

Fenton Finders of Greater Kansas City

August 2025

A Message From Our Vice President

By Dan Madura

How time flies.... The Gala is about two months away as I write this!

We recently had a Gala committee meeting and everything is on track. We were even able to open registration up two months earlier this year. This has really evened out the workload for Janet and Connie. If you plan to attend the Gala this year and have not registered or made your hotel reservations, please consider the following:



- The hotel Gala rate of \$145/night expires on August 20, 2025. After this date you are at the mercy of the hotel's going rate.
- Registration will increase by \$5 after August 15, 2025.
- Selling glass out of your room: The second floor sells out quickly. By the time you read this newsletter, it may have already sold out. We then start using the 3rd floor. Please remember you must make your hotel reservation and register before you are assigned a room.
- We still have a few spots left for individual display tables. I have had a preview of some of the tables this year and they are going to be quite spectacular and educational.

All the information about the Gala, including making hotel reservations and registering, can be found on our website: www.fentonfinderskc.net and there is a Gala registration sheet on page 10 of this newsletter.

Gala Highlights

- Luncheon Speaker: Les Rowe, Fenton Liquor Decanters from the 1930s.
- Glass ID: Hosted by Max and Anne Blackmore and Sarah Smith.
- Individual Table Review: Hosted by Max and Anne Blackmore and Sarah Smith.
- Big Display: Fenton Glass of the 1920s and 1930s coordinated by Amanda Herman and walked by Max and Anne Blackmore and Sarah Smith.
- Glass Painting: Hosted by Karen Easton and CC Hardman.
- Club Glass Sales

And of course, our *fabulous* Hospitality Suite coordinated by Jackie Oglesby.



(continued on page 2)

Next Meeting

The next meeting of the Fenton Finders of Greater Kansas City is August 9, 2025. Join us at Sterling Full Gospel Church, 3007 S. Sterling Ave., Independence, Mo. The meeting starts at 7:00 p.m.

Table of Contents

June Meeting Presentation	3
Hospitality Room	4
Fenton Made From Other Moulds	5
Big Display Information	8
June Meeting Minutes	9
Gala Registration Form	10
Finds From the Road	11

A Message From Our Vice President

(continued from page 1)

Gala Lunch and Dinner Menus

We have had many inquiries about what the lunch and dinner will be. In the past, we negotiated the price of the lunch and dinner with the hotel, and it was written in the contract. As we all know, food prices have skyrocketed and are very unpredictable. Therefore, beginning this year, those fixed prices are no longer in the contract. We must negotiate those a few months out from the Gala. Last year, we decided to offer a better menu without charging attendees higher prices. The club supplemented this. This year, pricing is not going so well. There is a **substantial** increase. We are in the process of negotiating this with the hotel. Not to worry, the club will supplement the difference this year. Next year, our options and pricing will be a little different. We cannot control this and are at the mercy of the hotel. By the time you read this newsletter, we will have a menu. We will communicate that by posting it on the website and sending out an email.



Nominations for Secretary (Officer Board Position)

At the time of this newsletter, there have not been any volunteers to serve as the club's Secretary. This is a two-year term beginning January 2026. According to Missouri law, we must have at least at President, Treasurer, and Secretary to remain an entity. We currently have a local model for this position that requires:

- Attending at least three of the five club meetings in Independence, Mo. Meetings are on the second Saturday of the month at 7:00 p.m. in February, April, June, August, October.
- Taking minutes of the meetings attended and reporting those to the board.
- Printing and mailing newsletters to members who require a paper copy. This is just a handful to those who are computer-challenged. This position is no longer the newsletter editor. Currently, Anne Blackmore holds that position.
- Maintain club record archives.

If we cannot find a volunteer who is able to serve using the local model above, we will reconsider the meeting structure of the board and frequency of the club meetings to accommodate someone who is willing to hold this position remotely. Options will be discussed at the Gala.

If anyone would like to serve as Secretary for a two-year term beginning January 1, 2026, please contact Connie at Fenton123@aol.com or Dan at dmadura.ffogkc@gmail.com.

We would like to thank Jackie Oglesby for her MANY years of service to this club. Jackie has decided not to pursue another term. The good news is she will continue as the Hospitality coordinator for the Gala until a replacement can be found.

August Fenton Trivia - Do You Know Fenton's History?

QUESTION

What important department did the original Fenton factory not have that it later had to build an addition to house after realizing how expensive farming out that work would be?

BONUS: How long had Fenton been producing glass prior to the decision to create this missing department?

Fenton did not have its own mould-making department when it began producing glass. They paid Hopkins Novelty Mould Works of Martins Ferry, Ohio \$5000 for the Water Lily and Cattails moulds required to start glass production.

BONUS: Fenton had been producing glass for two weeks when they decided to add a mould shop.

ANSWER

June Meeting - Fenton Hobnail from 1936 to the 1960s

By Jackie Oglesby

Craig Ricklefs provided us with a truly jaw-dropping program on Fenton's hobnail glass pattern on June 14, 2025. He brought in examples of every color of hobnail glass Fenton produced, starting from the Wrisley cologne bottle, which was produced in 1938, for Wrisley of Chicago for use as a perfume bottle.

It was not the first hobnail pattern Fenton produced, however, that was a lamp font produced in 1935. After the lamp font was produced, they made reproductions of hobnail barber bottles from old moulds for L.G. Wright, and changed them up to produce the Wrisley cologne bottle. This was produced in many different colors, but most often can be found in French Opalescent.

From French Opalescent to Plum Opalescent, Craig had examples of the different colors used to produce hobnail glass from 1938 to the 1960s. He brought in examples of how very often the same color turns out different and can confuse the collec-

tor about just what color they are looking at.

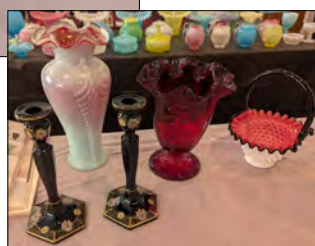
In his opinion, Orchid is the hardest to find and collect, and can have a lot of variation in color. Craig brought in several pieces of hobnail Orchid Opalescent as examples. The differences in color were striking, even in pieces that were most likely produced around the same time.

There were several hobnail Cranberry Opalescent pitchers on the table. One was almost pink, one a very nice Cranberry Opalescent, and the third was so dark it was almost Ruby. He thought the Topaz and the various Green hobnails were more consistent, so a piece made in 1940 would look very similar in color to a piece made in 1980. Of course, hobnail opalescent was produced in many different colors of Green.

Take your time and look at the pictures, Craig did a wonderful job of bringing his stunning collection and providing some very good information for those of us who collect this beautiful glass. Thank you, Craig.



Above and Right: Fenton Glass brought to the June meeting for Show and Tell.



Left: Craig Ricklefs sharing his Fenton hobnail glass at the June FFGKC meeting.

Below: Some of the variety of Fenton hobnail Craig brought to share at the meeting. Take an extra look at the very hard-to-find square dish two-layer handled tidbit tray on the far right.



Above and Right: More of Craig Ricklefs's fabulous Fenton hobnail collection.

The Hospitality Room

Offering You a Meal, a Snack, or Just a Cup of Coffee

Our Gala provides many opportunities for gathering and socializing through the formal programs and scheduled activities, but additionally, a little less formal room on the second floor, next to the Glass Sales Room, offering a complementary buffet of wonderful foods for all of our convention attendees. Many generous members donate their time and money to provide a complete spread of foods, from healthy fruits and vegetables to decadent desserts and homemade salads - we really have a feast to offer.

If you have a special family recipe for something you would like to share, we would love your contribution. Many folks have made the Hospitality Room a special part of the Gala! Many times I hear someone say they are there just for the potato salad one of our members brings, or the peanut clusters another member brings! We provide a Kansas City BBQ buffet on Friday night when the doors open, in addition to all of the wonderful sides, salads, and the entire second room filled entirely with the desserts! It's a site to behold, and the first opportunity most guests get to reunite with old friends. We are open daily at designated times, not to conflict with banquet meals and programs, and open in the evenings to stop in for a snack, while room shopping.



Are you bringing a contribution? Please make the container disposable, or mark your container with your name to ensure we get it back to you. Please keep in mind our refrigerator space is very limited. We provide serving utensils and are happy to slice, dice, and prep any fruits and vegetables you bring. Garden-fresh tomatoes are always a wonderful treat. Our guests appreciate healthy alternatives and many are conscious about not overindulging in sweets. We try to accommodate everyone.

If you are available to spend some time with us helping to serve, we will gladly put you to work prepping, refreshing, clearing, or monitoring our offerings. We also appreciate the monetary contributions that can be added to your Gala registration or funds may be gifted to the club at the time of the Gala. The Hospitality Room is a group effort and a nice opportunity to avoid leaving the comfortable setting the hotel provides. We encourage you to stop in and visit, fix a plate, and stay awhile. I look forward to meeting you there!

With love and cheesecake -

Carol Riggsby

Hospitality Volunteer

Too Great to Wait!

By Bobbie Stanley

As I have been collecting the crest pieces over the last few years, I've truly fallen in love with them all. Some more than others.

Some have proven difficult to find as this was. She's an absolutely beautiful vase, Fenton's #183 in Blue Ridge, a French Opalescent spiral body with a cobalt blue crest.



It was made in 1939 and discontinued by 1940. Fenton craftsman Pete Raymond is credited with originating this line.

She is absolutely stunning with the rest of her family and makes for a beautiful collection for the late 1930s glass of the spiral optics.



Fenton Made with Other Companies' Moulds – Part V

By Sarah Smith

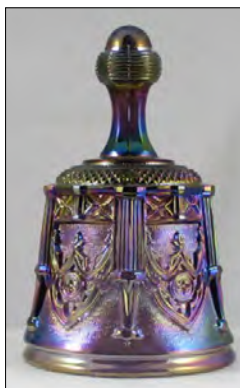
This is the fifth in a series of articles providing a sample of the moulds Fenton purchased from other glass companies, and moulds Fenton actually used to make glass under their own name. Please note, these articles do *not* include every mould purchased and re-made; the examples shown are only meant to provide a sampling for these articles.

In 1983, Fenton began using a special logo (a cursive F in a vertical oval) to indicate the use of a mould that originated from a different glass company.



Red-Cliff Company

In 1962, Fred Clifford of the Red-Cliff Company came to Fenton to have goblets made to match the ironstone and china patterns he was selling. Red-Cliff had moulds made for these goblets and the goblets were made by Fenton (typically in the Colonial colors—Colonial Blue, Colonial Green, Colonial Pink, Colonial Amber, and Orange).



Sable Arches.

When Red-Cliff went out of business, Fenton purchased the moulds from them and re-worked these goblet moulds into bells. Fenton made these five bells in many different colors.



Above left to right: Knobby Bullseye, Whitton, Grape.

Rubel & Company

Rubel and Company from New York had The Paden City Glass Company making ashtrays and other items for them until Paden City closed in 1951. Rubel then asked Fenton if they would take the moulds and continue making products for them. By 1959, Fenton was no longer making anything for Rubel, and Frank Fenton offered \$600 for all of the moulds. Rubel accepted. Glass from Rubel's moulds went into the Fenton line in 1960 and much of it sold well for a number of years.

1. 5-inch and 9-inch Swirl Ashtray. Fenton made these ashtrays in several of the Colonial colors.



Swirl Ashtray in Springtime Green.

There are two different sizes of these ashtrays. Fenton factory workers affectionately referred to these ashtrays as "Cowpies." Colors Fenton made include: Colonial Green, Colonial Blue, Colonial Pink, Orange, Ruby, Topaz, Wisteria, Springtime Green, etc.

Frank M. Fenton liked this swirl pattern so much that Fenton also had two new moulds made to match these ashtrays – a small, covered swirl comport, and a large open comport. Fenton Historian Jim Measell does not believe these comport moulds were ever used until 2007. These two new items were both shown in the 2007 Horizons catalog.

City of Silverton, Colorado

In 1995, the town of Silverton, Colorado was planning a renovation of its 100-year-old city hall to its original décor. The project included replacing the lamp fixtures with reproduction lamp globes. The team planning the renovation worked with Fenton Art Glass to have a mould designed. After finishing the globes for Silverton, Fenton purchased the mould and turned it into a basket and vase, saving the city of Silverton a major portion of their cost of development.

(continued on page 6)

Fenton from Other Companies' Moulds – Part V

(continued from page 5)

7-1/2 inch basket. Fenton made this in Sea Mist Green and Empress Rose using the mould previously owned by the City of Silverton, Co.



Bill Ferebee who was Fenton's mould maker at the time. Frank told Bill if he saw anything interesting in moulds, he should grab it. Bill chose to bring back the 10-1/2 inch Alley Cat mould. This has proven to be a *very* wise and successful choice for Fenton.

The 10-1/2 inch Alley Cat dates back to 1924 and was originally designed by Reuben Haley for Duncan and Miller. Most of us consider this a U.S. Glass mould, and the mould was originally called "Sassy Susie."

The Alley Cat has to be one of Fenton's most popular items. It has been made in numerous colors, and decorated with all sorts of designs over the 40-plus years Fenton has owned this mould. In fact, the Fenton Gift Shop still owns the Alley Cat mould and continues to have Mosser Glass press Alley Cats for them. The hand painted Alley Cat shown below was a limited edition made in 2024 by Mosser and decorated by a Fenton Gift Shop artist.



6-8" swung vase. First made in 1997 in Sea Mist Green, this vase was also made in Empress Rose in 1998 using the mould previously owned by the City of Silverton, Co.

U.S. Glass Company (closed in 1963)

The U.S. Glass Company was a trust formed by the combination of numerous glass companies, whose factories were located from western Pennsylvania to Indiana.

The U.S. Glass plant in Glassport, Pa. was severely damaged by a tornado and rainstorm in 1963. The roof of the plant was badly damaged and there was a lot of water inside the building. U.S. Glass decided not to rebuild and filed for bankruptcy.

Per Jim Measell, Fenton Historian, Frank M. Fenton went to the plant and had to borrow hip waders to wade through the water and assess the moulds. The hip waders did not fit him well, and both of his legs got wet despite his effort to stay dry.

1. 10-1/2 inch Alley Cat. After Frank's initial "wet" visit to the U.S. Glass plant, he later returned with



Above, left: 10-1/2 inch Alley Cat in Fenton's purple carnival glass produced in the 1970s.
Above, right: 10-1/2 inch Alley Cat pressed by Mosser for Fenton, and hand painted by a Fenton artist in a very limited edition.

(continued on page 7)

Other Companies' Moulds

(continued from page 6)

2. Pinwheel Comport. Fenton made this comport in Lime Green Satin, Blue Satin, Custard Satin, Ruby Carnival, Amethyst Carnival, Teal Marigold, and other colors.



3. Blown Rabbit and Blown Owl lamps. Both of these items were reproduced for Levay (Dodie and Gary Levi) in Electric Blue Carnival and Springtime Green Carnival. Fenton also made these in Amethyst Carnival and other colors.



Above, left: Blown Rabbit in Springtime Green Carnival.
Above, right: Blown Owl in Amethyst Carnival.

4. Miniature 7-piece Table Set. In the late 1800s, many different companies made miniature table sets. The Horizontal Threads pattern was named by Doris Lechler. The moulds for this pattern once belonged to the U.S. Glass Company, were then sold to the Westlake Company, and eventually were purchased by Fenton. In 1990, Fenton first made this set in Sapphire Blue Opalescent (six pieces without a tray). The picture shown below of this set decorated, was made in 1998 (and the tray with this set was made using a mould purchased from The Beaumont Company).



Miniature 7-piece Table Set. The tray was originally a Beaumont Co. mould, and the table pieces themselves were originally U.S. Glass moulds.

Fenton's Ivy Balls Topic of August 9 Club Meeting

By Jackie Ogelsby

Fenton made quite a few Ivy Balls when it was very popular to decorate with these treasures.

They can be found in two styles. The first is the two-part, with a diamond-shaped base and separate ball sitting on top, and Fenton's second style is one piece, with the ball affixed to a stand.

The single piece ivy balls are far easier for today's collectors to find. We don't know if this style was simply more popular at the time of production, or if they were less prone to breakage. The ivy ball of the two-part seems to have survived the years much better than the diamond base. The diamond bases are very difficult to find.



An example of Fenton's two-part ivy ball, with an emerald green, diamond-shaped base, and separate ball.

For our meeting in August, the last before the Gala 2025, Amanda Herman and Jackie Oglesby will present the program on Ivy Balls, and they will talk about both the one- and two-piece styles. Please join us to find out more about Ivy Balls, and get the last bit of information needed for Gala 2025. Remember to register for the Gala and your reservations at the hotel.

Let's Keep it Going!

By Anne Blackmore

Many thanks to Bobbie Stanley who took up the reins and wrote about one of his favorite pieces for our "Too Great to Wait" column for this issue. The column was Tom Limback's idea, and we'd really love to keep it going. This is sort of a show-and-tell of our Fenton finds that are "too great to wait" until Gala to share with all our members!

Send a few sentences to a few paragraphs, depending on how wordy you feel, and a couple clear photos to me at amblackmore@yahoo.com or at PO Box 342, Crawfordsville, IN 47933.

Update on the Big Display - Fenton's 1920s and 1930s

By Amanda Herman

Have you heard? The Big Display at the Fenton Gala is growing!



We decided we just couldn't limit ourselves to one type of glass from the 1930s. So, we expanded our theme to "Fenton Glass of the 1920s and 30s!"

We want to see as much gorgeous glass from the Roaring 20s and of course those beautiful Depression Era pieces from the 1930s as we can get.

If you have Royal Blue, Ruby, transparent green, or Rose, any stunning Stretch Glass, or those elegant acid etch pieces, bring them with you!

Do you favor the opaques? Let's



see those Lilacs, Chinese Yellows, Pekin Blues, Jades, Moonstones, Periwinkles, Mandarin Reds, and Mongolian Greens!

What a treasure it would be if anyone wanted to share an early off-hand piece or two from 1925-1926, or some Sung-Ko!

If you would like to bring a piece or two (or more!!) you can email me, Amanda Herman, at akh1030@aol.com with a description or pictures, or simply pack it and bring it with you this September and we will add it in.



Just remember to mark it with your name so we can return it to you. With your help, we are sure to have a rainbow of colors to show off these two seminal decades of Fenton glass making.

A Step Backward into History - Fenton Communication

By Anne Blackmore

The National Greentown Glass Association purchased a collection of letters from glass companies across the country to The Gill Clay Pot Co. located in Muncie, Ind. This was a company that made the pots glass companies used to hold their molten glass.

Here is one of the letters from the Fenton Art Glass Co. It is dated September 18, 1908, and has an actual signature from Frank L. Fenton. It took our breath away when we saw it.

We thought our fellow Fenton collectors might appreciate this rare bit of history.

PLAIN AND DECORATED
CRYSTAL AND
COLORED

WRITE US FOR SPECIAL DESIGNS

PRESSED TABLEWARE
WINE SETS
LEMONADE SETS
VASES, NOVELTIES.

THE FENTON ART GLASS CO.

MANUFACTURERS AND DECORATORS OF
TABLEWARE AND NOVELTIES.

WILLIAMSTOWN, W. VA., Sept. 18 1908

The Gill Clay Pot Co.,
Muncie, Ind.

Gentlemen:

Kindly send wire tracer after shipment of pots immediately and oblige,

FLF/ES

Yours very truly,
The Fenton Art Glass Co.

Frank L. Fenton
Sec. & Gen. Mgr.

Original document owned by the National Greentown Glass Association and used with their permission.

Minutes of the FFGKC Meeting, June 14, 2025

The meeting of the Fenton Finders of Greater Kansas City was called to order by our Vice-President, Dan Madura at 7:00 p.m. Dan called for corrections and/or additions to the meeting notes for April 12, 2025, as published in the June newsletter. As there were no corrections and/or additions to the meeting notes Dan accepted them as published.

Janet Wilke gave the treasurer reports for April and May of 2025.

Old Business

Dan reported the number of online registrations for Gala 2025 was up from last year and Janet Wilke reported the same for the number of paper registrations that she is getting. They both felt this was due to us being able to send these out earlier than we usually do and hope to continue to do this in the future. They did not have the exact numbers but will report them in the next meeting.

Amanda Herman gave an update on the Big Display. Our original plan was to have only opaque glass from the 1930s. We changed that to include any glass from the 1920s and 1930s since the loss of Tom Limback made it more difficult to obtain the glass we needed in the time left. Amanda plans on writing an article for the August newsletter explaining all.

New Business

Dan explained to our club after 20 years as secretary, Jackie Oglesby is planning to retire and we need someone to fill that position. Anne Blackmore is doing a wonderful job on the newsletter, so being secretary is much easier and does not include taking over the hospitality room as Jackie will continue to do that for at least another year.

Dan went on to explain some of the changes made since we lost Tom Limback. Connie Duncan will step up from being vice president to being president and will complete Tom Limback's term of office. Dan, as a member of the board and past President, will complete Connie's term of office which comes up for election this November. The board would like to change the position from vice president to Gala Coordinator to more accurately describe what is required from that position. Amanda Herman was not sure we could do that because of the way we are incorporated as a club. She thought we had to have a vice president but will check into it. Janet Wilke suggested the position could just be vice president/Gala Coordinator.

Door Prize, Dave Jaques won a small Cranberry Mary Gregory rose bowl.

Program for June, Craig Ricklefs presented on Hobnail Glass.

Program for August will be on Ivy Balls, presented by Jackie Oglesby and Amanda Herman.

Treats for June were provided by Dan Madura.

Treats for August will be provided by Denise Adams

Moved to leave by Janet Wilke.

Dan Madura seconded the motion, and we left at 8:45 p.m.

Respectfully Submitted,

Jackie Oglesby



Above and Below: Fenton hobnail pieces shared by Craig Ricklefs at the June meeting.



Gala 2025

Fenton Finders of Greater Kansas City Registration Form

Or go to fentonfinderskc.net to register online, if you prefer.

Name _____
(The way you want your name tag to be.)

Address _____

City, State, Zip _____

Phone # (____) _____

Email Address _____

"Early" Registration Fee (until August 14, 2025) # _____ @ \$35.00 \$ _____

or Registration Fee (August 15, 2025 & after) # _____ @ \$40.00 \$ _____

Friday, Sept. 12, 2025, Luncheon 12:00 pm # _____ @ \$35.00 \$ _____

Saturday, Sept. 13, 2025, Banquet 6:00 pm # _____ @ \$45.00 \$ _____

Dues: Single \$10.00 or Family (at 1 address) \$15.00 \$ _____

Donation to Hospitality Room (optional)..... \$ _____

Total Enclosed\$ _____

Will you be bringing a display? Yes _____ No _____

Will you be bringing glass for sale? Yes _____ No _____

Make Checks Payable to: **Fenton Finders of Greater Kansas City**

Visa _____ Mastercard _____ Discover _____ AMEX _____

Expires ____/____ 3 numbers from back of card _ _ _
Month Year

(To authorize your charge transaction, please print & sign your name as it appears on your card.)

Printed Name _____

Signature _____

Send to: Fenton Finders of Greater Kansas City
Janet Wilke, Treasurer
P O Box 67071
Topeka, KS 66667-0071

Finds from the Road

They Made a Whimsey Out of *This*?



By Anne Blackmore

Max and I were out antiquing at a large mall in Ohio near the end of April. We had made plans to go one place that day and get some work done,

but by the time we were finished in the mall, and grabbed a quick sandwich from our cooler, we decided to make a change and head a different direction and just shop our day away. So we headed off opposite to our original plans and ended up at another couple of big antique malls – Yay!!

Just a couple of booths down that first aisle on the far side from the door, I was trailing behind Max after dawdling to look at some vintage sewing items. I heard him gasp and I turned the corner just as he picked up a piece and turned to me. He was holding a tall, slender pink vase. It looked vaguely familiar. Then it hit me! Those dots around the base, those deep Vs on the sides – that was Fenton's Chevron vase. But what had been done to it?

In *Fenton Glass Made for Other Companies 1907-1980* by Carrie and Gerald Domitz, there is a reference to the 1930s era Chevron vases. The Domitzes explain how a design drawing for the six-inch small vase was found in Fenton's files, and they further explain how there is no known documentation for the larger, eight-inch chevron vase. They speculate the eight-inch vase *could* have been the inspiration for Fenton's smaller size, or it *could* be Fenton's and they simply have not been able to find proper documentation for it. But, there is no proof the larger size is Fenton's piece so we should not make any assumptions.

But back to this elongated pink Chevron vase. Obviously, at ten inches, it is neither six nor eight inches tall; how can we be so certain it is a Fenton vase? By looking at the mould work. We have numerous small Chevron vases at home in jade (round top, square top, and fan top), black, and transparent green, as well as several large versions.

The elongated vase has the exact same size base measured from the outside of one foot across to the outside of the opposite foot of 2-1/2 inches, same as

the regular six-inch vase. Both vases have 12 vertical ribs with three of the ribs matching up with the three mould seams. Both vases have two rows of 15 dots each around the base. And lastly, the four feet on each vase line up when the vases are matched up foot-to-foot. For me, this is quite conclusive to show both vases came from the same mould.

So it's Fenton. Okay, next question is how did they get it so tall? A quick answer might be "it's a swung vase." But swung vases all have one part of the top lip that is taller or longer than the rest. That is the part that was leading during the actual swinging process. Centrifugal force is what creates swung vases, and yes, swung vases go through a true swinging to obtain their height and distinctive top edge.

This vase has the height, but also a very flat top edge. So how did they do it? After some consideration and thought, we are fairly certain the vase was hung upside down while heat was applied by a torch. The hot glass would simply stretch out to the desired length, while maintaining the mould qualities.

What's most interesting about this vase is no one I've contacted about it has ever seen a Chevron vase whimsy. To say we were excited is a serious understatement! I knew it was going home with us, pretty much regardless of the price. But I still cautiously asked, "how much?" Max broke out in a huge grin and showed me the price tag. Just about the cost of lunch for two at McDonald's. Amazing! And the best part? This was just one of several odd and unusual pieces we found that day – stay tuned!

Happy Hunting, dear friends!



Fenton Chevron vases, On the left is a transparent Green six-inch vase. On the right, is the 10-inch stretched Rose vase.

