

Hobstar Preview: May 2009

“They said it couldn’t be done”. Howard Blair relates a tale of two members, Dan Gumbleton and Carl Wilson, who really liked the **Brunswick** pattern, cut by T. G. Hawkes & Co., and set about to acquire a complete dinner set.



Place setting of **Brunswick** featuring 10” plate.

Despite being told by several dealers that it couldn’t be done, the two spent fifteen years looking. Unfortunately, Carl passed away with one plate still required to complete the set. Six months later, Dan finally found the final plate at the Memphis Convention. He invited about 25 people to a party to show that it could be done.

“Pattern identification is NOT for the Faint-Hearted”, Part Seven in a Series: On Becoming a “Pattern Person”

In this final article of the series, LindaJo Hare encourages those who are truly interested in pattern identification, and wish to become “pattern people”, to hang in there until it all starts to come together.

Of the thousands of patterns cut, only a small fraction have been identified. Even the best pattern people and researchers among us do not know everything, and this is another reason that we need each other. This is why it is important to ask questions, seek answers, and share information.

“All you wanted to know about the ACGA archive”, by Pat Blair. The ACGA archives have all been housed in the Rakow Library at the Corning

Glass Museum. The items are grouped in categories, which reflect our 11 archival groups. All of ACGA history is available at the Rakow Library for anyone to see, is protected in a controlled environment, and is preserved for future generations.

“Confusion, Variation, then Identification”, by Rob Smith. Slight variations in patterns are often considered to be due to a cutter’s individuality, but as Rob Smith indicates, they could be copied patterns by other manufacturers who have made minor changes to avoid legal difficulties.



The chalice vase on the left was identified by an experienced dealer as **Sultana** by Blackmer. Further investigation revealed that Pearson, in vol.1 p. 61, referred to the pattern as **Chester** by Huntley. We now know that Pearson had access to a 1913 Huntley catalog, and that Huntley was a distributor of cut glass and other goods. Many of the pieces sold by Huntley during 1913 probably were cut by Bergen. After finding an exact pattern match (right jug) for the vase in a 1914 Bergen catalog, it's clear that **Chester** was cut by Bergen and distributed by Huntley. The "variations" proved to be from different manufacturers.

Join the ACGA to receive monthly Hobstar issues. Members also have a worldwide access to the wealth of cut glass knowledge. The ACGA offers a growing list of old Brilliant Era Cut Glass catalogs with our online Hobstar archives, plus every Hobstar published since 1978.