The Evolution of the PCA Bulletin
by Diane Atkerson

Since we have acquired several issues of the Annual Bulletin of the PCA through a donation to the DVPCA lending library, a story of how the Bulletin began is warranted.

When an organization is newly formed, with it, is usually a newsletter of some type, as it was with our DVPCA. In the case of the Paperweight Collectors Association this publication was called the Bulletin of the Paperweight Collectors Association. The PCA was created, in July 1953, by Paul Jokelson and the first Bulletin was printed in May, 1954. The cover for that Bulletin was a Clichy paperweight (Fig. 1). At that time it was printed in black and white. This 16 page issue included a very interesting story of the Ex-King Farouk Sale with a few humorous moments. Another article was on The Manufacture of Sulphide Paperweights plus a Glossary of terms which have some of the same definitions that are still used today.

The original plan was to publish the Bulletin two times per year but this lasted for only two years. Also, the original format size was a small 5½” X 8 ½”. This size lasted for only three issues when the format size changed to the larger format that we now enjoy for the fourth issue dated November 1955. The second issue increased to 36 pages with articles which proved that there were quite a few very knowledgeable collectors just wanting to add to this publication. Articles titled, Baccaramania, Paperweights by Nicholas Lutz, How Glass Paperweights Are Made and The Odyssey of a Paperweight, just to name a few plus many photos and diagrams. All were still in black and white.. until 1957 when the first color cover was published (Fig. 2) with photos of three St. Louis and one Baccarat paperweight. Even the black and white photos had improved tremendously plus the articles began to contain a broader subject content.

On the tenth anniversary of the Bulletin in 1964 the first color photographs appeared in some articles. From The Gaffer’s Chair by Charles Kaziun featured two pages of his weights (Fig. 3 & 3a). Lamp Work - Its Significance to Paperweights by Ronald Hansen, showed a page with his flowers and snakes (Fig. 4). A Report from Sotheby’s Auction Rooms featured two pages of various weights (Fig. 5 & 5a). What a difference it made for collectors to be able to see these weights in color. The Bulletin had increased in size, content and over all appeal.

It was not until 1984 that the first advertisements were included in the Bulletin. Certainly a welcome venture to help with the expense for such a growing and important publication. Some of the advertisers were Selman, Kaplan, Gem Antiques, Dunlop Collections and our very
own, George Kamm (Fig. 6a,b,c,d).

The pages in the Bulletin had gone from 16 to 50 plus. Something had to be done to accommodate the increase so in 1996 the first hard cover was incorporated containing 64 pages. The Bulletins that followed have almost doubled in pages. More artists took advantage of contributing articles about their work which exposed them to more collectors both in the USA and abroad.

As the number of paperweight dealers increased the 1985-1986 issue first published the list of Registered Dealers. To add to this the 1987 issue started listing the US and international local clubs.

From what I have read and concluded, there have only been three editors of the Bulletin ..Paul Jokelson, Kathy Moyer and John Hawley. In a statement made by John in 2004: “The preparation of the Bulletin for printing has seen many changes over the nearly five decades of its existence. Today, the advances in computer technology enable the Editor to do all tasks, from writing, editing, creating digital images, and formatting the entire publication, to burning the CD’s from which it is printed by the publisher.”

I hope this has given you some idea of how this Bulletin began. The PCA Bulletin is included with membership to the PCA however anyone can purchase them. For recent issues that are still available see Don Formigli.

There will be some copies of the first 1954 issue of the Bulletin on each table at the January meeting. If you were not able to obtain one and would like a copy, please let me know and I will make sure that you will be mailed one.
DVPCA Fall Meeting
Review of Events
October 19, 2013

WELCOME
The Fall meeting of the Delaware Valley Paperweight Collectors Association was held on Saturday, October 19, 2013 at Williamson’s Restaurant in Horsham, Pennsylvania. President Toby Hawley greeted the 40 members and guests in attendance including our guest dealer, Ben Drabeck from Shutesbury, Massachusetts. We had a special welcome for first timer Curt Brewer.

MORNING PROGRAM
Ben Drabeck presented a video entitled “Defying Gravity” which documents the creation of Josh Simpson’s 100 pound Mega-planet. It was commissioned by the Corning Area PBS television station in conjunction with The Corning Museum of Glass to commemorate the acquisition of the 1000th paperweight in their collection. It is on display in the museum for all to see.

Josh Simpson wanted to use new canes as well as pieces from past creations. A whole month was spent testing the different glasses for compatibility and building special equipment that could bear the weight of that much hot glass. Backup power sources were installed and a special furnace opening, blowpipe and stand with a removable steering wheel and weights of structural steel were created. Another skilled artisan, Walter Evans, was contacted to create cherry wood shaping blocks with diameters of 13 to 15 inches. A large team of people practiced every move of organized tasks needed from the first gather to putting the weight in the cooling ovens. Eighteen weights were made in the attempt – some were too light, some exploded and one flopped in the cooling oven. Cooling alone took two weeks. The final choice was “ginormous” – totally exhausting and exhilarating. Just watching the video with Simpson’s commentary was an emotional experience.

LUNCH AND RAFFLE – Luncheon had three delightful choices: roast turkey, roast sirloin of beef or pasta primavera – hope you all had a delicious repast.

A reminder to all members – most of the raffle prizes are provided by the members so do go through your attics and collections and bring a treasure or two to pass on for someone else’s enjoyment!

BUSINESS MEETING

OLD BUSINESS
President Hawley thanked the members who provided articles for the newsletter and reminded all to share their glass adventures and acquisitions in our publication.

Len Kornit described the weight that Gordon Smith and David Graeber designed as the club’s wedding gift to Toby and John Hawley. A “first try” was on display. It should be ready for presentation at the Winter Meeting. Gordon and David are both at the New York PCA meeting this weekend.

On September 24th, late member Barbara Stitt’s paperweight collection was auctioned by Pook & Pook. The profit from eight of the weights will be contributed by the family to the DVPCA Artist Education Fund.

NEW BUSINESS
There will be an exhibition of nearly one hundred 20th Century paperweights from the National Liberty Museum collection from September 27th through December 30th. Included are several dozen by Paul Stankard as well as Rick Ayotte, Chris Buzzini, Jim D’Onofrio, John Parsley, Randall Grubb, Charles Kaziun, Ken Rosenfeld, Barry Sautner, Yaffa Sikorsky-Todd, Gordon Smith, Debbie and Delmo Tarsitano and Victor Trabucco. These “Small Worlds” will be for sale. Three videos complement the show: Craft in America’s PBS special “Glass Artist Paul Stankard.”, Coming Museum’s of Glass “The World of Paperweight Masterpieces” and a process video that features Victor Trabucco at the torch. The museum is located at 321 Chestnut Street in Philadelphia and the website is www.libertymuseum.org.
Paperweight Fest 2014 is scheduled for May 15th, 16th and 17th and planning is well underway under the capable direction of member Boyd England. Anyone who would like to help with planning or help at the Fest is asked to contact Boyd at BEngland518@comcast.net. Andy Dohan announced a special event that will take place at Fest – A Close Pack ID contest – there will be prizes! There will also be an ID Clinic – “What makes a weight ‘Great’!” You are also advised to think about making your hotel reservations in the near future. More information will be coming at the Winter Meeting.

AFTERNOON PROGRAM

Our Guest Artist was Doug Merritt of Vandermark Merritt Glass Studios. His last appearance at DVPCA was in January 1998. The studio was founded in 1972 by Jerry Vandermark and Doug Merritt. Today, Doug Merritt is the primary glass blower. Over the years the studio has created museum quality colonial reproductions, original Art Glass in the Nouveau and Deco traditions, crystal sculpture, contemporary designs and exquisite cameo creations. Doug brought examples of all of this work with him today and gave us a retrospective look at how the studio moved through these different stages. Beautiful examples of vases with glass painting and silver filigree patterns as well as paperweights with exterior flowers showed how techniques changed over the years. Artwork from the studio is represented in the Metropolitan Museum of Art, Smithsonian Institution, Toledo Museum, Corning Museum, Wheaton Museum of American Glass and many other major museums as well as prestigious private collections. Merritt has a studio in central New Jersey where he now teaches many workshops and classes. He invited anyone interested to come by.

CLOSING REMARKS

President Hawley closed with a reminder that the Winter Meeting will be on January 25th with our guest dealer Kaplan from New York and Colin Richardson as our guest artist. An announcement from the floor stated that NYPCA members are also interested in joining DVPCA – some already have!

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A Paperweight Auction Report
by Don Formigli

On Friday evening, November 22nd, Douglas Auctioneers in South Deerfield, MA held a paperweight auction that I attended and participated in. Although paperweights are sometimes included in Douglas auctions this time they were featured as one of the main events and organized by Ben Drabeck for the sale of lower to mid price range paperweights. About a dozen collectors provided the 220 lots in the auction which included related items such as paperweight jewelry. A sizable group of collectors attended. Bids were also accepted on their web site and by live phone callers.

The lots were displayed in three glass counter cases, two glass wall cases and a table top case for the jewelry. I assisted behind the counters with the previews and afterwards with the pickups. Prices achieved not including the 15% buyers premium had a wide range of from $10 to $1,000. The $1,000 top price lot was for a Delmo Tarsitano magnum white snake weight. Approximately 2/3rds of the lots went for under $100 and there were some really good bargains for the buyers. One lady who said she was starting her collection with this auction went home with three cartons of paperweights but the same weights were seen on ebay the following week. Bidding on several of the better weights did not reach the reserve price and therefore did not sell. There were a variety of makers represented but the largest group by far were the 27 Perthshire weights. Other makers included Deacons, J Glass, Whitfriars, Caithness, Paul Ysart, Baccarat, Saint Louis, Clichy, New England Glass Co., Charles Kaziun, Jr., Debbie Tarsitano, Bob Banford, Cathy Richardson, Damon MacNaught, Ken Rosenfeld, Chris Buzzini, Parabelle, Josh Simpson and several other lesser known artists.
A View from the Dome
by Toby Hawley, President

The year 2013 was a great one for me. I attribute it to my paperweight connections, and here are a few of the reasons why.

During a certain someone’s conversation with David Graeber, my name was mentioned for a possible merger of collections and that set the wheels in motion. But I digress. The first DVPCA meeting of the year was held on January 26. Despite inclement weather, 53 members attended (no cancellations!). Ed Poore, his presence sponsored by Leo Kaplan Ltd., gave a great presentation on paperweight restoration – to restore or not to restore, that is the question. Phil Edelman talked about the upcoming PCA, Inc. convention in New Orleans – I planned to go.

The spring DVPCA meeting was held on April 20th. In my opening remarks I mentioned that Damon MacNaught, our guest artist, had been given a grant by the Texas PCA to study with Victor Trabucco at Corning. I thought that an educational grant would be something our chapter might do. One of our guests, Charles Grubmeyer, the husband of our member Barbara Stitt who passed away in October of last year, thought this was a good idea and said that he would follow up with it.

Tuesday, June 4 found me in New Orleans after an enjoyable plane ride with Pat Ackerman. I was excited to be there, ready to enjoy the city and the PCA, Inc. convention. Alas, the combination walking and bus tour of the city on Wednesday did me in and I ended up spending Thursday and Friday in bed, beset with some kind of voodoo-induced bug that laid me low. Thankfully, the many trips to a handy CVS pharmacy by John eventually worked enough magic to enable me to semi-enjoy the festivities on Saturday and to make the plane ride home on Sunday uneventful. As you might suspect, my illness did not prevent me from purchasing a few paperweights for my ever growing collection.

On July 15, the aforementioned merger of collections came true as I and John Hawley were married in the Voorhees, NJ Township Conference Room in the middle of a shopping mall – just perfect. David Graeber, the man whose chance remark started it all, was John’s best man and my nephew, Jay London, gave me away. Two dozen people attended the ceremony,
including Barry and Gay Taylor, David’s wife Sandra, and the Kruger families.

We treated our paperweight friends to a luncheon reception at the July 20 DVPCA meeting. We were pleased to host 63 people – members, dealers, artists, and friends - from all over the country. We were surprised by a wonderful gift from our chapter friends – a collaborative paperweight by our two member artists David Graeber and Gordon Smith. Our guest artists were Victor Trabucco and his son Jon, both of whom "attended" via a Skype connection between their studio in Buffalo, NY and our meeting room in the Williamson’s Restaurant. Many thanks go to Jim Lefever for setting this up. We were able to converse with the Trabuccos and also make purchases of his work on the spot. Our afternoon speaker was John Hawley who gave a presentation on the lure of Mass glass paperweights. We continued the celebration with our traditional garden party which was held at the home of Andy and DeeDee Dohan.

On September 24 the extensive paperweight collection of Barbara Stitt was auctioned off by Pook and Pook Auctioneers. Charles Grubmayer, her husband, generously donated part of the proceeds to DVPCA for educational purposes.

October was an extremely busy month. The highlight of our three day stay in cold and rainy Cape May, NJ was a visit to see members Bill and Ilse Payne in Lewes, DE. October 19 found us once again at the DVPCA meeting in Williamson’s Restaurant. The guest artist was Doug Merritt from Vandermark Merritt Studios who showed a retrospective of his work ranging from paperweights to beautiful one kind vases and other glass items. Ben Drabeck, our guest dealer, brought the Josh Simpson video “Defying Gravity” which captivated everyone. The next weekend we journeyed to Sturbridge, MA to attend the NEPCA meeting. Friday night we enjoyed a dinner at the Publick House restaurant with 18 of the members. The meeting on Saturday, conducted by President Alan Port, was larger than ours in many ways. Jan Smith of the Bergstrom-Mahler Museum, and Alison Ruzsa both gave presentations. Five dealers – Bill Pitt, Ben Drabeck, Leo Kaplan Ltd., Therese McNamara, and Alan Port - were there to tempt everyone. More temptation was provided by the six artists presenting their latest work – Rick and Melissa Ayotte, Alison Ruzsa, Chris Sherwin, Clinton Smith, and Debbie Tarsitano. That evening we were invited to one of the members homes to see their fabulous collections of glass and other objects. Also present were Debbie Tarsitano and her husband Martin Stankard, Jan Smith, and Kirk Nelson of the New Bedford Museum of Glass. We then were treated to dinner at the Worcester Club.

On November 30 we were in New York City to see the holiday show at Radio City Music Hall. We spent our free time at Leo Kaplan, Ltd., visiting with Alan Kaplan and Susie Jacobson, and succumbing to two paperweights – a NEGC concentric for John and a much desired Melissa Ayotte basket weight for me.

As I write this I am in Hernando, FL where John is preparing his house for sale. While in Florida we will visit David Schepps to see his collection of over 7000 glass frogs, some of which will be on display at Paperweight Fest 2014 on May 15-17. Speaking of which, Boyd England and his Committee have been working very hard to make this the best Fest ever. John and I wish you the very best in the new year.

Providential Glass Finds in Rhode Island
by Lee Arnold and Neal Demp

Just a short plane ride from Philadelphia found Lee and Neal in lovely Providence, Rhode Island over the 4th of July holiday. As Pennsylvanians, we were shocked to learn that our Commonwealth (and Philadelphia in particular) was not the first in everything (or the center of the world). It appears that little Rhode Island was the first colony set up that promoted religious tolerance (1636 vs. 1681: William Penn, say it’s not true!) and Touro in Newport is the oldest synagogue in the United States (dedicated in 1763 vs. Philly’s
Meet New Member David Leavitt

I purchased my first collectible paperweight about 1980. I was visiting Corning, New York, and went into a small, independent glass maker’s shop. I think it was called Vitrix, but the web site for Vitrix Hot Glass Studio doesn’t mention them making any weights. I haven’t been able to identify any marks on the weight to identify it either.

But I began my real collection in the early 1990s. I was honeymooning in the UK, and we came across a Caithness display in one of the department stores in London. I purchased several at the time, starting with unlimited designs, and gradually moving toward the limited editions.

Since then, my collection has been primarily of modern Scottish weights, mostly abstract designs. Aside from Caithness, I also have a small number from other “mass producers.” Lately, I’ve been collecting weights from individual artists: John Deacons, Peter McDougall, etc. One of my favorites is a comedy/tragedy weight I commissioned, with the lampwork by Willie Manson and the weight itself by John Deacons.

I figure I have about 150 weights now. The pace of acquisition has slowed as I’ve gotten older; I’d rather buy one weight I really like than several that are just “ok.”

My favorite hobby (aside from collecting) is community theatre; while I’ve worked in almost every backstage area, I’m primarily a director. I’ve also appeared onstage a number of times.

January 2014 Meeting Guest Artist
Reprinted from 2010 PCA Web Site Artist of the Month

Colin Richardson in 2012 at Chicago Paperweight Weekend

Mass Glass Musings
by John D. Hawley

Some of the most desirable Boston and Sandwich floral paperweights feature a rose cane as the centerpiece of the flower [Figure 1]. The most famous is the Lutz rose [Figure 2], the signature cane of Nicolas Lutz, the glassworker responsible for most of the paperweights made at the Sandwich factory. This green and white rose is made with flattened rods; the center is hollow with a transparent layer of red glass to add a bit of color. Simpler in design and not found as often as the Lutz rose is the solid color swirl rose [Figure 3]. A rarer version is translucent [Figure 4]. Two other designs are very rare. One resembles the Lutz rose in that it is made from flattened rods [Figure 5], but it is more compact and has many more layers of “petals.” The last version known to date is made from flattened hollow tubes [Figure 6], and so far only two examples have been found, one in a poinsettia and one in a weedflower.

Art glass has been a part of Colin Richardson’s life for as long as he can remember. As a very small child, he watched his mother start a stained glass studio in the basement of their house after she left her job as a geologist. He watched as she cut and assembled intricate panels to go into homes and public installations in Iowa. By the time he was approaching his teenage years, she had expanded her repertoire to include fused, slumped, and sandblast-carved glass. Colin often accompanied her when she went to shows and sometimes to do installations. On one of these trips, they visited a glassblower who had agreed to make vases for etching. Colin was invited to try making a piece at the furnace to see how it was done. One terribly ugly ashtray/candy-dish later, he was hooked. In 1994, he took a short course during the summer holidays and started thinking seriously about glassblowing as a career.

Colin joined the Gaffer’s Guild at Iowa State University so he could practice gathering hot glass and creating simple forms as a recreational glassblower in the Materials Science and Engineering Department of Iowa State University. At their simple furnace, he spent a lot of time practicing how to handle the tools of a blower. Then in 1996, took his second glass course at the Corning Glass Studio in its opening year, with Eddie Bernard and Pamina Traylor.

Still not completely decided on a career in glass, Colin studied Psychology and English literature at Winona State University, graduating in 2006. During that time he started working part-time at Touchstone Glass (his mother’s studio). Following graduation, he became a full-time member of the studio, and soon started producing his own designs.

Paperweights were a natural fit for Colin as he is intrigued by botanical forms, by the incredible variety of colors, shapes, and textures in plant life. As he began creating his own designs for vacuum-encased paperweights, he has turned for inspiration to flowers, fruit, and the tiny creatures that hide among or flit between berries and blooms. His still-life assemblages, captured in clear glass, are an attempt to express the intricate details of plant structure, the simple beauty of outward form, and the vibrant life that often exists just beneath the threshold of our perceptions. The paperweight above shows dendrobium orchids and an admiral butterfly with a background of wood and leaves.

Colin Richardson’s work is held in many private collections and major museums. He can be contacted via the Touchstone Glass website at www.hbci.com/~touchstone/, or on Facebook.
LENDING LIBRARY NOTES
Diane Atkerson

Usually, there are a few books reviewed here. I have noticed that none of the magazine articles that are in the notebook have been signed out, so perhaps they need a push. Below is a list of some the articles. Even though these are older articles, not much has changed since their printing, so take a look and sign out a few to take home for your winter reading. If the rest of the winter will be anything like the early December snows, we all will be house bound.

Paperweight Renaissance- Figurines and collectibles – 1998
Antique Glass Paperweights – Phoenix Home & Garden – 2009
Paperweights –Glass Craftsman – 1997
Barry Sautner- Glass Craftsman – 1996
Dancing With Glass at Wheaton Village-Glass Art – 2002
Antique Glass Paperweights-Victorian Era – Collectors Eye – 1998
Floral Impressions-Paperweights of Debbie Tarsitano – Antique & Collecting – 1996
Green Bottle Glass Paperweights – Antique & Collecting – 1996
French Paperweights –Antiques & Collecting – 1996
The Twist and Shout of Lampworking-Glass Art – 1995
There are also three newspaper articles from a more recent date – all 2011.
One is on, How a Paperweight is Made, and two are on Paul Stankard.

Fun Corner
by Diane Atkerson

This issue’s Fun Corner is TRUE /FALSE. So you will not be in the dark about the answers, they are located somewhere in this issue. Have fun!

1. It takes glass 1 million years to decompose which means it never wears out and can be recycled an indefinite amount of times.
2. The Baccarat Gridels were named after Emile Gridel, the cousin of the Baccarat Factory manager, Jean-Baptiste Toussaint.
3. Ed Poore, well known glass restorer resides on Long Island, NY.
4. Colin Terris was a designer and artist for Caithness.
5. Parabelle Glass was known for their beautiful millefiori paperweights that closely resembled the French paperweights.
6. In 1978, Paul Jokelson donated his paperweight collection to the Art Institute of Chicago.
7. The Mt. Washington factory was purchased by the Pairpoint Manufacturing Company in 1894.
8. St.Clair is a paperweight factory located in Scotland.
9. Barry Sautner was an internationally known artist in cameo and diatreta glass.

Seasons Greeting...
Wishing everyone Happiness this Holiday Season and throughout the coming year!

DVPCA
The Scramble

The previously announced gift from the auction sale of paperweights from the estate of Barbara Stitt has been received. Although the sale netted a substantial amount less, Charles Grubmeyer has gifted an even amount of $5,000 to the DVPCA Artist Education Fund. This gift presents a wonderful opportunity and challenge to our club to promote the art of paperweights. Our task now is to conceive and implement a fair means of distributing these funds. We welcome and suggestions from members. A committee will be appointed to investigate how to proceed.

Welcome to new members Curt and Nancy Brewer from Lafayette Hill, PA who were introduced to us by Dorothy Disney.

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**Prototype of wedding gift**

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**Josh Simpson Paperweights on Ben Drabeck’s sales table**

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**Jim Lefever & Leonard Kornit**
Winter Meeting Announcement
Saturday, January 25, 2014

At Williamson Restaurant, 200 Blair Mill Road (Route 611/Easton Road at Blair Mill Road) Horsham, PA.

Located two traffic lights north of PA. Turnpike Exit 343 (Doylestown/Willow Grove).

Telephone (215) 675-5454

9:00 AM Dealers and Artists setup

10:00 AM Paperweight Fair with Guest Dealer Leo Kaplan from New York City and guest artist Colin Richardson from Burnsville, MN.

11:00 AM Jim Lefever will present “Size Matters”, a program on Very Large Paperweights, 4”+ thru 6” and up. Members are requested to bring in samples of weights over 4” diameter from their own collections.

12 Noon Lunch – Sale of raffle tickets.

1:00 PM Business Meeting: Announcements, reports from floor, raffle, etc.

1:30 PM Guest Speaker Colin Richardson

2:30 PM Paperweight Fair Continues

LUNCHEON RESERVATIONS
January 25, 2014

Luncheon Choices @ $20 per person

_______ (#) Sautéed Breast of Chicken, Julienne vegetables

_______ (#) Baked Tilapia, Parmesan Crusted, Herb Butter

_______ (#) Penne Pasta, Vodka Rosa Sauce
   (first course Soup du Jour, Dessert Carrot Cake)

$ ______ Luncheon Total

Names ________________________________

_______________________________

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

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

NO LATER THAN January 20, 2014

Ben Drabeck

Here are the answers:
ISSUE CONTENTS:

- **Lead Article**: The Evolution of the PCA Bulletin
- **Minutes**: 2013 Fall Meeting-Review of Events
- **Other Articles**: A Paperweight Auction Report
  A View From The Dome
  Providential Glass Finds in RI
  Meet A New Member
  Guest Artist Colin Richardson
  Mass Glass Musings
  Library News

- Fun Corner
- **THE SCRAMBLE/CALENDAR**
- Luncheon Reservations: Mail-In-Slip
- Ads

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