

Fenton Finders of Greater Kansas City

April 2026

A Message From Our President



By Connie Duncan

It was so good to see everyone who made it to our first meeting of 2026. The changing of our meeting time was a great improvement and we are hoping more members can attend in the future.

I'm happy to report the club accomplished all of its goals for 2025.

We are working on doing a glass making class at the Englewood Arts Center in Independence, Mo. There were several members interested in making a piece of glass. If we have ten or fewer members attend, the price will be \$65.00 per person. If 11 or more members attend, the fee will be \$75.00 each. We are looking at doing this project on May 2, with

show and tell at our June meeting. Please let us know at the April 11 meeting if you would like to participate.

Thank you Jackie Oglesby for the program on Silver Turquoise. Dan gave us an update on the Gala with registration being available in March.

I brought up the subject of President of the club. As I am finishing the term of Tom Limback and will not be running for President, the club will be needing a president starting 2027. Please consider running for this office.

Thank you to all who attended. Please join us April 11; we look forward to seeing you!

See you soon,

Connie

2026 Gala Auction Seeking Consigners

On Saturday morning of the Gala each year, we have our traditional Saturday morning auction of quality Fenton glass. This auction would not be possible if we did not have consignors like you for our auction.

You should have received an email explaining the auction rules. We are in need of more pieces for our 2026 auction. You don't need to consign the entire auction's glass; some people only consign



ten (10) pieces. Remember, each piece should have at least a \$35.00 sale price.

Please contact Max Iverson (Tmiverson@att.net) or Connie Duncan (Fenton123@aol.com).

Thank you,

Max I. and Connie D.



Next Meeting—NEW TIME

Meeting Date: April 11, 2026

Time: 1:00 p.m.

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

Program: Kristina and Bobbie Stanley

Treats: Dan Madura

Table of Contents

Gala Information	2
February Meeting Presentation	3
Jon Saffell, Fenton Designer	4
Glassblowing Class Update	8
Is It Fenton or Is It Not?	9
Minutes of the February 2026 Meeting	10
Finds From the Road	11

A Message From Your Gala Coordinator, Dan Madura



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

Registration is here!

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

<https://fentonfinderskc.net/>

The website will always have the most up-to-date information. I will also be doing more emails this year to keep everyone updated. Here are a few highlights:

Big Display

“Fenton Celebrates America” coordinated by Amanda Herman, Kristina Stanley, and Carol Rigsby, intended to coincide with the 250th anniversary of our country. The display will consist of Red, White, and Blue glass, Fenton Bicentennial pieces, and any other glassware created by Fenton commemorating America. Do you want to contribute glass? Go to the website for more information.

Luncheon Speaker

Cal Hackeman, President of the Stretch Glass Society. Cal will be featuring a selection of red, white, and blue stretch glass complementing our Big Display. This is a great seminar not to be missed! The Stretch Glass Society has a wonderful and informative website: <https://www.stretchglassociety.org/>

Glass Painting

CC Hardman and Karen Easton will be demonstrating their art of glass painting. This has always been very informative with great stories of painting at the Fenton factory. They paint many pieces that are for sale to the workshop attendees to benefit the club. These are a limited edition never to be repeated. See the website for more information.

Additionally

We will have our Saturday morning auction, Saturday evening dinner banquet whimsey auction, club glass sales, and much more.

As I stated in the last newsletter, I will be heading up room assignments for selling glass in your room this year. The rules/regulations we had in place last year will also apply this year with a few minor changes, which I will communicate in the email blast. Please follow the procedures listed on the website.

Planning is going VERY well this year, and we are looking forward to another successful Gala filled with educational information and comradery. There are so many opportunities to shop and find that perfect piece of glass, or many pieces, for your collection. We can't wait to see everyone!

Cheers!

Your Vice President,

Dan

February Meeting - Silver Turquoise of the 1950s

By Jackie Oglesby

Per the Whitmyers' book, *Fenton Art Glass Patterns 1939-1980* Fenton produced 16 different pieces of Silver Turquoise. They were introduced in Jan 1956, by January 1957 the Hurricane Lamp and the 8-1/2 inch plate had been discontinued, making them harder to find than the other pieces. The rest of the 14 pieces continued to be produced until July 1959.

The 16 pieces in the Silver Turquoise line were: #7237-ST 7-inch Handle Basket, #7233-ST 13-inch Handle Basket, #7225-ST 5-1/2 inch Bonbon, #7223-ST 13-inch Bowl, #7227-ST 10-inch Bowl, #7330 Footed Square Bowl, #7213-ST Footed Cake Plate, #7271 Candleholder, #7272-ST Footed Candleholder, #7228-ST Small Footed Comport, #7200-ST 3-piece Epergne Set, #7202-ST 2-piece Epergne Set, #7290-ST Hurricane Lamp, #7217-ST 8-1/2 inch Plate, #7333-ST Handled Heart Shape Relish

Almost 40 years ago when I started collecting Fenton Glass, I fell in love with the 13-inch baskets

Fenton produced in the 1950s. After bringing the first two 13-inch baskets home (one was the Silver Turquoise), I quickly decided that collecting them would not work for me as I could not afford a bigger house to display these beautiful pieces.



So I decided to collect Silver Turquoise instead. There were only 16 pieces, how hard could it be? Unfortunately, it took a while for me to realize I was a "Butterfly" Fenton collector who was easily distracted by Mandarin Red, Acid Etched Glass, Chinese Yellow, and how

about those beautiful Ginger Jars!

It has only been since so many of our members like Tom Limback, Craig Ricklefs, Dan Madura, and others have been bringing in their collections to club meetings that I was inspired to complete my collection of Silver Turquoise.

I was very happy to show off my collection, the only disappointment was that I had not managed to acquire the 8-1/2 inch plate. The good news is that it is now on the way and I will have a complete collection of Silver Turquoise to display.



Jon Saffell, Fenton Product Designer, First in a Series

By Sarah Smith

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

Jon Saffell was hired to be a product designer and sculptor for the Fenton Art Glass Company in 1994.



Jon Saffell, 1997.

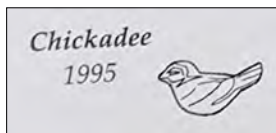
While growing up, Jon had hopes of becoming an art educator, and he had a passion for fine arts. When he graduated high school in 1957, he was hired by The Fostoria Glass Company of Moundsville, W. Va., in their design department as a model maker.

There he learned from Fostoria's expert designers during the day, and he attended evening classes at West Liberty State College, where he majored in Art Education. In addition to designing products and novelties for Fostoria, Jon also designed a couple of Fostoria's cuttings after 1971.

While at Fostoria, he was promoted from model maker to Design Assistant, and finally to the Design Department Manager in 1972.

In 1977, he became Fostoria's Design Director. Jon worked for Fostoria until 1986, when Fostoria was purchased by Lancaster Colony Corporation. After Fostoria was purchased, he served as a consultant to Lancaster for two years and then did freelance work from his home office, under the business name of Design Prototypes. Jon did consulting design work during that time for other glass companies including: Brooke Glass, Pilgrim Glass Company, Dalzell-Viking Glass, and the Indiana Glass Company. Jon's design consulting work was not limited to glassware, and he also did mould design and models for other manufacturing companies.

Jon was 55 years old when he began working at Fenton, and he created many new shapes and figurals for the Fenton Art Glass Company. He created shapes with both clay and plaster for Fenton's Design Committee to review. In addition, Jon assisted with mould modification from time-to-time.



And how many of us knew this? In 1995 Jon Saffell designed the small, gold metal chickadee to tuck into the branches of Fenton's Christmas trees!

In 1998, Jon designed the metal stand to hold the Fenton amphora vase. While perfecting the amphora base, Jon's plaster model was shipped to India so a brass model could be made. Several revisions travelled back and forth overseas for several months while the Design Committee worked out the design bugs and selected the finish color. In addition, Jon helped design some of the brass hardware for Fenton's Gone-with-the-Wind lamps.



Jon Saffell also created the National Fenton Glass Society membership mouse, which has been produced annually by the NFGS in different colors and hand painted designs. This mould is owned by the NFGS, and the first year of production of this mouse was 2002.



Jon certainly enjoyed a successful career as a Designer and he has earned a place of honor and respect in American art glass history.

NFGS membership mouse.

Below is a list of some of the items Jon created while working for Fenton. A few of these designs were actually put into production after Jon retired in 2004. Most of this information was gathered from The Glass Messenger publication, published by the Fenton Art Glass Company from 1996 through 2007.

In an effort to show as many of Jon's designs as possible in this series of articles, I'm going to share his figural designs through 1999 in this first installment.

Figurals

One of Jon Saffell's first design's at Fenton was

(continued on page 5)

Jon Saffell, Fenton Product Designer 1994-2004

(continued from page 4)

the four-inch tall footed Egg with “Leaf Base.” It was initially produced in 1995. This shape quickly became a collector favorite.

Fenton #5145 4-inch Egg with Leaf Base.



The 5-1/2 inch Rooster was initially produced in 1996, and fit well with the eggs on stands, large rooster, and Folk Art Box line of that year. There were both plain glass and hand painted versions of this Rooster over the years.



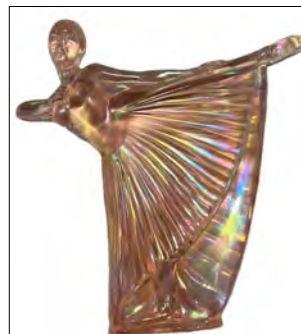
Fenton #5292 5-1/2 inch Rooster in Sea Mist Green from the initial 1996 production.

A Fenton sleigh seems to be something on every collector's Wish List! Designed by Jon Saffell, and initially produced in 1996, this piece was been a charming and desirable addition to the Fenton line.

Fenton #4695 5-inch sleigh with separate brass runners. First produced in 1996. This example is in the Twining Berries pattern.



In 1997 Fenton began production on Jon's 6-1/2 inch *Natalie* ballerina. The real-life Natalie was a great-granddaughter of Frank L. Fenton.



Fenton #5270 6-1/2 inch *Natalie* ballerina figurine in Champagne satin.

1997 saw the initial release of what would become a huge success for Fenton, and part of a highly desired Fenton set for years into the future. These are the first three figures of the Saffell Nativity Set, the Holy Family. Additional sets of three figurines were released in consecutive years.



Fenton #5280 set of three Nativity figurines, the Holy Family. Fenton released its Nativity Scene in sets of three figurines over several years.

Fenton's 8-inch tall Olde World Santa wears long fur-edged robes and holds a list of children's names. He was first of several Santas made by Fenton. Olde World Santa was designed by Jon Saffell, and initially produced in 1997.



Fenton #5299 8-inch tall Olde World Santa holds his list of good girls and boys. He wears the traditional fur-trimmed robes of Europe's St. Nicholas.

(continued on page 6)

Jon Saffell, Fenton Product Designer 1994-2004

(continued from page 5)

In 1995 Bob Hill, Fenton Mould Shop Supervisor, and Jon Saffell worked to create two new mini shapes—a Folk Art Bunny and a Rooster, made in a spoke mould. Molten glass is placed into the center of the mould (the hub), and pressed out through the spokes to the small animal figurines carved around the perimeter of the “hub.” Immediately below is an example of a spoke mould production, with all the miniature critters still attached.



Above are examples of Fenton’s #5265 2-3/4 inch Miniature Rooster and their #5275 2-3/4 inch Miniature Bunny produced from Jon Saffell’s spoke mould. They were produced in 1997

As I shared earlier with the #5145 egg on stand with Leaf Base, Fenton’s eggs were quite popular. It’s only reasonable Jon Saffell would design another collector favorite with the #5146 footed egg with its “Sculpted Base.”



Fenton’s #5146 Egg with Sculpted Base. Produced beginning in 1998.

The second set of figurines in Fenton’s nativity set after the Holy Family was the Three Wise Men, with each carrying their gift to the Child. Jon Saffell created these three pieces to accompany the Holy Family in 1998.



Fenton’s #5289 set of three Wise Men. This was the second set of three figurines as part of the Nativity Set. The set was produced beginning in 1998.

A second Santa figurine designed by Jon Saffell is the #5249, 8-1/2 inch Patriotic Santa who is holding the kitten. This Santa was produced for the first time in 1998.

Fenton’s #5249 Patriotic Santa holding kitten. Like the Olde World Santa, he wears a long coat, but he has trousers and classic big, heavy Santa boots. He was produced beginning in 1998.



Fenton’s Praying Children from the early 1970s, had been popular, so Jon Saffell created an updated version of the two children in 1999. He based the figures on his two grandchildren, Ashley (aged 6) and Dax (aged 3).



Pair of Rosalene hand painted Praying Children #5203. The children were also sold individually, with the Praying Girl having ware #5272, and the Praying Boy #5273.

(continued on page 7)

Jon Saffell, Fenton Product Designer 1994-2004

(continued from page 6)

Another longtime favorite of Fenton collectors are cat figurines. Jon Saffell designed the five-inch #5065 Stylized Cat in 1999. It has been produced in both transparent colors and hand painted versions.



Fenton's very elegant 5-inch #5065 Stylized Cat. It was first produced in 1999.

Initially created as part of the Nativity Set, the Gloria Angel is another stunning Jon Saffell piece. She was part of the Nativity trio consisting of the Gloria Angel, the Donkey, and the Camel produced in 1999. She has also been produced as a separate element, and hand painted in different styles.



Fenton's #5042 Gloria Angel was initially produced as part of the Nativity Set.

The third set of figurines in Fenton's nativity set was the Gloria Angel and two lovely animals, the Donkey and the Camel. Jon Saffell created these three pieces in 1999.



Fenton's #5050 Nativity Set trio of Gloria Angel, Donkey, and Camel. This was the third set of figurines in the Nativity.

1999 saw a new Christmas ornament concept from Fenton. This was the Renaissance Angel ornament—a glass ornament displayed within a gold-toned metal frame. The ornament was designed by Jon Saffell and the decoration designed by Martha Reynolds.



Fenton's truly lovely 4-1/2 inch #5242 Renaissance Angel ornament. Limited in production to sales by 11/15/1999.

While 1996 saw Jon Saffell design the Fenton sleigh, he did not design the stunning #5261 8-inch Reindeer to accompany it until 1999.



Fenton's #5261 8-inch Reindeer designed to accompany the #4695 Sleigh. This Reindeer is in the Twining Berries pattern.

The third Santa designed by Jon Saffell is the #5279 7-inch Kneeling Santa. He kneels with his large satchel of toys for the good girls and boys. This another amazing Christmas piece produced in 1999.



Fenton's #5279 7-inch Kneeling Santa complete with bag of toys.

This is the end of Jon Saffell's figural pieces through 1999. In the next newsletter, we will look at his figurals from 2000-2006.

Glassblowing Class Update

We have been able to secure the date of May 2, 2026 at 11:00 a.m. to participate in a glassblowing class at Englewood Arts Center, 10901 E. Winner Rd., Independence, Mo. 64052.

We will be provided with waivers to complete and color choices prior to that date so our class time is not spent dealing with those issues. Project choices will be a small glass bowl (like the one shown at the meeting on February 14), or a blown glass egg.



Type of bowl available for glassblowing project.

The cost will be \$65/\$75 per person, depending on the number of members attending. A definite head count will need to be made at our club meeting on April 11, 2026.

Fenton Events 2026

Fenton Bash

April 24, 25 and 26
Springfield, Mo.

Fenton Art Glass Collectors of America

Convention
July 28, 29 and 30
Marietta, Ohio

National Fenton Art Glass Society

Convention
August 1, 2, 3
Vienna, W.Va.

Mid-America Fenton Gala

September 10, 11, and 12
Embassy Suites at KC International Airport
Tiffany Springs
Kansas City, Mo.



Time Machine? Buyers Beware and Be Educated

By Anne Blackmore

Antique buyers regularly see things marked as souvenirs of events from long ago, so when this piece was spotted at an antique mall near Chicago, it took just a moment to realize there was a problem with it.

The dealer labeled it as a piece from the Chicago Columbian Exposition of 1893, and the basket itself has a painted date on the side of 1893, but it is a *Fenton* basket. Fenton did not even start making glass until 1907. This Fenton Peach Crest #7235 basket was made between 1942 and 1954, approximately 50 years after this event took place.

What does this mean? Plain and simple, the basket, as a souvenir, is a fake. While the dealer's case contained many other items from the 1893 Chicago Columbian Exposition, there

were two other blue vases labeled in the same manner as this basket, in the exact same handwriting. Those vases were European in origin. They are also likely fakes. It is difficult to know who painted these fakes, or why.



Do not let yourself be ripped off or otherwise cheated. Read your Fenton books regularly, know when pieces were made, and carry some books with you when you go antiquing. Ensure you make educated purchases. It may be fun to have a piece of this nature in your collection as a conversation starter, but not if you think you are buying something genuinely from the 1890s.

If you should run across other interesting Fenton fakes of this nature, please send to me at: Anne Blackmore, P.O. Box 342, Crawfordsville, IN 47933.

Is it Fenton or Is it Not?

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

By Anne Blackmore

A.A. Importing 4-1/2 inch Pink Rooster



This little pale pink 4-1/2 inch rooster was found listed on eBay as “Fenton Glass Rooster Figurine Pink Champagne Iridescent Carnival Glass Chicken.” Sadly, someone bid the \$14.20 the seller was asking, and paid at least \$9.00 for shipping for a piece labeled as Fenton, but was not actually made by Fenton Art Glass.

This rooster has been around in several colors for many years.

I’ve seen it for sale in shops and flea markets in jadeite, cobalt, and pink. It is a product of A.A. Importing and was shown in their catalogs in the late 1990s and early 2000s. Interestingly, the



From page 187 of the 2004 A.A. Importing catalog.

~ Courtesy of the Glass Paper Fanatics

2004 A.A. Importing catalog shows this rooster figurine on the same page as a reproduction of Fenton’s Stag & Holly bowl and Fenton’s large hobnail shoe with lid. See circled items above.

Fostoria Vintage Pattern Leaf Candleholder #311

Antique shopping on Florida’s Gulf coast found us in a large mall where we found not only a lot of great Fenton, but a wonderful large, pink L.E. Smith diamond base swung vase. We also spotted this interesting milk glass piece. At first



glance, it appeared to be a Fenton 1950s era small leaf plate, especially due to the curvature of the handle. But a little closer examination showed this to be an error, even though the seller’s tag labeled the item as “Fenton.”

There were a few features of this plate that let us know it was not Fenton: 1) It was quite a bit smaller than the Fenton small leaf plate, 2) There is a teardrop design element on the face of the plate the Fenton piece does not have (one of these is circled in red in the photo), and 3) there is a candleholder in the center of the plate. Fenton did not produce their leaf plate with a candleholder.

According to *Fostoria An Identification and Value Guide of Pressed, Blown & Hand Molded Shapes* by Ann Kerr, this leaf candleholder is Fostoria’s line number 2713, the Vintage Pattern, and it is ware number 311, the Leaf Candleholder. This line was produced in milk glass, 1961-1965, and consisted primarily of table items.

Czech-Made Cranberry Hobnail Creamer



Max spotted this pretty little creamer while we were out shopping recently, and asked if it was labeled as Fenton. Sure enough, it was!



This seller fell victim to the myth that “any piece of glass that is cranberry and bumpy must be Fenton.” Of course, this just is not the truth. Not only was Fenton not the only company to produce cranberry opalescent hobnail glass, they were not even the first glass company to produce

this classic favorite.

This little cream pitcher was nicely made, but was not quite up to Fenton quality. The handle was applied a bit sloppy, and the pontil mark on the base was large and not well-finished. It was not marked, but it is very likely the pitcher was made in Czechoslovakia in the 1950s or 1960s.

Minutes of the FFGKC Meeting, February 14, 2026

The meeting of the Fenton Finders of Greater Kansas City was called to order by our President, Connie Duncan, at 1:04 p.m.

Connie asked if there were any corrections or additions to the December 13, 2025 meeting minutes published in the February newsletter. No additions or corrections were made, so the minutes were approved as published.

Janet Wilke was unable to attend the meeting, so no treasurer's report was given.

Old Business

Dan Madura advised that for those members who did not receive one of the table favors made by West Virginia Glassworks at last year's Gala banquet, he now has them.

New Business

Connie discussed the possibility of club members taking a trip to the Englewood Arts Center in Independence, Mo. to attend a glass blowing class at a cost of \$65 per person (if 10 or fewer attend, \$75 per person if 11 or more attend). As multiple members expressed an interest in attending, she asked Michelle Pennington to contact Englewood Arts Center to see if it was possible for our group to attend a class on either May 2 or May 16, with May 2 being the preferred date. Members will be advised of a specific date once it has been determined. It was mentioned that a specific head count of those members planning to attend would be needed at our April 11, 2026 meeting. As attendees of the class would not be able to take their glass home the day of the class, it was determined a local member could pick up the glass and bring it to the June meeting.

Dan Madura reported Cal Hackeman has agreed to do a presentation on stretch glass at this year's Gala. Cal plans to focus primarily on red, white and blue glass, as this year's Gala theme is our nation's 250th anniversary.

Connie and Dan both stated that they felt we were

ahead of schedule for getting things prepared for this year's Gala; however, Connie advised that we are in need of more glass for the Gala auction.



Craig Ricklefs sharing an unusual piece of Fenton hobnail at the February meeting.

Craig Ricklefs reported the rent for the club's storage unit is currently paid through June/July, but the club would be charged an additional 4% fee on future rent payments if we continued to pay rent using the club's credit card. There was a brief discussion regarding paying the storage unit rent by check going forward.

Connie mentioned that the members needed to start thinking about who they would like to see take over the position of President now, as she is planning to step down from the position at the end of this year.

Our program was provided by Jackie Oglesby on Fenton's Silver Turquoise, produced in the late 1950s. She provided many examples of the glass, including a piece that looks like it should be the base for a single horn epergne; however, the hole is not large enough for an epergne horn and would only fit a candlestick.

Door Prize

Carol Rigsby won the door prize, a cranberry glass basket.

Bobby Stanley agreed to present the program at our April meeting and Dan Madura agreed to bring treats.

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

The meeting was adjourned at 3:10 p.m.

Respectfully submitted,

Michelle Pennington
Secretary

Finds from the Road

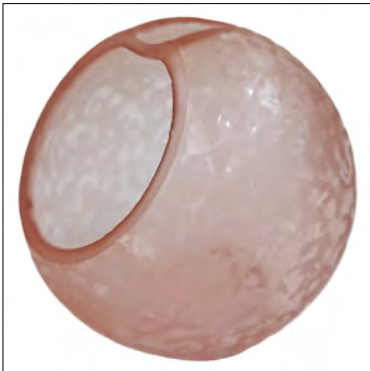
A Rose by Any Other Name



By Anne Blackmore

Many of you know Max and I traditionally take a trip to Florida in January. We look forward to this "work-cation" and prepare quite an extensive itinerary and working plan for where to shop on what day of our trip. We generally plan for three days to get to our hotel in Florida, because we do a lot of antiques on the way there. We have to plan our time carefully, not only around the hours the shops and malls are open, but around the best times to travel through major cities like Nashville and Atlanta.

Arriving in Florida Sunday evening, we have different routes for every day of the week, taking us in all directions. Our shopping had been satisfactory on the way to Florida. We found one very interesting Fenton vase I may share after a bit more research. Every day we found decent things, but we were working hard. We were hitting between five and ten places in a day, and traveling up to two hundred miles to get to the shops for that day.



Saturday, on our southwest route, we stopped at a large shop just north of Tampa. Like normal, Max and I headed left while everyone else headed right upon entry.

At the second booth we stopped in, a small pink ball ashtray caught my eye. It sat at an angle and had a mottled appearance, almost like Fenton's Ming etch from the 1930s. I picked it up and turned it around. It really spoke to me, and I wanted to compare it with a Jefferson ball ashtray we have at home. Max loves Rose glass, especially interesting pink glass, so he encouraged me to purchase it.

Once we got back to our hotel, I started doing a bit of looking for the Rose ashtray on the internet. Nothing. Our books were out in the car, three flights down, and both of us were too tired to go

fetch them. My little voice just kept annoying me, nagging at me, making me think I did indeed know something about this strange ashtray.

Then it hit me. I'd seen it on Facebook! So I started searching for it. It took a couple of tries with different wording, but it finally popped up. Margaret Whitmyer had posted a wonderful photo of some of her favorite Fenton Ming etch pieces. There in the photo was the ball ashtray in Amber Ming etch. She was kind enough to allow me to share her photo with all of you.

Fenton's Ming etch was produced in 1935-1936, along with several other etches, including San Toy, Wisteria, Poinsettia, and Silver Tone. According to *Fenton Art Glass 1907-1939* by Margaret and Kenn Whitmyer, the widest variety of pieces were created in the Ming etch than any other of Fenton's etches. It was produced in Crystal, transparent Green, Rose, and Amber.



A photo of many Fenton Ming etch rarities, including the Rose stack set in the left rear, the Crystal Ming baby reamer in the center front, the Crystal Ming Milady vase in the center back, and the Amber Ming ball ashtray in the right front (near the white star)

- Photo courtesy of Margaret Whitmyer

Our ashtray was the same size and shape as the one in the photo, beautifully spherical, and Fenton produced the Ming etch on Rose glass. How exciting to have found a very hard-to-find Fenton Rose piece! You know this one is going right into our cabinet when we get home!

Oh, the price? The price tag description read simply "pink ashtray," and I received a significant amount of change back from my twenty-dollar bill!

Happy Hunting, dear friends!

