

FENTON FINDERS OF GREATER KANSAS CITY



The meeting of the Fenton Finders of Greater Kansas City will be MARCH 12TH, 2022 at the Sterling Full Gospel Church located at 3007 S. Sterling Ave., Independence, MO. The meeting will start at 7:00pm.

Sadly, we must send our condolences to Jason Herman and family again. His sister recently loss her fight with cancer. Our thoughts and prayers are with Jason and his family.

Above is a picture of the Mandarin Red glass brought in for our program in February. Jackie Oglesby gave the program on this glass which is one of the three heat sensitive glasses that Fenton made in the 1930's, Mandarin Red, Mongolian Green, and Periwinkle Blue. This glass has been identified many times by many people as slag glass because of the marbling effect that Fenton achieved when making it by the gatherer not cleaning the excess glass off the punty before gathering new molten glass and pressing it into the mould, the combination of the very hot glass with the cooler glass caused the marbling effect that is confused by many as slag glass which is a combination of two different glasses, such as Ruby and Milk Glass.

And now a word from our President, Dan Madura



Spring is just around the corner...

Not only does that mean we look forward to the return of warmer weather and new signs of green popping up everywhere, but the planning for the 2022 Gala begins. I have already received emails requesting registration and hotel information. Wow! This is earlier than ever! Some of these are folks that have never attended our gala and heard about it through word of mouth. Again, we anticipate just as much excitement for 2022 that we saw for 2021.

But hold your horses! We are in the early planning stages. In this newsletter, we will be sharing the plans for the 2022 big display. Registration and hotel details will follow in the next couple of months. We will get this information out to you as soon as it is available through:

- The newsletter
- Emails
- Direct mail
- Facebook
- OUR BRAND-NEW WEBSITE!

YES! ...our brand-new website! I have been very busy constructing the new club website this winter. It has a new look. It will feature:

- Information about the club, how to join and how to volunteer.
- History about how the club came to be.
- Many, many, many pictures of past meetings, trips and galas taken by the cameras of Bernie Johnston and Jackie Oglesby. This will be a trip down memory lane for everyone. Not only are there pictures of great glass, but also pictures of the great people who have been involved in the club and galas.
- Gala information including online registration and payment.
- Gala auction information and photos (past and present)
- Pictorial history of glass made for the club by Fenton and others over the years.

Please keep in mind that this is a work in progress. There are so many pictures to upload and organize.

Well, that's it from me this month. Exciting things are happening. Stay tuned!

Cheers!

Dan Madura, President

Thank you, Dan.

As you can tell Dan has been working very hard to get things ready for Gala 2022 as well as getting our new website up and running. Not an easy job. At the last meeting Connie Duncan, our vice-president had him inform us that the 2022 and the 2023 auction is full and ready to go. Connie could not attend the meeting as she is in Texas. Thank you to all who got their list and pictures ready for Connie

Duncan and Steve Ellwein. It does make their jobs so much easier when we do our part.

The Gala committee welcomes Tom Limback back to the Gala committee. Many years ago, before he moved to St. Louis Tom played a major role in starting the Gala. He along with Bev and Jon Spencer, Jack and Beverly Mckeehan and Bonnie Bradshaw worked very hard at getting the first Gala going. We hope that he is happy with what we have done with it and proud of what he helped to create. Tom is going to work with Criag Ricklefs on the big display. We want to welcome both Tom Limback and Carol Rigsby, who will be working in the hospitality room, to the Gala committee, their knowledge and help is most welcome.



Pictured above is the #222 Lemonade Pitcher with matching #222 Lemonade Tumblers in Victoria Topaz or Yellow Opalescent stretch in Curtain Optic (Drapery) pattern made in the 1920's. This set is very rare, pictured to the right of it is the #220 Covered Beverage set in Topaz with a Royal Blue handle also made in the 1920's. This set would not be considered rare except for the fact that it and the tumblers with it are etched, and the set sits on Topaz coasters and the pitcher has a Topaz underplate. This makes the set very rare. Both sets are pictured under a black light and will be one of the many beautiful pieces that will be featured on our Big Display this year. Tom Limback and Craig Ricklefs are already getting glass ready, and they need our help to find glass for the display that will feature Fenton glass that glows under a black light. This includes, but is not limited to, Topaz, Green Transparent, Crystal Transparent, Kitchen Green, Custard (including the Hanging hearts from the Barber Collection), Chinese Yellow, Green Ming, Ivory Crest, Yellow Burmese (Blue and Green Burmese do not react to a black light), 1960's Green Overlay that would include Green Bubble Optic and Hobnail, 1980's Green Opalescent, and Florentine Green. They hope to have at least 200 pieces for the big display and for this to happen Craig and Tom are asking our members to list any of the glass that they have that they would be willing to bring to the Gala and put up on the Big Display. They will try to limit the number of pieces that you have to bring. Send your information to Tom Limback at telimback@aol.com or Craig Ricklefs at craig.chryslerpowered@hotmail.com or mail your list to Tom at 701

Broadridge Ln, St Peters Mo 63376. If you have something that glows but should not, please include that in your list and if there is room on the display, we may have a section for those pieces that make us wonder what the heck? Pictures would be helpful but not necessary. So, get your black lights out and see what you have.



Finds From the Road

Speak Softly and Carry a Big Stick

By Anne Blackmore

This was one of those rare days when we were actually in Indiana and doing some junkin' around in a larger town near us, hitting lots of antique shops, thrift stores, and indoor flea markets. We were in one of those flea markets we love and struggling to find anything. In fact, Max had gone so far as to say that maybe today was the day we would get "blanked" and simply not find anything.

Then we as we turned a corner, and passed a clear shelving unit, covered in primarily clear glass, something caught my eye. Here was a single, 12-inch clear candlestick with blue crests on both the very top rim and the very bottom rim. I picked it up, and softly asked Max if it was something we wanted (the booth owners were right there restocking). He took a step back, his eyes bugged out, and quietly asked if maybe there was a mate to this one. I looked again, and there WAS!!! I had not even seen it. Because the candlesticks were mostly clear, and the shelving unit was clear, it was difficult enough to see the first one, almost impossible to see the second one. It was a good thing Max said something; I would have walked off with just the one. Eeeek! But what a joy to have a pair of these beauties - and both were in absolutely perfect condition!

Needless to say, these *were* candlesticks we wanted. These are Steuben #2956, 12-inch candlesticks, made in approximately 1928-1932. Frederick Carder founded the Steuben Glass Works at Corning, New York in 1903, and spent over 80 years of his life making fine glass.

Carder's first job was working in his family's pottery works in England. He desperately wanted to work in the creative aspect of the plant, but his father intended for the young Frederick to continue his studies and attend college, so forced him to shovel coal with the hopes of pushing the boy back to school. After a

short while shoveling coal, Carder enrolled himself in classes three nights a week at a nearby art school, eventually increasing that to five nights per week. He later said his monotonous job allowed him to mull over and mentally expand on the lessons he was learning at night.

Young Carder became interested in glass when he learned John Northwood had created a copy of the famous Portland Vase. He coaxed his father into taking him to see this cameo glass masterpiece. The visit to Northwood's studio changed Carder's life. Northwood was impressed by young Carder's work as well and invited the youth to spend Saturday afternoons with him learning the art of cameo glassmaking. After a few months working together, Northwood recommended Carder for work at the well-known English firm of Stevens & Williams. Carder started there in 1880. By 1881, he was designing glass for the firm.

He traveled to the United States, arriving in New York City in 1903. He found the city "dirty and cold" and headed to Pittsburgh. After touring a handful of glass plants, he finally ended up in Corning, New York. The trip to Corning was an unpleasant one, and Carder was anxious to get his trip over with and "get out of Yankeeland." He found himself venting his frustrations to another train passenger, an older man with white hair. Upon arrival in Corning, Carder learned the name of his seatmate, none other than Samuel Clemens, better known by the pen name Mark Twain. Clemens was on his way to give a lecture in Rochester, New York.

Carder met with officials from the Corning Glass Works, and also met with the president of T.G. Hawkes & Company, a decorating firm located in Corning since 1880. Very soon after this meeting, Frederick Carder and Thomas G. Hawkes signed papers of incorporation bringing the Steuben Glass Works to life. It is surmised the papers had been drawn up prior to Carder's journey across the Atlantic. Steuben Glass began making glass in late October 1903.

But back to our candlesticks. These sticks were made in several sizes in addition to the 12-inch pair we found, including 8-inch, 10-inch, and 15-inch. Unlike Fenton, when it created similarly shaped candlesticks in differing sizes and gave the different sizes different ware numbers, Steuben gave the various sizes all the same number. They were also made in an enormous variety of colors including Blue/Amber, Verre de Soie (a pearlized iridescent) with pink or blue crests, and Amethyst/Blue.

It is interesting to note, there is only a ring of blue on the very bottom and the very top. However, the next level up from the base also shows a perfect and true ring of blue. The stick is designed with such precision that the top ring of blue is reflected on the second level from the bottom absolutely perfectly. It does not matter if the candlestick is in bright light or shadows, the lower level shows a ring of blue that is not actually there. Behold the subtle, but amazing design skill of Frederick Carder!

So, we were very excited to add this pair of stunning Steuben 12-inch candlesticks to our collection! And the price? Let's just say we paid less than

\$1.00 per inch for these candlesticks that should have a retail price in the \$800+ range.

A quick postscript to the February Finds from the Road, where we shared our red hobnail Fenton sample piece. I had said most of us were unlikely to ever know what the numeric code 349B1 meant. Thanks to reader Dan Haughey, we now know the "349" was the color number (that was never released for production) and this piece was from "B1" or Batch 1 of that particular color.

Keep reading those books because knowledge is power! Happy hunting, dear friends!

Thank you, Anne, what beautiful candlesticks, and thank you, Dan Haughey for your contribution.

Now we have a special treat, Carol Rigsby has done some research on the beautiful Amber Honeycomb Bee Box and is sharing all that she learned about this seldom seen treasure.



Honeycomb & Hexagons

By Carol Rigsby

My story today starts with a fascination with bees and my interest in all thing's nature. Of course, it also intersects with my passion for glass and the obsession with discovering "the rest of the story".

I was elated at my first-time attendance to the KC Gala to find a small unassuming object that had eluded me for many years. There it was... in the showroom of one of the most esteemed sellers from our group! There was a kind and generous offer from the seller to discount my item, but truly her price almost made me giddy, it was inexpensive as marked, and a fair price. I was just so happy to have it in my hands. My little treasure, a square amber covered box that has been on my most wanted list for many years.

I returned to my room, unwrapped it, and admired the delicate hexagon pattern all around this heavy, amber glass box. I ran my fingers over the beveled lid and the honeybees that covered the sides and lid. A hexagon handle with the impressions of a bee decorated the handle on the lid. It was fanciful and looked like bees might flutter out of the box when the lid was opened.

It reminded me of sitting on my porch and watching the honeybees tending to the mint that I grow at my doorstep. Also, the giant bumblebees that diligently work the fuzzy yellow flowers from the St. John's Wart bush across the sidewalk.

Bees have always fascinated me and now as their numbers are decreasing it poses a real threat to our ecosystem. Although, an advocate for bee conservation, I am not a fan of their honey. With several friends as beekeepers - I always decline their gift of fresh honey. I reserve eating it only when required for cooking.

I had read that my honey box was designed to hold a honeycomb. I set my sights on discovering more about my treasure. I learned that the box is technically described as Amber Fenton Glass, Honey Box Honeycomb covered dish, Fenton ware number 9080, 1965. It is shown in the 1965 Fenton General Catalog on page 30. The piece is also listed in the "Fenton Glass Made for Other Companies" book by Carrie and Gerald Domitz. It was in this book that I learned that this piece was originally designed by David R. Babb, a beekeeper from Illinois. Originally produced as a special order and manufactured by Fenton.

Additionally, when I took this to show and tell at our FFOGKC several of our well-respected historians mentioned that it was designed to hold exactly a four-inch square of honeycomb - generally equivalent to one pound. This indeed is how honeycomb is packaged for sale. What a truly special piece, equally designed in both form and function.

After learning so many interesting things about this piece of glass, there were still more questions. Who was beekeeper, David R. Babb? I reached out and made some new friends with the Babb family of Glacier County Honey Company from Montana. They live near Glacier National Park and produce honey as a business. This part of the story is continuing to unfold but we have made some new Fenton Friends already. There are several beekeepers that are now looking for this piece of glass to share with their story and their customers.

I never expected this honey-amber, "Bee-box," as I now call it, to lead me into such an interesting adventure. From beekeepers to historians this is not just another pretty piece of glass to me - it is the thing that brought me together with others and continues to bring me joy as we discover deeper connections between others.

Bee Well my Friends!
Carol Rigsby

Thank you, Carol. Sadly, this means that there is something else that I need to start looking for. Bee-keepers beware!

We are very lucky this month to have so many contributors and would like to take the time to thank everyone who wrote something this month, Dan Madura, our president, Anne Blackmore, who contributions every month add so much to the newsletter, Carol Rigsby who has never contributed before but will be asked to submit again, Tom Limback who has contributed before and continues to add to our knowledge of all things Fenton, thank you. We wish to invite all our members to submit articles to the newsletter. We feel that this makes the newsletter much more interesting and provides our members with information about glass that they would not be able to get elsewhere. We all learn from the books about Fenton, but we also know that not everything has been written in the books and we learn much from other collectors. If you wish to contribute something, please contact Jackie Oglesby at stogles@yahoo.com.

Now let's enjoy some pictures from the February meeting.



Another view of the program on Mandarin Red



Two views of this Rose Mist Hobnail decanter, this was a sample, not produced





This beautiful gold tea set is really porcelain, and very rare, thank you for sharing



Here are some hard-to-find pieces of Fenton, a Blue Burmese guest set hand painted by Marilyn Wagner, a Chinese Yellow fan vase, very hard to find, a cover French Opalescent small candy, and a footed Blue Burmese covered candy



Our last picture features a Milk Glass Crystal Crest Hand Vase, Milk glass Pineapple candelabra and a Royal Blue Daisy and Button Fan vase.

We were very fortunate to see so many pieces of Fenton that were hard to find in our February meeting.

Now here is Tom Limback with some information on Honeysuckle Coin Dot, this will be our program for the March meeting.



HONEYSUCKLE COIN DOT

By Tom Limback

In the late 1940's Fenton introduced in the product line coin dot. Coin dot was introduced in 1947 in French Opalescent, Cranberry Opalescent and Blue Opalescent. In 1948 Honeysuckle coin dot was introduced as an Amber glass encased by a Crystal glass with bone ash. Bone ash was required to obtain the white translucent effect when reheated. Honeysuckle remained in the line for a short period of time, just a couple of years until 1949. The Honeysuckle line consisted mainly of a couple of baskets, 2 or 3 water sets and about 8 vases. Since Honeysuckle was in the line only for a couple of years, the majority of the pieces are scarce and/or rare. Whereas the internet, (eBay, Esty, rubylane), made the French opalescent, Cranberry Opalescent and Blue Opalescent coin dot increasing available and thus causing these coin dot colors to become cheaper. Honeysuckle, on the other hand, still remains elusive on the internet and actually has steadily increased in value. For example, try finding and purchasing the 2 handle 11" Honeysuckle vase.

The water sets, pictured, are considered rare and elusive and command top dollar in the Fenton coin dot water sets collecting area. Pictured are two of the Honeysuckle water sets consisting of the 1353 ice lip jugs and 1353 tumblers. The one water set consists of the plain ice lip jug and the 1353 straight 4" 9-ounce tumblers. The other water set has the ice lip but with a crimped edge with the straight 1353 6" 12-ounce tumbler. I have never seen, but I have not ruled out stumbling across a 70-ounce crimp jug without the ice lip paired with the 10-ounce barrel tumblers. Margaret and Kenn Whitmyer has a picture of the 10-ounce barrel tumbler shown on page 30 of their book, *FENTON ART Glass 1939-1980*.

Topic for another program....Honeysuckle disappeared from the line in 1949. After Honeysuckle was discontinued from the line, Fenton continued producing Honeysuckle coin dot in various lamps shades styles. The Honeysuckle lamps generated a soothing mood enhancing soft pleasing ambiance light which made them very popular. These lamp shades were purchased by other companies and/or some creative enterprising individual which assembled the lamp shades with hardware and sold them as lamps.

Thank you, Tom. We are looking forward to this program. When we think about Coin Dot we very often overlook Honeysuckle, we think of Cranberry and Blue Opalescent for the very reason you listed, we see them all the time. It is going to be an education to see the program on this glass.

Be sure to join us on what will be a very informative program on Honeysuckle Coin Dot with Tom Limback. Don't forget to bring your glass for show and tell. Dan Madura will be providing the treats. Until then enjoy our cold and then warm weather and hope that we will have a nice day on February 12th for our meeting, until then happy Fenton hunting.

Jackie Oglesby

Secretary