

Fenton Finders of Greater Kansas City

April 2025

A Message From Our President



By Tom Limback

Staring out the window, it appears like that pesky little groundhog was right... winter is not over yet!! Look at that... snowing again. After the last snow storm, I was ready for Spring. Now reminiscing as a teenager when I loved this weather! Walking over fences with four foot high snow drifts! Sledding down the down the road, sharing the road with the occasional traffic! Speeding down the road on the tractor in road gear, about 20-30 mph, with the wind and snow whistling

past my face, oblivious to any danger on a snow covered road! Now I am just dreaming for Spring!

So what can I do while waiting for the weather to lighten up? I have been browsing through the auctions, Seeck Auctions, Sheffield Auctions, Dexter City Auctions, Wroda. I guess I can cook some ham hocks and have navy bean soup with a side of cornbread for dinner. I guess I can also sit here and tinker with this report. I know! Maybe I scan my collection for an opaque piece of glass for the GALA Big Display 2025.

(continued on page 2)

Gala Committee Held January 2025 Meeting

By Connie Duncan



The Gala committee met on January 18 for planning the 2025 Gala. We will be celebrating our 25th year. It is so hard to believe it has been 25 years since we planned the first Gala in Jon and Beverly Spencer's family room. I am happy to say I have been active in all 25 Galas and am your 25th Gala Chairperson. I have eight wonderful people working with me.

The Gala will be held again at the Embassy Suites in Tiffany Springs, Kansas City, Mo. located near the MCI airport.

Registration will appear in the June newsletter.

Our website will also have registration at that time. The menus for the luncheon and the banquet have not been determined, but the Gala committee voted at our meeting to maintain last year's cost for these meals.

The Gala committee has established some guidelines for rooms on the second floor. These guidelines are in this newsletter and on both the club's website and Facebook page.

It is possible to make your hotel reservation at any time and if they must be canceled, please contact the hotel no less than 48 hours prior to your arrival and you will not be charged for your room. Rooms will be assigned for the second and third floors ONLY, two weeks before the Gala.

Check our Facebook page and newsletter for more information on the Gala.

Next Meeting

The next meeting of the Fenton Finders of Greater Kansas City is April 12, 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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Display Tables Available for the 2025 Gala

By Connie Duncan

It is not too early to be thinking about your display table for the 2025 Gala. This will be our 25th year celebrating the Gala. Some of you will be doing your spring cleaning and moving your glass around. It is a great time to consider doing a display table. When you display at the Gala, we do not have a theme you have to follow. We do request you give us a list of the glass you have on your table.



2024 Table by Kristina and Bobbie Stanley.

It is always great to see all the beautiful glass and original ideas our displayers have. When you fill out your registration for the Gala, you can mark if you want to display a table. We have room for 19 display tables and have been able to add a couple at the last minute. The tables are 6 feet long by 30 inches wide.

Come join us at the Gala and share your glass with everyone. For more information, contact Connie at Fenton123@aol.com.

President's Message

(continued from page 1)

The GALA Big Display for 2025 will be Opaque Glass of the 1930s. Amanda Herman will be coordinating this display. The display will showcase opaque Fenton glass made in the 1930s, some 85-95 years ago. This includes the non-stretch, non-carnival, non-transparent Fenton glassware made in the 1930s. Fenton glass from this era will include milk glass, Moonstone, Black, Lilac, Chinese Yellow, Pekin Blue, Periwinkle, Jade, Mongolian Green, Mandarin Red, and Flame.

The GALA Big Display is for all FFGKC members to participate in. If you have a piece or two you would like to share and showcase, contact Amanda Herman, at akh1030@aol.com, with what you are willing to provide. She'll reserve a spot for it in the display. You can then bring the piece with you to the GALA. It is suggested you place your name on the bottom of the piece, so it doesn't accidentally get taken home by someone else. Maybe you have enough to do one of the individual table displays.

The GALA auction has been closed at this time, unless someone drops out later. The next step for us is to get the pieces organized for the auction. If you have not provided Jackie/Tom with your list of auction glass, please provide them your list as soon as possible.

I'll be giving the program at the April meeting. The program will be on the 8-inch melon vases and jugs produced during the 1940s, 1950s, and 1960s that I collected in the 1970s and early 1980s before I even knew they were Fenton. This glass has been packed away for several years, so it will surely bring back memories when I unpack the pieces.

When I started going to flea markets and antique malls in the 1970s (online auctions such as Ebay and Etsy were unheard of then), I was fascinated by the vases with the contrasting color ring of glass spun around the top! Pieces that caught my attention were the Aqua Crest, Gold Crest, Silver Crest, and especially the Crystal Crest. Normally these vases were priced around \$20 - \$25 but with a little dickering/bargaining you could obtain them for around \$10-\$15. In the late 1970s and early 1980s, these vases had not accrued much of a value. Then, when I learned they were Fenton, I began to collect them in earnest. Now the collection consists of 20-25 vases and/or jugs in the different crests and overlays such as green, amber, rose, blue, cranberry, and mulberry. They will be on display at the April meeting! Please join us!

Yours,
Tom

Love of Heart Dishes Shared at the February Meeting

By Jackie Oglesby

Janet Wilke gave a very interesting program on Fenton's heart relish dishes. She brought in quite a number of dishes for us to enjoy and sadly she had to leave many of her collection at home. But she did bring some of our favorite examples of the heart relish dish.

The Apple Blossom Crest heart relish, as well as many other examples of Fenton's crests, made a great display. She also had many examples the different treatments that Fenton used for the heart relish including Milk glass, Rosalene, Burmese, and many examples of whimsies made from the heart relish dish, what a wonderful collection.



Janet Wilke speaking about her extensive Fenton heart relish dish collection.

We also had a great show and tell display that included some very interesting pieces including a ginger jar made from one of Dave Fetty's Monet's Garden ginger jars. Our member won it in an auction and since he has a great Fenton fish collection it fits right in. The picture does not do it justice.

A member also shared a Milk Glass student lamp with hand painted roses on it we believe was made for Sears. There was also a whimsy John Fenton created from a rectangular Fenton

logo as well as many other examples of how our members spent their holiday money.



Just *SOME* of Janet's lovely heart dishes!



Fenton #1639 Elizabeth? Or McKee Clico?

How to Identify the Differences Between the Two Patterns

By Anne Blackmore

Fenton's #1639 line, or the "Elizabeth" line as collectors have come to call it after the name was given by Margaret and Kenn Whitmyer, is quite popular with collectors.

It was produced in the early 1930s in a variety of colors including all ruby, all jade, Ruby and Blue, Ruby and Crystal, Blue and Crystal, Jade and Black, Black and Jade, and Black and Moonstone. The first color listed refers to the top part of the piece and the second color name indicates the color of the foot.

This is all pretty straightforward. The confusion comes in when looking at on-line auction sale sites such as Ebay or Etsy, and there are pieces that look a lot like the Fenton #1639/Elizabeth line, but are just a *little* bit different. The seller says the piece or pieces are Fenton, but are they? We've all learned over our time as collectors that, sadly, many collectors really have no idea what they are doing, and rarely use collector books as their reference materials in working to identify their goods.

McKee produced a line contemporary with Fenton's #1639/Elizabeth line they named Clico (click-ō). It was also made in color pairs such as Jade and black, Green and black, Pink and Black, Crystal and Black, Pink and Green, and Crystal and Green. Looking at a 1930 advertisement shown in *Colored*

Glassware of the Depression Era 2 by Hazel Marie Weatherman, the Clico line tumblers all show a somewhat flared top edge, as the top photo on this page shows. While Fenton did not flare the lip of their tumblers, they did flare the tops of some, but not all, of their #1639/Elizabeth sherbets

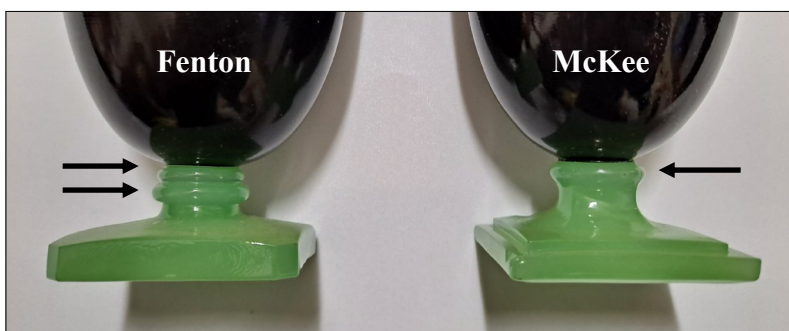


Left: Fenton's #1639 Black and Jade tumbler.
Right: McKee's Black and Jadeite Clico tumbler.

The easiest method of telling Fenton from McKee though, is to look at the connector between the foot and the goblet.

On the Fenton piece, there will be two ridges of glass separating the foot from the lower part of the goblet. These are often referred to as "wafers." The lower ridge is just slightly larger than the top, but there are always *two* ridges.

On the McKee stem, there is just one ridge, and it is located right next to the lower part of the goblet/vessel, after a very small smooth stem up from the foot itself.



Left: Fenton's tumbler has two ridges between the foot and the goblet.
Right: McKee's tumbler has just one ridge between the foot and the goblet.

The lower photo on this page is a close-up of the differences in the stems, ridges, and overall foot structures of the Fenton #1639/Elizabeth goblet and the McKee Clico goblet.

It is interesting how very close in structure these two goblets really are. This is yet another good example of how when one company produced a good-selling, desirable product, other companies would copy to the highest degree possible without infringing on any patents or copyrights.

2025 Gala Revised Room Assignment Policy

For a few years now, we have had mounting complaints about how rooms are assigned for those selling glass. There are many who want to sell a substantial number of pieces of glass who have been denied a room on the second floor. Therefore, we are instituting new requirements beginning with Gala 2025.

1. **You must have a reservation booked at the hotel before any assignment is made.**
2. **You must be registered for the Gala before your room is assigned.**
 - We will not begin assigning rooms until registration is open in June.
 - For those of you who have the same room every year, we will do our best to honor your request, but this is not guaranteed.
 - According to the policy of the hotel, guests who are in rooms on the second floor who wish to extend their stay will not be moved. This may cause a change in your room assignment. This is beyond our control. This is a rare occurrence.
 - Any individuals making arrangements for room assignments directly with the hotel, if you are selling glass, without going through the Gala chair, will be barred from the second and third floor for the current and next year.
3. **You must guarantee to have at least 25 pieces of glass to sell out of your room.** If you violate this requirement, you will be barred from the second floor the next year. There are no exceptions to this requirement. If you find after you reserve a room on the second floor you will not be able to fulfill this requirement, the Gala chair must be notified at least two weeks prior to the Gala so your room can be offered to another attendee on the waiting list who wishes to sell glass.

Please note:

- **If you are not selling glass, we will no longer be assigning rooms.**
- **You cannot request a second or third floor room through the hotel.** Any attempt to do so will result in being barred from those floors in the future.
 - ◇ The hotel will assign you a room upon check-in.
 - ◇ If you need a handicap room, you may request this in advance for floors other than the second or third. Handicap rooms are very limited in this hotel. Book early.
 - ◇ This hotel is equipped with three elevators accessing all floors.
 - ◇ You are responsible for making your reservations and registrations.
No follow up will be done to remind attendees to do this.

The third floor will be used as overflow when the second floor is completely booked.



Big News on the Big Display at Gala 2025!

By Amanda Herman

I know it's cold and snowy here in mid-February, but warmer days are coming, and soon enough it will be Spring. Before you know it, Summer is here and then Gala 2025 is right around the corner. All right, I know I'm getting ahead of myself, but it's never too early to start planning for Gala and that's what the Gala Committee has been up to.

I'm very excited to announce our Big Display Theme – Opaques of the 1930s. The 1930s were a transitional time at Fenton as they moved away from Carnival Glass and early off-hand mosaic pieces to expand into color, and expand they did!



Fenton 1930s era #791 Peacock vases in (L-R) Mongolian Green, Periwinkle, and Mandarin Red.

There were rich tones like Periwinkle, Lilac, Black, and Moonstone. And of course, the heavy influence of Asian decorating can't be ignored in the line with colors such as Mandarin Red, Pekin

Blue, Jade, Mongolian Green, and Chinese Yellow. Moulds and design styles that would stick with Fenton throughout their history became commonplace, Dancing Ladies, Basket Weave, Dolphins. Not to be forgotten either are the Big Cookies and Flower Band items, or the drinkware and bathroom sets. There is so much to choose from.



Fenton 1930s Jade whimsey Dolphin-handled vase.

We can't wait to share the rainbow of colors and diversity of styles with you. But, we need your help to make this display happen! If you have any pieces of opaque glass from the 1930s you would like to share with us, please snap a picture or just jot down a quick description and send it to me, Amanda Herman, at AKH1030@aol.com. Even one piece from each person would make an awesome display, but I know we can do better than that!

So, when you are admiring your collection one of these cold Winter evenings, or as you begin your Spring cleaning, pick out a few pieces and pack them up for Kansas City. We'd love to see examples of every style and color.

Carnival Glass Convention Schedules Fenton Seminar

The members of Fenton Finders of Greater Kansas City are invited to attend a Fenton seminar titled **"Expanding Beyond Early Offhand: Fenton Rarities Through the Decades."**

This presentation by Anne and Max Blackmore features exceptional, high-end Fenton rarities from nearly all decades of Fenton production. The Blackmores will speak at the MEGA Convention of the Heart of America Carnival Glass Association and the International Carnival Glass Association.

The seminar is at 1:00 p.m. on Saturday, May 31, 2025 at the Hampton Inn and Suites in Columbia, Missouri. There is no charge to attend the seminar.

For more information, please use the following links: <https://www.hoacga.com/convention/> or <https://www.internationalcarnivalglass.com/icga-convention/>

April Fenton Trivia

QUESTION

Jacob Rosenthal was Fenton's first plant manager at their new factory in Williamstown. But Fenton was not his first job in the area. In what city near Williamstown, W.Va. had Rosenthal worked?

BONUS: What company had he worked for and when?

BONUS: He was employed at the Royal Glass plant in Marietta in 1898.
Before starting with the Fentons in Williamstown in late 1906, Jacob Rosenthal worked in Marietta, Ohio just across the Ohio River.

ANSWER

Fenton Mould Designers, a Quick Review

Listed below are mould designers over the history of Fenton. Some were employees, but many freelance designers who only stayed a short while. Listed are just a few examples of the patterns they developed.



Footed Water Lily and Cat-tail fruit bowl, designed by Frank L. Fenton, founder of Fenton Art Glass.

- Photo by A. Blackmore

Frank L. Fenton. He designed most Fenton patterns until his death in 1948, collaborating with mould makers Clarence Rosenthal and Francis Le-hew. He kept scrapbooks filled with design ideas, much like mood boards used today. Some of his patterns include Dancing Ladies, Peacock vase, and Water Lily and Cattail.

Stan Fistick. Freelance, early 1950s. A glass designer with bold ideas. Stan wanted to try a mould made of concrete. Frank M. knew it would not work, but allowed him to try (unsuccessfully).



The original 1953 fish vases designed by Stan Fistick.

- Photo by A. Blackmore

Stan designed the New World series and the Fish Vase which proved to be too contemporary for Fenton customers.

Cedrick Milspaugh. Freelance, 1955. A furniture designer, he developed Lambs Tongue in the pastel colors. This line was very short-lived.

Michael Lax. Freelance, 1957. A glass and ceramic designer who designed the short-lived Horizon line.



Two vases from the Horizon line, designed by Michael Lax. Left in Jamestown Blue, right in French Opalescent rib optic.

- Photo courtesy of Nick Duncan

Lynn Russi. Fenton mould maker, 1960s. Lynn previously had designed for the Marx Toy Co. He developed patterns such as

Rose, Thumbprint, and the sitting clown (which was inspired by a yarn doll).

Tony Rosena. 1960s. A superb draftsman, Tony developed intricate patterns such as the Craftsman, Bicentennial, and Churches of America, and many more.

Hal Reed. Freelance, 1970s. Adam and Eve plate designer.

Katja. Freelance, 1984. Swedish designer who developed the Katja line, which once again, was too contemporary for Fenton enthusiasts.



Group of three Katja vases, in three sizes.

- Photo by A. Blackmore

Frances and Yale Forman. Freelance, 1982. A husband and wife team, they developed the American Legacy line to compliment textiles for the home.

Dermott Allen. Freelance, 1990s. English designer who designed figurines such as the raccoon and cardinal.

Cathy Still See. Early 1990s. She designed the heart perfume and developed the Christmas Tree.



Some examples of the Fenton Christmas Tree, designed by Cathy Still See.

- Photo by A. Blackmore

Jon Saffel. 1990s. Jon previously designed for Fostoria Glass. He was he first designer who sculpted the moulds in clay as prototypes. Some of his designs include the Natalie Ballerina, Nativity Set, several Santas, and many more.

Suzi Whitaker. 2003. Suzi was also a gifted sculptor. Some of her designs are the elephant and cat trinket box.

[Thank you to Sarah Smith for providing the information on the designers.]

Too Great to Wait! Spectacular Member Finds

Imperial or Fenton?

By Tom Limback

Late one Friday night while surfing the internet, I paused to have a second look at a bowl (pictured) that caught my attention. The bowl was listed as "Imperial Hanging Heart Footed Bowl" but I was of the opinion that rather than being an Imperial hanging heart footed bowl, it was Fenton's Antique



Blue hanging heart bowl with the Antique Blue base. The starting price was reasonable, so I submitted my bid and hung on until the end! To my surprise, I won the bowl at a very reasonable bid!

There actually was not a lot of interest in the bowl, as there was only one other inconsequential bid.

Then another scare! When I received the poorly packed bowl, it was considerably larger than I expected. I thought it may indeed, have been an Imperial footed bowl after all. After doing some additional research I learned the old Fenton Art Glass footed bowls came in two sizes, a 9-inch bowl and an 11-inch bowl. You can see the comparison between the Karnak red 9-inch bowl and the Fenton Antique Blue 11-inch bowl. Now to find the candle sticks to go with either bowl!

After I received the bowl, I contacted the seller and mentioned to him that I bought the bowl as a Fenton bowl, but he had listed it as an Imperial bowl. He responded, after he had done his preliminary research, the only bowl that he found like it was an Imperial footed bowl. He said then at the '11th hour' someone did contact him and told him

he thought it was a Fenton bowl. He said, to my delight, that the bidding on the bowl was acceptable, so he didn't want to bother with cancelling and relisting the bowl. The guy was neither an Imperial nor Fenton collector.



Just an FYI: When I did my research, I found an early Imperial catalog page with the same footed bowl but in a different decoration. After doing my research on Imperial early art glass, I have a lot to learn.

Too Great to Wait!

We are trying a new idea. Club members who make awesome Fenton finds during the year are welcomed and encouraged to write just a few sentences about their find and submit a nice photo of that find. If it is awesome to you, we want to learn about it.

Please email it to me at

amblackmore@yahoo.com

or mail it to me at:

Anne Blackmore
PO Box 342
Crawfordsville, IN 47933

Gala 2025

September 11-13, 2025

Is it Fenton or Is it Not?

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

By Anne Blackmore

Northwood Chinese Coral console set

This opaque red console set was spotted on Ebay listed as “Rare Vintage Fenton Mandarin Red 3 Piece Centerpiece Glass Set”.



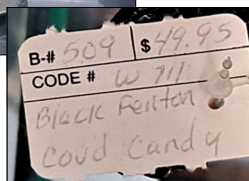
While this is a beautiful set, and very close in color to Fenton’s Mandarin Red, it is actually Northwood’s Chinese Coral #719 candlestick combined with their #653 footed comport.

Chinese Coral was part of Northwood’s Rainbow line, which also included colors like Jade, Topaz, and Russet (an iridized olive green color), in a wide variety of shapes. The Rainbow Line was introduced in approximately 1924 and production continued until the factory closed in 1926.

Imperial Black Suede Glass Candy Jar with Cover



We saw this black double-dolphin handled covered dish at a large antique mall in Florida. As we approached, we verbally bet between ourselves whether it would be labeled as Fenton or not. Sure enough, it was. When a piece has those double-dolphin handles, it’s natural for a seller’s or collector’s first thought to be “that must be Fenton.” But



that thought can get you in trouble.

Imperial produced a covered double-dolphin handled candy jar in the mid-1940s in their Black

Suede color. With the lid on, it is slightly shorter than the similar Fenton #1532 dolphin-handled covered candy. This is due to the Imperial lid being much more flat than the drawn up Fenton lid.

Another point of difference to watch for is the diameter of the jar’s mouth. The Imperial jar is far wider than the Fenton #1532 jar mouth. Additionally, the Fenton dolphin handles are placed on the jar sides approximately half again as far down from the jar’s lip as the Imperial handles.

Kanawha Blue and White Cased Hobnail Bowl

Max and I spotted this cased blue and white hobnail bowl in an antique mall in Indiana, and while I recognized it as a Kanawha Glass shape, I whispered to Max, “I bet that is marked as Fenton.” He nodded and smiled, and sure enough, it was!



Because Kanawha’s and Fenton’s hobnail pieces can look similar to collectors and sellers who are less familiar with their shapes, this is a common mistake to see both in shops and on-line. And the only way to remedy it as either a seller or collector is to read and study those collector books so Fenton’s mould shapes become second nature to you and you can immediately recognize an imposter.

Kanawha Glass was located in Dunbar, W. Va. and was in business from 1955 until 1987. It was founded by D. P. Merritt, who had previously been the head of production at the Dunbar Glass Corporation (also in Dunbar, W. Va.).

Other Kanawha pieces often confused with Fenton are their hobnail swung vase, this same bowl shape with an applied handle, and the hobnail swung vase with a small handle applied near the base.

Minutes of the FFGKC Meeting, February 8, 2025

The meeting of the Fenton Finders of Greater Kansas City was called to order by our President, Tom Limback, at 7:00 p.m.

Tom called for corrections and/or additions to the meeting notes for October 12, 2024, as published in the December 2024 newsletter. Janet Wilke moved they be approved as printed, Connie Duncan seconded the motion, and the motion was passed by our members.

Janet Wilke gave the treasurer reports for October, November, December of 2024 and January of 2025.

Old Business

Connie Duncan gave an update on the Gala for 2025. The Gala committee has had its first meeting and has agreed on the theme for the big display, *Opaque Glass of the 1930s* was chosen.

Jackie Oglesby gave an update on the auction, it is full. She and Tom Limback just need to go over everything and get the information arranged before passing it to Dan Madura.

Amanda Herman gave an update on the Big Display. She will be in charge of the display and she needs everyone who has some opaque glass from the 1930s to contact her at akh1030@aol.com and let her know what you have that you can bring for the Big Display. Some of the glass to look for is Chinese Yellow, Jade Green, Milk Glass, Black Glass, Lilac, Moonstone, Mandarin Red, Flame, Mustard, Mongolian Green, Pekin Blue, and Periwinkle.

Connie reported the hotel is accepting reservations for the Gala at this time, but she will not be assign-

ing rooms until after the Gala registration goes out. This year to reduce the confusion she will only be assigning rooms for people who are selling glass, and they will be on the second floor. The hotel will assign rooms for the rest of us when we check in. There will be more information on this in the newsletter.

New Business

None

Door Prize, Janet Wilke won the door prize, a Milk glass hobnail heart relish dish and some candy treats to enjoy for Valentine's Day. Since she already had the dish, she kept the candy and requested that we draw another name. Amanda Herman won the dish and was happy since she did not have it.

Program for February was Heart Relish Dishes, provided by Janet Wilke.

Program for April will be provided by Tom Limback; he has not decided on what it will be.

Treats for February were provided by Connie Duncan.

Treats for April will be provided by Janet Wilke.

Janet Wilke made a motion to leave.

Amanda Herman seconded the motion, and we left at 8:35 p.m.

Respectfully Submitted,
Jackie Oglesby



Finds from the Road

A Final Gift from an Antique Mall Closing its Doors



By Anne Blackmore

In mid-January, Max and I headed out on our annual trip to Florida. Of course, we shop our way there and sometimes, our way home again.

There is a large antique mall about an hour south of the Georgia/Florida state line, and it's been one of our favorites.

Sadly, we overheard as we were walking near the front desk that the mall will be closing at the end of March 2025. This would be our last visit to one of our favorite places. Oh, how I hate the march of time.

So, we scoured the shelves extra hard, and double-checked in *every* nook and cranny. Truthfully, we were not finding much. Almost all the sellers were having good sales and a lot of the booths were looking a little sparse. We did find a few things, we always do, but we craved that one, last dazzling specimen from this wonderful place.

We had completed the left half of the mall and come back up the center aisle to the front. As we started in on the right half of the mall, still not much. A few more booths on the right side and suddenly Max reaches into the shelves just ahead of me and pulls out a vase on a black base up on four legs. Ooo! Nice combo! Then I realize the vase and plinth are attached and there is an electrical cord coming from the base and a lightbulb down inside the vase. It's a lamp! A Beaumont lamp!

I think after Fenton, Beaumont is my next favorite glass. Perhaps because when I was learning about glass, I kept getting their pieces mixed up with Fenton! Regardless, I do love it and the thought of adding a beautiful little black and Fer-Lux lamp to my collection just made my heart sing!

Beaumont Glass is not quite as much of a mystery as it has been in the past, but there still is not a lot known about the company. According to *Great American Glass of the Roaring 20s & Depression Era* by James Measell and Berry Wiggins, Beau-

mont Glass was founded by Percy Beaumont (Harry Northwood's brother-in-law) in 1894-1895 as a decorating firm, in Martins Ferry, Ohio. [Where have we heard *that* origin story before?] Beaumont also made glass there for a few years before the concern relocated to Grafton, W. Va. in 1902.

According to an article by Cynthia Ash in the April/May 1997 *Glass Collector's Digest* "Ferlux Beaumont's Mystery Glass", the factory was sold in 1905 when Percy Beaumont went to Morgantown, W. Va. as the manager of the Union Stopper Company. This company was re-named The Beaumont Company in 1918, and Percy Beaumont served as Vice President and General Manager for many years.



Beaumont Fer-Lux vase and four legged black base combined to create a small bedroom lamp.

The Beaumont Company was well-known for its opaque white glass or Fer-Lux glass. It was developed before WWI and production continued into the autumn of 1936. It was first used for lighting products and allowed Beaumont to compete with other lighting manufacturers like Macbeth-Evans, who was considered the industry leader.

We found the label on this small lamp very interesting. It is a De Lucent label. In our very limited research, we found that De Lucent made lamps with china and glass pieces purchased from manufacturers, then sold the finished lamps under their own name. So it turns out we have De Lucent lamp, made with Beaumont Glass. And I'm good with that.

I'm still very sad, saying good-bye to one of our favorite antique malls in Florida. But we couldn't be happier with the parting gift she gave us.

Happy Hunting, dear friends!

