



PAPERWEIGHT COLLECTORS ASSOCIATION

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Paperweights Are Where You Find Them

by Andrew H. Dohan

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Paperweights are where you find them, but how do you know what you have when you find them? We've all had that experience of being in an antique store, or at a garage sale or auction but not knowing exactly what it is and how much it should be priced. Unless the purchase is being made from a reputable and knowledgeable paperweight dealer, separating the antique gem from the gift shop novelty requires study and an extensive library of paperweight reference books.

In addition to being able to properly identify a paperweight, you also need to know what the current market value of it is so that you don't end up in the unenviable position of either regretting having spent the money or regretting not having spent the money, depending upon whether your assessment of its value was too high or too low.

To determine if a paperweight is from the classic period (1845-1865), and to distinguish between the ordinary antiques and the true rare or unique antique paperweight, a number of distinguishing criteria should be considered. Some of these many criteria are:

- the types of colors and

Origin of the Bottle-Glass Weights

by Betty Burrows

[Editor's Note: Reprinted by permission from Whimsical Notions, Volume 4 Number 3, July, 1992, the newsletter of The Whimsey Club.]

There are basically three types of bottle-glass paperweights produced by the British glasshouses: the Kilner or flowerpot type, the sulphide type and the larger trapped air-bubble type.

1) THE KILNER TYPE PAPERWEIGHT – “A type of paperweight peculiar to the British glasshouses was that made in green bottle glass, with a comparatively high dome and enclosing a representation of a flower or plant growing from a pot, the leaves and petals covered with masses of tiny silvery bubbles. The design was achieved by sprinkling chalk dust on the “marver” (the base on which the paperweight was built up) and pressing over it a mass of soft green glass. A second layer of molten bottle glass was then pressed over it to enclose the chalk and the action of the heat produced the gaseous bubbles imparting to these weights their silvery, fairy-like appearance when held up to the light.”



Clichy cinquefoil purchased at an antique shop in Philadelphia, PA

2) THE SULPHIDE TYPE – “A few paperweights have upright sulphides of generally poor and coarse quality. The sulphide weights emanated largely from the Birmingham area. The sulphide weights, with their crude busts of the great nineteenth century political antagonists, Disraeli

combinations of colors used (in that as technologies and preferences changed, the colors used by paperweight makers also changed);

- the number of colors used in the paperweight (since the more disparate and numerous the colors, the more difficult the paperweight is to anneal without cracking);

- the complexity of the millefiori, fauna, etc. designs (since the more complex, the more workmanship there is in making the weight);

- the clarity (quality) of the crystal;

- the number of millefiori canes (with the greater number of canes being more valuable as representing a greater labor cost to produce);

- the number of production steps required to make the weight (for example, color overlays or encased overlays are more costly);
- the existence of a slightly concave surface where the glass remaining after the paperweight was broken off the pontil rod was ground away and whether or not a wear ring is evident (generally the Murano paperweights have flat facets and are ground flat on the bottom, whereas the more costly antique weights often have a slight concave bottom);

- the side view profile (the elongated bullet shape is a Twentieth Century development);

- the types of subjects depicted in antique lampwork;

- the existence of any signature and date canes (since these will often more than double the value of a St. Louis or Clichy paperweight);

- the placement of the lampwork or millefiori arrangement within the height of the weight (in other words, how high up in the profile of the weight does the artistic arrangement appear, since generally the very early antique weights and the Bohemian weights have the arrangement higher in the dome);

- the manner in which the paperweight is faceted, if at all (in that generally the faceting on antique American



Boston & Sandwich nosegay purchased at a flea market in Columbus, NJ

weights is more ornate);

- the rarity of the millefiori canes used (such as the blue or purple Clichy rose cane, or the red and white Baccarat rose cane);
- the types of sulfide (or enamel incrustations);
- the artistic difficulty of the subject attempted; and
- the attractiveness and quality of the artistic presentation.

No one distinguishing criterion in and of itself is determinative of a weight's attribution, but the evidence as a whole will often, but not always, give a clear indication of a weight's origination. Even the experts can't always agree, so don't be concerned if your opinion differs from someone else's. Only through experience can you perfect your identification skills. Each time you see a weight, you should research it.

Identifying antique paperweights has been the subject of a number of books written by authors considerably more knowledgeable than myself. At a minimum, a paperweight reference library should include Paul Hollister's *The Encyclopedia of Glass Paperweights*, George Kulle's *Identifying Antique Paperweights: Lampwork* and George Kulle's *Identifying Antique Paperweights: Millefiori*. These books are available through...[the publisher, the after market and DVPCA's

Paperweight Lending Library (members only)]. If you don't already own them, their acquisition is highly recommended. Also, as both price and identification guides, old auction catalogues are invaluable. The L. H. Selman auction catalogues, for example, cover a broad array of antique French, American and Bohemian weights as well as early 20th Century American and contemporary Perthshire, St. Louis and Baccarat weights.



New England Glass Company scramble purchased in an eBay auction

In addition, two other books

are recommended. The first is Geraldine Casper's *Glass Paperweights of the Bergstrom-Mahler Museum* since the book illustrates paperweights from the 19th and 20th centuries in full color and can easily be used as a pictorial reference. The second would be Jean Melvin's *American Glass Paperweights and Their Makers* (Revised Edition) since this book illustrates and discusses a number of the weights you are more likely to find in today's antique shops, auctions and garage sales, etc.

There are very few antique classic era paperweights floating around other than through paperweight dealers. In the public auctions and antique stores, you are more likely to find the 20th Century paperweights. Some of them, though, can be valuable, although certainly not as valuable as the classic era weights. For those who enjoy the thrill of the search as much as the actual acquisition, this is where the opportunities currently exist.

Over the past year, weights which I have seen offered in the public marketplace (other than paperweight dealers) include an unpolished and pristine Clichy edelweiss five point garland weight on a blue ground, English Nailsea potted flower and sulfide weights, NEGC scrambled, Sandwich poinsettia, Gillinder turtle weight, NEGC miniature concentric millefiori, Degenhart plaque weight, Union Glass ("Clara - 1911"), an unlisted 1977 Christmas experimental weight by Perthshire, Charles Kazium roses, Durand spaced bubble weights, 1930's Chinese flower weights, Paul Stankard, Jack Choko, Ray Banford, John Deacons, Pete Lewis, Ron Hansen, John Gentile, Ruhlander umbrella weights, St. Louis, Caithness, Strathearn and Monart.

Opportunities abound, but without an educated and trained eye, these opportunities go unnoticed. So, build your library and build your knowledge and happy hunting!

[Editor's Note: This 1992 article predates auction sites, e.g., eBay, that have profoundly altered the entire process of buying and selling antiques, but the basic premise of the last paragraph remains operative.] 



Kilner-type flowerpot green bottle-glass paperweight.

and Gladstone, or patriotic sentiments celebrating the jubilee of Queen Victoria or the coronation of King Edward VII, have a certain quaintness and naivete which collectors are now finding irresistible."

3) THE TRAPPED AIR-BUBBLE TYPE – "Very large examples, weighing up to six pounds, were intended for use as door-stops rather than paperweights. Many of them do not have a floral motif, but merely a scatter of bubbles, whether by accident or design."

It has been suggested to me that a warm metal spike such as a nail was inserted into the gather of glass as it was cooling. When the spike was withdrawn, it left behind a bubble of air that was subsequently trapped in the cooling glass. Many insertions and removals of that spike would result in the bubble patterns found in these 'porters'.

FOR COLLECTORS TODAY

"The large weights, used as door-stops, are seldom seen in fine condition, on account of the rough usage to which they were subjected, but even the smaller 'dump' weights are getting harder to find in a perfect state, pointing to the cavalier treatment they received. Familiarity breeds contempt, and there are several references to these weights having been used as ornaments on footpaths and in rockeries! A few of them have circular holes drilled in their bases, pointing to their use as bedknobs or newel posts."

"Though these green weights were produced all over England, they are always associated particularly with the West Riding of Yorkshire and it is here that they probably originated. Wakefield was an important center of the bottle glass industry in the early nineteenth century and it is significant that the few inscribed weights which have been recorded bear the imprints of J. Tower or J. Kilner both of whom operated glass houses in that town."

"John Kilner has given his name to the English language to denote a type of household storage jar. The traditional Kilner jars, many of which are still doing yeoman service in kitchens all over the world, had a pronounced greenish tinge, like the old glass bottles which industrial archeologists of the present day are forever excavating on building sites and old rubbish heaps. But Kilner's fortune was largely based on his output of bottles in the traditional dark green glass, and it was this material which served as the basis of the weights attributed to this factory. Although these weights were mainly produced by workmen from the glass left over at the end of the day, it seems certain that Kilner regarded paperweights as an important by-product, proved by the comparatively large



PAPERWEIGHT COLLECTORS ASSOCIATION

Review of Events

Winter Meeting, January 24, 2004

Delaware Valley's Winter Meeting on January 24, 2004, at Williamson Restaurant, Horsham, PA (as usual) began at 10 AM with the traditional Paperweight Fair. While perusing the paperweight display of Guest Dealer William Pitt, paperweights produced by Guest Speakers David and Dennis Briening (inspired by orchids and other flowers and by Pennsylvania German fraktur designs), glass items made by members Boyd England and Pat Ackerman, weights for sale or display by members Diane Atkerson, Frank Gardner and others, newsletters from other local paperweight collectors associations, a Free for the Taking table, Selected Items from the DV Paperweight Lending Library and Today's Raffle Prizes, the 40 attendees, seven failing to appear because of inclement weather, munched on Danish, sliced fruit, muffins, coffee and tea.

Because of the snow, VP Stan Kruger began the meeting five minutes later than usual, at 11:05 AM, to allow for latecomers. He saluted those coming from great distances and thanked the Guest Dealer and Guest Speakers in advance for their contributions to the program. He noted that no DVPCA meeting had ever been canceled because of weather; indeed, this was only the second time in 12 years that it had snowed on a winter meeting. Newcomers were introduced and warned that they would be called upon later in the day. Stan asked everyone to introduce himself or herself to someone they did not normally talk to at DVPCA meetings, to prove that we were, as advertised, a warm and friendly group.

William Pitt, of Fairhaven, MA, who has been our Guest Dealer six times now, was introduced to speak on "The

Pairpoint Factory". Bill began with slides of Mount Washington and Pairpoint paperweights, noting that he personally only collected Pairpoint. He said Pairpoint made no limited editions, only utilitarian glass items for sale. Mount Washington Glass Works was founded in 1837 in South Boston; later, in 1870 William L. Libbey moved the firm to New Bedford, MA. It is famous for several glass styles. "Burmese" glass was heat sensitive and contained uranium, which will register on a Geiger counter. It shades from a cream yellow to pink. "Peachblow" ranges from salmon pink to pale blue. It was not commercially successful so the factory limited its production, making it highly sought after today. It contained ruby glass and cobalt, no uranium. The "Royal Flemish" line was made of semi-translucent glass treated with an acid wash and gold-washed relief. It was very labor intensive and also unsuccessful. In 1856 the company applied for a patent for two kinds of opal glass with decoration, "Crown Milano" and "Colonial". These were attempts to copy Royal Worcester and other porcelains. In 1880, the Pairpoint Manufacturing Company, destined to become one of the largest manufacturers of silverplate in the U.S., was erected on land adjacent to Mount Washington.

In 1894, Pairpoint, named after its first superintendent Thomas J. Pairpoint, bought the Mount Washington Works but continued to use that name until 1900. Early in the 20th century, 1900-1920, Pairpoint began creating colored glass items. Mount Washington never made a production line of paperweights, though they did make a few, probably under the Pairpoint name. The first Pairpoint paperweight technique was a controlled bubble glass used on compotes, doorknobs, lids and the like. They made Venetti glass with twisted, colored glass spirals, first in candlesticks, then in paperweights. These date to 1920 and were reproduced by the factory in 1970. The earlier Venettis have a tighter spiral on top. Pairpoint also produced colored twist stems in glassware. They developed weights with ice-pick lilies, swirls (early

ones have fuzzy colors), and controlled bubbles. Cyril Angelini made weights with swans on top, showing his Italian heritage. Some swan weights have also been made in contemporary times. There are compotes with paperweight bases. Some weights are heart-shaped; the story goes that these were made for wives or girlfriends and were broken when the sweetheart died.



Guest Dealer William Pitt, Ken Brown, Richard Cohen

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Tel: (717) 785-3621 • E-Mail: fgardner@nep.net

WANTED

Glass Advertising Weights (Circa 1880-1920) which promote a company, its founder or its products. Interested in all shapes, sizes, color combinations and subject areas. The back of the weight MUST have a white milkglass appearance or finish (no mirrors, felt, pictures, etc.).
Contact: JAMES PERNA
RR#1 Box 263 • Dallas, PA 18612 • Tel: 570-639-7980

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

Arthur Gorham Paperweight Shop

Marcy Howard Peterson, Director

1501 Glasstown Road
Millville, NJ 08332-1566
Tel: (856) 825-6800 x2744 Fax: (856) 825-2410
www.wheatonvillage.org



From 1939 to 1957, the Pairpoint factory operated as Gunderson Glass Works because of European competition. Also, its ovens were worn out and would have had to be re-built at enormous expense. Bob Bryden re-opened Pairpoint in 1957 in Wareham, MA, producing one batch of glass items called enamelware, but it closed again in less than a year, sometime in 1958. In 1970, Bryden again bought and re-opened the Pairpoint factory, this time in Sagamore, MA, at the entrance to Cape Cod, where it still exists today, because George Avila's book, *The Pairpoint Glass Story*, had been published in 1968 and had re-awakened interest in its products. The well-known glass restorer and cutter Ed Poore began working at Pairpoint at this time as a glassblower but soon decided that work was too hot and was re-assigned to the cutting department. Most Pairpoint cutting was by Ed until he left the factory to start his own shop.

shops Pairpoint made many spiral weights with engraved feet. The factory created "Nailsea drag loop" designs, snake weights with a snake draped over the sphere of the weight, weights topped with swans and crimp roses. The original crimp was made by Bill Burchfield in 1974; Bill eventually moved two doors down the street to form his own company, Cape Cod Glass Works (CCGW). Later the outside ring of petals was removed from the crimp to make smaller weights so the outer ring of petals indicates an older (earlier) Pairpoint crimp rose. They also encased sulphides made by Eleanor Bowman who made molds from embossed designs found on doorknobs, matchesafes and the like. Sulphide weights of Richard and Pat Nixon were created; when one of Mrs. Nixon was sent to the First Lady as a gift, she was so mad that it had been made without her permission that it was discontinued and is now quite rare. Bill Pitt acquired Mrs. Bowman's molds after her death.

Pairpoint, in this incarnation, made weights with complex millefiori canes, used sparingly, and double overlays. The company also made perfume bottles with paperweight stoppers. They rarely signed weights or inserted signature canes, though a slide of one weight containing four (!) signature canes was shown. For gift



Table #1: Rosemary Kozak, Pat Reilly, Maud Fisher, Sue Ross, Janice Edelman 1/24/04

Robbie Mason and his son made weights at Pairpoint. Bill Burchfield made some of the finest American millefiori weights while at Pairpoint and later at Cape Cod Glass Works. An incredible crown-within-a-crown weight was shown, faceted by Ed Poore. Production at the Pairpoint factory on Cape Cod continues today; weights,

compotes and vases with millefiori sides are made. Alistair Ross makes millefiori weights there; he worked at Caithness first. David McDermott and Owen Douglas made collaborative pieces with a Lundberg influence. As further reading on the subject, Bill Pitt recommended *Pairpoint Glass* by Leonard Padgett, *The Pairpoint Glass Story* by George Avila and a two-volume set by Kenneth Wilson coming out soon. He also recommended reading the 1939 *American Glass Paperweights* by Francis Edgar Smith, the first book on paperweights published in the modern era, for fun, because it is full of errors. Bill answered a few questions and ended his presentation at 11:50 AM, to much applause. After a short break lunch was served at 12:10 PM.



Table #2: (Seated) Andrew Scott, Duang Jai Hall, Roland Hall
(Standing) Nancy Kenna, Pearl Kornit, Leonard Kornit,
Toby Kruger 1/24/04

At 1:15 PM, VP Stan called the meeting to order. He asked attendees for newsletter articles---any takers? PCA, Inc. has established a Paul Jokelson Writing Prize of \$300, to be awarded twice annually to members of the PCA who author a feature, first person or news article about collectible glass paperweights and/or their makers that is published in a local or regional newsletter or similar publication. In addition to the monetary award, the winning article will be published in an issue of the PCA Newsletter. NOW, are there any takers? Next, Stan mentioned a stunning coincidence: Guest Speaker/Dealer William Pitt and DVPCA Secretary Sue Sutton discovered just today that they had been born in the same hospital in Marion, IN (not on the same day, of course)! First timers were asked to introduce themselves: Maud Fisher, from Jenkintown, PA, whose daughter started a glassblowing course and got her mother interested in weights; Sue Ross, Rosemary Kozak's friend, who said she was learning a lot from her first DV meeting; Beth Tomasello, a marble maker who will be a program speaker at DV's Winter 2005 meeting (1/29/05); and Richard Cohen, who owns 166 weights so far. Richard first began collecting inexpensive weights. During a trip to England in 1992 he bought 10 better weights, which were difficult to get through Customs. Roughly two-thirds of his weights, mostly contemporary French, have the color blue in them. Four years ago he began collecting antique French weights. During a recent trip

to Venice, he was stunned by the many weight shops and estimates he saw 19,000 weights in three days!

More announcements: Ralph and Terry Kovel, who have published antiques price guides for 50 years, have a website, www.kovels.com, which offers free registration and allows you 50 free price quotes on antiques and collectibles of your choice; glass repair man Paul Nulton, of Hallstead, PA, wants permission to do glass repairs at one of DV's meetings. Stan doesn't yet know whether Williamson's can

accommodate this. On a show of hands, seven members were interested and would bring glass items for repair, if such could be arranged. Stan noted that Mr. Nulton's business cards were available.

The question of on-line color versus snail-mail black & white (B&W) newsletter was raised by VP Stan. Half of DV's membership is on-line. Considering cost of printing and mailing and time spent creating and formatting, should we do away with our quarterly mailed B&W newsletter in favor of an on-line color version? [NOTE: Our newsletters eventually go on-line on DV's website, usually two months after publication. This proposal envisions a color newsletter becoming available to paid up members approximately four weeks before each scheduled quarterly meeting, as our B&W mailed newsletters do now.] PCA Texas has emailed its January 15, 2004 Newsletter for the first time.

Pros and cons were discussed. Andy Dohan said that the many color pictures in our newsletters might clog some email in-boxes. Perhaps it would be better just to announce that the on-line newsletter was available and let interested members read it on-line or print it out on their own printers. He asked if printing the snail-mailed newsletter was DV's major expense, to which almost the entire Treasury was committed, and Stan confirmed that it was. Diane Atkerson wanted to know about those members without computers. Stan replied that we would continue mailing for now but consider options for the future. Attendees were reminded to sign up now for Wheaton Village's Paperweight Weekend, Thursday, May 13 to Saturday May 15, 2004. He would like to see more DVPCA members there. When reminded that no

one had yet received sign-up materials from Wheaton Village, Stan announced the phone number, 800-99-VILLAGE, for more information.

Next, Stan introduced the issue of compensation for our webmaster, his eldest son, Kevin. A professional website designer, Kevin built our site in January 2002 at no cost to DVPCA and has maintained it since without pay. The only cost has been an annual \$100 fee for the agency hosting the site and a \$15 annual fee for registering our domain name (dvpaperweights.org), none of which goes to Kevin. Stan requested that his son be paid as webmaster, even though Kevin has not asked, and suggested \$50/month as a token payment. Len Kornit immediately made that suggestion a motion, to be financed by an additional \$1 added to the cost of the luncheon. Frank Gardner stressed that a website is essential in this day and age and an important aspect of our group. The site has brought in a few new members, although not as many as Stan had hoped. Much discussion ensued. Boyd England suggested putting the newsletter on-line and printing out the copies needed for those without computers. Andy Dohan asked whether it would be cheaper for the webmaster to set up the newsletter rather than the professional printer and volunteered to work with Kevin on this possibility. Len Kornit raised his motion again, this time for \$75 per month compensation for the webmaster; it passed with 23 years and three nays, the nays simply desirous of more discussion and a delayed vote on the subject.

Our Acting President recently received an invitation from the Bay Area Glass Institute of San Jose, CA to attend their Great Glass Auction (not on-line) on February 7, 2004, at which they will honor Larry Selman for his contributions to the local glass art community



Table # 4: (Seated) Boyd England, Bart Sutton; (Standing) Andy Dohan, Pat Ackerman, Sue Sutton, Don Formigli, Diane Atkerson 1/24/04

and

WHEREAS: The Calendar Year 2004 marks Lawrence H. Selman's 35th anniversary as a premier collector and dealer in art glass objects, including glass paperweights, and

WHEREAS: Lawrence H. Selman has had a profound effect on the range, scope and distribution of art glass objects, including glass paperweights, for those three and one half decades,

NOW, THEREFORE: The Officers and Members of the Delaware Valley Paperweight Collectors Association hereby proclaim and declare the month of February 2004 as Lawrence H. Selman Appreciation Month, in recognition of which they affix their signatures on this twenty-fourth day of January in the year 2004.

The Proclamation was duly signed by DVPCA's three officers and thirty-two members of the group and sent along to California two weeks in advance of the auction.

Stan then asked for reports from the floor:



Table #5: (Seated) Frank Gardner, Clara Gardner, Ilse Payne; (Standing) Jim Perna, Louanna Hammond, David Rich, Bill Payne 1/24/04

1) Andrew Scott reported on a Caithness signing event at Wheaton Village on November 15, 2004. Caithness factory employees Helen MacDonald, designer, and Linda Campbell, lampworker, attended. Andrew showed works made as collaborations between the two. He invited all to view the display of Caithness weights and literature he set up at the front of the meeting room.

2) Len Kornit reported on the National Liberty Museum, 321 Chestnut Street, Philadelphia, which displays a large Dale Chihuly piece and other glass items related to the concept of "liberty". He will explore the possibility of DVPCA visiting the Museum on the Sunday of our 12th Anniversary Celebration Weekend (July 10/11, 2004).

3) Dennis Briening announced an International Flameworking Conference at Salem Community College, March 19-21. He also alerted members to Saturday bead-making courses there. Literature is available.

4) Diane Atkerson gave out information on a Marbles website for those interested.

Andrew Scott and Nancy Kenna, of Ambler, PA, have volunteered to host the Garden Party/Catered Cookout following our Summer Meeting on July 10. Loyal member Boyd England, a gourmet chef, has signed on to assist them with kitchen duties. David and Dennis Briening will donate 10% from their sales today to DVPCA. Finally, Today's Raffle was held, with three prizes out of thirteen total, including the first, going to Pat Reilly.

A 15-minute break was called between 2:20 and 2:35 PM, instead of at which time Stan introduced brothers David and Dennis Briening and their connection to Salem Community College. The Brienings are natives of South Jersey and started their slide show with images of the shop they share. Dennis's early works included a glass book and an interest in orchids. Indeed, they displayed many flower weights for sale this day. David said he was a late starter in glass, actually beginning as a painter. Dennis is the craftsman, David, the artist (at least that is what they said). In their shop they do flameworking on one bench and paperweight assembly on the other. They also have two small ovens for encapsulating and annealing.

Their first products, from 1996-2002, were fraktur weights, inspired by Pennsylvania German designs, hearts, vines and flowers, the hearts in a particularly tomato red hue. There are no ground lines or muslin bases in their weights; the designs float in clear crystal, thus, more difficult because any flaws show clearly. Later weights include signature canes with both their initials, blue on white ground. Most of their weights now

include initial canes. Because of work commitments they are weekend weight makers, visiting their mother and making paperweights. Eventually their fraktur weights became more realistic depictions of flowers, and they began to imitate nature deliberately. Dennis's interest in orchids led to their newest creations; they both work from real orchids now, for inspiration. It is Dennis who makes the lampwork flowers. They do not encase rods in clear glass. A series of slides illustrated their assembly process. They keep a highly-detailed notebook, with drawings of orchids and other subjects, and notes about kinds of glass, problems encountered like cracking or glass incompatibility, and assessments of success after the weight is completed. Their tools are simple: pincers, razor blades, tweezers. Individual design elements are kept on a hot plate at 750 degrees F. Dust is a problem. Their solution: they cover design elements with quartz bowls or dishes that can be heated to high temperatures without cracking; they heat these quartz bowls directly with a torch to create a mini-oven and consider this innovation their own invention. For signature canes, Dennis creates each letter, originally 1.5" by 5/8", draws them out, bundles them, heats them as an assembly and draws out the bundled cane. To encase, they use an encapsulation cup in a vacuum oven to hold the lampworked bloom at the proper temperature before being covered with clear glass. They heat this glass on a punty rod almost to the point of dripping, place it on the inclusion, repeat with a second punty rod and seal the two molten globes together to encase the flower inclusion. Rather than using wet applewood blocks, they shape their weights with two carbon blocks, David's idea. The weight is then heated in the glory hole, blocked, fire polished again to perfect the form and to eliminate surface wrinkles. The weight is cut off the punty rod and placed in an annealing oven to cool to room temperature. Before concluding at 3:10 PM, the brothers answered mostly technical questions from the other glassworkers in the audience.

VP Stan reminded all that the Spring Meeting will be held on April 17, 2004, at Williamson Restaurant, at the usual 10 AM starting time. Martin Mikelberg will present "You, Your Collection and eBay, Part II" as the Morning Program and the Afternoon Program will be John Hawley speaking on "Paperweights That Tell a Story". The meeting formally concluded at 3:15 PM. Thereafter, many attendees continued to peruse the paperweight offerings of William Pitt as well as the other displays and the officers held a brief strategy meeting so that the room finally cleared about an hour later.

Respectfully submitted,
Sue Sutton, Secretary

number of Kilner weights which bear an inscription.”

“The inscription varies considerably, as the name of the company changed over the years, and this is a useful aid in dating these weights. The imprint appears on a thin glass wafer, applied to the base of the weight like a seal. John Kilner established a glass house at Whitwood Mere, Yorkshire in 1829 and it is to this period that those weights inscribed ‘J. Kilner, Maker’ belong. A few years later he moved to Dewsbury, near Wakefield and formed a partnership with his sons. Weights inscribed ‘J. Kilner & Sons’ therefore date from the late 1830’s to 1844, when the company changed its name to Kilner Brothers. Subsequent weights bear this inscription. The production of green weights continued sporadically until the 1920’s and therefore spans a period of about a century and inevitably the quality and appearance of the weights varies considerably over that span.”

“A few Kilner weights have the characteristic flattened globular appearance of classic weights, but many of them are relatively tall, standing up to eight inches high, with pointed domes. Others have a relatively large, rounded dome, tapering away to a base with a much smaller diameter. Some have a footed base but the majority of them have a flat, slightly concave base.”

“There is an appreciable difference between those signed weights which were deliberately produced by the company, and the unsigned end-of-day ware made by craftsmen for their own amusement. The latter probably included the weights inscribed ‘Merry Christmas’ or ‘A Happy New Year’, which are thought to have been made by individual workmen as gifts to friends and relatives.”

“In the 1930’s the Kilner Company was taken over by the Glass Trust and subsequently its products were confined to strictly utilitarian wares. With the current revival of interest in



Benjamin Disraeli, Florence Nightingale,
William Ewart Gladstone

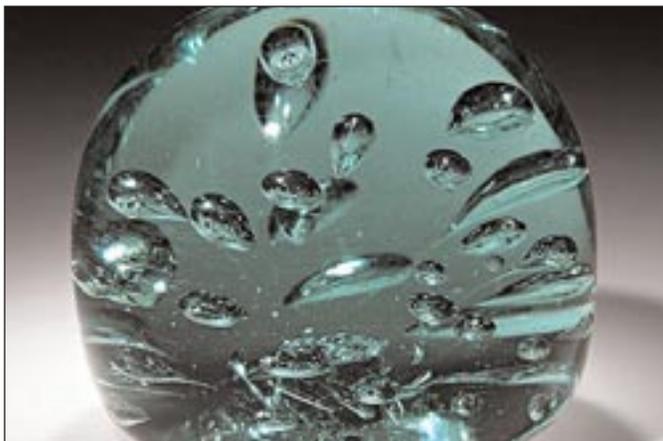
thus worth hunting through drawers and the proverbial attic to which they may have been relegated. The bottle glass paperweights of Yorkshire are a comparatively neglected form of folk art.”

REFERENCES:

Glass Paperweights by James Mackay, Ward Lock Limited, London, 1973 (1981 paperback edition). *Glass Paperweights of the Bergstrom Art Center* by Evelyn Campbell Cloak, © 1966 by The City of Neenah Municipal Foundation, Inc., published 1975, Bonanza Books, New York.

[Editor’s Note: The foregoing article, a compilation of excerpts from two basic paperweight reference books, should be read in the context of the times in which the books were written. Decades later, much more information is available on the subject of bottle glass “dumps”. See, especially, *Old English Paperweights*, Robert G. Hall: Schiffer Publishing, 1998, Pages 71-83; “Quiet Charm and Gentle Mystery: English Bottle-Glass Paperweights and Whimsies, Part I” by

William Drew Gaskill, pages 32-44 in the *2002 Annual Bulletin of the Paperweight Collectors Association, Inc.*; and “Another Adventure from the Corning PCA Convention 2001: How the Mannings, Hollister, Lucille Ball and Das Boot Helped Reunite the British Royal Family” by William Drew Gaskill, Pages 1-3 & 8 in *DVPCA Newsletter*, Volume 8, Number 4, September 2001.] **IV**



Large green bottle-glass trapped air-bubble doorstop

THE SCRAMBLE:

THANK YOU...

Once again we thank a number of our most loyal and involved members for their donations to DVPCA: Marty and Sandy Mikelberg for an attractive dark swirl weight; Guest Dealer/Speaker William Pitt for a Paperweight Vase; Harvey and Doris Robinson for a 1990 PCA Bulletin, exchangeable for a \$25 Gift Certificate; and Larry Selman for a sheet of Paperweight Stamps (framed by DVPCA and won by William Pitt). Thanks to all!

LARRY SELMAN WAS THRILLED...

To those of you who attended DV's Winter Meeting on January 24, 2004, I wish to report that Larry Selman was thrilled upon receiving the proclamation [See Review of Events in this issue] you all signed then. The Proclamation was delivered to him during his honoring at the Third Great Glass Auction conducted by the Bay Area Glass Institute of San Jose, CA on February 7. Larry called me on Friday, February 13, and was obviously delighted (flabbergasted might be a better choice of words) at our gesture. I assured him that I had not twisted any arms to obtain the 35 to 38 signatures on the Proclamation.

BREAKING NEWS!...

The Paul Jokelson Writing Prize Committee has completed its deliberations and the first ever Paul Jokelson Writing Prize will be awarded by PCA, Inc. in April, 2004 to...(drum roll)...Susan Myers, of Penhook, VA, author of the lead article in DVPCA's January 2004 Newsletter, "A Sampling of Vasart Barware". The Prize includes a cash award of \$300 as well as publication of the winning article in a future issue of PCA, Inc.'s Newsletter. Your Acting Editor (VP Stan) continues to solicit articles of original research, reference book reviews, news articles of noteworthy events in the paperweight world, etc. for publication in DV's newsletter!

THE TIME HAS COME...

After holding the line on the cost of our Williamson luncheons for over ten years, we find it necessary to raise our price substantially. Entrees on the January 2004 Luncheon Menu Williamson's sent after our 1/24/04 meeting all have increased between \$1.50 and 2.00. Therefore, it is with a sad heart that we must raise the price from \$14.50 to \$16.00 per plate. We pray that this price will hold for the next ten years!

ADVANCE MEETING DATES!

July 10 & 11, 2004 12th Anniversary Celebration Weekend: Morning Programs: "You, Your Collection and eBay, Part III" by **Marty Mikelberg**; Guest Dealer **Nancy Alfano** will talk on paperweight jewelry through the ages, displaying antique pieces up to Kaziun earrings, Banford pendants, Tarsitano stick pins, St. Louis cuff links, Perthshire pieces of all kinds, etc. Afternoon Program: Third generation glassblower **Jeremiah Lotton** of the famous Lotton family of Illinois (Charles, Daniel, now Jeremiah) will discuss his glassmaking heritage and display his style of weights. Garden Party/Catered Cookout at the Ambler, PA home of **Andrew Scott** and **Nancy Kenna**. On Sunday, the group will visit a Center City, Philadelphia exhibit of glass at the **National Liberty Museum** near Independence Mall.

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

January 29, 2005 Winter Meeting: Morning Program: TBD. Afternoon Program: **Beth Tomasello** will narrate a slide presentation about her flameworked contemporary glass art marbles. She has studied with **Paul Stankard, David** and **Dennis Briening** and at Penland, Corning and the Glass Center at Salem Community College in Carneys Point, NJ.

April 16, 2005 Spring Meeting: Morning Program: TBD. Afternoon Program: **Donald W. Friel**, Manager and Lead Gaffer at the T. C. Wheaton Glass Factory at Wheaton Village, Millville, NJ will present and narrate a videotape on "How to Make a Crimp Rose Paperweight". Not to be missed!

July 16 & 17, 2005 13th Anniversary Celebration Weekend: Morning Program: TBD. Afternoon Program: Renowned collector of frit, early American, South Jersey and English green-bottle weights, and current President of PCA, Inc. **William Drew Gaskill** will narrate a Power Point presentation on "American Folk Art Paperweights and Their Audience". On Sunday, the group will attend the second full day of **Glass Weekend 2005** at Wheaton Village.

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

Spring Meeting Announcement

April 17, 2004

At Williamson Restaurant,
500 Blair Mill Road
(Route 611/Easton Road at Blair Mill Road),
Horsham, PA
Located two traffic lights north of PA Turnpike Exit
343 (Old Exit 27/Doylestown/Willow Grove)
Telephone (215) 675-5454

11:00 AM Program:

Loyal DVPCA member **Martin Mikelberg** graduated from Temple University with a BS in Accounting, earned his CPA Certification and then worked 31 years for CW Industries of Southampton, PA as Controller, later Vice President of Finance (CFO), retiring in 1998. He has many hobbies including music (tin whistle and harmonica), composes haiku, travels the world and is an avid eBayer. Marty began a series of four talks on “**You, Your Collection and eBay**” at our Fall Meeting, October 11, 2003, discussing eBay’s history and how it can play a role in your life. Today, he continues with Part II of the topic, discussing the tools and skills you need to use eBay effectively.

1:45 PM Program:

Delaware Valley is very fortunate to count among its members **John D. Hawley** of Hernando, FL. He has been collecting paperweights for more than thirty years. Like most collectors, in the beginning he was determined to own specimens of all types of weights from every factory, but soon found that without a lottery win such a goal was impractical. Today he concentrates on antique weights from two factories, Boston and Sandwich and New England Glass. He has authored two books, published by Selman’s Paperweight Press – *The Glass Menagerie: A Study of Silhouette Canes in Antique Paperweights* and *The Art of the Paperweight: The Boston and Sandwich and New England Glass Companies*. John Hawley is presently the PCA, Inc. Publications Director and has been Editor of the annual PCA, Inc. Bulletin for the past eight years. Today his topic is “**Paperweights That Tell A Story**”, weights that have an interesting history behind them; examples include the Lajos Kossuth sulphide, the NEGC intaglios, the rare NEGC weights with names or initials in them, the “Pole” Bigaglia weight, the Crystal Palace souvenir weights, and others.

SCHEDULE OF EVENTS

- 10:00 AM Paperweight Fair** with Guest Dealers **Dan and Therese McNamara**, Boston, MA; Members’ Tables; Displays, Brochures, Free for the Taking Table; Library; Coffee, Tea and Danish for Early Arrivals.
- 11:00 AM “You, Your Collection and eBay, Part II”** by **Martin Mikelberg**.
- 12:15 PM LUNCH**
- 1:15 PM** Business Meeting, Announcements, Reports from the Floor, Today’s Raffle Prize Winners. NOTE: A special favor for current members will be distributed, so **PAY YOUR DUES!**
- 1:45 PM “Paperweights That Tell A Story”** by **John D. Hawley**.
- 2:45 PM Paperweight Fair** continues.

DUES FOR THE YEAR 2004 ARE PAST DUE:

The pink color on an address label indicates you have not renewed your membership for 2004. Please send in the proper amount with the tear-off slip below, even if you do not plan to attend on 4/17/04.

NOTE: A special favor for current members who attend on 4/17/04 will be distributed.

LUNCHEON RESERVATIONS – APRIL 17, 2004

Choices @ \$16.00 each:

- _____ Number Attending
_____ Boneless Breast of Chicken Maryland w/Bacon
_____ Baked Orange Roughy, Lemon Butter

MEMBERSHIP DUES FOR 2004

- _____ Single membership \$20
_____ Business Membership \$30
_____ Household Membership \$30

Please mail this slip with ALL your selections and check to:
DVPCA, c/o Don Formigli, Treasurer
455 Stonybrook Drive, Levittown, PA 19055
NO LATER THAN APRIL 9, 2004!!!



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