

Hobstar Preview: October, 2010



12" pitcher in an unidentified pattern. Harvard cut around top and bottom. Middle portion cut in 4 panels of notched and beaded prisms plus 3 panels of step cutting.

"ACGA Facebook "Fan" Page, Part 2 in a Series," by Pat MacDonald describes how to setup and use the Facebook website, to expand your knowledge about cut glass, ask questions [and get answers!], comment on a pictured cut glass piece, or get help identifying a collected piece. Hundreds of cut glass collectors exchange information online every week. Facebook is one of the most active and rewarding methods of interacting with other enthusiasts.

"The Horror of the Figured Blank, a Discussion of Figured Blanks—Article 6," by LindaJo Hare. A "figured blank" refers to any glass cutting blank that was created with a portion of the design for cutting formed in the glass at the time of the blank's manufacture. The production of a figured blank typically produced a slightly wavy interior surface to the item as the glass followed the raised miter shapes within the mold. These areas can be felt by running the fingers lightly over the interior of the blank.

"Its evil attendant influence is not the fact that it is a figured blank, but that it has been put on the market by many manufacturers in a state of crudeness and absolute lack of finish, and been offered as genuine cut glass to the detriment of the trade" wrote Joseph Irons in the January 1911 Jewelers' Circular Weekly." Throughout

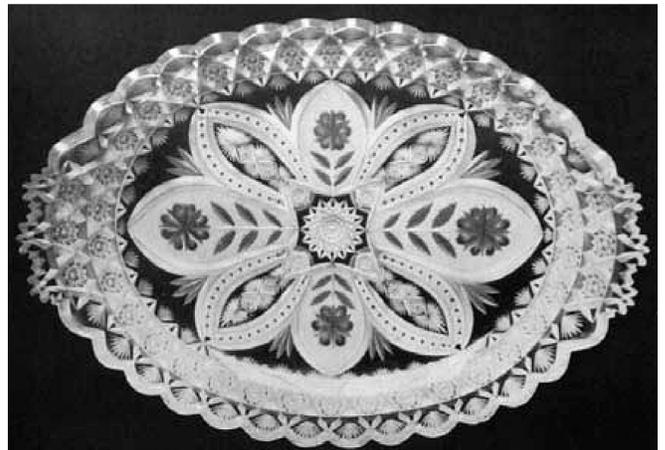
the latter part of the Brilliant era the H. C. Fry Company continued to insist that it was not the figured blank, but how it was finished, that should be the focus.

"Woody Auction Results, August 28, 2010" by Fred Coveler. Bidding was spirited for a magnificent 14" X 7" one-part punch bowl signed Clark in the Waldorf (a/k/a Quatrefoil and Rosette) pattern that sold together with 12 matching punch cups for \$30,000.



\$15,000 was paid for an exquisite, very heavy and beautiful 14" diameter tray signed Egginton and cut in the Triple Mitre Trellis pattern.

"It's Crystal Clear," by Barbara Meek addresses the artistic qualities of American Brilliant Period Cut Glass. Brush and Pencil featured the current artists and art forms of the day. Articles titled "American Cut Glass Unrivaled" (1902) and "The Story of Cut and Engraved Glass (1906) discussed the "artistic talent on the part of the designer" to produce the superior quality of American Cut Glass.



Oval tray in **Arcadian** by Sinclair, B&P, Nov, 1906.

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