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A Random Selection of Glass Advertising Paperweights

by Stanley B. Kruger

Photographs Courtesy of the Author

Almost ten years ago, in September 1997, and five years before publishing his book, *Advertising Paperweights: Figural, Glass, Metal, Pictorial Value Guide and History*, co-authored with Richard Holiner (sadly deceased last year), Stuart Kammerman wrote his first ever article on glass advertising paperweights for DVPCA's Vol. 4 No. 4 issue of this newsletter. He titled the article "The Lure of Glass Advertising Paperweights"; the following year, 1998, he wrote a 12-page all color article on the same subject which was published as the Volume 7 Number 8 issue of "Past Times", the newsletter of the Antique Advertising Association of America. These two writings by Stuart propelled this writer into accumulating a number of white milk glass backed advertising weights of his own and they now account for about one-fifth of his total paperweight collection (being a lot less

expensive than French antiques!).

To review a little history: Glass advertising weights were first produced in the late 1870's in Pittsburgh, PA. The first US patent dealing with the process of manufacturing a glass paperweight with an advertising message on its face was issued to William H. Maxwell on September 5, 1882. A second important US patent dealing with adhering designs, prints or photographs to the glass surface was issued to Albert A. Graeser on November 29, 1892. Both of these men operated in the Pittsburgh area. The heyday of these mostly white milk glass backed rectangular or white plaque domed advertising weights ran from the 1880's through the mid-1920's; generally speaking, they are not being produced today for an advertising purpose. In those days, the three major producers were Maxwell, Barnes and Abrams or some follow-on Abrams company and Graeser. Maxwell's firm was only in business for about six months so Maxwell's domed advertising weights are considered rare and valuable. Barnes and Abrams and later incarnations of Abrams companies (there were many)



Amazon Fire Insurance Company



Amazon Fire Insurance (profile)

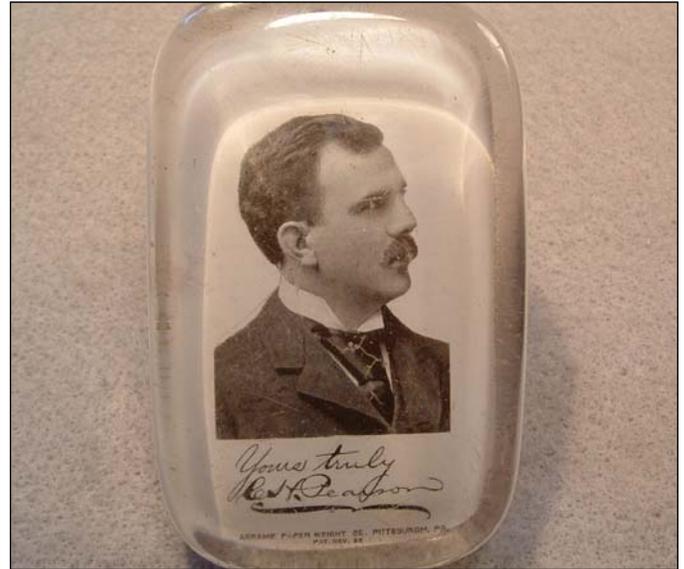


Miss Zelda Sanders

was the leading producer and Graeser was a distant second in output. And that is perhaps all the history you need to comprehend the glass advertising paperweights featured in this article.

We start with an uncommon Maxwell domed white plaque weight advertising the Amazon Fire Insurance Company of Cincinnati, Ohio. In his book, Stuart estimates the value of this weight as between \$155 and \$180, although I have seen it go as high as \$250 on eBay. Unfortunately, the faded ink stamped signature on the back of the plaque is hard to read. However, one can make out "Pat'd Sept. 5th 1882...W H Maxwell..." and some other text. This is a very desirable advertising weight.

Next is the rectangular advertising weight with a full length portrait of Miss Zelda Sanders. This also carries



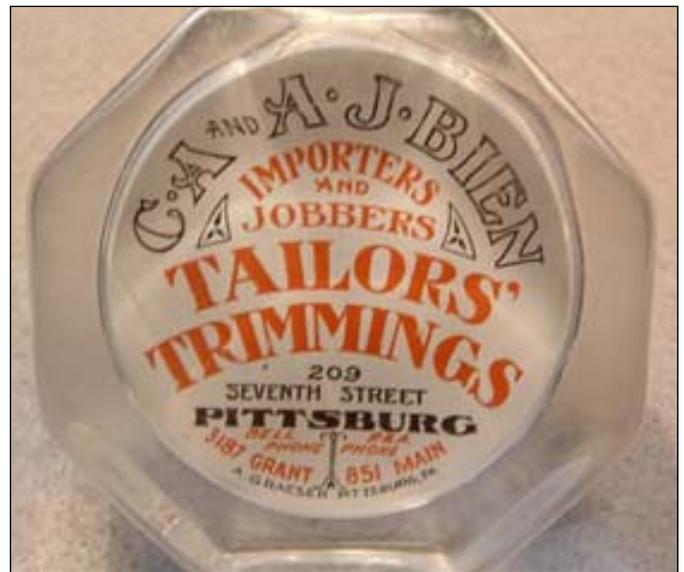
Yours truly, Robt Pearson

the patent date of September 5, 1882 and was produced by the Barnes & Abrams Company of Grapeville, PA. Who was Miss Zelda Sanders? We do not know for certain but conjecture that she was a child theatrical performer popular in the States in the 1870's-1880's period.

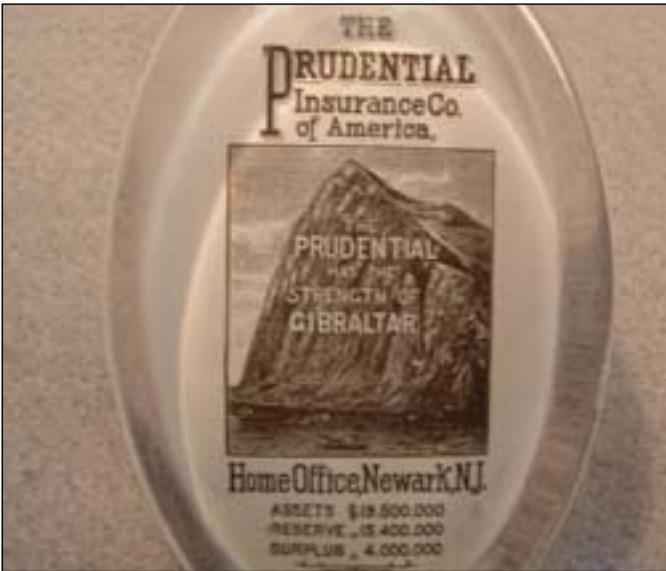
We leap ahead at least ten years to the next portrait weight, this time a profile bust of Robert Pearson, made by the Abrams Paper Weight [sic] Co., Pittsburgh, PA with a patent date of November 29, 1892. Mr. Pearson's actual signature appears on the face of the piece, as he signs "Yours truly, Rob't. Pearson". At least, we think he has signed with that name. Again we ask: Who was Robert Pearson? No doubt a successful businessman around the turn of the last century, as he is well dressed and has an educated handwriting. But that is all we know about Mr. Pearson at this time.



Electrical Building, Chicago World's Fair

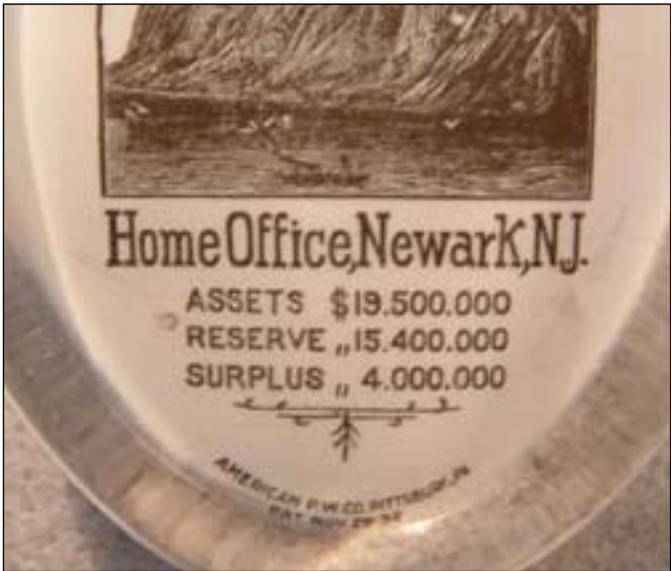


Bien Tailors' Trimmings, Pittsburg



The Prudential Insurance Company of America

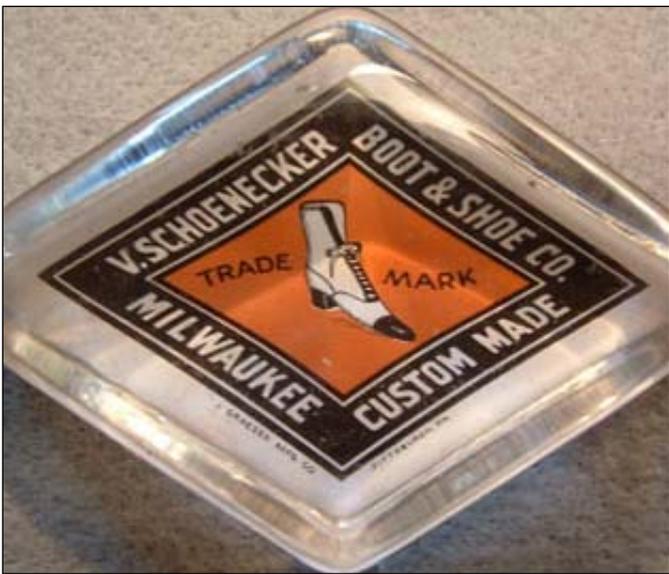
The World's Columbian Exposition, also known as the Chicago World's Fair, was held in 1893, in Chicago, to celebrate the 400th anniversary of Christopher Columbus's discovery of the New World. Opening ceremonies for the fair were held on October 21, 1892 but the fairgrounds were not actually opened to the public until May 1, 1893, continuing until October 30, 1893. More than 200 buildings were erected for the fair, almost all of which were intended to be temporary. Indeed, their facades were made not of stone but of a mixture of plaster, cement and jute fiber called "staff", which was painted white, giving the buildings their "gleam". One such building (as were most) is pictured in the next advertising weight we see, the Electrical Building. In this building Nicola Testa and George Westinghouse introduced the public to electrical power by providing alternating current to illuminate the



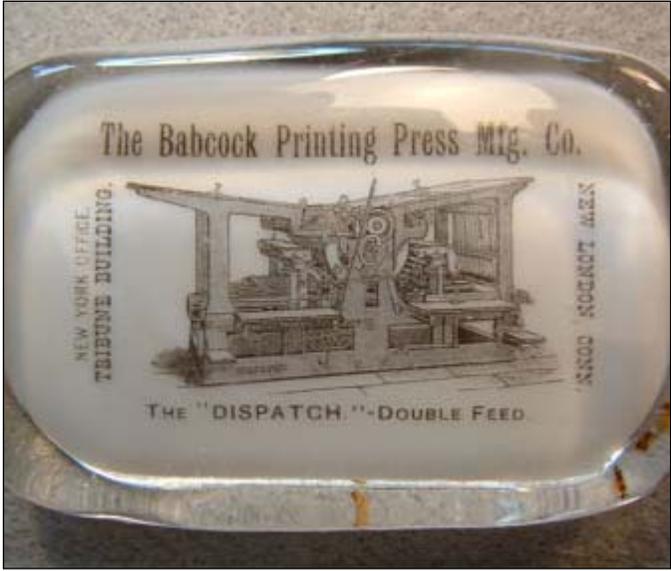
Prudential has the Strength of Gibraltar

Exposition. This weight was made by the Barnes & Abrams Company of Grapeville, PA and bears the patent date of September 5, 1882. Since these souvenir weights were produced in great numbers, they were manufactured well in advance of the fair and the Graeser patent occurred too late to be cited on them.

(The recognized authority on World Columbian Exposition milk glass advertising paperweights is Peter J. Rissell, who provided to attendees of Paperweight Fest 2006 at Wheaton Village a complete four page listing of all such weights made for the Exposition. It turns out that the majority of these rectangular flat weights, and there were about 135, were made at the Fair by the



V. Schoenecker Boot and Shoe



Babcock Printing Press Manufacturing Company

Libbey Glass Company in its own building erected on the fairgrounds.)



PAPERWEIGHT COLLECTORS ASSOCIATION

Review of Events

Winter Meeting, January 27, 2007

Delaware Valley PCA's Winter Meeting officially began at 10:00 am on Saturday, January 27, 2007 at Williamson's Restaurant in Horsham, PA, our usual venue. Forty-nine members had registered for the meeting and lunch, having sent in the required remittance to Treasurer Don Formigli, and forty-nine showed up.

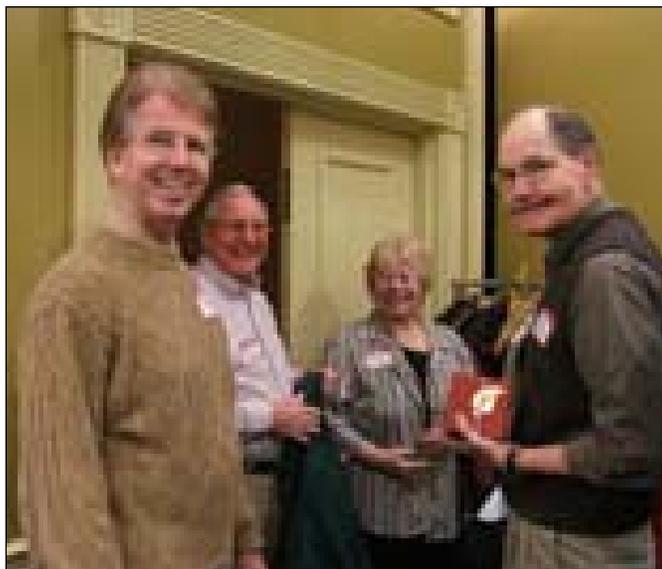
From 10:00 am through 11:00 am, members perused the paperweights that were brought by guest dealer Leo Kaplan, Ltd., 114 E. 57th St., New York, N.Y. 10022-2601. Also on view were displays by members of paperweight books and weights, as well as weights for sale by members (some were made by the members themselves). There were four glass paperweights available for purchase in silent auctions and a display of Today's Raffle Prizes for which raffle tickets were to be purchased and winners selected later. Danish, coffee/tea and fresh fruit were available for members during this Social Hour time period.

At 11:00 am, Stanley Kruger, President, called the meeting to order, to discuss the PCA, Inc. Convention, being held April 18-21, 2007 in Providence, Rhode Island. As Andy Dohan was unable to be there to discuss this fully, Stan introduced Bernard Drabek, President of New England Paperweight Collectors

Association (NEPCA) and Vice President of PCA, Inc. to give us a flavor of the events that we could expect at Convention and of the other exhibits at the Sandwich Museum of Glass. Featured at the Museum would be a special exhibit of New England paperweights, both antique and contemporary, installed and curated by NEPCA. Featured in the exhibit will be paperweights by Rick Ayotte, Charles Kazium Jr., Josh Simpson and Debbie Tarsitano. Samples of other rare and beautiful paperweights from the Boston and Sandwich and New England Glass Companies and Mt. Washington that are being loaned for the occasion by the Bergstrom-Mahler Museum will also be exhibited.

At 11:15 am, a special auction commenced, without reserve, consisting of forty paperweights that were brought to this auction by Elliott & Rosalyn Heith of Flushing, NY. These paperweights made their way to Elliott through the Internet (not physically, of course) as someone visited our Internet site and wanted to dispose of the entire collection of a parent upon their demise. The weights were of variable value and quality, and although not top value weights by any means, were still collectible items that many of the attendees had a desire to acquire for gifts or resale. Ken Brown volunteered to be the auctioneer and did a masterful job in describing the items and inducing bidders with jokes and facts that helped to inspire the attendees to bid, and bid again and again. Twenty-six

weights were sold for a total of approximately \$450.00 and Elliott Heith contributed \$50.00 from the proceeds to the DVPCA Treasury.



VP Andrew Scott, Bill and Jill Bauersfeld, Bart Sutton, 1/27/07

At 11:50 am, Treasurer Don Formigli informed us that there is a total of 80 member units at this time, of which five are new members this year. This number of units translates to about 120 actual members, when considering the Household units consisting of two



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members each. (This total was increased by one new member on this Saturday). In addition, Don handed out a detailed Treasurer’s Report for 2006 indicating the income for the year (\$6,667.86) and the details of the expenses for the year (\$6014.04) and that the balance in the checking and money market fund accounts as of 12/31/06 was \$7,382.00.

At noon, members were free to shop and buy and buy until lunch was served at 12:25 pm.

The formal Business meeting resumed at 1:30 pm and began with the presentation of a paperweight to President Stan by Frank Gardner for all the painstaking work and effort that Stan has performed through his many years as President, and expressing his (Frank’s) appreciation for a job well done.

Stan talked briefly about the next meeting on April 14, 2007 and our 15th

Anniversary Celebration Weekend, July 14th and 15th, 2007. The July 14 Summer Meeting would include four programs during the day, a re-visit to DVPCA by artist Drew Ebelhare, a presentation by emerging paperweight artist Joshua Steindler, “Acquired at Convention“, a “show and tell” of items acquired by members who attend this year’s PCA Convention, and our annual “Stump the Dummies” ID Clinic, followed by a Garden Party/Catered Cookout at the home of a member to be later designated. Stan requested a volunteer from the membership on hand to contact him ASAP

to serve as host for this affair. On Sunday, July 15, DVPCA will travel to WheatonArts for the second full day of Glass Weekend 2007. Stan also advised the membership on the advisory on membership and the concern of all the paperweight associations to increase their fold as the trend has been seen to be on a decline. He suggested that members bring friends who may have some interest in



Social Hour nibbles for early arrivals, 1/27/07

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paperweights or collectibles to future meetings, and if everyone brought a guest, this could lead to an ultimate increase of our own group.

President Stan read a letter from Jami Severstad, Curator of the Bergstrom-Mahler Museum thanking DVPCA for inviting her to speak at our Fall Meeting on 10/14/06 and expressing delight at the warm reception that she had here. He also read a letter from Jan Smith announcing her return to the Museum as Executive Director and expressing her hope to meet many of us at the PCA, Inc Convention in Providence, RI this April.

Next, Stan brought up the issue of a possible trip to Corning on March 16th-18th as an exhibit titled "Worlds Within – the Evolution of the Paperweight" was closing after that weekend. He gave the details of the cost per person and asked for a show of hands of members,



Dr, Ben Drabeck, Delania Lefever, 1/27/07



Phil Edelman with some Kaplan paperweights, 1/27/07

committing to the idea of renting a van to do this. As there were only six interested members, the concept was dropped.

Raffle Prizes was the next item on the program and they proceeded as usual.

At 2:00 pm, Stan Kruger announced a Special Election for Secretary of DVPCA, a post that was left vacant after Elections at the Fall Meeting, and submitted the name of Martin Mikelberg. He also requested that any other member interested in running could present their name as well. The Mikelberg nomination was seconded by Rosemary Kozak and passed by acclamation as no other nominee came forward.

At 2:10 pm, Stan introduced our afternoon speaker, Christine Stankard Kressley, who presented a Power-Point revue of her growing up within the household of Paul Stankard (her father)



Elliott Heith, Barbara Brackin and Sue Sutton looking over the auction weights, 1/27/07

and the beauty of the New Jersey Pinelands and how they created her love for the beauty in the wild and eventually in the art of glass. She described as well the work of her sisters (Pauline Stankard Iacovino and Katherine Stankard Campbell) and their love for glass and independent work which they are presently producing under their own names. She introduced another speaker, David Graeber, who has been part of the Stankard team for 17 years and is now producing paperweights under his own name for The Stankard Studio. David related how he came from woodworking into the present art of making paperweights with Paul Stankard as his employer and teacher. The speakers ended at 2:55 pm and the membership applauded mightily to show their appreciation of the presentation.

Shortly before ending the meeting President Stan reminded everyone that the April 14th meeting would include four marble makers (Beth Tomasello, Gateson Recko, Paul Katherman, and Shannon Norris) and how marble making is making their mark in the art of glass at the present time.

Respectfully submitted,

Martin Mikelberg
Secretary, DVPCA

While many of the flat advertising weights were rectangular in shape, and that shape became the norm, other configurations were produced as well. There are a number of flat oval advertisements and many flat round advertising weights are seen. For a less common variation, note the colorful octagonal red, black and white Graeser advertisement for C.A & A.J. Bien, Importers and Jobbers of Tailors' Trimmings, 209 Seventh Street, Pittsburg, with other locations at 3187 Grant and 851 Main. This measures 3 1/16" across and at 1 5/16" is thicker than the usual 7/8" thick flat rectangular weight. The spelling of "Pittsburg" dates this weight to the period 1891-1911 for during those 20 years, the city dropped its final "h" only to retrieve it in the new century.

For an example of an oval advertising weight, and a company that has successfully survived through wars and other natural disasters into the current day, see two views of the weight, one of many made by the Abrams. P. W. Co. of Pittsburgh, PA and quoting the November 29, 1892 patent date, for the Prudential Insurance Company of America. Yes, the Prudential has the strength of Gibraltar, even with assets of only \$19,500,000! As of June 30, 2004, that assets figure exceeded \$200 BILLION, more than 10,000 times the assets of over a century ago. Prudential is about 130 years old so it began operations just about when advertising weights came into being.

Another Graeser advertising weight, and the only one known in a diamond shape, was made for the V. Schoenecker Boot and Shoe Company of Milwaukee, Wisconsin. This is a well composed, colorful and quite attractive item. The manufacturer's credit line below the ad reads "A. Graeser Mfg. Co. Pittsburgh PA" so this weight was made either before 1891 or after 1911. This weight is featured on the cover of Stuart's soft cover book.

Remarkably, many of these 100+ year old advertising weights show little or, in some cases, no wear, no top surface scratches, no basal wear, no dings of any kind, often leading to concern that they might be reproductions rather than original advertisements from the late 19th century. I have been assured, however, by collectors much more knowledgeable than myself, that no one is reproducing these antique advertisements now; there is simply no market for them.

Avid collectors of white milk glass backed advertising weights from the Victorian age look for interesting or unusual graphics rather than merely text in the



Brown & Patterson Piano Plates

advertisement. While text defines the commercial aspect of business advertising of a century ago, a graphic of the company's product provides a more visceral and compelling definition, if it is detailed and well done. For example, see the ad weight for The Babcock Printing Press Company with a graphic of The "Dispatch" Double Feed Press. One might be impressed that the company's New York office is in the Tribune Building and the plant is in New London, Connecticut, but showing the press itself has much more impact on a potential customer (who might even know what "double feed" implies). Note also that this is the first weight shown without a manufacturer's credit line. Around the beginning of the 20th century, some ad weight makers no longer included their name or the patent date on their products.

Another ad weight, for Brown & Patterson, Manufacturers of Piano Plates, Brooklyn, NY, relies

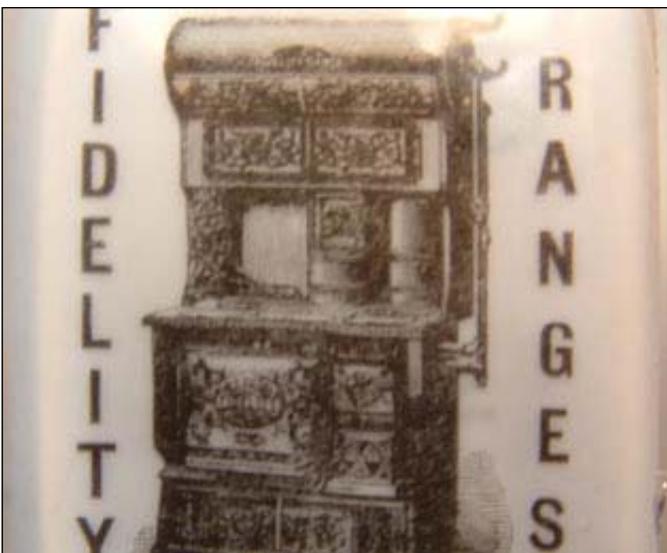


Sheppard Fidelity Ranges

heavily on the graphic of its product, presumably to show strength and stability. This weight was manufactured by the Barnes & Abrams Company of Syracuse, New York and quotes the first patent date, Sept. 5, 1882. Stuart's Value Guide quotes a range of \$110-\$135 for this weight.

Another undated ad weight, for a maker of kitchen ranges, was produced for Isaac A. Sheppard & Company, of Philadelphia and Baltimore, with the brand name Fidelity Ranges. The ad promises that the customer for such a range saves "Room in the Kitchen...Expense in Plumbing...Labor in Management". Look at the close up of the product. Did your grandmother own such a kitchen range?

Since these advertising weights originated in the Pittsburgh area, the majority of the products advertised on them came from northeastern U.S. locations:



Fidelity Range (close up)



Peerless Rubber Manufacturing Company



The Legendary Buffalo Bill (reverse image)



Buffalo Bill (as he actually posed)

Pittsburgh, of course, New York City and State, Philadelphia, Baltimore, Boston, New England, Newark, New Jersey, Pennsylvania, etc., but relatively few were made for companies and products located in the southeastern United States. This is quite understandable since the centers of population, and therefore of manufacturing and customers 120 years ago were the great settled cities of the northeast, Boston, New York, Philadelphia, Baltimore and to a lesser degree, Washington, D.C. In fact, one of the reasons why Chicago was picked as the site for the World's Columbian Exposition in 1893 was to demonstrate the city's recovery from the disastrous Chicago Fire of 1871 when Mrs. O'Leary's apocryphal cow knocked over a lantern in its barn, thus starting the conflagration that destroyed 200-300 lives, 17,500 homes and \$222 million in property in a swath four miles long and _ mile wide. So if you find an antique advertising weight for a firm in, say, Savannah, Georgia, buy it and bring it to me, for a finder's fee.

The Abrams P. W. Co. of Monaca, PA, quoting a patent date of November 29, 1892, made the next weight for the Peerless Rubber Manufacturing Company of Chicago and New York. A section of rubber pipe, possibly to convey steam to large manufacturing machines, is pictured. Again, we see plants or offices located in Chicago and New York. Stuart's Value Guide suggests a range of \$100-\$125 for this piece.

Next, an advertising weight for a legendary American hero of the Old West, Buffalo Bill. Made by the Abrams Paper Weight (sic) Co. of Pittsburgh PA and quoting a patent date of November 29, 1892, this is a full length portrait of the man holding a rifle. Those in the know recognize that this portrait is reversed; Bill was right

handed and is actually holding the rifle in his right, not his left, hand. If we turn the weight over and photograph it from the back, you will see Bill as he stood and posed for this portrait. I have seen this weight chased on eBay by Old West collectors, not necessarily paperweight or advertising paperweight collectors, to an auction price of around \$450 but Stuart's Value Guide suggests a range of only \$150-\$200.

There is an interesting connection between the World's Columbian Exposition and Buffalo Bill, which, no doubt, explains the existence of this weight. Bill had asked to perform at the Fair but was turned down because too many people thought he was too western and would not fit in with the other attractions at the Fair. Bill decided to come to Chicago anyway where he set up his Wild West show just outside the very outer edge of the Exposition, and where he sold these portrait weights of himself as souvenirs.

Finally, because this is written for Delaware Valley Paperweight Collectors Association, which is centered around Philadelphia, Pennsylvania, we have an undated ad weight for The American Fire Insurance Company, 308 & 310 Walnut Street, Philadelphia, PA, with a very patriotic image of the American flag and eagle. This is a downtown, or Old City, location but the firm is no longer quartered there. We know that this insurance company operated in the 1890's but suspect it became part of a larger firm in the early 20th century. Stuart's book suggests a range of \$100-\$125 for this item.

Taken all together, these advertising relics of a bygone era present a fascinating look at, and a snapshot moment in time of, American commercial and social life of a century ago

THE SCRAMBLE:

THANK YOU!...

Once again, we thank all DVPCA members who donate their "back closet" treasures to the club without hope of reward or recompense, simply out of the goodness of their hearts. So we thank: the Mikelbergs for two weights, Dealer William Pitt for a mint copy of The Charlton Standard Catalogue of Caithness Paperweights, First Edition by Colin Terris, Diane Atkerson for a glass top and base by Andy Davis and a 2007 International Paperweight Society Calendar, Ken Brown for a millefiori decorated candle in globe form, Dealer Leo Kaplan, Ltd. for a boxed mystery weight and the Krugers for a condiment dish with spoon and a 750 piece movie star puzzle. Thank you one and all!

COLIN TERRIS...

It has come to our attention that Colin Terris, for 33 years the lead designer at Caithness Glass and known as the master of modern abstract paperweight design, passed away last year at the age of 69. Born in Scotland in 1937, he graduated from Edinburgh College in 1960 with a degree in Glass Art and Calligraphy. While teaching art during the ensuing decade, specializing in glass engraving, Colin was head-hunted to join Caithness in 1968 to start an engraving studio there. The legendary Paul Ysart was then Training Officer at Caithness and Paul helped Colin translate his design ideas into paperweight form. Their friendship and mentor/student relationship was forged even though Paul's passion was for traditional designs utilizing millefiori and lampwork while Colin favored contemporary abstract designs. In 2001, just before his retirement from Caithness, Colin was created a Member of the Order of the British Empire (OBE). For more information on Colin Terris, including views of many of his abstract designs, pay a visit online to <http://www.glass.co.nz/terris.htm>.

BILL PRICE AND HIS EBAY GROUP...

The goal of Bill Price's group site, through eBay, is a permanent free photo database for everyone to explore, contribute to and learn from. Please consider joining this unique group at <http://groups.ebay.com/forum.jspa?forumID=1600007079>

CALENDAR:

ADVANCE MEETING DATES AND GUESTS

April 18-21, 2007 PCA, Inc. Convention: The Crown Plaza Hotel, Warwick, RI, just outside Providence, RI, is Convention headquarters, a month earlier than usual. An exciting program is planned, with emphasis on New England glass and makers from the 19th and 20th centuries. There will be trips to the Sandwich Glass Museum, Newport, RI, and the Rhode Island School of Design, a talk about Nicholas Lutz and a reception hosted by the New England Paperweight Collectors Association, and three full days of talks and small group sessions. **NTBM! (Not To Be Missed!)**

April 27, 2007: Last day to enter initial bids on Larry Selman's Spring 2007 Auction.

July 14 & 15, 2007 – 15th Anniversary Celebration Weekend: At the Summer Meeting on Saturday, July 14, there will be four programs during the day, with Guest Artist Drew Ebelhare on "A 25 Year Retrospective", emerging paperweight artist Joshua Steindler reviewing his brief career, "Acquired at Convention" Show and Tell by those who attended Convention, and our annual "Stump the Dummies" ID Clinic, followed by a Garden Party/Catered Cookout at the home of a loyal member. On Sunday, July 15, DVPCA will travel to WheatonArts in Millville, NJ for the second full day of Glass Weekend 2007. A 15th Anniversary commemorative Weight is being designed. Guest Dealers: **Dan & Therese McNamara.**

October 6 & 7, 2007: Northeast Marble Meet, Marriott Courtyard (formerly known as Radisson Hotel), Marlborough, MA. Contact DVPCA advertiser Bert Cohen at marblebert@aol.com for more information.

October 13, 2007 Fall Meeting: AM: Best Finds Contest of 2006/2007. **PM:** Guest Artist **Edward Kachurik** of Edward Kachurik Glass Art (formerly Pennsylvania Art Glass), New Kensington, PA will talk about his career in art glass, including his special veiled sculptures. Guest Dealer: **William Pitt.**

January 26, 2008 Winter Meeting: AM: TBD. **PM:** **Lewis C. Wilson** of Crystal Myths, Albuquerque, NM returns to display his newest creations and to discuss his development as a glass artist since his last appearance before DVPCA on January 21, 2006.

Spring Meeting Announcement

April 14, 2007

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 four marble maker Guest Artists: Paul Katherman, Shannon Norris, Beth Tomasello and Gateson Recko..
- 11:00 AM** Glass Artist **Paul Katherman** of Katherman Glass, Mount Joy, PA studied all forms of art in school but when it came time for him to choose his personal means of creative expression, he chose glass marbles.
- 12:00 PM** LUNCH.
- 1:00 PM Business Meeting:** Announcements, Silent Auction Results, Reports from the Floor, Raffle Prize Winners, Door Prize Winners, Special Election.
- 1:30 PM** Shannon Norris and Erin Cartee, husband and wife team of glass artists, first got started when Shannon bought Erin some very basic lamp- working equipment as a 1999 Xmas present. When Shannon saw how much fun Erin was having working the glass, he joined in. By Summer, 2000, Erin was good enough to sell a piece here and there and Shannon was close behind her. It was also about this time that they started their first website, www.fireworxglass.com . In late 2002, Shannon and Erin did their first art show in Hilton Head, SC and were thrilled by the positive results. They continued doing shows in 2003. In early 2004, they decided to move their family from Myrtle Beach, SC to Conover, NC, closer to the

LUNCHEON RESERVATIONS – April 14, 2007

Choices @ \$16.00 each:

_____ Number Attending
_____ Boneless Breast of Chicken Maryland, w/Bacon
_____ Pasta Primavera, Vegetables
_____ \$ Luncheon total

Name(s): _____

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

DVPCA, c/o Don Formigli, Treasurer
455 Stonybrook Drive, Levittown, PA 19055
NO LATER THAN APRIL 7, 2007!!!

mountains near Erin's family where artwork is more appreciated and also where they were more centrally located to travel the show circuit. Later in 2004, they took their first formal training in glass at Corning under Eric Goldschmidt. Shortly thereafter they returned to Corning for another glass art course, this time with Mike Plame. They both now work as full-time lampworkers/glass artists and as parents to their young son Isaac.

2:15 PM Round Table Discussion by our four Glass Artists, moderated by DVPCA Vice President Andrew Scott, on the general Subject of how and why they chose glass and art glass marbles as their creative endeavor.

Questions to be discussed:
Marbles are what percentage of your total output? Did you ever consider making paperweights? Why did you choose to make marbles over other glass artifacts? What percentage of your total output is in the form of vessels?



PAPERWEIGHT COLLECTORS ASSOCIATION

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- **THE SCRAMBLE/CALENDAR**
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- Dated Reservations Tear-Off Slip
- Sixteen (17) Business Ads

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