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Paperweight Fest 2006, May 18-21: A Detailed Recapitulation

by Stanley B. Kruger

For those of you unfamiliar with the collaboration between Delaware Valley Paperweight Collectors Association and Wheaton Village to produce a revitalized paperweight event at the Village, let me refer you to the January 2006 issue of this Newsletter or, if on-line, to the same Newsletter posted on DVPCA's website, www.dvpaperweights.org. Suffice it to say that thirteen months of planning and preparation by the two organizations resulted in what one long-term collector pronounced the best paperweight event she had ever attended at Wheaton Village. And similar sentiments were echoed by the vast majority of Fest attendees.

Fest, at four-plus days of activities, was a great expansion from previous two-plus day "Weekends" at the Village. However, instead of reducing the number of attendees, which had been declining steadily over the

past decade, attendance rose significantly, despite the greater commitment of time and money required of Fest registrants. Many innovations in the Fest program, such as Lunch and Learn sessions with up to twelve weight makers in three days, single day rates, and concentration on topics and speakers not seen (or rarely seen) or heard before at such gatherings, may have contributed to the improved turnout. Attendees came from 28 states and four foreign countries, Germany, Canada, England and Scotland.

Officially, the program was scheduled to begin at 8:45 AM on Thursday, May 18, to run through Sunday, May 21 at 4 PM. However, most attendees arrived at Wheaton Village on Wednesday, May 17, for Make Your Own opportunities all day in the T.C. Wheaton Glass Studio and registration in the Arthur Gorham Paperweight Shop from 1 – 5 PM that afternoon. Fest registrants received folders containing the program schedule, lists of Fest attendees and nearby restaurants, a map showing sales booth locations in the Event Center, a complete listing of 1893 Columbian Exposition Milk Glass Paperweights,



Early Saturday morning, May 20, in the T. C. Wheaton Glass Studio. An historic occasion: Two master paperweight makers on the same studio floor for the first time in 28 years! Peter McDougall (white shirt), John Deacons (black shirt)!

courtesy of Peter J. Rissel, promotional brochures for the Village (to be called Wheaton Arts and Cultural Center after July 1, 2006) and note paper. The accompanying “goodie” bag held copies of Glasshouse Whimsies by Joyce Blake and Dale Murschell (one per couple or individual) and murrine by two of the featured artists, Mike Hunter’s one-quarter inch clown face and, in a bug box, Chris and Lissa Juedemann’s incredible 3/8” cobalt blue with white lettering commemorative cane reading “PAPER WEIGHT FEST 2006”.



May 17, 7 PM, DVPCA's Hospitality Suite in the Country Inn.

Fest opened informally at 7 PM that evening. Delaware Valley PCA rented the Breakfast Room at the Country Inn, where almost all Fest attendees were housed, and laid out a spread of cheese, crackers, gourmet hors d’oeuvres (by Chef Boyd England), cookies, soda, coffee and wine. Between 80 and 100 Festers came through DVPCA’s Hospitality Suite in the next two hours and a fine time was had by all!

Thursday morning, in the Heritage House, the General Seminar Room for major Fest lectures, Susan Gogan, President of Wheaton Village, opened at 8:45 AM with Welcoming Remarks and then turned the proceedings over to me to act as M.C. and gatekeeper. I wielded a giant wooden gavel, 2’ long and weighing six pounds, to impress speakers and Festers with the need to stay on schedule, because the program was replete with sessions in six different buildings on the Wheaton Village grounds and much movement between the various venues was necessary. Marching orders were delivered in the Heritage House on Thursday, Friday and Saturday, to Lunch and Learn, Glass Studio, Museum and Exhibit Center sessions by yours truly; I heard that one gentleman had been hired to steal my clipboard, in hopes of falling even five minutes behind schedule! Such was



Hospitality Suite, 8 PM: Peter McDougall, Roger Jacobsen, Joseph Hutt, Clarence Brunner.

not to be, however, for my martinet reputation was at stake.

Dr. Ed Sheldon, PCA, Inc. Region III Director, is such an erudite and elegant speaker, and writer, that when he ran four minutes past his 9 – 9:15 AM slot when giving “A Tribute to William Drew Gaskill”, I let him run! Dr. Ed noted that William had some long standing health issues that were exacerbated by the onset of serious medical conditions in late October 2005, leading to his

demise. William wasn’t President of PCA, Inc. for very long, slightly over two years, but his influence on PCA, Inc. was extensive, beginning when he was named Education Director. As PCA President since May 2003, William was adamant on several counts: Money in the PCA Treasury belonged to the members and was to be guarded carefully; greater outreach to potential members was absolutely essential to preserving the organization; and more of the PCA’s day-to-day work should be performed in-house. Of the many innovations by William that led to the highly successful Appleton/Neenah, Wisconsin PCA Convention in May 2005, perhaps the most striking is the wonderful loose-leaf notebook distributed to all attendees containing full color summaries of major Convention presentations, which William single-handedly compiled himself! His energy, wit, competitiveness and enthusiasm for paperweights and paperweight collectors are and will be greatly missed.

The next speaker, Gay LeCleire Taylor, lecturing on “The Fires Burn On: 200 Years of Glassmaking in Millville, NJ”, subject of the major exhibit in the Museum of American Glass, was introduced simply: “Gay Taylor came to Wheaton Village 31 years ago. She was nine years old and there was some concern about whether she was mature enough to take on the job of Curator of the Museum of

American Glass. But everything worked out well. She grew into the position, snagged a husband at Wheaton and is now recognized all over the world as an expert on all forms of American glass. Finally, she was instrumental in bringing the 1714-piece Gaskill Paperweight Collection to Wheaton Village, where it will be on display until the end of the year.”

At the outset, Gay thanked William Gaskill’s niece and cousin, Peggy and Louisa, and Marshall Deitsch for their help in photographing and packing up the collection for transport from California to Wheaton Village. It was a distinctly arduous task, and then the tractor-trailer could not enter the Wheaton Village grounds so everything had to be fork-lifted off and stored in a holding area while “The Fires Burn On...” exhibit was installed. It was during the first two weeks of May when the Gaskill Memorial Exhibit was put in place, with few exceptions exactly as William had displayed it in his home.

For the next 40 minutes Gay narrated the slide show documenting “200 Years of Glassmaking in Millville, NJ”. This major Museum of American Glass exhibit will be on display through the end of 2006, as will the Gaskill Memorial Exhibit. A catalog of “The Fires Burn On:...” will be available later this summer but was not yet in print at Paperweight Fest time. About two years ago Gay realized that 2006 would be the 200th anniversary of the founding of the first glass factory in Millville, NJ. Most do not realize just how important a glass center Millville was, both for this country and the world; Millville bottles were sold throughout the world, to Australia, South America, everywhere. The first factory was built in town on the site of what is now the Millville library and several other public buildings. And it was this factory that eventually became Whitall, Tatum and



Thursday, May 18: John Deacons, Toby Kruger, Craig Deacons.

Company, where the first Millville paperweights were made. Previous historians date this innovation from the 1860s but Gay personally believes Millville weights began later, in the 1880s. Here she quoted one of William Gaskill’s favorite dictums: “Just because I disagree with you doesn’t make me right!” The early American glass companies, Boston and Sandwich and New England Glass, as well as the French factories, were already making weights at this time, as products to be sold in stationery stores. But

it was the glassworkers in Millville who made the first truly American design weights and did not copy the French designs, as did the factories in New England.

We of Delaware Valley PCA are fortunate to have scheduled another opportunity to view both the Gaskill Memorial Exhibit and “The Fires Burn On: 200 Years of Glassmaking in Millville, NJ” during our 14th Anniversary Celebration Weekend, July 22 & 23, 2006, when Gay will be our tour guide.

At 10:30 AM, after a planned 30-minute break, Peter McDougall, the Scottish paperweight master, presented a retrospective of his career, entitled “39 Years of Weighting”. Peter began at Strathearn Glass, on the banks of the Earn River in Crieff, Scotland, on July 3, 1967. A year later, 1968, he moved, with Perthshire Paperweights founder Stuart Drysdale, to Perthshire Paperweights. From apprentice, Peter rose to become General Manager and Chief Designer at Perthshire and remained in that position until Perthshire closed its doors forever in late January 2002. Soon after, Peter began his own shop, PMcD Glass Studio, in the first unit of a business center in Crieff, but experienced difficulty in getting natural gas piped into the shop. Around mid-summer 2002, Peter was finally ready to begin



Nontes Kontes, Boyd England, Oscar "Skip" Woods.



PAPERWEIGHT COLLECTORS ASSOCIATION

Review of Events

Spring Meeting, April 29, 2006

DVPCA's Spring Meeting convened at 10 AM on Saturday, April 29, 2006 at Williamson's Restaurant, Horsham, PA, our usual venue. It was a lovely sunny morning, only a few degrees warmer than it had been on the day of our Winter Meeting, January 21, when the temperature reached 62. By 10 AM, the Paperweight Fair was well underway, with members and guests partaking of Danish, fruit, tea and coffee which fueled their conversations and their inspection of the many displays, from the last DVPCA blue and white T-shirt for sale, a sampling of other local and regional PCA newsletters, weights and related items for sale at the Members Tables, selected items from the Delaware Valley Paperweight Lending Library, three DVPCA Memories Photo Albums, Today's Raffle Prizes, a Free for the Taking table, two Silent Auction items and fourteen floral weights brought by members for a popularity contest. A feast for the eyes was the display of paperweights brought by Guest Dealers Therese and Dan McNamara. Guest Artist Gateson Recko and Jillian Molettieri were stationed at a table display of Gateson's spherical creations, discussing them with interested members.

At 11 AM, promptly, President Stan Kruger called the meeting to order. He read a humorous list of a retiree's answers to various, simple questions. For example: Q-What is the common term for someone who enjoys work and refuses to retire? A-NUTS! Q-Among retirees what is considered formal attire? A- Tied shoes! And so on. The "long distance" winners were our Guest Dealers who had traveled



Elliott Heith, Andrew Scott at the Members Tables, Spring Meeting, April 29, 2006.

from Winthrop, MA. The turnout for this meeting, 36, was the lowest attendance in the last five years. President Stan opined that the low turnout might have resulted from so many DVPCAers planning to attend Paperweight Fest 2006, less than three weeks away. Boyd England was assigned by Stan to head up the volunteers for Fest and was called to the podium for that purpose. Boyd first spoke of the tremendous efforts put forth in aid of Fest by Stan and Andy Dohan; Boyd had intercepted at least 200 email messages flowing between them, planning for various aspects of Fest. They put together an outstanding group of speakers, demonstrators, artists and participants. Intended for sale at Fest, Andy had composed canes donated by various artists into shadow boxes crafted by Brian Landis. Pat Ackerman was given credit for her work in finding print vendors and preparing publicity for Fest. Toby Kruger was applauded for backing up Stan... "for behind every successful man..." as the saying goes. Boyd asked for volunteers to act as monitors for each session at Fest and to booth-sit for two hours on Saturday for the various artists who would be demonstrating in the Glass Studio that afternoon. There will be no compensation for volunteers and their duties will not prevent them from participating fully in the program. Stan announced that next year's PCA, Inc. Convention will take place relatively close by, in Providence, RI, a month earlier than usual, on April 18-21, 2007. The New England PCA will co-produce the event, for which the major planners are DVPCA members Ben Drabeck, Andy Dohan and Gay Taylor. Registration for Fest will bring attendees from Canada, England, the West Coast and many states but is still a bit disappointing unless there is a last minute surge in registrations. Even so, attendance will be greater than at Small Glass Works Weekend in

2004. Boyd emphasized that there are Fest day rates and urged members to attend if even for one day only. Andy stressed the great extent and variety of Fest topics and speakers, and especially the memorial exhibit of William Drew Gaskill's complete collection of over 1700 paperweights, displayed exactly as they were displayed in his home.

Stan noted that publicity by Wheaton Village for Fest's GREAT Paperweight Raffle resulted in an angry phone call to Secretary Sue Sutton



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from a lady in Illinois who was on the Caithness Glass mailing list. Apparently Wheaton Village had sent Fest promotional and registration material to those on the Caithness mailing list and the lady was angry about an unauthorized use of her name and address. Susan calmed her down a bit. Over the next several weeks, Susan and Stan received a number of raffle ticket returns, one from a deceased individual, as well as an inquiry from a lady wanting help in selling her paperweight collection. Even Treasurer Don Formigli had received a check for raffle tickets which he forwarded to Wheaton Village. All this activity resulted because our DVPCA logo letterhead, containing our names and addresses, appeared on the letter Stan had written for the Village describing the raffle and soliciting raffle ticket sales. He won't do that again!

At 11:30, the group was dismissed to judge the "My Favorite Floral Weight" Contest, filling out ballots for 1st and 2nd prize. Balloting was closed at 12:05 and members returned to their seats for lunch, a choice of chicken or fish entrée. And for the first time fish was chosen more frequently than

chicken. Are members becoming more health conscious? During lunch, raffle tickets for Today's Raffle Prizes (10 items) were sold. At 1:05 PM, Stan called the meeting to order again. Each of the 14 floral weight contest entries was described to the group by its owner. First prize for the floral with the greatest popular vote went to Frank Gardner who won a coffee table book on Nicholas and Alexandra. Second prize went to Toby Kruger for her Willie Manson, Jr. cut and faceted green floral bouquet with butterflies. She won a book called Treasures of the Czars



Gateson Recko at his display of Universe Marbles, Toby Kruger, Sandy and Marty Mikelberg looking on, Spring Meeting, April 29, 2006.

More announcements were made. Stan told of numerous losses in the paperweight world. John Gentile of the Gentile Glassworks of Star City, WV died on February 12 this year, his 83rd birthday. The company has ceased production and closed its doors. On March 10, Gay Taylor's mother died, at 92, while Gay was recuperating from a broken leg. Kenneth M. Wilson, the famed glass researcher, died in March 2005 at 83. Colin Terris, recently retired as Design Chief of Caithness Glass, died last month. Anne Parsley, John's wife, died

this past Monday. On a brighter note, Frank Gardner's collection of 26 Dorflinger weights will be on display all summer at the Dorflinger Museum in White Mills, PA. Andy Dohan announced that he and Boyd will have a sales booth at Fest and will sell any DVPCA member's weights for a 15% commission. Weights must be brought to the booth and, if unsold, picked up at the conclusion of the Exhibitors Fair, 5 PM, Saturday, May 20. Pat Ackerman will be the featured artist at The 5 Senses Gallery on Market Street in West Chester, PA on Friday, June 2, 2006 from 5 – 9 PM during West Chester's bi-annual First Friday Gallery Walk.

Next, Guest Artist Gateson Recko was introduced; he in turn introduced his lady friend Jillian Molettierre. Gateson began a body of work in 2002 called Universe Marbles, the subject of his talk today. While he was setting up his video equipment, the ten Today's Raffle Prize winners were chosen. Gateson introduced his work with a video. He was born in Chestnut Hill, PA and worked for a CAD (Computer-Aided-Design) designer just five minutes from Williamson's. The first part of Gateson's video showed his work from the 1990s on; he did the photography himself. He made his first weights at Blume (sp?) Glass, with Sandy Blume as his mentor. He made drinking cups and open forms. He experimented with precious metals for coloring the glass; the colors would change according to opaque or transparent backgrounds. From the outset he envisioned outer space images as inspiration for his glasswork. In the late 1990s he did a Mango series. He was also interested in aquatic animals and how they moved through the water. He worked in large forms that weighed perhaps 30 pounds, perhaps 12" in diameter, obviously influenced by Josh Simpson. He worked with inclusions, showing one of a cuttlefish form encased in a tall clear column. He has flame worked twisted canes, as jewelry for ears, cufflinks, beads and pendants. He has worked in dichroic glass and also made goblets at the torch.

In 2001, Gateson traveled to Murano, Italy for a course on making vessels. Around this same time, he began crafting dichroic glass marbles. Borosilicate (Pyrex or Schott) glassworking was then becoming popular and



Diane Atkerson, Nancy Kenna, Bart Sutton, April 29, 2006.

Gateson experimented with this very hard glass to make planet weights. It was the beginning of his Universe Marbles. For a time, he lived in Taos, NM where the night sky influenced him to imagine planets. Today he uses very large torches which are made in Hellertown, PA. They can progress from a needlepoint flame to a very large flame of one million BTUs, enough power to heat a normal size house.

Next Gateson showed a video of his process while making a Universe Marble, starting from the inside out. He does not use a furnace as a gather and the inclusions are already made. No two marbles are ever alike. At first he sketched designs but does so no longer. Instead he makes small marbles as study pieces, and then expands the desired design to larger proportions. After every step he reshapes the sphere to prevent distortion of the inclusions. After incorporating the primary planets, he adds the tiniest stars or galaxies, making them as small as possible because the spherical shape itself will provide magnification. He has already determined the dimensions of the finished piece and knows that the borosilicate glass allows him a longer working time.

Gateson described the process of gold fuming, that is, holding a tiny piece of gold in the flame, which atomizes it and blows gold fumes onto the glass. This can also be done with silver. The form is then partially encased in black and the back of the marble is worked. The 10" long glass pontil rod he uses stays cool because glass is a good insulator. It takes between 1.5 hours and two days to make a particular marble. He reshapes the forms over and over again, in various graphite molds, measuring 3/8" to 4", to prevent distortions. The background external designs are ornamental but are also influenced by the interior décor. Gateson uses polished opals to represent the moon. However, these synthetic glass opals are no longer being made and have been supplanted by plastic opals made in China. He buys all the synthetic glass opals he can find; each is about \$30.

There have been imitations of his marble making style over the past few years but Gateson claims to be the originator. He acknowledges that images from the Hubble Space Telescope and scenes from planets and moons have inspired his imagery. He rounds 2/3 of each

marble in a graphite mold, attaches a second pontil rod, breaks off the original punty, then rounds the ends, cleaning up the "lens" of the piece. This is the first time he can actually look into the marble, small or large, and view what he has created on the inside. His torch has three rings; he uses two rings for 2" marbles, 3 rings for 2.5" and larger pieces. Temperature of the torch is 4000-5000 degrees Fahrenheit but the torch stays cool even after hours of use. Also, no dirt is thrown off to contaminate the glass. He does not grind the surface.



Guest Dealer Dan McNamara explaining a weight to Penney Fleming, 4/29/06.

A video of a number of Universe Marbles showed a range of interior designs. Gateson noted that the color palette of borosilicate glass had greatly expanded, helping the studio glass movement. Lately the high cost of fuel is affecting glass artists; furnaces must run 24 hours a day but torches may be turned on and off as needed. He has loved photography since high school and enjoys photographing his own work. Question: Is fuming dangerous? Not as little as he does. Question: Does he make planets with rings? Not yet; he doesn't want a cartoony look. He uses Gilson synthetic opals, polished for him; they are compatible with the glass. He uses about one tank of oxygen per month. Gates was asked to make a marble for the Pink Moon Fest, a challenge because pink is a difficult color to achieve. He calls his new work "Imperium Spheres"; some of these are joined to create "Imperium Cruisers" (spaceships).

During the Question and Answer period, more information was generated. Dichroic glass is placed in a vacuum chamber with a microns-thick deposit of metal oxide. The thickness of the metal oxide determines the colors. When heated the surface crazes and breaks into [particles that reflect the light. His failure rate is not high because he plans ahead and has already worked out most problems. Jillian, his girlfriend, works alongside him in the studio. Annealing borosilicate glass? It's the same as for soft glass but only for 1/3 the time. It takes about 18 hours to decrease the heat in the annealer from 1050 degree down to room temp. It is a stiffer glass to work and harder to encase or to use in a vacuum, as it does not liquefy as easily as soft glass. But it is also less prone to cracking, which is

a real advantage. Where will he be ten years from now? He definitely will not be doing the same work and is already thinking about sculptural glass, mixed media, etc.

Gateson concluded at 2:12 PM to appreciative applause and a gift from DVPCA to use in his work---the last DVPCA T-shirt! He had spoken most entertainingly for about an hour. President Stan then previewed our next meeting, July 22 and 23, 2006, for DVPCA's 14th Anniversary Celebration

Weekend. On Saturday, July 22, the morning program will be Beth Tomasello reprising her Fest talk on "Paperweights as Marbles and Vice Versa". In the afternoon, Ken Brown will repeat his slide presentation on "Antique Baccarat Flowers". The Garden Party/Catered Cookout later that afternoon will be held in the home and gardens of Treasurer Don Formigli in Levittown, PA. On Sunday, July 23, we will convene at Wheaton Village for a tour, guided by Museum Curator Gay Taylor, of the William Drew Gaskill Memorial Paperweight Exhibit and the special Museum exhibit "The Fires Burn On: 200 Years of Glassmaking in Millville, New Jersey". The meeting ended at 2:12 PM with Stan exhorting everyone to view the paperweight and glass offerings and "Buy, Buy, Buy!"

Respectfully submitted,
Sue Sutton,
Secretary

(Continued from page 3)

production, and quickly formulated a list of general Unlimited Range weights for sale, through dealers, at quite reasonable prices. Having created many of the designs used by Perthshire, in his own workshop Peter has continued to refine and develop these designs. He is currently incorporating lampwork and fine and complex millefiori canes into his products, having made great strides in less than four years. Peter spoke well and sincerely of his life's work in glass and concentrated on images of weights showing the development in his PMcD Studio product line.

At 11:15 Jamie McDougall, no relation to Peter except through the Clan McDougall, was called upon to speak on "Canadian Folk Art Paperweights". Born in Wallaceburg, Ontario, which was known as Canada's Glasstown, Jamie is descended from a family of glass factory employees and acquired an interest in glass at an early age. According to Jamie, Canadian weights are very similar to 20th Century presentation weights made in the mid-West, particularly the states of Ohio and Indiana, and some are similar to South Jersey type weights. Jamie showed slides of Canadian weights that closely resembled ones made in Toledo, Ohio, and paperweight price lists from an Ontario, Canada factory dated 1906. He also displayed about 40 weights, from his collection of 175 pieces, at the front of the room. One Hamilton, Ontario glass factory operated from the 1860s to 1908/1909, when the Owens automatic bottling machine was introduced into Canada. There were a number of glass companies in that section of Canada nearest the US mid-West, in Toronto and Montreal; the Wallaceburg factory operated from 1895 until 1999, when it was closed. Canadian paperweight production declined in the mid-1910s for a number of reasons, the commencement of WWI, the pervasive Owens bottling machine, the lack of interest in the classic paperweight era of 1845-1860, etc. Jamie continued with slides and explanations of other types of Canadian weights, plaques, frits, flowers (rare), memorial, souvenir, dumps, etc., as well as Canadian whimsies, enlarging on a topic about which most American paperweight collectors know very little.

On the deck outside the Heritage House, just before

noon, the crowd formed a line to choose between three different box lunches, featuring beef, chicken or salad, beverage and dessert, distributed by three of the catering staff, cost included in the Fest registration fee. These were eaten, mostly, in the Heritage House before the start of the half-hour Lunch and Learn sessions, repeated, 12:30 to 1 and 1:15 to 1:45 PM with a choice of four glass artists each day. This was planned as an opportunity for attendees to get "up close and personal" with the paperweight artists of their choice. On Thursday, Jim D'Onofrio presented in the Heritage House, Drew Ebelhare was in the Event Center Dining Room, Daniel Salazar slowed slides in the Administration Building Conference Room and Ken Rosenfeld spoke extemporaneously in the Crafts Classroom. Ken also provided attendees to his Lunch and Learn with a three page Mission Statement and Biography.

At 2 PM, everyone, as directed, was back in the Heritage House. Some would say that having two master Scottish paperweight makers on the same program was a surfeit of riches, Peter McDougall in the morning and John and Craig Deacons in the afternoon. The situation reminded me, however, of the famed rivalry between George Bernard Shaw (1856-1950), the great English playwright, author of *Pygmalion*, *Major Barbara*, *Caesar and Cleopatra* and *Candida*, among many others, and Sir Winston Churchill (1874-1965), best known as the Prime Minister of the United Kingdom during WWII. Shaw once wrote to Churchill: "I am enclosing two tickets to the first night of my new play; bring a friend...if you have one". Churchill replied: "Cannot possibly attend first night, will attend second...if there is one."

John Deacons was to speak until 3 PM on "New Work"; unfortunately, the equipment in the Heritage House was unable to play the video John and Craig had prepared as an introduction to the talk. John Deacons leads what I consider a true "cottage industry"; his glass studio is housed in a stone cottage that measures perhaps 10' deep by 20' long. And in this small space there are seven glass workers, a cutter, Gordon Taylor, John and Craig, two lampworkers and, on occasion, Willie Manson, Sr.



Bill Price agitating the live "Gillinder" turtle, John Hawley, Stan Kruger and Jim Lefever, May 19.

John began his career in glass in May 1967, at Strathearn Glass, and moved to Perthshire Paperweights the following year, as did Peter McDougall. John left Perthshire in 1978 to form his own glass studio, first operating as “J Glass” and a few years later under his own name. John visited Wheaton Village once before, in 1984; now, 22 years later, his own 25 year old son is a master maker working alongside him. John showed images of his more recent work, ranging from the year 2000 to “today”, floral weights, pompoms, pansies, orchids, sunflowers, fantasy flowers, etc., floral weights with millefiori overlay, weights with triple overlays, with filigree overlays, with basket overlays, with lattice overlays, compound weights, a seemingly unending variety of designs and cuts that dazzled and impressed. John also has the reputation of making one of the best, if not the best, crown weight of anyone working today. John’s inherent sense of humor kept the audience intrigued even through the lengthy Question and Answer period following his talk.



Murrine Madness, Friday afternoon, May 19: Loren Stump crafting the Wheaton Village "Glassblower" Logo as a murrina.

Since the video could not be shown, John Deacons finished ahead of schedule, at 2:35 PM. I then announced the remainder of the day’s activities: convene at 3 PM in the Glass Studio for Boyd England speaking about “The Ultimate Crimp Rose”, then a demonstration by Don Friel, Manager of the Glass Studio of “How to Make a Crimp Rose Paperweight”, from 5:30 to 7 PM Wine and Cheese Reception in the Museum of American Glass and lastly, what everyone had been waiting for, the Exhibitors Fair in the Event Center from 7 – 9 PM.

Boyd England, one of the founders of Delaware Valley Paperweight Collectors Association, is a fascinating fellow who enjoyed three different careers in his lifetime. From 1954-1966, he saw 12 years of active duty in

the US Air Force as a pilot; thereafter, he was in the Air Force Reserves for 21 years, retiring as a pilot in 1987. From 1967-1976, he operated a public accounting firm specializing in small to medium business. At the same time, he returned to school and earned a Juris Doctor (law) degree in 1976. And for the past 30 years he has been in the private practice of law with an emphasis on litigation. In the early 1990s Boyd began taking glass classes at the local community college. In 1996, he built a hot glass

shop in a shed behind his house in Doylestown, PA. Since then, he relocated the shop to its present location, still in Doylestown, where he continues to blow glass as a hobby, being interested primarily in blown and sculptured pieces with an occasional paperweight.

Along with his late wife Eileen, Boyd made a study of “Skip” Woods, whom many think made the best modern era crimp rose of all, and that was his topic this afternoon, “The Ultimate Crimp Rose: Oscar “Skip” Woods”. To everyone’s delight and despite indications to the contrary, the subject of Boyd’s talk attended the session, as an honored guest! Boyd reviewed “Skip’s” life in detail. Almost ten years before, on October 12, 1996, Woods had been a featured speaker at DVPCA’s Fall Meeting. At that time, “Skip” stated that: the glass



Stump's completed logo image, before pulling to desired murrina size, 3/4" - 1", May 19.

industry in South Jersey began in 1639; there was a lot of jealousy and secrecy in the industry in years past; the “end of day” weight is 99% myth because at the end of the day workers were hot and tired and just wanted out; these so-called “end of day” pieces were made during the one hour lunch period; the work day was spoken of as First Term, meaning morning, and Second Term, meaning afternoon; it took two days to melt a pot of glass into liquid form; the “shearer” maintained the glass furnaces; Angelo Fonzetta

(sp?), who spoke broken English, was the most accomplished glassworker Woods ever saw for he could fashion intricate items such as an oil tanker car off-hand, without any real dimensional guide; Gene Crabtree was another “glass bum” of “Skip’s” era; and “Skip” signed his name “Woods” at the bottom of the ball. Nor could Woods estimate how many crimp roses he had made in his working lifetime.



Early Saturday Morning, May 20, Peter McDougal in the gaffer's chair crafting a checkerboard weight.

Although Don Friel's demonstration of the making of a crimp rose was scheduled to begin after Boyd England's talk, Don actually worked simultaneously with Boyd's presentation so that he completed a beautiful red crimp rose weight at about 4:15 PM. This weight was then auctioned off and won by Millville resident Richard McCarthy for \$1000 to benefit Wheaton Village's arts education programs.

About an hour later, at the Wine and Cheese Reception from 5:30 – 7 PM in the Museum of American Glass, attendees enjoyed the food and drink while examining the 18 display cases in the Museum's lobby containing the William Drew Gaskill Paperweight Collection. Words like “comprehensive” and “thorough” fail to register and acknowledge adequately the breadth and depth of William's collection. Words like “voluminous” and “mind-boggling” are better at suggesting the overall impact upon viewing this mammoth collection in person. A great mind with a great talent, now sadly lost to us all, constructed this collection and we are privileged to enjoy it for the brief time it will be on display in South Jersey, at Wheaton Village.

At a few minutes before the 7 o'clock hour, the Museum emptied as the crowd hurried over to the Event Center for the opening of the 21-booth Exhibitors Fair. Even without Larry Selman, who was overseas, and Gary McClanahan, who was home attending to the needs of



John Deacons in the gaffer's chair, May 20, 2006.

Marge and Mabel, his ailing wife and his aged mother, there were more than enough weights, books, and other glass treasures to occupy the mind and the pocketbook. On display in the lobby of the Event Center, to benefit Wheaton Village, were seven Silent Auction handmade (by Brian Landis) wooden shadow boxes, containing geometric designs (composed by Andy Dohan and Boyd England) of millefiori canes from a number of the artists attending Fest. Inside the Exhibit Hall were booths by:

The Dunlop Collection, Delaware Valley PCA (Andy Dohan/Boyd England), R & S Treasures (Ron Roberts), Teri Antiques (Dan & Therese McNamara), Harvey & Doris Robinson, Gem Antiques (Jack Feingold), Roger Jacobsen, Leo Kaplan, Ltd. (Susan Kaplan Jacobson and Phil Edelman), Portia Paperweights (Nancy Alfano), William Pitt, Daniel Benway, Virginia Wilson Tocalino, David and Dennis Breining, Lundberg Studio (Daniel Salazar), Beth Tomasello, Chris and Lissa Juedemann, Federici Designs (Karen & Richard), Drew Ebelhare, Loren Stump, John and Craig Deacons, and the Arthur Gorham Paperweight Shop, showing Paul Stankard and Stankard Studio pieces. Even after the Event Center closed for the evening at 9 PM, some artists were showing, and selling, work in their Country Inn rooms, harkening back to how dealers used to do business at Paperweight Weekends long past.

On Friday, May 19, Fest's second full day, the program began at 8:30 AM in the Heritage House with “The Story of Twists Glass”. Michael James Hunter was born in 1958 in Kings Lynn, Norfolk, United Kingdom and at 16 began training with designer R. Stennet-Wilson at Wedgwood Glass. By age 28, he had earned the title of “maestro” (master). In 1998 Mike founded Twists Glass in Selkirk, Scotland, an area known as the Scottish Borders. Why the name,

Twists Glass? Because Mike is known for producing beautiful hand finished twisted stem glassware using air and colored glass to create delicate filigree patterns, a technique known to Italian artisans in the 18th Century that took Mike seven years to perfect. These products are considered to be some of the finest hand crafted wine glasses made today and Mike has won nine accolades in the past six years, including Scottish Artisan of the Year in 2002, the British Gift of the Year Award in three of the last four years and Best Art Gallery Design in 2004 and 2005.



Early Saturday morning, May 20. Peter McDougall assisting John Deacons in the Wheaton Glass Studio.

This morning, however, Mike concentrated on his paperweight and murrine skills and products. We already possessed an example of a Mike Hunter clown face murrina from our “goodie” bags distributed at Registration so Mike began by showing his paperweight designs that incorporated multiple clown faces. Mike quietly noted that he is not a lampworker, so the clown faces in his designs are torched onto the hot glass, often interwoven with intricate filigree overlays on the weights. Mike admitted he doesn’t even have the correct equipment and uses an acetylene torch for this purpose. Other, simpler designs contain abstract sheets of silver and gold and are embellished with twisty lizards atop the dome of the weight. Mike showed images of vases, tazzas, bowls and other vessels decorated with internal twists of varied colored glasses, some quite large. Latticinio also figured prominently in Mike’s designs; one striking example was a weight with a latticinio ground and latticinio overlay. Mike then showed the process of making a clown face murrina, emphasizing that he must be aware constantly of what is going on inside the glass; as the layers of molten features are built up, this becomes more and more critical. There can be nothing random happening or the face will be corrupted and rejected! The eyes, nose and neck are preformed; the hat is made in two sections and also preformed. It takes Mike about four hours to construct a clown face cane, which then must be drawn down from a large rod perhaps two to three inches in diameter, weighing about 20 pounds, 9.2 kilos, to a useable dimension, perhaps one-quarter to one-half inch or so. Mike noted that an 8.7 kilo rod (about 19 pounds) “was actually bending the iron” pontil rod. After showing and discussing a number

of other designs, including one called “A 21 Balloon Salute”, Mike ended his presentation.

Ken Brown, known for 35 years as an expert on antique French weights, prefaced his talk on “Antique Baccarat Flowers” by handing out a three page introduction, much of which will be summarized here. Two valuable research sources for antique weight collectors are pages 12-14 in Paul Hollister’s Glass Paperweights of the New-York Historical Society and the Sotheby’s January 18,

1995 catalog of the NYHS collection, which reached a gross of \$1,504,000. A serious antique collector must study books, visit museums with important weight collections and discuss with dealers their top offerings. Your eye must be trained to recognize various factory features such as motifs, colors, stems, leaves, faceting, canes, etc. While profiles were once helpful in identifying antiques, regrinding and polishing has changed the majority of profiles, sometimes enhancing, sometimes debilitating, depending on the damage corrected, so that profiles are no longer a reliable identifying feature.

A collector who wants almost perfect weights with few or no visual imperfections should forget antiques and collect contemporary pieces. To form even a modest antique collection today, you must have knowledge, genuine desire, good hunting skills and “deep pockets”. Some original design sheets for Baccarat flowers showing motifs and size do exist. In his book, Glass 5000 Years, Hugh Tait said: “Paperweights epitomize the best in the art of decorative glass”, illustrating this sentiment with the unique Clichy millefiori basket that sold at auction in 1990 for \$258,500, for the Langston Collection.

Ken had pared down his antique Baccarat flower collection to 60 slides, noting that they fell into categories or types, as listed here (though variations in title occur depending on expert and country): SINGLE FLOWERS – Pansy, Primroses and related, Wall Flower, Periwinkle, Pelargonium, Anemone, Dog Rose, Ogee Primrose, Unique Baccarat, Clematis (in great variety), Tulip Buds/Clematis Buds, Marguerite/Daisy, Fringed gentian, Wheat Flower. BI-COLOR FLOWERS –

Clematis, Primrose.
 DIMENSIONAL FLOWERS
 – Buttercup, Roses,
 Camomile/Pom Pom.
 FLOWERS ON
 MUSLIN/LACE – Clematis,
 Primrose (with many
 variations). UPRIGHT
 BOUQUET. FLAT
 BOUQUET/SPRAYS –
 Various arrangements.
 FLOWER WITH
 BUTTERFLY. FLAT MULTI
 BOUQUET.

All these Baccarat flowers result from “a marvelous French innovation”, according to George Kuller, known as lampwork. For the epitome in lampwork, Ken urges you to visit the Museum at Harvard University to view the Glass Flowers made by Leopold Blaschka and his son Rudolph from 1886-1936. These marvelous lampwork creations were made using the fuel of two cups of paraffin with burning wicks driven at each other horizontally with a foot operated bellows and a mechanism under the work table. Shaping with tweezers, pointed whale bone, quills and other simple instruments, the Blaschkas used asbestos to cover and protect their noses and faces. They lived and worked near Dresden, Germany, but had descended from a Bohemian glass working family tracing back to Venice.

After collecting antique paperweights for 35 years, Ken’s Baccarat flower collection includes most “obtainable” examples but is still incomplete. He lacks these seven, almost all of which are pictured in Patricia K. McCawley’s *Antique Glass Paperweights from France*: 1) Flower on a color ground –only one known; 2) Crown Imperial – several known; 3) Crocus – one miniature known; 4) Multi-petal Dahlia – three known; 5) Clover – Shamrock – five known; 6) Poinsettia – two known; 7) Bell Flower – six known. No finder’s fee is offered!

Ken completed his narrated slide show in 60 minutes, for



David Graeber, Patricia Stankard Campbell, Christine Stankard Kressley, after their Lunch and Learn session, Saturday, May 20.

the sixty slides, but still ran past his time slot, reducing the mid-morning break planned for a half hour to just 12 minutes. No one complained however and the audience gave Ken a loud round of applause for his witty, entertaining and educational presentation.

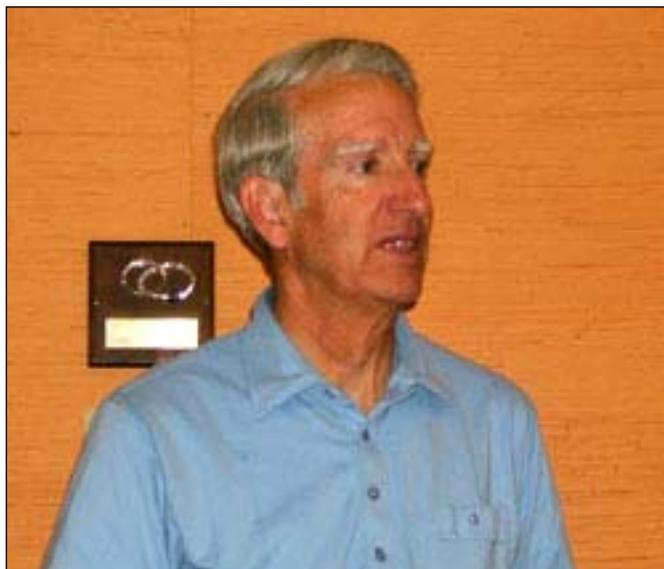
At 10:30 Ed Poore’s topic was “Post-1970 Pairpoint Millefiori”. Ed began his career at the Pairpoint Glass Company of Sagamore, MA 36 years ago, in 1970, and was employed by the company as a glass

cutter/engraver and blowing room helper for the next ten years. In 1980, Ed started his own glass studio called The Crystal Workshop. The focus of The Crystal Workshop was to provide paperweight cutting, paperweight restoration, general glass repair and custom glass engraving services. Twenty-six years later, The Crystal Workshop is still going strong, providing much needed services to collectors, dealers and hot glass studios.

Ed spent most of his time at Pairpoint as a cutter and thus saw most of the paperweights made there. Up until 1974, Ed did not even realize that there was such a thing as antique weights. Around 1974 a group of collectors from the PCA Convention in Boston came through the cutting shop at Pairpoint and it was then that Ed learned

that there was actually a group that collected antique weights. Starting with slides of the original Pairpoint factory, Ed progressed to a 1973 picture of the working staff, noting that everything he knew about cutting he learned from one Carl Schweidenback who was then in his mid-70s. Although assigned to the glassblowing room, Ed left there after one year because he just couldn’t take the heat.

Early examples of Pairpoint millefiori...really look like early examples, according to



John Hawley during his Lunch and Learn session on Early New England Millefiori, Saturday, May 20.

Ed. In the beginning there were always trapped bubbles in the canes and sulphides; if weights were faceted, there were four side facets and one top facet, all cut flat. Ed showed early sulphides of Pat and Richard Nixon, George Washington and Victorian figures, some with cane backgrounds, with the canes and the faceting improving in quality over time. Answering a question from the floor about who made the sulphides, Ed noted that the owner wasn't very open about such things but he did learn that one Eleanor Bowman made some of the cameos.

Many collectors are unaware that Pairpoint made any millefiori at all. Ed spent some time showing the evolution of these canes, reminding everyone that he worked at the factory only for the decade of the 1970s so memories a quarter century old were called upon. However, he had preserved an entire box of these millefiori canes and showed many examples: hollow blue tube, heart cane, wispy blue, cluster cane (7 around 1), 16 petal rose cane, etc. The staff was never told how to make the canes, what mold to use, what sequence to follow; they simply grabbed the molds that looked to work the best. Ed then showed a number of weights incorporating these canes, dating them all in the first half of the decade. After that he showed types of weights that Pairpoint made during the latter half of the 1970s, ending at 11 AM with examples of his intricately cut and engraved Pairpoint rose weights.

Scheduled for 11:15 – noon, William C. Price, Jr., Esq. has, reportedly, three passions: Parenting, Paperweights and Parrots. He is a self employed lawyer and lives in Pittsburgh with his wife Mary and three children. His older daughter attends Yale, his son is at Cornell and his precocious ten year old daughter is in the fourth grade. Bill has collected paperweights for 28 years and has written five articles for the PCA, Inc. Annual Bulletin. On eBay, his screen name is “The Paperweight Potentate”. The Prices share their home with eleven live parrots. Many were rescued from homes that no longer wanted them. There is usually a parrot on Bill's shoulder while he surfs the Internet. An avid aviculturalist, Bill was recently invited to serve on the Board of Directors for the National Aviary. His topic: “Paperweights That Move and The Top Ten Reasons You Know You are Addicted to Paperweights!”

At the outset, Bill did what every male speaker approaching the podium does...he adjusted his pants! After noting that “Paperweights That Move” is an oxymoron, since no one expects weights to move, Bill created a living Gillinder turtle weight, with Jim Lefever and John Hawley suggesting the outline of the weight

and the writer acting as the head-nodding, leg-twitching turtle, to much laughter and applause. Victorian weights have been found with encased twitching bugs, wiggling turtles, prancing horses and elephants and even dancing girls. Others contain dice or marble games of skill. Bill calls them “wiggle weights”. Most are round hollow dome shaped weights with the creature inserted from beneath the base and sealed in with a cardboard-like material. The most popular of these was the turtle, each with a head, four legs and tail that move when jiggled. Although frequently referred to as “Gillinder” turtles, none has ever appeared signed Gillinder and Gay Taylor, Curator of the Museum of American Glass at Wheaton Village, has long questioned the Gillinder attribution.

Gay references an intriguing item found in the Crockery and Glass Journal of December 27, 1883, page 16: “The Belmont closed down on Saturday and will not resume work before January 15. Some new goods will be ready for the trade early in the year. An ingenious set of ware is being made by this works at the present time. In the bottom of each piece is placed a figure of a small turtle or potato bug, which is kept vibrating by the agitation of the piece. This set is already popular, and there is large demand for it.” According to Gay, the Belmont Glass Company of Bellaire, Ohio was founded in 1866 and seems to have operated until 1890. They were known for their pressed glass tableware and were capable of making the hands that support some turtle weights.

Jim Lefever's personal; collection of wiggle weights contains: 1) Standard Turtle, 2) Ballerina, 3) House Fly, 4) Tick, 5) Elephant; 6) Blue Elephant, 7) Black Horse and Rider, 8) White Horse, No Rider, 9) Turtle in frosted Hand, 10) Potato Bug in frosted Hand, 11) House Fly in frosted Hand, 12) Standard Turtle in two piece mirrored stand, and 13) Turtle in bird bath. In the mid-20th Century, production of the turtle weights was revived for a few years. These newer weights were more cheaply made and often sold as souvenirs for places like the “Kentucky Dam.” These c.1940s turtles almost seem cardboard-like in construction. The design for these newer turtle weights was patented by Harry E. Geron of Springfield, Ohio in May 1948.

There are two distinct categories of dice weights, each popular in a different era. One style, the subject of this talk, was manufactured around 1903. The other, popular in the 1940s, was simply pressed glass rectangular blanks, each with a small bubbled area in one corner, containing two dice. Bill collects the century old examples, which advertised businesses and almost always held five dice. Some dice were made of wood, while others were made of bone. As a rule, these were

simple domed weights, with a round tin disc recessed into the bottom of the piece. Either “PAT APPLIED FOR” or “PAT’D AUG 18th 1903” is typically found stamped into the tin and there is no indication of manufacturer. Most often the products advertised within them were tavern (male-oriented) items, liquor, cigars, paint and machinery.

Much more research is needed. Were the turtles made by Gillinder, Belmont or someone else? Where are the patent applications? Was casual gambling the real purpose of the dice weights? It is hoped that this presentation will lead to the discovery of further reliable information on “Paperweights That Move”.

During the two hours of Lunch and Learn sessions, the lineup was: Jim Hart in the Heritage House, Lewis C. Wilson of Crystal Myths, Albuquerque, NM in the Event Center Dining Room, Virginia Wilson Toccalino in the Administration Building Conference Room and Rich Federici in the Crafts Classroom. Jim, hartglassweights@yahoo.com provided his audience with CDs of his presentation video.

At 2 PM, we convened in the T. C. Wheaton Glass Studio for Murrini Madness Lectures and Demonstrations by Loren Stump from 2 – 3:30 and by Chris and Lissa Juedemann from 3:30 – 4:45 PM. Also that afternoon, the Exhibitors Fair was scheduled to be open from 4 – 7 PM.

To the art glass world, Loren Stump (www.stumpchuck.com) is known as a lampworking prodigy, “an American original”, an international hot glass phenomenon, an inventor and a legendary teacher. His lampworking stemmed from his career as a stained glass artist for some 20 years. Although he began with beads, he quickly and expertly moved to murrine, sculpture and paperweights, incorporating murrine into weights. However sculptures have become his favorite form of glasswork to date, despite, and perhaps to refute, the cautionary admonitions of many fellow flameworkers who said that statues of the magnitude he suggested could not possibly be done in soft glass. Much of his time now is spent traveling, extensively in the



Shadow Box by Brian Landis, containing Andy Dohan's arrangement of Jim Hart canes.

States and overseas as well, teaching and giving lecture/demonstrations, like at Paperweight Fest 2006. From 2 – 3:30, Loren worked at the torch, keeping up a steady stream of explanation as he formed a murrine representing the Wheaton Village “glassblower” logo. From 3:30 – 4:45, Chris and Lissa Juedemann (www.glasskitchen.com) showed slides of their products, beads and marbles incorporating murrine, and gave a history of their working in glass. Then Chris took over the torch for further

demonstrations.

Previously, I had arranged for a group from Fest to caravan to dinner that evening, since Friday’s program ended earlier than the 9 PM close on Thursday night. So, as directed, at 6 PM 22 Festers congregated outside the Country Inn to be assigned to cars for the six mile drive to Maplewood III, a good Italian restaurant on Delsea Drive (Route 47) in Vineland, NJ. There we were joined by Angie and Leslie Smith of Austin, TX and Peter and Catherine McDougall of Crieff, Scotland, so that we ended up with 26 at our three long tables set for ten each. And a good time was again had by all. Indeed, Toni Chambers, of South Pasadena, CA, who has eaten glazed salmon all over the world said this was the very best she has ever had, anywhere! We arrived back at the Country Inn after dinner at about 9:15 PM.

On Saturday, May 20, the program began at 8 AM in the Glass Studio with Registration for day trippers (as it had every morning of Fest) and a lavish Continental Breakfast. While the audience gathered, Glass Studio staff prepared for demonstrations by Peter McDougall and John and Craig Deacons, scheduled for 8:30 to 10 AM, before the Village’s normal operating hours. Don Friel, Manager of the Glass Studio, was to narrate the various movements as the demonstrators worked their craft. Peter performed first, intending to produce a large weight with cobalt blue ground and a checkerboard design incorporating 21 unique canes. He worked steadily for about 45 minutes and when he finished and the weight went into the annealing oven, it was auctioned off for \$750 to DVPCA’s own Pat Ackerman, to benefit Wheaton Village. Peter had actually brought two sets of the canes; one set in a plastic bag as a souvenir, the other

set incorporated into the weight and Pat won both the weight and the second set of canes, a real “go-with” novelty.

Next, John Deacons, assisted by his son Craig, crafted as intricate stave basket weight with internal decor, a complex design that took about an hour to complete. This piece was then auctioned off to Robert Bendle of Kentwood, MI for \$800, again to benefit the Village. At the conclusion of these two demonstrations, I took the microphone from Don and said: “Ladies and gentlemen, most of you do not realize the significance of what has just transpired. You have been witness to an historic cooperation between two great paperweight masters who have not occupied the same glass studio floor for almost thirty years, since 1978. I think they deserve another giant round of applause!” And the crowd in the Glass Studio complied, with vigor!

At 10:30, we were back in the Heritage House for Beth Tomasello’s talk, “Marbles as Paperweights and Vice Versa”. Beth is a contemporary art glass marble artist who focuses currently on vacuum encased floral sculpture and murrine designs. Born and raised in Hammonton, NJ, Beth is part of the ongoing glass tradition in Southern New Jersey. After graduating from Northern Illinois University with a Bachelor’s in Graphic Arts, she spent 15 years in the printing industry before discovering glass in 1999. She has studied at Penland School of Crafts, The Studio at Corning Museum of Glass and the Glass Center at Salem Community College in Salem, NJ and has taken instruction from an impressive list of artists, including Paul Stankard, Dinah Hulet, Loren Stump, Suellen Fowler, Iwao Matsushima and Lucartha Kohler. She also functioned for two years as a Teaching Assistant for Paul Stankard. A one page color summary of Beth’s background in glass



Dr. Ben Drabeck, Vice President of PCA, Inc., and William Pitt, at the Saturday night banquet.

Paul and her new career of flame worked marble artist was born. She comes from a farming family and agrees that “Agriculture is the earliest and most honorable of the arts”. Thus, her sense of the earth and its plants influences her glass creations, many of which are marbles with different floral setups on two sides of the small spheres. Her “eye” marbles, incorporating murrine replicas of human eyes, represent another product area in which she specializes. Again, Beth is grateful for her location in South Jersey, where she is surrounded by glass artists, Paul, the Federicis, Dennis Briening, and many others. She considers herself a marble artist trained and shaped by paperweight artists, and can be considered a bridge between the two groups.

At 11:15, Dale L. Murschell, co-author of Glasshouse Whimsies, was introduced to speak on “Paperweight-Like Glasshouse Whimseys”. Dale, Past Editor of Whimsical Notions and guiding light of the national Whimsey Club, originally lived in Woodstown, NJ and collected South Jersey bottles and glass. He enjoys South Jersey glass folk art and has collected Devil’s Fire and other early Jersey weights and mantel ornaments for many years. He is also interested in the Wistarburgh Glass Works that operated from 1739-1781 and has coordinated several



John B. Kennison, Jr (Melissa Ayotte's husband), Barry Schultheiss, Jim Lefever, Allan L. Port, Saturday night, May 20.

archeological digs at the factory site. He began collecting whimsies in the late 1970s and wrote the book with Joyce Blake in 1989. In 1996 he authored a book on bottles with applied glass embossed seals on the shoulder. Now that he lives in West Virginia near Cumberland, MD, Dale has developed an interest in the glass made in that area, with two more books already to his credit.



Dr. Ed Sheldon, Jami Severstad, Adda Sheldon, May 20.

Whimsies, or glasshouse whimsies as they are sometimes called, are non-production items, and began in the 18th Century. The 19th Century was the heyday for these items, extending into the very early years of the 20th, when machines took over most glass making in this country. In those early days, one of the benefits glassworkers enjoyed was taking glass during their lunch periods to make perhaps frivolous items for their own use or pleasure. Items like noise makers, known as flip flops, horns, turtle dumps, pipes, scent bottles, canes, chains, etc. were common whimsies and many were made at the Whitall, Tatum Company in Millville. Around 1830 English green bottle dump weights appeared, again as non-production items, some with flower pots, some with sulphides inside. Around 1863, according to Hollister, off-hand, non-production weights appeared in South Jersey and in New England; these are considered whimsies because there was no commercial intent behind them. These included Home Sweet Home and other frit pieces, plaque weights with ship and other images, linen smoothers (predating irons), Devil's Fire weights, on feet or pedestals, duplicating a natural phenomenon found in woods where rotting material gives off a blue aura or cold, moist flame, and end-of-day pieces.

Glass whimsies, whether paperweight-like or not, ceased around 1915 when the Owens automatic bottle making machines took over the glass industry in this



Our Reserved table at the banquet: Therese and Dan McNamara, Jack Feingold, Doris Robinson, Marshall Deitsch, Harvey Robinson, Toby Kruger.

country, transforming into a 24-hour operation. Glassworkers could no longer obtain free glass and whimsey making pretty much ended.

As formidable as the Lunch and Learn line-up had been during the first two days of Fest, with Jim D'Onofrio, Drew Ebelhare, Daniel Salazar and Ken Rosenfeld speaking on Thursday and Jim Hart, Lewis C. Wilson, Virginia Toccalino and Rich Federici presenting on Friday, the list of artists and

paperweight experts for Saturday's two-hour lunch period was even more so. Christine Stankard Kressley and David Graeber appeared in the Heritage House speaking on the Stankard Studio, Rick and Melissa Ayotte were located in the Event Center Dining Room, John Hawley narrated his PowerPoint exposition on Boston and Sandwich and New England Glass Company Millefiori in the Administration Building Conference Room and Gordon Smith occupied the Crafts Classroom. Christine and David provided their listeners with a one-page outline of their talk and John Hawley prepared a six-page, all color printout of his presentation

Following the Lunch and Learn sessions, a Demo Jam was scheduled from 2 – 4 PM in the Glass Studio. Eleven artists who had not yet demonstrated had signed up to do so then.

Unfortunately, I was too involved with Fest logistics to attend the Demo Jam so cannot report on what took place. Instead, at around 3:45 PM I found myself in the Event Center, a bit early for the 5 PM closing on the shadow boxes displayed in the Center lobby on Silent Auction. Ken Brown was also on hand, in the event that last minute auctioneering was needed to resolve the outcome of the seven beautiful handmade items. Since my bids on two boxes had already been beaten, I entered bids on those two and

one other, in hopes of gaining even one of the boxes for the Kruger "Gallery". Finally, the clock on the lobby wall showed 5 PM, and one by one, Cathy Nolan, Vice President of Wheaton for Sales and Marketing, went down the bidding lists, starting with the largest box. No further bids were forthcoming on any of the seven shadow boxes and yours truly walked out with the box containing a triangular arrangement of Jim Hart canes bordered by filigree twists. I had won the shadow box I wanted!



Receiving awards from Susan Gogan, President of Wheaton Village (far right): Toby and Stan Kruger, Pat Ackerman, Andy Dohan, Boyd England.

Toby and I showered and dressed quickly in our suite, # 112, the rooms closest to the entrance to the Paper Waiter Restaurant, and arrived in the Heritage House promptly at 6:30 for the Cash Bar. The crowd was noisy and sounded happy. We reserved a table at the front of the room for dealers who had asked us to save places for them. While circulating, I learned that Peter McDougall had given a Clan McDougall tartan tie to Jamie McDougall, that Jorge, the catering manager, who would serve 186 meals that evening, was agreeable to picking the winning GREAT Paperweight Raffle tickets and that Susan Gogan, President of Wheaton Village, had prepared remarks and wanted to know when she should give them. We agreed on 8:45 PM. At about 7:25 PM, we took our seats for dinner. Besides us, at our table were Doris and Harvey Robinson, Dan and Therese McNamara, Jack Feingold of Gem Antiques, NYC and Marshall Deitsch of Palo Alto, CA.

Promptly at 8:45 PM, Susan took the podium to greet everyone and to thank all the attendees and the many Wheaton Village staff who had participated in Fest. Then, to my surprise, she asked the core of DVPCA's Fest Planning Committee, Toby and myself, Andy Dohan, Boyd England and Pat Ackerman to come forward. I was shocked to receive from Susan Chris Juedemann's half-



Peter McDougall demonstration weight won by Pat Ackerman came out of the annealing oven on May 21.

inch murrina of Chief Yellow Buffalo of the Ponca Tribe, while all the rest received their own one-inch diameter slice of the Loren Stump murrina recreation of the Wheaton Village glassblower logo, with "WV" and "2006" around its periphery. Truly I was embarrassed as I had not thought to reward Wheaton staff for their contribution to Fest; I thought we were both just doing our jobs.

Later, at the podium for "Closing Remarks and Acknowledgements", my first comment was that the Saturday night banquet did

not mark the end of Paperweight Fest 2006, for there was a full day of Glass Studio activities scheduled for Sunday, May 21, up until 4 PM. I read off a list of about 30 Wheaton Village staff and 22 DVPCA planners and volunteers who had played roles in producing Fest and asked for a round of applause for each group. Next, there were ten Loren Stump Wheaton Village logo murrina slices available for \$100 each. Finally, after remarking how planning for Paperweight Fest 2006 had aged me, but it was all worthwhile if everyone had a good time, Jorge drew the winning raffle tickets. Nancy L. Straub of Ephrata, PA won the Stankard Wheaton Village Bouquet Orb, Sallye Bates of Fort Lauderdale, FL won the Gordon Smith Morning Glory Bouquet and Frank B. Hall of Baltimore, MD won the Melissa Ayotte Harmony

Bouquet Stone. For your information, Sallye and Frank had sent in their raffle ticket stubs and money very early on but Nancy bought her 1st prize winning raffle ticket the day before the drawing! A word to the wise, for future reference!

As the late, great William Drew Gaskill said: "We can see glass shows anywhere, but paperweight shows are few and far between!" SEE YOU NEXT APRIL 18-21 IN PROVIDENCE, RI FOR PCA'S 2007 CONVENTION!



THE SCRAMBLE:

THANK YOU!...

As usual, members have donated to DVPCA any number of weights, pieces of literature and glass items of all kinds. Thus, we thank: Dan & Therese McNamara for a Wheaton Village marble, the Mikelbergs for a glass block, the book Dutch: A Memoir, a biography of Ronald Reagan, a Swedish weight with trumpet flower decor and several bottle repros, Ethel Henry for a small framed sheet of paperweight stamps, Bart and Sue Sutton for the book Glass Paperweights in the Chicago Art Institute, and the Krugers for a Murano concentric, a mint copy of L.H. Selman's 2006 International Paperweight Society Calendar and a two piece lead crystal candy dish.

AND THANK YOU, TOO!...

Your Acting Newsletter Editor thanks DVPCA members Nancy Alfano, Andy Dohan, Pat Ackerman and Allan L. Port for assisting in the preparation of this issue's lead article by providing much better pictures of Paperweight Fest 2006 attendees and activities than he was able to garner himself. Of course, the Acting Editor could not use all of the pictures submitted but he is grateful to those listed above for their ready cooperation.

CORNING MUSEUM OF GLASS:

The Evolution of the Paperweight...

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

CALENDAR:

ADVANCE MEETING DATES AND GUESTS

October 7 & 8, 2006: Northeast Marble Meet, Radisson Hotel, Marlborough, MA. Contact DVPCA advertiser Bert Cohen at marblebert@aol.com for more information.

October 14, 2006 Fall Elections Meeting: AM: TBD. **PM:** Bergstrom-Mahler Museum Curator **Jami Severstad** presents a slide show featuring some of the Museum's rare paperweight holdings. Guest Dealer: **Roger Jacobsen.**

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

November 11, 2006: Leo Kaplan's annual Great American Paperweight Artist Show, 1-5 PM, NYC.

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

April 14, 2007 Spring Meeting: Both morning and afternoon programs will present four marble makers and their products, and a panel discussion by the four of why and how they chose marbles as their creative endeavor.

April 18-21, 2007 PCA, Inc. Convention: Providence, RI is the location for the biennial PCA Convention. A trip to the Sandwich Glass Museum is planned.

July 14 & 15, 2007 – 15th Anniversary Celebration Weekend.

October 13, 2007 Fall Meeting.

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

14th Anniversary Celebration Weekend

July 22 & 23, 2006

Saturday, July 22, 2006

10 AM: Delaware Valley's 14th Anniversary Summer Meeting at Williamson Restaurant, 500 Blair Mill Road, Horsham, PA, two traffic lights north of PA Turnpike Exit 343 (Old Exit 27), begins with a Paperweight Fair featuring Guest Dealer **William Pitt**, Fairhaven, MA.

11 AM: Guest Artist **Beth Tomasello** returns to reprise her Fest presentation "Paperweights as Marbles and Vice Versa". Beth last appeared before DVPCA at our Winter Meeting on January 29, 2005, 18 months ago, and her work continues to evolve.

11:40 AM: "Acquired at Paperweight Fest 2006" will be a display and "show and tell" of all the pieces DVPCAers collected while attending this year's Paperweight Fest at Wheaton Village. If you were one of the lucky ones to attend Fest, please bring in your newly acquired weights and related objects for this lively session.

12:30 PM: Lunch

2:00 PM: DVPCA's own **Kenyon Brown** claims that he knows nothing about modern paperweights but 14 years ago he was the first to identify a hockey puck President Kruger found in a local antique shop as a Paul Stankard piece. Ken has been involved with antique weights for some 35 years, since he finished paying college tuitions, and has been a weekly volunteer narrator at the T. C. Wheaton Glass Studio since 1990. The first flower paperweight Ken acquired was a crimped pedestal rose by Francis Whittmore. He and his wife Anne became serious collectors of antique weights in 1972; their first antique Baccarat, a primrose, was bought at Sotheby, Parke Bernet in October of that year. After 50 years in the auction profession, Ken still auctions occasionally. As a maker of paperweights, Ken utilizes both lampwork and furnace. Today, he will repeat his seminar, given at this year's Paperweight Fest, on "Antique Baccarat Flowers".

3:15 PM: "Stump the Dummies" is Delaware

DVPCA 14TH ANNIVERSARY CELEBRATION WEEKEND JULY 22 & 23, 2006

Luncheon Reservations July 22nd

Choices @ \$16.00 each:

_____ Boneless Breast of Chicken Maryland, Bacon

_____ Broiled Fresh Scrod, Tartar Sauce

_____ \$ Luncheon total

Garden Party/Catered Cookout Reservations July 22nd

_____ Number @ \$12.00 each

_____ \$ Cookout total

Name(s): _____

Email: _____

_____ \$ Check amount enclosed

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

DVPCA, c/o Don Formigli, Treasurer
455 Stonybrook Drive, Levittown, PA 19055

NO LATER THAN JULY 15, 2006!!!

For out-of-towners, we suggest either the Willow Grove Hampton Inn, 1500 Easton Road, 1/4 mile south of Turnpike Exit 343, Toll-Free 1-800-426-7866, or the Courtyard by Marriott/Willow Grove, 2350 Easton Road, at the Turnpike Exit, 1-215-830-0550 directly.

Valley's version of a paperweight ID Clinic where mystery weights are brought in for examination and diagnosis by an ad hoc panel of experts. So please bring in those mystery weights you have accumulated over the past year. You may be surprised at what you have.

4:00 PM: Our group will caravan to the Levittown, PA home of Treasurer Don Formigli for our annual **Garden Party/Catered Cookout**. Maps to Don's home and for guidance on Sunday will be distributed.

Sunday, July 23, 2006

10:45 AM: Our group will convene at the entrance to the Museum of American Glass at Wheaton Village, Millville, NJ for a group photo. Then we will tour the two major exhibits in the Museum led by Museum Curator Gay LeCleire Taylor. The first exhibit, housed in the Museum lobby, is the William Drew Gaskill Memorial Paperweight Exhibit, an astonishing array of weights collected by William over a period of about 25 years. The theme of the second exhibit is "The Fires Burn On: 200 Years of Glassmaking in Millville, NJ" curated and organized by Gay, and this, too, includes pieces from the Gaskill Collection.



PAPERWEIGHT COLLECTORS ASSOCIATION

5 Johnson Lane
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