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A Small Glass Works Weekend, May 13 - 15, 2004 Wheaton Village, Millville, NJ

by Stanley B. Kruger

In this life, the only constant is change. And so a beloved institution, Paperweight Weekend, at Wheaton Village each even numbered year on the weekend after Mother's Day, became, this year of 2004, Small Glass Works Weekend. We interpret this change of name and focus as an attempt to broaden the appeal of the Weekend, to include collectors of other art glass objects in addition to weights, rather than framing the Weekend just for collectors of glass paperweights. Only time will tell whether this innovation will prove successful in the long run.

Although we were not signed up to make a paperweight or to engage in any of the other hands-on activities (Sandcasting, Flameworking and Encasing) in the Glass Studio that day, Toby and I planned to arrive at Wheaton Village around 1 PM on Thursday, May 13. This would give us time to explore the Village's Museum of American Glass, the Down Jersey Folklife Center, the Arthur Gorham Paperweight Shop, the Brownstone Emporium and the General Store before the crowds expected later...but it didn't happen. We actually arrived at the Country Inn, just off the grounds of the Village, at 2:20 PM, and were installed in Room 140, on the downstairs East pool side of the Inn, with king size bed, microwave and refrigerator, as requested, and unpacked by 3 PM. We then headed

for downtown Millville, to check out an elegant new restaurant, Winfield's, 106 N. High Street, Zip 08332, Phone 856.327.0909, that Ilse Payne had eaten at and enjoyed. At past Paperweight Weekends, a large contingent of DVPCA'ers went for Friday night dinner to an Italian restaurant, Maplewood III, in Vineland, NJ, but that was seven miles from WV, whereas downtown Millville was less than a mile away. Indeed, I had already invited a number of our members attending the Weekend to dinner at Winfield's and wanted to make certain that was a good choice. Not to worry! Ilse's taste is impeccable, and I made a reservation for a table for 12 at 7 PM for that Friday night.

Winfield's is located in a section of downtown Millville now known as the Glasstown Arts District, boasting a number of galleries and boutiques as well as the River Walk. Just a few doors away from Winfield's, at 22 N. High, is the Riverfront Renaissance Center for the Arts, a large group arts and crafts shop we have visited before.

Some of the art is quite good and the crafts are uniformly excellent. We have bought there in the past. This time Toby found a number of crystal creations by a retired Italian glass artist, Anthony Tamburelli, who has a studio in Vineland. His major item was a large crystal anchor with five or six crystal links attached, perfectly formed and heavy; there was no discernible break or meld line in any of the links. From the Tamburelli display, Toby purchased a tall crystal bell topped with an owl figure resting on a glass branch, not nearly as expensive as the anchor but still a lovely piece. With this acquisition, we unintentionally fulfilled the intent of Small Glass Works Weekend, to broaden the appeal of the Weekend beyond weights to small glass works.



Fig. 1: DREW EBELHARE at the Artists' Reception, 5/13/04.

Back at the Village by 4 PM, we found that Thursday night was Italian Buffet night at the Paper Waiter Restaurant next to the Country Inn and hid ourselves there immediately to take advantage. For \$9.95 per, it was a huge amount of tasty Italian recipes and I ate my fill, including three desserts, if you must know!

The Weekend was to start, for us, in the Museum of American Glass, from 5:30 – 7:30 PM, with a Wine and Cheese Artists' Reception and Registration. Toby and I arrived at the Museum around 5:45 PM, collected our registration packets outside, and found eight paperweight artists set up in the lobby of the Museum: John Gooderham, from Sault Ste Marie, Ontario, Canada; Drew Ebelhare, from Canon City, Colorado; Gordon Smith, from Cornville, Arizona; Melissa Ayotte and her mother Clara, from Nashua, New Hampshire; Bob Banford, from Hammonton, New Jersey; Jim and Denise Brown, from Lebanon, Tennessee; Richard and Karen Federici, from Vineland, New Jersey; and Debbie Tarsitano, from Westford, Massachusetts. During the reception we found fellow DVPCA'ers Gary and Bonnie Geiger, Martin and Beverly Schindler, Rosalyn and Elliott Heith, Rob and Pamela Campe and Andy Dohan, committing them to dinner on Friday, all the while reviewing the paperweight offerings of the various artists. When we reached Melissa Ayotte's table, I greeted her with two words: "October Nine!" for she will be the Guest Artist at DV's Fall Meeting on October 9 this year. We spent some time in private conversation with Gay Taylor, learning that she was now on a part-time, three day a week, schedule as Curator of the Museum of American Glass.

It was after 7 PM, the artists were beginning to pack their wares, and we had not yet entered the Museum's atrium, where the food and drink tables were set out on the periphery of the garden. Certainly a lot more than Wine and Cheese was available, but we were satisfied with a glass of wine (me) and a Coke (Toby). There was no time just then to view the three special exhibits in the Museum ("Glass Threads: Tiffany, Quezal, Imperial, Durand", "Small Glass Sculpture 1970-1990", "The Brown Collection of Antique American Paperweights") because the Small Glass Works Opening Exhibition and

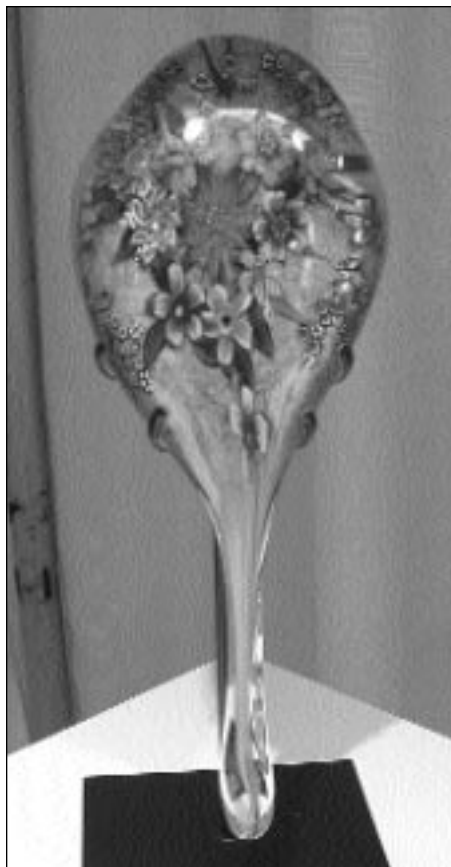


Fig. 2: DEBBIE TARSITANO's "Melting Garden" offered by the Gallery of Fine Craft, Wheaton Village, 5/13/04.

Sale was scheduled in the Event Center from 7 – 9 PM. Coffee, tea and baked desserts were also there. Toby and I hurried over to the Event Center, fearing that all the best weights were already gone; after all, it was 7:15!

In the Event Center we found fourteen dealers, primarily marketing paperweights: Roger Jacobsen, Sandwich, Massachusetts, ably assisted by Dr. Ben Drabek; Mostly Glass Gallery, Englewood, New Jersey, presided over by Charlie Reinhardt, showing Dei Rossi murrini, Alison Rusza sculptures, bird figures and other small glass works by several Italian artists (viz. Vol. 11, No. 1, January 2004 DVPCA Newsletter article, "A Worthwhile Recent Side Trip"); Drew Ebelhare Art Glass; Bob Banford; Larry, Marti and, for the first time, Kelly Selman, Santa Cruz, California, showing a mix of weights and small glass works; William Pitt, Fairhaven, Massachusetts; Leo and Ruth Kaplan, New York City; Dan and Therese McNamara, Seal Harbor,

Massachusetts; Paul and Karen Dunlop, Statesville, North Carolina; Gallery of Fine Craft, Wheaton Village, showing small glass sculptures by Debbie Tarsitano, among others; Nancy Alfano, Portia Paperweights, Chicago, Illinois; Ferdinand and Corey Hampson, Habatat Galleries, Royal Oak, Michigan, showing large and small glass sculptures, including Richard Marquis teapots at 10K a pop; Richard and Karen Federici; and Jack Feingold, Gem Antiques, New York City. At the last listed, Gem Antiques, Toby found a small dated 2002 Ken Rosenfeld that she couldn't resist, for it presented a perky little turtle on sandy ground surrounded by three rosy pink blossoms. Toby owns more Rosenfelds than any other maker and this one is now #13 in the living room curio cabinet. The Exhibition closed at 9 that evening and we returned to the Country Inn, a little tired and ready to turn in for the night.

The next morning, Friday, May 14, we had access to two breakfasts, at the Country Inn about 7 AM and in the Heritage House at about 9:30. At 9:55 AM, Susan Gogan, President of Wheaton Village, briefly greeted the 137 attendees. She noted that the change of emphasis this Weekend reflected what was going on in Wheaton Village as well, that what WV and the Weekend were celebrating was the creative act, which could be

expressed in many forms and many sizes by many different people. After thanking a number of the Village staff who had labored long and hard to create this Weekend, and covering a few housekeeping items, Susan introduced Gay Taylor, Curator of the Museum of American Glass. Gay then introduced the first seminar speaker, William Drew Gaskill, President of Paperweight Collectors' Association, Inc., noting that he is a voracious collector and one of the best speakers on paperweights extant.

WILLIAM DREW GASKILL: After that laudatory introduction, William remarked that he was eager to hear what he was going to say! He noted that about three months after giving a lecture on a particular type of weight, he can no longer afford to collect the paperweights he talked about; by bringing attention to that area of the paperweight world, he also unintentionally brought other collectors, some with deep pockets, to collect in that area. Thus, he embarked upon his topic "They That Go Down To The Sea In Ships" with some trepidation, but the genre he would talk about today coalesced several of his major interests, language, art, paperweights and history. William's first slide, to introduce his topic, showed Katsushika Hokusai's woodcut "The Great Wave", surely a foreign approach to turn-of-the-last-century American frit weights of sailing vessels, but a very important image because it was one of the great epiphanies in his education. His sixth grade teacher used this image and a Bible quote from the King James version of Psalms to explain to a group of twenty young men what language and art do together to enrich our lives. "They that go down to the sea in ships that do business in great waters...", and then the teacher would have the youngsters draw with the picture in their hands, to show how art and language come together, producing a greater result than by using only one or the other alone. This experience, for William, was an eidetic episode; he remembers it as if it were yesterday. The teacher also explained that language, like culture, like values, was additive, that some terms, some images are used over and over again because they ring true to the human spirit.

Continuing the Psalms quote about sailors in a storm, "...they peel to and fro and stagger like drunken men at their wits' end", the latter

phrase coming not from your own parents but from the King James Bible. So we as a culture focus on how we educate our young, by using elements out of context, but that still have validity in our lives. Back in 1961, President John F Kennedy (when William was in that sixth grade class) made a speech setting a goal for America of going to the moon by the end of that decade. That speech and that goal captured the imagination of our culture, particularly the young people. Propelled by that image, we made model aircraft, model space ships, we worshipped Werner Von Braun, who was probably a Nazi collaborator during WW II. [Editor's Note: Indeed, during the Cold War era between the US and Russia at that time, the one-liner was "Our (America's) German scientists are better than your (Russia's) German scientists!"] But if you go back 80 years, 100 years, 120 years, ships of the sea were the great adventure. And living on either Coast, in the great cities, New York, Philadelphia, Baltimore, San Francisco, Los Angeles, etc., you could see the tall ships that fired the imagination of the young in those days, as did the writers of the time, Jules Verne, Robert Louis Stevenson, Jack London. So the literature matched the time and the great adventure then, especially for the young, was the sea.

Model ships were everywhere then. Retired seamen put them into bottles and glass gaffers put them into frit paperweights. Back then ships were totally integrated into the country's economic well-being, in South Jersey just as everywhere else. Ships were how things got around. Here, William showed an 1859 Kilner Brothers plat [map of property boundaries] pointing out one particularly significant feature...the canal. They didn't have roads, they didn't have railroads, everything went by canal. The raw materials came to the Kilner Brothers glass factory by canal barges and the finished products, such as beer bottles, were delivered to the market place by way of the canal. Again, shipping was how things got around then, including here in Cumberland County, New Jersey; glass products produced in Millville went by ship to their primary distribution centers in Philadelphia and New York. So shipping, sailors and sailing vessels were all very common in the mindset and in the cultural purview of the market, and in the paperweight consuming market of that period.



Fig. 3: Three frit ship weights made from one die.



PAPERWEIGHT COLLECTORS ASSOCIATION

Review of Events

Spring Meeting, April 17, 2004

Delaware Valley PCA's Spring 2004 Meeting began at 10 AM with a Paperweight Fair on a warm sunny day at Williamson Restaurant, Horsham, PA. Members studied the attractive display of Guest Dealers Therese and Dan McNamara, weights, glass sculptures, reference books and related objects for sale and display by Diane Atkerson, Martin Mikelberg, Frank Gardner, Boyd England and others, an exhibit of Vasart Barware offered by Susan Myers, newsletters from other local PCAs, selected items from the Delaware Valley Paperweight Reference Library, maps, brochures and antiques newspapers on a "Free for the Taking" table and Today's Raffle Prizes. The 50 attendees...53 had registered...munched on snacks of Danish, coffee and tea during the Social Hour.

Promptly at 11 AM, VP/Acting President Stan Kruger called the session to order. He drew attention to the new DVPCA logo banner in the front of the room, noting that it was created to announce our group's presence at other venues as well as here at Williamson's. He introduced first-timers Barbara Brackin, from Holland, PA; Susan Myers, from Penhook, VA; Guest Dealers Dan and Therese McNamara, from Seal Harbor, MA; and PCA, Inc. President William Drew Gaskill, from Santa Clara, CA. Loyal member Martin Mikelberg was then called upon for Part II of his series of talks, "You, Your Collection and eBay". Marty handed out copies of outlines for Parts I and II, speaking today on the tools and skills needed to use eBay effectively. He noted that buying and selling on eBay, and probably

everywhere else, runs hot and cold. He cautioned about spelling errors in searching eBay listings. Misspellings will prevent you from finding the items you want, for example, bola vs. bolo (correct spelling) ties, which Marty wears frequently. When selling on eBay, he advises to follow up inquiries on your listings promptly! Describe your item accurately and take good pictures of it, from more than one angle. Good clear detailed pictures can often lead to a greater selling price. You can get free supplies from the US Postal Service for using Priority mail, for example, boxes, mailing labels with your return address pre-printed, and box sealing tape, which reduces the cost of mailing considerably. You can obtain schedules and exact shipping costs from USPS also, via the Internet. PayPal, now owned by eBay, is a way to buy and sell through instant money transfers and costs about 3% of your selling price. Interest is paid on any balance you keep in PayPal, which is a convenient and reliable resource. Too, it is important to have up-to-date equipment so keep your computer current. Marty has a new Dell he likes. Cable service is also important because it provides very fast links to the Internet and to your vendors and customers. You must KNOW the true value of what you want to sell and not just sell it for a low figure. You can always research its value on the Internet. If your listed item fails to sell, pull it and try again in a few months. It costs \$2-\$3 to list something for sale on eBay (on a sliding scale). Marty sells about half of his listings on a "Buy It Now" basis, and he won't sell anything for less than \$30 in order to cover the overhead, time involved and costs of sale preparation. He warned of "snipers" who bid at the very last minute and noted that there is even a company that will "snipe" for you.



Dan & Therese McNamara, Ethel Henry, Richard Cohen at the McNamara paperweight display, 4/17/04.

During the Question and Answer period, Marty explained the "Gallery", an image of your item at the very head of the listing, which costs as little as \$.25, and is well worth the expense. He is willing to give his home address to winning bidders of his items but holds to a 7-day waiting period for checks to clear. This accommodates the buyer who doesn't want to reveal credit card numbers on-line. If you are a winning bidder, you may ask eBay for the vendors' addresses and contact the seller that way, if

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THERESA GREENBLATT

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you do not have easy access to a computer. Marty ended at 11:30 to appreciative applause. VP Stan then introduced John D. Hawley, PCA, Inc. Publications Director and Editor of the annual PCA Bulletin, who explained that in 2003 PCA, Inc. established a writing prize in honor of the late Paul Jokelson to be awarded semi-annually to the author of a paperweight article published nationally or regionally. The award includes publication of the article in PCA's quarterly Newsletter as well as a check for \$300 and is intended to encourage the writing and publication of paperweight-related material. John then awarded the first ever Paul Jokelson Writing Prize to Susan Myers for her article, published in DVPCA's January 2004 Newsletter, "A Sampling of Vasart Barware".

From 11:35 AM to 12:15 PM, when lunch was served, attendees returned to their perusal of the many paperweights and exhibits on display around the periphery of the meeting room. At 1:20 PM, VP Stan reconvened for the Business portion of the meeting, there being a great many announcements to be made. First, the premium promised to paid-up members is being held up in Customs and will be distributed to paid-



What have we here? Bill Gaskill, Andy Dohan, John Hawley, Ken Brown, 4/17/04.

up attendees on July 10, during DV's 12th Anniversary Celebration Weekend. For those interested, an up-dated membership list was available on a table in the rear. Since Elections will be held in October 2004 for all elected positions, Stan appointed Martin Mikelberg Chair of the Nominations Committee and urged all to consider taking a greater role in the administration of this group. There will be a Dale Chihuly exhibit, "A Celebration in Glass", at the Reading, PA Public Museum from May 23 – September 12, 2004 and Stan will consider a special tour of this exhibit if enough members express interest. Leonard Kornit, one of the founders of DVPCA, was honored recently by public TV

station WHYY, Channel 12 in Philadelphia, upon completing ten years of volunteer service in the Member and Audience Services Department of WHYY, Inc. Small Glass Works: A Special Collectors Weekend (formerly Paperweight Weekend) at Wheaton Village, Millville, NJ is May 13-15 this year; you must sign up, for approximately \$250, by May 1. Stan noted that over time loyal member Diane Atkerson has brought him any number of paperweight/marble and

related articles for possible inclusion in DV's Newsletter. He thanked her for providing the 1992 article on old English green bottle glass weights reprinted in our March 2004 Newsletter. Responding to Delaware Valley's Proclamation delivered to him on February 7, 2004, Larry Selman had called Stan and written a letter of appreciation to the membership.

Claiming that the members did not sufficiently credit Secretary Sue Sutton and Treasurer Don Formigli for their efforts on behalf of DVPCA, VP Stan presented personal gifts to both. Don's was an old advertising weight for the U.S Glass Co. of Pittsburgh, PA and Sue's was a name weight for Henry W. Funk with an address in her home town of Marion, IN. The address was ten streets from where Sue used to live! Stan then introduced the McNamaras, Dan speaking briefly about their experiences dealing in weights. Next introduced was PCA President William Drew Gaskill, who had made a special trip from California to attend. President Gaskill encouraged us to join PCA, Inc., the national collectors group and spoke about PCA's award-winning annual Bulletin and its bi-annual Convention, which next will be held in Neenah, WI in May 2005. There Mrs. Evangeline Bergstrom's original collection of paperweights will be on display, separated from additional bequests since her death. Stan drew attention to the improved look of our newsletter, due to his son's work as our graphic designer, and suggested that our publication needs a name, since it is not really a newsletter. Stan came up with "DV Digest" but can you propose something better? Stan wondered whether DVPCA could become a non-profit organization to save sales tax expenses, but Andy Dohan opined that it might not be feasible---too many constraints and not enough positive aspects to make it a worthwhile endeavor---and it might not be legal. Question: Would Stan go to jail for us? Answer: "I'm only Vice President!" Today's Raffle Prize winners were chosen: Clarence Brunner, Frank Gardner (twice), Elliott Heith (twice), Rosemary Kozak (twice), Len Kornit, Dora Vardaro, Marty Mikelberg, John Hawley, Clara Gardner, Bev Schindler and Bill Payne. Finally, Stan mentioned that Larry Selman's Spring auction ends on Tuesday, April 20.

At 2:10 PM, our afternoon



Therese McNamara, Susan Myers, Rob Campe, 4/17/04.

program speaker John Hawley began his Power Point slide presentation "Paperweights That Tell a Story". John noted that we all collect for different reasons but his personal favorite weights have arresting stories behind them. Some of these stories are documented, while others are less well-known, or even made up! Even snow globes can tell a story. Sulphide weights of famous personages are interesting, and when connected to a famous event are even more interesting. For example, the Clichy sulphide of Prince Albert and Queen Victoria is related to the famous 1851 Crystal Palace exhibition in London, which contained The Fountain of Glass by the Oslers. Many weights were created to commemorate the Crystal Palace Exhibition. One weight similar to the Clichy just mentioned was a New England Glass Company sulphide of the profiles of Albert and Victoria. Napoleon III sponsored an exhibition in Paris with the theme of world peace. This Exposition Universelle of Paris at the Trocadero Palace was commemorated by Baccarat paperweights and by other factories. Baccarat acid etched weights of Pope Pius IX and Napoleon III at the time that political intrigue prompted the disbanding of the Papal States. Another political weight, a double portrait of Theodore Roosevelt and VP Charles Fairbanks, was made by Albert Graeser in 1904. The New England Glass Company produced a sulphide weight of Lajos Kossuth, the 9th Governor of Hungary, who came to the U.S. in 1851 to beg for funds with which to rebuild his country. Some of these weights carry a full title on their reverse, while others are blank. NEGC Indian Peace medal intaglio weights were made as gifts to American Indian tribal heads at important times or events. They were made of silver and glass and were treasured by their recipients, sometimes being buried with them. An 1853 Franklin Pierce Indian Peace medal was the model for a weight. Some weights, like

the one of William Goebel of Kentucky, make the subject represented seem noble, though Goebel himself was described by contemporaries as "reptilian" and "cold blooded", and, indeed, became the only American governor ever to be assassinated (!) and on his inauguration day (!), January 30, 1900. Sometimes paperweights were created as tourist souvenirs, such as a Bohemian weight depicting a spa. Entertainers like Buffalo Bill Cody were pictured in weights, as was 19th century

humorist Sol Smith Russell (completely forgotten now). John showed an old English green bottle glass sulphide weight of Mr. Ally Sloper, Friend of Man, actually a late 19th century comic strip character. Another was of St. George and the Dragon.

As examples of personalized American weights, John showed an Alex Buonomo (Somerville, MA) weight created for his mother and a Dorflinger (White Mills, PA) name weight for "Master Edward Freeman" made for the boy's 11th birthday in Honesdale, PA. Freeman (1901-1999), a pillar of the community in Honesdale, retained this weight until his death and it is now in the Dorflinger Glass Museum. NEGC made a concentric with a Masonic plaque in the center. Another was made for the Loyal Order of Moose and another for the Junior Order of United American Mechanics. John mentioned the legend of the mysterious salamander, in the 19th century believed to live in glass furnaces, emerging to gobble up unwary glassblowers (or was this a way to explain their absence through taking jobs elsewhere?). Some weights remain mysteries, e.g., a New England concentric with an anchor plaque. What was its story? Sometimes initials and dates are included in a weight without explanation. John showed popular silvered glassware weights, one by NEGC engraved with ferns and flowers, indicating that shortly a painted design would replace these engraved designs. Sandwich made such a one with decorations like decals over the silvered surface. One particular Nicolas Lutz weight, containing a rose cane, was engraved "Hamilton Building Burnt August 12, 1887". So far no information on the Hamilton Building or the fire has turned up but research by the McNamara is ongoing. One NEGC piece with a close pack "L" pattern raised the question, "Who is 'L'?" Similar questions arise for weights with "N" and "E" patterns. Were these letters a part of "NEGC", points of the compass, or the initials of Nicolas and his wife Elizabeth? [Or all three?]

Scramble weights were made in Italy by Pietro Bigaglia to commemorate the 9th Scientific Congress, with the words "Pole London" in them. They were made for Mr. Pole, a scientist of the time who wrote on many and varied topics. Figure canes were included in these weights. A link between Pole and Queen Victoria was shown; in 1830 she was escorted around a factory by Mr. Pole. The final weight was a NEGC scramble with the figure "2" in it. Was this to indicate that it was the second weight made by that worker? [Laughter and applause]

VP Stan noted that John Hawley, who wrote the book on early American New England weights, would give a

major presentation at the Small Glass Works Weekend in Wheaton Village on Boston and Sandwich and New England Glass Company flower weights. Stan urged members to take another look at the McNamara display (since he would like Dan and Therese to return sometime as Guest Dealers). He announced that Delaware Valley's 12th Anniversary Celebration Weekend will begin on Saturday, July 10 and continue into Sunday, July 11. On that Sunday, we will visit the National Liberty Museum at 321 Chestnut Street in Center City Philadelphia. A list of parking places and restaurants nearby the Liberty Museum will be available at the Saturday meeting. And our June 2004 Newsletter will give more details about the docent tours there. The meeting ended formally at 3:10 PM, many continuing to view the McNamara display, the room finally clearing at about 4 PM.

Respectfully submitted, Sue Sutton, Secretary



Jim Perna, Louanna Hammond, David Rich, 4/17/04.



Marty Schindler, Don Formigli, Sumner Reid, 4/17/04.

Here William showed an 1885 Whitall Tatum weight made for an election of some local officials that ran on the Temperance Party ticket. Temperance, after the Civil War, received a great deal of attention; the abolitionists had rid the young country of slavery, and now turned their attention to the next evil, liquor. There was even a Temperanceville Glass Factory near Millville. William showed this Temperance Party weight to demonstrate that by 1885 there was an extremely sophisticated die-making capability here in Millville. By that date, very elaborate dies for paperweight making could be turned out, even for specific interest groups, such as this election. The next slide showed a two masted vessel in a circa 1890's South Jersey frit weight, described as a classic New Jersey weight because of its base characteristics. No one signed their work in those days but William has fluoresced all the weights in his talk and all but one fluoresce exactly the same greenish color. All the weights being shown date from the post-Civil War period, 1870-1910, approximately.

As William progressed through his talk, he remarked on the increasing level of detail in the dies used for these frit weights. Over time, die makers would create increasingly sophisticated images of the sailing ships, to show what the ships actually looked like, in their rigging, etc., reflecting a growing demand for more realistic representations in the ship weights being produced. Remember, there was a totally different skills set for the die maker as opposed to the glass blower. Every glass factory had a die making capability; Whitall Tatum, for example, had a very large die factory. Factory records from the 1880s record a worker's position, so we can see that this one was a glass blower, that one was a die maker, and so forth.

Unfortunately, we do not have a good written history of South Jersey glass making. The earliest is Edward Minns's 1938 record, and he has been quoted by Larry Selman, and Larry has been quoted by other authors; but we don't really have a good historical record of "who did what to whom"! William showed a South Jersey frit weight made for the 1893 World Columbian Exposition in Chicago, a weight documented by coin collectors, not by weight collectors. There is another weight from the WCE; the

collector drew a picture of this second weight along with a drawing of the first, so we know they were both sold at that 1893 Exposition. These frit weights were commercial items, not just off-hand pieces made by individual glassworkers to be given away as gifts. If the latter supposition were true, we must accept that the glassworkers had a huge number of friends, because there are a great many of these weights in existence.

One tall ship frit weight does not fluoresce green but a light magenta and shows a three masted vessel, not particularly well executed but based on a very sophisticated die. Others in the genre are Whitall Tatum's circa 1890 "Rocked in the Cradle of the Deep" and "Light for All", showing a lighthouse by the ocean. Both were well-known concepts of the day. Others showed steamships, paddle wheelers, thought today to be active only on inland waters like the Mississippi but that in reality plied up and down the Atlantic coast all the time in those days. One of these steamships actually sank during the 1890s in the waters off Asbury Park, New Jersey, becoming one of the major news events of the decade.

It is amazing what you can research on the World Wide Web today. For example, Lez Simmler (sp?) was a German immigrant to this country in 1887 and he is listed as a sailor in the 1890 Census. In another vein, it took a while for William to realize that some of his tall ship frit weights came from the same die, though their execution made them appear quite different. Obviously the metal dies were quite expensive to produce and the more creativity the worker could apply to use the same die in multiple ways, the more "mileage" you could get from that die. But, of course, these frits were all made by

workers in their spare time for friends. William continues to argue the issue that there was no free time to make these frit weights because up until 1905 in the South Jersey glass factories workers were paid on a piecework basis. They were paid by how much they made, not by how long they worked. So William believes these frit weights were probably factory supported or factory based items as opposed to workers in their happy free minutes making weights for friends.



Fig. 4: Rocked in the Cradle of the Deep, and a beautiful weight!

The dies for these ship weights represent an enormous amount of competence and skill by the die makers. In fact, up until the 1960s, tool and die makers were the highest paid crafts or trades people in this country and in the world, for that matter. A die shows the reverse of the desired image, which was cut into the steel disc at differing depths, for the frit (powdered glass) to fill into the weight to create three-dimensional effects. On one slide William showed three tall ship frit weights at once. They appeared substantially different but, based on photographic overlays of the three, they were all made from the same die, their apparently different aspect being a result of their execution. Other differences might result from using a monochrome versus polychrome execution (all white frit versus several colors of powdered glass in the same design). In one weight, the flags atop the mast are blowing in both directions at the same time, at first thought to be an anomaly, but sailors will tell you that wind currents in the waters off New Jersey can produce that effect! Another weight showed a white ship, on blue waters, with red flags on the mast, a beautiful polychrome execution, circa 1900. Also, many of these ship weights were made into mantel ornaments by the addition of a pedestal foot. Of course, the excellence, or lack thereof, of an individual frit design weight was directly attributable to the degree of the glassworker's skills and experience.

On one overseas trip, William saw a tall ship from the Chilean Navy, the Esmeralda, in port on Easter Island, setting sail one morning. It was a most incredible sight; the sails were furled, they filled with air, it was better than Disney animation to see that ship sail off. If you've ever seen that sight, you would never forget it and pity those who never had that experience.

Here William showed several ship weights in profile and one could see a very thin line of white frit composing the design. It took great skill to position that thin line of frit in the exact center of the footed glass globe, while still keeping all the design details intact. Most modern makers William has spoken with admit they don't know how exactly this was done although they all had suggestions as to the techniques utilized. However, besides their being skilled, we can conclude that the workers were also frugal, using the same die over and over again, and also that the dies were precious, being very expensive to make. One early Millville author, Virgil Johnson, claims that the workers had to pay for the glass they used for their paperweights. Johnson is thus the first person besides Clarence



Fig. 5: Frit steamship weight; they weren't only on the Mississippi!

Newell who believed that these frit weights were all made as gifts. However, under whatever auspices these folk art weights were produced, one must bring a context, a frame of reference to them, to gain the greatest appreciation of them. Beautiful they were but they also had a much higher level of meaning in the lives of those who made and acquired them a hundred or so years ago. Their audience easily understood the images and texts they saw in these ship weights for, very likely, they had a relative or friend on board one of these vessels, and therefore, a greater appreciation and understanding of these images and their relative level of excellence.

Michael Joseph Kane (1845-1920) was the acknowledged master of frit weights in Millville; supposedly if the masted vessel sported red flags, the weight was by Kane. Born in Ireland, he came to the U.S., worked (and married) in Brooklyn, New York and may have learned his techniques from Bohemian glassworkers there. He is especially known for his free form polychrome frit weights, many footed, of a chicken (and some other animal figures), an eagle with shield and a dog pointing a quail for a hunter. Sometimes the latter pieces are compound, i.e. containing more than one layer of frit [These weights can command prices in the \$2000-\$3500 range today.] He was active with frit weights from about 1885 to his death.

In 1912 the Whitall Tatum factory declared that anyone found making paperweights on his own would be fired and that marked the end of the ship frit weight industry. In summary, 1) these ship frit paperweights contained images familiar to the audience of the time; that is, the audience recognized the ships portrayed in these weights, whereas today, we do not. To us, they are just pretty ships. 2) The weights were produced from well made dies, which were used creatively because of being so expensive. 3) There are probably more economic issues attached to these weights than previously reported and William really doubts that they were made merely as gifts during "lunch hours". And finally, 4) even though we may not be familiar with sailing ships today, these weights are incredibly beautiful and still accessible to us as great examples of folk art.

At 11 AM, Gay Taylor returned to the podium to introduce the next speaker, Josh Simpson, Glass Artist, and his topic "Stupid Mistakes and Some Really Cool Stuff".

JOSH SIMPSON: Josh [b.1949] said he would present slides showing his

working environment, the elements from which he draws inspiration, some mistakes he has made in the past and some of his glass “planets” and other products, as well as a three minute PBS video of his work. He began his autobiographical talk by showing his home and studio in the Berkshire Mountains of Western Massachusetts (Shelburne Falls) where he moved in 1976, looking for the least expensive home with the largest barn he could afford then. He moved there, alone, without a stick of furniture. One of the first things he did was plant a flower bed, in the process digging up five beautiful handmade glass marbles, which, when cleaned off, were as bright and colorful as the day they had been lost maybe 70 years before. Whereas today his work is reasonably well-known, his first experience blowing glass had come during January of 1972, his senior year at Hamilton College, when seniors were encouraged to take the month to do anything they wanted as long as it was academically redeeming. He had heard that a glassblowing furnace existed nearby at Vermont’s Goddard College and he convinced a dean that glassblowing would make a fine January project. When he arrived at Goddard, however, he found the glass furnaces had burned out and been dismantled and the College had no intention of replacing them. Josh hung around and within a couple days found some other students who shared his interest. Shortly thereafter they were blowing glass with a furnace they had constructed with recycled bricks.

Immediately Simpson was smitten; he loved blowing glass and actually did not want to go back to college, only one semester away from graduation. When he returned to Hamilton after his month-long glassblowing experience, he asked for and was granted a one year leave of absence from his college career, a year he recalls as “the best and worst thing he ever did”. He spent that year with his dog in the woods near Plainfield, Vermont, desperately poor, living in a teepee heated with a wood stove and blowing glass in a ramshackle studio he built there. By January 1973, he knew he had found his calling, in his area of New England a calling no one knew anything about. After returning to Hamilton to complete his degree in psychology, he wanted to build his next studio on land his grandfather owned north of New Haven, Connecticut. The bank refused to lend him money for this project until he showed them \$5000 in orders he’d received at the 1973 American Crafts Council

Crafts Fair in Rhinebeck, New York. By the fall of 1974, the new studio was a reality and he was supporting himself at his craft. Unfortunately, his grandfather’s death soon after forced him to leave the Connecticut studio and move to Western Massachusetts.

In these early years, Josh was making wine goblets, vases and other glass forms and wanted to show others what a wonderful activity glassblowing was. So he built a glass furnace on a boat trailer and carted it around to every place imaginable. He gave glassblowing demonstrations at bird sanctuaries, at schools, at street fairs and craft fairs, at the same time trying to sell the work he produced. But he made it look too easy and no one would buy for \$8 a wine goblet it took him eight minutes to make, until he deliberately made mistakes, holding the goblet in the furnace a little too long, so that it slumped into a gob of useless glass. Then, when the audience saw how really difficult the process was, they bought. At one point early on, around 1978, a high school teacher visited Simpson, asking whether he would be willing to give demonstrations in his studio to all the eighth grade students in Franklin County. Josh agreed and soon found that there were enough eighth grade students in Franklin County to fill every Wednesday studio demonstration for a full semester. However the youngsters were not responsive, not particularly interested in ruby colored wine goblets. One Tuesday night Josh remembered the marbles he had dug up in his backyard two years before; one of the Apollo astronauts, Jim Lovell, had remarked during the first space flight around the moon in December 1968 that the Earth had shrunk to the size of a marble that he could cover with his thumb. Perhaps making glass marbles in his demonstrations would intrigue these eighth graders, as Josh himself was intrigued by the prospect of miniature worlds in glass. It worked, perhaps even more for Josh than the students, for the welcome experience set him on the path to his [now world famous] “planets” and “megaplanets”. But he continued to make wine goblets and other forms for 17 years until he stopped in the late 1980s to concentrate on his “planets”. Today Simpson makes “planets” as small as golf balls and as large as basketballs.

Simpson showed slides of the step-by-step construction of a 75 pound, basketball size “Megaplanet”, assisted by his team of at least six workers in what his astronaut wife, Cady, has likened to football



Fig. 6: Dies used by Michael Joseph Kane.

players dancing ballet. The last slide shows Josh, dressed in protective clothing and wearing Kevlar gloves momentarily heated by a blow torch to reduce the temperature difference between gloves and molten “planet”, placing the completed globe into the annealing oven, while assistant Rick Bardwell, kneeling behind him, holds onto Josh’s belt as a safety measure. Rick began doing this after Josh accidentally fell into the oven while placing a heavy planet inside, luckily losing only his eyebrows and sustaining a gash in his forehead. Josh also described his “Infinity Project” which for the past 28 years has placed his “planets” in mundane as well as out of the way places all over the world. None of these are signed; they are an anonymous gift from Simpson to the world at large. He is amused at the notion that long after he is gone some archeologist will come across one of the Infinity worlds and wonder what it is and how it got there, “playing a practical joke on the future”, in Simpson’s words. Finally, he offered all of us the opportunity to participate in his “Infinity Project”. Just contact him with a suggestion as to where you would want to leave one of his planets, for future generations to discover. If he likes your suggestion, he will send you two planets, one to keep and one to leave somewhere. Josh’s presentation ended with applause and a short period of questions and answers.

At noon, the assembly remained in the Heritage House for a buffet lunch that had been set up at the rear of the room, in two separate lines, with drinks and desserts nearby. The lunch featured two main entrees, baked salmon and beef in brown sauce, with all the fixings one could want, and all very tasty.

ARTISTS’ PANEL: Scheduled for 1:30 – 2:30 PM was a panel discussion, still in the Heritage House, entitled “The Future: Artists’ Perspective”, introduced by Gay Taylor and moderated by Anna Boothe with panel members Jim D’Onofrio, Debbie Tarsitano and Gordon Smith. Ms. Boothe, a glass artist herself, trained at Salem Community College and active in the Glass Art Society, noted that restricting the panel to glass artists was deliberate, that the world of paperweight making has been isolated and segregated, and that she comes from a much broader scene in the glass art world, looking from a fine art viewpoint. She felt that paperweight collectors were a dying breed and that new young collectors were not coming forward to take their place. She wondered openly, therefore, whether paperweights as a form had a viable future. So she would like to ask the paperweight artists on the panel why they do what they do and what they think about expanding what they do, why this conference has been expanded from paperweights to other glass objects and

what that means for the future of glass art in general.

Ms. Boothe introduced the three panelists separately, allowing them time for individual statements, but all three paperweight artists, in turn, expressed that they wanted to move beyond the traditional paperweight form [Debbie T. is already doing so; see Fig.2] although Gordon, for one, was certain that he would continue to produce traditional round weights as well as newer forms. All three had worked as weight artists for many (24-35) years and had attended this Weekend for close to three decades. Debbie T., in particular, felt that this was a time of change for the entire glass art world, to which Jim D. agreed. Without transition, he said, the artist cannot move forward. In the past, paperweights had been tradition-bound but it is now time to move forward. Some will not like the changes that will be made, others are eagerly awaiting them. He urged everyone to keep an open mind because “things just can’t stay the same anymore”.

There ensued a discussion of what is meant by “traditional glass paperweight”, Jim. D. expressing that today’s modern weights are tomorrow’s antique weights. Debbie noted that our history, the great French factories of the mid-1800s, Galle, Louis Comfort Tiffany, etc. represent the rock upon which modern weights are founded but we also need a contemporary division, to move beyond our past into future trends, future modes of expression. Gordon emphasized that the traditional round paperweight shape means a great deal to some, who would not welcome a departure from that shape. Here Ms. Boothe asked if the shape is set, what can be expanded upon and where can paperweight artists go? Gordon thought that glass, as a medium, was the most versatile medium for an artist, and that it can be taken by a creator in any direction, in any form imaginable by the human mind. Later, he said, he and Ms. Boothe would be collaborating on a glass object, incorporating paperweight elements into a larger form. The resulting object would not be a weight but would have paperweight elements in it, thus enhancing the paperweight artist’s potential repertoire. Jim D. thought that there were techniques yet to be discovered by weight artists, although the traditional techniques should not be discarded. Debbie T. thinks of paperweights as small sculptures; they have all the attributes of sculpture, as far as scale. If you look up the definition of “sculpture”, you will see that paperweights have all the attributes of small sculpture as defined by the art world; they don’t have definition as defined by the word “paperweight” at all. The interior design drives the outer form, and the round weight form is suitable for some designs and unsuitable for others. Ultimately, the design and the shape must be

compatible, must inhabit the same world, if you will.

Ms. Boothe interjected that glass artists must be careful as to which world they work in and be aware of the label that would then attach to them. If she were to take her products to a crafts gallery, there would be a different connotation than if she were to place her work in an art glass gallery. The paperweight artist likewise would be marketed differently if presented as a paperweight artist as opposed to a fine art sculpture artist. So she would just caution paperweight artists as to which label they would want to be attached to themselves. From the floor, it was suggested that the better approach would be to eradicate the stigma that is attached to paperweight making, rather than forcing paperweights into another area where, maybe, they don't belong. "Stankard never called those sculptures anything but sculptures; he didn't say they were paperweights. He wasn't confused; why should we be? Even from the classical period, there was always a struggle between form and content...But don't throw the baby out with the bath water, for G-d's sake, which is what it sounds like here!" [Laughter and applause!] In response, Gordon reiterated that he, personally, would always honor and work in the traditional paperweight form but there were also other things he wanted to do. He thought this might be a challenge for collectors to delve more deeply into the non-traditional subject matter being presented to them.

From the floor paperweight artist Jim Brown declared that you cannot work in glass without exploring, without experimentation. The medium demands it. But that doesn't mean that you need be embarrassed by where the experimentation takes you. Another comment noted that paperweights have progressed beyond being the work of craftsmen to being the work of artists, a sentiment with which Gordon agreed. But Gordon defines what he does as a weight maker by saying that what he does is not what the average person thinks of as a paperweight. Jim D. expressed that he is in awe of what some contemporary glass artists are doing now; similarly, he wants to be respected for his own paperweight artistry. From the floor, again, Ferdinand Hampson, who shows Stankards, said that his gallery is designed to exhibit large scale sculptures and other art glass constructions. He observed that the word "paperweight" connotes an entire history and wondered whether a change of name for the object might be considered. Josh Simpson suggested, we think humorously, that they be called "planets"! One woman said that the artists should make whatever their skills allow and not worry about what it is called. As Shakespeare famously said, "A rose by any other name would smell as sweet". [Applause.] Rosemary Kozak suggested that the success of an

individual artist was dependent on marketing, and a gimmick that might bring publicity to that individual. Larry Selman commented that this would make another whole program, but in thinking about paperweights and other glass, the marketing and the selling are coming from two very diverse worlds. "What is needed in the paperweight world is the marketing, and we don't as yet have it...The other glass is marketed by galleries. Paperweight artists don't seem to have any interest in galleries. Unless they can make relationships with galleries, with people who are going to stand up and go to bat for the individual artist, it's not going to go anywhere. The whole problem is one of marketing and promotion of artists and we don't have a good system for that in the paperweight world."

These latter comments led to a heated discussion by the panel members of more dollars and cents issues, whether their potential new directions would be supported by the paperweight collecting or art glass collecting communities. Their bottom line concern was whether they could earn a decent living with their glass art, whatever form it took in future. Finally, each panelist described the direction of their most recent work: Gordon Smith, with Anna Boothe in molding crushed glass (*pate de verre*), Debbie Tarsitano, combining antique forms with modern lampwork, Jim D'Onofrio, going beyond the encasement process, to perhaps free standing framework sculpture, but Jim will never stop making paperweights.

It was now 2:30 and in the Event Center, the Small Glass Works Exhibit and Sale was open, from 2:30 – 5:30 PM. Also Josh Simpson would sign his book, Josh Simpson Glass Artist, in the Event Center from 2:30 – 3:30 PM; and from 3:30 – 5: 30 PM, in the T. C. Wheaton Glass Studio, there would be Concurrent Artists' Demonstrations, featuring Don Friel and Melissa Ayotte and Gordon Smith and Anna Boothe. From 5:30 – 6:30 PM, in the Gallery of Fine Craft attached to the Arthur Gorham Paperweight Shop, a Wine and Cheese Reception was set for the "Small Scale Glass" Exhibit. With that schedule in mind, at 2:30 Toby and I headed for the Event Center for our second tour of the dealers' displays. After 45 minutes or so, when leaving, we found Josh signing his book in the lobby and we acquired one. We then went into the Museum to view the three exhibits we hadn't time for the previous evening. Ken Brown's Antique American Collection filled two cabinets in one corner of the Museum Lobby, pure eye candy for someone who enjoys antique weights, as I do. Then we walked around to the South Jersey Room to see "Glass Threads: Tiffany, Quezal, Imperial, Durand". Eye popping brilliance! If you like glass, in any form, you

absolutely must see this exhibit, masterfully curated by Gay Taylor. It alone is worth a trip to Wheaton Village! We did not get to the Glass Studio for the Artists' Demonstrations, choosing instead to return to our room and prepare for the evening and dinner out.

With thirteen now committed to dinner at Winfield's, I had asked everyone to gather at 6:30 outside the Gallery of Fine Craft. Eventually, we did get everyone together: Toby and me, Gary and Bonnie Geiger, Marty and Beverly Schindler, Elliott and Rosalyn Heith, Rob and Pamela Campe, Rosemary Kozak, Dora Vardaro and Pat Reilly, and caravanned to downtown Millville. We were right on time and our center table was set and waiting for us. Beyond our table, which was by far the largest group in Winfield's, was a table of six WV'ers, Jerry and Elizabeth Gard, Marshall and Irene Deitsch (both couples from California) and Anne and Ken Brown. Across from us was another group of six WV'ers, but the only one we knew there was Nancy Alfano. Dinner proved to be a jovial affair, Dutch treat, of course, and we did not leave the restaurant until after 9 PM.

On Saturday morning, May 15, the program began at 8 AM in the T.C. Wheaton Glass Studio with coffee, tea and Danish. From 8:30 – 10 AM we watched 83 year old **Tony DePalma's Last Public "Millville Rose" Demonstration**, in which he was assisted by Jennifer Pagliarini. After the weight went into the annealing oven it was auctioned off for \$4600, a portion of the proceeds going to Wheaton Village. Tony's session was scheduled before the Village's normal opening at 10 AM; the Event Center's Small Glass Works Exhibit and Sale would be open to the public all day, 10 – 5 PM. Weekend participants had a choice of four repeating Workshops between 10 and noon. Toby and I attended John Hawley's "Boston and Sandwich and New England Glass Company Flower Paperweights" from 10 – 10:45; then I attended Ken Brown's slide talk on "A Collection of Antique American Paperweights" while Toby heard Gay Taylor's "Survey of Contemporary Glass" from 11 – 11:45.

JOHN D. HAWLEY: John began: "Today I am going to take you on a walk through the flower gardens that were created by the two most famous glass houses in 19th century Massachusetts, Boston and Sandwich Glass Company on Cape Cod and New England Glass Company

in Cambridge." And then, through slides and witty asides, John did just that. Flowers were the most popular motif in the weights produced by these two factories, ranging from single blossom designs to glorious bouquets. Most were recognizable, e.g. poinsettias, but some flowers were fanciful, not drawn from nature. NEGC made double the number of flower designs as B & S, and the leaves and profiles of the two usually can differentiate them. The basic Sandwich leaf has a scalloped edge and v-shaped veins; the NEGC leaf, smooth edge, u-shaped veins. The B & S profile is low, with a shallow concavity and width of 2.5 – 3"; NEGC, high dome, deep basal concavity, up to 3.5" wide. Miniatures are rare from both factories. Fluorescence is not reliable for attribution, the resulting color dependent on too many variables, including the person looking at the weight. With that caveat, NEGC fluorescence is generally pale gray green, pale yellow green; Sandwich tends to be brighter, yellowish green. Density, another test for attribution, often reveals who didn't make the weight rather than who did! Paul Hollister famously stated that B & S weights feel light in the hand, meaning their density is lower; NEGC weights have higher density, usually 3 gr. per cc or higher. But now we know that there are two density groups in Sandwich weights, low and high, with a range of .76, whereas the range for NEGC is just .36.

For the most part, Sandwich flowers are found on clear grounds, with some blue/white and red/white jasper grounds. Very few are on latticinio or color grounds. Most NEGC flowers are on latticinio grounds, rarely on clear grounds. NEGC nosegays can be found on clear and if you are lucky you might find a New England flower weight on a color ground, very lucky, on a muslin ground. A good way to tell antique American from antique French weights is by the number of strands in the latticinio: 32 for American, Saint Louis, 36, Clichy, 36, occasionally 40. One rare Sandwich poinsettia shows bi-color latticinio, 26 white and 26 cranberry strands. Canes, too, can aid in attribution. Many Sandwich flowers have rose center canes but John has seen none in NEGC weights. Nicolas Lutz was responsible for many rose canes, sometimes hiding the rose in the center of a complex cane with tubes. A large Greek cross and unusual rod groupings are found in Sandwich weights,

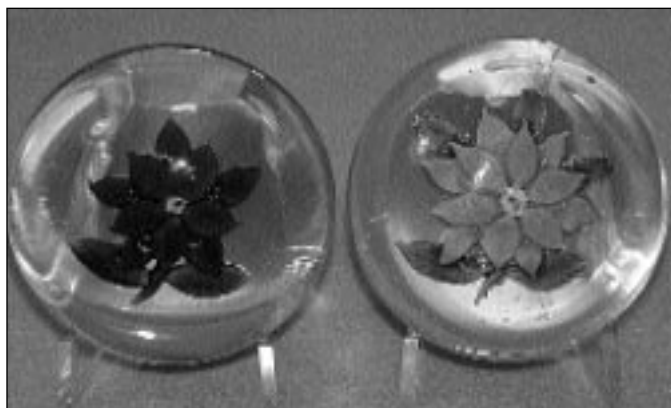


Fig. 7: Sandwich Poinsettias, Lutz rose center canes, L- cobalt with two leaves, R- red with five leaves.

but not in NEGC. NEGC did use cross canes for the center of their flowers but they are generally smaller and more complex than in B & S. NEGC also made waffle canes for their flower weights and made nosegay weights; Sandwich did not. Sandwich did make the greatest variety of poinsettias, the most common flower weight. Poinsettia petals are similar between the two factories but placement of the petals can point to the maker. If the tips of the inner ring of petals is smaller than the outer ring, it is Sandwich; if the same diameter, NEGC. Though the cross flower was made by both factories, the designs are quite different, the Sandwich variety being more crude than the NEGC version.

On the subject of unique designs from both factories, one unique Sandwich design was the weed flower, a product of the glassworker's imagination, often in a red/white/blue color palette, the predominant colors from that factory. Perhaps Lutz chose those colors to honor his native France and his adopted country, America, for those are the colors of both countries' flags. Color dots were also used as additional decoration on some flower weights. Other designs were the wheat flower, probably copied from Baccarat, and the dahlia, in different colors. NEGC made a greater variety of flower weights than did B & S, including the buttercup, the camomile or pompom, the daffodil, closely related to the buttercup, the leaf spray, the nosegay or posy, second only to the poinsettia in popularity, the primrose, roses, even one with a Lutz rose cane in the center, upright bouquets, some as good as any the French made, such as one magnum flower bouquet, a magnum fruit and flower bouquet (two apples, two yellow pears and 17 leaves), the 2004 PCA Bulletin cover piece, featuring a central pompom, four nosegays, a ring of canes, eight running rabbits, four 1825 date canes (wrong!, should be 1852), all on a double swirl white latticinio ground, and a magnum nosegay crown, for years thought to be Saint Louis because it was so good. Finally, overlays of any kind are very rare in early American paperweights. With that, after a most interesting Question and Answer period, John invited the audience to view and handle the weights shown in his presentation; all but four were spread out on the table in front of the room. Soon, however, we had to leave to attend our next Workshop at 11 AM.

GAY LECLEIRE TAYLOR:
Gay's slide talk "Survey of Contemporary Glass" began in the

1900s with Galle and Tiffany, both of whom moved glass from a functional into an artistic medium. Tiffany in particular did not create but designed iridescence in his works. By the 1920s John Sale and Lalique joined in this effort. In the 1930s, Ruba Rombic designed in an angular, art deco style. Also during this decade, a Czech influence in glass became apparent, Durand was active, and Consolidated Glass also worked in a deco style. Between the 1940s and the early 1960s slumped forms were prevalent. These influenced Harvey K. Littleton who pioneered the backyard glass shop, and in concert with Dominic Labino, who worked at Libbey with pottery, invented and built small glass working equipment. Their workshop in 1962 was the genesis of the studio glass movement; now every glass artist could own his own small glory hole and annealing oven, rather than being forced to work in a factory environment. Dale Chihuly attended their workshop to learn their techniques but then went to Italy for further study. Around this time Richard Marquis began incorporating murrini in his glass vessels and strove to include letters in them. Eventually he created a single murrina cane that contained the entire Lord's Prayer. Today Marquis is known for heavily patterned vessels such as teapots, \$10 K each.

The Lobmeyer Company continued to spread a Czech influence in the glass world. In the 1970s several new glass artists emerged: Tom Patty, Richard McLaughlin, Manis Lapovsky, Flora Mace and Jay Musler. The latter listed slumped forms with chiseled rims. In the 1980s Jon Kuhn specialized in laminated crystal blocks with deeply embedded decorations. Others emerging between the 1970s and 1980s included Peyser, Gianni Toso, Judy Renfrow, Paul Stankard, Carla Trinkley, Toots Zinsky, Judith Schecter and Howard Ben Tre. By 1976 Chihuly was creating huge realistic shapes in glass. Schools such

as Penland and Pilchuk were established to further the study of glass working and techniques and by the 1980s standard colleges began having glass programs also. During this decade, Chihuly started his own art center in Seattle and Wheaton began the "Make your own paperweight" activity. Galleries either started up or if already established began showing glass as art objects. Some up and coming artists to watch for are: Dante Mariani, John Paul Robinson, Melanie Guernsey, Liz Sterling, Susan Holland, Shane Fero, Tina Betz, Nancy Callens,

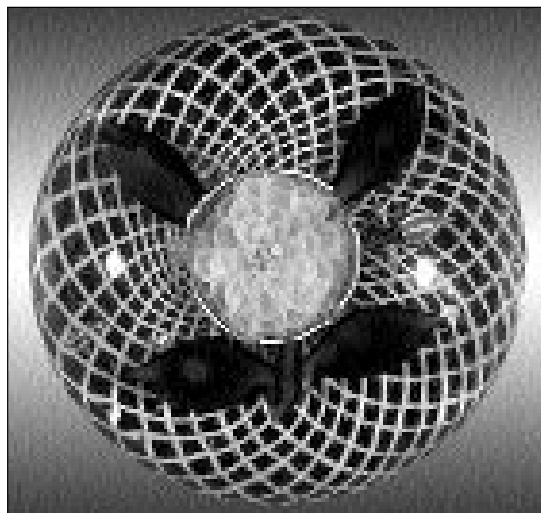


Fig. 8: NEGC pompom on double latticinio swirl.

Scott Chaikin, Ben Edder, Cathy Elliott, Peter Hauk, Sybil Perreti and others. There is also a large secondary market in contemporary glass objects. Auctions are ongoing. In 1983, Wheaton Village began its international fellowship program, bringing budding artists here from all over the world to study for three months. The bottom line is that the art glass movement is here to stay!

KENYON BROWN: Sadly, Ken Brown's 11 AM slide talk, "A Collection of Antique American Paperweights" was drowned out by the air conditioner in the Crafts Classroom and cannot be summarized here. However, Ken will bring this marvelous presentation to DVPCA's Fall Meeting on October 9, 2004, so our members will receive the full benefit of his expertise, in person. Without a doubt, Ken's talk should be presented to all local PCAs.

At noon, we picked up our box lunches from the Rear Porch of the Museum of American Glass, met Florence Kvalnes and her guest, a German glass entrepreneur named Tomas, who had just come for the day, and ate at a picnic table beside the Village's lake. Afterwards, Toby and I visited the Arthur Gorham Paperweight Shop and she found another Ken Rosenfeld she just had to have, #14. From 2 – 4 PM in the Glass Studio, open to the public, our programs listed "Glass Jam - Hot glass demonstrations by pairs of artists who combine different designs and glass techniques to create spontaneous new work". There were two gaffers' chairs and a three-torch bench on the floor of the Studio. We watched Jim D'Onofrio lampwork a

gargoyle figure that was then incorporated into a larger glass vessel. On the floor were Joe Mattson, Jennifer Pagliarini, Richard F. Gordon, Don Friel and others we could not identify; at the bench alongside Jim D. were Melissa Ayotte and Debbie Tarsitano. Debbie's lampwork decorations were incorporated into a large plate by Don Friel, Jennifer assisting. There was so much going on, so much movement and




Fig. 9: THE FRONT STEPS, 5/15/04: Gary Lockwood, TX, Andy Dohan, PA, Barry Schultheiss, NC, Jim Lefever, PA, William Drew Gaskill, CA, Patty Mowatt, NC.

chatter, that it was difficult to take it all in. After an hour or so, we visited the Museum again, this time concentrating on the Paperweight Room. Here we had a very enjoyable chat with Bill Gaskill about old Millville weights, one of his collecting interests (and ours, too). I am forever grateful to Bill for once stating: "Just because I disagree with you doesn't mean that I am right!" After one last tour of the Event Center exhibits we were done until evening.

6 PM: Casual Moveable Feast in the **Museum of American Glass**. As Toby and I walked to the Museum from the Country Inn, we learned why there was no formal banquet in the Heritage House as in past Weekends...a wedding party occupied the Heritage House! We sat for the excellent buffet dinner with Anne Smith, Marshall and Irene Deitsch, Jack Feingold (Gem Antiques), Jerry and Elizabeth Gard and Anne and Ken Brown, prestigious company indeed. Tables were spread throughout the Lobby and into the rooms on the right side of the Museum; there were two hot buffet lines; desserts were located at the entrance to the South Jersey Room, where the special exhibit "Glass Threads" was installed. We ate, drank and conversed very enjoyably until after 9 PM.

A final count: DVPCA members, including member dealers and artists, comprised about 23% of Weekend participants.

Each late evening, a group had gathered on the front steps and porch of the Country Inn to talk about our collective addiction. We'll all be at PCA, Inc.'s Convention at "Paperweight Mecca" in Neenah, Wisconsin in May, 2005. Will you? 

THE SCRAMBLE:

THANK YOU...

Once again we thank members for their donations to the group: Diane Atkerson for a New York Historical Society 1/18/95 Auction Catalog and a Banded Swirl Marble; Ethel Henry for a framed paperweight puzzle; John Hawley for a CD of New England Glass Company canes; Dan & Therese McNamara for John Hawley's Book *The Boston and Sandwich and New England Glass Companies*; Ken and Anne Brown for a copy of the *2000 PCA Bulletin*; and Len Kornit for the book *Making Glass Beads*. Thanks to all!

WHEATON VILLAGE...

We in the Delaware Valley are close to a great paperweight collectors' resource, Wheaton Village in Millville, NJ, only 45 miles from Philadelphia. There we have access to almost the entire history of American glass, the Paperweight Room in the Museum of American Glass and the Arthur Gorham Paperweight Shop. Yet I wonder whether we are taking full advantage of this resource. Thirty-eight DV members attended the full Small Glass Works Weekend on May 13-15 this year: Pat Ackerman, Nancy Alfano, Bob Banford, Dennis Briening, Anne & Ken Brown, Andy Dohan, Paul Dunlop, Bonnie & Gary Geiger, John Hawley, Elliott & Roslyn Heith, Roger Jacobsen, Leo & Ruth Kaplan, Rosemary Kozak, the Krugers, George & Jean Kules, Brian & Suzanne Landis, Jim Lefever, Dan & Therese McNamara, Patty Mowatt, Bill Pitt, Ed Poore, Pat Reilly, Beverly & Marty Schindler, Larry, Marti and Kelly Selman, Paul Stankard, Beth Tomasello and Dora Vardaro; and several others came just for Saturday, May 15. But almost half of those listed by name are artists and dealers, attending for business reasons. Where were all our other collectors? You know who you are!

GLASS NOTE #1...

Paperweights as we know them existed by 1845. At the Exhibit of Austrian Industry in Vienna that year, a weight made by Pietro Bigaglia of Venice, then a part of the Austrian Empire, was displayed. It is unlikely that it was Bigaglia's first effort and more likely that many weights preceded the one chosen for display at the Exhibit.

CALENDAR:

May 23-September 12, 2004: Dale Chihuly, A Celebration in Glass, at the Reading, PA Public Museum. Call 610-371-5850 or visit www.readingpublicmuseum.org on-line.

June 26 & 27, 2004 Marble Weekend at Wheaton Village: For more information, call 856.825.6800 or visit www.wheatonvillage.org on-line.

October 9, 2004 Fall Elections Meeting: Morning: **Ken Brown** will present a slide talk, "A Collection of Antique American Paperweights". Afternoon: Second generation weight maker **Melissa Ayotte** will display and discuss her own and her father's paperweight artistry. Guest Dealer: **Leo Kaplan, Ltd.**

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

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

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

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

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

12th Anniversary Celebration Weekend

July 10 & 11, 2004

Saturday, July 10, 2004

10 AM: Delaware Valley's 12th Anniversary Summer Meeting at Williamson Restaurant, 500 Blair Mill Road, two traffic lights north of PA Turnpike Exit 343 (Old Exit 27), Horsham, PA begins with a Paperweight Fair featuring **Nancy Alfano**, Portia Paperweights, Chicago.

11 AM: Wearing her second hat as Guest Speaker, and needing no introduction to DVPCA, **Nancy** will talk about paperweight jewelry through the ages, displaying antique pieces all the way up to Kaziun earrings, Banford pendants, Tarsitano stick pins, Saint Louis cuff links, Perthshire jewelry of all kinds, etc. A second Morning Program will be a "Show and Tell" of Glass Works Weekend acquisitions by those who attended.

1:45 PM: Jeremiah Lotton was born in 1982 into a family of successful glass artists, headed by his grandfather **Charles**, and from an early age was fascinated with glass and the prospect of forming beautiful objects with his own hands. By 13 he was working in his father's studio (**David Lotton**) learning to build and maintain glass furnaces. He also learned to use glass polishing equipment and gained a general understanding of how a glass studio functions. At 15 he began working with the hot glass himself and by 17 he had developed his own line of designs. It is certain you will be amazed by the weights, bowls and vases created by this talented glass artist as he speaks about his glassmaking heritage and the entire **Lotton** family.

3 PM: A **Stump the Dummies** panel will be constituted from the many experts attending, so bring those mystery weights you have accumulated over the past year. You may be surprised at what you have!

4 PM: The group will caravan to the lovely Ambler, PA home of Andrew Scott and Nancy Kenna for our annual **Garden Party/Catered Cookout**. Maps to their home (and to the National Liberty Museum) will be available.

DVPCA 12TH ANNIVERSARY CELEBRATION WEEKEND JULY 10 & 11, 2004

Luncheon Reservations July 10th

Choices @ \$16.00 each:

_____ Number Attending
_____ Grilled Breast of Chicken, Raspberry Glaze
_____ Broiled Filet of Fresh Flounder, Tartar Sauce
_____ \$ Luncheon total

Garden Party/Catered Cookout Reservations July 10th

_____ Number @ \$9.00 each
_____ \$ Cookout total

Name(s): _____

Email: _____

_____ \$ Check amount enclosed

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 JULY 2, 2004!!!

NOTE WELL: Bring in SGWW acquisitions and mystery weights and send in the tear-off slip promptly!

For out-of-towners, we suggest either the Willow Grove Hampton Inn, 1500 Easton Road, 1/4 mile south of PA Turnpike Exit 343, Toll Free 1-800-426-7866, or the Courtyard by Marriott/Willow Grove, 2350 Easton Road, at the Turnpike Exit, 1-215-830-0550 directly.

Sunday, July 11, 2004

10 AM: Closing out the 12th Anniversary Celebration Weekend, our group will convene at the **National Liberty Museum**, 321 Chestnut Street in Old City, Philadelphia, (Phone 215.925.2800) for a docent-led tour of the facility. It is the only Museum in the world featuring contemporary glass art to represent the fragile qualities of freedom. Admission: General \$5, Senior \$4, Student \$3. After the tour, you will be free to visit other attractions in Independence Mall, such as the Liberty Bell, Independence Hall, the National Constitution Center, etc. Lists of nearby parking garages and restaurants will be distributed at the Summer Meeting.



PAPERWEIGHT COLLECTORS ASSOCIATION

5 Johnson Lane
Voorhees, NJ 08043-4123

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