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The Millville Rose

Myth and Majesty Circa 1900 to Present - Part 1

By: Mark Smith, Photography by Mark Heimlich

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How was it indeed that someone thought to fashion a rose in a glass paperweight via the use of a tooled metal (brass) crimp shaped to resemble the petals of a budding (partially opened) rose? Ralph Barber (1869-1936) is credited with this marvelous idea and is thought to have made his first crimp rose around 1905 while employed at Whitall Tatum & Company in Millville, New Jersey. Though often frustrated with annealing and glass compatibility problems, he is thought to have made roses there until around 1912 and possibly elsewhere as late as the 1930s. Several of Barber's contemporaries at Whitall Tatum are said in the literature to have

made crimp roses as well. These include Emil Stanger, Marcus Kuntz, John Rhulander, and possibly Michael Kane.

To make a crimp rose paperweight, the artist may apply one or more colors (i.e. adding some white to ruby will produce a shaded pink rose) to glass gathered on the pontil rod, then "crimp" it, that is push the applied color into the clear glass with the rose crimp to give the artist the foundation of his rose. This done, the maker may begin with a shearing tool to further shape and form the blossom by drawing down the sides of the rose all around, shaving away some of the clear encasement glass in the process and drawing the bottom of the rose to a wispy tail. This also serves to remove the air pockets created by pushing in the crimp. Air that remains trapped can expand creating small bubbles underneath the petals which can be seen from the outside when viewing the



Fig. 1 - Footed roses by Ralph Barber
Heights, left to right: 4 3/8" & 4 1/8"



Fig. 2 - Footed roses by Emil Larson. The one on the left was sold as a candleholder. The yellow specimen is particularly rare.
Heights, left to right: 4 5/8", 4", 4 1/8", 4 3/8"

finished weight. The rose must be further encased in clear. At this juncture, leaves may then be applied by either fashioning them on the underside of the rose with colored glass at the torch, or by applying pre-made lamp-worked leaves. A stem is sometimes added to the greenery (a typical Ralph Barber feature) and then a further encasement is done. Additional clear encasings serve to bring the finished rose above the base, allowing it to “float” inside the sphere. I call these “floaters” and personally find them more pleasing than those that sit at the base of the weight (sitters).

Most crimp roses are footed and some are even displayed on a balustered stem and foot. The circular foot may be made separately as was done in Millville and, attached to its own pontil rod, joined to the base of the rose. Some later day makers drew or “jacked” down additional gathers of glass with pucellas (metal shaping tools) to fashion the foot. Barber and Larson fashioned a ring or collar between the sphere and the foot, thus adding a nice touch to the overall design of the piece. The rod attached to the crown of the rose is now gently tapped off, the weight being supported by the rod attached to the foot. The crown or top of the weight is then worked, rolled and marved on a marver to further open and shape the rose blossom. At this point, the artist may choose to sculpt the final presentation or confirmation of the petals, but this is additional work and, with its inherent risk for spoiling the weight, many forego this opportunity. Further encasement(s) in clear glass and then final blocking give the rose its final appearance and size. Finally, the finished weight is tapped off the

rod and placed in an annealing oven for slow cooling. After annealing is complete, the pontil area may be ground and polished though this was often not done on crimp roses made from 1905 well though the middle of the century. As you can see, there is a bit more to making a crimp rose than “push in the cookie cutter and out pops a flower.”

Figure 1 shows two footed crimp roses by Ralph Barber. As described in Clarence Newell’s book *Old Glass Paperweights of Southern New Jersey* and confirmed by a conversation with Gay Taylor, Curator of the Museum of American Glass at Wheaton Village, these two examples exhibit all the characteristics of a Barber rose: a foot, three green leaves and stem, a collar (ring) between the sphere and foot, the rose floating above the base, the flat profile of the petals when viewed from across the side, and the petals shading lighter at the tips. The rose on the right, formerly in the Jenny Sinclair collection of the New York Historical Society, exhibits an unusual pale pink coral pigment. This example has twelve petals, while that on the left has fifteen petals with eleven stamen; these are known Barber crimps per Gay Taylor’s research. Both have three leaves in shades of green Barber was known to use. The rose on the left has a knobby green stem while in that on the right, the stem follows the plane of the leaves.

It is known that Barber used several different crimps of differing numbers of petals to make roses in a variety of shades of pink and ruby. A yellow Barber rose is a rarity. It has been written that Ralph Barber did not share his crimps with his

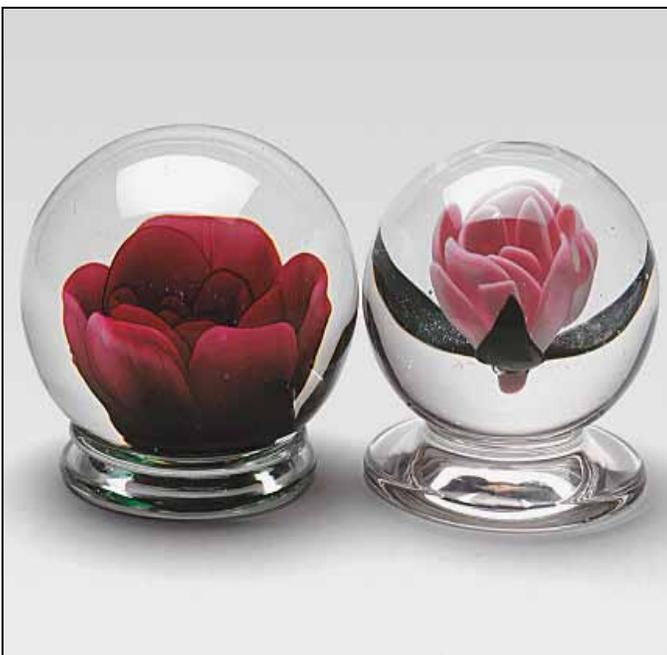


Fig. 3 - Roses by unknown maker (left) and Emil Stanger (right). Heights, left to right: 4” & 3 5/8”



Chinese paperweights circa 1930-38. Purple & blue colors are rare for this period, orange is most common. Heights: 4”, 3 3/4”, 3 1/4”, 3 1/8”

fellow makers. Had they managed to get a hold of one to make a rose, would it have all the identifying characteristics of a Barber rose? This question is dealt with and answered shortly in this article. Unfortunately, it is not known how many roses Ralph Barber made, just that they are very rarely seen on the secondary market today.

Figure 2 displays the artistry of Emil Larson (1879 -1971) showing four of his footed crimp roses. Emil, in conversation with Arthur Gorham of Wheaton Village, was quoted by Jean Melvin in her book *American Glass Paperweights and Their Makers* as saying "I must have made a hundred good roses. Where did they all get to, do you suppose?" Four of them in one photo is a rarity indeed. They are also rarely seen on the market today and the one hundred extant figure may be very close to reality. Larson was known to make roses as early as 1934 and according to Newell, possibly earlier. Generally, if not exclusively, he made them from his own pot in his own backyard in southern New Jersey. He was also quoted in Melvin's book as saying "Ralph Barber was the only other man besides myself that made the large size (magnum) rose paperweight." Larson is said to have stopped making roses around 1942 and retired in 1949. The most important characteristic of a Larson crimp rose is fifteen petals surrounding a prominent central stamen. All known types of leaves that he made in his roses are illustrated here: translucent emerald green, green over white, and opaque lime green. As far as is known, Larson always employed four leaves under the roses he made, they and the blossom always floating above

the base. A somewhat elongated sphere, a collar between the sphere and the foot, and an "X" or clover leaf pontil mark are other hallmarks of a Larson rose. Newell notes in his book that a man by the name of Walter Earling polished the bottoms of about fifty Larson roses so the pontil mark will not always serve as an identifying characteristic. Furthermore, this pontil mark is not the result of the artist trying to identify or brand the work as his. The "X" was indented in the glass with a tool prior to the attachment of a pontil rod so that it would adhere to less glass surface. It would thus be easier to break away the finished weight from the rod. It's an old Swedish glass blowing technique and many glassmen in the United States and around the world still use it today. Emil Larson may have made roses using other crimps but none as yet have been authenticated. To date, owning a "definitive" Larson rose is dependent on the above noted characteristics.

The rose on the left was sold as a "candle holder" by a dealer. There is no evidence that a stopper was ever in place (the inner walls of the well are pristine), so this may indeed be what Larson intended. In any event, it is an unusual piece in a brilliant ruby red. When Tony Depalma of Wheaton Village saw a photograph of the rose on the far right, he remarked to me "That's the greatest crimp rose I've ever seen!" Its deep, rich, velvety ruby petals display a perfection of beauty. Other collectors I know have always singled it out as an outstanding piece. The yellow rose is rare. In conversation with Gay Taylor, she remarked how

Continued on page 7. . .

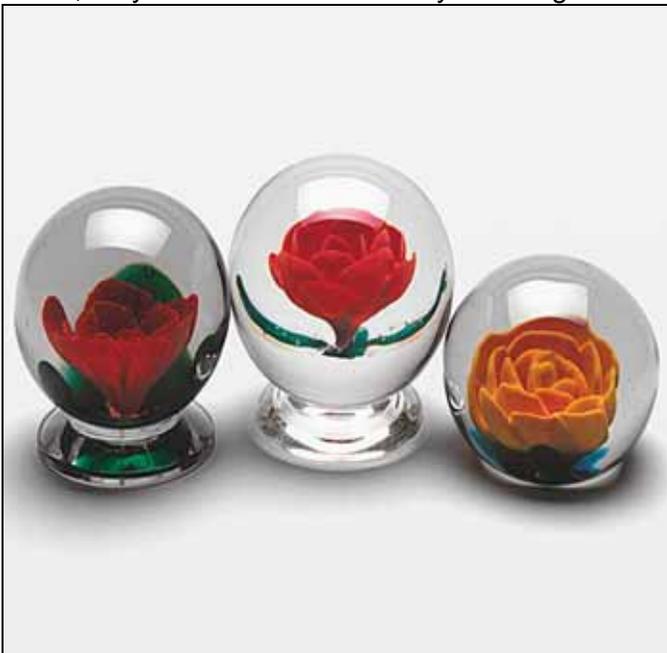


Fig. 5 - Left and right, roses attributable to Charles Pepper. Center, Patrick Naples rose. Heights, left to right: 4", 4", 2 3/4"



Fig 6 - Center, white rose by Adolf Macho; left, deep red rose by Eugene Crabtree and William Valla; right, pink rose by Eugene Crabtree. Heights, left to right: 4 1/4", 4 3/8", 3 7/8"



Review of Events

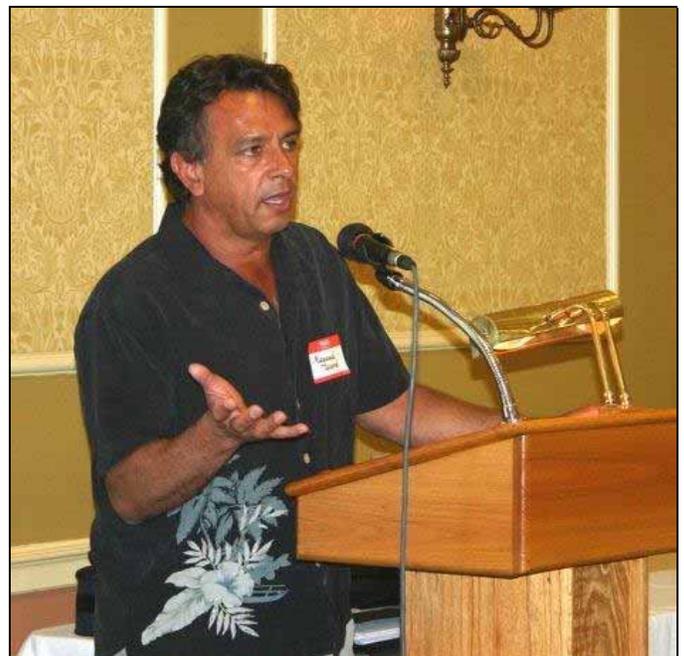
Summer Meeting and Anniversary Weekend - July 17 and 18, 2010

The summer meeting of the Delaware Valley PCA began on Saturday, July 17, 2010 at our usual venue, the Williamson Restaurant in Horsham, PA, with 41 members and guests. At 10:00 am the Paperweight Fair began with guest dealer William Pitt from Fairhaven, MA presenting a large display of enticing weights. Our guest artist, Mayauel Ward also displayed his work which consisted of paperweights, perfume bottles, and a vase. Other table displays included the chapter lending library, raffle prizes, 2009 PCA Convention table favor weights by Mayauel Ward, refreshments, and a group of miniature weights (2" diameter and under) and weights acquired at the recent Paperweight Fest – all brought by members. George Wasser became our newest member!

At 11:00, President Toby Kruger called the meeting to order. She mentioned that member John Hawley was not present because of his brother's recent death. At Toby's invitation, members came forward to speak about their Paperweight Fest acquisitions. Toby led off, followed by others discussing their purchases by describing the weights and telling why the weights appealed to them. Jill Bauersfeld told a story from the Fest about meeting weight maker Peter McDougall at an antique mall afterwards. There was even a "Stump the Dummies" moment when Andy Dohan identified a mystery weight newly acquired by Audrey Smith. Andy identified it as an Italian weight, probably Murano. People then came forward to discuss miniature weights from their collection that they brought in for the contest. Lunch was served at noon and afterwards

\$157 worth of raffle tickets were sold for today's selections.

At 1:10, Toby thanked members for their help keeping the chapter going. To make the slate of officers legal, an election will be held at the October meeting. Toby read a thank you note about chapter participation in Paperweight Fest and Andy Dohan spoke about the recent Fest. Bill Pitt then spoke about the upcoming PCA Convention, which will be held May 18-22, 2011 in Washington, DC. The host hotel will be the Hilton Hotel at about \$158/night, and there will be lectures and a tour for members of the Smithsonian Museum's paperweight collection. It will be the first time since 1984 that it will be seen. The showing will be one day only. There may be a catalog or brochure of the approximate 400 weight collection. Toby mentioned that to go to the convention you must be a PCA member (\$60 for family membership.) Membership includes the PCA Bulletin which in itself is worth \$60. (Later information disclosed that anyone can attend a PCA Convention without being a member of PCA). Joan Parsley spoke of her late father John. To carry on his legacy, she wrote an article about him for the PCA Bulletin, and she will soon make commemorative note cards, vase, etc. with images of his weights. Toby gave a run down of the paperweight artists who will be visiting our meetings next year.



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Raffle prizes were drawn and of course Rosemary Kozak won the first choice! And the last!

Our guest speaker for the afternoon was Mayael Ward from California. Mayael spoke of his work which was illustrated by a slide show. He spoke of the difficult economy for artists. He said 95% of his business is wholesale to galleries, which has been lucrative until last year. Orders are down so he now sells his work through other venues. He does craft shows and speaking tours at groups like ours. Craft shows are a hit or miss, but he sees an increase in people's willingness to buy unnecessary things! Mayael does lampwork and torchwork (which directly applies cane work to the surface of the weight, then covering it with clear glass, building up layers.) His vases can weigh 15 lbs. or more. Making them is physically debilitating. It's hard to handle hot and heavy moving glass on a rod and pieces can, and do, drop on the floor! Mayael will create a theme, like coral reef or flowers, and then make weights, perfume bottles, vases and lidded jars. He has made a Flora Luna series with flowers and moon images. Also he made a set of four vases each showing a tree in one of the four seasons. He says he must consider the prices of weights - \$100 or less are easier

for galleries to purchase and sell. Expensive weights are harder to sell to them so he makes less expensive weights and ornaments. He no longer makes vases (too expensive); now mostly weights. Responding to a question, he said he's represented across the country. He also makes marbles which are selling well. He illustrated the unpredictability of working with glass by showing a floral weight with a blue background using chips. He said it turns out differently every time. He showed a vase with a black background and noted that it really isn't black but actually a very dark violet.

Mayael answered questions from the audience:

Q: What is the largest size of his paperweights?

A: Increasing size can increase the weight a lot. He doesn't make paperweights over 3 inches in diameter. This also keeps the cost down.

Q: How did learn about marketing?

A: He says it's hard. He started as a glassblower at Correia Art Glass, not in scientific glass, and said the repetitions helped him get better. He watched what was happening with other glassblowers – some lost their entire market in a year. So he makes a variety of items to diversify – more marble, fewer vases.

He finished his talk saying he appreciated being given the opportunity to speak to our group and received a warm applause.

Toby then concluded the meeting, encouraging members to look at Mayauel Ward's display and Bill Pitt's paperweights. Many of the group stated to converse and examine the weights.

Then it was on to the garden party! By 4:00, 36 members had driven the 20 miles to Don Formigli's home in Levittown for more happy conversation and close observation of his art collection and large and wonderful paperweight collection. The group ate dinner in his sheltered courtyard and visited each other into the evening.

Our anniversary weekend continued on Sunday, July 18th, when 28 members and guests met at Toby Kruger's home in Voorhees, NJ and viewed her wonderful collections of art and paperweights. After lunch the group gathered in the den to hear member Marty Mikelberg's musical interlude, in which he played a synthesized saxophone accompanied with the sounds of other instruments such as clarinet, trombone, trumpet and oboe. Marty talked about the instrument and Tin Pan Alley music. Always vigilant with the internet, he warned about music sites that are prone to viruses. Marty

had been filmed by his local PBS station and performs periodically at different venues. (Who knew we had a celebrity in our midst!) He played "My Heart Belongs to Avalon," written in 1920 by Al Jolson and Vincent Rose. (Puccini sued, saying it was plagiarized from his work of 1900. Our audience saw a small similarity, but not outright copying.) Marty played "Take Me Out to the Ball Game," written in 1908. He discussed the history and fame of the song. The group sang along as he played it. He introduced "Cocktails for Two," written by Sam Coslow in 1934, a year after Prohibition was repealed. Then he played "Alice Blue Gown." (Alice Blue was a color named after Alice Roosevelt.) Marty ended his "recital" to appreciative applause. He gave information about acquiring sheet music today on computer sites (try university sites) as well as real sheets in antique shops. Toby then invited the group to desserts and the guests continued to visit with each other as our Paperweight Weekend concluded.

Respectfully submitted,
Sue Sutton
DVPCA Secretary



Show and Tell at the July meeting.



David Graeber and Gordon Smith.

. . . Continued from page 3.

she has been told that yellow is a difficult color to develop and control for a crimp rose. Possibly, the greater popularity of ruby, red, or pink may explain the rarity of a yellow Larson rose. This one and its mate make a good pair with their opaque lime green leaves. He made roses in other colors, primarily various shades of pink and red. A Larson rose of burnished orange may be seen in Paul Hollister's *Glass Paperweights of the New York Historical Society* (page 131, plate 113, lower left).

Emil Stanger's roses are noted in Newell's book as having a very distinctive characteristic; based on his research, the right hand example in Figure 3 may well be a Stanger rose. Specifically, the three green leaves join together above the bottom of the rose creating a nub of color, in this case pink, where the leaves meet. Stanger's rose petals (thirteen here) are said to be rather pointed as well. In this case the design also floats above the base within the glass sphere. It is not known how many roses Emil Stanger or other peers of Barber at Whitall Tatum made.

Also shown in Figure 3 is a rose of the deepest ruby I have ever seen. It has fourteen petals and five translucent dark green leaves. The rose barely rises above the base. The pontil is ground and polished, and there is a ring or collar between the sphere and foot. An attribution is not possible at this time though the ruby of the petals, the green in the leaves, and the character of the encasement glass mimic the Larson rose on the far right in



Fig. 7 - Four roses by William "The Goat" Valla. The faceting, shading of the rose blossom, and leaf and stem treatment of the specimen second from the right are most unusual. Heights: 3", 3", 3 1/4", 3 7/8"

Figure 2. Did Larson use another crimp and try a look of five leaves? Perhaps a close colleague of his or of Barber made it. A yellow rose employing the same crimp is shown in *Glass Paperweights of the New York Historical Society*, (page 131, plate 113, upper left).

During the pre World War II paperweight making period 1930-38, the Chinese made crimp roses (Figure 4), probably at the behest of American paperweight dealers. All employ the same twelve petal crimp save for the orange rose which has nineteen petals and fills the weight nicely. The purple rose is rare in both color and size. The two blue roses are even rarer in terms of color for the period. All of these examples have four green over white generally though sub par to the Millville roses they were supposed to emulate. The double ring foot is also typical Chinese and serves as a major identifying characteristic of these Millville rose copies. Most of the pontils on these weights were ground and polished with a slightly concave base. Though various other colors were made, orange is by far the most common. I have seen twelve, thirteen, fourteen, and nineteen petal examples and there were probably other numbered petal crimp roses made in China during this period.

Charles Pepper (1868-1960), though on the scene during the genesis of the Millville crimp rose, did not make them himself until much later (ca. 1940) at the Wheaton Glass Company when he was over 70 years old. Figure 5 shows two roses attributable to him. Both employ the same fourteen petal crimp and sit close to the base. The dark encasement



Fig. 8 - Three roses by Harry Caralluzzo. Heights, left to right: 3 3/4", 2 7/8", 4"

glass and three rather weak translucent green leaves that were teased out from a pool of applied green under the blossom are helpful identifying characteristics. The shading of the yellow-orange, un-footed rose is very ethereal. Ray Banford attributes the center weight in Figure 5 to Patrick (Pat) Naples. Newell's book credits Valla with showing Naples how to make rose paper-weights in 1965 and for allowing Naples to use some crimps that were available. A nice floater and well done, the fifteen petal rose sits upon three translucent green leaves. It has a very deeply ground pontil. My guess is Naples may have used more than leaves (the most common number) and sit in the base of the weight. The quality of the encasement glass is typical Chinese, but the roses themselves are not bad one crimp over the years to make an undetermined number of roses.

Figure 6 shows a magnum white rose done by Adolf (Otto) Macho which employs his best known crimp (sixteen petals) though he is known to have used several over the many years he made roses (ca. 1920-1960s). The aventurine in the three green leaves and stem is unusual. He also knew and worked with Barber. Flanking the Macho rose on both sides are two examples of roses by Eugene Crabtree (1910 -), the one on the left a collaborative effort with William "The Goat" Valla and signed in script by both artists though neither, as a rule, signed his work. It is not dated but likely made in the 1960s or 70s. Its applied tooled tripod foot is an unusual touch and was probably Valla's contribution to the piece. The rose has fifteen petals with three pointy tipped green leaves and

sits on the base. On the right, Crabtree's solo effort floats slightly above the base, has three opaque lime green leaves, and uses a different fifteen petal crimp. The sides of the five outer petals actually curve outward, a unique feature. In conversation with Gene, he told me he still has the crimp used to make this rose and that he only made three roses using this crimp. He still has one in his possession. The provenance of the rose shown here is Ray Banford. Gay Taylor told me that the third is in the collection at the Museum of American Glass. Gene also said that all of the roses he made were done in the late 60s to early 70s. He was the first gaffer at the glass facility at Wheaton Village in the early 70s and retired in 1975. Valla may have made some weights there too. He also had contact with Skip Woods, Harry Caralluzzo, Otto Macho, Peter Gentile, Pete Lewis, and Jack Choko, sharing a common interest in the crimp rose. Gene has also made magnum roses that are not footed, at least one of which has a controlled bubble surround and was pictured in Glass Collector's Digest.

Figure 7 displays four examples of the work of William "The Goat" Valla (1908-), all employing his twenty petal crimp. His nickname is the result of owning a goat as a child. He probably made roses using a variety of other crimps as well. According to Newell, he worked with Ralph Barber in the 1930s and created rose paperweights throughout that decade. This grouping shows a variety of colors and sizes. I've also seen a Valla rose in light blue. He surely made roses in the 50s - 70s too if he taught Pat Naples how to make them and we know

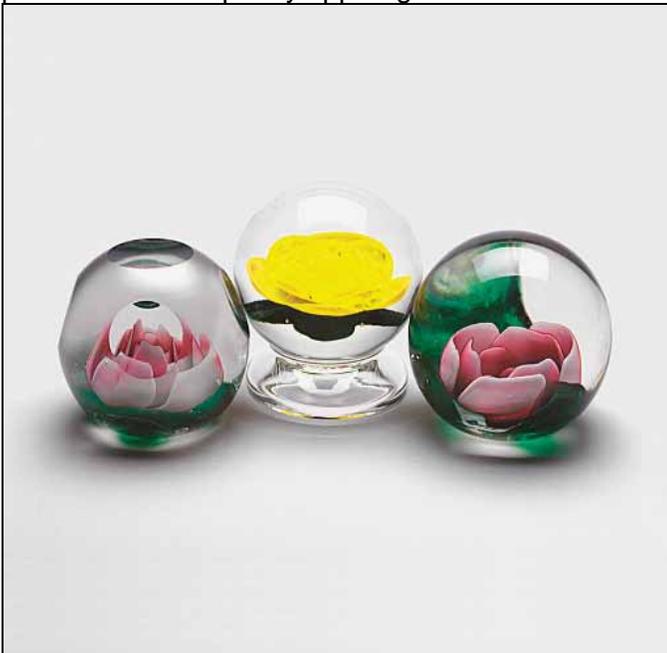


Fig. 9 - Pink roses by Joe St. Clair, yellow footed rose by Maude and Bob St. Clair. Heights, left to right: 4", 4 1/2", 4"

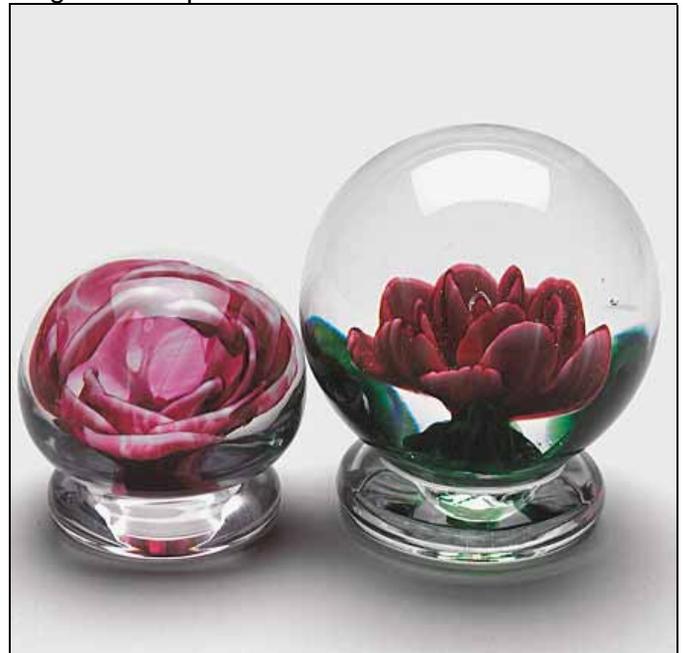


Fig. 10 - Roses by John Degenhart (left) and Joe Zimmerman (right). Heights, left to right: 3 3/8" & 4 1/8"

he worked with Crabtree on the rose described above. The faceting, shading of the rose, and unusual leaf and stem treatment on the rose second from the right is noteworthy. Valla usually made three or four opaque green leaves in various shades for his roses. Both this rose and the red rose float slightly above the base. The other two are sitters.

In Figure 8 are three wonderful roses by Harry Caralluzzo (1923 -). He was certainly actively making roses in the 60s but the entire scope of over what period of time and how many is not known. Both large roses employ the same crimp with twelve petals and a prominent central stamen. His leaves of either translucent emerald green or opaque lime green are always three in number and have round, button like tips. His weights also have an "X" or clover leaf pontil mark discussed above in reference to Larson's roses. He is known to have made smaller roses as well using a different sixteen petal crimp (Figure 8, center), same type leaves, no central stamen, and an "X" pontil mark. He made outstanding roses and I have only seen four come on the secondary market since 1994.

It is highly debatable as to just how many crimp roses the St. Clairs actually made. Jean Melvin notes in her book *American Glass Paperweights and Their Makers* how Joe St. Clair (1909 -1987) remarked that he was encountering problems making them. This was circa 1967-69. He certainly went on to conquer them. In my opinion, from then until he retired (1984), he may have made as many as several hundred though quite

possibly less than that. It is difficult to speculate as they were well above the usual fare of the St. Clair production weights in both degree of difficulty and the time it took to make them (crimp roses generally take about one hour to make). As they had orders to fill for their everyday production weights, I doubt that crimp roses could be a priority for the St. Clairs. Three of them are shown in Figure 9, two signed (hot stamp) by Joe St. Clair flanking a rare yellow footed crimp rose signed by Maude and Bob St. Clair and dated 1976. I have yet to see a signed Joe St. Clair rose that includes a date. The conical nature of the foot on Maude and Bob's is unusual. Joe's roses have sixteen petals with a prominent central stamen and four translucent green leaves. They tend to sit near the base. Earlier roses may have been made using a different crimp and one collector purporting to have over three hundred St. Clair weights says that the first St. Clair roses mimicked small crimp roses but were actually sulphide roses. Maude and Bob's rose has twenty petals with a decidedly puffy feel to them, a single, central stamen, and three thick, translucent emerald green leaves. It floats nicely above the base. Figure 10 illustrates examples of roses by John Degenhart (left) and Joe Zimmerman (right). It is open to speculation as to how many crimp rose paperweights either of these gentlemen made though it seems likely the number is small as they are rarely seen on the secondary market. John Degenhart (1884 -1964) may have started making roses in the 1940s but were certainly not the best ever seen. Most were made sans leaves, some not footed as well, the rose

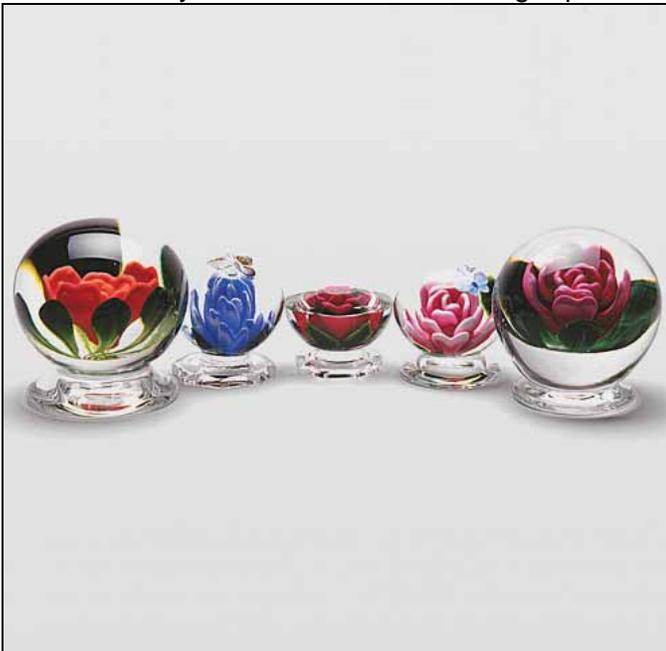


Fig. 11 - Left to right, roses by Alex Aguirre, Steven Lundberg, Owen Dodge w/ faceting by Bryce Dimitruk, Daniel Salazar, & Venancio Aguirre. Heights, left to right: 4 3/4", 3 5/8", 2 3/4", 3 7/8", 4 5/8"



Fig. 12 - Pedestal roses with two buds by Alex and Venancio Aguirre. Heights: 9"

sitting near the base. His standard crimp is twelve petals and he may have used others as well. His father, Charles, probably made crimp roses too. The shaded red and white example shown here is representative of John's work. The Joe Zimmerman rose is much more refined by comparison and symmetrically balanced on the foot, something he did not always achieve. Its richly shaded red color is set off by five emerald green over white leaves that show a hint of veining. It floats slightly above the base. His standard crimp is of fourteen petals with a single prominent stamen and is the only crimp I've ever seen used for a Joe Zimmerman Rose. The weight is hot stamped on the pontil with a Z, standard for all Zimmerman weights which are also sometimes script signed and dated as well. He may have made roses as early as the mid - late 1960s and probably did so off and on until his death in 1986. The five roses in Figure 11 by Alejandro (Alex) Aguirre, Steven Lundberg, Owen Dodge (facet-ed by Bryce Dimitruk), Daniel Salazar, Venancio Aguirre are very modern and shown here together for a specific reason. Although made with the same twelve petal crimp, they all look different since the artist put his personal stamp on his rose. How each artist uses tools to bring out the final confirmation of the rose petals, how he treats the leaves, how large he chooses to make the encasing sphere, how high he chooses to float it within the sphere, all put that particular artist's signature, as it were, on his rose.

The delicate orange over white shading gives a cushiony feel to the petals on Alex's rose. His eight variegated green leaves with swirling stem are very original. Note Steve's signature monarch butterfly in relief on his shaded blue rose over four variegated green leaves and how the petals gradually rise from front to back. Clever gem cut faceting on Owen's rose, also over four variegated green leaves of a lighter shade, multiply the blossom by two when viewed from the side. It has a wonderful rich, ruby color. Both his and Steve's have octagonal faceting on the foot. Daniel's shaded pink rose, the only one he has ever made, has a forty-five degree tilt and his own unique leaf treatment with some leaves rising up the side of the rose. He included a beautiful butterfly above the blossom to add dimension and originality. Venancio's rose floats higher in the sphere than any other I've ever seen. Alex helped with the six variegated green leaves and both are super magnums in the crimp rose world. This should go far in dispelling the myth that simply using the same crimp will produce the same looking rose regardless of who makes it.

In closing, let's look at a pair of pedestal crimp roses done by Alex and Venancio Aguirre (Alex's father), in Figure 12. Tour de forces they are, incorporating two buds and two sets of five green leaves with swirling stems. Both float nicely within the glass sphere. These are the only crimp roses I know of in existence with two buds and are possibly the biggest crimp roses ever made. I whimsically wondered aloud to Alex one day of the possibility of such a rose. He responded well to the challenge, being young and eager to see if it could be done. These took nearly four hours to make. The rose, stems and leaves are by Alex, while Venancio made the stem and foot and assisted Alex in joining it to the sphere. Imagine the innumerable trips to the glory hole while making these. Several early attempts cracked. Another resulted in a somewhat smashed rose, the result of overly ambitious buds being placed on either side. Both pieces are signed by the artists and dated 1995 with the larger rose bearing a personal inscription from Alex to me. Both Alex and Venancio have made only a handful of other roses and are currently not making them. Let us give a round of applause for the artistic and technical wonderment of these two magnificent roses and also all those that went before them.

To Learn More:

Additional information on the Millville rose and its makers can be found in *Old Glass Paper-weights of Southern New Jersey* by Clarence A. Newell.

Two examples of Ralph Barber roses are illustrated in "Bergstrom-Mahler Museum: Mecca for Paperweights" by Jan Smith, and "Pursuing the Lore of Southern New Jersey Paperweights" by Clarence A. Newell in the 1997 edition of the *Annual Bulletin of the Paperweight Collectors Association, Inc.* (page 25, figure 11, and page 42, figure 2).

About the Author:

Mark Smith has been collecting paperweights since 1988. Crimp rose weights have become a passion of his; he has over one hundred examples by more than sixty artists. All specimens shown here are from the author's collection.

A VISITING ARTIST AT WHEATON ARTS

On August 19, 2010, I visited Wheaton Arts to watch a demonstration by Italian Maestro, Pino Signoretto, and an internationally known glass worker/blower. The focus for his visit was to teach experienced glassblowers his methods and designs. One of his devotees who assisted Mr. Signoretto was Michael Schunke, an accomplished glassblower in his own right and reputation. Signor Signoretto is a highly sought after artist and teacher in Murano, Italy, and worldwide. He trained with some of the great artists in Murano and his works are displayed in exhibitions and museums worldwide. His assistant, Michael Schunke has worked in glass since 1988 and is a graduate of Tyler School of Art. He has an extensive resume as an artist and teacher. One of his honors was as a visiting professor at the Toyama Institute of Glass, in Toyama, Japan.

Watching the symphony of movement between these two artists, often without a spoken word, as if they could read each others needs and minds, was mind blowing. On the morning that I spent observing these two, they made a multicolored glass frog, quite large, and involved, that when finished was placed in a warming oven, cooler than a glory hole but hot enough to keep workable. They then made a large leaf of many colors and mounted the frog onto it in lightning like moves. You really had to pay attention to follow the work. I hope the finished work will be on display at Wheaton Arts, I am anxious to see the result of this mornings work..- Leonard Kornit

Serendipitous Meeting

by Jill Bauersfeld

The Sunday of Paperweight Fest Weekend we decided to drive up through New Jersey on our way home to Northeast Pennsylvania and stop at some of our favorite antique shops. One in particular is just north of Atlantic City on route 9. It's a relatively new antique coop that was built especially to be this kind of shop. It's called *Days of Olde Antique Center*, located at 110 South New York Road, Galloway Twp, NJ 08205 – phone 609-0652-7011. We recommend it highly.

We had just completed our first loop finding several weights we were interested in purchasing when I looked up and saw the back of a familiar head. As he turned around I saw it was Peter McDougall whom I had met and heard speak at the Fest! He and his wife were with their friend they stay with in Northern Jersey and were on their way back to

her house.

We greeted him and asked what he was looking for in the coop. He is interested in finding a ventriloquist's dummy but unfortunately they had none that day. I mentioned that I had found some Perthshire weights at Bill Quinn's booth (he was also at Fest). As we were checking out he came up to look at what I had chosen. There was one small swirl with a pink & white flower in a coffin box with a date cane for 1981. I asked him if he could tell me anything about it. Peter said that he had made the entire series as well as all of the date canes for that year. What a delight! He offered to sign the certificate that was enclosed in the box and then asked if I would like him to engrave his initials on the weight with his diamond pen! How very kind of him.

I had introduced him to the dealer on duty that day – who at first couldn't believe that it was truly Peter McDougall. I understand that they have set up a signing day next May to coincide with the convention.

Meanwhile, my husband Bill, had been browsing and found a Murano glass Clown. He had been looking for one but we thought we would get one when we go to Italy next spring. He and Peter's wife started talking about the clown which turned out to be a decanter as well. She told him she has a friend who collects the clowns but she had never seen a decanter. Peter looked at it and told Bill it was a good purchase so of course we bought it.

All in all an expensive but satisfying shopping adventure.



TRIALS & TRIBULATIONS OF A PROGRAM COORDINATOR

By Andy Dohan

Since 2006 the Delaware Valley Paperweight Club has partnered with Wheaton Arts to organize and present the Paperweight Fests held in 2006, 2008, and 2010. For the first time out of the box in 2006, all of the artists and speakers who committed to attend, did in fact do so. There were no cancellations or problems whatsoever.

In 2008, we had one keynote speaker who had to cancel well in advance of the Fest weekend for health reasons and that person was easily replaced with a backup speaker.

2010's Fest, however, seemed to have more than its share of problems. As is normal for a Fest planning, a number of preliminary meetings attended by Stan & Toby Kruger, Boyd England, Pat Ackerman, Gordon Smith, and myself were held with the Wheaton staff. Then, over the summer of 2009 I contacted a number of speakers and artists for podium as well as Lunch and Learn presentations and for the one-on-one make-your-own- paperweight experience.

It wasn't until early 2010 that the stuff started to hit the giant proverbial oscillator. Jim Hart, who was going to be giving a Lunch and Learn presentation unfortunately had to cancel due to the economic downturn. O.K., so that wasn't too bad as we could come up with some replacement Lunch and Learn speakers or maybe reduce the Lunch and Learn programs.

One of our keynote speakers was going to be the renowned murrine marble maker, Ro Purser. Although I remember the events differently, he thought that he had only tentatively committed and he now had other plans, and so he wasn't going to be coming. I believe that was about a month after the Paperweight Fest brochures had been mailed out to everyone with his name on the schedule.

The next domino to fall was Colin Mahoney. He was coming to speak to us on rare Paul

Ysart paperweights. Originally he believed that he would be able to get the time off from his employer, but as it turned out, his employer was unwilling to let him take time off to attend the Paperweight Fest. He did, however, agree to do a voice overlay on his power point presentation. This worked beautifully, but we did not know that until we had received his CD with the voice overlay and had had the chance to review it. The CD arrived only a couple of weeks before the Fest was to begin. Until then we had been scurrying to prepare contingency plans.

About this same time, John Deacons, who was going to be an artist participating in the factory demonstrations called to say that the institution in which his disabled son was living, was closing and apparently they were returning all of the children back to the respective parents.

As we all know, Stanley died this past winter, and he had customarily been the master of ceremonies at each Fest. The plan organizers agreed that Gay Taylor would be the next best choice for the MC position, but her husband, Barry, developed some heart issues and needed to have surgery with a specialist surgeon. That surgery was originally scheduled to occur well before the Fest weekend, but then was postponed a couple of times to be the day before Fest was to begin. Gay, understandably, did not want to be master of ceremonies and be with us for the full weekend when her husband was undergoing surgery and was in the hospital. The next logical choice was me. "O.K. this isn't so bad: I can probably handle the MC job;" I thought.

We had moved Travis Chaudoir out of the Lunch Learn program to be a podium speaker to replace Ro Purser. The Friday before Fest was to begin, Travis had a major accident with a piece of glass and severed the artery and the nerve in his left hand. He almost bled to death and had surgery to repair his wrist the Tuesday before Fest. Understandably he wasn't going to be able to drive east from Colorado to be with us. He was extremely disappointed. And now Cathy Nolan and I were scrambling to fill the open a spot on the program.

Even though he was in the hospital, Travis was able to get his girlfriend to federal express us his power point presentation which, as he admitted,

was still a work in process. We received that federal express the afternoon before Paperweight Fest was to start. Luckily Travis' presentation was scheduled for the 2nd day of the weekend so we had a little bit of time to work with it. After reviewing the CD Thursday night, I met with the technical person at Wheaton and redid major portions of the presentation Friday afternoon. We downloaded pictures of his work off his internet site and into the presentation, to build it up to the allotted time.

But that's not the end of the story. Meanwhile, there was that Iceland volcano ash cloud whose name I cannot even begin to spell or pronounce. Sunday before Paperweight Fest the news was replete with airport closings in Spain and France, as well as some in the UK and Scotland. Mike and Sue Hunter were coming to the Fest via Paris, and Mike was a podium speaker. Alan Thornton was coming from the UK, and he too was a podium speaker. And last, but not least, Peter McDougall was coming as an artist. That ash cloud put all of their appearances at risk. It turned out to be a minor problem in that it only lengthened their travel times. But at the time we had no assurances of this. If they hadn't arrived then there would have been more demonstrations in the glass studio and tours of the museum exhibits.

All the while, two of our committed speakers who were coming from Canada and Massachusetts were not responding to our telephone inquiries for attendance assurances....at least not until a fair amount of concern had passed-under-the-bridge.

As most of you know, I had also made a giant eagle shadow box with over 80 artists' work represented and 35 smaller shadow boxes ranging in size from 5x7 to 12x12 for sale by the Wheaton Paperweight Shoppe as a fund raiser for the Fest weekend. Unfortunately, only 3 of the small boxes sold. So when we are at Wheaton on Sunday, July 18, 2010, for the glass weekend, please go over to the Paperweight Shoppe and have a look to see if there is anything that visually appeals to you and your paperweight budget.

All in all, I do feel that Stan would have been pleased with the way things worked out and would not be swinging that giant gavel he had.

Meet new member Dorothy Disney

I started collecting in the 1970s, saw a Swedish blue-green Egg in a Department Store and had to have it! Found a second paperweight in a shop Underground Atlanta and I was on my way. Next found a holiday catalogue with several Orient & Flume paperweights and through that purchase corresponded with Lawrence Selman. Got several weights from him in the 1980s & 1990s...then everything took a back burner to putting my sons through college and work, etc.

I'm originally from Pittsburgh, PA. Taught for a short time, went into Federal Service and stayed. A University of Pittsburgh grad with an MPA from George Mason University, spent a career with DoD and retired from the NSA 2 ½ years ago. I was on the move with ex-military spouse to assignments that included Germany and Hawaii. Lived 20 years in Northern Virginia and during that time often went to the Montgomery County MD glass and antique shows and somehow always found paperweights!

My cousin is an attorney in Harrisburg, my husband David was his best friend which is how I found my way to Mechanicsburg (10 miles south of Harrisburg). I retired to care for my husband who lost a courageous battle with MDS earlier this year.

When I met Audrey Smit she told me about DVPA. I am so happy to be a part of the group and meeting Audrey was a gift in itself! Everyone I've spoken with in DVPA is so very friendly and willing to share their passion for collecting! My collection is modern – really no particular theme except I stay away from reptiles and snakes. I have Orient & Flume, Correia Art Glass, Charles Kaziun, Daniel Salazar, Steven Lundberg, Selkirk, Caithness, Perthshire, Parabelle Glass, Josh Simpson, Peter McDougall, John Deacons, William Manson, etc.

THE SCRAMBLE

The May 2011 PCA convention in Washington, DC is open for anyone to attend. You do not have to be a PCA member. This convention will be the only opportunity to view the paperweight collection of the Smithsonian which will be taken out of storage for just one afternoon during the convention. I had the opportunity for a behind the scenes visit into the storage vault at the Smithsonian last month to view the paperweights and can say that you won't be disappointed with the collection.

This has been a year of change for DVPCA. We have survived the loss of our long time president, Stan and continued to enjoy interesting quarterly meetings with great speakers and dealers to increase our knowledge and collections. Also we have gained more NEW MEMBERS (9 individuals / families) than in any year in recent memory. Welcome to all of you as we look forward to collecting in 2011.



Ken Brown, Rosemary Kozak, Penny Flemming & Anne Brown

CALENDAR:

ADVANCE MEETING DATES AND GUESTS

January 29, 2011 – Guest Artists Rick and Melissa Ayotte from New Boston, NH will present a program on their work. Also guest artist Damon NacNaught from Silver Point, TN will present a program on his work. Guest Dealer: Leo Kaplan

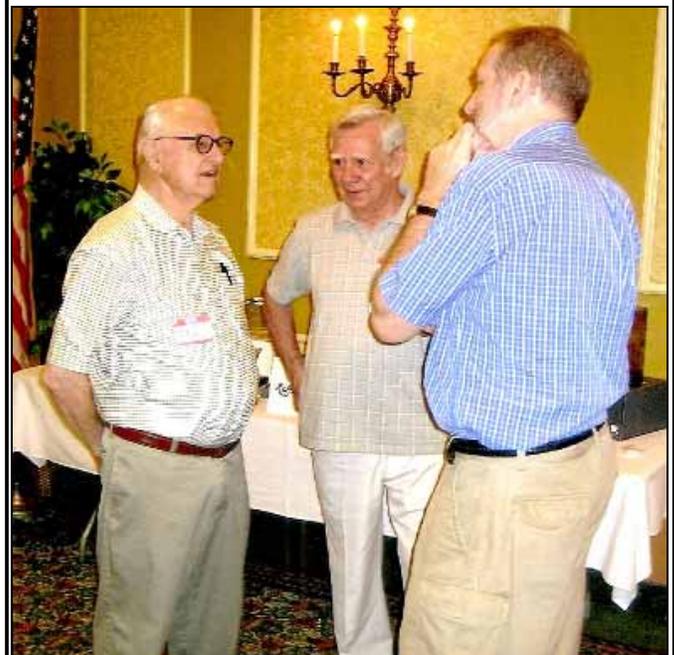
April 16, 2011 – Guest Artists Virginia Wilson Toccalino and Tony Toccalino from Galactic Art Glass in Milton, Ontario will present a program on their work. Guest Dealer: Jim Lefever

July 16-17, 2011 Guest Artist Daniel Salazar from Davenport, CA will speak about his work. Guest Dealer: William Pitt

October 15, 2011 – Guest Artist Chris Sherwin from Bellows Falls, VT will speak about his work. Guest Dealer: Ben Drabek

ALL SATURDAY MEETINGS AT WILLIAMSON'S RESTAURANT, HORSHAM, PA...

SAVE THESE DATES!!!



Ken Brown, Boyd England & Andy Dohan

Fall Meeting Announcement

October 16, 2010

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

**10:00 AM Paperweight Fair with Guest
Dealer Ben Drabek**

**11:00 AM Guest Speaker and DVPCA
member Richard C. McCarthy,**
Esq. will speak on the evolution of
the art glass movement in South
Jersey with an emphasis on the
early years (1882-1912) of the
Barber family with specific
attention to Ralph Barber and his
associates who were the earliest
rose makers. McCarthy has
resided in Millville, NJ his entire
life. He graduated from Millville HS
in 1964, graduated from Villanova
Univ .in 1968 and graduated from
Villanova Law School in 1973 with
a Juris Doctor degree. He served
in the U.S. Army from 1968-1970
including a tour of duty in Vietnam.
He has served as Millville city
attorney since 1989. His interest in
glass was inspired by his
grandfather and his father both of
whom worked their entire adult
lives in the glass industry located
in Cumberland County, NJ.

12 NOON Lunch – Sale of Raffle Tickets

1:00 PM Business Meeting:
Announcements, reports from floor,
biennial election of club officers,
raffle, etc.

**1:30 PM Guest Speaker and DVPCA
member Ben Drabek of
Shutesbury, MA. Ben will speak on
“The Subject of Roses”. Although
his principal career was in
academia, he has been a
paperweight lover, collector and**

Luncheon Reservations

October 16, 2010

Choices @ \$17.00 each

_____ Number Attending

_____ (No.) Roast Tom Turkey, Savory Stuffing & Gravy

_____ (No.) Old Fashion Yankee Pot Roast, Vegetable
Sauce

_____ \$ Luncheon Total

Name(s) _____

Email _____

Please mail this tear off slip with your selections and check to:

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

NO LATER THAN OCTOBER 11, 2010!!!

dealer for more than 35 years. An interview
recently revealed that he also had other
ambitions.

1. Did you want to be a singer?

Drabek: Above all else, but although I studied voice
for five years, the best I could manage was being a
Gilbert and Sullivan and church choir tenor.

2. Speaking of Gilbert and Sullivan, I understand you unearthed a previously lost Gilbert and Sullivan operetta which had its premier at the PCA convention in Springfield, MA?

Drabek: Yes. It was a seminal work called “The
Paperweights of Penzance.” Nine beautiful pieces
from later works (*The Mikado*, *Pirates of Penzance*
and *HMS Pinafore*) found their first expression in this
never-before heard work.

3. Can you give us a sample of what you discovered?

Drabek: I remember one song was called “A
Collector’s Lot is Not A Happy One,” which sounded
very like the sergeant’s song (“A Policeman’s Lot is
Not A Happy One”) in *Pirates*. Here is the beginning
of the first verse: When a person’s not ataking
mammon’s measure, When a sober-sided man looks
for a thrill. He loves to search the world for hidden
treasure to find the paperweight for which he’d kill....

4. What do you like best about retirement from teaching?

Drabek: Never to have to correct another freshman
composition.

2:30 PM Paperweight Fair continues



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- **Lead Article:** The Millville Rose
- **Other Articles:** A Visiting Artist at Wheaton Arts, Serendipitous Meeting, Trials & Tribulations of a Program Coordinator, Meet new member Dorothy Disney
- **Minutes:** Summer Meeting, July 17-18, 2010
- **THE SCRAMBLE/CALENDAR**
- Announcement: **Fall Meeting, October 16, 2010**
- Dated Reservations Tear-Off Slip
- Eleven (11) Business Ads

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