

# THE HOBSTAR

OCTOBER 2011



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NO. 2



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# GLASS SHARDS

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## ACGA WEB SITE PASSWORD

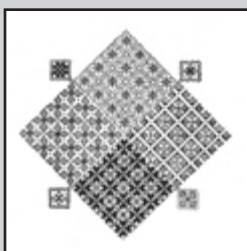
visit [www.cutglass.org](http://www.cutglass.org)  
for Member Only Information  
User: glassisneat  
Password: fun2collect

## Cut Glass Questions?

Do YOU Have Questions about your glass that you would love to get answered?

The ACGA Research Committee is looking to reactivate the "Question of the Month" column and would like to know what questions members have about American Brilliant cut glass. Member's questions would be answered by a variety of knowledgeable members who will provide a general response to the query. So if you have questions about some aspect of Brilliant cut glass, send your questions to: [craig447@aol.com](mailto:craig447@aol.com) or mail to: Craig Carlson, 17025 E. La Montana Drive, Unit 129, Fountain Hills, AZ 85268.. The Research Committee looks forward to hearing from you.

## THE PATTERN ID COMMITTEE



invites all ACGA members who have glass and would like help with identification to contact Jim Kimberling at: [jtkorjak@centurytel.net](mailto:jtkorjak@centurytel.net) [acgaid@gmail.com](mailto:acgaid@gmail.com)

## Cover Photo

Photo Courtesy of Bill Watterson

Attached is a picture of a 10" Libbey Columbia Pattern Bowl. One of the corners of the bowl is turned in as to form a handle.



## TO MY FELLOW CUT GLASS LOVERS

September has started out to be a busy month. I traveled to Indianapolis, IN for a joint meeting with the Ohio Valley and the Blackhawk chapters, which was held on Saturday, September 10th. While there, members from the River Cities chapter were found to be in attendance. Thus, we had three chapters participating in this educational event. Charles Schrock gave a presentation on Val St. Lambert Glass entitled "Val St. Lambert: History, Products and How to Identify." It was a very educational introduction into this type of glass. All were most impressed with the information which many of us had not heard previously. Ruth Maxwell invited all of us to her home for an excellent lunch and an opportunity to see her outstanding collection of American Cut Glass. Thank you to all who participated and made this a true ACGA event.

Volunteerism means a great deal today when so many people are spread thin with regard to family responsibilities and commitments. Thus, I would like to thank our outgoing ACGA Board members for their outstanding service to all of us. John Dresely has been approved for another term as an Eastern District Director, Steve Mey has been replaced by Bud Stone as the new Central District Director, Ellaine Wilson has been replaced by Franke Moore who is our new Southern District Director, Howard Blair has been replaced by Ron Dillon as the new Western District Director and Franz Hellwig was approved for another term as our At-Large District Director. For those who have served, I wish to thank you for your years of volunteerism to this great association. I also want to thank those who are still on the ACGA Board and those new members for their willingness to volunteer. It is greatly appreciated by me and our membership for all that you do to make ACGA a great association.

As I worked through my appointments for my second year as president, I felt that those who have continued to serve us are owed our appreciation for their service as well. Howard Blair is the new chair of Bylaws and Polices Review, Mike Kimberling is our

new Convention Site Selection Chair, Jere Ratcliffe is acting chair of the Endowment Fund & Board of Trustees, Steve Mey is Acting Chair of FACEBOOK, Peter Velez is the new chair of Financial Planning and Development, Joe Lemon is chairing Financial Review, George Gilbert is chairing Gifts and Acquisitions and Dr. Mark Alan Vinson is chairing the **Hobstar** Review. Outgoing is Dan West who chaired three of the above committees. Mike MacDonald, Becky Story, Ellaine Wilson and Bill Evans have also served as well. To everyone, I wish to convey my deep appreciation to what you have given in time and effort to ACGA

Russal Brawley currently serves as our new chair of the Museum Committee. This committee has been charged with the responsibility to review all recommended sites for the relocation of our cut glass collection. Russal feels that his committee will have a site recommendation to give to the ACGA Board when we meet in San Diego for the Winter Board meeting. I assure you that we are, indeed, making progress in this area.

Linda Guyer who serves as our WEBSITE chair continues to do an outstanding job for us. Every day she works hard to make our WEBSITE an excellent product. We receive many positive comments about our WEBSITE from outside entities.

I have signed the contract which was approved by the ACGA Board to move Ginger Taylor into a paid position as our Treasurer. The time that Ginger was spending on ACGA tax matters was extremely costly to her. Thus, in order to retain her, the Board agreed to pay for her services.

This is a gentle reminder to all of you that we will NOT be receiving a Membership Directory this year. We will instead be receiving a supplemental to the 2010-2011 Directory.

As I stated in my message last month, the 2012 ACGA Convention in San Diego will be in August rather than July which has been the time of year for our conventions in the past. The dates are August 21-24. In order to have this as a convention site, the Board approved the month of August in order to obtain a better hotel rate

Fall will soon be here. I wish all of you much success in your pursuit of American Brilliant Cut Glass to add to your collection. ♦

**KAREN UDELL PARKER, PRESIDENT**

# PATTERN QUIZ

BY BILL EVANS



The September, 2011 Quiz Pattern was correctly identified by a gentleman who became a Convention Dealer for the first time at the 2011 Orlando Convention. He is a recognized pattern person of the first caliber. He is Franke Moore, of San Antonio,

TX. Franke is the winner of the “Eagle Eye Award” for September, 2011. Elizabeth Jane Barber also correctly identified the pattern. (See Fig. 1).



**Fig. 1 - Hawkes Melrose Pattern**

The September pattern is cut on an unusual stemware blank that is not often seen, a cocktail blank. (See Fig. 2) The blank is 4 ½” tall and 2 ¾” across the bowl. I don’t think I would have been happy with only one cocktail served in this blank. It’s hardly large enough for an olive. Cocktail parties were not officially recognized by Society, until 1917, when Mrs. Julia Walsh of St. Louis threw the first recorded cocktail party, according to Wikipedia. However, Hawkes was making stemware for cocktails 10 years earlier, and other cutters were as well. The blank and the pattern are shown in the ACGA first Hawkes reprint catalog on page 155. The pattern was incorrectly identified in Boggess Collecting, C-487 on page 135. There the Melrose pattern on a tall champagne was identified as Hawkes’ Cypress pattern.

The October Pattern is shown on a beautiful Mount Washington bon bon blank in the Quizzard, Jr.’s collection in Elizabeth, Colorado (See Fig. 3). This pattern is shown in at least two books, but its actual pattern name is not shown in a manufacturer’s catalog. I have a theory about that and I will tell it to you next month.

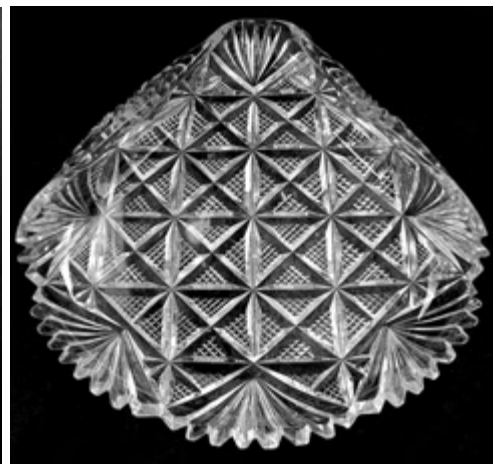
The rules of the Quiz are simple. The first person to email me at the afore-mentioned address (date and time stamp on the email will be the tie breaker) with the correct pattern name and catalog/book references will be awarded the famous “Eagle Eye Award” for the Quiz and be so named and honored in a future column. Second and third runner-ups will also be identified along with the answer to the Quiz.

If you have identified pieces that you think might get the pattern peoples’ juices flowing please submit High Quality digital photos for consideration. As items are published in the column, credit will be given to the person who submitted them. Please send your photos to my email address at [koala\\_tee@msn.com](mailto:koala_tee@msn.com). ♦

Enjoy!!! The Quizzard, Jr.



**Left, Fig. 2 – Hawkes Cocktail blank**



**Right, Fig. 3 – October Quiz Pattern**

# Question of The Month

OCTOBER, 2011

BY CRAIG CARLSON,  
RESEARCH CHAIR

**Question:** “I have noticed that, on many cut glass pieces, especially bowls, the pattern sometimes extends to the very top of the teeth. Does this mean that, at some point, the teeth were “lowered” to eliminate chips, etc? Are there some companies that are known to produce such patterns from the “git-go?”

**Clive Harding**

**Answer:** There is really no way to generalize an answer to your question. If you find a piece that is cut up into the teeth, it is always a possibility that the piece has been cut down. The only way to refute it would be to find examples of the pattern in the catalogs or in the books that also show the pattern cut right into the teeth and there really are plenty of those.

In the Pitkin and Brooks catalogs there are several patterns that are cut right to the edge of the piece, particularly those that have fans on the edge or decorated fans like the Gloria pattern in the 1902 catalog or Duchess in the 1904 catalog. There are two periods in the cut glass spectrum where this was pretty common. In the early Brilliant Period, when the cutters were cutting Russian, Hobnail, block diamond, notched prism, cane, etc., many of the patterns were cut right up to the rim. For example, you will find that most Russian pieces are cut like that. The other period was in the later Brilliant period, say from 1908 on up to the 1920's when Harvard was often used as the top motif and was frequently cut right up to the rim. A good example of this is the Propeller Pattern by Parsche for Marshall Fields. Another would be the Arcadia

patterns, which are often cut right to the rim. In the middle Brilliant period, there really aren't that many patterns that were cut without some space above the pattern.

**Craig Carlson, Research Chair**  
with the assistance of Bill Evans ♦



**JD Bergen Glass and Silver Plated Lamp with India pattern cut to the edge of the blank.**



**In Contrast to above, the toothpick holder in Maple City “ZB”, does not extend to the edge of the blank.**

# Looking at the **MINUTIA** in Cut Glass Patterns

BY LINDA JO HARE

The Oxford American Dictionary defines **minutia** as “very small details.” So in these few words we have it clearly defined as to where we will be centering our study in this new series. For the purpose of this series the individual parts of a design will be referred to as the motifs, and the combination of motifs will be referred to as the pattern or design.

## Hobstars, Rosettes

One of the first motifs that is readily recognized by any of us as collectors of Brilliant Period cut glass is the *hobstar*, also called a rosette in its more elaborate forms. This motif was one of the foundations in the majority of designs in American Brilliant era cut glass. Hobstars as a class are not necessarily “minutia,” but how they are used and how they are decorated certainly falls under our scrutiny of minutia in cut glass.

Hobstars can be simple—having as few as five points—and become amazing works of the cutter’s art in examples with 44 or more points on a single hobstar. The raised hob of the hobstar can be decorated or left plain and the points can also be left plain, decorated with fans, flashing, or even other motifs. This creates a lot of visual vocabulary for the designer to have at his disposal and a lot of small bits for us to compare and enjoy.



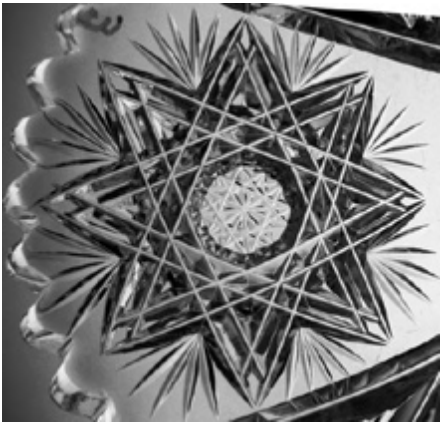
**American Cut Glass Company’s “Gemini” pattern on a punch bowl has hobstars that sport 48 points. Below this hobstar is a flat hobstar used for contrast.**



**T. G. Hawkes’ Holland design features a chain of hobstars at the rim and combines several different styles of hobstars in the same design.**

Now most of us don’t think about the use of the word “hob” in hobstar, so I’ll share a bit of history on this term. The motif name “hobstar” has its origins from “hobnail” which is a short nail with a thick head used to protect the leather soles of footwear. Iron hobnails were used on footwear as far back as Roman times for soldiers and laborers to get better traction when walking over rough ground. The cutting of a hobstar in cut glass produced a multi-sided “hob” that resembles an iron hobnail—and just as the hobnails on footwear stood out from the sole, the hob on a well cut hobstars also stands out from the surface of the surrounding glass. I would suggest that our cut glass examples are some of the most elegant forms of this utilitarian beginning.

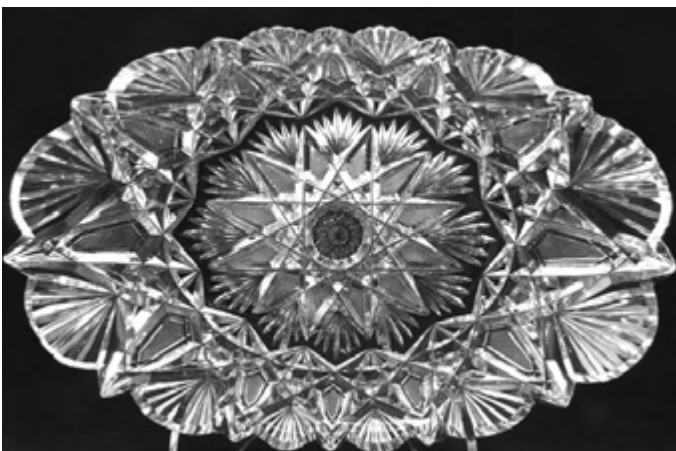
Some companies can be noted for use of certain styles of hobstars. For example, T. G. Hawkes made frequent use of 8-point hobstars. Maple City cut at least four patterns with double-miter outlined hobstars, and Meriden and Pitkin & Brooks each used hobstars with crosshatched points with a fan of miters in between with great frequency.



**An example of Maple City's double-miter outline hobstar as used on Enalia and Delphic.**

Besides being used as the central focal point in many designs, hobstars were used in clusters that create some pretty spectacular effects. Many highly sought after designs like Libbey's Marcella, Quaker City's Columbia and Marlborough, and American Cut Glass Company's "Fan Border" feature clusters of small hobstars. Many companies used a chain of hobstars in their designs. Pearson's *Encyclopedia of American Cut and Engraved Glass, Volume I* (71-108) illustrates many examples of different companies' work that features this motif. Patterns you may recognize that use what is called a "chain of hobstars" are Hawkes' Brunswick, Jewel's Aberdeen, and Egginton's Creswick.

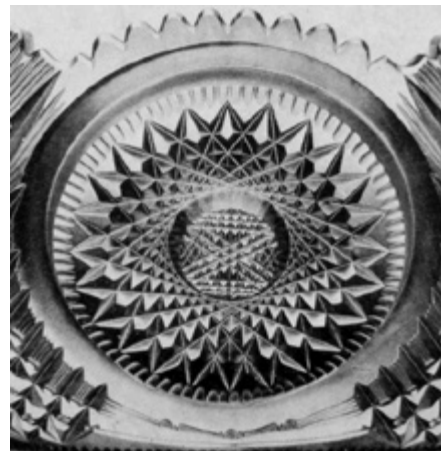
The central hob of the hobstar can be left plain or be decorated in various ways—with the most common form being some version of another hobstar. From my own research, I can tell you that some companies cut uniquely



**This example of Libbey's Florence has a large, embellished hobstar as the focal point that features crosshatched points and large fans between the hobstar points. There is also a chain of 5-point hobstars surrounding the central hobstar.**

decorated hobs on some of their designs making it possible to identify a company's work by the unusual patterns cut on the hobs. Pull out your ACGA catalogs and look especially at the work of companies like Pairpoint and Maple City to note this detail. Meriden sometimes used cane cutting on the hobstar hobs which is a distinctive and easy to recognize feature.

A shallow relief hobstar, whose center is flat to the surface of the glass rather than standing above the surrounding glass, is frequently called a flat hobstar, or a flat star, by many collectors today. This type of hobstar with a shallower relief offers a contrast to other deeper cutting. Many authors note that this shallow hobstar was a cost-saving style of cutting, but I think many designers also used it to offer greater variety and contrast in their design work.



**Pairpoint used many creative designs on the hobs of some of its hobstars. Shown here is Pairpoint's Sparkle with rows of three miters that create a unique zig-zag design on the hob.**

Numerous Brilliant Period patterns used a combination of different kinds of hobstars in the same design. One example that illustrates this is Libbey's patented Neola design that has different types of hobstars within its design. At first glance we note the large 8-point hobstar that ornaments the center of the pattern and then we also observe large 24-point hobstars and smaller 20-point hobstars by the rim edge. Now if we look closer—only at the central figure in the bowl—we note a large 8-point hobstar whose central hob is made up of a flat hobstar surrounded by a 24-point hobstar, and the exterior points are alternately embellished with split points and small plain button 8-point hobstars. I hope the accompanying photos will help illustrate the second layer of minutia that is described here. Many companies in addition to Libbey used multiple types of hobstars in the same design and sometimes we can only marvel at the complexity of such creations.



**Libbey Glass Company's Neola pattern combines many styles of hobstars.**

We've had a cursory look at some of the variations in the hobstar family in this article and will further detail hobstar minutia in some future articles. Noting the various ways in which hobstars were used and embellished offers us the opportunity to really enjoy the designers' methods for use of this motif—from simple to complex and tiny to huge. I hope you can enjoy looking over your own collection and noticing in more detail the great variety encompassed by the term "hobstar."

Many thanks to Dan Kuczewski for sharing photos of the American Cut Glass Company's "Gemini" pattern; and to Bill Evans for the photograph of Libbey's Florence. ♦

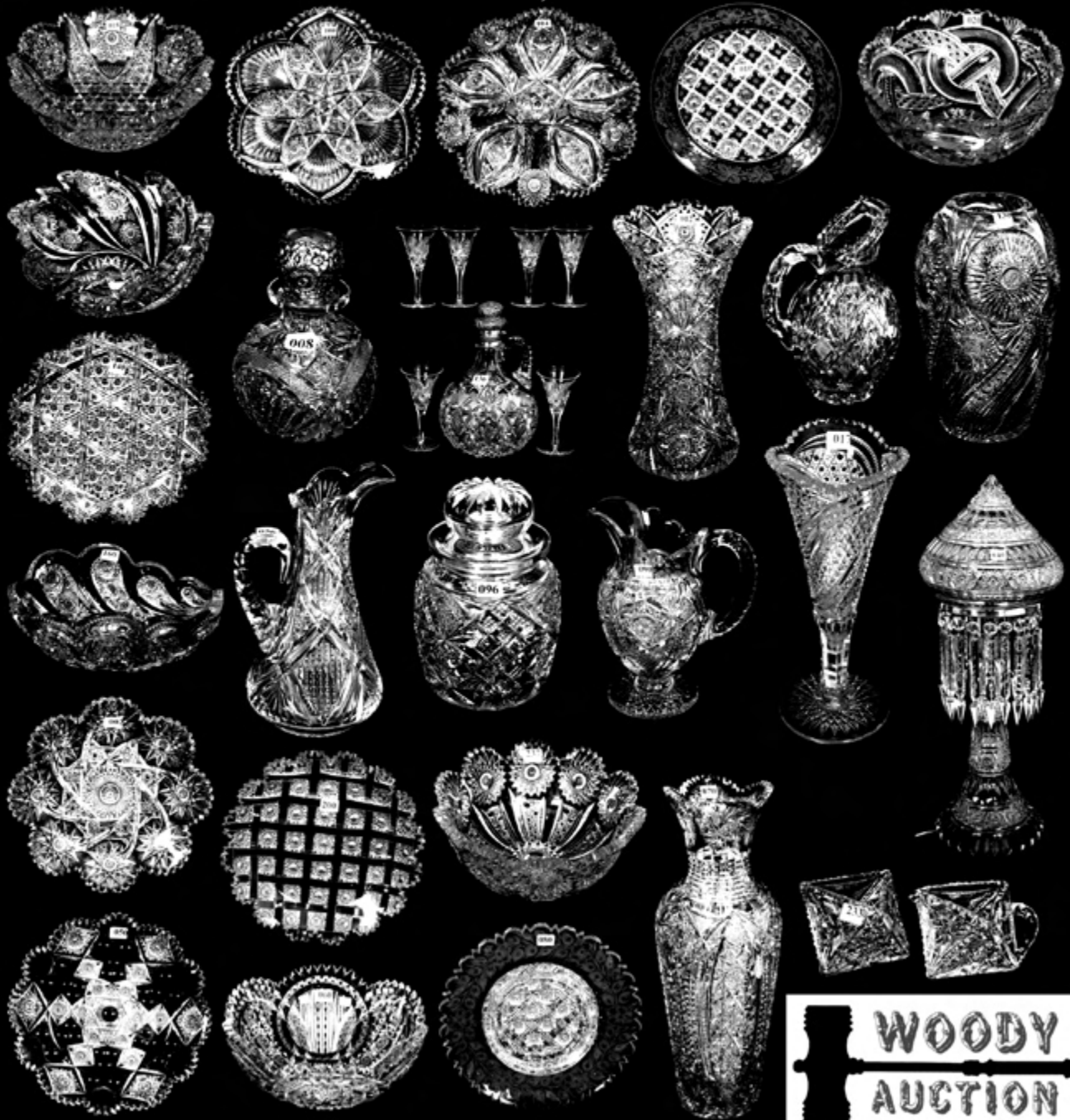
**Right, Close up of Neola's central 8-point hobstar with its additional hobstar embellishments.**

*Illustrations/Captions:*

1. American Cut Glass Company's "Gemini" pattern on a punch bowl has hobstars that sport 48 points. Below this hobstar is a flat hobstar used for contrast.
2. T. G. Hawkes' Holland design features a chain of hobstars at the rim and combines several different styles of hobstars in the same design.
3. An example of Maple City's double-miter outline hobstar as used on Enalia and Delphic.
4. This example of Libbey's Florence has a large, embellished hobstar as the focal point that features crosshatched points and large fans between the hobstar points. There is also a chain of 5-point hobstars surrounding the central hobstar.
5. Pairpoint used many creative designs on the hobs of some of its hobstars. Shown here is Pairpoint's Sparkle with rows of three miters that create a unique zig-zag design on the hob.
6. Libbey Glass Company's Neola pattern combines many styles of hobstars.
7. Close up of Neola's central 8-point hobstar with its additional hobstar embellishments.



American Brilliant Cut Glass Auction  
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ENGRAVED GLASS EXHIBIT AT

# Orlando Museum of Art

BY BILL MEEK

# *dazzles* patrons

This past summer the Orlando Museum of Art hosted an exceptional collection of ABP engraved glass from ACGA members' private collections. The two and a half month long exhibit was an important event for ACGA because it built upon the growing interest by museums to host American Brilliant Period (ABP) cut glass exhibitions. Previous exhibitions at the Georgia Museum of Art in Columbus, the Dixon Gallery and Gardens in Memphis, and the Mint Museum of Art in Charlotte, combined with the permanent display in the new American Wing at the Metropolitan Museum of Art in New York City (have and) are very important to our cause of educating the public about this fine and unique art form.

The Orlando Museum of Art, a prominent contemporary art museum, made a bold step outside of its normal exhibition policy to host the exhibition curated by William Meek. The museum's curator, Hansen Mulford, when asked what he liked best about ABP glass suggested that engraved glass offered a very different avenue to explore. This may have been the first exhibition solely dedicated to engraved ABP glass at any art museum. The collection assembled, which offered a significant number of unique items, will be difficult to ever bring together again.



**Engraved fish motifs**



**Hawkes Gravic Glass punch bowl**

Special thanks to Chet Cassel, Ph.D, for reviewing the items selected by Meek and making three separate trips to Orlando from his home in Delaware to oversee many details associated with the exhibition. Lenders included Drs. Paul Borelli, Hugh Severs, and Kenneth Braunstein, William and Barbara Meek, Jere and Judy Ratcliffe, and Bill Watterson. The museum provided more than twelve cases with Plexiglas lids in a room that allowed for artificial as well as natural lighting. The display was breathtaking. When more than 150 ACGA conventioners visited the exhibit in late July it was difficult to get everyone back on the bus, and many of the most seasoned collectors said it was the best they had ever seen.

Some pieces came from museums and some have gone on to museums. The Hawkes Wedding Jug had been on loan to the Corning Museum of Glass before coming to the OMoA and held a place of honor at the entrance to the exhibit. An oversized water glass, cranberry cut to clear, with a train engraved on it was



**View of part of the show**



**Libbey vase in front of two vases signed by Palme**

identified by Kurt Reed on location as a missing rare piece of Dorflinger, and is now on loan to the museum in PA. It helps to have real experts to inspect an exhibition and in this case Mr. Reed said that it was probably a present from Christian Dorflinger to the great philanthropist and owner of the Pennsylvania Coal Company, E. B. Smith, whose name appears on the train. Smith was from Scranton and the rare glass was purchased by its current owner from somebody in that same city last year.

More than a half dozen items are pictured in “Rarities”, while many others have been illustrated in other books and magazine articles. The exhibition caused interest on a national level as articles were published in *Victorian Home*; *Antiques and Fine Art*; and many other antique newspapers. At least a quarter of the show was of items not seen previously by most collectors. One Libbey

vase with an engraved heron, has a “sister” piece with an elk engraved on it instead in the permanent collection of the Toledo Museum of Art Glass Pavilion.

A Sinclair “Arcadian” plate on display, while more heavily cut than engraved, was pictured in a 1912 article about cut and engraved glass in the art periodical, *The Brush and Pencil*. This verifies that there is little reason to doubt that ABP was the “modern glass art” of a hundred years ago, viewed with as much awe and respect for craftsmanship and fine design as Dale Chihuly’s creations in glass are today.

Many of the pieces in the exhibition allowed for a comparison of cut and engraved designs on the same item such as those produced by Tuthill, Hoare, and Hawkes. The bar has been ratcheted up another notch by this historic show and now it should create more interest in the museum world to put together future exhibitions of quality rich cut and engraved glass. Talk to your own local museum director, curators, or Board of trustees about doing a show of ABP glass and if you can, donate one or more pieces or a collection to the museum to peak their interest. ♦



**Hawkes Queens variation vase in center**



**View of some of the plates in the show**

# IN MEMORY OF

BONNIE SIEK



Bonnie Siek, beloved wife of George E. Siek, Sr., and lifetime member of ACGA, departed this life and entered her eternal life on September 8, 2011. Despite years of illness with much suffering, Bonnie always had a sunny smile and cheerful

disposition for all who saw her. She was known for her superior cooking, knitting, and card playing.

She loved her mountains and the gorgeous sunrises and sunsets as seen from the porch of her beautiful mountain top home, where she loved to entertain family and friends. A loving, giving and forgiving spirit with pleasure in philanthropy, Bonnie and George established a museum of American Glass in Highlands which has more pieces on public display than anywhere else in the United States except Corning, NY. Until illness forbade it, Bonnie found great joy in her volunteer work with pre-school children at a local daycare center and Head Start school.

She is survived by her husband, two sons, two step-sons, a step-daughter, and six grandchildren, all of whom she adored. Letters of condolences to the family should be directed to George at the museum. In lieu of flowers, any financial donation can be directed to the memorial fund at The Museum of American Cut & Engraved Glass, 218 Whiteside Mountain Road, Highlands, NC 28741-7357. Bonnie was a champion for children and for family. She will be sorely missed by all who knew her. God bless. ♦

BY TOM DUNCAN



**Dorflinger train goblet on right, rare jack-in-the-pulpit vase in Royal pattern by Hunt on left**



**Hoare "Owl" ink well with massive silver Gorham silver base**



**Large two part punch bowl illustrated in Rarities with engraved fish. Unknown company**

# 2012 ACGA National Convention

**San Diego, California**

Convention is Aug. 21st through Aug. 24th, 2012 – NOT JULY

Pre-convention Tour on Aug. 20th

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**Easy peezy! Don't delay,  
Make your reservations today!**

# UPCOMING EVENTS

## 2011

### **Carolinas Chapter Meeting:** Saturday, October 22, 2011

Location: Connetsee Falls Clubhouse, 100 Overlook Clubhouse Dr. Brevard, NC  
ACGA Contact : Elizabeth or Frank Creech Phone: 828-884-9207, Creech1@juno.com

### **Columbia Chapter ABCG Display at the Portland EXPO show:**

Exhibit October 28-30, 2011

Display Location: 2060 N. Marine Dr., Portland, OR

ACGA Contact: Warren Biden, 503-246-9930, biden@brilliantglass.com

More Information Visit: <http://www.expocenter.org/directions.htm>

### **Columbia Chapter Meeting:** Saturday, October 29.

Location: Warren & Teddie Biden's home, 7400 SW Hunt Club Dr., Portland, OR

ACGA Contact: Warren Biden, 503-246-9930, biden@brilliantglass.com

## 2012

### **Columbia Chapter Meeting:** Saturday, March 17, 2012

Location: Hostess Deborah Randall

ACGA Contact: Carrol Lyle, 253-922-2366, cardonlyle@comcast.net

### **Columbia Chapter Meeting:** Saturday, May 19, 2012

Location: Home of Greg and Pam Randall

ACGA Contact: Carrol Lyle, 253-922-2366, cardonlyle@comcast.net

### **ACGA Convention:** Tuesday August 21-Friday August 24, 2012

San Diego Marriott Mission Valley

8757 Rio San Diego Dr. San Diego, CA 92108

Phone: 619-692-3800

ACGA Contact: Judy Manginella, Phone: 760-233-7771, judysuem@cox.net

## 2013

### **ACGA Convention:** Wednesday July 24 - Saturday July 27, 2013

Hilton Bella Harbor on Lake Ray Hubbard

2055 Summer Lee Drive, Rockwall, TX 75032

Hotel Phone: 214 771 3700

ACGA Contact: Mike Kimberling, Phone: 972 877 1166, mikrob4@hotmail.com

# ADVERTISING

**Advertising in The Hobstar is open to all.  
Rates are based on a per issue display basis  
as follows**

<b>Single column</b>	<b>2.25" (1/8 page) \$25.00</b>
	<b>4.75" (1/4 page) \$50.00</b>
	<b>9.50" (1/2 page) \$90.00</b>
<b>Double column</b>	<b>4.75" (1/2 page) \$90.00</b>
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**For instructions regarding submissions  
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**Robyn Kimberling**

**2224 Wren Court, Lewisville, TX 75077**

**972.966.8444, thehobstar@yahoo.com**

**The editor reserves the right to accept or reject  
ads at her discretion. Please call for color options.**

**Payment must be received before ad is placed**

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### **ACGA MEMBERSHIP**

**RENEWAL: ANNUAL DUES** July 1, 2011 to June 30, 2012  
**The Hobstar** will be sent as selected:

**\$35** — Receive **The Hobstar** via the Members Only section of the ACGA web site. Membership Directory is available to all members at this level on the ACGA web site. **Email address required**

**\$55** — Receive **The Hobstar** in hard copy via Bulk Mail. Also available on ACGA web site.

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Yes \_\_\_\_\_ No \_\_\_\_\_

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**The Hobstar & Directory** online only

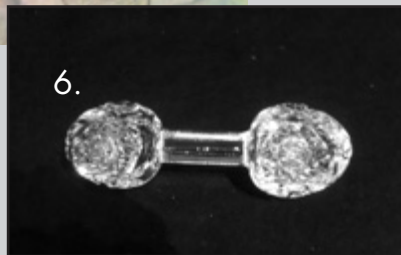
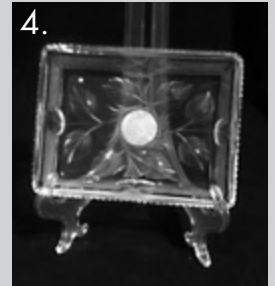
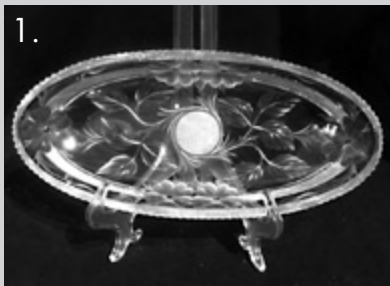
For address, phone or email change contact [acgakathy@aol.com](mailto:acgakathy@aol.com)

**ACGA WEBSITE** [www.cutglass.org](http://www.cutglass.org)

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# CUT GLASS COLLECTION REDUCTION

HEALTH ISSUES CAUSE ME TO REDUCE THE SIZE OF MY COLLECTION.



1. Tuthill Rosemere Pattern - Celery \$475 – Dish \$390. Both Signed & in Tuthill Book
2. Bowl 11-1/2 x 5 Silver Foot & Rim – Fabulous Cutting \$2450
3. Rare Pair Whiskey Bottles-1 Wheat-1 Thistle pattern-Sterling Tops Pair \$1400
4. Gorham Strawberry-Diamond-Fan Pattern 11-1/2" Very Nice \$375
5. Pair Comports Cut Cranberry to Clear 10-3/4 Signed Libbey-Pair \$1800
6. Knife Rest J Hoare's Monarch Pattern 5-3/4" Exhibited in Dixon Museum \$325

ALL VETTED & BLACK LIGHT.

CONTACT: STEVE CAMPBELL,  
314-753-1212