

# Fenton Finders of Greater Kansas City

October 2026

## A Message From Our President



By Connie Duncan

Hi Everyone,

It is really warm here in Kansas and I would sure like some cooler weather. As always with Kansas weather, stay around and in 24 hours it will change.

Dan Madura and I traveled to Ohio and West Virginia for the FAGCA and NFGS conventions and had a wonderful time. This was Dan's first time in the area and in Fenton Land. Williamstown Antique Mall did not disappoint him at all. I lost count how many times we visited the mall shopping and buying. Of course, we shopped the glass sales at both clubs and explored other antique malls in the area. We only had a week to spend in the area, so had to cut the NFGS convention short. We wish we could have spent longer. Nothing beats spending time with Fenton friends and making new ones.

The August club meeting is in the books, and we are busy getting ready for the Gala. We had some really nice show-and-tell pieces, and I did a pro-

gram on my #37 minis. Of course, a lot of discussion was on the trip Dan and I took back East. The October meeting will be on Gala finds, with treats provided by Amanda Herman. Anyone who did not come to this meeting missed out on Carol's homemade ice cream. I will admit I had two helpings.

The club will be taking nominations for President and Treasurer at the October 10 meeting and ballots will be sent soon after. Instructions will be provided on how to return your vote. Please vote! The results will be announced at the Christmas Party on December 12.

More information will be coming about the annual Christmas party.

I hope to see as many of you as possible at the Gala. I'm pleased to report this year's numbers are going to match last year. We have several new members attending. I am also happy to say planning for Gala 2027 is under way.

Happy Fenton Hunting,

*Connie*

## Getting Ready for FFOGKC Annual Christmas Party

By Denise Adams

Although we're in the first days of Fall, your FFOGKC friends are already planning this year's Christmas Party! Mark your calendar for the event on Saturday, December 12, at 1:00 p.m. You'll enjoy a fantastic holiday meal, fellowship, and you may even snag a



door prize! Highlights of the event include fantastic door prizes and a spirited game of "Dirty Bingo" where winners can "steal" a gift of Fenton, and hope they don't end up with the "Zonk" (damaged piece).

Stay tuned for more exciting information! We look forward to celebrating with you!

### Next Meeting—NEW TIME

**Meeting Date:** October 10, 2026  
**Time:** 1:00 p.m.  
**Where:** Sterling Full Gospel Church,  
3007 S. Sterling Ave.,  
Independence, Mo.  
**Program:** Gala Finds  
**Treats:** Amanda Herman

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# Glass ID Flashback - Gala 2021 *That Cased Lilac Vase*

Glass ID is one of the most interesting seminars offered at the national Fenton conventions and at our Gala. We see glass there we would not likely see anywhere else.

In 2021 at the Gala Glass ID, Tom Limback shared his very unusual Fenton Apple Tree vase. It was light blue on the exterior, and deep purple on the interior. With the love Fenton collectors have for Fenton's Cased Lilac of the mid-1950s, this vase caused an uproar like none I've seen before. The crowd went wild when Max asked who would love to own this vase!

Even though the Apple Tree vase is not one of the six line pieces Fenton produced in Cased Lilac between July 1955 and July 1956, the Apple Tree vase was quickly determined at Glass ID in 2021 to be Cased Lilac due to the light blue color on the outside and purple on the interior (created by Gold Ruby being cased over by the blue and the transparent Gold Ruby showing some blue through it creating the visual illusion of a purple color).

After Tom's passing in March 2025, some of his glass was auctioned, and one of the auctions included this highly-prized Apple Tree vase.

Some of us became curious about the background of this beautiful and very unusual vase, and began actively thinking about its history. One member of our group began thinking outside the traditional lines with thoughts like, "What colors are these, really?" We all sat around throwing ideas around and we came up with the blue being the same blue as Fenton produced for Edward Paul Company in the 1940s.

Edward Paul Company was a retailer who imported a majority of its merchandise from Europe. With the onset of World War II, it was very difficult to import goods from Europe, so they turned to Fenton for some of their glass products. Fenton produced

glass for Edward Paul Co. from 1941-1948.

We found a Blue Opaque Apple Tree vase Fenton produced for Edward Paul, and placed it next to the "Cased Lilac" Apple Tree vase. As you can see, the blues in the two vases are exactly the same shade. They even both have the same color break just below the neck.

Next, we placed a known line piece of Fenton's

Cased Lilac (#6068 6-1/2 inch handled jug), and it only took moments to realize the blue of the #6068 handled jug from the 1950s Cased Lilac line was significantly different from the blues of the two Apple Tree vases. But what about the interior of the Limback Apple Tree vase? It was very likely created the same way as Cased Lilac, by casing the Opaque Blue over Gold Ruby. The combination of Opaque Blue and Gold Ruby creates the same visual illusion of purple as in the actual Cased Lilac line. Now the question is, was this Apple Tree vase a sample piece for Edward Paul Co.?

In 1955, Fenton began producing the Cased Lilac line, using its Turquoise color, because

it had Turquoise in the pots after that color replaced Blue Pastel.

So the next question is, was this Apple Tree vase the first example of Fenton casing Blue and Gold Ruby together? Was this the first piece ever of "Cased Lilac?"

Sadly, we may never know the answer to this thought-provoking question. But what a magnificent piece it is, and it's surprising more people did not recognize its value when it was sold at auction in May of this year.

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Domitz, Carrie and Gerald, *Fenton Glass Made for Other Companies 1907-1980*, Collector Books, 2005.

Whitmyer, Margaret and Kenn, *Fenton Art Glass Colors and Hand-Decorated Patterns 1939-1980*, Collector Books, 2005.



Left: Fenton plain Opaque Blue Apple Tree Vase made for Edward Paul Co. Right: Fenton Gold Ruby cased Blue Opaque vase likely made for Edward Paul. Front: Fenton #6068 Cased Lilac handled jug. Note the differences between the Blue Opaque color of the Apple Tree vases and the Turquoise used in the handled jug.

# A Grand Presentation on the No. 37 Mini Vase

By Michelle Pennington

Connie Duncan treated members to a presentation on her latest collection, various pieces made from Fenton's #37 mould (commonly referred to as "37s"), which is a small (generally about 2-1/2 inches tall) vase or toothpick mould. It has also been used to produce numerous whimsy types of items. It was originally produced in the 1940s. Connie particularly likes to collect them because of their diminutive size and the variety of colors and shapes that were produced.



Connie Duncan with her collection of Fenton #37 mould pieces, including vases, pitcher, and baskets.

the different ways the tops of the pieces were changed, such as the addition of a crest, a fan-shaped top, or a square-shaped top. Included in the pieces she shared were some produced in the 1940s, all the way up to some pieces she had just purchased in the special glass room at the FAGCA convention in July.

She also discussed the markings on the bottom of the pieces, such as a mark that looks like a building, which was used on pieces made for the NFGS and sold to raise money for their building fund, and a butterfly

mark used on pieces made for the FAGCA.

Some of the various shapes she shared with members were baskets and pitchers (the original mould with a handle added), and pieces showing some of

Many thanks to Connie for sharing her cute "little" collection!



Left: Peggy Hoyer explains about some plates produced for Bob Evans. The upper plate was a sample, while the lower plate (with horses) was the version put into production. Both plates were designed by Michael Dickinson.

# Buyer Beware – Fenton Crested Ware? Absolutely Not!

By Anne Blackmore

Recently, this type of bowl seems to be showing up all over – on eBay, antique malls, consignment shops, and they have been posted repeatedly asking if they are Fenton, on Fenton specific Facebook groups.

An overwhelming majority of people, both sellers and buyers, think the pieces were made by Fenton and the prices put on the bowls reflect this viewpoint. It seems everyone *wants* the bowls to be Fenton.

It's important to remember though, that color and a crest do not a Fenton bowl make. Yes, Fenton did make both Peach Crest and Silver Jamestown bowls looking quite a bit like these examples—on the surface. But, collectors must look beyond the surface in order to not be cheated by imported pieces.

These bowls, both the blue and the pink (and all shown in the floral close-ups), were imported to the United States by the A.A. Importing Company, headquartered in St. Louis, Mo. It is not known where the bowls were actually made.

The blue and pink bowls above were sold by A.A. Importing Company during the 1970s. It is easy to differentiate them from their Fenton counterparts. These older A.A. Importing bowls are always cased in

crystal. This means there is an outermost layer of crystal glass on the piece. In the photo above, you can see the extra layer of crystal on the marie (foot)



of the A.A. Importing bowl (on the left). This extra layer of glass also makes the A.A. Importing bowl heavier than a similar Fenton piece. When making the Fenton bowl, the craftsman used only Milk Glass, the interior color (in this case Gold Ruby for the Peach Crest or Jamestown Blue in the Silver Jamestown), and the color of the crest. Please note, A.A. Importing also sold this bowl with a pale yellow interior.

Another difference between the A.A. Importing pieces and the Fenton pieces is the styles of artwork. On one of the Facebook discussion page mentioned earlier, there was talk of the artwork on the bowl in question having been done by the Abels Wasserberg decorating division, Charleton. After looking through *The Charleton Line* by Michael and Lori Palmer, it was easy to see the designs were not Charleton.

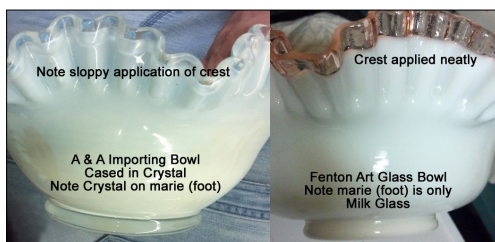
I visited the A.A. Importing website and looked at the “glass” tab. They are selling blue and red bowls with a white glass crest, similar to Fenton’s Snow Crest lines. The crests are weak and poorly applied. It is not possible to see the marie on either bowl on the website, but the artwork is very similar to the other two bowls shown in this article, especially the smaller flowers composed primarily of dots.



The Blue and Red crested bowls above were seen on the A.A. Importing Co. website in July 2026.

As can be seen in the stack of floral close-ups on page five, the older, clear-crested bowls from the 1970s and both of the bowls currently available on the A.A. Importing website use the very same style of small accent flower.

The small accent flowers surrounding the roses on



(continued on page 5)

## Buyer Beware (cont.)

(continued from page 4)

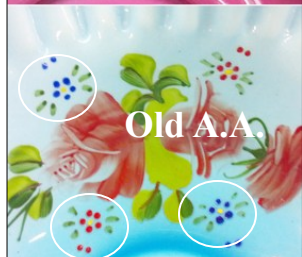
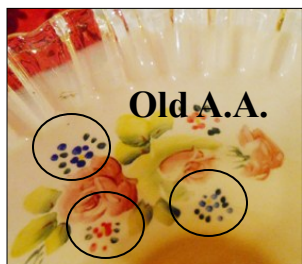
the older bowls and the bowls currently being sold are all made using small dots and very simple strokes. This is strong evidence the older bowls are A.A. Importing products. Any slight differences can be attributed to different artists. I have circled some of the smaller accent flow-ers to help them stand out.

It is very important not to let your heart guide your Fenton collection. Do not buy a piece because you *want* it to be Fenton. Do not rely on the internet for your information. I have personally seen a lot of wrong information shared on internet glass discussion sites. Google is rarely, if ever, correct in identifying glass. Replacements is iffy, at best.

Make time to read Fenton collector books by several authors to educate yourself about Fenton Art Glass. No one book will ever have everything a collector needs. Some books are very academic, listing all known pieces in various treatments and were written based on factory records. And some have a lot of Fenton advertisements and catalog pages.

These volumes are a great foundation for a Fenton library. Other books were written in conjunction with photos of glass from collectors. There will be many whimsies shown in these volumes. Invest in each type of book. The combination will give you a broad spectrum of knowledge.

By educating yourself, you will be sure to purchase Fenton pieces, and not be duped into buying a look-a-like.



## Why Didn't My Glass Sell Like I Thought it Would?

By Matthew Wroda Auctions

You see a piece you thought was valuable, and then it sells for way less than expected.

It doesn't always mean something is wrong with the glass. Most of the time, it comes down to how the market works.

Here are the three biggest reasons prices stay low:

- Supply vs. Demand

Even beautiful pieces won't bring strong money if many examples exist. Collectors chase what's hard to find, not just what looks nice.

- Condition

Condition matters more than people think. Tiny flakes, base wear, dull iridescence, or repairs and restoration can drop value fast. To collectors, originality always beats appearance.

- Timing of the Market

Glass prices move in waves. A piece might sell lower today and bring more later when collectors are actively seeking that pattern or color.



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# Minutes of the FFOGKC Meeting, August 8, 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 June 13, 2026 meeting minutes published in the August newsletter. As no one had any additions or corrections to the meeting minutes, Jackie Oglesby moved and Dan Madura seconded the motion they be approved as published.

Janet Wilke gave the Treasurer's report for April, May, and June.

## *Old Business*

Dan Madura provided a short update on Gala preparations. He stated things were going well and at the time of our meeting, there was only one room still available on the second floor of the hotel. He said the size of the room block for the Gala had been increased three times.

## *New Business*

As Connie Duncan and Dan Madura were able to attend the NFGS and FAGCA conventions in July, Connie provided information about their trip. With members at the meeting who had attended the national conventions in the past, but not in more recent years (or since the Fenton factory closed), Connie described some of the general changes in the events and in the areas around the original factory location.

Dan expressed his favorite part of the experience (which included multiple visits to the Williamstown Antique Mall and a tour of the Mosser factory), was their visit to the Grand Opening of the Museum of Fenton Art Glass. Connie stated the club needed to provide the Museum with pieces of some of the club glass that had been produced over the years, as the Museum currently has no FFOGKC club pieces to

display, and asked members to consider donating any club pieces they were willing to part with to the Museum.

Our program was given by Connie Duncan on various pieces made from Fenton's #37 mould (commonly referred to as "37s"), which is a small (generally about 2-1/2 inches tall) vase or toothpick mould originally produced in the 1940s. The mould was also used to produce many whimsies. She provided examples of some of the different shapes and colors produced, including some club pieces she had just purchased at the FAGCA convention.



Jackie Oglesby sharing her Fenton #251 bud vases.

After a slightly longer than normal break (we were treated to homemade ice cream made by Carol Rigby), members showed off some of their recent acquisitions, many of which were convention finds, in-

cluding some jewelry made from broken pieces of Fenton glass, and items purchased by other members from the auctions during the week of the two conventions.

Janet Wilke won the door prize at the meeting, a purple cruet.

It was decided the program at our October meeting would be "Gala Finds" and Amanda Herman agreed to bring treats.

Jackie Oglesby made a motion to adjourn the meeting and Janet Wilke seconded the motion.

The meeting was adjourned at 3:25 p.m.

Respectfully submitted,  
*Michelle Pennington*  
Secretary

# Finds from the Road

## Are Diamonds Really a Girl's Best Friend?



By Anne Blackmore

Once a year, Max and I have the opportunity to attend a wonderful glass show, as customers, rather than as dealers. Don't get me wrong, we *love* being glass dealers! Most of you know we live and breathe glass. But there is such a joy of anticipation when you arrive at a glass show. Even as you pay your admission fee, you're looking around, trying to spot the first awesome piece of glass. You finally get your hand stamp or wristband, and you're off and running!

By the time we got to the end of the first aisle, after about an hour of chit-chatting with all the dealers, we found our first real goodie. In 1920s-1930s Fenton, the #1502 diamond optic cream and sugar are quite a bit more common than the #3 (same shape as the #1502, but without the diamond optic). The #3 was actually produced first, as we find #3 in the early stretch glass colors, but the #1502 with the diamond optic was most certainly produced in greater overall quantities.



Fenton Aquamarine #3 creamer and sugar.

It was simple enough to change production from the plain #3, to the diamond optic #1502. Because these are pressed pieces, the only change required was in the plunger creating the interior of the vessel. Once the mould makers created a diamond optic plunger, the rest of the mould could stay the same. Production could even go back and forth between plain and diamond optic very easily.

Once we looked at our books, it was interesting to see the Aquamarine #1502 cream and sugar listed in *Fenton Art Glass 1907-1939*, by Margaret and Kenn Whitmyer, but not the #3. I flipped through most of the colors and found only Jade listed both versions.

These pieces are so very elegant in their simplici-

ty, and are unusual in their color, we could not leave them behind. Happily, the dealer had no idea how unusual the set is, and gave us a very good price! We giggled like little kids as we walked away from that booth!



About two-thirds of the way up the second aisle, a small pink oil lamp caught my eye. Interestingly, this Fenton piece *does* have the diamond optic. While the Whitmyers show this as an electric lamp in *Fenton Art Glass 1907-1939*, it would have been just as easy to create an oil lamp. It was created by taking the #1502 vase, and pinching the top closed around the collar holding either an electric socket or an oil burner. It's important to remember, in the 1927-1938 period when this was in production at Fenton, only ten-percent of farms nationally had electricity, so producing oil lamps, as well as electric, was a wise choice.

I've never seen one of these #1502 lamps in person (either electric or oil). Now, out of the corner of my eye, here is one in Rose in the back corner of a booth full of Duncan Glass. As I reach down to pick it up, the dealer remarked, "That's Duncan Miller's Diamond Quilted pattern." Yeah.... no. Finding no damage, I asked her what her best price might be, and then asked Max if he was okay with that price. He winked and said casually, "Eh, if you want it, I don't care, do whatever you want." That's our code for "YES! Definitely buy it!"

The Whitmyers list the #1502 Lamp in transparent Green, Rose, and Jade, and show an electric lamp in Wisteria. However, it was likely produced in most, if not all, the colors being used by Fenton at the time, including Aquamarine, Tangerine, and Ruby. The lamp was not quite as inexpensive as the Aquamarine cream and sugar, but a very nice deal considering how long I'd been looking for one!

We found some other great glass pieces at the show, but those will have to wait for another day!

Happy Hunting, dear friends!

