

# PAPERWEIGHT NEWS

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## SCHOLAR AND PAPERWEIGHT EXPERT PAUL HOLLISTER

Paul Hollister has been researching, lecturing, and writing about glass of one type or another for over thirty-five years. For a good many of those years he has focused his attention on the history of glass paperweights. Author of four books on the subject, Paul Hollister has been one of the most significant contributors to scholarly research and study of these unusual glass objects.

He first became intrigued by paperweights during the 1950s. "When my mother died," Hollister explains, "she left me about ten paperweights which she and my father had purchased over the years while traveling in Europe. I had always admired the pieces, but knew nothing about them. I read all the literature available at the time, which was not much—articles in *Hobbies Magazine* and the Bergstrom book, Francis Edgar Smith's book—that was about it. I found there were a lot of conflicting opinions about what was done, where it was done, and so on. In those days 'B' stood for Bristol, and that sort of thing. So I began to research the subject."

Several of his mother's paperweights turned out to be fine classic pieces made by Baccarat, Clichy and Saint Louis. As he learned more and more about paperweights Hollister began adding to the collection.

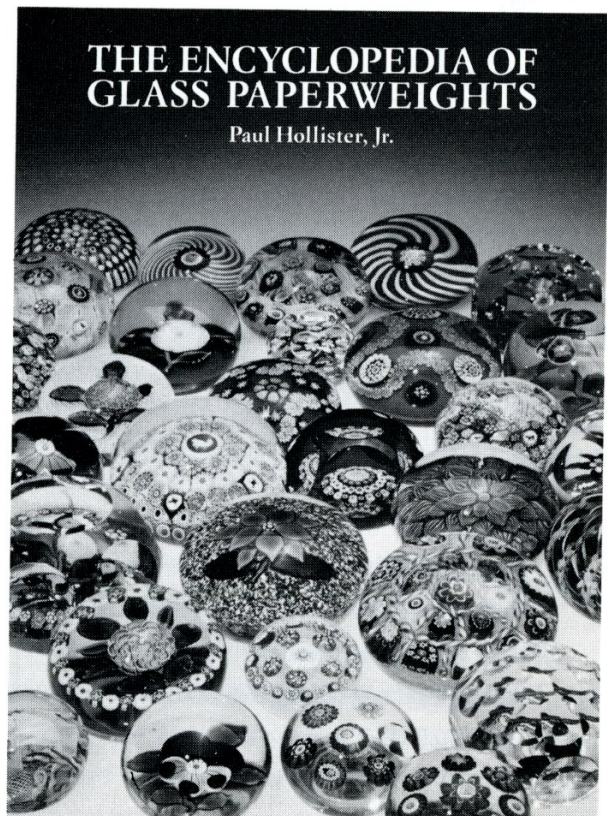
"I began collecting them mostly at antique shows, and occasionally at auctions. I found it was difficult at auctions because I just didn't have the

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## ENCYCLOPEDIA OF GLASS PAPERWEIGHTS AGAIN AVAILABLE

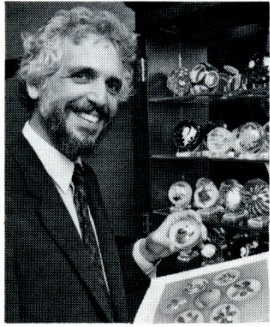
Paul Hollister's comprehensive classic, *The Encyclopedia of Glass Paperweights*, has been reprinted by Paperweight Press and will be available in

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## FROM THE EDITOR



*Lawrence Selman*

I have just returned from another enjoyable and successful trip to the East coast. The primary purpose of the trip was an auction in New York City (which turned out to be quite a good one), but the highlight of my week away turned out to be a visit with paperweight artist Paul Stankard.

Paul and I first became acquainted in 1969 at a time when we were both launching our careers in the paperweight world. Since then Paul has developed into one of the most skilled and imaginative paperweight artists working today. Through his constant experimentation, and his creative and technical breakthroughs, he has challenged the art form and greatly expanded the horizons of paperweight making.

During my visit, we spent two evenings together at his home talking late into the night about the future of paperweight making. Paul was brimming with ideas about the direction he is currently pursuing in his work—and, as usual, his enthusiasm was infectious. What grew out of these conversations was an idea for a special series of eight paperweights, commissioned by L. H. Selman Ltd., in which Paul would ex-

pand on his cloistered botanical series (see *Paperweight News*, Vol. VIII No. 3).

In this next generation of botanicals, Paul is planning to add a new layer to the existing motif captured within the block of crystal. In addition to an above-ground flower, its environment, and an underground view of root systems and “spirits under the earth,” Paul will add a third layer near the base challenging the viewer’s imagination even further. As with his other “cloistered” pieces, three sides will be laminated with dark green glass. These pieces promise to be some of Paul’s most ambitious work yet. I look forward to watching his creative ideas come to life, and am pleased to be part of such an exciting endeavor.

This issue of *Paperweight News* contains an article about Paul Hollister and his notable career as researcher and scholar in the field of glass. I have known Paul for many years, and for me, his book, *The Encyclopedia of Glass Paperweights*, has special meaning. As the only complete reference of its kind available at the time I became interested in paperweights, it provided the framework for my education in the field and greatly influenced my choice of a career. I carried it with me to auctions and consulted it regularly. It is a privilege for me to be involved in reprinting this excellent book.

One last word to our readers: I would like to invite you all to send us your comments, articles, book reviews and puzzles for publication in *Paperweight News*. Our staff enjoys reading what you have to say as much as our readers do. I’d also like to extend a special thanks to all of you who have contributed to *Paperweight News* in the past, and who have helped make the publication such a success.

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PAUL HOLLISTER

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money to buy them. At an antique show I could often find bargains, because paperweights weren't so popular then."

Hollister kept file cards about each piece, recording all the information he could find. His notes became so extensive that his wife, Irene finally said, "You know more about this than anybody else, why don't you write a book?" "That," Hollister laughs, "is how I got stuck."

What he got "stuck" with was writing one of the most comprehensive studies of glass paperweights ever published. Today, after almost twenty years, his *Encyclopedia of Glass Paperweights* remains one of the most valuable references on the subject. In fact, the book is being reprinted by Paperweight Press and will once again be available to collectors, students and scholars.

"I feel that the book settled all kinds of issues which people had completely mixed up and confused," explains Hollister. "For instance, they thought that John Gilliland down in Brooklyn made paperweights—there was confusion between the name Gilliland and Gillinder, which is the name of a Philadelphia company. To make things even more confusing it was thought that Gilliland made paperweights that were actually made by the New England Glass Company. I ran a full-page illustration of the Gillinder Company canes that came from the factory and that settled that problem once and for all. To find out about the NEGC pieces I went to the people in New England who owned them—who had family documentation—and that helped straighten things out.

"Of course there are new things which have come to light since I first wrote the book," adds Hollister, "but it includes everything that I could put together at that time, which is really all one can do."

Born in New York City and raised in Boston, Hollister eventually moved back to New York, where he claims he has been "imprisoned ever since." A Harvard graduate, Hollister started out in the publishing business. He worked as an editor for Doubleday, taught jour-

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#### ENCYCLOPEDIA AVAILABLE

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January from L. H. Selman Ltd. for \$2450. Written in 1969, Hollister's book was the first serious study of paperweights available and remains one of the primary resources on the subject.

With 135 weights illustrated in full color, and over 240 in black-and-white drawings and photos, the *Encyclopedia* presents extensive historical information, ranging from the genesis of millefiori techniques in 18th-dynasty Egypt to the heyday of paperweight production during the Victorian era. Individual paperweight makers of the classic period are examined in detail; studies of the types of weights produced by each maker are also presented. The book contains information concerning sulphides, modern paperweights, and the scientific examination of paperweight glass. In addition, an extensive glossary and bibliography are included.

Paul Hollister's book is an excellent reference for serious paperweight collectors and provides essential information for scholars and students of the decorative arts.



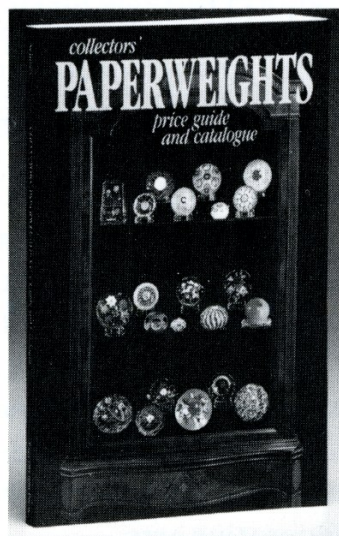
## NEW CATALOGUE

The latest *Collectors' Paperweights—Price Guide and Catalogue*, published by Paperweight Press, is now available. This new edition offers the largest selection of paperweights, both antique and contemporary, available to collectors today. In addition, it provides extensive historical and technical information about paperweights and their production.

More than 400 paperweights and related objects are shown in full color with detailed descriptions and information about their history and provenance. The book also includes a detailed history of paperweights and how they are made; material about individual glass factories and studio artists; and information on collecting, determining authenticity and paperweight restoration. Complete reference listings of contemporary sulphides, Baccarat Gridel silhouette weights, and a comprehensive glossary of paperweight terminology are also included.

The work of over twenty contemporary paperweight makers is presented, along with photographs of each artist and biographical information. The

*Collectors' Paperweights—Price Guide and Catalogue*



book also introduces several new glass artists who have recently started creating paperweights.

The 1986 *Collectors' Paperweights—Price Guide and Catalogue* offers those interested in paperweights enjoyable reading as well as valuable reference information. It has been designed to help readers learn more about the history and identification of paperweights, and to assist collectors in improving and developing their collections.

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nalism at New York University, and then began to work as a freelance writer. He wrote magazine articles, book reviews, sent articles from abroad to newspapers, and in 1947 wrote a novel about New York called *Fine Tooth Comb*. In addition to *The Encyclopedia of Glass Paperweights* his other books about paperweights include: *Paperweights—An Old Craft Revived*, the history of the Perthshire glass factory in Scotland; *Glass Paperweights of the New York Historical Society*, published in 1974; and *Paperweights: "Flowers which clothe the meadows,"* a catalogue of the Corning Museum of Glass exhibit in 1978.

In addition to his stature as writer and scholar, Hollister is also regarded as an accomplished visual artist. In 1935 he began painting in oil and, over the years, has had eighteen one-man shows. He currently paints in pastels ("I don't draw in it, I paint in it," Hollister quickly clarifies). When asked how he would describe his paintings, he states emphatically, "I wouldn't."

Considered one of the foremost authorities on paperweights, Hollister



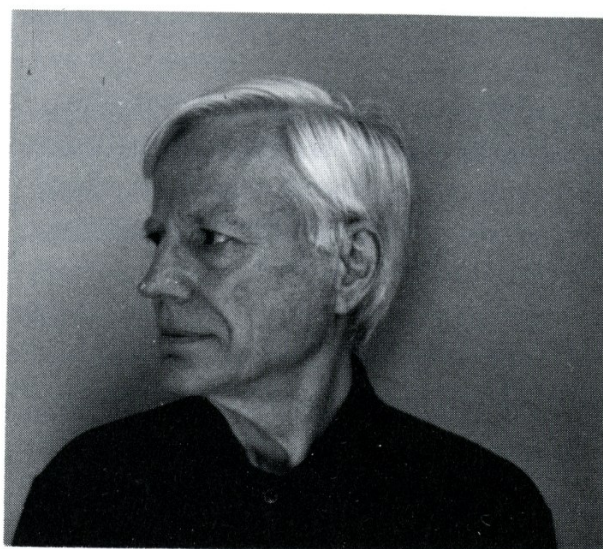
has catalogued many collections, including those at Old Sturbridge Village, the Metropolitan Museum, the Brooklyn Museum, the Smithsonian Institution, and the Chicago Art Institute. He also appraised Arthur Rubloff's paperweights and wrote a book about the New York Historical Society's great collection. In 1978 he worked with Dwight Lanmon developing an exhibit of over 300 paperweights from collections all over the world for the Corning Museum of Glass.

In 1977, after fifteen years of collecting, Hollister and his wife decided to sell their extensive personal collection of antique and contemporary paperweights. Asked if it was difficult to give up the collection, Hollister retorts: "It was just fine. It was great—wonderful! At that point I was writing about all sorts of other types of glass and getting into that. Not collecting it, but writing about it. It was time to start something new."

In addition to writing and lecturing, Hollister currently teaches a course on the history of glass at the Cooper-Hewitt Museum in New York City, which is the design museum for the Smithsonian. He is also involved in several research projects concerning glass made during the Renaissance and other historical periods.

Hollister's interest and study, however, encompass far more than just antique glass. He regularly writes about contemporary studio glass and glass artists as well.

"There are between 75 and 100 colleges, universities, and crafts schools in this country that have developed glass programs. I think it's a shame that most glass collectors don't know about and appreciate the remarkable work that is being done today."



*Paul Hollister*

Paul Hollister has spent his career educating himself and others about a material which he describes as being "unlike any other."

"I'm very deeply involved in all aspects of glass. I've always been attracted to the subject. I hate to use the word unique—because everyone uses it for the most trivial things—but glass is a unique material. It isn't a gas, it isn't an earth, it isn't a crystal. In physics it's called the fourth state of matter—it's a supercooled liquid. And the way it can be manipulated is just pure magic. It's used for everything—clothing, telephone wires, coffins—it's a universal material."

## SOLUTION TO CONTEST NO. 9

BARKER	JOKELSON
BERGSTROM	LACHER
CAPOTE	LANGSTON
COLETTE	LINDON
DJEVA	LORAINE
DOHENY	MANHEIM
FAIRCHILD	PANCAKE
FAROUK	PECK
GUGGENHEIM	RUBLOFF
HOUGHTON	SINCLAIR