

Fenton Finders of Greater Kansas City

August 2026

A Message From Our President



By Connie Duncan

It is a beautiful sunny breezy day here in Kansas on June 15. Sitting out on the back patio in the shade and temperature is 80 degrees and there is no humidity. The only other thing I would enjoy doing is hunting

for some Fenton.

I have been on two road trips within the last month hoping to find that certain piece to add to my collection. Michelle and I made a road trip up to the Michigan area and came home with a few pieces, along with some NASCAR for Todd. We had not been up in the area before, so it was nice to see the country and shop some antique malls.

Jackie, Michelle, and I attended Matthew Wroda's Auction of Tom Limback's Fenton glass. I don't think I have seen so much quality glass in one place except for going to the national Fenton conventions, and then it is not in one place. You could walk through the rooms at Wroda's and check the tables

out and see glass you had not seen the other two or three times you looked. Needless to say, we each came home with Fenton pieces special to us, and the SUV was well-packed.

The club has been busy with several activities. Members attended glass blowing class at a local glass shop in Independence, Mo. and the National Depression Glass Convention in Lee's Summit, Mo. We have been very busy preparing for the Gala.

I plan on attending the national Fenton conventions this year and am looking forward to seeing many friends and hope to make new ones. If you have not made your Gala reservations at the hotel please don't wait. See page two for more information. We are looking forward to a successful Gala and years ahead.

If you are in the Kansas City metro area August 8, please be sure and join us at our local meeting. Information is in the lower left corner of this page.

Connie

Red, White, & Blue Fenton Celebrates America!

There's a big birthday coming up and I'm sure you've heard. That's right, America is turning 250 this year! We are excited to celebrate in a big way too - the Big Display at the 2026 Gala will be "Red, White, & Blue Fenton Celebrates America."

We will feature the Bicentennial pieces from 1976, as well as hand painted glass representing all things USA. We need your help to make this birth-

day celebration display truly amazing. While we have many of the Bicentennial pieces, we are still missing some, specifically the plates made for the General Federation of Women's Clubs and the Crystal Satin covered candy dish featuring the eagle finial and medallions on the body of the Founding Fathers.

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Next Meeting—NEW TIME

Meeting Date: August 8, 2026

Time: 1:00 p.m.

Where: Sterling Full Gospel Church,
3007 S. Sterling Ave.,
Independence, Mo.

Program: Connie Duncan

Treats: Carol Rigbsby

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A Message From Your Gala Coordinator, Dan Madura



Save the dates! 2026 Gala September 10-12th ~ Our 26th Year!

Go to our website to see all registration and hotel reservation links:

<https://fentonfinderskc.net/>

Room Availability for Glass Sellers

If you plan to sell glass from your hotel room, please note that all second-floor rooms with double beds are now sold out. As of 6/28, only two king rooms remain available on the second floor. If the remaining second-floor king rooms are sold, glass sellers may ask for rooms on the third floor. If we need to use the third floor, we will provide plenty of signage and announcements so attendees can easily find sellers.

Displays and Speakers (Visit the website for details)

- **Big Display:** "Fenton Celebrates America"
- **Luncheon Speaker:** Cal Hackeman, President of the Stretch Glass Society
- **Glass Painting:** CC Hardman and Karen Easton will demonstrate the art of glass painting.

Registration

A quick reminder...

- ♦ If you have reserved your hotel room, but not yet registered, please do so! For those selling glass, your room is not secured until registration is complete.
- ♦ Walk-in registrations are welcome for those not staying at the hotel or local attendees; however, the luncheon and dinner require online registration to be completed by 9/6.
- ♦ Please remember to wear your badge! The only events and spaces open to the public are the Saturday morning auction and rooms selling glass (except for club glass sales room).

Important Dates

- ♦ August 14th: Last day for \$35 registration (\$40 after)
- ♦ August 19th: Last day to get hotel rate of \$139/night
- ♦ September 6th: Last day to buy luncheon or dinner online. (You cannot add when checking in at the Gala)

See you in September!

Your Vice President,

Dan

Michael Dickinson Transportation Art at June Meeting

By Michelle Pennington

Many thanks to Peggy Hoyer, who gave a presentation on what she loves to collect, pieces designed by and (preferably) painted by the artist Michael Dickinson. While she really couldn't say just how long she has been collecting Michael's artwork, she did make it abundantly clear his work is her favorite.

She shared several pieces of the Smoke 'n Cinders, Jupiter, and Studebaker patterns. Smoke 'n Cinders is a part of the Designer Series offered in 1984, and the Jupiter and Studebaker patterns are a part of the American Classic Series appearing in Fenton's 1986-1987 catalog. The Jupiter pattern depicts "Central Pacific's

Jupiter steaming to the historic joining of the East and West by rail at Promontory, Utah, May 10, 1869."



Among the unique pieces she shared with us was a one-of-a-kind plate painted with the Smoke 'n Cinders scene in the wintertime, the original sample plate of the Studebaker pattern so we could all see the changes made to the final design Fenton produced, a plate and bell with a sailboat scene painted by Michael, and several other sample plates with artwork Fenton ended up never putting into production.

It was a beautiful collection, and you could see why Peggy has all of her Fenton displayed around the house and keeps nothing in boxes!



Left: The original Studebaker design
Right: the final design Fenton produced.



FFOGKC Extends Deep Sympathies to Janet Wilke

It is with a heavy heart we share with you Kenneth Wilke, husband of our club treasurer, Janet Wilke, completed his life's journey on June 23, 2026, after a battle with cancer.

Kenneth Malcolm Wilke was born in Topeka, Kan., on November 17, 1943, the only child of W. Kenneth Wilke and Nancy Rhea Howell Wilke.



Kenneth M. Wilke

After graduating from Topeka High School in 1961, he attended the University of Kansas. He graduated in 1965 with a Bachelor of Arts in Mathematics.

Ken was a second-generation law student at Washburn University School of Law. He graduated with his Juris Doctor on June 2, 1968, and admitted to the Kansas Bar and Federal District of Kansas on June 27, 1968. He was a member of the Kansas Bar Association and the Topeka Bar Association. In 2018, he received a certificate in honor for 50 years of service as an Attorney and Counselor at Law from the Kansas Bar Association.

He loved playing chess, and was also a recreational mathematician, preferring Number Theory. For 30 years, he was the problem editor for *The Pentagon*, the Kappa Mu Epsilon's Mathematics Honor Society Journal.

On June 4, 1988, he was united in marriage to Janet Christine Loux Schwinn. She brought Matthew and Susan to join their blended family. She also had two older sons, Andrew and Fred.

Ken and Janet enjoyed 38 years of marriage before Ken passed. They enjoyed riverboat cruises domestically and in Europe and made several trips "across the pond." Together they loved to watch British television.

Ken was predeceased by his parents and his first wife, Marilyn. He is survived by his wife Janet, daughter Heather, son Lance; step-children, Susan Schwinn, Matthew Schwinn, Andrew Schwinn (Michelle Doud); step-grandchildren Ryan, David, Victoria, Cherokee, Dustin; 8 step-great grandchildren, and several cousins. He will be missed by all.

In lieu of flowers, memorial contributions to Midland Hospice, 200 SW Frazier Circle, Topeka, KS 66606 or KTWU-PBS, 1901 SW Jewell Avenue, Topeka, KS 66621, would be appreciated.

Club Booth Hosted by FFOGKC at NDGA Glass Show

By Connie Duncan

On June 6, you could find the Fenton Finders of Greater Kansas City hosting a spot at the National Depression Glass Convention in Lee's Summit, Mo. Michelle and Todd Pennington arranged for our club to get this self-promotion booth and educational display. I went on Friday afternoon and set up our display and table with information and am pleased to say, the National Depression Glass Association was wonderful to work with and were most helpful.



Club promotion table at the NDGA show.

Of course, how could a person not do some shopping while there on Friday and on Saturday? Some of our Gala Fenton sellers were on hand - Barbara Garrison, Becky Tamblyn, Roger Bowen, and John Walk. What beautiful displays of glass and some really nice Fenton.



Club display table at the NDGA show.

Michelle and Todd Pennington worked the booth on Sunday and gathered everything up at the end of the day. We were surprised at the number of people who did not know about the local club or the Gala. Hopefully we can do more of these displays and make the club more visible.

It is a Rare Find Indeed... Glass Blowing with FFOGKC

By Carol Rigsby

When you discover a group of like-minded people you truly enjoy spending the day with, enjoy each others' hobbies, and learning special skills of basic glass blowing it is a rare find indeed!

The Fenton Finders of Greater Kansas City recently enjoyed a field trip to the Englewood Arts Center, just a mile from our regular meeting spot, to make our own piece of hand crafted glass. We each signed up and were encouraged to bring our friends and family to join us. I brought my childhood friend who doesn't know much about glass, but who is always willing to tag along for an adventure.

The Arts Center is new and welcoming and we were the first to arrive and I already knew I was in my element. The gallery displayed colorful and whimsical glass flowers and blades of glass-grass. I knew this would be the first of many visits to come.

We met up with the group and were ushered into the glass studio. It was well-organized and everyone was excited to get started. We selected the colors for our project and decided to make an egg paperweight or a bowl. The colors were hard for me to imagine and I quickly discovered we are a bit spoiled with the variety of frit John and Ann Fenton have offered for their ornament projects.

Here, I selected an egg as my project in the kaleidoscope colors frit. We were divided into two groups and we began the process of learning the tools and how to gather and heat our glass. We were each given personal attention and everyone watched as we applied our own frit and formed our gob. We were encouraged to make choices. Did we want our frit color all over the egg, or ombre? We could even insert a bubble into the egg. We were given the long punty rods and instructed to hold it steady in the furnace. "Keep it turning", and

keep it evenly distributed on the rod. I went last in our group, so I could have the benefits of hearing all of the instructions. We sat at the bench and used the tools to form our gob, we used the scissor-like jacks to form the neck of the piece and our instructor used terms we were familiar with, but when you have hot metal in your close vicinity, it was helpful to hear "grab that scissor-looking tool" and squeeze. It was not as intimidating as what I expected. The wet newspapers drew steam when we applied it to our molten glass and it was great to hold all of the tools and sit at the bench. Just a small amount of

water was applied to the seam and with the jacks and a tap, just as easy as we see in the videos, we watched my egg drop free from the pontil rod. It was a great experience I will remember for a long-time.

The other group making bowls either took a little longer to process or perhaps the group was a bit larger but we finished our eggs, and still got to watch the others create their bowls. It was also an interesting process, and more complex, beyond what I expected for our first attempts at a special project.

All of the pieces went into the annealer and then we waited. As a group, we waited until our next meeting for the reveal. All of the pieces that had been carefully placed into gift bags were unpacked and displayed together. Everyone had been so creative! The colors and the combinations were great. There was a lot of creativity in our group!

Since our adventure as a club, I have taken my egg with me to work and to friends' homes and even shared my experiences with other people interested in taking this class in Englewood. It was a fabulous introduction. Now... I need to work on a way to get more experience. I am exploring the weekly glass program and studio privileges, that offer considerably more instruction...and beyond.

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Hospitality Room Sure to Feed Hunger and Heart

The Hospitality Room continues to serve our 2026 Gala attendees a special taste of Kansas City. We are a complementary Gala buffet located on the second floor near the Glass Sales room, serving light snacks, healthy items, and decadent desserts daily, alongside a Special Friday Night BBQ menu to kick-off our event!

We are funded by the generous contributions from members like you, and we are pleased to offer you the convenience of not having to leave the hotel to enjoy good company and fresh, delicious meals.

What to expect

- *Daily Hours:* Open during designated times that do not conflict with luncheon and banquet meals or formal Gala programs.
- *The Spread:* Features a balance of fresh fruits, vegetables, homemade salads, and an entire room dedicated strictly to desserts.
- *Friday Night:* Features a full Kansas City style BBQ buffet when the Hospitality Doors open.

Contribution Guidelines

- *Containers:* Make sure your contributions are in disposable containers, or clearly mark your personal serving dishes with your name.
- *Prep Help:* Serving utensils are provided. The Hospitality Team can slice, dice, and prep any raw fruits, vegetables, or garden-fresh tomatoes you bring in.
- *Storage Note:* Refrigerator space is very limited, so please plan accordingly.
- *Monetary gifts:* Funds may be added to your registration, or gifted directly to the club.

How to Volunteer

If you want to help keep the room running smoothly, the Hospitality Team would be thrilled to put you to work:

- *Prepping & Refreshing:* Helping prepare raw items and keeping the food platters full.

- *Clearing & Monitoring:* Clearing used plates and keeping the area clean and inviting.



This year I am excited to bring you a couple of new additions from my own kitchen. I will be providing hot and hearty green beans, slow cooked with bacon, and a family-size crock of mac-n-cheese to add to our “hot” foods. And I really couldn’t be more excited to share some of my special Bundt cakes with you! Does anyone

like spice cake with homemade caramel icing? Or Grandma’s recipe strawberry cake with delightful strawberry icing? I love to serve as hostess as much as I love my glass – and that is saying quite a lot! We are looking forward to receiving *your* contributions too!

In the next newsletter, we are going to feature a member’s recipe from something they brought to Gala. It might be the ingredients to those special peanut clusters... or maybe that creamy potato salad everyone loves.

Jackie Oglesby and our team started preparing for this feast even before clearing the tables from our final meal in 2025. I have been so excited to work alongside, and learn from the years-old traditions this Gala has built.

I’m looking forward to this event! Every year just keeps getting better. Until we meet again, safe travels and good health be with you!

With love,

Carol Riggsby

Hospitality Volunteer

Minutes of the FFOGKC Meeting, June 13, 2026

The meeting of the Fenton Finders of Greater Kansas City was called to order by our President, Connie Duncan, at 1:01 p.m.

Connie asked if there were any corrections or additions to the April 11, 2026 meeting minutes published in the June newsletter. As no one had any additions or corrections to the meeting minutes, they were approved as published.

Janet Wilke was unable to attend the meeting, so there was no Treasurer's report given for April and May.

Old Business

A short discussion was had on the status of Gala preparations. The overall assessment was that planning was going well and things were generally ahead of schedule. Jackie Oglesby brought up the possibility of providing a copy of the Gala registration in the next newsletter. It was determined that a copy should be included.

It was announced the items made at the glass blowing class at Englewood Arts Center were available for members who attended to take home with them.

New Business

Connie Duncan provided an overview of the National Depression Glass Association (NDGA) Annual Convention and Glass Show held in Lee's Summit, Mo. on June 6 and 7, as we were able to set up a both a booth and display table to promote the club

and Gala at the show. Connie Duncan, Jackie Oglesby, Michelle Pennington, and Todd Pennington staffed the booth during the show. The general assessment was that it was a good experience, many familiar faces were seen at the show, and there were several attendees who expressed a genuine interest in the club and in attending the Gala. Connie also let members who may not have already known, that the NDGA has a Glass Museum located in Wellington, Kan. Connie also provided information on the museum for anyone who might be interested in visiting.

Discussion moved to the FACGA and NFGS annual conventions. Jackie Oglesby moved we make a \$100 donation to each of the clubs for their hospitality rooms. The motion was seconded and approved.

Denise Adams brought up planning for this year's Christmas party and the fact that we should probably be looking for a larger venue this year, as we have outgrown the venue used for the past couple of years. It was agreed we should find a new location, but it should be one that would allow us to use the same caterer we have been using.

There was a discussion regarding the status of possible nominations to take over the position of President of the club and that changes could be made to the position to make things a bit easier for the person accepting the position and/or make it



Above: Peggy Hoyer sharing her Fenton painted by Michael Dickin-son. She is holding a mini bell specially painted for Tyco.

Below: Peggy explaining about the railroad plate painted with a very early locomotive she is holding.



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possible to have someone who is not local to take over the position.

It was asked if the club would be setting up a table in honor of Tom Limback at the Gala. Although he was not in attendance to speak for himself, the general thought was that Bobbie Stanley was planning on providing some type of honor to Tom in his individual display.

Our program was given by Peggy Hoyer on the art of Michael Dickinson. She provided examples of the Jupiter and Studebaker patterns from the American Classic Series, and Smoke 'n Cinders, which is frequently confused with Jupiter, from the Designer Series. She also had several pieces of sample artwork Fenton never produced.

After a brief break, members showed off some of their recent acquisitions, many of which had been a part of Tom Limback's collection. Also shared and on display were all of the pieces of glass made by members at the Englewood Arts Center.

Dale Butler won the door prize at the meeting, a Dusty Rose Strawberry basket.

Connie Duncan agreed to present the program at our August meeting and Carol Rigsby agreed to bring treats.

Dan Madura made a motion to adjourn the meeting and Jackie Oglesby seconded the motion.

The meeting was adjourned at 2:50 p.m.

Respectfully submitted,

Michelle Pennington

Secretary

Register for Gala Today!
September

10-12

**See Information in
this Newsletter!**



Club Glassblowing

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Please join us on our next club field-trip. The company can't be better, and this was such an eye-opening experience that you come away with a deeper appreciation for the glass we love and treasure.



After gathering, shaping, rolling the pontil rod, reheating, and cooling, the final product!

Gala Big Display

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Additionally, we would love to have red, white, and blue pieces from across the decades of Fenton's glass production. Share your 1990s Red Carnival, the Colonial Blue pieces of the 1960s and 1970s, and the tried-and-true favorite, milk glass with us. We want it all!



If you have any questions, or if you are able to bring glass, please email *BOTH* Amanda Herman at akh1030@aol.com and Kristina Stanley at krislhunt@yahoo.com.

Jon Saffell, Fenton Product Designer, Third in a Series

By Sarah Smith

This is the third in a series of articles on Jon Saffell, a prominent designer for Fenton from 1994 to 2004.

Jon Saffell was hired by Fenton in 1994 to be a product designer and sculptor.



Jon Saffell, working at Fenton.

In this article we will explore the vases, baskets, and jewelry he designed during his time at Fenton from 1994 through 2001.

The “Dragonfly on Burmese” 8-inch pitcher was available to collectors in the June 1996 catalog. The mould was designed by Jon Saffell, and the beautiful pond scene was designed by Frances Burton.



Fenton #2960 8-inch Burmese Pitcher in the Dragonfly on Burmese design. The pitcher was designed by Jon Saffell, while the artwork was designed by Frances Burton.

Miniature sets have been a favorite with Fenton collectors for a long time. This tiny punch bowl set was inspired by the Millersburg Glass pattern, “Hobstar and Feather.” Millersburg was the company started by John Fenton when he broke away from Fenton Art Glass in 1908. This darling set was available in the 1996 general catalog.

Jon Saffell’s #6800 miniature punch bowl set with four cups.



The pineapple has long been a symbol of welcome in the Americas. Fenton designer Jon Saffell created this stunning 10-inch Pineapple Welcome light.

It was first available to collectors in the 1996 Fenton General catalog in Sea Mist Green #9408 LE, Dusty Rose #9408 DK, and Crystal #9408 WI and included the metal stand.



Fenton #9408 Pineapple Welcome Light was available in the 1996 Fenton General line catalog in Sea Mist Green, Dusty Rose, and Crystal. The light included the metal stand.

Fenton’s #1533 Hexagonal basket was first introduced to customers via its *Glass Messenger* newsletter in 1996. This 11-inch beauty, hand painted with a Roselle on Cranberry design was a *Glass Messenger* subscriber exclusive. Each piece was hand painted with a romantic rose motif created by Martha Reynolds, showcasing her “raised paste” technique, and completed with George Fenton’s signature.

Jon Saffell’s 11-inch hexagonal basket was originally offered exclusively to Fenton’s *Glass Messenger* subscribers in 1996. It was later produced in 1997 in Burmese, in 1998 in Cranberry, and in 1999 in Gold Amberina.



Fenton’s #9855 Favrene cut-back vase was designed by Jon Saffell, and the Lily pattern cut into the Favrene finish, was designed by Martha Reynolds. Favrene was first developed by L.C. Tiffany in the early- to mid-1890s. He called it Blue Favrite. The formula contains pure silver, which is brought to the surface by a process of cooling and reheating. This vase was part of the 1996 Connoisseur Collection and production was limited to 1250 pieces.

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Jon Saffell, Fenton Product Designer, Third in a Series

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Part of the 1996 Connoisseur Collection, Fenton's #9855 Favrene cut-back vase was limited to just 1250 pieces.

Fenton epergnes have been collector favorites for a long time. And Jon Saffell created another favorite with his miniature Diamond Lace epergne (#4806). It was the second edition of the Fenton Limited Edition Miniatures, and was produced in Opaline for the 1996 Historic Collection.



Second in the Fenton Limited Edition Miniatures, the #4806 miniature Diamond Lace Epergne was just a mere 4-1/2 inches tall.

Jon Saffell designed the #9866 8-inch square vase with four-sided base. The mould was new in 1996. Produced in French Opalescent glass which has been fired all over to give it a white translucency, the hand painted "Tranquility" design by Robin Spindler is highlighted with 22 karat gold paint. This beautiful piece was part of the 1997 Connoisseur Collection, and limited to just 1500 pieces.



#9866 FX Tranquility Vase was part of the 1997 Connoisseur Collection. With a mould designed by Jon Saffell, and a hand painted design by Robin Spindler, this vase is sure to be a focal point of any décor.

This gently curved, 9-1/2 inch basket was designed by Jon Saffell in 1998. Fenton offered it to collectors in their rich Mulberry color as part of the 2000 Connoisseur Collection. The Mulberry color is created by gathering Azure Blue over Gold Ruby. By reheating only the top, the craftsman brings out the ruby red, and creates the mulberry color as the Ruby and Azure blue glass warm together. The rich floral decoration on this vase is a bouquet of plum blossoms designed by Martha Reynolds.



Part of the 2000 Connoisseur Collection, this basket mould was designed by Jon Saffell in 1998. A Cobalt Opalescent basket (CV250KG), with hand painted white vining flowers was part of the 1999 QVC New Century Collection, and a Lotus Mist 9-1/2 inch vase (#6831 ZM) with the hand painted decoration "Dancing Wildflowers" was a *Glass Messenger* exclusive in 2000.

Jon Saffell designed this 11-inch vase in 1999, and it was used that year in the production of Fenton's Gold Amberina line from their Historic Collection. With colors on each piece moving from rich yellow-oranges to deep ruby, each mimics the fires in which it was created. The hand painted design, by Robin Spindler, features seed pods tucked in amongst ferns, complete with 22 carat gold accents. This vase, along with the other items in the line, was limited in production, to 2500 pieces, with the lamp limited to 950.



The 11-inch vase (#3240) was first produced in Gold Amberina in 1999. The hand painted design was created by Robin Spindler. All pieces in the line were strictly limited in their production.

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Jon Saffell, Fenton Product Designer, Third in a Series

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This 9-1/2 inch basket was designed by Jon Saffell in 1998. Fenton offered it to collectors in their 1999 Connoisseur Collection in Burmese hand painted with Robin Spindler's "Bluebird" decoration. The basket was inscribed with the signatures of 12 Fenton family members associated with the company.



Part of the 1999 Connoisseur Collection, this basket mould was designed by Jon Saffell in 1998. The bluebird in flight over windswept pampas grass is a Robin Spindler design.

Jon Saffell designed this beautiful Hobstar and Feather perfume bottle in 1999. The Hobstar and Feather pattern is historically linked to Fenton brother, John Fenton, who started the Millersburg Glass Co. in 1909. The stopper for this bottle comes from an Imperial Glass mould acquired by Fenton after the closure of Imperial in 1984. These two moulds combine to create a stunning piece!

This #6800 perfume bottle is a melting pot of concepts. Jon Saffell took his inspiration for the bottle from the Hobstar and Feather design made famous by Millersburg Glass, and the stopper is from an old Imperial Glass mould.



Lotus Mist Burmese was released to collectors in 2000, and Jon Saffell designed this #6531 10-inch basket mould in 2000 as well. It was shown in Fenton's 2001 Early Spring catalog. The design, Kim Plauché's "Daisy Butterfly on Lotus Mist," was the second released in Lotus Mist Burmese.



This large, 10-inch basket (#6531) was one of three pieces in the second release in Lotus Mist Burmese in 2001.

Jon Saffell's 18-inch tall Melon Rib student lamp (#5401) was offered in Willow Green Opalescent in 2000, a color Fenton based on their Florentine Green stretch of the 1920s. The lamp was hand painted with an Angel's Blush floral design by Kim Plauché (now Kim Barley). In 2000, the lamp was also offered in Lavender Lady on Violet Overlay and Provincial Floral on Cranberry.



The 18-inch Melon Rib student lamp, designed by Jon Saffell, was offered for the first time in 2000 in Willow Green Opalescent, Lavender Lady on Violet Overlay, and Provincial Floral on Cranberry.

2001 saw the debut of Jon Saffell's "Atlantis" fairy light in Red Carnival, #5204 (a Family Signature item), Willow Green Opalescent, and Violet. Both the Willow Green Opalescent and Violet had the fish colorfully hand painted.

Jon Saffell's "Atlantis" fairy light, with its delightful fish motif, began production in 2001, in three colors – Red Carnival, Willow Green Opalescent, and Violet.



The "Veil Tail" vase was produced by Fenton in 2001. This vase was designed by Jon Saffell, and Stacy Williams designed the charming Veil Tail gold fish on the Burmese. It was available in the June 2001 catalog and inscribed with the signatures of 12 Fenton family members. Production was limited to 2500 pieces.



Fenton's "Veil Tail" vase (#6151 BN) was produced in 2001. The vase was designed by Jon Saffell, and the sweet hand painted fish scene was the work of Stacy Williams.

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Jon Saffell, Fenton Product Designer, Third in a Series

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The final piece by Jon Saffell in 2001 was the Embossed Leaf vase in Iridized Emerald Green. This vase was produced by Fenton for QVC (QVC #7770 GG) and had a hand painted Lily motif by Frances Burton. The vases carried both Bill Fenton's and Jon Saffell's signatures. It was part of the Designer Showcase Series 2001.

The Embossed Leaf vase in Iridized Emerald Green was produced for QVC. Designed by Jon Saffell, the hand painted Lilies were a creation by Frances Burton.



The June 2002 catalog offered "Anna's Hummingbird" on Burmese to Fenton collectors. The 8-1/2 inch column vase was designed by Jon Saffell, while the fuchsia vines and Anna's Hummingbird were created by Kim Plauché (now Kim Barley). The vase is finished with a textured gold band encircling its base. It is Fenton's ware #2994 QH and was limited to 2500 pieces.



Anna's Hummingbird was on a new mould by Jon Saffell (#2994), and produced in Burmese and hand painted with a new, natural design of fuchsia, vines, and the Anna's Hummingbird by Kim Plauché.

Fenton's Christmas 2002 catalog found Jon Saffell back to his old ways, designing wonderful Christmas items. This year saw the introduction of Jon's #5940 two-piece snowman fairy light. At 7-1/2 inches tall, this snowman was decked out in a festive Holly Berry patterned jacket with a candy cane striped scarf by Fenton artist Kim Plauché. He was named "Jingles."

Fenton's 2-part snowman fairy light was introduced in 2002. The mould was designed by Jon Saffell, and the hand painted holly motif was created by Kim Plauché.



A second perfume bottle designed by Jon Saffell was the Flute and Panel perfume. Fenton offered this new perfume in the 2002 General catalog in three colors – Pink Chiffon, Blue Topaz, and Violet. This perfume was topped with the same stopper as his earlier Hobstar and Feather perfume (#6800), which was made using a mould obtained from Imperial Glass. The Flute and Panel perfume was sold in combination with a color-matched ring holder under a single ware number (#7190).

Jon Saffell's Flute and Panel perfume was introduced in 2002 in three colors, Pink Chiffon, Blue Topaz, and Violet. The perfumes were sold in combination with a color-matched ring holder under a single ware number #7190.



Jon Saffell designed the beautiful and intricate #6877 Art Nouveau trinket box, and it was first available to Fenton collectors in 2003. The round trinket box was four inches in diameter and was initially available in Rose, Willow Green, Willow Green Opalescent, and Rosemilk Opalescent.



The #6877 4-inch Art Nouveau trinket box was produced in 2003 in Rose, Willow Green, Rosemilk Opalescent, and Willow Green Opalescent.

Another Christmas favorite designed by Jon Saffell was introduced to collectors by Fenton in 2003. The #5080 two-piece Santa fairy light was in the Fenton line in the Fenton 2003 Christmas catalog. It was available in both a rich ruby red and a hand painted iridized Opal Mist.



The #7108 two-part Santa fairy light was available for the first time in Fenton's 2003 Christmas catalog. Two colors were offered – Ruby Red and a hand painted, iridized Opal Mist.

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Jon Saffell, Fenton Product Designer, Third in a Series

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2003 saw the introduction of a second beautiful trinket box designed by Jon Saffell, the #7108 six-inch covered box with lid. This trinket box was initially available in Blue Topaz with a hand painted design by Kim Barley, Black with a design by Diane Gessel, Willow Green with a design by Frances Burton, Violet with a design by Stacy Williams, and Rosemilk with a design by Robin Spindler.



The #7108 6-inch lidded jars were produced in five colors, each with a different artist's unique design. Production was limited to 1950 pieces in each artist's design.

Fenton introduced the #6341 Drapery Pitcher in 2003. The pitcher is six inches tall. 2003 saw it produced in Mulberry, a combination of cranberry and aqua glasses first developed by Frank L. Fenton in the early 1940s. This gorgeous small pitcher was part of the 2003 Honor Collection, which was a tribute to Frank L. Fenton, and was inscribed with George Fenton's signature. Production was limited to 2500 pieces.

Produced in 2003 as part of the Honor Collection, the #6341 6-inch Mulberry Drapery Pitcher was limited in production to 2500 pieces.



Jon Saffell designed the 9-1/2 inch Leaf Bowl, which began production in 1996 as a Sea Mist Green basket. In 2004, he designed an addition to this already existing piece, a single horn, or lily, to create an epergne from the Leaf Bowl. The 2004 Fenton general line catalog saw this single horn epergne, produced in Topaz Opalescent, as part of the Honor Collection. Its ware



The single horn epergne, using Jon Saffell's 9-1/2 inch Leaf Bowl designed in 1996 and his epergne horn, or lily, designed in 2004, was produced in 2004 in two colors—Topaz Opalescent #7175 and Ruby Amberina Stretch #6501.

number was 7175. The single horn epergne was also produced in 2004 in Ruby Amberina Stretch, inscribed with Nancy Fenton's signature, under the ware number 6501.

Jon Saffell found inspiration in an original pencil sketch of a unique cream pitcher drawn by Frank L. Fenton, founder of Fenton Art Glass, for his Founder's Water Set. When the drawing of the creamer was found, the design decision was made to attempt to turn the founder's idea into reality. After several modifications, the final design was ready for production in 2004, and was available to collectors via the June 2004 catalog. It was decided to offer the water set in Red Carnival, as Red Carnival was at the height of popularity in the 1920s when the original drawing was created. This stunning water set is a beautiful blending of past and present.



The #1909 Founder's Water Set blends the design talents of factory founder Frank L. Fenton and modern designer, Jon Saffell.

Left: Frank L. Fenton's original design drawing. Right: Saffell's modern creation.

Fenton's #5355 Lotus Mist Melon Vase was designed by Jon Saffell and Frank M. Fenton. It is 7-1/2 inches tall, and was available to collectors for the first time in the Spring 2004 catalog. Decorated with Robin Spindler's "Whispering Wings" design which included stylized florals and a delicate violet butterfly.

The #5355 Lotus Mist Melon Vase was a joint effort between Jon Saffell and Frank M. Fenton. It was a limited edition, with each piece numbered. The edition was limited strictly to 2500 pieces.



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Jon Saffell, Fenton Product Designer, Third in a Series

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Fenton's June 2005 catalog saw another beautiful piece from Jon Saffell, the #4355 8-inch vase. It was produced in Blue Burmese and decorated in "Cabernet Blush," a hand painted grapes design by Frances Burton. Pure gold in the glass formula creates the pink blush on the Blue Burmese, and the hand painted grapes decoration is highlighted with accents of 22 karat gold.



This new vase shape, #4355 in Blue Burmese, was created by Jon Saffell, and decorated in "Cabernet Blush," a grapes design by Frances Burton.

Fenton introduced Jon Saffell's #5949 mould shape as a ruffled-top vase in 2005, as a *Glass Messenger* exclusive. It was produced in Burmese, and decorated with hand painted peaches embellished with frit giving the peaches extra shimmer. However, this mould shape was introduced back in 1998, and used numerous times from 1998, always as a pitcher. The #5949 ruffled vase was the first time this elegant mould was used as a vase, rather than as a pitcher or ewer.

Fenton's #5949 *Glass Messenger* exclusive Burmese vase hand painted with peaches was the first instance of the company using this mould as a vase, rather than as a pitcher.



Fenton's offered their #7104 EY Intaglio pattern candy box through Fenton dealers participating in the direct mail catalog program in 2007. This 7-1/2 inch tall covered candy jar was produced in a rich purple carnival color, and had been designed by Jon Saffell.



This #7104 EY Intaglio covered candy was available through Fenton's dealers in 2007. It was inscribed with Lynn Fenton's signature.

In 1999, Jon Saffell designed three jewelry sets for Fenton. The first was the #8590 Champagne Satin Butterfly set. The glass of the necklace and brooch were designed by Jon Saffell, and the metal settings were designed by Margarita de Santis. The third piece of the set was a heart-shaped trinket box hand painted with a floral and butterfly design.

The #8590 three-piece jewelry set, consisting of a butterfly pendant, brooch, and a matching glass heart-shaped trinket box was available to collectors in the Fenton 1999 Early Spring catalog.



The second jewelry set designed by Jon Saffell in 1999 was the "Snowflake" pendant and earrings carried two ware numbers, P909WH (pierced) and C909WH (clip). Again, Jon Saffell designed the Crystal Iridescent glass leaf and Margarita de Santis designed the metal work.



Fenton's "Snowflake" pendant and earrings set carried two ware numbers, one to reflect pierced earrings (P909WH) and one to indicate clip earrings (C909WH).

Jon Saffell's #5399 Mother and Child pendant was a bas-relief piece and Fenton's first pendant for Mother's Day. It was produced in Misty Blue. Once again, Saffell and Margarita de Santis worked together, with him providing the glass design work, and her providing the metal design work.

Fenton's Mother & Child pendant was produced in 1999, for Mother's Day. It was listed in the General line catalog, but only available until April 30, 1999.



This concludes my series on Fenton designer, Jon Saffell. He worked for Fenton for 10 years, and created a plethora of mould designs we, as collectors, will treasure for many years to come. Thank you for sharing his work with me.