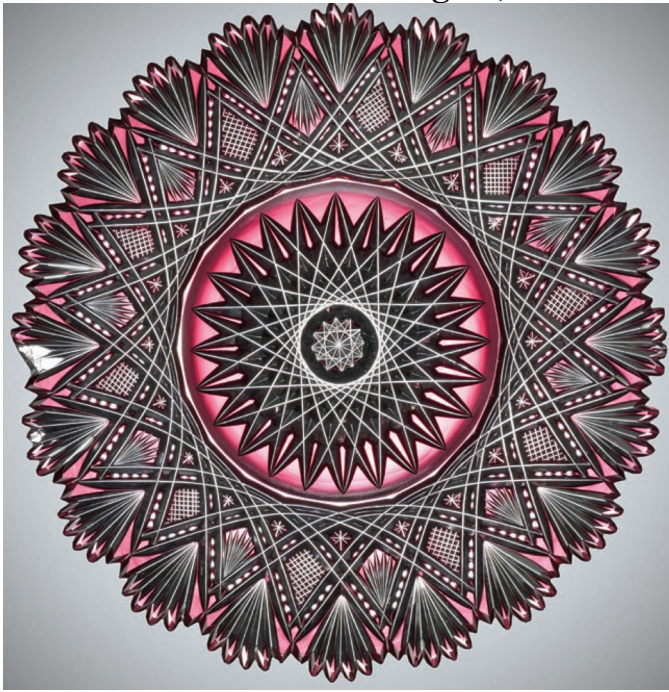
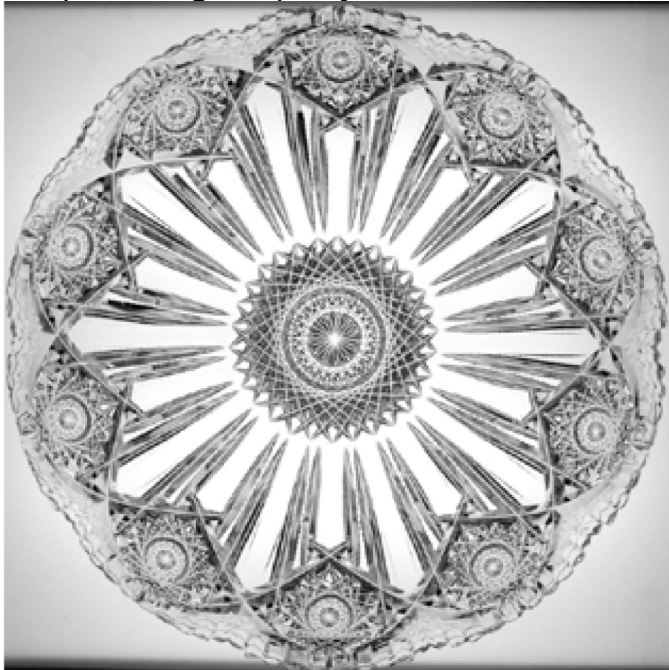


Hobstar Preview: August, 2012



8 3/8" diameter ruby cut to clear glass plate in the **Parisian** pattern by Dorflinger.

"Ryan's Ruminations" by Ryan Fleischer proposes that glass [blank] quality is of the upmost importance, in old cut glass, and that highly desirable pieces always correspond to highest quality blanks.



14" tray cut by Hoare in **Hindoo** pattern onto an excellent quality clear glass blank.

"The Connections Between the Glassmakers of Corning and White Mills" by Jane Spillman uses extensive analysis of records and correspondence to



explore the complex relationships that evolved over time between and among glass firms in the two locations. They supplied blanks to each other, produced cut glass products for each other, and cooperated in owners efforts to stave off the unions.

We think of these firms as competitors, but they collaborated extensively, especially when business was good.

Trumpet vase cased turquoise over clear and cut in the **Venetian** pattern by Hawkes.

While we think of these firms as competitors, they also collaborated extensively, especially when business was good.



The **"Pattern Quiz"** answer for July is this footed bowl cut by Hawkes in the **Mission** pattern. The hollow fluted "hour glass" stem and deep bowl adorned with a field of crosscut diamonds make a simple yet forceful presentation.

The Spillman article presents lots more information essential to appreciation of Brilliant Era cut glass. Want to see all twenty pages and dozens more cut glass photos in this edition? [Join the ACGA](#) to receive monthly Hobstar issues. Members also have worldwide access to the wealth of cut glass knowledge in our catalogs and online Hobstar archives, which present every issue published since 1978.