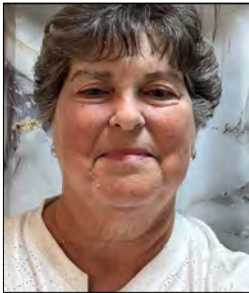


Fenton Finders of Greater Kansas City

October 2025

A Message From Our President



By Connie Duncan

Can't believe the Kansas weather we have had here at the end of August; it is just the best!! I've been able to turn off the air conditioner and have more money for Fenton! Mid-August was hot enough to fry an egg on the cement. I have never tried it.

By the time you read this newsletter, the Gala will be over. We want to welcome all the first timers to the Gala and the Kansas City area. Thank you to all who attended and we hope you found that piece of Fenton you were looking for, or even started a new collection.

We just finished our 25th Gala. I never dreamed when we started the first Gala that I would be still be doing this 25 years later. I have been Chair for the last two years now and Dan Madura will be next year's Chair. I will still be around doing my thing.

Check out the next newsletter with the news from the Gala and our club meetings. You are always welcomed and encouraged to join us for our club meetings. Be sure to look for information on this year's club Christmas Party in this newsletter issue.

Happy Fall,
Connie



It's Beginning to Look a Lot Like Christmas!

By Denise Adams

The Fenton Finders Of Greater Kansas City will hold its 2025 Holiday Party on Saturday, December 13, at 1:00 p.m. Central. Guests will be treated to a traditional holiday meal catered by Sugar & Spice Catering. All are encouraged to bring their prized desserts to share (because we know holiday calories don't count!).

Highlights of the event include fantastic door prizes and a spirited game of "Dirty Bingo" where winners can "steal" a gift of Fenton, and hope they don't end up with the "Zonk" (damaged piece).

This year's location is at b4 Bakery & Eatery, 1443 Swift Street, North Kansas City, MO 64116.

The location is easily accessed by major roads and has plenty of parking.



There is no charge for FFOGKC members, and non-member guests are \$25 each. Door prize donations of Fenton or fun holiday gifts are always appreciated – please reach out to Denise.

RSVP is due by December 1. Please email Denise Adams at dbradshaw@kc.surewest.net or text to 913-244-7239. Cash, check, or credit card are accepted at the event for pre-registered non-members/guests.

Next Meeting

The next meeting of the Fenton Finders of Greater Kansas City is October 11, 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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Haven't Been to Convention? Give it a Try!

By Connie Duncan

Many Fenton collectors were able to travel to the West Virginia and Ohio areas for the national Fenton conventions. If you have not been to the national conventions, it is worth your time.

I have attended many of these events over the years and always enjoyed it very much. Of course, be sure to have some money with you, because if you don't find some Fenton piece you were looking for, you will find some other fabulous pieces you didn't know you needed! The best part of this convention time though, is all the wonderful Fenton collectors you will meet and the friendships you will leave with.

I was not able to attend this year. However, I was able to watch the clubs have their auctions on-line and was able to purchase something for my collection. The biggest highlight was watching the auction held in Dexter City by Randy Clark. This auction was filled with Fenton from across the decades, and many ones of a kind.

This auction featured many beautiful pieces of

Fenton. A real treat was having Randy Clark, Ed Williams, Ryan Beardsley, Jim Wroda, and Michael Thomas oversee the auctioning of this nationally-recognized collection. Each auctioneer has his own style of auctioning glass.



Three pieces from the Dexter City auction held during the conventions. L-R: Mandarin Red ginger jar (with non-ginger jar base and no lid), Mandarin Red Leaf Tiers plate, #1639 "Elizabeth" Ruby batter jug (no lid).

Five experienced auctioneers in one auction made this event a huge success. Randy stated

at one point there were 300 people watching the auction on-line. Randy also has a fantastic auction house crew behind the scenes who do countless hours of thankless work.

As I started out saying, if you have the opportunity to attend the national Fenton conventions, you will be so very glad you did.

What Does that Fenton Gift Shop Code Mean?

Many Fenton collectors get an extra thrill when a piece has an original Fenton Gift Shop price sticker still attached. Not only do we have insight into the item's original pricing, but there is a mysterious code at the top of the tag. Every once in a while, there is a collector who knows what these codes mean, but most of us just wonder about them. Wonder no more! There was a list put out by the Fenton Gift Shop many years ago to help decipher what those two- and three-digit numbers on their price stickers mean and we are sharing it here for your reference.



The 11 above the logo indicates it was a first quality items.

Code Meaning

10	1 st Quality – Regular Line
11	1 st Quality – Limited Edition
12	1 st Quality – Lamps
13	Fenton Gift Shop (FGS) Specials
14	2 nd Quality Lamps
15	1 st Quality Discontinued Lamps
16	Featured Artist Work
17	First Quality Samples
18	Connoisseur
19	QVC Current Line

Code Meaning

20	2 nd Quality Regular Line
21	Lamps Exclusive
22	2nds Special Order
23	2 nd Quality QVC
24	1 st Quality Gift Shop Exclusives
25	Featured Artist – Numbered Pieces
26	Dave Fetty – Special Ware
27	2 nd Quality Samples
30	1 st Quality Discontinued Regular Line
31	1 st Quality Discontinued QVC

The old hands in the Gift Shop recall that 111 on a label designated a first quality item and 222 on a label designated a second quality (there were no markings on the glass itself).

A Forest of Glass Christmas Trees

Tips on How to Determine if Your Tree is Fenton or Mosser

By Anne Blackmore

Glass Christmas trees are a beautiful collection, and companies like Fenton and Mosser made an amazing array of colors and treatments to dress up their trees.

But I've seen so many Mosser trees listed on-line as Fenton. And I've seen, in person, collectors unable to determine the difference between Fenton and Mosser glass trees when presented with both types at the same time.

With the Christmas season approaching, and many of us likely to shop for, and purchase, Fenton and Mosser Glass trees, it seemed like a good time to talk about the differences between the two.

Let's start out by talking about size. Fenton produced four sizes of glass trees, and Mosser three. Fenton's four sizes are 3-inch, 4-inch, and 6-inch regular, and 7-inch stylized. Mosser made their three sizes at 2-3/4 inches, 5-1/2 inches, and 8-inches.

In the photo, Fenton trees are green and white slag glass, and Mosser trees are blue iridized. I've lined them up, left to right, according to height, so it is easy to see where the two companies' trees fall together.

The second big difference between Fenton and Mosser Christmas trees is their overall shape. Fenton trees are very symmetrical, being even all around. We may arrange our trees so better color shows, but not because the shape is different on one side than another. Fenton trees maintain consistent shape all the way around.

Mosser trees are a bit more natural. They are inconsistent in their shape, and have distinct mould differences around the circumference of the piece.

While this occurs in all three sizes of Mosser tree, looking at the "heights" photo, this is most apparent in the 8-inch tree. You can easily see how it has almost a bend to its left side.

The next part of the shapes difference is the Fenton layered style versus the Mosser petal style. In Fenton's three smaller, regular-shaped trees, they appear to have been made of ringed layers, one laid on top the previous. Only the 7-inch stylized tree is designed with more of a "petals" appearance. This is the Fenton tree most often confused with Mosser.

Mosser trees, however, are all designed with the "petals" look. This is helpful in differentiating their two smaller trees from the smaller Fenton trees, which are designed with the ringed look.



Fenton and Mosser Christmas Trees arranged by height. L-R: Mosser 8-inch, Fenton stylized 7-inch, Fenton regular 6-inch, Mosser 5-1/2 inch, Fenton 4-inch, Fenton 3-inch, Mosser 2-3/4 inch.

I've saved discussion of the Fenton logo for last. While the Fenton tree moulds all had their logo, so many logos are illegible. Some reasons include: the trees logos are small and got smeared coming out of the mould, the tree has been decorated with frit applied to the edges of the branches

es to look like snow and the frit covers the logo, the tree has been hand painted and sent through the firing process again to make the paint permanent and the additional heat melted the logo, or the tree has been satinized and that process removed the logo.

On all the Fenton trees, the logo is located on the first very narrow vertical part of the tree as it comes up from the base. Sometimes only part of the oval is visible. Sometimes the entire, perfect Fenton in the oval is there, clear as day. It's important to know what to look for and where to look for it.



History of the Fenton Logo

Presented below are the various Fenton mould logos used from 1970 through 1998 along with a definition of each. Fenton labels of various kinds were applied to the ware prior to 1970.



Put into carnival ware only in 1970. Between 1972 and 1973, put in hobnail and other ware. By 1975, almost all ware had the logo.



In 1980, a small "8" was added to moulds to denote the decade of the eighties.

75th

Added to the 75th Anniversary collection in 1980.



Added to the 80th Anniversary collection in 1985.



Appears in Fenton moulds and also in all Verlys, Paden City and U.S. Glass moulds used at Fenton. The logo is placed in the mould by the Fenton mould shop. The "9" indicates produced in the decade of the nineties. A "0" replaces the "9" in moulds used from 2000-2009.



The "Fenton" logo is sandblasted onto pieces in which the mould logo may not show well. This logo is only used in moulds from Fenton, Verlys, Paden City and U.S. Glass. The "9" indicates produced in the decade of the nineties. A "0" replaces the "9" in moulds used from 2000-2009.



Started using in 1983. Used in moulds that were acquired from McKee or moulds purchased from other glass companies. Verlys, Paden City and U.S. Glass were the exceptions to the rule. A "9" to denote decade of the nineties began appearing with this mark in 1996. A "0" replaces the "9" in moulds produced from 2000-2009.



The Fenton script "F" has been blasted on some blown ware and used as a decal when the logo in the mould was not readable.

90th

Added to the 90th Anniversary 1995 Historic Collection.



Solid or open single star sandblasted on the bottom or sides of "preferred seconds" sold primarily in the Fenton Gift Shop. Used June, 1996 - July, 1998. A double star was put on ware donated to Williamstown organizations for fundraising activities.

F

Replaced the star in August, 1998 on the bottom of "preferred seconds" sold primarily in the Fenton Gift Shop.



Added to the two 1995 Historic Collections in 2000 (Lotus Mist and Willow Green Opalescent).



Added to select 2005 Limited Editions to signify our Centennial year.



F E N T O N
Handcrafted American Glass Artistry

Thank you to Sarah Smith for sharing this handout from Fenton Art Glass about their logo with us.

Cranberry Vase

Light is surprised when it finds
A cranberry vase.
It delights like a child who sees
Heaven in everything.

It knows it is the gold
Before the ruby pour,
And applauds itself as when
It makes a rainbow.

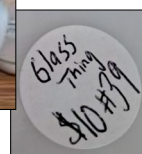
Light says, "Here is a mirror
More accurate than portrait,
True as myself the sun,
And I, the birth from Heaven."

~ By Randy Arnold

Glass Hunting Funny

Max and I were out glass shopping recently, and came across this lovely, hand painted jar. I moved in to look at the price tag, and we both had a good laugh when it merely said, "Glass Thing, \$10." So much for sellers doing their homework!

This is in the same line of moulds as was used for the Ruby Overlay bulbous canisters Fenton produced for L.G. Wright in the 1980s. After Wright closed, Davis-Lynch of Star City, W. Va. obtained this line of moulds, and continues to produce glass using them in the present time.



A Longstanding Must-Have Comes Home

By Jackie Oglesby

In 1939 Fenton was producing limited runs of what they called Unusual Opalescent Glass. There were three examples shown in a reprint of Fenton's catalog, Wide Rib Optic, Block Optic, and Dot Optic, all in French Opalescent.

The first time I saw a piece for sale it was a Wide Rib Optic Rose bowl on eBay. They were asking \$30, and I thought it was a small Rose bowl, small enough to fit in my China cabinet. It was a good price. No, I did not read the complete description which gave the size; I just read the part that said no chips or cracks, perfect condition.

I was shocked and pleased when I received the Rose bowl to see it was almost as big as a ginger jar. I've been looking for more of the Wide Rib Optic pieces for years with little success.

The most wanted piece of that collection for me

was the ginger jar. It was the one piece I just had to have and could never find, even for sale, until this year. First one came up in a Jim Wroda auction and I placed a pre-bid because I was unsure if I would be home to make my bids on the computer. I was happy to realize that I would be able to join the auction on-line and was ready to start bidding when I realized my computer was down and I could not get the auction to come up on my phone. There was even more sadness when I realized my pre-bid was not high enough to win the much-desired ginger jar.

Imagine my joy when Dexter City Auctions had the ginger jar in one of their auctions a few weeks later. This time I was determined to get it and joy, it is mine. It is one of the best ginger jars that I have in my collection

and one I will someday be proud to hand off to another collector of Fenton.



Fenton #893 Wide Rib Optic ginger jar, circa 1939.

Round Top Antique Show Yields Great Find

By Connie Duncan

Round Top, Texas has an everyday city population of 87. Yet, twice a year, in the fall and spring, the population grows to a few hundred thousand over a two-week period. So what draws in this enormous number of people to this very little town? The twice-yearly population explosion is due to the Round Top Antique Show.

It is located either direction from Round Top on State Highway 237. The original show started in 1968, and each year a new venue is added or expanded. You can shop in barns, tents,

old buildings, hayfields, or sheds for antiques, art, and home décor.



Fenton Chinese Yellow #857 8-inch cupped, footed bowl.

This last spring I had the opportunity to return to Round Top and do some shopping. I came across this pretty yellow bowl. A lady had it marked as Tiffin Glass. That didn't sound or look right, so I sent a picture to a friend, and she confirmed what I already thought. The 8-inch bowl was Fenton's 1930s Chinese Yellow. After I shared this information with

the seller, she dropped the price in half. This stunning bowl quickly made its way back to Kansas to join my collection!

Fenton Made with Other Companies' Moulds – Part VI

By Sarah Smith

This is the sixth 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.



Verlys (closed in 1951)

Verlys glass was developed in France by the Holophane Company and was only available via import to the United States until the company opened an American branch in 1935, the Holophane Company, Inc., in New York City.

Verlys of America was a subsidiary of the Holophane Company, and the life of Verlys of America spanned from 1935 to 1951. After 1951, Holophane leased the moulds for about four years to the nearby Heisey firm, which in turn produced its own Verlys of America line for a short time.

Fenton tried to purchase the Verlys moulds in 1958, but at that time Verlys wanted the Verlys name to continue being placed on any items produced, so no sale occurred. Fenton was finally able to purchase the moulds from Holophane in about 1966, at that time agreeing the Verlys name would *no longer appear on any the items produced*.

The Fenton Art Glass Company purchased 65 Verlys moulds, for \$100 each. It was in 1968 the first Verlys moulds got put into the regular Fenton line.

1. 12-1/2 inch Birds bowl. This bowl was produced in Sea Green Satin and also made in 2006 for Fenton's Connoisseur Collection, in Aubergine, limited to 1,250 pieces.



Aubergine 12-1/2 inch Birds bowl, produced by Fenton from a Verlys mould.

2. 9-inch Alpine Thistle vase. Fenton made this item in Red Carnival and also Chocolate. Other colors may have also been made.



Above, left: Red Carnival 9-inch Alpine Thistle Vase produced from Verlys mould.

Above, right: Chocolate 9-inch Alpine Thistle Vase produced from Verlys mould.

3. Butterfly Covered box. Fenton made this item in Blue Topaz, Cobalt Carnival (QVC 1999), Sea Green Satin, and Chocolate.



Cobalt Carnival Butterfly Covered box.

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Fenton from Other Companies' Moulds – Part VI

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4. 7-1/2 inch Empress Vase. Fenton made the Empress Vase in Milk Glass, Cameo, Burmese, French Opalescent, Jonquil Yellow, Black, Orange, Sea Green Satin, Pekin Blue, Jade, Periwinkle Blue Satin, and Cranberry (blown), as well as other colors.



Jonquil Yellow Empress Vase produced by Fenton from a Verlys mould.

In 1977, both the Empress and Mandarin moulds were changed so Fenton could produce blown ware with them (these items were originally pressed).

5. Girl and Fawn bookends. Fenton made these in 1972 in satinized Milk Glass.



Above, left and right: Girl and Fawn bookends, in milk glass satin, different views. Fenton produced these in 1972 using moulds obtained from Verlys.



Cranberry Opalescent Moth vase produced by Fenton from a Verlys mould.

6. Moth Vase. Fenton reproduced this Verlys mould in Cranberry Opalescent and in Blue Topaz Overlay. Fenton also experimented with this mould in Mulberry but never added it to their regular line. The mould for this vase was sold to Eric Weber with Emporium Art Glass, who has made a handful of beautiful reproductions since Fenton Art Glass went out of business.

7. Hexagonal "Flowers" bowl. Fenton made this six-sided bowl in numerous colors including Blue Satin, Custard Satin, Lime Satin, Milk Glass, and Milk Glass satinized, Rosalene, Dusty Rose (made for Ethan Allen), Amethyst Carnival, Spruce Green, etc.



Hexagonal "Flowers" bowl in Rosalene. Fenton produced this from a Verlys mould.

8. Lance Vase. Fenton made this vase in Violet Satin, Cobalt Blue Carnival, and Sea Green Satin.



Lance Vase in Cobalt Blue Carnival. Fenton produced this from a Verlys mould.

9. Love Birds Vase. Fenton modified this original Verlys mould and made the vase for the first time in 1974. The original vase had a plain surface above the birds, and Tony Rosena designed a leaf and flower pattern that was applied to the plain section of the vase. There was a Plum Lovebirds vase made in 1996 for a contract with Holophane, and that 1996 Plum vase was made without the leaf/vine detailing (shown).



Love Birds Vase, showing Fenton's modified space above the birds.

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Fenton from Other Companies' Moulds – Part VI

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Love Birds Vase. This is the plain purple version made for Holophane in 1996 without Fenton's additional leaf and vine detail.

11. Mermaids planter. Fenton made a modified version of the original Verlys Mermaids planter, in Amethyst Carnival, Burmese, and Teal Marigold. Verlys made their original mould as a vase.



Mermaids planter. Above in Amethyst Carnival, below in Burmese.



12. Pelican ash tray. Fenton made this item in Crystal Velvet, Black, Jonquil Yellow, and other colors. I have seen many people use this as a soap dish!



Pelican ash tray in Crystal Velvet.



Part of the original U.S. Patent drawings for the Verlys vase mould dated January 2, 1940, that would become the Fenton Mandarin Vase.

10. 9-1/2 inch Mandarin Vase. Fenton made the Mandarin vase in Dusty Rose Overlay, Jade, Sea Green Satin, Burmese, Milk Glass, French Opalescent, Cameo, Cranberry (blown), Black, Teal Marigold, etc.



Above, left: Fenton Mandarin vase in Milk Glass. Above, right: Fenton Mandarin vase in Seafoam Green.



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Fenton from Other Companies' Moulds – Part VI

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13. 9-inch Seasons Vase. There are two different Seasons vases, both created by American sculptor Carl Schmitz. One vase features Spring on one side and Autumn on the other. The second vase features Summer and Winter. Fenton produced these limited vases in Favrene (one in 1998 and the other in 2006). Other colored Seasons vases Fenton produced may also be found. The Seasons vases were not part of the early French Verlys designs, but were added in about 1940-1941 under Verlys of America.



Favrene Seasons vases. Above, Summer/Winter. Below, Spring/Harvest.



14. 10-inch Thistle vase. Fenton made this in Plum Carnival and Sea Green Satin as well as other possible colors.



Above: Fenton's Thistle vase in Plum Carnival. Below: The *Les Chardons* / Thistle vase Verlys mould No. 925. Courtesy of the Fenton Family and Fenton Art Glass Company.



15. Vessel of Gems vase. Fenton first produced the Vessel of Gems vase in 1968 in Orange. Fenton also made this vase in Milk Glass, Red Carnival, Sea Green Satin, and Crystal Satin.

Fenton's Vessel of Gems vase in Sea Green Satin.



Minutes of the FFGKC Meeting, August 9, 2025

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

Connie asked if there were any corrections or additions to the June 14, 2025, meeting minutes published in the August newsletter. No additions or corrections were made, so the notes were approved as published.

Janet Wilke gave the treasurer's report for June; July's report was not yet available.

Old Business

Dan Madura provided an update regarding issues with the hotel, noting the luncheon and banquet will be served as buffets rather than sit-down dinners. This approach allows the hotel to avoid hiring additional staff for service and helps maintain lower costs for members. Connie Duncan reported the hospitality and glass sales rooms were relocated from 219, 220, and 221 to 223, 224, and 225 because the hotel required room 219. She is coordinating with the hotel to ensure a smooth transition.

Connie reported she and Dan have been able to buy some Fenton glass for the club to use.

New Business

We welcomed a guest, Dale, who has collected hobnail glass for over 25 years.

Connie brought up that we will be having elections soon and the position of secretary is up for vote. Jackie Oglesby has indicated she will not run again.

Connie reminded us we need to start planning our

Christmas party and that Denise Adams will oversee organizing it. Connie suggested we have Sugar and Spice cater the event at their bakery and eatery in North Kansas City again, we agreed, and Denise will organize it.

Janet Wilke suggested donating to the church in appreciation for hosting our meetings. After discussion about whether we have made the donation once or twice a year, or when we have made the donation in the past, Janet moved we donate \$250 to the Sterling Gospel Church. Amanda Herman seconded the motion, which members approved by vote.

Amanda Herman won the door prize, a Milk Glass ashtray, candle holder and candy cigarettes.

Denise Adams provided August treats; Connie Duncan will bring treats in October.

The program for August was on two-piece Ivy Bowls provided by Jackie Oglesby. Amanda Herman will present on Halloween Glass in October, along with a show and tell of Gala finds.

Janet Wilke made a motion to leave.

Pam Shaffer seconded the motion.

We left at 8:30 p.m.

Respectfully submitted,

Jackie Oglesby
Secretary



Finds from the Road

A Truly Interesting Find to Melt Your Heart



By Anne Blackmore

It was July, and time to depart for the Fenton conventions. Max and I were seeking a different route to take. There was a lot of construction on our primary route, and it had been fraught with accidents and other danger for several weeks. So we decided to go via Cincinnati instead of driving straight east as we normally do. Then we thought, "Let's stop at that big Flea Market Dad used to talk about."

As we entered the building, we realized it was a lot of items we were not going to be interested in – clothing, toys, Tupperware, and the like. Oh well, if Dad found value in it, we need to give it a chance. We walked on and on, never slowing down at 95 percent of the booths. Then we saw an exit door open and realized there were vendors set up outside. Ah! Maybe this is where we need to be!

We hit the great outdoors and found ourselves in an aisle where booths were partly under cover and partly open-air. I bought a couple of very inexpensive pieces for glass show door prizes. Excellent! Now we are headed in the right direction.

Another couple of booths down, out of the corner of my eye, I saw a large, low red bowl in the open-air part of the booth, and while I stopped to look at some glass near me, Max pursued the red bowl with vigor. He picked it up, turned it over and around, and moved closer to me, smiling broadly.

It was a Fenton #249, low flat bowl, with large moulded scallops on the back. The color was a superb, beautiful ruby. It had no chips or other damage. Oh, my goodness.



Fenton Ruby #249 low, flat bowl.

Looking through *Fenton Art Glass 1907-1939* by Margaret and Kenn Whitmyer, I couldn't find the

#249 bowls or bowls flattened to plates in any of the colors. I found the 11-1/2 inch #249 cake plate with the Ming etch listed in crystal, green, and Rose (produced 1935-1936). Also listed in Whitmyers' book was the Snow Fern etch on crystal in six different shapes, ranging from a 7-1/2 inch cupped bowl to a 11-1/2 inch shallow flared bowl (production only in 1937). Lastly, there was a 10-1/2 inch cake plate listed in the crystal Wisteria etch (made 1937-1938).



Early Fenton Rarities 1907-1938 by Thomas K. Smith, shows the Ruby #249 low bowl, describing it as a "scarce shape." No other #249 bowls are shown.

Fenton #249 low, flat bowl (side view). Described as a "scarce shape" in *Early Fenton Rarities 1907-1938* by Smith.

So, now for the burning question. How much was our Ruby gem at this flea market? We knew it was good, we knew it was in good condition. Feeling a little cynical, I was certain the price was going to reflect these great qualities. So Max flips the bowl over so we could read the price written on a scrap of masking tape adhered to the base.

Wow! Just wow! You are not going to believe how much it was. You know we often find bargains, but this was beyond even "bargain" level. The pale beige tape read \$1.50. One dollar and fifty cents for a gorgeous piece shown in the rarities book. We didn't even ask if that was her "best price;" we just paid her!

That piece went straight into our collection, right then and there! The moral of the story is, never hesitate to shop places looking dumpy or less-than-promising. Study those collector books and arm yourself with knowledge. The more you know, the more you will be able to find and recognize. Sometimes you'll find diamonds, other times Rubies!!

Happy Hunting, dear friends!!

