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eBay: The World's Biggest Yard Sale

by Stanley B. Kruger

This month marks the tenth anniversary of the founding of eBay in software engineer Pierre Omidyar's San Jose, California living room in September, 1995. It was meant from the start to be a marketplace for the sale of goods and services for individuals; indeed, the auction site's own trademarked description of itself is "The World's Online Marketplace". But who could have envisioned ten years ago that eBay would grow into an online juggernaut, from a curious child of the Internet into one of the fastest growing companies ever, now with 150 million users turning over US\$52 billion a year. In those ten years, eBay has listed 1.8 billion items for sale. On June 23 this year, more than 10,000 people from all over the world gathered in San Jose to praise, criticize and learn more about this remarkable business that has become a cultural phenomenon.

Its 150 million registered users worldwide, not far short of the combined populations of France, Spain and Britain, have caused an extraordinary transformation, from a website begun as a hobby and often used to trade collectibles, into a global economy in its own right. Although in the US, eBay's most established market, its rate of growth is slowing, it nevertheless accounts for about 25% of all e-commerce, excluding groceries and travel, and it is growing vastly in popularity abroad. eBay estimates 500,000 Americans make all or

part of their living from trading on its site. It now has auction sites in 27 countries, including China, where 20,000 new members come online **every day**. Some expect China to become its biggest market in the next five to ten years. About 12 percent of the time Germans spend online is browsing eBay. The British office says it does particularly well because the English are addicted bargain hunters.

Much of the success eBay has enjoyed may be attributed to a move made by Omidyar and his co-founder Jess Skoll in 1998 when they brought in Margaret (Meg) Whitman as Chief Executive Officer. Meg had studied at the Harvard Business School and had learned the importance of branding at companies such as Hasbro. She culled her senior staff from companies like Pepsico and Disney, creating an experienced management team with an average of 20 years of business experience and built a strong vision for the company, as a business of connecting people, not selling them things. Under her direction, eBay went public, quickly shed the image of only auctioning collectibles and moved into an array of upscale markets where the Average Sale Price (ASP) is higher. ASP is a key measure in determining eBay's transaction fees, so increasing the ASP became an important item. Of the thousands of categories of items traded on eBay, its most valuable category, used cars, the site never expected to see, but it is likely to be worth some US\$13 billion this year, helping to increase that ASP.

As the internet becomes one huge marketplace, with many ways to buy and sell, the challenge for

eBay is to gain as much of that trade as possible. eBay's advantage has been its early origin on the World Wide Web and its now-huge user base. It delivers the efficiency of a global market to buyers and sellers, no matter how small they may be, in a neat package, and has become the 800 pound gorilla of auction sites, putting Google, Yahoo and Amazon in shadow. The more buyers flock to the site, the more attractive it becomes to sellers. Beyond its global impact, eBay's reputation, management system and other features establish a level of order and trust.

One of the things eBay's American users don't like is the annual fee increases the site imposes. Where else can they go, though? But management did respond when, a while back, they arbitrarily changed the way categories of items were listed and searched for, and customer complaints were so many and so vociferous that they changed back to the old system again.

Other features introduced by eBay to enhance its utility and expand its reach include goods sold at fixed prices, which now account for 30% of the value of all goods sold. This one feature makes eBay more like an online retailer with no stock. The wares of more than 260,000 virtual stores, maintained, for a fee, of course, by eBay users are also listed. Fixed prices have helped some categories, such as clothing and accessories, to grow rapidly. These are mostly sold as new items. These features and additional innovations are necessary because eBay's competition is coming from all over the Internet, not least from people selling directly from their own websites and promoting themselves using marketing methods, such as buying search terms on sites such as Google. Of course, as noted above, there are other auction sites but they pale in comparison to eBay.

The latest new feature developed by eBay is called Want It Now, similar to a want ad. Another new service is Best Offer, designed to add the haggling factor by allowing a seller asking a fixed price to consider a best offer. But the most powerful service added to eBay was buying PayPal, an online payments company for US\$ 1.5 billion in 2002. PayPal had 72 million account holders worldwide in the first three months of 2005, up

57% on the same period a year ago. This gives PayPal more account holders than American Express, with hardly any marketing effort. About three-quarters of the value of goods traded on eBay in the US is settled by PayPal. Not only does PayPal greatly speed up payments, which are confirmed instantly by email, but it also addresses one of the major concerns of online buying and selling: Fraud.

To create accounts, PayPal validates the identity of its users through established bank accounts or credit cards. It then employs a number of powerful anti-fraud measures, the main one being the simplest: no credit card or banking details are revealed to either party to an eBay transaction.

So, what will the next ten years bring? It seems likely that eBay will become more like a giant portal for more things, and that Yahoo, Google and Amazon will evolve along similar lines. It is unrealistic to expect traders, however big or small, to use eBay exclusively, although many may. Again, it will be up to eBay to win as much e-commerce as it can by the quality of its service, but it will be a tough fight. eBay is not invincible. It was defeated in Japan by Yahoo and withdrew from that market in 2002, blaming its problems on being late to enter the country.

Major lessons have been learned from the phenomenal growth of the auction site: 1) There is a great deal more product available than anyone previously realized. Before the Internet, a collector/buyer was limited to the offerings of the relatively few dealers/sellers he could contact directly. Now through the World Wide Web, the range of product available is almost limitless, and certainly greatly enhanced from what it was. 2) In a collectibles field like paperweights, the definitions of "rare" and "unique" have changed substantially, as collectors have discovered that their "treasures" are much more common than they had thought. 3) It is a great place to start a new business, as witness, any number of services that will list and photograph your item on eBay, for a fee, and many successful individual entrepreneurs who have grown into niche businesses on the auction site. 

PEOPLE!

Reprinted below is a letter from the Bergstrom-Mahler Museum Board of Directors thanking PCA, Inc. for selecting the Fox Valley of Wisconsin and Bergstrom-Mahler Museum as the site of the 2005 PCA Convention. The letter goes on to describe the Museum's role in championing the art of glass paperweights and suggesting ways in which you can contribute to that mission. Please read carefully and do what you can for this worthwhile cause.

Dear Paperweight Connoisseurs:

Please accept our heartfelt thanks for selecting the Fox Valley and Bergstrom-Mahler Museum as the site of your 2005 PCA Convention. With so many locales available to host an event such as this, we are grateful you chose to visit us this year. It was the highlight of our year and possibly the decade! We are fortunate to have a vibrant collecting constituency and hope that you see us as the true home for paperweights.

Since last hosting the Convention in 1989, we eagerly anticipated your return. This year we had the opportunity to embrace the entire PCA, to greet countless new and old friends alike, to serve as an integral part in bringing this event to fruition. Your impending arrival spurred our efforts to craft engaging and educational displays and refine our campus. After soliciting advice from a number of members, we implemented many changes and added new services to accommodate your needs and wishes. We hope you share our belief that we were successful.

We are fully committed to our mission of educating people about the glass arts, and are unwavering in our quest to be the premiere destination for glass paperweights. We perform an important role in the paperweight world by validating your avocation and serving as a champion for the art. While we view you as our primary patrons, we carry a responsibility to the greater Museum audience, the group from which new collectors and PCA members will emerge. As a free and public institution, we open our doors to more than 20,000 visitors each year, making paperweights accessible to people who never have experienced the beauty and imagination these glass wonders hold.

Naturally, to reach these objectives we need all the help we can get. In a time when many Museums are closing their doors due to financial hardships, we strive to be fiscally responsible in order to meet the needs of generations to come. But it's not enough. Besides being a thank you, this letter is also a plea for support. The more backing Bergstrom-Mahler Museum receives, the more in turn we can offer to the paperweight world and our community by way of educational initiatives and exhibitions. If you can help through financial contributions, providing for us in your estate plans, gifts to the collections, or by donating your time and talent, please consider our cause a noble investment of your resources. You have our unending gratitude for helping us nurture our mission and secure our future as an educational institution.

We strive to be a resource to all who access our portals. From general Museum information to detailed research, our staff endeavors to be available for your queries. Your input is important to us as well, and we welcome your comments. You can contact Museum personnel through the following means:

Alex Vance, Executive Director	920-751-4670	alex.vance@paperweightmuseum.com
Jami Severstad, Curator	920-751-4672	jami.severstad@paperweightmuseum.com
Wendy Lloyd, Communications Manager	920-751-4949	wendy.lloyd@paperweightmuseum.com

Thank you again for your continued benefaction and friendship. We look forward to welcoming you again in the future. If you plan to visit us, please let us know so we can arrange time for you to see the collection, have a hands-on session with some weights, and perhaps have a meal with staff if your schedule allows.

Sincerely,



Ken Melcher, President
Bergstrom-Mahler Museum Board of Directors



PAPERWEIGHT COLLECTORS ASSOCIATION

Review of Events

*13th Anniversary Celebration Weekend,
July 16 & 17, 2005*

DVPCA's 13th Anniversary Celebration Weekend began on Saturday July 16 with a Summer Meeting at our usual venue, Williamson's Restaurant, Horsham, PA. By 10 AM, members were examining: weights, jewelry, marbles and books for sale by members, Guest Artist Drew Ebelhare's most recent products, an extensive display of paperweights by Guest Dealers Paul and Karen Dunlop, Today's Raffle Prizes, and literature for free or for lending from DV's paperweight lending library. Fifty-three were in attendance.

Promptly at 11 AM, President Stan Kruger announced the winner of the Long Distance Trophy: Guest Speaker William Drew Gaskill, from Santa Clara, CA. He then introduced Guest Artist Drew Ebelhare who related the story of how his work is now featured in a book about Bohemian glasshouses of the last 300 years. At Corning four years ago, Drew met Marek and Agnieszka Kordasiewicz. Marek, a medical products engineer, was writing a book about paperweights and wanted to open a paperweight studio in Poland and would have hired Drew as adviser. But when Drew traveled there and saw the space, in the long closed Carlsthal glass factory, it was tiny, completely inadequate, and, because of the weather in the Polish mountains near

the Iser River, inaccessible six months of the year! But Drew did make a commemorative Carlsthal weight for them. That is why pictures of his process and weights occupy a prominent chapter in the book *Glass Paperweights: The Heritage of the 19th Century Riesengebirge and Isergebirge Glassworks* by Marek Kordasiewicz.

At 11:25, after applause for Drew, Stan invited Convention attendees to a "Show and Tell" about the items they had purchased at PCA, Inc.'s May, 2005 Convention in Appleton and Neenah, Wisconsin. Bonnie Geiger, Kay Reid and Stan described their new acquisitions, including a unique cube/box of tissues from the Bergstrom-Mahler Museum with pictures of antique weights on each side. After the "Show and Tell", at 11:40, Stan dismissed the group until 12:30 PM, when lunch was to be served.

While Neapolitan ice cream was being served as dessert, Stan made announcements: there will be a Selman eBay auction on July 30, register beforehand; he asked how many will be going to the Heritage Glass Museum on Sunday, about 20; he gave out maps to the Dohan's Garden Party following the meeting and to the Heritage Museum; next year's Paperweight Fest 2006 has already been announced in the August 2005 newsletter of the PCC in the UK, offering a 10-day tour for English collectors; he noted that his extensive June '05 Newsletter account of this year's PCA Convention

was sold to six non-DVPCA members and earned \$64 and a new DVPCA member!

Guest Artist Drew Ebelhare donated a concentric with rings of pink and blue millefiori, signed/dated 2002, worth \$500, and Ken Brown was called upon to auction it off. Stan started the bidding off at \$100 (Ken called him "my best skill"), and it eventually sold to Marty Mikelberg for \$275. Andy Dohan



Ethel Henry and Jim Perna overlooking offerings at Members' Tables, 7/16/05.



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instructed Garden Party attendees (43 in all), to park on the street unless handicapped, in which case they should park on the long driveway up by the house. Jill Bauersfeld has found a glass company in Shepherdsville, KY that makes glass stands for paperweights. She will bring samples to the Fall Meeting (October 15, 2005) and we could get a wholesale order together. At Marble Weekend on June 25 & 26, Pat Ackerman constructed a marvelous display of marbles and weights, showing similarities and differences to arouse interest in Paperweight Fest 2006 at Wheaton Village, and 36 signed up for more information. Eleven excellent Raffle Prizes were selected by random drawing. Stan mentioned the wonderful door prizes still to come and that each member unit could take home one commemorative DVPCA glass mug, with additional mugs at \$5 each.

At 2 PM, President Stan formally introduced Guest Speaker William Drew Gaskill, President of PCA, Inc. since May, 2003 and

recently re-elected. He mentioned Bill's extensive travels, extensive collections and many talents. Using a PowerPoint presentation (that takes 7.3 minutes to boot up), Bill's topic was "American Folk Art Paperweights and Their Audience". Bill was born and raised in Bryn Mawr, PA, but left at 16. His parents collected folk art, which as a child mortified him when his friends saw it, but now those works are in museums. For 30 years he has been writing a book about paperweights, 2000 pages so far! He has 3000 weights on display at home, with more in boxes! Living in earthquake-prone Southern California, Bill engaged an engineer to locate the most solid and safe display areas in the home.

"Folk art doesn't exist in a vacuum". It can lose context when removed from a culture 100 or more years old and we may not, then, know what was intended. For example, 30 years ago the American flag could not be worn on clothing. Today, it's everywhere, even on toilet



Anne Brown, Kay & Sumner Reid, Diane Atkerson,
Penny Fleming, 7/16/05.

seats. To understand a culture, one must understand context and also realize that history is cyclical. “Folk art is cultural patrimony”. “What is folk art? I may not know what it is, but I recognize it when I see it!” Bill showed graphs of US Cultural timelines, religious movements, the political landscape and economic developments. Between 1880 and 1900, all these elements conjoined. “Folk art describes a wide range of objects that reflect craft tradition and traditional values of various social groups”. It is “ornamental works produced by people with no formal training but trained in traditional techniques often handed down through generations and of a specific region.”



Nancy Kenna, Sandy Mikelberg, Georgette Most at the Garden Party, 7/16/05.

Bill explained semiotics, the meaning of meaning. Cultural relics contain hidden meanings, stylized forms and decorations with hidden symbols, i.e., a weight picturing a coffin with a date inside, meaning the person named in the weight is deceased, along with mourning wreath and black crepe bow. The temperance symbol of a snake means a saloon, sometimes accompanied by the words “prostitution” or “gambling”. Bill showed a “Prohibition Is Coming” weight with hands grasping the snake. He showed the eagle in weights as the ultimate patriotic symbol, contrasting that with the contemporary patriotic symbol of ribbons tied around trees or in windows or as decals on cars. Eagle weights started in the 1870s and 1880s. At that era weights began to be important generally, as paperwork increased and people opened their



At the catered buffet table in the Dohan dining room, 7/16/05.

windows.

“Home Sweet Home” weights contain several symbols: two roads becoming one, trees (family trees), smoke rising from the chimney. Bill owns over 400 “HSH” weights himself. Many contain the same basic symbols but are increasingly fancy, for example, 14 colors of frit, potted plants, animals or an outhouse in the yard. Birds in the sky symbolize death; an empty chair also

means death. Most of Bill’s “HSH” weights, 100 of 105 designs, were made before 1900. One die was used for 14 variations, including a darning egg. The swan is a symbol of wealth. An actual handshake is a relatively new bonding. Before that, a person’s word was his bond. Handshake weights were popular for weddings, friendship, courtship or political/union organizing. According to Bill, there are more friendship weights on eBay than any other group.

Religious weights were most common between 1880 and 1910. Common themes were Rock of Ages, lighthouses, the Lord’s Prayer, Faith, Hope and Love or Charity. These were given as awards for Sunday school attendance and performance in scripture contests. The lily, symbol of resurrection, in a 6 color frit weight owned by Bill may have been made by Michael Kane. The “Rose of Sharon” has become a symbol for Christ; the “Cross, Crown, Palm and Stars” are symbols of Christianity, also, and all have been used in many frit weights. Bill summed up with “Folk art may be

remarkable for the cultural clues it holds, but these often become elusive when the artworks are removed from the context of their creation". At 3:10, Bill opened the floor to questions. Bill suggested that European religious weights were often geared toward Roman Catholicism, whereas most American religious weights are for Protestants. Weights with Mogen David symbols are probably modern, not old. Bill enjoyed enthusiastic applause as he concluded at 3:15 PM.

Sixteen door prizes, starting with a Peter McDougall concentric and two tote bags, gifts from PCA, Inc., were then distributed, after which attendees were invited to bring their mystery weights up front for identification by a "Stump the Dummies" panel composed of John Hawley, Ken Brown, Bill Gaskill and Patty Mowatt. Several weights were discussed and identified. The formal Schedule of Events ended at 3:30 PM.

Around 4 PM, most of the attendees reconvened at Andy and DeeDee Dohan's home in Wayne, PA. Guests enjoyed the Dohan collection of weights set out in one room. At about 5:30 PM, a delicious catered dinner was served with desserts homemade by President Stan. Members relaxed and conversed together; those going to the museums on Sunday made plans to meet. All appreciated the warm, relaxed hospitality engendered by Andy and DeeDee and their children, unfazed by high humidity, threatening rain and an influx of chattering



Toby Kruger, Pam & Rob Campe, filling their plates at the buffet table, 7/16/05.

paperweight collectors.

At 10 AM on Sunday, July 17, 22 DVPCA members and guests gathered at the Heritage Glass Museum in Glassboro, NJ for a guided tour of the museum's collections. David Dorflinger, of the famous Dorflinger glass family, and a cutter for 62 years, opened the museum especially for us. Normal museum hours are 11 – 2 on Saturdays. The front doors opened into a large high-ceilinged room with a

huge window on the right hand wall. There were a multitude of exhibits ranging from Indian artifacts to iron shards from Pines ironworks to many varieties of glass objects, most originating in the region. A non-lending reference library on the second floor contained many books on glassmaking and the basement, including a walk-in safe room, stored donated items not on display.

At 10:10 AM, docent Carol Schoepske, President of the Board of Trustees, began an informative tour. The Museum sits on the site of the original Whitney Glassworks, after it burned down for the last time. Around 1925 it was a bank, which failed because of

dishonesty rather than the American Depression of the early 1930s, then a lumberyard, then a public library and since about 1980 the Heritage Glass Museum. The Museum is leased from the borough for \$1 a year. The borough pays the utilities and replaced the glass in the many large windows with Lexan to prevent children from throwing rocks through the panes. Although the Museum is only open three hours a week, special group tours



Joe Freeze, Don Formigli, Diane Atkerson, Sue and Bart Sutton, 7/16/05.

can always be arranged.

Collections in the museum were donated, bought or are on loan from members. Highlights, and there were many, included an original E.C. Booz bottle, the most reproduced bottle in America, a stained glass window salvaged from Hitler's yacht, a 1784 Heston Bottle, Glassboro's oldest authentic bottle, and arrays of glassworking equipment. Carol also related some of the history of glassmaking in Glassboro. The Stanger Glassworks was the first in the borough, established by seven brothers from Germany in 1775. Financially unsuccessful, it was sold in 1781 to Colonel Thomas Heston who ran it until 1824. Whitney Glassworks started as Harmony Glass in 1831 on 12 acres in the center of town. At its height, Whitney produced 525 tons of glass per month. The area was ideally suited for glassmaking with sand, woods and a railroad at hand. Whitney closed in 1920 after several fires, the usual reason for closing a glassworks. The area was cleared to the ground. Other glass factories continued in Glassboro for years, carrying on the strong glass tradition of the region. Now, Clayton, NJ is the closest town to Glassboro still making glass.

David Dorflinger then spoke to the group about cut glass, using examples of Dorflinger products, made in White Mills, PA, as illustrations. He noted that the sand in South Jersey was not suitable for crystal cut glass so other kinds of glass products were made in the area. Workers who learned one trade of



John Hawley, Gary Geiger, William Drew Gaskill, Pat Ackerman, Bev Schindler (red head), outside in the Garden, 7/16/05.



Toby Kruger, Pam Campe, Bonnie Geiger, Sandy Mikelberg, Nancy Kenna surrounding the cabinet of old Millville frit weights, Heritage Glass Museum, 7/17/05.

glassmaking would move as itinerants to other areas that were expanding, for example, from New Jersey to Ohio. For a long time, the necessary chemicals were imported from Europe. Mercury glass was produced here before 1950; when it was determined that mercury was killing half the glassworkers, a switch was made to other ingredients, like silver nitrate, to give the same effect. (The cork in the base of a mercury glass vessel was just for

show; it didn't make them safe and was really a joke.) Cutters would learn from a master cutter as a 10 -14 year old apprentice, until they were masters themselves at 18.

According to David, his great-grandfather taught Christian Dorflinger, the founder of Dorflinger Glass of Brooklyn, NY and White Mills, PA, when he was 18 and Christian was 12. David himself spent three years with a master cutter who at 18 served in the Army in WWII. David showed us chunks of glass that came from the clay pots in which they were melted, the pots replaced each summer when the glass factories closed for a

month. These pots had been uncovered by archeologists. From about 1860 to about 1920, Dorflinger cut glass was considered the finest made in America.

David described various ways of cutting glass and the attendant problem areas. He estimated that a complex cut decanter would be completed in 90 minutes; the factory manager would keep

cutters moving quickly. He explained the difference between ruby-stained or flashed glass (1/1000" thick coating) and cased glass. He displayed and talked about several cut designs in the Museum; one such design was identical to those in the transoms of Christian Dorflinger's mansion. He noted that you could bypass a trademarked cut design by simply changing a small part, like the center. Gilded cut items were popular until about 1920 because gold was then reasonably priced at \$32 an ounce. He pointed out the differences in striated petals. If the lines radiate from the center of the petal, the cutting is probably old, as each line had to be cut separately. Eventually cutters learned to cut grooves in the cutting wheel, making the lines in each petal parallel not radiating. Most cut glass pieces were made from blanks purchased from other companies; less than a dozen out of 150 glass houses would do the process from start to finish. Eventually, every pattern was patented. Some engravings were done with a pantograph machine. Stone cutters work on top of the wheel; copper engravers work with the glass under the wheel.



Rob Campe, Docent David Dorflinger, Andrew Scott, Heritage Glass Museum, 7/17/05.

David finished at 10:52 to appreciative for his expertise. In an earlier visit to the Heritage Glass Museum, President Stan Kruger had noticed a glaring omission in the Museum's Reference Library...no volume on glass.paperweights. He proceeded to rectify this error. With the entire assembly looking on, President Stan made a formal presentation to the Museum of a hardbound copy of Paul Hollister's The Encyclopedia of Glass Paperweights.



Most of DVPCA group after the Heritage Glass Museum tour, Glassboro, NJ, 7/17/05.

Inscribed inside the book were these words: "Presented to Heritage Glass Museum by Delaware Valley Paperweight Collectors Association, July 17, 2005".

After a few more minutes to look around, and after taking a group photo in front of the Museum, the group left at 11:15 for the drive down to Wheaton Village and the second full day of Glass Weekend 2005 there.

Arriving at Wheaton Village just before noon, most elected to lunch at the Paper Waiter Restaurant before entering the grounds of the Village. Once on the grounds, the first order of business was to tour the exhibits at the Event Center, where, unfortunately, few paperweights were to be seen. However, Rob Campe acquired a gorgeous Melissa Ayotte weight from L.H. Selman's booth, with Melissa on hand as well. Other important stops were the special exhibit in the Museum of American Glass called "Particle Theories: International Pate de Verre and Other Cast Glass Granulations", the Museum's paperweight room, the Arthur Gorham Paperweight Shop, artist demonstrations in the T.C. Wheaton

Glass Studio and the other WV shops. All in all, it was a satisfying end to DVPCA's 13th Anniversary Celebration Weekend!

Respectfully submitted,
Sue Sutton,
Secretary

THE SCRAMBLE:

DUES BILL FOR 2006...

If you paid DVPCA annual dues of \$25 (\$45 for Membership with ads) any time after July 1, 2004, you are currently paid up through 12/31/05. In order to have monies on hand to pay for early 2006 expenses, we are requesting payment of dues now. Dues for Calendar Year 2006 remain at the same level as before; every category of membership, Single, Household and Business, pays \$25, and any member may purchase quarterly ads in our award-winning newsletter for an additional \$20. Please send in your 2006 dues with the tear-off slip on P. 11, whether or not you plan to attend the Fall Meeting on October 15, 2005. Thanks for your understanding and cooperation.

OPEN LETTER FROM BERGSTROM-MAHLER MUSEUM...

On P. 3 of this newsletter you will find a letter from Ken Melcher, President, Bergstrom-Mahler Museum Board of Directors, thanking paperweight connoisseurs for attending PCA, Inc.'s 2005 Convention in Wisconsin and suggesting ways that individual collectors can aid the Museum in achieving its mission of advancing the art of glass paperweights in this country. Please read the letter carefully and do what you can for the Museum. It is most definitely a worthy cause.

THANK YOU...

Once again we thank a number of members for their contributions: Dan McNamara for a Gillinder Glass lion head; John Zecca for a 1935 Wheaton stemmed glass; Ethel Henry for framed paperweight stamps and the PMA publication, Glass; Georgette Most for a quantity of PCA Bulletins and DVPCA Newsletters; and Drew Ebelhare for his 2002 weight auctioned off for \$275.

IF YOU WINTER IN FLORIDA...

If you winter in Florida, please contact paperweight dealer Larry Schwab, at 1-877-517-6518 or online at thepaperweightshoppe@verizon.net. Along with Ron Roberts and Bob Hall, Larry is trying to re-establish the local Florida PCA and would like to send you notice of paperweight meetings in that state.

CALENDAR:

October 8 & 9, 2005: Bert Cohen's Northeast Marble Meet, Radisson Hotel, Marlborough, MA.

October 11, 2005: Last day to enter initial bids in **Larry Selman's** Fall '05 Auction.

November 12, 2005: Leo Kaplan's annual Great American Paperweight Artist Show, 1-5 PM, NYC.

January 21, 2006 Winter Meeting: AM: Andy Dohan and Stan Kruger describe the current status of Paperweight Fest 2006. **PM: Lewis C. Wilson**, Crystal Myths, Albuquerque, NM. Guest Dealer: **William Pitt**.

April 21, 2006: Last day to enter initial bids in **Larry Selman's** Spring '06 Auction.

April 29, 2006 Spring Meeting: AM: TBD. PM: Gateson Recko, of Universe Marbles, Swedesboro, NJ talks about his career in glass. Guest Dealers: **Dan and Therese McNamara**.

May 18-21, 2006: Paperweight Fest 2006 at Wheaton Village. Four days of seminars, glass studio demonstrations, Box Lunch & Learns with glass artists, Reception and Exhibitors Fair, live and silent auctions, etc., all focused on paperweights. **Not to be Missed!**

July 22 & 23, 2006 14th Anniversary Celebration Weekend: Saturday AM: TBD. PM: PCA, Inc. Prseident William Drew Gaskill presents another intriguing insight into Folk Art Paperweights. Impromptu "Stump the Dummies" ID Clinic. Guest Dealer: **William Pitt**. Garden Party/Catered Cookout at a member's home. Sunday activities: **TBD**.

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

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

Fall Meeting Announcement

October 15, 2005

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
Roger Jacobsen and Guest Speaker
Dale L. Murschell.

11:00 AM Dr. Bernard A. (Ben) Drabeck
holds a Ph.D. in English from the
University of Massachusetts at
Amherst and is Emeritus
Professor of English and Regional
Studies at Greenfield Community
College, MA. He has been a lover
of glass paperweights since first
smitten by a white mushroom
overlay in 1971. Today,
Dr. Drabeck introduces the
videotape: "How Josh Simpson
Makes a Magnum World Weight".

11:30 PM Best Finds Contest of 2004/2005:
Best Antique, Best Modern, Best
Buy, Most Attractive, Most Unusual,
Ugliest. Must have been acquired
since last Best Finds Contest on
October 11, 2003.

12:30 PM LUNCH

1:30 PM Business Meeting: Announcements,
Raffle Prize and BEST FINDS
CONTEST winners, Silent Auction
Results, Reports from the Floor.

2:00 PM Dale L. Murschell, Past Editor of
Whimsical Notions and guiding
light of The Whimsey Club,
originally lived in Woodstown, NJ
and collected South Jersey
bottles and glass. He greatly
enjoyed South Jersey glass folk
art and has collected Devil's Fire
and other early paperweights and
mantel ornaments. Dale is also
interested in the Wistarburgh

LUNCHEON RESERVATIONS – OCTOBER 15, 2005

Choices @ \$16.00 each:

_____ (No.) Grilled Breast of Chicken, Raspberry Glaze

_____ (No.) Baked Orange Roughy, Lemon Butter

MEMBERSHIP DUES FOR 2006

_____ Single \$25

_____ Household \$25

_____ Business \$25

_____ Four Ads \$20

NOTE: YOU MUST BE A MEMBER TO ADVERTISE!

NAME(S) _____

EMAIL _____

Please mail this slip with ALL your selections and check to:
DVPCA, c/o Don Formigli, Treasurer
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NO LATER THAN OCTOBER 8, 2005!!!

DUES for 2006 ARE DUE!

Glass Works in the Wistarburgh Glass Works (1739-1781) and coordinated several archeological investigations at the factory site. He began collecting whimsies in the late 1970s and co-authored a book on the subject in 1989. In 1996, he wrote a book on bottles with applied glass embossed seals on the shoulder. Dale lives now in West Virginia near Cumberland, MD and has developed an interest in glass made in that area, having authored two books on that subject already. Today, his topic is "So You Think Devil's Fire is a South Jersey Thing?"



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ISSUE CONTENTS:

- Lead: **eBay: The World's Biggest Yard Sale**
- Open Letter from **Bergstrom-Mahler Museum**
- Review of Events: **13th Anniversary Weekend**
- **The Scramble/Calendar of Events**
- **Dues Bill for 2006**
- Announcement: **FALL MEETING, October 15, 2005**
- Dated Reservations Tear-Off Slip

Address Service Requested

DUES for 2006 ARE DUE!
See Pages 10 & 11 inside!

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