



New England Paperweight Collectors Association

Newsletter



Fall 2014

NEPCA President's Message

Challenges from the NEPCA Board

I hope everyone is enjoying the spectacular summer weather. Have you acquired a new paperweight or two (or more) and can't wait to show them off? Bring them to the next meeting. The fall meeting on October 25 is coming up fast. We have an exciting program planned for you. See the Fall Meeting section of this newsletter for more details.

The Board and I have been busy exploring new ways to involve all of our member collectors. But don't leave all the work to us. If you have ideas about what you would like to see in our meetings, our Newsletter, or on our web site, please let us know by sending a message to president@nepaperweight.org.

In the last newsletter, I wrote about changes designed to communicate better with our membership. I'm going to discuss some new topics and also revisit the earlier changes.

Please let me know if you would like to voice your opinion or make other suggestions.

- **Show and Tell Contest:** Last October, we started giving prizes for the best show and tell paperweight. Everyone got to vote on their favorites and prizes were given to the top three winners. We repeated this in April and have decided to make this an ongoing feature of our meetings. We'd like everyone to feel comfortable showing off your paperweights. Please consider bringing a paperweight for our next meeting, even if it doesn't exactly fit the topic. You don't have to talk about the paperweight unless you want to. The show and tell topic for this fall's meeting is: "Your Favorite Paperweights Restored by Ed Poore (and before/after photos if

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Layout Editor: Mary E. Sayre	

Fall 2014 NEPCA Meeting

**Saturday, October 25 at the Holiday Inn Mansfield
31 Hampshire Street
Mansfield, MA
(508) 339-2200**

Two exciting speakers will be featured at the fall meeting of the New England Paperweight Collectors Association, Glass Artist Ed Poore and Glass Artist Colin Richardson.

Ed Poore's talk will be on "The Paperweight Within". Ed is acknowledged as the world's best glass cutter. His expertise in the field of glass restoration and engraving has no equal. Most people do not realize that he is also a glass artist, creating masterpieces of his own and also collaborating with paperweight artists by designing and executing unique

cuttings that bring out the inner beauty of the paperweight artist's creation. He will talk about both aspects of this work in his talk.

Ed Poore began his career in paperweights in 1971 as a glass cutter for the Pairpoint Glass Company in Massachusetts. Ed studied glass cutting, engraving, and restoration under the tutelage of Carl Otto Schweidenbach, who was formally trained in glass cutting at the beginning of the twentieth century at the old Pairpoint Glass Co. in New Bedford Massachusetts. Today Ed works with his son James Poore at their Crystal Workshop in Sagamore, MA. James is a well trained successor to Ed should he ever decide to retire. As Ed puts it,

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NEPCA President's Message... (continued)

(Continued from page 1)

you have them!) or Your Favorite Colin Richardson Piece". Just before the meeting, we will send everyone a reminder (by email) to bring your show and tell paperweight.

- **Prizes:** Everyone likes to win prizes for the show and tell and the raffle. We appreciate all of the wonderful prizes that the artists and dealers donate, but need additional prizes to make our contests more exciting. Please consider donating any extra paperweights or books to NEPCA so we may use them as prizes. Just bring to the meeting and leave them at the show and tell table or the registration table. Let us know if you wish to be identified as the donor.
- **Costs:** We are working hard to control costs for NEPCA. Meeting space, meals, printing, and mailing are becoming more costly. Some hotels are charging us for extras that we used to get for free. The board is exploring ways to raise more money without charging more for dues and registrations. With this Newsletter, we started accepting payment for small business card sized advertisements and will consider larger advertisements in the future. Members who so wish may take out an advertisement in honor of a past or present member or artist. Finally, although we have always operated as a not for profit organization, we are exploring registration as a 501c3 charitable organization. Doing so will allow us to accept tax deductible donations from our members and sponsors.
- **Electronic Copy of the Newsletter:** The feedback on our expanded newsletter with color pictures has been

wonderful. We have been mailing out an electronic copy with color pictures of the newsletter to all the members who are paid up. For this issue and the next one in April 2015, we are still mailing a hard copy in black and white by US Mail. After that, the Newsletter will be distributed in electronic format only. This will help us to save money. If we still don't have your email or if you didn't get the electronic copy because we have the wrong email, I urge you to send your current email address to Diane Warning (secretary@nepaperweight.org) and we will correct our records. A special thank you to those who provided current email addresses.

- **Hard Copy for those who don't have an email address:** We realize that a very small fraction of our members don't have an email address. At present, only seven of our paid up members either don't have an email address or haven't shared one with us. That is out of 87 households. Those seven households will continue to get the Newsletter in the US mail after March 2015. Also, for now, we will continue for now to send out the meeting announcements, registration forms, and renewal notices to all members by US Mail.
- **Artists Gallery, Dealers Gallery and Members Gallery:** We've gotten enough positive feedback on our galleries to continue this effort. Any artist, dealer or member members can submit one picture to be featured in the respective gallery. Write a paragraph or two about the paperweight. If it is for sale, include contact information. Members can choose not to be identified. This is a free feature and it gives great exposure to our

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Fall 2014 Meeting... (continued)

(Continued from page 1)

"He is every bit as masterful as I am when it comes to glass repair including paperweight restoration."

Colin Richardson's talk will be "'It's not just pretty": Why design matters". Colin will focus on why he makes the design choices that he does, in regards to color, layout, and imagery. How the design choices in his work relate to the larger world of art beyond paperweights, and what paperweights can tell us about our ideas about beauty.

Colin has been involved with hot glass in one way or another since 1994 when he had an opportunity to take a short course at Corning's Studio Access to Glass. He took a second glass course at the Corning Glass Studio in 1996, studying with Eddie Bernard and Pamina Traylor. Since

then he has been studying on his own and under the tutelage of his mother, Cathy Richardson. Colin has a BA in Literature and Psychology from Winona State University in Winona MN. While working on his B.A. he started working with his mother at her studio and eventually decided to join her studio. He continued to work with and for his mother for six years, but now has his own studio in Burnsville MN where he lives with his wife and daughter.

Colin strives to transform the ephemeral into the eternal, capturing a bloom that may last for only a day or a butterfly that may live for only a week. He is intrigued by botanical forms, by the incredible variety of colors, shapes, and textures in plant life. His still-life assemblages, captured in clear glass, are an attempt to express both the

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NEPCA President's Message... (continued)

(Continued from page 2)

artists and dealers. Plus it gives our members a chance to brag about their favorite weights. Consider submitting a picture of your latest find for the gallery.

- **Volunteers needed to write short articles:** As much as your President loves the podium, he would like to share it with the other members. Please consider writing an article about a meeting, auction, or paperweight show you have attended. The articles can be short, just a paragraph or two. It can also be on some aspect of your collection or how you display your collection. This issue contains a short article by Janet Green asking members to describe how they organize and display their collections.
- **Past Meeting Instant Replay:** This issue contains an article about the April 2014 meeting with pictures. Take a look at the article and see who you recognize. We've included the show and tell contest in this section. The Artist, Dealer, and Speaker names were included and sometimes member names. We make an announcement at the beginning of each meeting that a photographer is present. If you prefer to remain anonymous, tell Allan Port or Diane Warning. We may not always have a roaming photographer, but we will try to have some pictures from each meeting.
- **Special events reports:** This issue includes Diane Warning's wonderful article on Artist Collaborations at Paperweight weekend in Wheaton Village. The article will give you a fresh outlook on the importance of these

special collaborations and make you want to get in the bidding for the next one. Also in this issue, Ben Drabeck gives a report a recent auction at Sharon Boccelli Auctioneers in Vermont. Kirk Nelson provides insight into a special exhibition organized by the New Bedford Museum of Glass. And Phil Edelman tells us about the new Study Gallery and Ayotte Exhibit at the Bergtstrom-Mahler Museum of Glass.

Please take a look at the Fall Meeting section of this Newsletter and also our calendar for upcoming paperweight events. If you know of other paperweight events, let us know so we can include them in the calendar. Also, keep an eye on our web page www.nepaperweight.org.

Your current officers are :

President	
Allan Port	president@nepaperweight.org
Vice-President	
Susie Jacobson	vicepresident@nepaperweight.org
Secretary	
Diane Warning	secretary@nepaperweight.org
Treasurer	
Harvey Robinson	treasurer@nepaperweight.org

Contact information for all board members is on the links page at: <http://www.nepaperweight.org/>

May you find the paperweight of your dreams,



Allan Port

Fall 2014 Meeting... (continued)

(Continued from page 2)

intricate details of plant structure and the simple beauty of outward form.

Don't forget to bring your favorite paperweight by Colin Richardson or paperweight restored or created by Ed Poore for Show and Tell. If it is a paperweight restored by Ed Poore, try to find those before and after pictures. If you put your pictures on a thumb drive, we can show them on the large screen. It doesn't have to be anything fancy or expensive, but anything you feel fits the topic. If you want to bring a paperweight that doesn't exactly fit the topic, but you just want to bring it anyway to show it off, feel free to do so. If you want, you can say a few words about it before lunch, but you don't have to. We'll ask the attendees to vote on their favorite and the top three winners will win a prize. It might even be a paperweight. We want everyone to have fun with this activity.

Please be sure to get your registration in early and don't forget to provide your email address. We must receive your registration for the meeting is October 15, 2014. If you need hotel reservations, make them directly with the Holiday Inn Mansfield by October 10 (Telephone (508) 339-2200).

If you are staying overnight or live in the area, please plan to join us also for dinner on Friday night at a nearby restaurant. Details will be provided to those who indicate an interest on the registration form.

Contact Allan Port (president@nepaperweight.org) for more information.

Paperweight Calendar (Upcoming Events)

✓ **New England Paperweight Collectors Association Fall 2014 Meeting**

Saturday October 25, 2014 at the Holiday Inn Mansfield

31 Hampshire St., Mansfield, MA (508) 339-2200

There will be two speakers, Ed Poore speaking on “The Paperweight Within” and Colin Richardson speaking on “It’s not just pretty: Why design matters”. In addition to the speakers, New England PCA artist and dealer members set up display tables with over 1,000 paperweights to view and purchase, so each meeting is like a mini-convention. The meeting will also have a show and tell contest. We are having this meeting at the Holiday Inn in Mansfield MA. Guest Rooms are \$129 if reserved before October 10.

Contact Allan Port (president@nepaperweight.org) for more information.

✓ **James Julia Lamp & Glass Auction in Fairfield, ME on November 12-13, 2014**

The James Julia Lamp & Glass Auction almost always has good paperweights. They are still accepting consignments for this auction, so we can’t say for sure.

For more information contact Mike Fredericks at (800) 562-9298 or info@jamesdjulia.com.

✓ **Chris Sherwin Open Studio in Bellows Falls, VT on November 29-30, 2014
as part of the 12th annual Walpole (New Hampshire) Artisans Tour.**

Glass Artist Chris Sherwin is an artist-member of NEPCA. Chris will be demonstrating his techniques throughout the weekend and serving refreshments

Sherwin Art Glass, 33 Bridge St., Bellows Falls VT 05101 (802) 376-5744

✓ **New England Paperweight Collectors Association Spring 2015 Meeting, Saturday April 18, 2015
at the Holiday Inn Marlboro, 265 Lakeside Ave, Marlboro, MA (508) 481-3000**

The speakers are Harvey Robinson and in a joint presentation Charles Kaziun III and Ben Drabeck. More information will be announced in the next newsletter. In addition to the speakers, New England PCA artist and dealer members set up display tables with over 1,000 paperweights to view and purchase, so each meeting is like a mini-convention. The meeting will also have a show and tell contest. We are having this meeting at the Holiday Inn in Marlboro MA. Guest Rooms are \$109 if reserved before March 28, 2015.

Contact Allan Port (president@nepaperweight.org) for more information.

Short Notes — Hidden Surprises

NEPCA member Andrea Natsios sent in the following brief note:

To my pleasant surprise on a visit to the Hamilton House in South Berwick Maine, a national historic landmark, perched on a mantel were 2 stunning St. Louis engraved vases with 3 colored crown bases and a red and white torsade on the top opening. You never know where you will find a paperweight treasure!

Send in your short notes – hidden surprises for the next Newsletter.

Instant Replay - Spring 2014 NEPCA Meeting

April 26, 2014 in Hadley MA
by Allan Port & Diane Warning
Photographs by Katie Malone-Smith

We had a good turnout for our Spring 2014 Meeting in Hadley, with 46 members and guests in attendance plus our two speakers: Glass Artist Josh Simpson and Linda Muehlig, Associate Director for Curatorial Affairs/Curator of Paintings and Sculpture at the Smith College Museum of Art. We also had four or five extra walk-in guests who came for the talks only. The room in Hadley was extra large and we were able to have a buffet lunch served in the same room.

Josh Simpson's talk "How to keep your glass from exploding! Valium and the technical underpinnings of a paperweight maker" had us chuckling and awed as he talked about techniques paperweight makers use to prevent or ameliorate stress. He called this part of his "Paperweight maker's guide to the galaxy." The talk was entertaining as well as informative as he added tidbits about his life, family and his fascination with space. Josh had a display set up with large platters and some of his spaceship millefiori. Josh attended Hamilton College in Clinton, New York and learned to blow glass at nearby Goddard College in 1972. He is an internationally recognized glass artist, with orders from the White House for wine goblets, recognition by the Corning New Glass Review, exhibitions in many museums, and numerous awards and honors. He holds an Honorary Doctor of Fine Arts (2008) from Hamilton College. Josh is married to Astronaut Cady Coleman.



Josh Simpson with miniature space ships (millefiori) and flying saucers (large platters)

Linda Muehlig spoke on "Crowns, Canes, and Carpet Grounds: The Wheeler Collection of Paperweights". This was an opportunity for the NEPCA members to revisit the outstanding paperweights in the Elizabeth Thornton Wheeler Collection of paperweights at the Smith College Museum. Linda discussed highlights of the collection (including Clichy, Baccarat, and Saint-Louis), placing the paperweights in the wider context of artistic trends in painting and sculpture from the Museum's holdings.



Linda Muehlig, Associate Director for Curatorial Affairs/Curator of Paintings and Sculpture at the Smith College Museum of Art

The Paperweights in the Wheeler Collection are documented in the catalog *Enchantments in Crystal* by Ben Drabek. This catalog was published to accompany the exhibition of the collection in 1995 at the George Walter Vincent Smith Museum in Springfield, MA sponsored by Paperweight Collectors Association. The exhibit in Springfield was timed to coincide with the 1995 PCA Convention. Allan Port donated copies of the exhibition catalog to those in attendance.

Artists and dealers were also well represented. We had glass artists Clinton Smith, Debbie Tarsitano, and collaborative artists Nancy Moskin / Cristian Gazmuri. The dealers

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Instant Replay - Spring 2013 NEPCA Meeting... (continued)



Glass Artist Clinton Smith and Photographer Katie Malone-Smith

(Continued from page 5)

were Allan Port, Ben Drabeck, Bill Pitt, Leo Kaplan Ltd., and a new dealer Tom Haunton (Jerseyana Glass). There was plenty of time to visit the display tables and socialize with good friends.



Susie Kaplan-Jacobson and Phil Edelman at the Leo Kaplan Display

Our Show and Tell topic was "Your favorite abstract paperweight or space related paperweight". We had seven entrants in our contest (photo below), with prizes going to the top three. The winners were:

- 1st place — Mary Sayre
Josh Simpson planet — #7 in photo
- 2nd place — Sandra Nix
Josh Simpson — #4 in photo
- 3rd place — Diane Warning
Eickholt sculptural piece — #3 in photo
- 4th place — Jean Beswick
Josh Simpson contemporary — #6 in photo

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Clinton Smith Paperweights

Show and Tell Contest Weights



Instant Replay – Spring 2013 NEPCA Meeting... (continued)



Mary Sayre with her first place show & tell prize winning Josh Simpson paperweight and the prize she won (a Vasart miniature millefiori paperweight)



Jean Beswick took fourth place with this Josh Simpson paperweight



Another contestant, Gary Digregorio, was sure he would win with his abstract paperweight



NEPCA President Allan Port trying to convince the voters that his Frit Paperweight of a Rocket circling the moon should win (he didn't succeed). Look at that tie!

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The message is that you need to bring a show and tell paperweight to win one of these prizes. Of course, there is another way to win. Raffles are a big source of NEPCA's revenue and it helps us to offset the ever rising costs. We were pleased to have seven items donated for our Spring 2014 Raffle. Here's a list of the raffle prizes, the generous donors and the lucky winners:

Raffle Prize	Donated By	Raffle Winner
John Deacons Concentric Paperweight	Ben Drabeck	John Walsh
"Songs Without Words The Art of the Paperweight – Rick Ayotte" Book	Ben Drabeck	Ilene Podradchik
Peter McDougall PCA Convention Paperweight	Harvey & Doris Robinson	Nancy Moskin
Josh Simpson Paperweight	Leo Kaplan Ltd	Jane Port
NEPCA 35 th Anniversary Paperweight	NEPCA	Donna Kurkul
Murano Concentric Paperweight	Allan Port	Donna Kurkul
Perthshire Scramble Paperweight	Allan Port	Marie Dorsey

While we are on the subject, please consider donating your extra paperweights and books to NEPCA for use as prizes in our show and tell and also the raffle. And, if you don't win a prize, you still don't have to go home empty handed. NEPCA is fortunate to have so many artists and dealers who are willing to set up display tables at our meetings. Together there are usually over 1,000 paperweights on display at each NEPCA meeting. In addition to the opportunity to add to your collection, the attendees get a chance to ask questions and handle the paperweights. It is a tremendous learning opportunity.

Now back to the pictures. We are fortunate to have the skilled professional photographer Katie Malone-Smith among our members. We included as many pictures as we could, so my apologies to those who weren't included.

Instant Replay - Spring 2013 NEPCA Meeting... (continued)

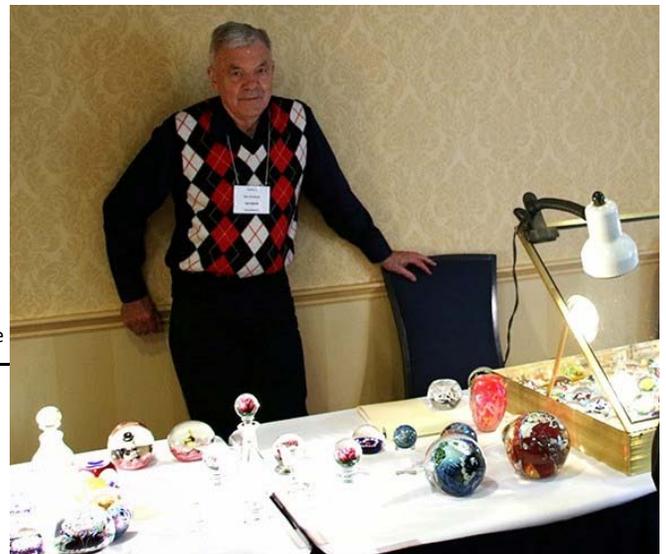


Debbie Tarsitano & Kathryn Tarsitano at the Tarsitano Glass Art Display. They are talking to glass artist Cristian Gazmuri (left) and collector Richard Schimmelpfeng. That is Charles Kaziun III in the background.



Jane Port tending the display table while Dorothy and Donald Reid examine her wares and Allan Port tries to keep the meeting running smoothly

Ben Drabek display table



Instant Replay – Spring 2013 NEPCA Meeting... (continued)

It wasn't all about buying paperweights. Some used the free time to socialize with old friends. We hope to see you at our next meeting in October.



Marcia & Ed Teadore and John & Linda Walsh



Richard & Joan Freedman with Josh Simpson

Artist Collaborations - Watching in Amazement!

By Diane Warning

It's a wonderful, awe-inspiring experience to see how the glass art objects we love to collect are actually made. I have sought out these experiences over the years in California, New England, Scotland, and England, at the Paperweight Fest at Wheaton Arts and at PCA Paperweight Conventions. A new, very exciting, twist to attending demonstrations occurs when two or more artists collaborate on a piece. This type of demonstration was featured at the 2014 Paperweight Fest in May. Over two days, the following artists collaborated and then their creations were auctioned LIVE:

- Day 1 - Mike Hunter and Colin Richardson
- Day 1 - Rick and Melissa Ayotte
- Day 2 - David Graeber and Gordon Smith
- Day 2 - Chris Sherwin and Daniel Salazar

What was the most difficult decision for a collector – which artist duos to watch!

On Day 1, I decided to watch Mike Hunter and Colin Richardson. They'd never worked together before! I knew that Mike and Sue Hunter had arrived from Scotland a day early to pull the **Zanfirico** canes which Mike planned to use in the collaboration. Colin brought lampwork components that he'd made in his own studio. Colin had been warming his set-up of red and blue lamp work berries and leaves. He started making a paperweight by doing a pick-up of the berries set-up. As you can see from Photo 1, the berries look utterly edible. He conferred with Mike regarding the size, shape and how much glass to leave for what Mike was going to do. Photo 2 shows how the components used by Colin are beautifully arranged and magnified in the base.

But what was Mike going to add to Colin's paperweight base? He'd been heating an assemblage of his **Zanfirico** canes on a metal plate – white twists alternating with blue and white twists. When it was time for him to begin his part of the collaboration, Mike picked up these canes from the metal plate by rolling clear glass across them – but as he



Photo 1 — Berries, Leaves, and Zanfirico Canes

worked to shape the piece, it shattered. This is where the magic of collaboration, at a studio like Wheaton Art, kicks-in. There were a number of PCA artists and Wheaton Arts staff who were also avidly watching both collaborations. So while they commiserated with both Mike & Colin, and offered advice, Colin worked to maintain proper temperature and shape of his paperweight as Mike & Sue brought out a second set-up of canes they had heating in the back of the studio. Mike had intended to use the second set-up for something else, but changed on the fly to use it for the collaborative piece. Mike's second-chance backup pick-up was successful and he worked to shape it and affix it to Colin's paperweight base. The bowl of Mike's piece was opened and shaped into a vase-like shape. To finish off the piece, Mike applied a royal blue rim called a wrap.

Before the finished piece was whisked-off to the annealing oven, the artists were able to show it to the audience. Everyone seated in the gal-



Photo 3 — Spill Vase

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Artist Collaborations - Watching in Amazement!... (continued)

(Continued from page 10)

lery had been watching both Colin & Mike's and Rick & Melissa's collaborations on TV monitors. The audience erupted in appreciative applause. The paperweight-footed vase-like silhouette that Colin and Mike had created is called a "Spill Vase", "Spill Holder" or "Taperstick". A spill vase was usually displayed on the fireplace mantel piece and its purpose was to hold the "spills" – small splinters of wood or paper tapers – which would be lit in the fire and used to light lamps, candles, pipes, etc. See Photo 3 of the completed piece.

I had already decided to bid on the spill vase, but I'd never participated in one of these auctions before. There was a flurry of bidding, then there were 3 bidders, then 2, then just me – I'd won! Very exciting and as you can see from the photos, I've added a beautiful and very unique piece to my collection! It was a delightful surprise to receive some surplus pieces of the Zanfirico canes from Mike and Colin give me the berries and leaves he hadn't used.

At Wheaton, I loved having the opportunity to see gifted glass artists collaborate, perhaps working together for the first time to create a one-of-a-kind piece. I'm looking forward to seeing more artist demos/collaborations at the 2015 PCA Convention in Tacoma, WA!



Photo 2 — Spill Vase and Components

How Do You Display Your Weights

By Janet Green

Do you have a display idea that you would like to share with other NEPCA members? Please send a photo and, if possible, a description of your display or perhaps a cautionary tale about an idea you had that did not work. Do you have a unique idea? Do you group similar weights by artist or subject matter? Do you have a seasonal display? Do you keep all your weights together or scatter them throughout your home?

We will publish your photo and/or story in the newsletter with or without your name, as you prefer. If we have several submissions perhaps we can add a regular "display column" to the newsletter. Please send your photos/stories to Janet Green (archivist@nepaperweight.org) by February 15, 2015. You can send these any time and we will hold them for the next issue.

I know you all have clever ideas because I've chatted with many of you and learned about some of your wonderful displays. This is your opportunity to share your ideas. As an example, the picture below shows a display I saw recently. A metal form designed to hold pillar candles was the perfect size to hold weights. The simple, clean form of the holder allows the weights to show off and provides a unique, eye appealing display.



Study Gallery and Ayotte Exhibit at the Bergstrom-Mahler Museum of Glass

WOW

By Phil Edelman

What an exciting and exhilarating few days. On Wednesday June 18th together with Susie Jacobson I boarded a plane in New York for a short flight to Neenah Wisconsin. One may inquire as to why Neenah. Neenah is the home of the Bergstrom-Mahler Museum of Glass and the occasion of our visit was the dual opening of the Mabel R. McClanahan Memorial Study Gallery donated by Marge and Gary McClanahan and an exhibit of Rick Ayotte paperweights from the Gordon Park collection. We arrived just in time to attend a cocktail hour and dinner given by the museum for its trustees and honored guests. Thursday we reconvened at the museum for a light dinner and the formal ribbon cutting for the opening of the gallery. Following the ribbon cutting we gathered downstairs to hear remarks by Jan Smith, Garry McClanahan, Gordon Park and Rick Ayotte. Friday morning at 10 AM was the official opening for the public.



Mabel McClanahan was the late mother of Gary a long time paperweight dealer from the west coast. Mabel, a Wisconsin native, an active community and civic leader and active in woman's rights on both the local and national level, partnered in Gary's paperweight business later in life. The study gallery features a 20-foot long conference table that incorporates 14 lighted compartments, visible from the top, containing both modern and antique paperweights selected by Marge and Gary. The gallery also features an open-storage draw system built into display bookcases. The drawers will hold up to 600 paperweights providing a viewer a close look at the weights. The pictures included do not do justice to the gallery.

The inaugural exhibition at the gallery was titled "The Artistry of Rick Ayotte; selections from the Gordon Park Collection". Gordon is Vice President of the Paperweight Collectors Association and a member of the NEPCA. The exhibit, numbering some 125 objects, is a promised gift to the Bergstrom-Mahler Museum of Glass in memory of Ruth and Leo Kaplan. What a wonderful gesture by Gordon for both the promised donation to

the museum and the dedication to the memory of Ruth and Leo. The display is like eye candy, one object nicer than the next. Rick and Clara and all the invited guests were enthralled at the variety of objects that filled the gallery and an adjoining room. The museum's staff merits five stars for the arrangement of the exhibit

The paperweight community owes both the McClanahans and Gordon Park a round of applause for their generosity for their respective donations to the Bergstrom-Mahler Museum of Glass. I urge anyone that might be in the area of Neenah, Wisconsin to visit the museum as it is truly the "Mecca of Paperweights".



Seated: Clara Ayotte, Marge McClanahan, Ellen Rostker
Standing: Rick Ayotte, Gordon Park, Susie Jacobson, Jan Smith, Gary McClanahan, Phil Edelman

Boccelli Baccarat Auction, July 24, Bellows Falls VT

By Ben Drabeck

Sixteen Baccarat paperweights from 1998–1999 were among more than 300 lots of furniture, art glass, paintings, precious metals, etc. on the block at the Sharon Boccelli auction July 20 in Bellows Falls, VT. While there were, in fact, very few Baccarat bidders on site at the sale, those there to purchase the Baccarat beauties were frustrated fiercely by left bids as well as bidders on the telephone and on-line. Paperweight prices were strong overall, it seemed to me.

My favorite pieces in the sale had a circus theme, all produced by Baccarat in 1998. “I’ve Lost My Head” (Lot 14) featured a suspended acrobat clown floating over an azure ground, 3½” diameter. Price realized was \$700 (all prices quoted do not include the 15 per cent buyer’s premium).



I've Lost My Head (Lot 14)



Funambulist Clown on High Wire (Lot 32)

Other circus themed weights offered were the “Funambulist Clown on High Wire” (Lot 32), diameter 3½” — \$700, “Raining Skittles”, a juggler in a tent setting, 3½” — \$600, “Dancing Black Seal on

Box”, diameter 3½” — \$750; and “Elephant Equilibriste”, a balancing elephant, 3½” — \$800.

Three of the weights from 1999 celebrated French gardens; the Boccelli auction offered all three of them. Smaller in size than the circus weights, the three seemed more

formal and less lively than other Baccarat creations of the period. First of these was “Versailles”, a 2½” weight with four beds of flowers — \$325. Next in the series celebrated the gardens of “Chenonceaux”, 2½” — \$275. Third was “Chambord” with millefiori patterns representing four curved floral beds, 2½” — \$300.

Three smaller floral weights, all from 1999, were included in the sale. Pretty little pieces, they were not as popular with the Boccelli buyers as the circus and larger floral items. First was a pink lotus flower, with four blue/green leaves on a green ground, 2½” — \$250. Second was “Hortensia” with two blue flowers on five striped leaves, on a pea green ground, 2½” — \$225. Third in this group was a cactus with orange flower on a deep pink ground, 2½” — \$275.

The last group of Baccarat weights, all of which featured complex lampwork creations, were eagerly sought by bidders. First up was “Paimpol”, one of five “Gardens of the World”, with a fenced garden, and pink and blue flowers, 3½” — \$600. Next was “Sante Fe” with two giant cacti standing in the desert, 3½” — \$540.

Also from the series were “Chatou L’Ile Des Impressionistes” (an impressionist landscape with a canoe), 3½” — \$700; “Ile Maurice” which depicted impressions of a tropical garden, 3½” — \$800, and “Kyoto” (Lot 94) with lotus blossoms, sand and water, 3½” — \$850.

Auctioneer Boccelli said that more paperweights from the same consigner will be offered in a fall sale at her gallery.



Kyoto (Lot 94)

Members Gallery

**Antique Faceted Boston & Sandwich or New England Glass Company
Double Poinsettia with Lutz
Rose Center
Circa 1869**

Nicholas Lutz worked at both factories.
Large size, 2¾" diameter
Contact Andrea Natsios for details
europetraveler3@gmail.com
(617) 968-1305 (cell)



**Emil Larson Crimp Rose
Circa 1934-46**

Made by Emil Larson in Vineland, NJ
3¼" diameter by 4" tall
In the collection of Thomas C. Haunton

Artists Gallery

**Clinton Smith
Green and Red Lizard
with blue flowers and berries**

Dated 2014 and signed with a CS Cane
3 3/8" diameter by 2 1/2" high. For more
information, contact Clint Smith at
clintonsmithglass@gmail.com
(413) 655-0207



**Chris Sherwin
Red Crimp Rose with
Faceting by James Poore**

Chris Sherwin frequently shows his latest work at our NEPCA Meetings. Lately he has been doing collaborative pieces with James Poore designing and adding special cuttings to enhance the work. Here is his latest pedestal crimp red rose with faceting by James Poore. 2 1/2" tall by 3 1/2" wide. \$400.

For more information, contact Chris at
sherwinartglass@comcast.net.



Artists Gallery... (continued)

Debbie Tarsitano "Anticipation of spring"

24x24 inches. Oil painting on canvas covered wood board with cast glass elements. Made for the Sandwich Glass Museum Redux exhibition. (Not for sale)
For more information contact Debbie at dtglassart@comcast.net.



Moskin and Gazmuri

Nancy Moskin and Cristian Gazmuri began collaborating on making glass paperweights four years ago. Each is a glass artist in their own right. Nancy primarily creates glass and metal jewelry and Cristian makes sculptural work, jewelry and marbles. Their varying interests find common ground in the making of glass inclusion paperweights. They've studied with masters of the form including Loren Stump and Paul Stankard. The artists' collaborative process has evolved gradually. Moskin and Gazmuri continue to refine their approaches to the technical and esthetic challenges of the process. This recent paperweight features an undersea theme, 2" in diameter.

For more information, contact Nancy Moskin at nimworks@comcast.net.



Dealers Gallery



Antique Pantin Red Grapes Paperweight

This antique paperweight is a one of a kind example of a bunch of red grapes set over an opaque white ground. A number of the grapes are fully ripe while others are green or just starting to ripen. This unique weight is a rare example of a grape weight made by the great glassworks in Pantin, circa 1878. It is 3½" diameter.

For price and information on this weight contact the Dunlop Collection at (800) 227-1996 or info@glasspaperweights.com

Magnum Victor Trabucco Red Rose Paperweight

This paperweight consists of a large red rose with three buds and leaves and stem on a deep blue ground. It is signed on the side near the base "Trabucco 1986". There is also a "VT" signature cane on the underside of a leaf. 3¼" diameter by 2¾" high. A magnificent paperweight. \$750. For more information, contact Allan Port at aport@paperweights.com



Captivating “See-Thru Zoo!” Collection Under Development

at The New Bedford Museum of Glass
by Kirk J. Nelson

The creation of small animal-form sculptures in glass can be traced all the way back to Classical antiquity. In the second quarter of the 20th century, however, glass companies like Steuben and Baccarat, internationally celebrated for their luxury products, began to develop more extensive lines of decorative sculptures, including glass animals, generally measuring from 3” to 6” in size. This production reached a crescendo in the 1960s and 1970s. Other celebrated manufacturers to join the “movement” were



Elephant
Waterford, Ireland, c. 1990
Pressed; colorless lead glass, H: 7”
NBMOG Collection
Gift of Richard Schimmelpfeng

Daum, Lalique and St. Louis of France, Waterford of Ireland, Val St. Lambert of Belgium, Orrefors and Kosta of Sweden, Hoya and Sasaki of Japan, Heisey of the United States, and import companies Gobel, Lenox and Princess House, who directed their production orders to German glasshouses. Just to name a few! Considered in its entirety, this popular genre represents an extraordinary wellspring of artistry and craftsmanship, practically as diverse and impressive as the animal wildlife that inspired it.



Musk Ox
1973 World Wildlife Fund Issue
Designed by Goran Warff
Kosta, Sweden
Pressed; colorless lead glass, L: 4¾”
NBMOG Collection
Gift of Dianne Gregg

Today, the general public typically identifies these little works in glass as paperweights. Certainly it is true that their originally-conceived primary function was not to hold down correspondence on desk tops! The same can be said, however, of contemporary paperweight production. It also is true that glass animal design typically focuses on sculptural form, while “conventional” paperweights focus on internal or applied design elements. But with plenty of exceptions and overlap. What seems most significant about glass animal creations at their best – no matter how they might be categorized – is the artistry they express, the magical worlds they evoke, and the extraordinary properties of glass they demonstrate.



Rhino
Orrefors, Sweden, c. 1990
Pressed; colorless lead glass, L: 4½”
NBMOG Collection
Gift of Norman & Nora Stevens



Whale
1982 World Wildlife Fund Issue
Pressed; gray-blue lead glass, H: 3”
Designed by Paul Hoff
Kosta, Sweden
NBMOG Collection
Gift of Dianne Gregg



Orangutan
1979 World Wildlife Fund Issue
Pressed; red-orange lead glass, H: 4¾”
Designed by Kjell Engman
Kosta, Sweden

Captivating "See-Thru Zoo!"... (continued)

Two years ago, the New Bedford Museum of Glass received an extensive collection of lampworked glass animals as a generous gift from members Norman & Nora Stevens of Storrs, CT. The popularity of this glass, particularly with children, in combination with expressions of interest made by Buttonwood Park Zoo of New Bedford and the Roger Williams Zoo of Providence, RI, in further combination with the donation of 11 beautiful display cases made to the museum by NEPCA member Bill Pitt, encouraged NBMOG to expand the collection to encompass all forms of glass animal art,



Monkey
Pressed; colorless lead glass, H: 6¼"
Designed by Katherine De Sousa
Val St. Lambert, Belgium, c. 1990
NBMOG Collection

and to make this remarkable collection available to the public as a traveling exhibition. In particular, the museum has been working to represent the designs of the leading companies described above, and is about half way toward its goal.

Through the generosity of NEPCA member Richard Schimmelpfeng, the collection of Waterford animals is now complete, and members Norman & Nora Stevens have underwritten the purchase of 30 outstanding designs by Orrefors. The Fiber Optic Center of New Bedford has made a generous grant to underwrite the Goebel group in its entirety, local benefactors Philip Beaugard and George Leontire have underwritten the extensive Lenox



Alligator
Pressed; colorless lead glass, L: 5"
Waterford, Ireland, c. 1990
NBMOG Collection
Gift of Richard Schimmelpfeng



Rhino
1984 World Wildlife Fund Issue
Designed by Paul Hoff
Reijmyre, Sweden
Pressed; gray-blue lead glass, L: 6¾"
NBMOG Collection
Gift: Dianne Gregg

and Cris-
tal
d'Arques
groups,



Bison
Wonders of the Wild Series
Princess House, USA, c. 1990
Pressed; colorless lead glass, L: 7"
NBMOG Collection

and museum trustee Dianne Gregg is underwriting the impressive World Wildlife Fund series.

The New Bedford Museum of Glass is extremely grateful to the NEPCA and its members for their support of this extraordinary project. It is resulting in the creation of one of the most extensive and charming collections of its kind in the world, and what undoubtedly will be a must-see stop for every New England glass safari! We'll keep you posted on our progress!

d
debbie tarsitano studio

Debbie Tarsitano
ARTIST

www.debbietarsitano.com PO Box 488, Westford, MA 01886

Jerseyana
Antiques and Collectibles
South Jersey Glass

Thomas C. Haunton

47 High Street
Wilmington, MA 01887

978-203-0300
cell: 339-221-0763

email: tchaunton@comcast.net

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NEPCA Contact Information		
President	Allan Port	president@nepaperweight.org
Vice President	Susie Jacobson	vicepresident@nepaperweight.org
Secretary	Diane Warning	secretary@nepaperweight.org
Treasurer	Harvey Robinson	treasurer@nepaperweight.org