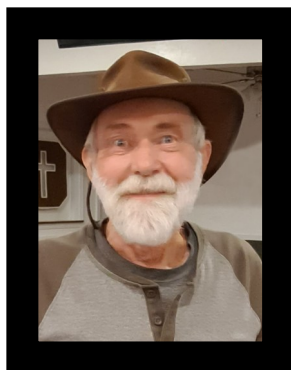


Fenton Finders of Greater Kansas City

June 2025

In Memoriam, Thomas Limback



It is with deep regret that instead of our normal President's Report, we instead share with you the news of Tom Limback's passing.

Thomas Edward Limback, 76, of St. Peters, Mo., died Monday, March 24, 2025, at his home.

He was born on May 29, 1948, in Higginsville, Mo., to the late John P. and Esther (Breder) Limback. He worked for Express Scripts in St. Louis for 20 years, and was a very active member of Messiah Lutheran Church in St. Peters, Mo.

He was an avid glass collector, with Fenton Art Glass being a primary focus. Tom belonged to the Fenton Finders of Greater Kansas City, where he served in all four officer roles since his joining in the mid-1980s. He was instrumental, along with

Melvin Lampton, in organizing the first Gala event.

He was well-known for sharing his collection of Fenton rarities, both at the regular club meetings and at the annual Gala. Tom always had amazing Fenton to share. His Fenton Grecian Gold collection was second to none.



In addition to FFGKC, Tom was also a member of the Fenton Art Glass Collectors of America, the National Fenton Glass Society, the Heart of America Carnival Glass Association, and The Stretch Glass Society. He loved and appreciated many types of American-made collectible glass.

Tom was truly a good soul, as well as a passionate collector and educator of Fenton glass. He will be greatly missed in our Fenton community.

A Message from Our President



By Connie Duncan

Can you believe this is June, and half of 2025 is almost gone? It was with great sadness and surprise to hear of the passing of Tom Limback. Tom was a longtime member of our club and will be missed by all.

I will be finishing Tom's term of President which

runs through 2026. Dan Madura, who was our past president and a board member, will move into the Vice President position. I will still be Chair of Gala 2025, with Dan assisting.

The officers will be looking at the club by-laws for some revisions. We will be keeping our members informed of any changes we might suggest.

The national Fenton conventions will be happen-

(continued on page 7)

Next Meeting

The next meeting of the Fenton Finders of Greater Kansas City is June 14, 2025. Join us at Sterling Full Gospel Church, 3007 S. Sterling Ave., Independence, Mo. The meeting starts at 7:00 p.m.

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Condolences to the Family of Sharon Haughey

We are deeply saddened to inform the club of Sharon Haughey's passing on March 27, 2025.

Sharon was born on November 7, 1958, in Columbus, Ohio. She was the loving wife of Dan Haughey, and they were married for over 36 years. They had four children, and numerous grandchildren and great-grandchildren.



Sharon Haughey.

Sharon loved her glass collections, primarily focused on Chocolate Glass by many makers and Fenton's Cameo Opalescent. But above all, her greatest joy in life was her family, and she cherished every moment spent with them.

She will be dearly missed.

Too Great To Wait!

By Tom Limback

In William Heacock's second Fenton book, *Fenton Glass The Second Twenty-Five Years*, on page 135, is a picture of the Fenton Viking Dragon bowl and candelabra. Along with the picture is the comment "Without the Fenton scrapbook, we may never have known about the very rare Viking line made around 1938."



A few years later, the Fenton Viking set was in Fenton's

line in amethyst carnival. Evidently, Fenton had the moulds, but they were hidden in the factory somewhere. The original set is in crystal satin, with shiny accents, consisting of a bowl with dragon heads as handles and a two-lite candelabra with a dragon head under each candle cup.

Just dreaming, wouldn't this set really have come alive in red carnival?

Important Structure Changes to FFGKC

Due to the unfortunate passing of Tom Limback, our president, we held an emergency board meeting. We would like to announce the following changes in the board/officer structure effective immediately:

Club Officer Changes

- Connie Duncan will assume the Presidency through 2026, finishing Tom Limback's term.
- Dan Madura will assume the Vice Presidency through 2025, finishing Connie Duncan's term. He will assist Connie with the planning and execution of the 2025 Gala.
- Janet Wilke will remain as Treasurer through 2026.
- Jackie Oglesby will remain as Secretary through 2025.
- The officer position of President Emeritus will remain vacant as per the By-Laws.

Club By-Law Revisions

There will be a revision of the club's by-laws to accommodate changes to the officer structure beginning 2026, to be voted on soon by the membership.

Proposed changes are:

- Rename the position of Vice President to Gala Coordinator.
- Eliminate the position of President Emeritus.
- General review of the by-laws document.

Officer Elections for 2025

There will be further communications about nominations for Secretary and Gala Coordinator coming very soon in a separate communication.

- Secretary: Jackie Oglesby will not be running for another term.

Health Update

One of our club's founding members, Melvin Lampton, is recovering at home from a minor stroke. Please keep him in your thoughts and prayers. Drop him a get well card if you would!

April Meeting Shared Fenton's 1920s and 1930s Glass

By Jackie Ogelsby

Our meeting started out somber, with shared stories about our time with Tom Limback and some of the wonderful programs he put on for us. Tales included how he would hunt for the very best of Fenton Glass. We miss you already, Tom.

Tom had planned to do the program in April, so I volunteered to put on a program in his place. Since the Gala is coming up, and glass was already being sorted and cleaned to go to the Big Display, I decided to do a program on the display. Tom was planning on bringing in at least eighty-percent of the glass for the display, so we decided to expand it from Opaque Glass of the 1930s to include all glass from the 1920s and 1930s. This should make it easier for people to put some pieces on the Big Display.

From the pictures, you can see stretch glass from the 1920s, as well as the opaque glass from the 1930s is included. Fenton produced some wonderful candlesticks in the 1920s, from the two-color candlesticks to candlesticks with oval cut decoration. Jade Green was produced in both the 1920s and 1930s. Famously the off-hand art glass produced at Fenton by European glassmakers was produced in the 1920s. Diamond Optic was produced from 1927 to 1938. This would also include the acid etched glass produced in the late 1930s. We have a large selection of wonderful Fenton Glass to put on the big display this year. The only thing left to say is, I am glad that I am not Amanda Herman who will have to pick through all the wonderful Fenton Glass and choose what will go on the display and what will not. It is a wonderful problem to have!



Grouping of Fenton's #1639 line, called "Elizabeth" by collectors. The Black and Jade covered mint jar in the center is especially difficult to find.



As you can see from the meeting pictures, there was only a small sampling of the glass including some stretch glass, a pair of oval cut candlesticks in Ruby, some Dancing Lady vases in Mongolian Green, Periwinkle Blue, and Jade Green, as well as a Rose Diamond Optic water set. Just a few pieces to show the many possibilities for our display.

Our show and tell included a beautiful carnival glass Alley Cat whose body had been sand blasted while the head remained as produced. It had two hummingbirds painted on it, front and back. This cat was won at an auction in which the new proud owner declared she didn't care about anything else, but the cat was going home with her. Who could blame her?

Bobbie Stanley brought in samples of his new collection which included some Jade Green and a very good selection of #1639 Elizabeth glass, many the two-color combinations which included a Black Mint Jar with Jade Green base and lid. It is almost impossible to find, but he found it very quickly in an antique store after he started his new collection. We need to go shopping with Bobbie sometime.



Hope you can join us for our next meeting in June where Craig Ricklefs will be presenting a program on some of his fabulous collection of Hobnail glass, and Dan Madura will be bringing us treats.

Until then enjoy the pictures and the hunt for Fenton Glass.

Mid America Fenton Gala 2025

Our 25th Year

Registration Now Open!



We are pleased to announce that registration is now open for the 2025 Gala.

Register to attend our workshops and seminars and enjoy our Hospitality Suite. Donations for the suite are totally optional. You can choose to join us for the Friday luncheon and/or Saturday dinner, but remember to register for those too.

If you're interested in selling glass, just add the reservation item to your cart. We'll reach out with details, including room assignments. Please be sure to review the 2025 Gala room assignment policy that was presented in the April newsletter. Don't forget, new memberships and renewals are also available!

This year's Gala Highlights:

- The Big Display will feature "Fenton Glass of the 1920s and 1930s"
- Luncheon Speaker: Les Rowe "Fenton Liquor Decanters from the 1930s"
- Glass ID
- Glass Painting by Karen Easton and CC Hardman
- Individual table displays provided by all of you!
- Silent, Whimsey, and Saturday morning auction
- And of course... our fabulous Hospitality Suite!

For more information and to begin your registration, go to the website www.fentonfinderskc.net/gala-2025



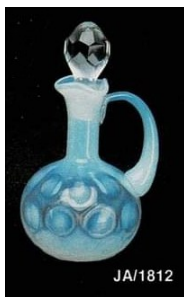
A.A. Importing Co. Cruet, Part II

Fifth in a Series on the Midwest Wholesaler

By S. Holmes

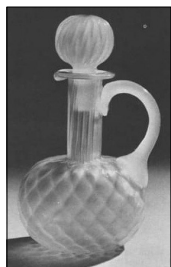
Back in the February issue of the FFGKC newsletter, we looked at the first part of the A.A. Importing Co. line of cruets, specifically, the cruets sold by A.A. for the most years. The longest-selling cruet A.A. offered was their ruby cut-to-clear with a Rose design. It was sold for 18 of the 28 years for which I have catalog access.

As we begin looking at the cruets with shorter selling durations, the first one is A.A.'s Opal Dot cruet. It was listed for sale to wholesalers in the 1982-1983, 1984, 1985, and 1986 catalogs. It is an easy one to mistake for a Fenton piece. However, neither the body nor the stopper are Fenton shapes, and the color of the white opalescent is just "off" for it to be a Fenton piece. It was listed as being 6.25 inches tall.



A.A. Importing Opal Dot cruet. Image from A.A. catalog.

The next seven cruets were each sold for three years each, in 1970, 1971, and 1972. This means these pieces are getting to be old enough where most sellers have no idea any more what their origins are, and probably do not care. But they all remain A.A. imported products. I apologize for the black and white photos, but A.A. Importing printed their early 1970s catalogs in black and white.



Pink Opaline Quilted cruet. Image from A.A. catalog.

The first two of these seven are Pink Opaline. One is quilted in appearance and is 6.25 inches tall, and one is footed and 8 inches tall.

Neither bears much similarity to a Fenton cruet.

The next three cruets marketed for three years are all mimicking an old loop pattern, called Nailsea, favored by collectors since the Nailsea Glassworks was in business (1788-1873) in Somerset, England. However, A.A. is not selling genuine Nailsea pieces, of course. Their "Nailsea" cruets were available



Nailsea footed cruet. Image from A.A. catalog.

There was also a second style of Nailsea cruet sold by A.A. Importing. It was less meticulously done than the footed Nailsea cruet, and had the fairly standard "round bottom" many of their other cruets are known for. I could only find this style A.A. Nailsea cruet in their 1975 catalog.



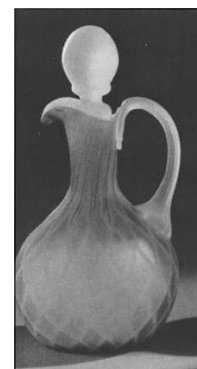
Nailsea round bottom cruet. Image from A.A. catalog.

The A.A. Nailsea cruets are seen regularly in antique malls, and are often labeled as genuine Nailsea pieces, with matching genuine Nailsea prices. Please, beware!

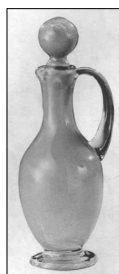
It is a fair hypothesis the pink opaline footed and the Nailsea footed cruets were produced by the same maker, as their shapes are the same. Just as with Fenton, knowing your shapes with A.A. Importing can be very beneficial in identifying their wares.

A.A. was definitely taking advantage of the interest in old glass occurring in the early 1970s. There was a lot of diamond quilted glass being produced in Italy, then being imported to the United States by companies like A.A. Importing and Kosherak Brothers.

Their Mother of Pearl cruet was a great example of this contemporary diamond quilted glass. It was sold in their 1970, 1971, and 1975 cat-



A.A. Importing Mother of Pearl cruet. Image from A.A. catalog.



Pink Opaline footed cruet. Image from A.A. catalog.

(continued on page 6)

Cruets by A.A., Part II

(continued from page 5)

alog, and was available in both pink and blue. They were listed as being 7.5 inches tall.

Genuine old pieces of diamond quilted glass are sometimes referred to as “air trap” because it is a cased glass where air is trapped between two layers of glass in a pattern to create a decorative effect. It was first patented in England in 1857.



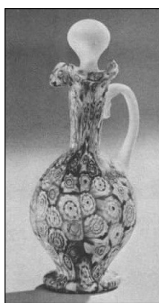
A.A. Importing round bottom Millefiori cruet. Image from A.A. catalog.

As long as we are talking about Italian glass, let's talk about a very well-known style of Italian glass, millefiori glass. Millefiori means “one thousand flowers” in Italian. In millefiori glass making, the craftsman slices rods of layered glass to expose a flower-like design on a clear or colored disk of glass. These pieces are then placed together to create a mosaic or placed throughout a blown glass piece.

A.A. Importing took advantage of the popularity of millefiori glass as well, selling two styles of millefiori cruets. The first, with a distinctly round vessel, was in the 1970, 1971, and 1972 wholesale catalogs. A.A. called it the “round bottom cruet”. However, not all the round bottom styles were the same. Some were fashioned like the example above with both the body and the stopper made in the millefiori style glass, while others were sold with a crystal stopper. Both versions were 6.75 inches tall.

The second millefiori style cruet A.A. sold was only in its catalogs for one year, 1971, and this was also 6.75 inches tall, but it was footed, and more slender and vertically oriented. It had a crystal stopper and handle, rather than the matching millefiori stopper like the round bottom cruet above.

Cut-to-clear is another very popular style of glassmaking, generally thought of as a Bohemian or eastern European specialty. This involves making cased glass with quality crystal glass on the inside, then having a layer of transparent red, blue, or green over the outside. It can be done with other colors on the outside, but these three are the most common.



A.A. Importing footed Millefiori cruet. Image from A.A. catalog.

A.A. wanted in on this glass style's trendiness as well, so put together quite a line of red cut-to-clear and blue cut-to-clear.

As we explored earlier in this series, both their ruby and cobalt cut-to-clear guest sets sold for at least 20 years in the wholesale catalogs. This style of glass was very popular with not only collectors, but with the general public.

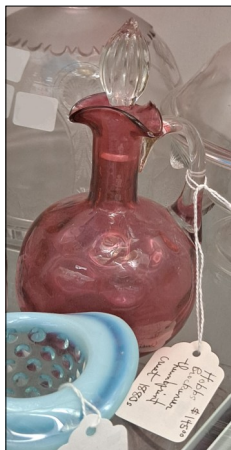
In the cruet line, A.A. offered their “Thousand Eye” overlay. These were available in their standard ruby and cobalt, but the design was very simple, just circles cut into the colored glass, showing the crystal glass below. The Thousand Eye overlay cruets were 7 inches tall.



A.A. Importing Cobalt and Red “Thousand Eye” overlay cruets. Image from A.A. catalog.

These cruets apparently were not as popular as those cut-to-clear guest sets, as they were only available in the 1975, 1976, and 1977 wholesale catalogs.

I'm going to pause the A.A. cruets here for this installment of our on-going conversation, and take a quick step back to our last meeting. In the February 2025 issue, we talked about A.A.'s very popular Cranberry Thumbprint cruet. It was listed in 11 of my 28 catalogs.



A.A. Importing Cranberry Thumbprint cruet mislabeled in an antique shop. Photo by S. Holmes.

I recently spotted an A.A. Importing Cranberry Thumbprint cruet in an antique mall, in a booth with lots of very high-end, very expensive glass. It was labeled as “Hobbs Brockunier thumbprint cruet, 1880s.” And, while the body of the cruet was A.A., the stopper was a Fenton stopper. Looking at the body, and at the bodies of the A.A. cruets we've talked about so far, it is easy to see it is their “round bottom” shape. This is why knowing your A.A. pieces and shapes can save you a lot of heartache when you're shopping and collecting.

President's Message

(continued from page 1)

ing in late July and early August in Vienna, W. Va. and Marietta, Ohio. I have attended both of these conventions and encourage any of you to try and attend if you have a chance.

For many years, there was lots of Fenton for sale at the fairgrounds in Marietta and that is going to happen again. Trust me, I spent many hours shopping for Fenton at the fairgrounds. Be sure to stop at the Williamstown Antique Mall in Williamstown, W. Va. This mall has a great display of Fenton all year-round, and even more at convention time.

Of course, we are hard at work to bring you the 2025 Gala. You can make your hotel reservations at the Embassy Suites now, either on-line or by calling the hotel directly.

The Gala's Big Display theme for 2025 has changed slightly. It will now be Fenton of the 1920s and 1930s. Amanda Herman is still coordinating this. The Big Display is for all the members, whether you are located in the KC area, New York, or Portland.

The Gala Auction is really close to being up on our website (www.fentonfinderskc.net) and when you receive this newsletter it should be up. Thank you to all who consigned glass, and especially to Jackie and Dan for all their hard work. We will need some volunteers to help with setting up the auction and to be helpers during the auction.

Janet has worked very hard on getting registration ready. Dan works his magic with our website to make it easy for everyone to register.

I know there are lots of auctions and conventions coming up in the near future. Good luck on finding that special piece of Fenton you have been looking for. May you have a great summer.

Yours,

Connie

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Thanks for the Memories!

By Connie Duncan

Nothing could be more fun than going shopping for Fenton. April 25th I was able to drive to Springfield, Mo. for The Bash, organized by Ann and John Fenton and family.

It was held in the Relics Event Center, a perfect place for this event. Walking into this center reminded me of walking into the buildings at the Marietta fairgrounds when I went to the national conventions. You saw glass in every direction. All the vendors not only sold fantastic glass but are collectors also. If you don't find one piece to take home with you then you were not really shopping.

The hospitality that Ann and John host for this event is like a big family reunion. This year Dave Fetty attended thanks to Ann and John. We were treated to his talent, along with John's help in making glass, at John's shop located in Republic, Mo. I enjoyed seeing old friends and making new ones. Sadly, this was the last Bash for Ann and John; thank you for the memories and fun.



Left: Dave Fetty picking up colored frit on the end of the pontil rod.

Below: John Fenton applies heat to the piece Dave is creating.



Left: Dave Fetty checks over a free-hand bird he is creating. This is a similar bird to the one he created for his National Christmas Tree ornament.

Is it Fenton or Is it Not?

Fenton Pieces Advertised as Non-Fenton in Shops and On-Line

By Anne Blackmore

Those of you who read this column regularly may be scratching your heads at the change-up in the headline. This time, I realized I'd found a bunch of Fenton glass labeled as glass made by *other* companies. Perhaps by sharing some of these, readers may find some new ideas of where to look for their favorite pieces in on-line searches.

Fenton Light Blue #9211 Vase Made for Edward Paul Company

This pretty blue vase was listed on eBay as "Antique Pharaon & Vallerysthal France Art Nouveau Blue Opaline Glass Vase." While the seller is incorrect, they are not grossly so.



The light blue vase with the heavy leaf pattern around its base was produced by Fenton during World War II (1941-1948) for Edward Paul Company. Edward Paul was an importer who obtained its glass from Europe, but due to the war, was unable to import normally. Under normal circumstances, this vase would have been made for Edward Paul by Vallérysthal & Portieux of France.

Fenton was able to step up and fill the void for them, producing not only this vase in light blue opaque, light green opaque (now called Kitchen Green by collectors), and Peach Blow, but also a wide variety of opalescent wares (including many dot optic items), and hobnail wares.

Fenton Jade #847 Low, Flat Footed Bowl

This was also a listing on eBay. Here is a low, flat footed Jade bowl, described by the seller as "Gorgeous Antique Green Jade Flat Compote Art Deco Steuben, 8 inches."

While Steuben made some phenomenal jade glass pieces, this simply isn't one of them.

This low, footed bowl is Fenton's #847 melon mould flattened out to nearly a plate. It is part of the extensive #847 line of melon shapes which includes the 5-1/2 inch fan vase, the 5-inch rose bowl, 8-1/2 inch flared crimped bowl, and 11-inch flared bowl.



If a collector is not yet familiar enough with shapes made by the two manufacturers to be certain if a jade piece is Fenton or Steuben, a very quick "tell" is to use a black light. While Fenton does have lots of green shades that will react to a black light, Fenton's 1930s and 1980s Jades do not react to a black light. Steuben Jade reacts magnificently with the bright green, alien "glow."

Fenton Mongolian Green #621 Vase

The last piece for today was identified on eBay as "Scarce Vintage Deco Cambridge Glass Jade Jadite Green Vase c.1930." This vase is not Cambridge, but rather is Fenton's #621 6-inch vase in Mongolian Green.



It is apparent the seller was not overly familiar with either Cambridge or Fenton. While Cambridge did produce their Jade, which was an opaque blue-green color, Cambridge's Jade was a very homogeneous color. It was quite even and smooth in appearance, with only occasional white streaks.

Fenton's Mongolian Green, however, was designed to have wide variation in tones and hues, giving it great depth of color in a single piece. This color variation was achieved by having old glass on the blow pipe when a new piece was being created. This technique meant there was both hot glass and cooler glass on the pipe at the same time, and the two reacted to being worked differently, resulting in different colors being achieved as an end result.

Please Consider an Officer's Role

By Connie Duncan

It is not too soon to be thinking about officers for the club for 2026. I will be finishing the term of Tom Limback's presidency. Dan Madura will be finishing my term as vice president. Janet Wilke has another year in her term as treasurer.

Our secretary, Jackie Oglesby, will be retiring from this position. Secretary is a two-year term on the board. Jackie has done a wonderful job for many years.

Being secretary does not make you the hospitality room chair person! Jackie is still going to be part of the Gala committee. Jackie has not only been a great secretary, but has contributed to the club in so many ways. We appreciate everything Jackie has done. We need someone to step forward and take this position. Jackie will be happy to help whoever will fill this spot. Contact her at stogles@yahoo.com for information on the position.

Want to Show Off Your Collection at Gala?

Don't forget to mark on your registration that you want to do a Display Table. We have four tables reserved already!! Remember you do not have a theme to follow. We have had some wonderful educational tables in the last 24 years.

Tables are 6 feet long and 30 inches wide. This is a fantastic way to share your knowledge and your Fenton collection.

Here is a wonderful example of an individual Display Table from the 2024 Gala!



This display table was titled: *Trains by Michael Dickinson.*

Fenton's Hobnail to be Featured in June

At our June meeting, club member Craig Ricklefs, of Independence, Mo., will present a program on Fenton's Opalescent Hobnail glass made from 1940 to the early 1960s.

He will share a lot of different colors and items made. Craig has been collecting hobnail glass for 50 years. He has also shared a lot of his glass in some very nice hobnail individual table displays the last few years at the Gala.

Below is his display from 2023. He worked to show some of his colorful Hobnail in the same way Fenton showed in their advertisement.



Fenton Trivia

Q: This small line was developed for Macy's Department Store in late 1937 to complement a china pattern produced by Johnson Brothers of England.

BONUS: This line did not sell well and the moulds were re-tooled to a new pattern. What was the name of the new pattern?

A: The line developed for Macy's was "Historic America" and depicted several historically important sites in the U.S. including Mount Vernon and Independence Hall.
BONUS: The moulds were re-tooled to the Butterfly Net pattern, which in turn, was re-tooled to the hobnail line.

Minutes of the FFGKC Meeting, April 12, 2025

The meeting of the Fenton Finders of Greater Kansas City was called to order by our President, Connie Duncan at 7:01 p.m.

Connie called for corrections and/or additions to the meeting notes for February 8, 2025, as published in the April newsletter. Connie Duncan accepted the meeting notes as printed in the newsletter with no corrections and/or additions.

Janet Wilke gave the Treasurer reports for February and March of 2025.

Old Business

Connie Duncan gave the members an update on the recent board meeting that was called to determine how the office of President would be filled since Tom Limback's sudden death. Connie, as vice-president, agreed to finish Tom's term of office and Dan Madura (a past president and present board member) agreed to finish Connie's term as vice-president. One of the considerations was that by the time we had elections to fill Connie's position, it would be time to vote for both the vice-president and secretary. This would allow our club to run smoothly and since Dan also agreed to head the Gala committee as vice-president, it would mean that the plans for the Gala will not be interrupted. Members agreed.

Connie also announced plans for the board to update our by-laws after the Gala.

We discussed the loss of Tom Limback. He helped create Fenton Finders of Greater Kansas City. We all missed him when he moved to St. Louis for his job and were very happy to see him coming back to meetings a few years back. His love of Fenton glass was clear for all to see, and he was so very generous in sharing his knowledge and his glass in wonderful programs. We miss him.

Connie Duncan gave an update on the Gala for 2025. Jackie Oglesby suggested we changed the theme of the Big Display to Fenton Glass of the 1920s and 1930s because around eighty-percent of

the glass that was going to be on the display was going to be provided by Tom Limback. Board members agreed this should open it up for more members to display their glass. Anne and Max Blackmore have agreed to walk the Big Display on Friday night. Connie also reported that 13 rooms have been booked already at the hotel and people needed to make their reservations, especially those with glass for sale.

Janet Wilke reported the agenda and registration form will be ready to send out early.

New Business

Connie Duncan suggested sending checks out to FAGCA and NFGS for their hospitality rooms earlier than we usually do would make sense because of the way we are having meetings now (every other month). Jackie Oglesby moved we send out checks for \$100 to each FAGCA and NFGS early this year so that they will receive the money before the conventions. Dave Jaques seconded the motion, and it was passed by a vote of our members.

Door Prize, Craig Ricklefs won a pair of Milk glass Hobnail candlesticks.

Program for April, Fenton Glass of 1920s and 1930s, presented by Jackie Oglesby.

Program for June will be Hobnail Glass, presented by Craig Ricklefs.

Treats for April were provided by Janet Wilke.

Treats for June will be provided by Dan Madura.

Janet Wilke made the motion to leave.

Dan Madura seconded the motion, and we left at 8:40 p.m.

Respectfully Submitted,
Jackie Oglesby



Some of the Fenton Glass from the 1920s and 1930s shared at the April 12, 2025 club meeting.

Finds from the Road

Everything's Coming Up Roses



By Anne Blackmore

As most of you know, Max and I are glass dealers who travel around the country and sell glass at shows. We were set up at the Three Rivers Depression Era Society Glass Show earlier this year. This is a beautiful show, in a gorgeous ballroom, and the event is organized and run by a wonderful club. We love going to Pittsburgh.

This show brings in dealers both from the greater Pittsburgh area, and from across the country. They bring rare, highly-desirable glass to the event. Another source of great glass at this show is the club booth. Like most club booths at other shows, this glass is brought in by members of the show-sponsoring club. They are often just looking to clean up their collection, down-size, or get rid of one collection to make room for another. Best of all, they generally price their glass pretty modestly.

In previous years, Max and I have purchased items for the Milwaukee glass show to use as door prizes, we've found some nice inventory pieces, and we have been able to buy some awesome items for our collection.

This year was not too different. We found about five or six door prizes, one nice inventory piece, and then Max spotted it. All the way across the expanse of the club booth, with its hustle and busyness, his whole face lit up and he made a beeline for the far back corner. I saw a tall pink vase, it sort of looked like Fostoria from a distance. Then I looked again, and realized just how incredibly large its foot was, and that it had vertical interior ribs. Sure enough, it's gotta be Fenton's #519 20-inch funeral vase.

Noooooo. It can't be. It's transparent pink, what Fenton called Rose. We've seen them in Jade, Black, Ruby, and Royal Blue, and own them in all these colors except Royal Blue. We've seen one in Persian Pearl stretch glass and a friend has one in Amber. And here it was in Rose. I was certain it would be priced high, based on how unusual it was.

Upon arriving at the vase, the price tag was quite

clear, "Pink vase, \$35.00. Oh. My. We inspected it for any damage, and were delighted to find none. Typically, we discuss purchases, but Max just turned with the vase and headed for the check-out counter around the corner. I quickly followed, paid the bill, and we took it back to our booth.



Fenton #519 20-inch funeral vase in Rose.

After doing some research, we found in *Fenton Art Glass 1907-1939*, by Margaret and Kenn Whitmyer, the #519 20-inch funeral vase was produced in Black, Celeste Blue (uniridized), Green transparent, Rose, Royal Blue, and Ruby.

As we've shared in the past though, just because something is not listed, does not mean it was not produced. Fenton's method of keeping production records was strange to today's style. They took in-

ventory at the end of the year, and recorded what they had in stock. That is what Fenton authors based their production lists off. So Fenton may have produced one thousand Jade #519 funeral vases, but if all were sold by the time inventory was taken at year's end, none was recorded and thus "none was produced" that year. Not exactly accurate, but a fact we modern-day collectors need to remember.

Since getting our large, lovely Rose #519 funeral vase home, we uncovered the existence of at least two more—one owned by a collector in Wisconsin, and, you guessed it, one owned by us. We bought one at the Fenton Convention in 2024, never unpacked it, and had completely forgotten about it! So now we will have a very pretty matching pair, assuming we can find the first one.

Happy Hunting, dear friends!!

