sort of a collective catch-all for paperweights made in a folk-art style and have no specific attribution available. Most were made in Ohio, Pennsylvania, West Virginia and Indiana but some examples can be traced to upstate New York, Kansas and Missouri. Like those weights labeled “Bohemian”, these are beginning to attract attention from collectors and researchers.

The eleventh: Mary Gregory Glass. Here the distinguishing feature is the stylized white enamel painting, usually of a child in an outdoor setting. The trees and foliage often have a typical “feathered” style, the figure is oddly old-fashioned in its proportions, and the enamel is fired onto the glass. This kind of decoration developed from the “painted cameo” glass produced in Europe after about 1870, which itself was developed to compete with the very popular carved cameo from England. There was no individual named Mary Gregory making these objects. The twelfth: Canadian Paperweights -Yes, Virginia, there were paperweights made in Canada (!), at the Hamilton Glass Works, Ontario, 1865-1895, the Burlington Glass Works, Ontario, 1875-1909, and the Diamond Flint Works, 1890-1902. There are at least two books on Canadian glass that show many weights similar to the folk-art weights made in the ‘Midwest’ and an interesting website as well. Finally, the thirteenth: Chinese Weights – While “common knowledge” has it that a European and American businessman brought several examples of antique paperweights to Shantung province in the 1920’s, no actual records exist. Great Chinese copies of antique weights exist, flawed only by the quality of the glass. These “fakes” have become collectible in themselves. Chinese innovations include painted plaque and aquarium weights. These Chinese copies were introduced at the 1933 and 1939 World Fairs, held in Chicago and New York City, respectively.

Regretfully, my Convention review cannot even hint at the great joy and laughter that greeted this presentation by Gary and Bill; it is a perfect illustration of the old saying, “You just had to be there!” When they were through, Toby and I had another difficult decision to make, which of the two “Birds of a Feather” sessions to attend, Roger Jacobsen on “Union Glass Paperweights” or Roy Brown on “Roy’s Magic Box” (N.B., the second magic box of this Convention). Again, we chose the latter. Roy Brown, of the Cambridge Paperweight Circle, is a collector of individual canes (as well as weights) which he has installed in a glass covered five section folding wooden case built something like an old time sewing basket. For the next hour, Roy explained how he had acquired many of his cane slices; some cost him nothing and some were

fortuitous finds, but they all aided him in correctly attributing previously unidentified paperweights. He has them mounted on a sticky green cardboard-like material and can easily arrange and re-arrange the canes as the need arises. Some of the pieces in his “magic box” are samples of lampwork from various makers, which also aid in identification. Roy told many fascinating tales of his search for cane specimens from mostly English, Scottish and European makers and then invited the audience to examine the canes at close hand. This second day of formal sessions ended at 5:45 PM.

That evening, our dinner companions were DVPCA’ers Martin and Beverly Schindler and Bonnie and Gary Geiger. This time, for a change, we stayed above ground walking to Landry’s Seafood Restaurant at 517 North Presa, with an entrance on the River Walk as well as on the street level, just like all of the eating establishments in that section of downtown San Antonio. Walking above ground allowed us to pass by the Cow Hospital (San Antonio had recently seen an outdoor exhibit, scattered throughout the city, of fanciful, colorfully painted dancing cows made of fiberglass and some required repairs or refurbishing from time to time), the historic Majestic Theater with its iron columns and façade, the Buckhorn Tavern, with the largest collection of antlers, 4000 pairs, in the world, and other downtown sites worth visiting, had they been open at 6:30 PM. Returning to our hotel by 9 PM, we took another tour of the Dealers Fair and the two special exhibits, finally retiring for the night at 10:15.

After the light seafood salad the night before, we were feeling hungry on Saturday morning, May 17, so at 7:40 AM we headed for the hotel’s breakfast buffet (\$10.95 per). John Hawley had beaten us there and was finishing up as we entered. Toby ate a full breakfast and I drank only a pot of decaf coffee while we waited for the ID Clinic, now called “Weakest Link” to begin at 8:30. Two of the ID Clinicians are members of DVPCA, Dealer Gary McClanahan and, for the first time, Patty Mowatt, our North Carolina contingent; these two, with Jerry Gard, made up the panel. Thirty weights were submitted by attendees for identification, five of which were assigned Bohemian, four, Murano, five, various English makers, with a sprinkling of Baccarat, Saint Louis, Pairpoint, Val St. Lambert, St. Mande, Toledo name weight, Millville frit, Robert Hansen, Chinese, Ravenna and the rest, don’t know. For the hour between 10:15 and 11:15, President Bates presided over the PCA Business Meeting, the first order of business being approval of the Minutes of the last Business Meeting on May 19, 2001, held at Corning, NY. These Minutes were accepted as approved by the Board of Directors. Al noted that a new Policies and Procedures Manual for the PCA was recently adopted by the Board. He considered this one of the major accomplishments of his administration. Afterwards, he called upon the various officers for their reports, commending VP Kathy

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Moyer for her masterful organizing of this Convention, upon which she then elaborated. Treasurer Barry Schultheiss admitted that the Treasurer's report included in our Convention loose leaf notebooks was last year's and the PCA was actually better off this year than last, ending in the black by more than \$31,000 (as opposed to the \$25,782 reported last year). Secretary Sunny Peer stated that the PCA currently had a total of 1172 members, 576 Sustaining (dues plus purchase of the Bulletin) and 427 Basic (annual dues only). The two latter numbers do not add to 1172 because of the spouses included in Household memberships. Registration for this Convention was 256; it was 325 two years ago at Corning and 307 four years ago in Chicago. Dr. Ed Sheldon, Region III Director, reported on the new 2" thick Procedures Manual, previously mentioned. Publications Director and Bulletin Editor John Hawley claimed that his career was not over yet even though he has been Bulletin Editor for seven years already. He noted that there were new authors and an increase in overseas authors for the Bulletin. This year's Bulletin is 116 pages and carries 24 articles but only 700 copies were printed. He expressed his sincere appreciation to the Publications Committee members, Andy Dohan, George Kulles and Clifton Furukawa, for their help in reviewing articles submitted for the Bulletin. Colin Mahoney, Newsletter Editor, thanked the Board for their decision in 2000 to approve an all-color Newsletter. He noted briefly that the PCA newsletter needs contributions of pertinent writings from PCA members. Ellen Rostker, Membership Chair, thanked the other members of her committee for their ideas and energy.

Jim Lefever, Nominating Committee Chairman, brought up the most important item of the Business Meeting, the slate of officers for the two year term from May 2003 - May 2005: President – William Drew Gaskill, Vice President – James Lefever, Treasurer – Barry Schultheiss, Secretary – Sunny Peer. There being only one nominee for each position, this slate was elected by acclamation. [Later, we heard that Patty Mowatt had accepted the position of Secretary, replacing Ms. Peer.] Mr. Gaskill spoke briefly following his elevation, emphasizing that the PCA has tax exempt status because it is an educational organization, and education is the PCA's primary mission. To this end, the PCA had given a money grant to PCA Texas to assist in financing this year's Convention; last year the PCA gave a money grant to the Cambridge Paperweight Circle, and he and Colin and Debbie Mahoney had traveled there at their own expense, to assist in financing the CPC's 1000 weight exhibit in Birmingham, 11/27-12/1. He noted that starting the next day, May 18, 2003, the group's website address would be

www.paperweightcollectors.org to make it more easily found by beginning collectors. He thought the next two years would be exciting and fruitful ones for the organization and he was happy to be a part of that effort.

The Assembly was freed at 11:15 AM for lunch and would not be back for formal sessions until 1:30 PM. Toby and I wandered around a bit, trying to get some last minute sightseeing done, but ended up for lunch back at the Adam's Mark. After lunch I made another circuit of the Dealers Fair where several of the dealers I questioned said they had had good shows, something I am always glad to hear. At 1:35 PM, we gathered again in the Grand Ballroom for Bob Hall speaking on "Twenty Years to Islington...and some other English weights on the way". Bob, in addition to being Chairman of the CPC, is also the author of three recent references, *Old English Paperweights*, *Scottish Paperweights*, and *World Paperweights: Millefiori and Lampwork*. He spoke very directly: "My collection appeared complete to most people. I had weights from every maker, antique and modern, apart from one, the Islington Glass Works. They are so rare, with just five known to me, that I had given up ever owning one, until last year. My patience was eventually rewarded, but it's been a long, long road to get there, and it came at a time when, like many collectors of my age, I was thinking of downsizing the collection. However, before I bow out from collecting, here are a few identification tips on English weights."

"Nineteenth century English weights are the worst possible items to identify. We have almost nothing concrete on which to base our assumptions, speculations, downright guess work, or just because we think it is. We have just two snippets of information on English antique weights on which to base the whole of the 19th century's paperweight production: George Bacchus and the Islington Glass Works did exhibit at the 1849 Bingley Hall exhibition in Birmingham and their paperweights were mentioned in press reports, which said that their "better weights were the equal of the foreign imports that crowded the stationers and fancy goods shops of the time." Plus there are a few weights that are signed with an IGW cane which almost certainly refers to the Islington Glass Works. Bacchus and Islington also exhibited at the 1851 Great Exhibition in London [the Crystal Palace exhibition], but press reports made no mention of paperweights. Both of these glassworks were large and had a history of producing quality glassware for the table as well as ornamental ware. Both had been awarded medals at various exhibitions for their wares."



Pinchbeck-like patriotic weight

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“Armed with these facts, the collector of English paperweights tip toes through a minefield of assumptions. Living close to the Birmingham and Stourbridge areas as I do, my collection contained a fair reflection of the type of English weights produced in this locality over the last 150 years or so. The rarest was the Islington variety and my collection was devoid of a weight from this glassworks until 2002. Until now, all of the weights attributed to Islington were blessed with either an “IGW” signature cane or a “Black horse” silhouette. My new Islington discovery contained canes that can be matched directly to canes in “signed” and “black horse” Islington paperweights. Since my article in the CPC (Cambridge Paperweight Circle) Newsletter on the new Islington find, another weight with the same canes has turned up, but this time it’s a miniature.”

“Bacchus” weights are also exceedingly rare but I had managed to acquire six or seven over the years. Quite a few Bacchus weights contain “Queen Victoria” silhouette canes. The rest of my English weights fall into two categories. First are the weights that are not Bacchus or Islington but are obviously antiques because of the wear to the basal ring and general condition; however, these differ so much in quality, shape and size that they must originate from a variety of glassworks. There were many operating in the Birmingham area in the 1850-1900 period. Second, there is a range of paperweights that look newer and have been made in the early to mid-20th century by now defunct glassworks. Fortunately, these have left behind a little documentation, family weights and aged glassworkers who have been traced to give us clues to the origin of a few paperweights. The four candidates for twentieth century paperweight production are:

- H. G. Richardson of Stourbridge in the period circa 1910.
 - Alfred Arculus and Company in the period circa 1920.
 - The firm of Walsh and Walsh Ltd. circa 1925, who took over the Arculus company in 1931.
 - The Whitefriars Glass Company circa 1930.
- The style of the four companies’ paperweights differs very little. They all made concentric millefiori and all four produced a range of inkwells and other millefiori items such as lamp bases, candle holders, wine and shot glasses. My method of trying to tell them apart is simple: look at the quality. H. G. Richardson made precisely matched canes and setups in their products, never used any date canes and is top of the pile for

quality. The Arculus company sometimes allowed an eight-year-old to make up and design the setups, placed a fake date cane among the rows of millefiori and is bottom of the pile in the quality league. The Walsh and Walsh glassworks took over the Arculus company in 1931 and immediately improved on the quality. They carried on placing a fake 1848 date cane and started using a cane that looks loosely like a 7/6 in many of their weights, sometimes as a central feature and sometimes in whole concentric rows. Whitefriars paperweights and inkwells have been recorded since circa 1930 by photograph and line drawing showing a matched set of an inkwell with two weights, all three of which have four concentric rings of canes. The weights have high domes and straight-sided walls; the setups are low down at base level. Whitefriars never dated any weights until 1953, for the Queen’s Coronation commemorative weight, in which the date is scratch signed through blue onto a white rod. Saying that, I do have a 1935 dated piece from the Coronation series, a mistake since the “5” and the “3” are in the wrong order. Walsh Walsh and Whitefriars weights are very similar in quality, both making nice setups and matched canes, so these two are hard to tell apart. Fortunately, many Walsh Walsh weights are dated with fake dates and the 7/6 cane appears very frequently.” This brief introduction to English paperweights, by an acknowledged expert and author ended at 2:30 PM, just in time to start the final session, Jim Lefever speaking on “Paperweight Reference Books.”



Roy Brown’s “Magic Box”

As to his methodology, Jim stated that he had sent a questionnaire to 30 knowledgeable weight collectors, asking them to rate about 75 of the more common paperweight reference books, by separating them into four categories: Must Haves, Specialized References, Good Books for Later, and Books for Bibliophiles. From the responses, Jim composed a four-

tier list of paperweight reference books: 1) Must Have Reference Books; 2) Specialized Books That May Be Number One In Your Collecting Area; 3) Good Books to Have After a Basic Paperweight Reference Library Is Established and 4) Books Only For The Complete Paperweight Reference Library. Jim displayed and very briefly commented on about 30 of these volumes but I will repeat here only his Number One Must Have List:

- Cloak, Evelyn Campbell, Glass Paperweights of the Bergstrom Art Center;
- Dohan, Andrew, Dictionary of Paperweight

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Signature Canes: Identification and Dating;

- Hawley, John D., *The Glass Menagerie, A Study of Silhouette Canes in Antique Paperweights*;
- Hawley, John D., *The Boston and Sandwich and New England Glass Companies*;
- Hollister, Paul, *The Encyclopedia of Glass Paperweights*;
- Jargstorf, Sibylle, *Paperweights*;
- Kulles, George N., *Identifying Antique Paperweights: Millefiori*;
- Kulles, George N., *Identifying Antique Paperweights: Lampwork*;
- Kulles, George N., *Identifying Antique Paperweights: The Less Familiar*;
- Melvin, Jean S., *American Glass Paperweights and Their Makers (Revised Edition)*;
- Selman, Lawrence, *The Art of the Paperweight*;
- PCA Annual Bulletins;
- Auction Catalogs.

Taken together, these publications represent a basic paperweight reference library, but there are many paperweight and glass texts that could be important to any particular reference library, based upon the individual collector's interests. And so, at 3:05 PM, Jim ended this last formal session of the PCA's Golden Anniversary Convention.

During this third and last day of Convention, the Dealers Fair was to be open to the public, for the first time, from 1-4 PM, after which it would close. This hour between 3 and 4 PM was also Toby's and my last opportunity to view the offerings of the 18 dealers present. Since by this time Saturday we had acquired four different items from four different dealers, I had no thought of buying another weight. But, to my delight, a few minutes before the Fair closed Toby purchased for me a John Deacons crown. John makes a wonderful crown weight; when we visited his cottage workshop last December during the CPC bus tour of Scottish makers, I was disappointed that all the crowns available had been taken and there was none left for me. Toby knew this and wanted to thank me for bringing her to this Convention. She even paid for the crown herself! Later, we heard that there had been 53 visitors, citizens, not paperweight collectors, to the Dealers Fair from 1-4 PM, which

we thought was a better than usual attendance.

For the next two hours, we rested in our room, then changed into evening suit (me) and gown (Toby), and went down to the Open Bar at 6 PM. There we chatted pleasantly with two couples from California, the Kedells and the Deitches, before finding our seats for the buffet

Closing Banquet with Harvey and Doris Robinson, Marty and Beverly Schindler, Deborah Zonies and another couple, who shall remain nameless (because I never got their names!). After dinner, a plaque was presented to Kathy Moyer for her 17 years of faithful service to the PCA Board and for acting as unofficial historian all that time. Clara Ayotte told of Steven Lundberg's diagnosis of Amyotrophic Lateral Sclerosis (Lou Gehrig's disease) and took a moment on the dais to call Steven at home in California and have everyone shout "We love you, Steve!" so he could hear it. At least thirty door prizes were won by lucky diners, but Toby

and I were shut out this time. Finally, our new President, William Drew Gaskill, stood to give the most inspiring speech I have heard in a long time. Alas, I did not record his remarks but recall their message. It was a call to action, delivered in dynamic terms by a powerful, involved, highly intelligent and motivated individual. In part, Bill said: "I just went on the Internet and found 1388 organizations of people who collect glass objects. But I collect PAPERWEIGHTS, and everyone here who collects paperweights should be doing their part to spread the word about this glorious hobby of ours and converting others to this collecting niche. It is not enough to enjoy this "eye candy" ourselves; we must recruit others, to replace those leaving us, and to expand our ranks so that appreciation of these glass gems from

150 years ago will continue for another 150 years." Bill promised to bring new and startling innovations to the educational mission of the PCA and urged everyone to lend a hand with ideas and energy, with research and writings, with suggestions for improving the organization and programs of these Conventions. Next Convention, 2005, in Neenah, Wisconsin! Toby and I will be there! We hope you will be, too!

END



ID Panel:

Gary McClanhan, Patty Mowatt, Jerry Gard



**Take This Test: Richardson, Arculus,
Walsh Walsh or Whitefriars?**

THE SCRAMBLE:

THANK YOU...Once again, we thank a number of loyal DVPCA members for their donations to the group: Boyd England for a beautiful frosted crimp rose; John D. Hawley for an autographed copy of his book, *The Boston & Sandwich and New England Glass Companies*; Bill Pitt for a Robert Grablow crimp rose; the Robinsons for a 1980 PCA Bulletin; Diane Atkerson for a 1974 Libbey Glass weight and 10 early issues of Selman's "Paperweight News"; Larry Selman for his 1995 page of paperweight stamps; and the Krugers for a Val St. Lambert glass plate etched with a bird decoration.

DVPCA NEEDS YOU!...Our By-Laws allow the President to appoint "such committees, whether standing or special, as from time to time shall be deemed desirable. The Chairman of each committee shall be designated by the President." Thus, I intend to appoint at least four standing committee heads, Education, Publications, Membership and Fund-Raising, allowing these Chairs to select the rest of their committees and to set most of their own agenda. Are there any volunteers? I will be contacting some of you shortly and asking for your support!

ADVANCE MEETING ANNOUNCEMENTS...SAVE THE DATES

October 11, 2003 Fall Meeting: Morning Program: **Best Finds Contests of 2002-2003**. Afternoon Program: The Magnificent Millefiori of **Drew Ebelhare**, Canon City, CO. See Drew's new flower-like canes & designs!

January 24, 2004 Winter Meeting: Morning Program: The History and Products of Pairpoint Glass by **William Pitt** (also Guest Dealer). Afternoon Program: David & Dennis Briening's Glass Paperweights by DVPCA members, paperweight making brothers, **David and Dennis Briening**.

April 17, 2004 Spring Meeting: Morning Program: TBD. Afternoon Program: Celebrated author, Editor and lecturer **John D. Hawley** returns to speak on "Paperweights That Tell A Story". Not to be missed!

July 10 & 11, 2004 12th Anniversary Celebration Weekend: **Nancy Alfano** of Portia Paperweights, Chicago, returns as Guest Dealer, sponsoring another emerging glass artist as Afternoon Program Speaker. **Nancy** will also wear a second hat as Guest Speaker during the Morning program.

October 9, 2004 Fall Elections Meeting: Morning program: TBD. Afternoon Program: Emerging artist, second generation paperweight maker **Melissa Ayotte** will display and discuss her own and her father's artistry.

ALL MEETINGS AT WILLIAMSON RESTAURANT...SAVE THE DATES!

11th Anniversary Celebration Weekend Guest Artist **Jim Brown** came to glasswork as a third career. As a young man, he joined the Navy as a Seaman Recruit where he attended Machinist School and quickly became a Petty Officer qualifying for the nuclear power program. Through the Navy, he attended Vanderbilt University in the engineering program and graduated in 1976 with a BSME degree. He immediately accepted commission as a Naval Officer, traveling to many ports of call around the Pacific and Indian Oceans aboard the USS Hassayampa as Operations officer. He was honorably discharged in 1981 and began almost 20 years of employment in the field of mechanical engineering. Around 1995, he bought his first paperweight and quickly became an avid collector, with a strong emphasis on antique millefiori. But collecting paperweights was not enough to satisfy Jim's creative urges. In 2000 he enrolled in the glass department of Tennessee Technological University in Cookeville, TN. Here he learned the technical aspects of working with glass. But where could he learn about creating millefiori canes for all those weights he had in his head? Like many artists before him, Jim taught himself, via the trial and error method. So, almost incredibly, Jim Brown has only been making canes and up to 11-row concentric millefiori, carpet ground, closepack and other intricate design millefiori weights for just three years or a little less. Yet his fame as a paperweight artist has already spread beyond these shores; last September, he was the Guest Speaker at the 21st anniversary banquet of the Cambridge Paperweight Circle in England. And now, we have him here!

**Proudly Announcing
Delaware Valley Paperweight Collectors Association
11th ANNIVERSARY CELEBRATION WEEKEND**

Saturday Our 11th Anniversary Summer Meeting at Williamson Restaurant, 500 Blair Mill Road, two traffic lights north of PA Turnpike Exit 353 (Old #27 Doylestown/Jenkintown), at Blair Mill Road and Easton Road (Route 611), Horsham, PA, begins. The Paperweight Fair features **Nancy Alfano**, of Portia Paperweights. The Morning Programs start at 11 AM with **Nancy's** topic, "Ronald Hansen: An Old Friend Revisited". A second Morning Program will be a "Show and Tell" of Convention acquisitions by DVPCA'ers who attended this year. A wonderfully good luncheon is served at 12:15, choice of chicken or fish entrée for \$14.50. Following a brief Business Meeting, at about 1:45 PM, emerging paperweight artist, **Jim Brown**, of Mt. Juliet, TN, his appearance sponsored by Ms. Alfano, will narrate a slide talk and discuss his brief history as a millefiori weight artist. Please bring mystery weights for identification, and a **Stump the Dummies** panel will be constituted on the spot.

4 PM At the close of the Summer Meeting, the group will gather on the grounds of the Doylestown home of loyal member Boyd England, about eight miles north of Williamson's, for a free-flowing **Garden Party/Catered Cookout** by gourmet chef England, celebrating the end of DVPCA's eleventh year of operation. The party is planned for outdoors; dress accordingly.

For out-of-towners, we suggest either the Willow Grove Hampton Inn, 1500 Easton Road, ¼ mile south of PA Turnpike Exit 353, Toll Free 1-800-426-7866, or the more upscale Courtyard by Marriott/Willow Grove, 2350 Easton Road Route 611, at the Turnpike Exit, 1-215-830-0550 directly. Or book on-line with Orbitz.com.

Sunday Closing out the 11th Anniversary Celebration Weekend, our group will convene at Wheaton Village, Millville, NJ (about a two hour ride from Williamson's) for the last day of exhibits of **Glass Weekend 2003** and to tour the Museum of American Glass and other attractions at Wheaton Village. Twenty galleries will display contemporary glass art, including Heller Gallery (NY) showing Paul Stankard, Leo Kaplan Modern (NY), L.H. Selman, Ltd. (CA) showing a full range of paperweights as well as noted galleries from Switzerland, Quebec and Australia. Glass Weekend is a fund-raiser for CGCA (Creative Glass Center of America) so DVPCA'ers will be responsible for their own admission fees.

NOTES TO REMEMBER:

- 1) If you attended Convention '03, bring in your acquisitions for "Show and Tell". We will have a table set aside to display them for all to see and admire.
- 2) For **Stump the Dummies**, bring in your mystery weights. You may be surprised at the ID.
- 3) Maps to the England home and to Wheaton Village will be available at the Summer Meeting.
- 4) **Send in the tear-off slip promptly!**

DVPCA 11th ANNIVERSARY CELEBRATION WEEKEND.....JULY 12 & 13, 2003

Luncheon Reservations for _____ (Number of persons) @ **\$14.50 each** = \$ _____
 _____ (No.) Grilled Breast of Chicken, Raspberry Glaze
 _____ (No.) Broiled Filet of Fresh Flounder, Tartar Sauce
Garden Party/Catered Cookout Reservations for _____ (no.) @ **\$8.00 each** = \$ _____
TOTAL = \$ _____

NAME(s) _____ Check for \$ _____ enclosed.
 ADDRESS _____ Phone _____
 CITY _____ STATE _____ ZIP+4 _____ FAX _____
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*Mail this tear-off slip with your selections and check to: DVPCA
 c/o Don Formigli, 455 Stonybrook Drive, Levittown, PA 19055 **NO LATER THAN JULY 5, 2003!***



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