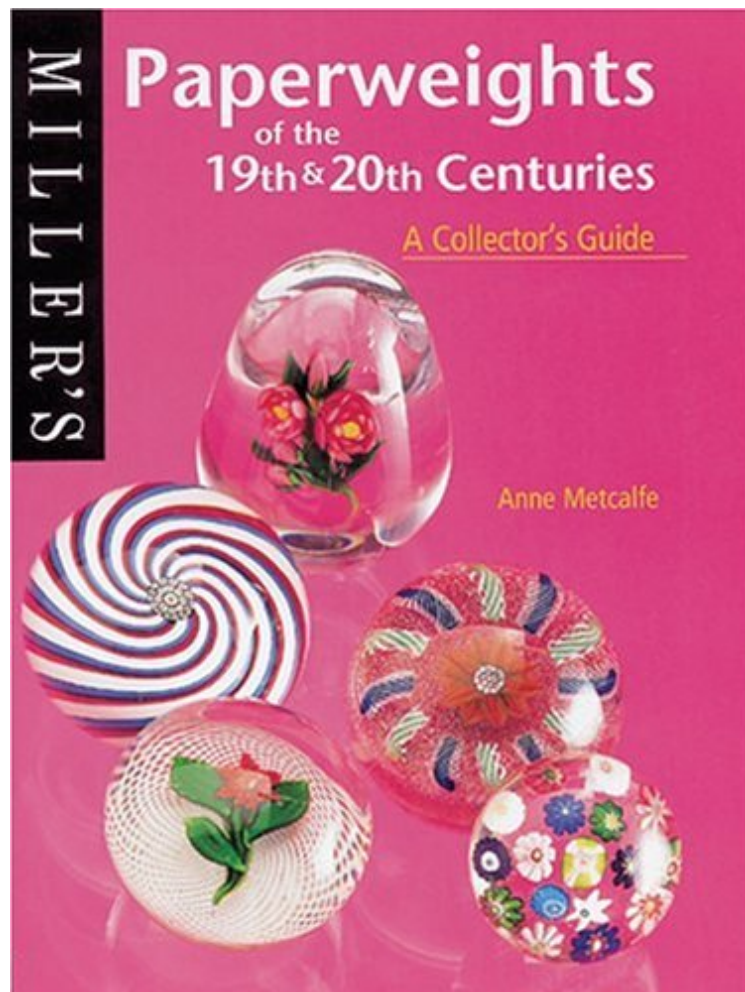


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## Miller's Paperweights of the 19th 20th Centuries: A Collector's Guide (Miller's Collector's Guides)

Anne Metcalfe

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#2202690 in Books MITCH 2006-07-28Original language:EnglishPDF # 1 8.38 x .25 x 6.00l, #File Name: 184000309X64 pages | File size: 44.Mb

**Anne Metcalfe : Miller's Paperweights of the 19th 20th Centuries: A Collector's Guide (Miller's Collector's Guides)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Miller's Paperweights of the 19th 20th Centuries: A Collector's Guide (Miller's Collector's Guides):

5 of 6 people found the following review helpful. Out of date and poorly photographedBy BluestockingThis was a fine book in its day, but has been overshadowed by larger books with both better research and finer photography.2 of 2 people found the following review helpful. An Essential Guide for the Novice CollectorBy J. ChippindaleGlass paperweights, particularly those of the millefiori style are fascinating and in real terms are a recent addition to the

glass making art. In fact they really only started to be made in any numbers in the mid 19th century, making their product span only a little more than a 150 years. When one considers that the ancient Romans and Egyptians had solved the problem of making glass over 2,000 years ago, it puts the time scale of glass paperweights into perspective. A book on the subject is a must for the novice, or any other collector for that matter, as many of the earlier paperweights have nothing to aid the collector in establishing which factory they come from. How does one tell an old paperweight from a relatively new one. Well, experience and looking at as many different weights as possible, either in the flesh, so to speak or good quality photographs is the only way to get a 'feel' for the different factories. Some paperweights do in fact have 'signatures.' Later Perthshire paperweights usually have a cane, normally in the centre of the weight with a P on it. Some of John Deacons weights have a cane with a thistle emblem and so on. The canes are the small coloured pieces of glass that are set into the base of millefiori paperweights. This particular book covers the main factories of France, Scotland and the US. Some of the makers marks or the labels they place on their products are shown and full colour photographs of more than 150 weights are shown. The book also tells the beginner what to look out for when purchasing paperweights. If I may throw my own two penny worth here, like many things condition is everything. Small surface marks can be polished out but bruises (where the weight has been knocked, or dropped are difficult and sometimes impossible to remove). If you simply want the weight as a decorative piece of glass, these things are acceptable, but if you are trying to get a worthwhile collection together leave these pieces alone.

The diversity and beauty of glass paperweights offers great scope for the collector, and this invaluable guide provides a comprehensive and enjoyable introduction to the subject for the newcomer to collecting. It traces the development of paperweights from the mid-1900s to the present day, including the major factories of France, Scotland and the United States. There are illustrations of all the popular makers, with their trademarks identified. Throughout the book Fact Files provide a wealth of hints and tips on collecting, such as how to identify styles, what to look out for when making your first purchases, and how to pick out the best examples. Color photographs showcase more than 150 pieces, each accompanied by a price range.

About the Author Anne Metcalfe was a teacher for 20 years before she retired from the profession in 1980 to become a dealer of pictures, pottery and glass. She decided to concentrate solely on paperweights and, with her husband Peter, operates the UK's biggest paperweight dealership based in Helsby, Cheshire. Their stock of over 1,500 pieces ranges from antique French weights by Baccarat and St Louis to abstract Chinese designs. Anne is a member of the Cambridge Paperweight Circle and the PCA (Paperweight Collectors' Association). She also contributes regularly to leading antiques trade magazines.