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PAPERWEIGHT COLLECTORS ASSOCIATION

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A Personal Look at Collecting The Less Appreciated Paperweights

by Patty Mowatt

I owned perhaps six paperweights when I bought my first reference book which happened to be *Paperweights* by Sibylle Jargstorf, and it was this book that forever shaped the way in which I view collecting these wonderful glass objects. Jargstorf is a respected glass historian who has done extensive research relating to the developing glass industry in Europe, and her love of weights is evident in her book. At the time it seemed a rather expensive acquisition; I have since learned that reference books can be pricey but are worth every penny. I have worn several out, some have stains from pizza sauce on the pages, and I often buy used, duplicate copies on eBay or from dealers. Aside from providing a very broad view of styles of weights, mostly of English or European origin, *Paperweights* presented, on the final page, the notion of acquiring weights “whenever they touch ...[one’s]... imagination”. It struck me as a most sensible approach indeed, to buy what one likes, trying not to be influenced by what one “should” like based on the popularity of certain weights at any given time. Paperweights, in my view, should be a pleasure, not an investment. Were they merely the latter, I would save for the “grand” weights and bundle them up in a safe deposit

box. As it is, all my paperweights are out and about in my house and I look at them with pleasure every single day. With that philosophy in mind - buying what one likes and finds appealing - I want to share with you some of the less-appreciated paperweights that have “touched my imagination”.

PERSONALIZED WEIGHTS can be very special things. Often they are HUGE and loaded with elements. Most seem to have been made in the post-classic period and into the 20th century and many are “Bohemian”, made in what are now the Czech Republic, Slovakia and Germany. We also see American personalized plaque weights of the same period, but I will concentrate on the following less common examples:

Figure 1 is a mammoth, grapefruit-sized ball of glass, 4 3/8” in diameter, with three separate layers, each of which is white frit with brightly colored glass bits scattered through it. The top layer has a large “W” of blue and yellow twist. As if this were not enough, the flat top of the weight is beautifully copper wheel engraved with another fancy “W” surrounded with decoration. It is a big, simply done weight, with little margin for error on the part of the artist. It is probably Czech or German (Silesian) in origin, I think it’s terrific, and a photo doesn’t do it justice.

Figure 2 is another very large, round weight, 4 1/4” in diameter, in a wonderful “melon” cut. A frit cushion sprouts four maroon, green and pink morning glories.

Important Notice of Proposed Change to By-Laws

At the Summer Meeting on July 10, 2004, it was proposed that the By-laws be amended to remove the restriction on the number of terms the group’s president can serve. This motion, if passed, would eliminate the sentence: “The President may serve no more than three consecutive terms” and would alter the following sentence to read: “All four officers may serve as many terms as they may from time to time be elected”. Thirty days advance notice of a proposed change to our By-laws is required before a vote can be taken, which this notice represents.

The whole of the pot of flowers is enveloped in green and chartreuse “combed” glass loops. Near the top, viewed through a flat facet, floats a white plaque with maroon overlay and the initials “FB”. The glass in this weight is pale gray. This is also probably Czech or German (Silesian) in origin.

Who is “Myrtle” and why is the “R” backwards? **Figure 3**, one of the great American weights that we attribute to Union Glass (although some references indicate that such weights were also made elsewhere), is 4” in diameter and commemorates Myrtle and July 21, 1914. A red poinsettia with a yellow center and decorative white dots highlight the piece. A collector of these weights told me, “Once you have one you will want more”, and he is correct! These weights cry out for companionship. I enjoy that the maker slipped up and put the “R” in backwards.

Figure 4, 3 3/4” in diameter, is known as a Bohemian “spider weight”. These are amazing weights, and this one is very busy with three separate layers of polychrome frit, six “spider legs” of red, white, blue, and yellow twists and added controlled bubbles that penetrate all three layers. On top there is “J W” done in wire. All-over faceting of the light gray glass complete the weight, which is thought to be from what is now Germany.

Figure 5 is from the Belgian glasshouse, Val Saint Lambert, maker of the gaudiest large weights. This example, 3 7/8” in diameter, was made for “GB” and is dated 1911. The deep blue plaque with its “pinked” edge sits over a chartreuse ground. Bright millefiori canes and a tri-color torsade complete the motif.

Our last personalized weight, **Figure 6**, is a true American antique. A hollow “mercury” or silvered glass weight engraved “Nettie”, this example was likely produced by New England Glass Co., Union Glass, or Boston and Sandwich, has a standard cushion profile, is 3 1/8”, and has a cork in the base. Examples of these made by New England Glass are often engraved “paperweight” on the dome (lest we mistake it for a vase or candlestick?). Mercury glass was produced early in the 19th century in Bohemia and later in England and the US. However, by the middle part of the century mercury was replaced with a safer silver nitrate formula. A double walled, or hollow glass object (paperweight, goblet or vase) was blown and the silver nitrate solution was poured into the cavity. The object was swirled around to coat the inside and the excess liquid was poured out. The opening was then plugged with a glass or cork seal. If the original plug remains intact and tight there is no loss of silvering; if not, the “silver” degrades

with time. This type of glass was time consuming and costly to produce and we are lucky when we find a good paperweight example, luckier still, if we can figure out a way to photograph it! Some makers such as New England Glass would occasionally sign the glass “plug”.

Who were Myrtle, Nettie, “GB”, “JW”, “FB” and “W”? They are each forever commemorated in glass by makers who employed a great deal of skill and creativity. There is no mistaking the difficulty in making some of these weights, and I would pit these makers’ skill, and certainly their imagination, against any French glassworker putting yet one more cookie-cutter flat flower in glass. These weights are one-of-a-kind, true antique “one-offs” and should not be dismissed but appreciated for what they are.

SPA WEIGHTS: Travel to various European resorts, or “spas”, to “take the waters” for one’s health, or just for R&R was common in the late 19th and early 20 century, and souvenir paperweights, beakers and tankards were there for the buying. Two popular destinations were Carlsbad and Wiesbaden, but there were dozens more including Teplitz where the monarchs of Austria, Russia and Prussia first signed their alliance against Napoleon in 1813. These souvenir items surely were made in the thousands and one has to wonder where they all are today.

Figure 7 is a large, ruby-flashed “spa weight”, 4 1/2” in diameter and lens shaped (flattened with a concave base) with a superb acid-etched border and a copper wheel engraved scene identified in German script. It memorializes a town on the German/French border, and because of the location of these spas, most of the engraved script one sees will be in German. Such souvenirs were available in ruby and amber flash, less often in blue flash and sometimes faceted. They range from the simple to the highly decorated, and the copper wheel engraving can be wonderfully detailed. We are reminded that the “Bohemians” were master engravers, and it is these workers who migrated to the French and American glass factories and did much of their engraving. Indeed, “blanks” (plain goblets, bowls and other glassware) were sometimes sent by other factories to Bohemian establishments for engraving and other ornamentation. A St. Louis object may have been engraved elsewhere. A wonderfully engraved and enameled “Bohemian” beaker may have originally come from Venice as a “blank”. Glass “traveled”, as did the workers themselves.

AIRTRAP WEIGHTS are made in an interesting “honeycomb”- type design. The glass was blown into a

patterned mold that produced circular indentations, which trapped air in the weight. **Figure 8** shows both a clear and a cranberry example. The smaller, clear weight is attributed to Boston and Sandwich. According to Barlow and Kaiser's *The Glass Industry in Sandwich, Vol. 5*, a worker at Sandwich, Henry Francis Spurr, brought one home and it remained in the Spurr family. The Spurr weight, identical to the one shown here, is pictured in their book. An identical weight was also in the Evangeline Bergstrom collection. It is a typically sized (2 3/4"), low domed paperweight. It is believed that there are also airtraps of Bohemian and perhaps English origin, and the large cranberry example could be either one, or it too could be American. It is 4 1/2" and might even be a cut-down newel post finial. These "airtraps" are attractive weights. The magnification enhances the air cells, and the clear weights have an appearance of having been silvered.

Leaving "airtraps", **Figure 9** displays a small garden of French flowers; at least that is where I acquired them. I have no idea who made them, nor am I certain of the country of original origin. All three fluoresce differently and the density still needs to be determined (see "Notes" below). Their yellow, orange and amber shadings are colors we find less commonly in the antique French and American flowers. The flowers rest in different levels in each weight; two have star cut bases and all are approximately 2 3/4" in diameter with concave bases and differing profiles. They remind me somewhat of my favorite Sandwich fantasy flowers and make a nice statement among the predominately red, white, and blue antique flowers.

Aside from fluorescence and density, with the lampwork flowers we have center canes, petals, coloration and leaf styles to use as clues for attributions. I suspect we will know one day who made these blossoms. The fact that we don't know now makes them all the more interesting, I think. It is a fact that these "unknowns" are becoming more expensive. If you see a flower you like, even if you cannot attribute it to a famous maker, you might want to consider it for your own paperweight garden.

It is good to remind ourselves from time to time of the vast universe of weights, both modern and antique, and realize that there are worthy examples in all areas and from all makers. It is simply a matter of taste and buying what you like. The thoughtful collector will collect reference books with the same diligence with which he collects paperweights. No matter if they are used or a bit tattered, GET them. He will also look at the other items produced by these glass factories, for paperweights were but a tiny fraction of their total output. For instance, one

may not find a Sandwich paperweight with double overlay, but you WILL find this technique used on their lamps and their other "important" glassware, and it is lovely indeed. A familiarity with the overall production of a glass company helps in understanding and appreciating the paperweights we collect.

For further information on silvered glass see *Mirrored Images, American Silvered Glass* by Gay LeCleire Taylor, available at the Museum of American Glass at Wheaton Village. The primary reference on "Bohemian" weights is Peter Von Brackel's *Paperweights, Historicism*Art Nouveau*Art Deco, 1842 to Present*, from Schiffer Publishing, Atglen, PA, 1999. A very extensive list of reference books can be found on the PCA, Inc. web site in the "03 Convention" section (www.paperweight.org). New information concerning paperweights is constantly coming to light; therefore, a reference book will contain errors in attribution almost as soon as it is published. However, every reference book will have something to offer the interested collector.

Notes on fluorescence and density: These two ways of testing antique weights are simply tools to assist in identification. Often they will only rule out what a weight is NOT. In the best of all worlds, using both tests, one can know with relative certainty what one has. It's a fun pastime for a rainy afternoon.

For the average collector who is interested in learning to test for fluorescence, it is enough to go to a Builders Square-type place and purchase a "black light" ultraviolet tube-lamp in a ballast (perhaps \$25). Take the weights into a pitch-black room (be careful with the weights!) and place them on a black cloth. Plug in your ultraviolet light, hold it over the weights (you may have to tip them this way or that at first) and you will note that the clear glass fluoresces a certain color. Different glass formulas will fluoresce peachy-pink, lime green, pale blue, gray, yellow-green, dirty orange, etc. The identification books by George Kuller (*Identifying Antique Paperweights - The Less Familiar*, *Identifying Antique Paperweights - Millefiori*, and *Identifying Antique Paperweights - Lampwork*) are three sources that mention fluorescence associated with different makers as well as other information on antique weight identification. Fluorescence is not an exact science because of the different ways in which we each see color; what is green/yellow to me may seem simply green to you. Also, because some glass houses such as Clichy changed their glass formulas along the way, a particular factory will produce glass with several different fluorescences. If you get into this in a big way there are wonderfully strong UV lamps to be had for around



PAPERWEIGHT COLLECTORS ASSOCIATION

Review of Events

*12th Anniversary Celebration Weekend
July 10 & 11, 2004*

At 10 AM on Saturday, July 10, 2004, Delaware Valley's 12th Anniversary Summer Meeting formally began at Williamson's Restaurant, Horsham, PA with a Paperweight Fair featuring Nancy Alfano's display of paperweight jewelry, glass art by Lotton family members and a range of antique and modern weights, weights, sculptures, marbles and books brought by a number of DVPCA members for show and sale, newsletters from other local PCAs, selected items from the DVPCA Paperweight Reference Lending Library, maps, brochures and antiques newspapers "Free for the Taking", Today's Raffle Prizes, a complete set of DVPCA newsletters in one binder, two Memories Photo Albums and DVPCA T-shirts for sale. Members and guests partook of Danish, coffee and tea during the Social Hour, with an eventual attendance of 49 out of 50 registrants.

VP/Acting President Stan Kruger delayed the start of the 11 AM Morning Program by five minutes as we awaited the arrival of some important attendees (including the Afternoon Guest Speaker). He then introduced first timers Penny Flemming, Jeremiah Lotton, Tad McKeon (from Germantown, TN), Anna Morris, Loretta Nelson, Dale Murschell (West Virginia), Bob Shaler and Fran Gdowski. Also traveling from afar to attend were Nancy and Joey Alfano and Guest Artist Jeremiah Lotton (Illinois), Joe Freeze and Rob and Pam Campe (WV), John Hawley (Florida), Gary and Bonnie Geiger (west of Pittsburgh),

Jim Perna and Frank and Clara Gardner (NE PA), Bev and Marty Schindler (Vienna, VA) and Patty Mowatt (NC). With a full house in attendance, Stan introduced Guest Speaker, respected Dealer/Collector and friend of DVPCA, Nancy Alfano.

Nancy spoke on the little-covered topic of paperweight jewelry and began by expressing her gratitude to the many people who had generously lent their own lovely examples for her presentation. The earliest paperweight jewelry of interest to weight collectors was probably the Venetian beads made even prior to the early 1845 Venetian paperweights. Nancy had examples of vintage Venetian beads as well as a strand believed to be from India but very like the Venetian workmanship. Since early beads were traded, it was quite likely that some Venetian work ended up in India and/or Africa. Other antique work on display included an antique crystal disc with a sulphide, a vintage brooch and a stunning Clichy ring. Nancy surprised some of us by saying that the ring, passed around by Joey, had been made from a broken paperweight...and many of us saw the potential of grand jewelry in our futures as a result of an unwanted, unhappy accident with a paperweight!

Nancy reminded us of just how many of our modern artists and glass houses have made forays into jewelry, naming Charles Kazium, Caithness, St. Louis, Perthshire, Ray and Bob Banford, Ken Rosenfeld, Drew Ebelhare, Rick Ayotte, Debbie and Delmo Tarsitano, John Gooderham and Jack Casper (Geraldine's spouse) who used Perthshire canes in his craft. A rare Loren Stump charm even lurked in the display. Nancy had many wonderful examples of these for us to see as well as some for purchase. Member Beverly Schindler shared pieces of her own remarkable glass jewelry collection.

Following Nancy's presentation, there was a "Show and Tell" of finds from this year's May 13-15 Wheaton Village Small Glass Works Weekend. Bonnie Geiger, Beverly Schindler, Jim Lefever, John Hawley and Patty Mowatt spoke briefly about their recent acquisitions which ranged from the modern to rare antique. It is always interesting to hear what "speaks" to different



(L-R facing camera) DORA VARDARO, JANICE EDELMAN, ROSEMARY KOZAK, NANCY ALFANO at NANCY'S display of Lotton glass items, 7/10/04.

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THERESA GREENBLATT

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

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collectors when they select additions for their own collections. Last to speak was Stan who had brought a thin slice of picture cane (murrina) that had spoken to Toby at Wheaton Village a year ago and which they finally acquired during a trip to Mostly Glass Gallery in Englewood, NJ last November. It is by modern Venetian artist Mario Dei Rossi. Mounted in a bias cut Plexiglas column, it is a tiny (7/8" round) copy in glass of Vermeer's "Girl with a Pearl Earring". Early and wonderful murrini were done in Venice in the 19th century and the tradition is continued today by the Dei Rossi father and son team of Mario and Antonio. (Antonio also has a magnificent new line of glass jewelry items, in case you are interested.)

During lunch we were able to drift to Nancy's tables and spend more time with the items she had on display, both jewelry and paperweights. As lunch ended VP Stan brought forth a cake made with his own hands in celebration of Ken and Anne Brown's 60th wedding anniversary, which prompted a round of applause for both the event and Stan's efforts! [The chocolate cake later appeared at the Garden Party and was served to Ken

and Anne Brown and their close friends by the baker.]

VP Stan began the business part of the meeting by calling Dale Murschell to the podium. Dale is a new DVPCA member, co-author of Glasshouse Whimseys, and Editor of "Whimsical Notions", the newsletter of the national Whimsey Club. "Glass House Whimsies are non-production glass items made by the glass workers on their own time, possibly for their own use and enjoyment, or to demonstrate their ability with glass, or as a special presentation item." Dale joined DVPCA to gather paperweight knowledge to supplement his glass expertise. Copies of his publications were available for review by the members.



Old Friends, DVPCAers BOB SHALER and ROB CAMPE, 7/10/04.

Stan followed with a number of announcements. It was with regret that we learned that Lisa Doyle Paperweights, of Nashua, New Hampshire, has ceased operations. Lisa will now be handling estates. We also learned from the Paperweight Collectors Circle that the William Manson family has ceased making paperweights. Two copies of DVPCA's June 2004 Newsletter, with a lengthy account of Small Glass Works Weekend at

Wheaton Village, were sold on eBay and Stan presented checks for the proceeds to Treasurer Don Formigli. He announced that Susan Myers will be Publicity Chairperson for the club and that he will plan a tour to a Dale Chihuly exhibit in Reading, PA on Saturday, August 14 for interested members. The Museum of Art and Design in Manhattan will host a Paul Stankard exhibit of about 75 paperweights and a pertinent video until August 29. Stan presented a personal gift to loyal member Diane Atkerson for her many years of service as DV's Candid Photographer, a lovely lithograph of a colorful bag of marbles.



ANNE and KEN BROWN, Summer Meeting, 7/10/04, on the verge of their 60th wedding anniversary.

In the absence of the Nominating Committee Chair, Stan presented the Committee report that all current officers/board members (Vice President, Secretary, Treasurer) have agreed to run for another two-year term. Rosemary Kozak moved and Boyd England seconded that we do away with the succession clause in our By-laws that limits the president to a maximum of three terms. The motion passed unanimously but the By-laws can only be amended by an affirmative vote where 30 days notice of an amendment has been given to the membership. Therefore, this proposed amendment will be advertised in the September 2004 Newsletter and voted on again at the October 9, 2004 Fall Meeting. Prior to concluding the business portion of the meeting, Stan gave instructions to those planning to attend the Sunday tour of the National Liberty Museum in Center City Philadelphia, noting there were directions sheets available to both the Garden Party later in the day and the Museum.

Stan then introduced Guest Artist Jeremiah Lotton who narrated a slide talk on his glass craft and that of his family. The Lotton studio is best known to most collectors for its art nouveau style and

vine and leaf designs as well as for the clarity of its glass. A third generation glass artist, beginning with grandfather Charles and followed by Jeremiah's father David, Jeremiah says that he was almost born in the glass shop because his mother kept him in a cradle there. At age 11 he was working on the furnaces, pulling canes and other odd jobs; by 13 he was permitted to make glass marbles. Today, at age 21 1/2, he sells to between 50 and 100 galleries across the United States and has his work in several museums.

Jeremiah's great-grandfather, Ivan Lotton, was a painter and Jeremiah commented that putting designs in glass is "akin to trying to paint on a moving canvas". He currently concentrates on egg-shaped and paperweight designs but he plans to expand into lamp work. Lotton Studios make their own glass from scratch, build their own furnaces and sign and date every product – bottles, plates, vases, organic sculptures and paperweights. Jeremiah ended his presentation by expressing his appreciation to those who support his glasswork through their patronage. He looks forward to his future as a third Lotton generation in glass and to pass on what he has learned to a fourth generation. He is to marry on August 21 this year.



DON FORMIGLI, PAMELA CAMPE looking over a group of members' New Acquisitions, Summer Meeting, 7/10/04.

A total of 13 Today's Raffle Prizes were won both before and after Jeremiah's talk due to the timing of his return flight to Chicago and he was delivered to the hotel Airport Shuttle on time, just prior to 2:50 PM. At 3 PM an informal "Stump the Dummies" panel composed of John Hawley, Andy Dohan and Ken Brown puzzled over an array of interesting "unknown maker" weights. The experts agreed and disagreed on various pieces as members gathered around the presentation table and chimed in with their

opinions, too.

Nine door prizes, most of which were donated weights, were selected by a lottery of attendees' names. Then Stan presented this year's premium to paid-up members in attendance, plastic calipers, essential to correctly measure our treasures, imprinted "Delaware Valley PCA", one per Single membership and two to each Household and Business membership. [Last year's premium was a 10 power magnifier.] Finally, we all gathered just outside our meeting room for the annual Group Photo of the Delaware Valley Paperweight Collectors Association, taken by VP Stan.



JIM LEFEVER, DALE MURSCHELL, Summer Meeting, 7/10/04.

It was time to caravan, maps in hand, to the Garden Party/Catered Cookout at the Ambler, PA home of Andrew Scott and Nancy Kenna, about four miles from Williamson's Restaurant via the PA Turnpike. Bright afternoon sunshine revealed tables on the lawn and under cover outdoors, each with paperweight decorations. It was difficult not to gawk at the amazing array of glass and bronze sculptures that graced this lovely home and were found in every corner. One could be in any room, kitchen, butler's pantry, living room, bedroom, entry hall, bathroom, etc. and have a marvelous display before one's eyes. Add to this a hearty and delicious buffet supper, the company of friends and the charm of the host and hostess and you have the recipe for a perfect evening, which ran until at least 8 PM.

Located at 321 Chestnut Street in Center City Philadelphia, the National Liberty Museum (website www.libertymuseum.org) was our group's destination for the second day of DVPCA's 12th Anniversary Celebration Weekend. The Museum's mission is to defuse violence and bigotry by exploring issues of understanding, tolerance, democracy and non-violence. Its interactive exhibits and unique works of glass celebrate over 2000



At the Garden Party, Kitchen: ROSALYN HEITH, TOBY KRUGER, PENNY FLEMMING, 7/10/04.

heroes of liberty, men, women and young people from all over. It is the only museum in the world featuring 125 unique works of contemporary glass art to represent the fragile qualities of freedom, along with 75 exhibits, eight films and dozens of interactives. Delaware Valley PCA, of course, was especially interested in the glass art works.

Thirteen DVPCAers, Rob and Pam Campe, Bob Shaler and Frances Gdowski,

Beverly and Marty Schindler, Bonnie and Gary Geiger, Nancy and Joey Alfano, Sue Ross and Stan and Toby Kruger (only the latter three locals) gathered outside the Museum for our group tour at 10 AM, Sunday, July 11, 2004; all had arrived by 10:15. After paying the nominal admission fee (\$5 General, \$4 Senior, 62 and above and \$3 Student) we were ushered to the ground floor auditorium to watch a film of Dale Chihuly explaining his work. Our tour guide, Leroy Ford, Visitor Services Manager, a tall well-spoken young man, led us from there to numerous exhibits on all four floors, stopping to give dramatic explanations along the way. For example, the stairwell leading from the second to the fourth floor is a 3-story memorial to the firefighters, police officers, members of the Pentagon and the passengers and crew of Flight 93 who lost their lives on 9/11, and displays all their pictures. Another newer exhibit, in contrast to the

stories and images of world leaders who have defied terrorists, corrupt governments and other forms of suppression, is a gallery of infamous dictators and tyrants from around the world. Leroy said that exhibit may not be retained.

The National Liberty Museum is housed in a turn of the 20th Century townhouse with 14 foot ceilings and can be entered from Chestnut Street as well as from a side entrance alongside the famous Franklin Court. The building

housed the National Maritime Museum for 35 years, until it was purchased in 1990 by Museum Founder and Chairman Irvin J. Borowsky and opened in 2000 in its present incarnation. One of the top tour stops (perhaps because we were seated during Leroy's talk) was the fourth floor Freedom Hall auditorium which houses White House china belonging to every American President. White House china can be seen in only three locations: the White House, the Smithsonian Institute and the National Liberty Museum, where it is on 25-year loan. And elsewhere, everywhere we looked we found original glass works by hundreds of artists, again from all over the world, to express in a tangible way the anguish, hope and triumph of courageous men and women struggling to achieve and to celebrate liberty.

Leroy knew of our interest in glass and allowed us a special treat near the end of the tour, shortly before noon. He explained that Mr. Borowsky was the world's greatest collector of glass art and that glass art auctions were held every few months to help fund the Museum. Then he led us down to the ground floor (the Admissions desk is on the second floor) and unlocked a back room where we found 200 or so glass art objects, with place card labels



DVPCAers waiting to tour the National Liberty Museum, 7/11/04: MARTIN SCHINDLER, BEVERLY SCHINDLER, PAM CAMPE, ROB CAMPE, SUE ROSS, BOB SHALER, JOEY ALFANO, FRANCES GDOWSKI, TOBY KRUGER, BONNIE GEIGER, NANCY ALFANO, GARY GEIGER. Missing: STAN KRUGER taking the picture.

showing artist, country of origin, title and price, awaiting the next auction. Unopened boxes crowded the floor of the room so there may have been another 200 objects waiting to be unpacked! We ended the formal tour at the second floor Gift Shop, where Leroy revealed that his main job was Gift Shop buyer. In the center of the Gift Shop, extending through a round hole in the ceiling was Dale Chihuly's 21-foot, two part chandelier entitled "Flame of Liberty", an extremely impressive sight and the only two-part chandelier Chihuly ever made, expressly for this Museum. Mr. Borowsky met

Chihuly while Dale was still a student at the Rhode Island School of Design and has been a patron of his ever since. We all milled around the Shop to find the perfect souvenir of this memorable visit but soon Nancy and Joey Alfano and Sue Ross left for other locations. One of our number chose a Chihuly nesting basket (one smaller blue basket with dark blue lip resting within a larger similarly colored basket) and we waited around until that transaction was completed. Imagine our delight when the Founder, Irvin Borowsky, walked into the Gift Shop at around 12:30, introduced himself to us, handed out his business card and spoke at length of his many charitable and philanthropic



About 85% of the attendees at DVPCA's 12th Anniversary Summer Meeting, 7/10/04.



(L-R) IRVIN J. BOROWSKY, National Liberty Museum Founder, STAN KRUGER, BOB SHALER, FRANCES GDOWSKI, ROB CAMPE, PAM CAMPE, BEVERLY SCHINDLER, BONNIE GEIGER, MARTIN SCHINDLER, TOBY KRUGER, GARY GEIGER, Dale Chihuly's "Flame of Liberty" in background, 7/11/04.

endeavors. In addition to the National Liberty Museum, he also founded the American Interfaith Institute (1982) and the Tent of Abraham (2002). His main thrust is the elimination of prejudice and bigotry throughout the world.

Seeing the interest of our now-group of ten, Mr. Borowsky invited us up to his office on the fifth floor of the Museum to view his three Chagall paintings, as well as all the other glass art works that adorn the shelves of his office and Conference Room. He kept us enthralled until about 1:20 PM, when he left us at the elevator and we exited the building to find lunch nearby. Six of us (the Krugers, the Geigers and the Schindlers) ended up indoors at The Fork, 306 Market Street, 215-625-9425, while the Campes and Bob Shaler and Frances Gdowski dined al fresco at Pizzicato, at the southeast corner of Third and Market Streets. All in all, it was a thoroughly remarkable day and a wonderful weekend of glass, one we shall long remember!

Respectfully submitted,
Patty Mowatt, Acting Secretary

EDITOR'S NOTE: Congratulations to John and Dottie Shaddinger, loyal DVPCA members, marking their 45th anniversary about now. And I am saddened to report that Una Blake, member of both DVPCA and MD/DC/VA PCA, passed away on August 24, 2004. Please send cards of condolence to her husband of almost 50 years, Henry Blake, 3125 Hiss Avenue, Baltimore, MD 21234.

\$400, and collectors more expert than I with whom to compare "colors".

Density is another, more precise test and I would point the reader to John Hawley's article on density testing in the 1992 issue of the PCA Bulletin for details. In a nutshell, the density of a material is its mass per unit volume and is generally measured in grams per cubic centimeter. Because of the different "recipes" used for antique glass, the gms/cc ("density") will vary. We find, for instance, that "Bohemian" glass is much lighter than French lead crystal. One needs an assembly that includes a triple beam balance, a wire sling/basket hanging from it to hold the weight, and a container of distilled water into which to immerse the mesh basket holding the weight. Thus, we measure the weight of the paperweight in air against its weight suspended in water. Some collectors have amassed a great deal of density data, often very useful in helping to identify "unknown" antique weights. It is not that difficult to do so read the '92 Bulletin article which has photos that make the test much easier to grasp. If you want to get into testing for density, it is wise to contact a collector who does it and has a lot of data. Use that collector's method and add your data to his and you will have a large sampling on which to draw. OR, you can enjoy your unknown weights and not worry about who made them. That's OK, too. There are no rules. 

ACKNOWLEDGEMENTS: I would like to thank William Drew Gaskill for permission to depict one of his weights and John Hawley for his proofreading and editing. A special thank you to Jim Lefever who, unknowingly, through his generosity and his wonderfully eclectic collection, helped me to appreciate the "less-appreciated paperweights". Finally, I'd like to thank every author who has ever written a paperweight reference book, for, truthfully, I would give up my paperweights before I'd give up my library of reference books.

ABOUT THE AUTHOR: Patty Mowatt lives happily on an island off the coast of North Carolina with her tolerant husband, Bill, and not-so-tolerant parrot. Some of her paperweights evacuate with her during hurricane season. She has purchased a weight here and there for many years, and years ago visited Caithness and Perthshire while vacationing in Scotland. She has been a "serious" collector for six years, having only found the time after retiring from the brokerage business. She is currently Secretary of the Paperweight Collectors Association, Inc.

THE SCRAMBLE:

THANK YOU...

Once again we thank a number of our group for their donations which become Door or Raffle Prizes: Diane Atkerson for two orange glass items, a 26" tall slender vase and an 8" tall round candle holder with handle, both acquired in Gatlinburg, TN circa 1966; Guest Dealer Nancy Alfano for two Art Institute of Chicago boxes of paperweight note cards; the Krugers for an Ulrica Vallien (spouse of Bertil Vallien) hand painted perfume bottle; Beverly Schindler for a Gentile ashtray; and Leonard Kornit for the book Making Glass Beads. Thanks to you all.

DVPCA PAPERWEIGHT REFERENCE LENDING LIBRARY...DV's Lending Library was established in February 1998 through a generous donation by Martha B. Darlington of her entire paperweight reference book collection. The Library has since been supplemented by a number of newer (and older) volumes as well as video tapes, magazines, PCA Bulletins and newsletters that pertain to our collective hobby. We bring a number of these items to each quarterly meeting and some of you have borrowed some of the texts. However, even if you cannot attend meetings, as a paid-up DVPCA member you are entitled to borrow from our Lending Library. Simply go on-line to our website, www.dvpaperweights.org, peruse the Library inventory and send an email request to the Librarian (stanleyk2@comcast.net) for the item of your choice. You must pay Media Mail shipping charges both ways, something like \$4 total, but may hold the text for three months, long enough to memorize it! Then return the volume to the Library and show off your new-found expertise! Knowledge is Power!

GLASS NOTE #2...Every serious paperweight collector knows of the Louis Kossuth sulphide paperweight, produced by the New England Glass Company, commemorating Kossuth's excursion to the U.S. from December 1851 to July 1852. But did you know there is a Louis Kossuth bottle, calabash-shaped, showing a full face bust of the "Great Hungarian Exile" on the obverse and the U.S. Steam Frigate Mississippi on the reverse? It was produced by the Huffsey Glass Works.

ADVANCE MEETING DATES!

September 6-12, 2004: England's **Paperweight Collectors Circle** sponsors a bus tour of Bohemian-Silesian glass houses and museums. Read more about this tour in DVPCA's January 2005 Newsletter.

November 10, 2004, 7:30 PM: **The Glass Research Society of New Jersey** will present **Gay Taylor** in the Conference Room of Wheaton Village's Administration Building speaking on the special exhibit in the Museum of American Glass, "Glass Threads: Tiffany, Quezal, Imperial, Durand".

January 29, 2005 Winter Meeting: Morning: "You, Your Collection and eBay, Part III" by **Martin Mikelberg**. Afternoon: **Beth Tomasello**, slide talk on "Flameworked Glass Art Marbles". Guest Dealer: **William Pitt**.

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

July 16 & 17, 2005 13th Anniversary Celebration Weekend: Morning: TBD. Afternoon: PCA, Inc. President **William Drew Gaskill** will present "American Folk Art Paperweights and Their Audience". On Sunday, July 17, we will attend the second full day of **Glass Weekend 2005** at Wheaton Village.

October 15, 2005 Fall Meeting: Morning: Best Finds Contest of 2004/2005. Afternoon: **Dale L. Murschell**, Editor and guiding light of The Whimsey Club will present a slide talk on the subject "So You Think Devil's Fire Is a South Jersey Thing?"

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

Fall Elections Meeting Announcement

October 9, 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

MORNING PROGRAM:

Loyal DVPCA member **Ken Brown** will reprise his seminar from this year's Small Glass Works Weekend at Wheaton Village, "A Collection of Antique American Paperweights", utilizing slides and wry comments to illustrate his talk. **Ken** claims that he knows nothing about modern paperweights, but ten years ago, when I found a Paul Stankard study piece he was the first to identify it (and I still have it). **Ken** has been collecting antique glass paperweights for some 35 or 40 years, ever since a collection came to his auction house and he researched the weights in order to gain some idea of their origin and value. His presentation will show a large number of mostly Sandwich and New England Glass Company weights for your edification and enjoyment.

AFTERNOON PROGRAM:

Second generation paperweight maker and PCA, Inc. Artist Representative **Melissa Ayotte** will present a biographical sketch of her life, growing up as the daughter of an internationally known weight maker, and show through slides the depth and variety of her father's subject matter and how this influences her own evolution as a glass artist. Born in 1971 to glass rods and the roar of the torch, the same curiosity that drew her father to glass art propelled her to the study of psychology and human behavior. While in the Masters Program at Antioch New England Graduate School, she apprenticed in Rick's studio and continued to work there after earning her M.A. degree and pursuing a career in counseling and clinical psychology. As her aptitude developed into skill, she took more glass and art classes until, in the year 2000, glass became her full time pursuit. She revels in the creative aspect of glass art and actually considers the traditional spherical paperweight shape to be liberating, forcing her to develop new ideas and techniques to overcome the limitations of the shape. As a dedicated glass artist, she aims in future to evolve the art of paperweight making beyond its current state.

LUNCHEON RESERVATIONS – OCTOBER 9, 2004

Choices @ \$16.00 each:

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

NAME(S) _____

EMAIL _____

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

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

NO LATER THAN OCTOBER 2, 2004!!!

SCHEDULE OF EVENTS

- 9:00 AM** Dealer and Member Set-up
- 10:00 AM** **Paperweight Fair** with Guest **Dealer Leo Kaplan, Ltd.**, New York City; Members' Tables; Displays, Brochures, Free for the Taking Table, Library Items, etc. Coffee, Tea and Danish for early arrivals.
- 11:00 AM** **"A Collection of Antique American Paperweights"** narrated by **Ken Brown**.
- 12:30 PM** LUNCH
- 1:30 PM** Business Meeting, Announcements, Reports from the Floor, Today's Raffle Prizes Winners, **VOTE** on proposed change to the By-Laws eliminating the restriction on the number of terms a president can serve, **ELECTIONS**.
- 2:00 PM** **"The Palette of Ayotte Glass Studio"** by **Melissa Ayotte**.
- 3:00 PM** **Paperweight Fair** continues.



PAPERWEIGHT COLLECTORS ASSOCIATION

5 Johnson Lane
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- Review of Events: **12th Anniversary Celebration Weekend, July 10 & 11, 2004**
- THE SCRAMBLE
- CALENDAR (Future Meeting Dates/Events)
- FALL ELECTIONS MEETING ANNOUNCEMENT... October 9, 2004
- Dated Reservations Tear-Off Slip

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A Personal Look at Collecting The Less Appreciated Paperweights

by Patty Mowatt



Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9