

Fenton Finders of Greater Kansas City

February 2025

A Message From Our President



By Tom Limback

There is an old adage about Missouri weather, *"If you don't like it, hang around; it'll change in a couple of days!"* A few weeks ago, St. Louis received four inches of snow. The next day, the temperature was back in the 60s. All the snow was gone!

Out with the old...Welcome 2025! Did you receive that piece of Fenton you asked for from Santa? 2025 appears to be another great year for one of the country's top collectibles, Fenton! Already there are Fenton auctions scheduled for early 2025. Don't forget to preview the carnival glass auctions since they may include non-carnival Fenton. I have picked up several nice Fenton pieces at reasonable prices at carnival auctions.

In December, the club had its annual Christmas party. Thanks to Denise Adams and Dan Madura for coordinating this event. I planned on going to the Christmas Holiday party, but bailed at the last

minute, not because of snow, but the rain! I didn't want to spend seven to eight hours driving in the rain! I heard the food and comradery were great and 'Dirty' Bingo was pretty competitive!

We are beginning to gear-up for the 2025 Fenton Gala which is our 25th Gala. Again, Connie Duncan will be the Gala coordinator. If anyone has any ideas for the Gala or if you would like to be part of the committee, let Connie know. Jackie Oglesby and I will be managing the 2025 auction. If you have Fenton you would like to include this year's auction, let Jackie or me know, and we will forward the guidelines for submitting glass to the auction.

My deepest condolences to Richard Speaight who lost his soul mate Sara on December 9. I remember when I first met Richard and Sara in the mid 1980s. I also remember being in their home where they had a 10-inch French Opalescent Coin Dot lamp hanging over the kitchen table wondering if it was Fenton.

Wishing everyone a Happy and Prosperous New Year!

Gala 2025-Planning Begins, Reservations May be Made



By Connie Duncan

Gala 2025 is in the planning. The Committee plans on having a meeting on January 18, 2025.

I have been in contact with the Embassy Suites, and you

can make your reservations now. Gala dates are September 11-13, 2025.

You may also register for days before these dates and after. Be sure to ask for the "Fenton Gala" rate.

At this time, I will not be assigning rooms yet and will not be taking requests either. Check future newsletters for room information.

Next Meeting

The next meeting of the Fenton Finders of Greater Kansas City is Feb 8, 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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Sara Speaight Passes

By Connie Duncan

We are deeply saddened to share the passing of Sarah Jane Speaight on December 9, 2024, in Mesa, Ariz. She was 86 years young.



She and her husband Richard had been high school sweethearts and celebrated their 68th wedding anniversary in February 2024.

Sara and Richard joined the club in 1990 and were on the Gala committee for 20 years. They have also been members of FAGCA and NFGS for many years.

Words can not express our feelings at the loss of Sara Speaight. There are so many adjectives to describe Sara. You can say caring, sharing, helpful, cheerful, giving, and so many more. She was a

mother of four girls and many grandchildren and great-grandchildren.

Whenever Sara returned from Arizona after spending the winter there, she would have pictures of the newest “grands”. Richard and Sara would always head to Arizona in November and return in late April. I had the privilege to visit them in Arizona and see the area and their beautiful home decorated with Fenton.

For many years Sara helped Richard with all of the club’s glass. This was a huge job because we needed glass for door prizes, glass sales, the whimsy auction, and other activities. Sara always took care of the silent auctions at the Gala, and we really missed her in 2024. She was always that extra go-to person and she did a great job. You could not have a better friend or a more helpful person.

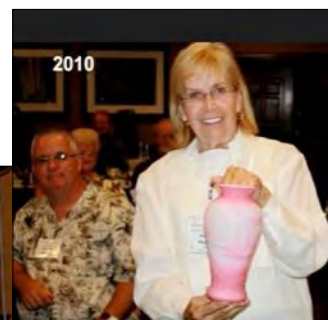
We will all miss Sara and her quiet smile. Sara, may you rest in peace until we can all collect Fenton together in heaven.

A Look Back at Some Galas Past



Above: Tom Smith shares his knowledge and some very rare Fenton.

Below: A group sharing some social time at the hotel’s happy hour.



Top: Kelsey Murphy shares one of her creations.

Middle: Art Gilbert speaks to the group.

Lower: Norma and Melvin Lampton share a piece of Fenton Offhand glass from the 1925-1926 era.

A Joyous Time at the Club Christmas Party

By Jackie Oglesby

Another Fenton Christmas Party is over, and we thank Denise Bradshaw Adams for all her hard work putting this together. The food at Sugar and Spice in north Kansas City was great and the company was even better. Twenty-five club members were able to attend, and we all left with smiles on our faces.

Again, I missed winning a big prize playing Dirty Bingo. But we did have three happy winners, Craig Ricklefs, who won a nice satin Willow Green hand

painted vase, new member Kathleen Howard, who won a very nice Blue Burmese hand painted one-of-a-kind vase which unfortunately has a big hole in the back of the vase (Kathleen said it would look great in her cabinet with the hole toward the back), and Carol Winkel who won a hand painted Green basket. All our members took home some nice door prizes to make them feel better about not winning a prize playing Dirty Bingo.

Hopefully even more members will be able to join us next year. We sure hope your holidays were joyful.



Our Dirty Bingo prize winners (L-R): Craig Ricklefs, Kathleen Howard, and Carol Winkel. Congratulations, all!



Fenton Made with Other Companies' Moulds – Part IV

By Sarah Smith

This is the fourth 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.



The LG Wright Glass Company (closed in 1999)

Lawrence Gale Wright was a sales representative for the New Martinsville Glass Manufacturing Company in about 1936. In 1937, he opened his own company, the LG Wright Glass Company. Wright originally bought and sold glassware made by other glass companies, and during those early business years, Wright purchased glass for resale from the Fenton Art Glass Company, the New Martinsville Glass Company, the Cambridge Glass Company, the Westmoreland Glass Company, the Indiana Glass Company, and the Erskine Glass Company.

In the late 1930s, Wright also arranged to buy some glass moulds from the New Martinsville Glass Company. In 1939, LG Wright purchased a number of glass moulds from the Northwood Glass Company and its successors, the Dugan Glass Company and the Diamond Glassware Company. In the early 1940s, Wright began to work with Joseph Weishar's Island Mould and Machine Company to have many new moulds made.

The LG Wright Glass Company was always a "distributor" of glass, and the company never made any of its own glass although it owned many moulds. Wright purchased glassware from other companies, which he in turn sold to retailers or other customers.

The LG Wright Glass Company closed its doors in 1999 and sold all of its remaining inventory and moulds at public auction. Fenton purchased about

260 moulds from the LG Wright auction. The pattern work on LG Wright's moulds was excellent, but in many cases there was only one mould and Fenton may have had a second mould made for efficient production.

Below are some of the LG Wright items Fenton reproduced from moulds purchased at the 1999 LG Wright auction:

Moon & Star 12-1/2 inch Decanter and 4-1/2 inch Wine Goblets. When asked if Moon & Star was ever made by Fenton, many people would reply, "No". However, the Moon & Star pattern was indeed made by Fenton for LG Wright as early as 1948 according to Carrie and Gerald Domitz's book, *Fenton Glass Made for Other Companies, 1907-1980*.

Fenton made their own Moon and Star items after purchasing the moulds from LG Wright in 1999. All of the post-1999, Fenton-made Moon and Star items should have a Fenton logo on them. Fenton made this Moon & Star decanter and wine goblets in Amethyst Carnival as part of their 2006 regular line.



Mirror Rose Bell, 5-1/4 inch. Fenton purchased this goblet mould from LG Wright, and Jon Saffell modified it, designing a larger rosebud to replace the flat foot of the goblet. Mould maker Jerry Stevens carefully chipped the new pattern into the mould (reference from the March 2002 *Glass Messenger*, p. 7). This bell was produced in 2002 in Amethyst Carnival, and in 2003 in Rose-milk Opalescent.

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Fenton from Other Companies' Moulds – Part IV

(continued from page 4)



Rooster Box, 4-1/2 inch. This item is shown in the 2004 Fenton Catalog as "Blue Toile" decoration.

Turkey covered box, 5-1/2 inch. This covered turkey box was also made in Chocolate in 2005. 2005 was the Fenton Art Glass Company's 100th Anniversary!



Priscilla Bell, 4-1/2 inch. The Priscilla pattern bell was also a Wright wine glass mould modified by Jon Saffell. This item was produced in Blue Topaz in 2002 and was also made in many colors by Fenton, including Green Apple Stretch and Ruby.



Lamb covered box, 4-1/2 inch. This lamb box was in the Fenton Spring 2001 Catalog as part of their Folk Art animal collection.



Duck covered box, 6-1/2 inch. LG Wright had this mould made in 1961, and Fenton first used this mould for their own line in 2000. Fenton produced this item in beautiful Spruce Green Carnival in 2000, and

also made this covered box in 2005 in Chocolate, which is an opaque, heat-sensitive color (not a slag glass).



Thistle trinket box, 4-1/2 inch. This trinket box was in the Spring 2000 Fenton offering. Some of the colors made in this trinket box were Aquamarine, Empress Rose, Willow Green, and Violet.

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Second Half of the 2024 Individual Display Tables

At the Fenton Finders of Greater Kansas City 2024 Gala, we were so lucky to have 18 different Individual Display Tables shared with us by our members. Many different genres of Fenton were proudly displayed. We published the first nine ta-

bles in the December 2024 issue of the newsletter and the second nine tables are shown below. We hope these will inspire you to create a display for our 2025 Gala! Thank you to everyone who shared their glass!



Table 10

Table 10, by Janet Wilke, was a beautiful display of Fenton's Topaz Opalescent Coin Dot (produced 1959-1960). It included not only the very hard to find cruet (#1473), but the #1448 Ivy vase (far right, front row) and the #1442 10-inch vase (back row, elevated, right).

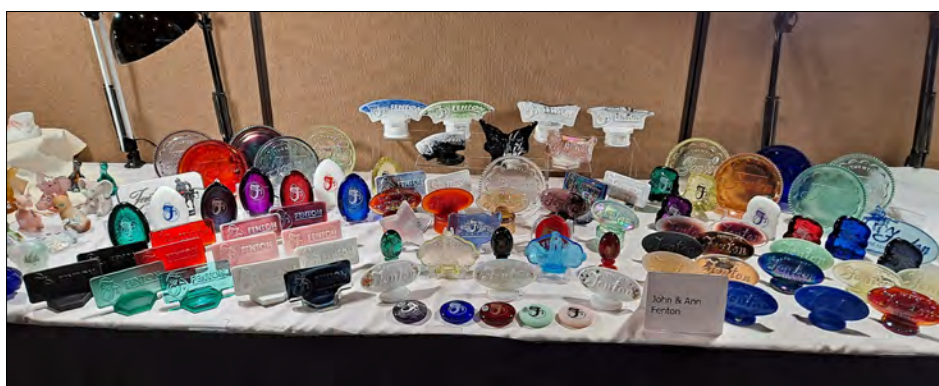


Table 11

Table 11, presented by Ann and John Fenton, was an amazing selection of Fenton logos through time, from the very rare 1920s oval logos to whimsical rectangular logos that have been tweaked into new and different shapes.



Table 12

Table 12 showed Gala goers a myriad of Fenton's small animal figurines. From dogs to ducklings to dragons, squirrels to snails, and hummingbirds to hobby horses, this displayer went all out sharing their menagerie.



Table 13

The Artistry of Dave Fetty was shown through many shapes and colors, with works of his produced at several venues. Gala goers were especially impressed with the one-of-a-kind Paw-Paw colored water bottle he made at Blenko.

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Second Half of the 2024 Individual Display Tables

(continued from page 6)

Table 14

One collector's appreciation for Michael Dickinson's work was the theme of Table 14. There was a one-of-a-kind lamp, *Fenton Land*, as well as a very unusual *Smoke and Cinders* plate showing the scene in winter. There were also a couple of samples shown.



Table 15

Fenton's #8600 tombstone clock was the study of Table 15. These were very popular in the 1980s, with Fenton marketing them to businesses as good employee recognition gifts. The displayer showed a Fenton RCA Nipper dog alongside the RCA advertising clock.



Table 16

Table 16 made a study of Fenton's early adhesive labels. Gala goers especially liked the very hard-to-find red and white square label in the lower right corner. These were generally handwritten, and often provide a lot of information about the piece.



~ More Great Tables on the Next Page! ~

Have these Individual Display Tables inspired you? Now is a great time to start thinking about what you might want to share at Gala in 2025!

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Second Half of the 2024 Individual Display Tables

(continued from page 7)



Table 17

Karen and Michael VanGelder created a dazzling display of fairy lights hand painted by Louise Piper. Some were in Fenton's line (like the Holly on milk glass hobnail), but the vast majority were ones of a kind. Several showed Louise's famous cardinals, which are a perennial collector favorite.



Table 18

Laurie and Jim Wroda shared their stunning collection of polar bears hand painted on a variety of Fenton Glass shapes. The large painting was created by Stephanie Clark for the Wrodas. With the addition of jeweled Christmas trees and antique Santa figurines, this table created both snowy chills and a feeling of warmth.

Too Great to Wait! Spectacular Member Finds

As glass collectors, we love the thrill of the hunt! And while we enjoy sharing our best finds with our fellow club members during the annual Fenton Gala in September, there is no way we can share all our great finds every year.

We are going to try 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.

Tom Limback, our club president, has started us on this journey with his gorgeous Blue Opalescent Honeycomb and Clover water set.

In addition to Blue Opalescent, Honeycomb and Clover was also produced in Green Opalescent and White/French Opalescent.

By Tom Limback

Recently I had an opportunity to purchase this museum quality Fenton seven-piece blue opalescent Honeycomb and Clover water set. This water set is as pristine and as vibrant as the day it was manufactured. I am sure this water set sat in somebody's cabinet for the last 117 years and has never been used, except maybe on special occasions.



This is the first time I have seen a complete seven-piece blue opalescent Honeycomb and Clover water set. Normally one may see the pitcher and possibly a tumbler as stand-alone pieces. Some time we forget these early Fenton water sets have survived well over a century.

Fenton from Other Companies' Moulds – Part IV

(continued from page 5)

Square Thistle basket, 7-inch. This basket was also introduced in the Spring 2000 Fenton offering. Colors shown in the Fenton catalogs include Violet, Empress Rose, Willow Green, Blue Topaz, Blue Topaz Opalescent, and Cobalt.



McKee Glass Company (closed in 1952)

The McKee Glass Company was in business from 1853 to 1952. Many of the McKee moulds Fenton owned were acquired through the U.S. Glass Company closure in the early 1960s.

3-Toed Innovation Basket and 3-Toed Innovation Cuspidor. This basket and cuspidor were both made in Amethyst Carnival in 1991.



Rabbit Egg Holder, 3-1/2 inch. Animal covered dishes and novelty items were some of Wright's favorites, and were made in many colors during LG Wright's years of business (but they were not decorated by Wright).

Fenton introduced this rabbit egg holder in their 2000 Spring line, and also made this rabbit egg holder in many other colors during their last 11 years of operation. Some of the colors shown in Fenton catalogs are: Ebony, Rosemilk, Shell Pink, Violet, and several different decorated versions on Opal Satin. This item was also made by Fenton in Martha Stewart Jadeite green.

At some point, Williams Sonoma sold a boxed set of four Rabbit Egg Cups that are virtually identical to those Fenton made. Those egg cups do NOT have the Fenton logo on them, and at the current time we have no proof Fenton made these for Williams-Sonoma. I have added a picture of this four-piece set below. At this time, I also do not know who owns this particular mould, but per the Fenton Mould List from the factory, the Fenton Rabbit Egg Holder mould was sold after the factory closed.

NOTE: Below is the Set of 4 Egg Cups sold at Williams Sonoma stores. These items do NOT have a Fenton Logo on them, and we are unsure who made these egg cups.



Innovation Lamp, 15-inch. This McKee mould dates back to about World War I, and this is a stunning Art Deco style lamp. Fenton made this lamp in Stiegel Blue Opalescent, Light Amethyst Carnival, and Sunset Iridized for QVC. I have not been able to find any other colors listed in Fenton catalogs, but I believe this was also made in one of Fenton's pink colors.



Vulcan covered candy box. This mould dates back to approximately 1900. Fenton made this item in many colors, including: Ice Blue Satin, French Opalescent, Autumn Gold Carnival, Robins Egg Blue, Sea Mist Green, etc.

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Fenton from Other Companies' Moulds – Part IV

(continued from page 9)

“Regency” items. Fenton made multiple different shapes from the McKee “Regency” moulds in Crystal, in 1983: a cake plate, salt and pepper set, tumbler, pitcher, and a creamer and sugar set. Other Regency items were made in 1983 in Candleglow Yellow, Heritage Green, and Federal Blue.



McKee Wild Rose 2-3/4 inch Miniature Water Pitcher. The mould for this miniature McKee pitcher dates back to the early 1900s. John Saffell designed a new tumbler to go with this pitcher, and the pitcher was sold as a set with four miniature, matching tumblers. Fenton used this mould for their 2000 Spring line, made in iridized Milk Glass.



Hobstar pitcher, 9-1/2 inch. Fenton made this pitcher in 1997 in Plum Carnival and again in 1999 in Spruce Green Carnival.



Paden City Glass Manufacturing Company (closed in 1951)

No. 5197 Happiness Bird. The well-known Happiness Bird figurine is a part of the National Fenton Glass Society's logo, and has been made in many, many Fenton colors, both plain and decorated.



Rose Bowl. McKee called this pattern “Valtec” when they introduced it in 1909. Fenton made this in Ruby in 1996, as well as Spruce Green and Gold Iridized. All are shown in the Fenton 1996 Christmas Catalog Supplement.

(continued on page 14)

A.A. Importing Co. Cruets, Part I

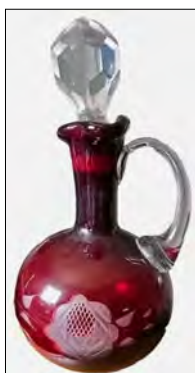
Fourth in a Series on the Midwest Wholesaler

By S. Holmes

When I began looking at A.A. Importing and their cruets, I had no idea the rabbit hole I was headed down. Wow.

I had already started an Excel database to keep track of which items were available in which catalogs, and when I started looking at cruets, I had to add 59 line items to the database.

The best way to look at these 59 cruets will be to start with those listed in the most number of catalogs (i.e., sold for the most years). There will be more of these out for sale on the secondary market than the others.



A.A. Importing's Rose cut-to-clear cruet. Photo by S. Holmes.

A.A. Importing's most prominent cruet between 1970 and 1996, is the Blue and Ruby Overlay Rose Cut. These two pieces were available for 18 of 28 years covered by the catalogs to which I have access. There is a strong possibility these cruets were offered in years for which I don't have catalog access.

Unfortunately, the photos from the A.A. Importing catalogs are very poor. I spot these Rose cut-to-clear cruets frequently when antique shopping, so snapped the photo at the left. These designs are nice enough and must have been insanely popular when listed in the A.A. catalogs for them to have been offered for at least 18 years.

The second-most popular A.A. Importing cruet is tied between two styles. The first is the Bohemian Grape Etch in blue and ruby. This was also a cut-to-clear style, very similar to the Rose style above. Both the blue and ruby Bohemian Grape Etch were listed in the A.A. catalogs for 11 of the 28 catalog years to which I have access (beginning in 1975 and the last year was 1986).



A.A. Importing Grape cut-to-clear cruets in both Ruby and blue. Image from A.A. catalog.

It is likely both the Roses and Grapes cruets were produced in Eastern Europe. I recently spotted an A.A. Importing ruby cut-to-clear tumble-up with a sticker on it reading, "Made in Romania." It seems somewhat reasonable to think the cruets and the tumble-up may have been made by the same company for A.A.



A.A. Importing Cranberry thumbprint cruet. Image from A.A. catalog.

The next most popular A.A. cruet appears to have been the Cranberry Thumbprint. It was also listed in 11 of my 28 A.A. Importing catalogs. While this thumbprint cruet was also produced and sold in blue, the cranberry was far more popular and sold for a much longer period than the blue (blue was only sold in three of the 28 catalogs I have—1970, 1971, and 1972).

This is one Fenton collectors should take special notes on, because it is enough like the Fenton Polka Dot cruet that sellers often mislabel it in shops and on-line. The first major difference between the A.A. cruet and the Fenton cruet is the shape. The A.A. cruet has no definition between the neck of the vessel and the bulbous base. The Fenton cruet has a well-defined ridge between the neck and the vessel. Secondly, the A.A. handle is plain. Their crystal handle is not ribbed or crimped (sometimes called "bamboosed" by collectors). The Fenton cruet handle is ribbed. The last major difference is the stopper. The A.A. stopper is overall round in shape and faceted, and the Fenton stopper is their famous "Kings Crown" style stopper.



Fenton Cranberry Polka Dot cruet. Photo by S. Holmes.

Another pitfall for collectors to be wary of lies in the stoppers. They are easy to transfer from one cruet to another. You may find a Kings Crown stopper put into an A.A. cruet. This combination is, at best, a bad marriage. This is why it is crucial for collectors to know *all* the differences between the two types of cruets—shape, handle, and stopper. A seller may be able to change a stopper, but it is impossible to change the shape or the handle.

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Gala Goers Treated to Glass Painting Session

On Friday, just after our Gala Luncheon Seminar, CC Hardman and Karen Easton, set up their painting station and while CC painted the adorable pink pigs (below), Karen helped field questions from the audience.

We thank you both very much for sharing your talents so generously with us!



The Changing Seasons of Fenton—2024 Big Display

The 2024 Big Display was just bursting with color and vibrancy in its theme, “The Changing Seasons of Fenton”. Many thank yous to Carol Rigsby and Amanda Herman for their work coordinating this gorgeous display.

In the photo at the right, are Tom Limback, Carol Rigsby, and Amanda Herman sharing information about the glass in the display.



A very special Thank You to all who shared their glass in the Big Display!

After the Banquet, the Amazing Whimsey Auction!



Along with the camaraderie and delicious food at the banquet, there is the anticipation of the Whimsey Auction—the final event of the Gala.

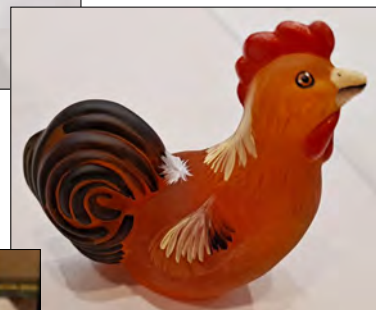
Here are the most stunning pieces for sale at the event, and folks truly go all out for these treasures. Not only are the pieces ones of a kind, but the money raised all goes back to the club, so members are even a bit more generous in their bidding.

The items shown below are just a sampling of the amazing pieces sold at the 2024 Gala Whimsey Auction.



Above: Banquet attendees look over the Whimsey Auction pieces before the bidding starts.

Below: Close-ups of just some of the amazing pieces offered at the 2024 Gala Whimsey Auction.



Cruets by A.A., Part I

(continued from page 11)

After the Cranberry Thumbprint making an appearance in 11 of my A.A. Importing catalogs, the number of appearances drops off quite a bit. The next highest number of catalog entries is the Mary Gregory line. The blue Mary Gregory cruet shows up six times (1970, 1971, 1972, and 1977, 1978, and 1979), while the red Mary Gregory appears five times (1970, 1972, 1977, 1978, and 1979). "Mary Gregory" does not refer to a particular artist, but instead refers to the style of painting, typically depicting children or children with animals. The red cruet shows a little girl with a bird, while the blue shows a little boy fishing. Either image was available on either color. The A.A. catalog states, "Choice of boy or girl figures cannot be assured." This means A.A. customers simply had to order whatever color they wanted and accept whatever image they received.



A.A. Importing Mary Gregory style cruets in both red and blue. Image from A.A. catalog.

Another cruet listed five times in the A.A. catalogs I have access to is the cranberry Gold Encrusted (1971, 1975, 1977, 1978, and 1979). Its companion piece, the Blue Gold Encrusted cruet, was listed four times (1975, 1977, 1978, and 1979).

The Gold Encrusted style has been very popular over the years, and has been produced in Italy, Bohemia, and Japan. It was generally considered a high-end line and was often sold in jewelry stores. It is easy to understand why A.A. Importing wanted to capitalize on its popularity.



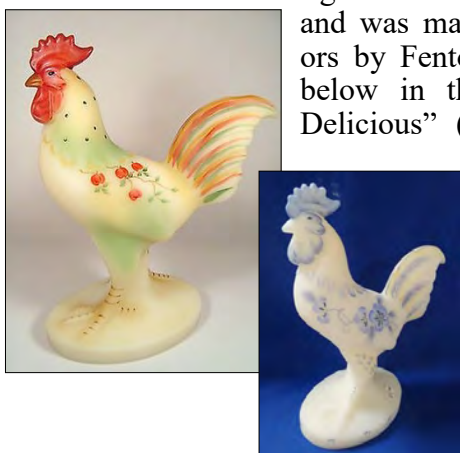
A.A. Importing Mary Gregory style cruets in both cranberry and blue. Image from A.A. catalog.

After the Gold Encrusted line, the many cruets sold by A.A. Importing over the years were sold for just a small number of years. We will look at those in our next meeting. See you next time.

Fenton from Other Companies' Moulds – Part IV

(continued from page 10)

No. 5257 Rooster, 8-1/2 inch. This tall Rooster figurine was very popular and was made in many colors by Fenton. It is shown below in the design "Red Delicious" (left) and "Blue Toile" (right), both from the 2004 Spring Catalog.



Heart and Hobstar Punch Bowl. Frank M. Fenton named this pattern Heart and Hobstar because of its similarity to the cut glass pattern by that name. This punch bowl was sold by Fenton with a brass stand as a base, because Paden City's base mould

for the original glass base was never located. This punch bowl set was part of Fenton's 1997 Historic Collection in Topaz Opalescent, and 1997 was the first time this punch bowl was ever produced in a Topaz yellow color! The set included eight handled punch cups.



Hobstar Water Set. The Hobstar Water set was made in Amethyst Carnival in 2002.

Finds from the Road

The Word “Rare” Truly Applies to This Find



By Anne Blackmore

So often, Max and I are asked, “What kinds of glass do you collect besides Fenton?” That is a really long answer. We collect a lot of well-known names such as Northwood, Tiffin, and Steuben, but also a lot of lesser-known names like Cooperative-Flint, Hobbs-Brockunier, Royal, and Canton.

Not too long ago, we were in southeast Wisconsin visiting my mother. On the way to the interstate after our visit, we stopped at the antique shop in downtown. It’s a nice place, and we’ve found some great things there.

Once again, it was a good stop. Right inside the front door is a glass case where a gorgeous Fenton *Poinsettia Glow* Santa called to us the moment we stepped in the shop.

Up and down the aisles, we found more Fenton, a gorgeous pair of Northwood candlesticks (we do not collect candlesticks!), and a Viking Thumper Bunny in light blue.

But then we stepped around the corner into the last room. I just stopped and pointed. Max gasped. There it was, the very best find of the day—an 8-inch tall crystal vase with a layer of dark green glass on the lower part.



Very rare Crystal and Emerald vase by Canton Glass, in their *Casual* line.

We had seen one of these previously, in 2017, at a seminar on the *Casual* line produced by Canton Glass in the 1950s. At the time, we were told that particular vase was the only large vase known to exist.

Canton Casual was a line of bold, mid-century style shapes made by the Canton Glass Company after it moved from Canton, Ohio to Marion, Ind.

Many shapes were produced, each in color pairs. The known color pairs are Crystal and Emerald, Crystal and Light Blue, Crystal and Light Amber, and Amber and Black. Production started in 1951 and is thought to have ended prior to the company’s move to Hartford, Ind. in 1958.

I’ve taken a photo of our collection to share the shapes and colors of the line. As you can see, there are the large vase and bud vases, handled tidbits, divided dishes, bowls, covered dishes, ashtrays, candlesticks, individual nut dishes, and a cigarette server. According to Dean Six in his book *Mid-Century Modern Glass in America*, there is also a pitcher styled from the large vase mould. Neither we, nor the collector who owns the other large vase, has seen that piece in person.

So, what on earth was this truly rare vase doing in a little town in Wisconsin? So many questions! But immediately at hand, is it in good condition and how much is it?

Thankfully, the seller had no idea this absolutely perfect piece was a rare item, and priced it as a green and clear vase, \$35.

No need to explain, this vase went straight home and directly into the collection!

Happy Hunting, dear friends!



Back Row: Bud vases in Crystal/Blue, Crystal/Emerald, and Amber/Black; Large vase in Crystal/Emerald; Covered dish in Crystal/Emerald. Middle Row: Center-handled bon-bon in Crystal/Emerald, Amber/Black ashtray, Amber/Black small bowl, Crystal/Blue center-handled bon-bon. Front Row: Crystal/Blue candlestick; Crystal/Emerald candlestick; Crystal/Amber nut dish; Crystal/Emerald cigarette server; Amber/Black nut dish; Crystal/Emerald small divided bowl.

