

## Hobstar Preview: November, 2009

**“It’s Crystal Clear”:** Can elegant cut glass dignify the hideous toothpick?, by Barbara Meek

History of the toothpick dates back to Roman times. As a quill or made of wood, the toothpick served to help preserve the teeth. Over the years, it evolved into a fashionable article, being used as an adornment for women’s hats or, made of gold, fastened to a gold chain.



**Hawkes Toothpick/  
Match Holder**

Etiquette did not permit the use of a toothpick holder on a table setting, but a glass full on the toilet-table served the purpose.

Toothpicks are sometimes confused with match holders, however, match holders always had a strike plate cut into the side of the holder.

**“Libbey’s 541 Flute & Mitre Line”**, by Frank O. Swanson



Libbey’s 541 Flute and Mitre A correction was printed in the June 2006 issue of *The Hobstar*, page 4725.

**“The Smithsonian Institution and American Cut Glass Manufacturers, 1886-1929.”**, by Jane Shadel Spillman

The first recorded donation to the Smithsonian from an American glass company was made by the New England Glass Company, W.L. Libbey & Son, Prop.,

in 1886. It consisted of 13 pieces of their new Pomona art glass. Cut glass exhibits were solicited by the Museum until about 1917-1918. The final gifts of glassware to the Smithsonian were given by T. G. Hawkes & Company of Corning in 1917 and 1918, and Steuben Glass Works of Corning in 1917 and 1918, and more pieces in 1924 and 1929. The resignation of Curator Charles Gilbert in 1920 brought to an end the practice of organized efforts by Smithsonian curators to collect American glass from manufacturers for educational exhibits.



**“The Chain of Evidence Continues: From the Anderson Study Group”**, by LindaJo Hare and Don Quant

The **“Daisy”** pattern features the Anderson signature motif of flashed petal flowers with notches cut between each of the petals that descend to a hob diamond center. The petals of the “Daisy” flowers are actually polished, oval punties that are deeply cut into the glass. Each petal has an odd number, usually 3 or 5, of fanned miters cut within each petal. The outer edge of the entire flower is flashed. The flower has a stem that is a single unflashed miter that uniquely runs all the way to the edge of the piece or design space. This unusual stem design is seen on other “Daisy” pieces. The leaves are simple two-sided, elongated, polished cuts that have no flashing. The pattern is seen as that of Anderson.



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