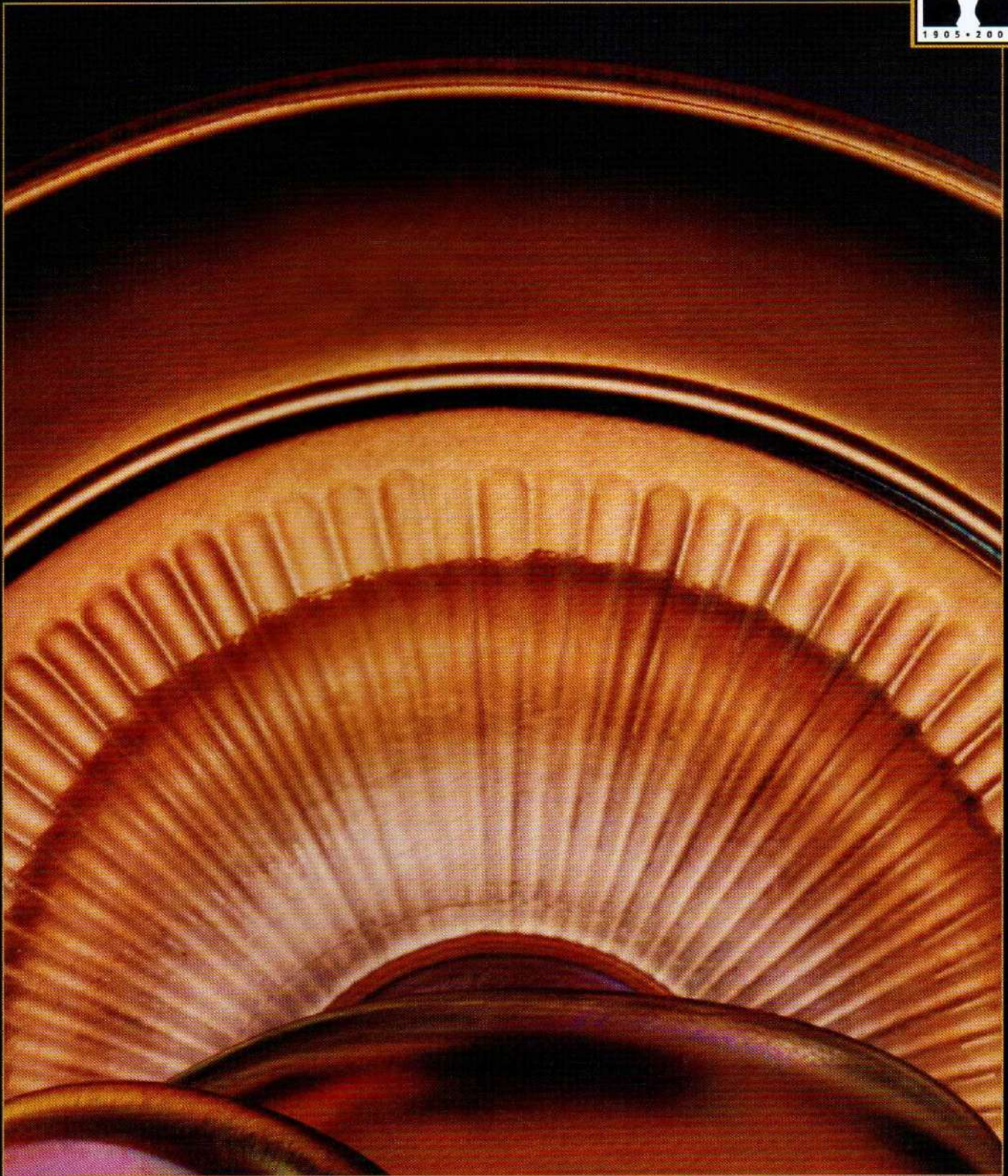


2005
Dawn of a New Century



F E N T O N

Handcrafted American Glass Artistry

Looking Back on 1905!

Although our company celebrates its 100th anniversary in 2005, the Fenton story actually begins in the 1890s in the town of Indiana, Pa., which is east of Pittsburgh.

Shortly after his graduation from high school in Indiana, Frank L. Fenton, then 17, thought about a career as a school teacher, for he had been the valedictorian of his high school class. Instead, he became a glass decorator at The Northwood Company in his hometown, perhaps because his brothers, Charles and John were also employed there.

Although he did not have formal training in art, young Frank was enthusiastic and talented. The Northwood plant was producing a number of different decorated glass items, and he quickly learned various techniques for handpainting floral motifs and adding gold accents to pattern elements. Before long, he was creating his own designs for decorations to be used on pitchers and tumblers and submitting them to the factory managers.

One day in 1898, however, he was late in reporting for work (and not for the first time!). The foreman of the decorating department told him that he was fired and to leave the plant. On his way out of the factory, Frank happened to meet either Harry Northwood or Carl Northwood, the two men who were superintendents of the plant. After hearing the story of Frank's discharge, the Northwood man overruled the foreman and sent him back to work. Within a few months, young Frank—then just 19 or 20—was made foreman of the decorating department!



The day was May 4, 1905. Frank L. Fenton and his brother John pooled their funds (Frank's \$280 and John's \$4.86) and deposited them in the Dollar Bank in Wheeling, West Virginia. The Fenton Art Glass Company was born!

Joined by brother Charles, Frank and John rented space in the Haskins Glass Company's factory in Martins Ferry, Ohio, and began to purchase glass from nearby manufacturers. Frank designed decorative motifs to be handpainted on the glass, and four young women—Carrie Howell, Lizzie Moore, Bertie Rhumbach, and Carrie Wood—were hired as decorators.



Gold band tumbler, ca. 1905



By early 1906, the enterprise was successful, but they couldn't always get glassware from their suppliers. The Fenton brothers began to consider building their own glass factory so they could be sure of having glass to decorate.

Ground was broken for a new glass plant in Williamstown during the fall of 1906, and construction moved along quickly. The furnaces were fired in December, and factory manager Jacob Rosenthal recruited skilled glassworkers from other factories in the Ohio Valley.



Front: Frank L. Fenton, John W. Fenton, and Charles H. Fenton. Back: James E. Fenton, Robert C. Fenton, Gertrude Fenton Brand, and William H. Fenton

On January 2, 1907, the first piece of Fenton glass, a crystal creamer in pattern No. 8 (now called Waterlily and Cattail) was made. Using Rosenthal's expertise, the company made opalescent glass and a unique opaque color called Chocolate. In late 1907, Fenton began to market its new "Iridescent Ware," products that were popular for about two decades.



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www.fentonartglass.com



Bill Fenton (left) and Frank M. Fenton

Fenton weathered the Great Depression and prospered during World War II when domestic glassmaking flourished as imports ceased. In 1948, the second generation—Frank M. Fenton and his brother Bill Fenton—took control of the company. The Hobnail pattern in Milk Glass became popular and is regarded as a “classic” today.

Together, Frank and Bill led Fenton Art Glass for nearly four decades. Fenton’s position as the nation’s premier producer of handmade art glass was secured, and the company continued to flourish even as other firms were closing.

In the 1970s and 1980s, seven members of the third generation (Frank’s three sons and Bill Fenton’s two sons and two daughters) became associated with the glass company and the Fenton Gift Shop. George W. Fenton (Frank’s son) became President in 1986. His wife, Nancy Gollinger Fenton, was named Director of Design. In the 1990s, two members of the fourth generation, Lynn Fenton Erb and Scott Fenton, joined the company.

Bill Fenton passed away in 2002, and his son Don, who was Vice-President and Sales Manager, died suddenly in February 2003. Both men were very special to all of us and so important to our company over the years. We think of them often and feel their influence as we approach our 100th anniversary.

Dear Fenton Customer:

As we celebrate our 100th anniversary as an American company, we realize that few organizations ever reach such a milestone. Fewer still are making products in the same manner as they did a century ago, and even fewer are family-owned and managed. We are proud to be “centenarians,” a unique achievement, but we are especially proud to be unique in those other ways.

In developing products for our 100th year, we gained a renewed appreciation for the spirit of innovation that has always been important to Fenton Art Glass. Each piece of Fenton glass represents the combined efforts of designers and skilled artisans, and each reflects the pride we take in our enterprise.

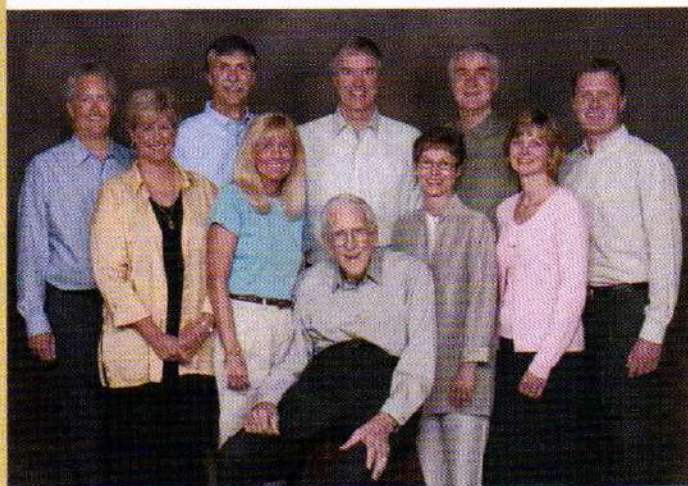
The ten of us have been associated with Fenton glass for more than 250 years. Our history is a record of business success, but it is also one of warm personal relationships and of shared appreciation for the beauty and value of our products. We hope that you will share in our joy and pride as we celebrate our 100th anniversary.

George W. Fenton

George W. Fenton
President



Don Fenton



Front: Frank M. Fenton; Middle row: Shelley Fenton Ash, Christine Fenton, Nancy Fenton, and Lynn Fenton Erb; Back row: Randy Fenton, Mike Fenton, George Fenton, Tom Fenton and Scott Fenton.

Looking Back on 1905!

Several old ledger books reveal just how the Fenton Art Glass Company began. As Frank L. Fenton and John Fenton combined their funds and made the initial bank deposit of \$284.86 on May 4, 1905, they realized that more capital would be needed. They incorporated the business as "The Fenton Art Glass Company," and they sold shares of stock in the new firm. Among the first investors were businessmen from Martins Ferry, Ohio, and the nearby city of Wheeling, West Virginia.

10

1905 Ledger on Roller Book

May 4	284.86
May 10	50.00
May 15	75.00
May 20	210.00
May 25	40.00
May 30	40.00
June 5	40.00
June 10	40.00
June 15	40.00
June 20	40.00
June 25	40.00
June 30	40.00
July 5	40.00
July 10	40.00
July 15	40.00
July 20	40.00
July 25	40.00
July 30	40.00
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November 5	40.00
November 10	40.00
November 15	40.00
November 20	40.00
November 25	40.00
November 30	40.00
December 5	40.00
December 10	40.00
December 15	40.00
December 20	40.00
December 25	40.00
December 30	40.00
Total	67.00

One investor, John Sedgwick, was a prominent lawyer in Martins Ferry (the Sedgwick House is now a museum there). Another investor, William Mann, owned a foundry in the same town, and his factory often made castings for moulds used in glassmaking.

As he started this enterprise, Frank L. Fenton decided he ought to have a life insurance policy. A physical exam was required, so he visited Dr. J. O. Howells in Bridgeport, Ohio. The doctor wrote a prescription for some medicine that Frank needed, but he also bought some Fenton Art Glass stock! Druggist J. C. Dent, also from Bridgeport, filled the prescription, and he also purchased some stock!

At the first meeting of the company stockholders, J. C. Dent was elected President, and Dr. Howells was named Treasurer. John Fenton held the office of Vice-President. Frank L. Fenton was both Secretary and General Manager, but the latter title reflects the fact that he was making the important day-to-day decisions of running the company.

Celebrating Glass Decorating



With glass as their canvas, Fenton decorators are artists of a unique kind. With a few deft brushstrokes, they make flowers spring to life and blossom or they create rich accents which complement the color or shape of the glass.

When Fenton Art Glass began in 1905, we were buying glass "blanks" from nearby manufacturers and decorating on them. The decoration designs were probably the creations of Frank L. Fenton, for he had done this sort of work for several employers before founding his own business.



As he noted in an interview many years later, "My work was in the area of design, and I got the idea that I could do for myself what I had done for others."

From the old sales ledgers, we know that many early Fenton products were lemonade sets consisting of a pitcher and six tumblers. The glassware had been purchased from nearby manufacturers such as Imperial, Jefferson or Northwood, and it might have been crystal, amethyst, blue, green, or ruby.



Unfortunately, we have no pictures of these initial products, and the ledger entries offer just a few clues. The No. 56 tumbler is described as "G. B." which probably refers to Gold Band, a typical decorative addition, and there also are many orders for barrels of "assorted gold band tumblers."



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Louise Piper

The ledgers provide much fodder for our imaginations. What were the assortments called Harvard, Jewel or Yale? What, indeed, did the "Marguerite" lemonade set look like? And what was the one named "Howell," after the surname of one of our first decorator employees?

When we began to make glass in Williamstown in 1907, decorating was an important part of our operation. Charles Fenton—who had been a decorator at a Northwood plant in Indiana, Pa., in 1900—was in charge of the decorating department. As seen on the previous page, we began with a talented group of young women who learned to do handpainting on our glass. Over the next two decades, the decorating department flourished, especially when Otto Goertler developed some innovative techniques. During the Great Depression of the 1930s, however, the decorating department was phased out due to the economic hard times and diminished demand for the product.

During the 1960s, decorated glassware became fashionable once again, and company President Frank M. Fenton and his brother Bill, who was Vice-President, were determined to restart the Fenton decorating department ... If they could find the right person! Designer Tony Rosena, who had joined the company in 1967, suggested that they talk to a woman he knew from his time in Jeannette, Pa. Although she was nearing retirement age, Louise Piper accepted Frank and Bill's challenge and came to Fenton in 1968.



Debbie Lorentz Kyle

As a young girl in 1920, Louise was curious about the glass decorators she saw at work on her way to school. They invited her to try her hand. She was an eager pupil under demanding teachers, and thus began her lifelong career. She was just 13 when she first worked part-time at the Jeannette Shade and Novelty Co. This firm had ties with the nearby Westmoreland Glass Company and a china decorating plant, and Louise decorated at those places, too.

Louise's initial decoration design for Fenton was called Violets in the Snow, and she also created many elaborate floral motifs as well as realistic depictions of wildlife.

Louise Piper retired in 1989 at 81. Her decoration designs are now quite popular, and collectors search for handpainted pieces with her signature.

The decorators at Fenton today carry on the tradition begun in 1905 and continued by Louise Piper.



Brenda Pezzoni applies paint to a Ruby Stretch vase. Most of the paint at Fenton contains finely ground glass called frit. After the piece is fired it becomes a permanent part of the glass.

Platinum Collection

Introducing the 2005 Platinum Collection

Showcasing the best of Fenton Art Glass—past, present and future.

Each piece has been carefully selected to highlight a distinctive Fenton glass color, specific decorating style, or an aspect of glass mastery that has made Fenton the premier U. S. glass manufacturer from 1905 to today. Each piece bears the 100th anniversary logo, is numbered and strictly limited. New additions to this 100th Anniversary celebration collection will become available in the second half of 2005.



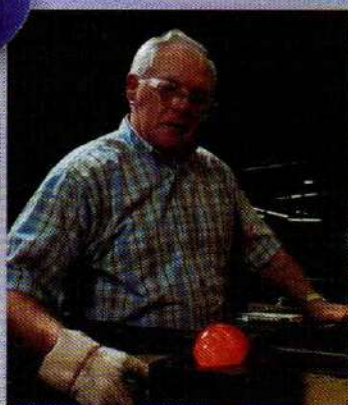
8998 BK
100th Logo, 3 1/4"



"Braveheart" Cobalt Hanging Hearts Vase

The best of our past inspires new artistry. In learning to re-create offhand art glass from the 1920s, Dave Fetty developed skills to elevate Fenton's studio glass offerings. The process begins with a core of Milk Glass covered with Cobalt Blue glass. Black glass threads are then worked into the surface of the Vase, and Black glass edging is applied and worked by hand along with the addition of the Black glass handles. Each Vase is unique—a true work of art.

8858 KB
Vase, Hanging Hearts, 10"
"Braveheart"
(limit: 1450)



Dave Fetty shapes a fiery gob of glass to which a molten glass design will be applied to create one of his many works of art.

"Wild Horses" Farrene Vase

A tribute to the glassmaker's art, this deceptively simple Vase is the most difficult shape we've ever done in Favrene. The large vase is the perfect canvas for Robin Spindler's majestic horses frolicking against a moonlit sky created by the shimmering tones of pure silver in the batch.



8802 DR
Vase, Oval, 12"
"Wild Horses"
(limit: 950)



"Floral Scroll" on Rubina Verde Basket

Rubina Verde is an historic glass that shades from ruby (rubina) to green (verde), in a color variation that has been made for over a century. In looking back at vintage wallpaper patterns, Fenton designer Kim Barley was inspired to create the sweeping "Floral Scroll" motif, exquisitely handpainted and highlighted with accents of 22k gold.



3242 JF
Basket, 9½"
"Floral Scroll"
(limit: 1000)

"Moonlit Poppies" on Black Vase

Fenton designer CC Hardman created an incredibly luscious floral motif to enhance the drama of this magnificent 13" Black Satin Vase, one of Fenton's largest pieces of late. Drawn to the rich depth and shading of the design, Scott Fenton requested that it bear his signature as his selection for the 2005 Platinum Collection.

"Lacquer Red" Ginger Jar

Glass as it was meant to be—resplendent, ravishing and very, very red! Milk Glass is covered in deep rich Ruby, and then hand-crafted into a classic Ginger Jar shape. Framed with a Black glass cap and base, dark as ebony, its simple elegance needs no further embellishment.

"Pansy Sunrise" on Rosalene Vase

Inspired by the crisp perfection of pretty pansies peeking through the early morning dew, designer Stacy Williams created "Pansy Sunrise," a delicate motif embellished with accents of 22k gold. The secret to Rosalene is pure gold in the formula which allows the glass to blush from cool white to a lovely pink wherever it has been chilled and reheated.

4251 ZJ
Vase, 8½"
"Pansy Sunrise"
(limit: 1950)



2950 UM
Ginger Jar Set, 8½"
"Lacquer Red"
(limit: 2500)



6359 EK
Vase, 13"
"Moonlit Poppies"
Inscribed with the
signature of Scott Fenton
(limit: 2500)

Aquamarine Opalescent Stretch

Second Generation

Frank M. Fenton has always loved the pastel elegance of Aquamarine Stretch developed at Fenton in the mid-1920s. One of his favorite pieces is the Dolphin-handled Sandwich Tray honored in this collection.

0093 AS
11 Pc. Generations Collection
Assortment



9456 9N
Vase, Drapery
11"-13"



Generations Collection

Introducing the 2005 Generations Collection

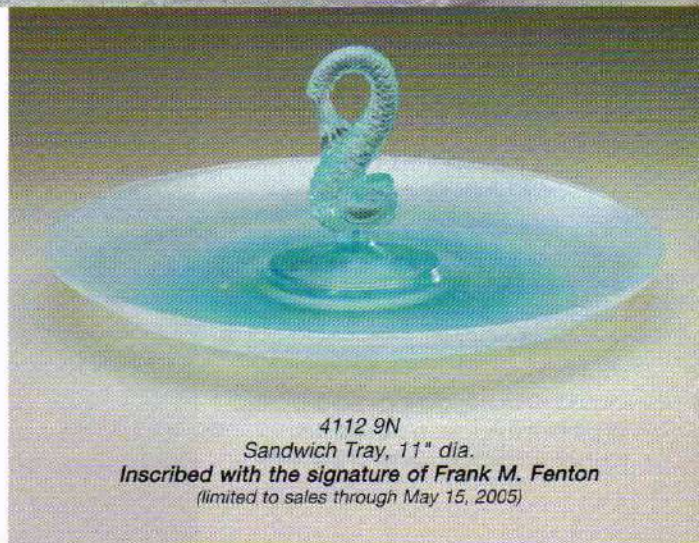
Looking ahead to our 100th anniversary, we realized how much the past influences the present and future, and we marveled at the evolution of the art of glassmaking, even as the crafting process remains much as it has been for centuries. The same forces that drove the creation and evolution of our business influenced the styles and colors of 100 years, and the transitions in shapes, styles and colors from Fenton's second generation through today's fourth generation. This introspection inspired the creation of the Generations Collection.

The Generations Collection features the simple Aquamarine Stretch of the 1920s through the Aqua Opalescent Marigold from the 1980s to the shimmering copper-gold of today's Marigold.



5739 9N
Basket, Drapery, 9"

4529 9N
Bowl, Leaf
10" dia.



4112 9N
Sandwich Tray, 11" dia.
Inscribed with the signature of Frank M. Fenton
(limited to sales through May 15, 2005)

Aqua Opalescent Marigold Third Generation

Many members of the third generation admired the Aqua Opalescent pieces made during the early 1980s. The unique combination of Aqua color and Marigold spray evokes an elegant piece of jewelry.



5956 4P
Vase, Plume
8"

9653 4P
Rose Bowl, 4"

1135 4P
Basket, 9 1/4"



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8155 5J
Vase, Square, 7 1/2"

Marigold Fourth Generation

For the fourth generation the excitement is the simple clean shapes done in today's hottest color trend—shimmering copper, here called Marigold.



8919 5J
Candleplate
7" dia.

8953 5J
Vase, 7 1/2"

4357 5J
Compot, Dolphin
7" dia.

Looking Back on Iridescent Ware!

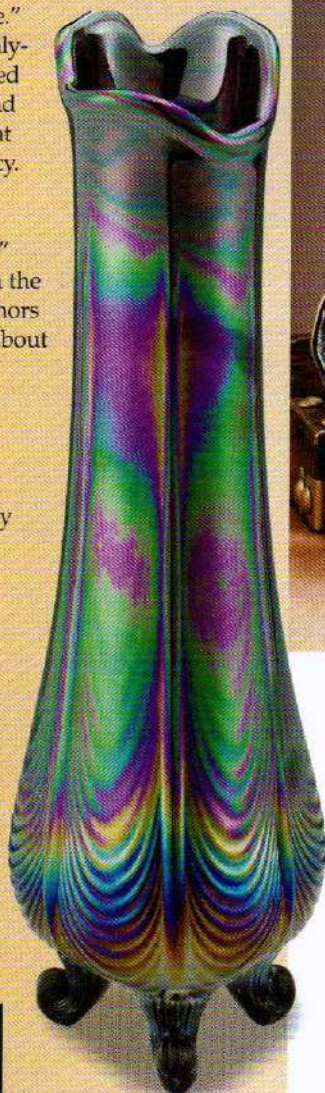
In mid-1907, Fenton workers were unloading a railway boxcar filled with straw used in packing glass. As one worker slowly slid the boxcar's door open, he found a disreputable-looking man fast asleep on the floor inside.

With his face covered by a slouch hat, the fellow quickly awoke, scrambled to his feet, and brushed away the wisps of straw that clung to him. "Where's the manager?" he said. "I'm gonna show ya how to make a new kinda glass."

Glass chemist and manager Jacob Rosenthal worked closely with this gentleman (we think he was John Gordon) to perfect the spraying of metallic salts on hot glass. This process created vivid iridescent hues, much like the look of oil on water.

In late 1907, Fenton Art Glass went into the marketplace with its new "iridescent ware." These were highly-patterned pressed glass articles, and they soon caught the public's fancy. Collectors prize them today as "Carnival glass," a phrase born in the 1950s when authors began to write about the glass of decades past.

For more than two decades, Fenton stationery proudly carried this phrase: "Originators of Iridescent Ware." And to think it all began with a fellow who looked like a bum in a boxcar!



9456 CN
Vase, Drapery
11"-13"

Carnival Glass

Carnival glass has been a Fenton hallmark since 1907. In fact, the excitement surrounding the inception of this "rainbow" of colors on glass ensured the success of the fledgling Fenton Art Glass Company.

0094 AS
11 Pc. Carnival Assortment



2724 5J
Bowl, Lion, 8" dia.

Marigold Carnival



4253 UN
Vase, 6"

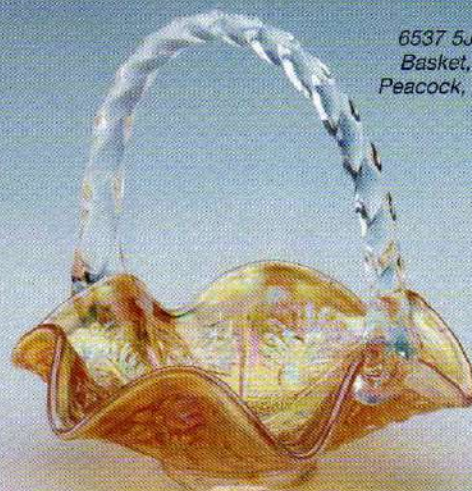
4339 UN
Basket, Georgian, 7"

5063 UN
Hippo, 3"

5058 UN
Elephant, Baby
3 1/2"

Golden Daisy on Amethyst Carnival

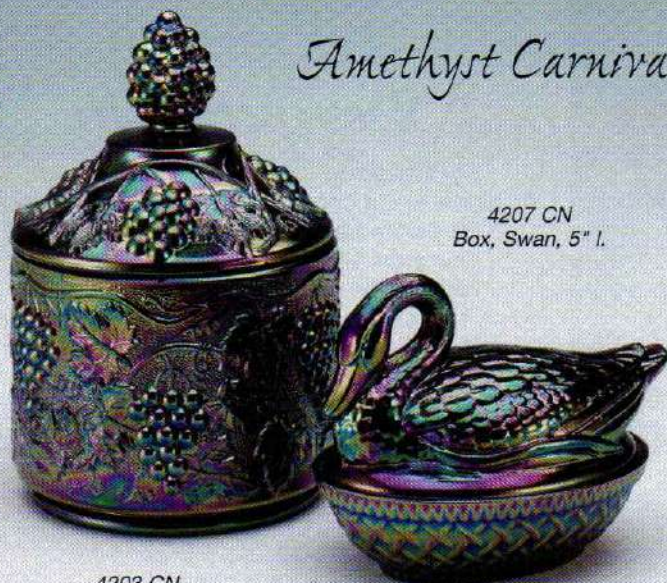
France Burton experimented with metallic paints to create the "Golden Daisy" motif, which coordinates perfectly with the revived Marigold Carnival.



6537 5J
Basket,
Peacock, 6"

Amethyst Carnival

This 2005 collection returns to the best of our signature treatments in a medley of highly collectible colors—Red Carnival, Amethyst Carnival and Marigold Carnival. To "raise the bar" on this coveted treatment even higher, nine of the pieces in the 2005 Carnival collection have never been done before by Fenton.



4207 CN
Box, Swan, 5" l.

4203 CN
Covered Box, Grape, 7"



4257 RN
Vase, Hobstar
& Flower
6½"



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4333 RN
Basket
Hobstar & Flower, 7"

Red Carnival



5501 RN
Water Set,
Stork & Rushes, 8"
(pitcher and 4 tumblers)

5511 RN
Tumbler
Stork & Rushes, 4"

Fenton designers work diligently to create handpainted decorative motifs that will complement the glass which is to be painted. Each design is a challenge, for it must conform to the curved surfaces of the glass and special paints must be carefully blended to attain the vibrant colors that Fenton collectors love.



Decorating Designers: Robin Spindler, Stacy Williams, Kim Barley, CC Hardman and Frances Burton

Red Hatters Matter!

Inspired by the fun and freedom of reaching 50, Design Director Nancy Fenton suggested a red hat with the flourish of a purple feather to honor this enthusiastic society of women. Each Ruby hat is inscribed with the signature of Nancy Fenton, is signed with pride by the artist who handpaints it, and is accompanied by a custom stand.



5395 9J
Hat, 4½"
"Red Hot!"
Ruby

Inscribed with the signature of Nancy Fenton



5395 8U
"Bye-bye Butterfly"
Cobalt Blue
Stacy Williams

Designer Hats

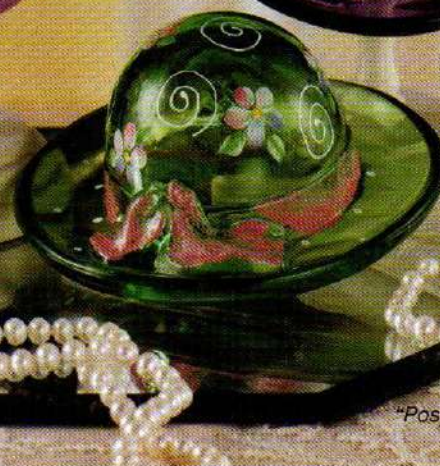
The designing women of Fenton show their style in our annual collection reflecting the distinctive personalities of our Decorating Designers. Each talented designer chose her favorite colored hat and decorated it "to taste." Each Designer Hat is offered in a strictly limited edition of 2500 pieces, bears a "designed by" logo with the signature of the designer and the signature of the artist who completes it. A custom display stand accompanies each hat.

0095 AS
7 Pc. Designer Hat
Assortment

5395 9H
"Pretty in
Pink!"
Rosemilk
Kim Barley



5395 8K
"Wildflowers"
Violet
Robin Spindler



5395 8J
"Posy Parade" Fern Green
CC Hardman



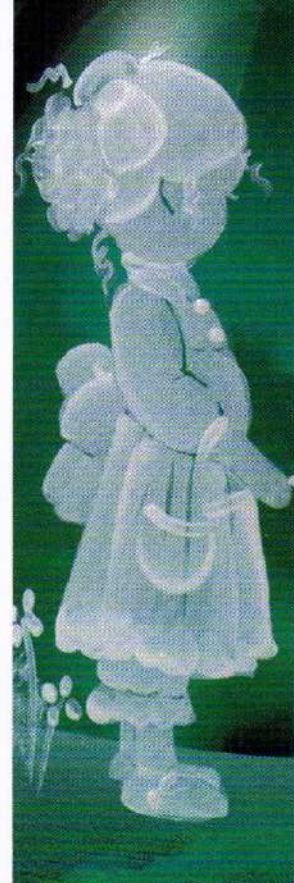
5395 9A
"Poppy Passion"
Autumn Gold
Frances Burton



Four Seasons Fairy Lights

Mary Gregory for every season! Our most popular decorating style continues, celebrating children as they enjoy seasonal activities, each captured forever by the artisans of Fenton. Fairy Lights, a most collectible form of glass, have been popular since the Victorian era and are ideally suited to highlight the difficult yet delicate Mary Gregory style.

The "Mary Gregory" style of painting appeared more than 100 years ago as "Painted Cameo," and only the skilled artisans of Fenton continue this challenging decorating style. "Mary Gregory" describes glassware that has been painted with white enamel resulting in raised details which create an image.



Spring

5980 F8
Fairy Light, 5½"
"Cat's Cradle"
Emerald Green
(Kim Barley)



0096 AS
4 Pc. Four Seasons
Fairy Light Assortment

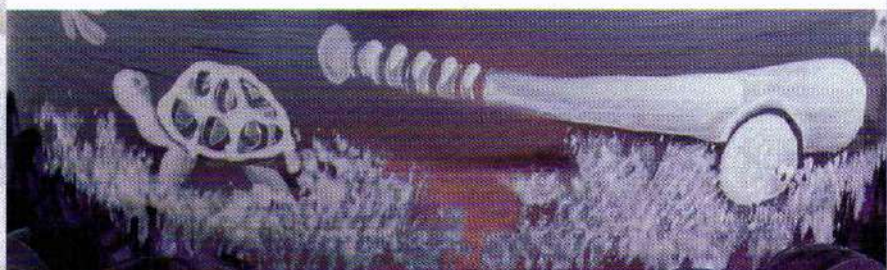
Summer
7300 F5
Fairy Light, 5"
"Home Run"
Violet
(Robin Spindler)



Winter
5980 F1
Fairy Light, 5½"
"Skating Party"
Cobalt
(Stacy Williams)



Fall
7300 FY
Fairy Light, 5"
"The Great Pumpkin"
Ruby
(Frances Burton)



Choosing Family Signature!

Choosing each piece is a challenge for every family member, and sometimes the discussions can get pretty hot and heavy! Scott Fenton



protested that he's never on any anything that retails for more than \$50.00, and he's beginning to feel unappreciated, so he was pleased to select the "Moonlit Poppies" Vase to be his signature piece for 2005. Everyone knows that Christine Fenton has a passion for felines, so no one was surprised when the darling "Golden Tulips" cat was her first choice, nor were they surprised when Randy Fenton selected the Butterfly bon bon in Chocolate as Chocolate is his favorite glass color.

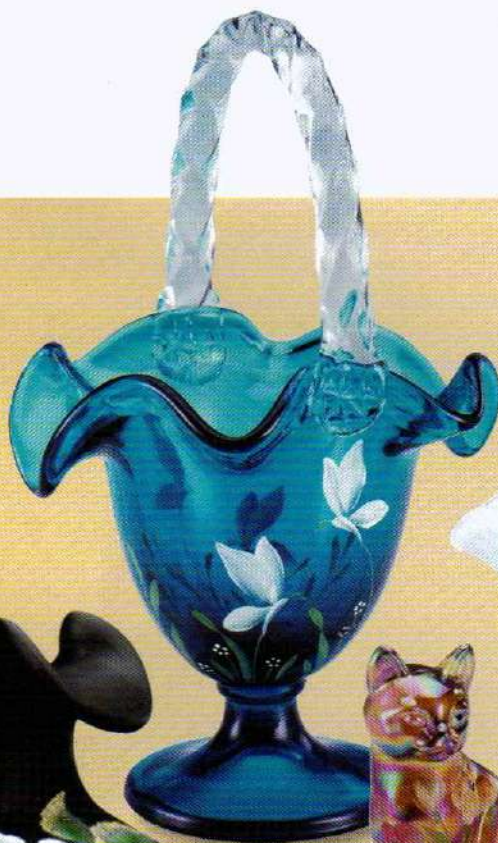
Shelley was very gracious when she agreed that the Glass Messenger Subscriber Exclusive Piglet would bear her name even though she wondered if they were trying to tell her something. She then flipped over Frances Burton's "Butterfly Minuet" on Turquoise and the family felt it should bear her signature too! Frank M. Fenton has always loved the pastel elegance of the Aquamarine Opalescent Stretch developed at Fenton in the mid-1920s, and one of his favorite pieces is the Sandwich Tray with a Dolphin handle, also a part of the new Generations Collection.

Family Signature Series

The Fenton heritage is showcased in the Family Signature Series. Each piece is hand picked by a Fenton family member as an example of the glass artisan's and glass decorator's finest work. Each piece is individually numbered, dated, inscribed with the signature of a Fenton family member, and signed by the decorator who handpainted it.

Limited to sales
through
May 15, 2005

6335 EF
Basket, 10 1/4"
Inscribed with
the signature of
Shelley Fenton



8951 WB
Soda Vase, 7 1/2"
Inscribed with
the signature of
Nancy Fenton



5165 A9
Cat, 3 3/4"
Inscribed with
the signature of
Christine Fenton



4112 9N
Sandwich Tray, 11" dia.
Inscribed with the signature of
Frank M. Fenton

6359 EK
Vase, 13"
"Moonlit Poppies"
Inscribed with the
signature of Scott Fenton
(limit: 2500)



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Glass Messenger 2005 Subscriber Exclusives

Subscribers to Fenton's *Glass Messenger* will be delighted with the opportunity to select one or both of the 2005 Subscriber Exclusives, each handcrafted in luscious Burmese, made with pure gold in the formula. Inspired by the blush of Burmese, from a creamy yellow to a pinky peach, Kim Barley created a special "Fruits and Flowers" design for the Vase and "Peaches" the Piglet. Each 2005 Subscriber Exclusive is numbered, dated, inscribed with the signature of a Fenton family member and signed by the artist who completes it.

**Subscriber Exclusives limited
to sales through November 30, 2005.**



5949 HJ
"Fruits and Flowers" Burmese Vase, 7 1/2"
Inscribed with the
signature of George Fenton

5021 HJ
"Peaches" Piglet, 4"
Inscribed with the
signature of Shelley Fenton



FG119
Glass Messenger Postcard
(pack of 100)

FG170
Glass Messenger Display
(includes 1 current issue,
15 copies of a recent issue
and 20 rack cards)



FG208
Subscription Rack Card
(pack of 20)

FG086
Annual Subscription
(4 issues includes FREE binder
with initial order)



Showcase Dealer Exclusive

An exceptional Butterfly bon bon box in Chocolate, each piece is individually numbered and limited to sales to Showcase Dealers through May 15, 2005. Part of the Family Signature Collection, each box is inscribed with the signature of Randy Fenton—whose favorite color is Chocolate.



0288 AS
7 Pc. Chocolate
Assortment

4680 CK
Rooster Box, 8 1/2"

5292 CK
Rooster, 5 1/2"

5098 CK
Bunny Box, 4 1/2"

5162 CK
Bunny, 3"

Chocolate Glass

Dating back to 1907, Chocolate glass is a collector favorite, specially reissued to celebrate our 100th anniversary. Each piece bears the 100th Anniversary backstamp and is limited to sales through May 15, 2005.



a Fenton moment



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8329 WB
Basket, Footed
7 1/4"

5066 WB
Hummingbird, 4 1/4"



Stargazer Butterfly on French Opalescent

Inspired by Stargazer Lilies, Robin Spindler created a flowing design with a butterfly on a sky of French Opalescent Iridized Satin glass. Coordinates perfectly with Violet and Rosemilk for endless decorating possibilities.

0270 AS
13 Pc. Stargazer Butterfly
Assortment



8951 WB
Vase, 7 1/4"
Inscribed with
the signature of
Nancy Fenton

(limited to sales through
May 15, 2005)



9578 WB
Votive, Two-way
4 1/4"



6308 WB
Lamp, 20"



5430 WB
Basket, 8"

9295 WB
Slipper, 6" L.

5165 WB
Cat, 3 1/4"

Looking Back on Violet Glass

Whether it's "purple" or (as we prefer) "violet," collectors agree that it's always "such a beautiful color!" Here's the story behind the color Violet.

In the history of American glass-making, it's a color seldom seen. The old Riverside Glass Company in Wellsburg, West Virginia, produced some wonderful pieces in the 1890s, but they and other glass plants soon concentrated their efforts on the ambers, blues, and greens that the marketplace desired more strongly.

Fenton's Violet glass begins with the raw materials of a glass batch—silica sand, soda ash, and lime. The color results from our adding a precisely measured quantity of manganese and just a pinch of "powder blue," which contains cobalt.

The batch is melted at 2500 degrees F in one of the twelve enclosed "pots" in our main melting furnace. We have slightly different batches for pressed ware and blown ware, due to the relative thicknesses of the various items we want to make.

Compared to other colors we produce, Violet tends to cool somewhat more quickly, so our skilled glassworkers have what they call a "short working time." They adjust to this characteristic of the glass by changing their pace as needed during production.

Violet is a special challenge to us all, but the results are well worth the effort!



4280 OE
Candy Box, Swirl, 6 1/2" dia.

Grape Arbor on Violet

Inspired by the continuing influence of wine themes in home décor, Kim Barley created the lush motif "Grape Arbor" to enhance the rich depth and beauty of Violet. New selections include a Footed Vase from an Indiana mould and the very popular Pig.



6503 VQ
Lamp, 20"

0099 AS
7 Pc. Grape Arbor
on Violet
Assortment

5980 VQ
Fairy Light, 5 1/2"



5220 VQ
Pig, 3"

6335 VQ
Basket, 9 1/2"



3240 VQ
Vase, 10"



4258 VQ
Vase, Footed, 4 1/2"

5293 OE
Bunny, Lop-eared, 3 1/2"



Violet

Violet—a rich jewel tone—remains a home décor staple, updated with six new pieces including a Swirl Candy Box, originally made by Fostoria in 1948, and two figurines, the Lop-eared Bunny and the Baby Bear. So versatile—combine with Rosemilk, Stargazer Butterfly or Fern Green for a rainbow of decorating options.



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9144 OE
Ringholder, 3"



5066 OQ
Hummingbird
4 1/2"



2077 OE
Votive, Drapery
Two-way, 4 1/2"



0098 AS
15 Pc. Violet Assortment

9219 OE
Lamp, Gone with
the Wind, 23"



5956 OE
Vase, Plume, 8"

6532 OE
Basket, Daffodil
8 1/2"



7653 OE
Vase, Daffodil, 7 1/2"



5251 OE
Bear, Baby, 3"



5290 OE
Slipper, Cat, 6" l.



Butterfly Minnet on Turquoise

Escape to your place of hidden desire—tranquil blue waters, the endless sky, or a treasure chest filled with glistening gemstones. Let your imagination lead the way. The colors of water satisfy a yearning for peace and healing—expand your horizons with Turquoise.

Frances Burton's fluid design style is on display in the delicate Butterfly Minnet pattern, where beauty and whimsy combine in a fresh design. Deep white enamel is used to paint stylized butterflies in an elaborate dance on a sky of Turquoise that captures nature's fragility forever.



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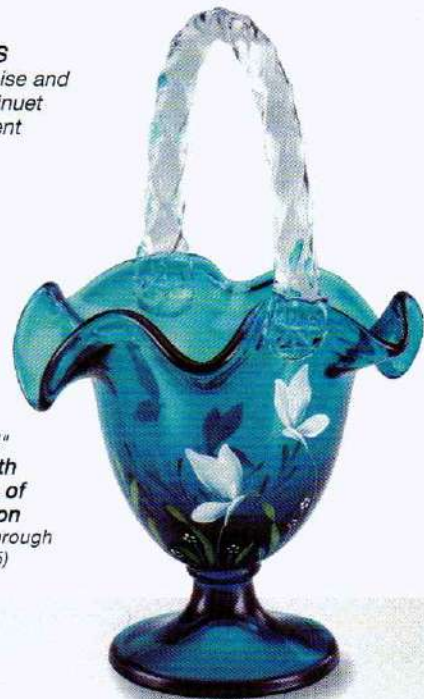
www.fentonartglass.com



4694 EF
Bell, Legacy, 6"

5066 QA
Hummingbird, 4 1/2"

0100 AS
19 Pc. Turquoise and
Butterfly Minnet
Assortment



6335 EF
Basket, 10 1/4"
Inscribed with
the signature of
Shelley Fenton
(limited to sales through
May 15, 2005)



7380 EF
Candy Box, 9 1/4"

6877 QA
Trinket, Art Nouveau
4" w.

9144 QA
Ringholder, 3"

2759 EF
Rose Bowl, Aurora
3 1/2"



8155 EF
Vase, Square, 7 1/4"



5065 EF
Cat, 5"



5290 QA
Slipper, Cat
6" l.



2988 EF
Vase, Footed
6 1/2"



8379 QA
Comport, Valencia
6"

5238 QA
Bird on a log, 4½" l.

4228 QA
Basket, Ribbed
7"

2753 QA
Vase, Handkerchief
10"

5973 QB
Vase, Trumpet
8½"

0101 AS
8 Pc. Blue Hydrangeas
on Black Assortment

7688 QB
Vase, 5½"

5064 QB
Kitten, Sleeping
3½"

7736 QB
Basket, 9½"

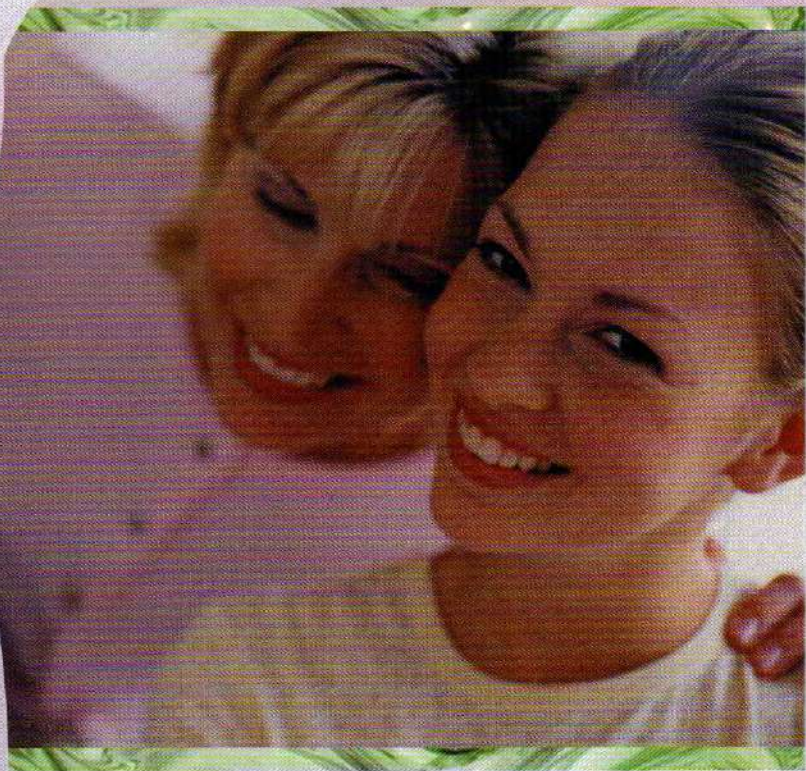
Blue Hydrangeas on Black

Capture an art deco moment—black as ebony, captivating as the midnight sky. Sleek shapes from the art deco era recall a time of elegance and sultry glamour. Fenton continues the magic with a stylish garden of hydrangea blooms laden with mystery on a field of rich Black glass. Kim Barley created a floral motif capturing the drama and elegance of the 1940s in a look that is just right for today. The mystery continues with a fabulous feline—the Sleeping Kitten, and a new Vase and Basket.

5148 QB
Mouse, 3"

7160 QB
Box, Baroque
6½" dia.

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2077 ZL
Votive, Drapery
Two-way, 4½"



5945 ZL
Box, Daffodil, 6"



7653 ZL
Vase, Daffodil, 7½"



5066 ZL
Hummingbird, 4½"



Fern Green

Just in time for spring—a crisp new green as fresh as all outdoors! Inspired by the preppy green and pink tones so popular in the 1960s, and experiencing a revival today. New Fern Green selections include a Drapery Votive, Daffodil Box and Daffodil Vase—all designed to coordinate with the Stargazer Butterfly on French Opalescent, Tulip Delight on Rosemilk and Autumn Gold collections.

0102 AS
10 Pc. Daybreak on Fern Green
and Fern Green Assortment

Daybreak on Fern Green

Kim Barley's refreshing "Daybreak" decoration brings a youthful breath of naiveté to the trendy Fern Green. Delightful when paired with Rosemilk or Violet.

8329 BS
Basket, Footed
7½"



5980 QW
Fairy Light
Ruffled, 5½"



5973 QW
Vase, Trumpet
8"



2777 QW
Basket, Legacy
8"



7619 QW
Rose Bowl, 3½"



9144 ZL
Ringholder, 3"



Looking Back on Opalescent Glass!

For nearly three decades (1880-1910), opalescent glass was at the forefront of the American glass tableware industry. Among the glassmakers who perfected and popularized opalescent glass were men such as Harry Northwood and Harry Bastow, both of whom influenced our company's founder, Frank L. Fenton, in the late 1890s and early twentieth century.

When Fenton first began to make glass in 1907, opalescent colors were among our initial products. Fenton factory manager and chemist Jacob Rosenthal had years of experience in the glass industry before his employment at Fenton... and he knew all the secrets of glassmaking!

The secret ingredient that makes this magical color was originally called "bone ash." The glass must be carefully chilled for a select number of seconds and then reheated to create the desired opalescent effect. Fenton artisans have mastered these techniques.



2988 BS
Vase, 6 1/2"

Tulip Delight on Rosemilk Opalescent Stretch

The soft appeal of creamy Rosemilk Opalescent provides the perfect balance for Kim Barley's vibrant "Tulip Delight" design. The luxurious stretch finish achieved by Fenton is a hallmark of 100 years of glassmaking skills, passed from generation to generation.



7709 BS
Rose Bowl
w/stand, 8"

5066 NG
Hummingbird, 4 1/2"

4205 BS
Candy Box, Oval
6 1/2" l.

New this year is the Lily of the Valley Rose Bowl, while the 8" Vase and the Drapery Bell remain popular sellers from 2004.

2753 BS
Vase, 10"

0104 AS
13 Pc. Tulip Delight on Rosemilk
Opalescent Stretch and Rosemilk
Assortment: New Shapes

8453 NI
Rose Bowl
Lily of the Valley
5 1/2" dia.



9144 N3
Ringholder, 3"

Rosemilk

Pinks and greens remain leading colors in home décor, and dreamy Rosemilk works perfectly. Pair it with greens or browns for an up-to-date look, or Violet as a romantic staple.

6536 NI
Bell, Drapery
6"

6780 NG
Candy Box, Paisley
7"

1995 N3
Slipper,
Daisy & Button, 6" l.

7689 NI
Vase, 8"

8329 BS
Basket, Footed
7 1/2"

0103 AS
19 Pc. Tulip Delight on
Rosemilk Opalescent Stretch
and Rosemilk Assortment

7739 BS
Rose Bowl, 3 1/2"

5733 BS
Basket, 9"

4200 BS
Lamp, 21"

7107 BS
Perfume, Rib Panel, 7"

5365 N3
Kitten, 3"

2077 NZ
Votive, Drapery
Two-way, 4 1/4"



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Looking Back on Quality

Frank M. Fenton always smiles when he delivers some of his favorite lines, "In the handmade glass business, there's no such thing as a perfect, piece of glass! These items are made by skilled people, and the glass will reflect the work those people have to do with it and the tools they use."



The Selecting Department, ca. 1907.

As our glassware is gradually cooled to room temperature during a 2-3 hour journey on an endless belt through the lehrs (annealing ovens), trained selectors stand ready to examine each and every piece. Their language is foreign to outsiders, as they speak of "scaly pipe," "cords," "blisters," or "press out." Each term refers to something that is not quite right, and the selector decides whether a given item she is examining is "first quality," a "second" or "cullet" (broken up and remelted by Fenton or sold to a firm which also recycles glass).

The selectors get their standards from our company's Quality Committee, a large group that meets regularly to scrutinize questionable pieces made recently. "Every item we make presents a different challenge," says company President George W. Fenton. "Some glass colors change during different melts, and we have to decide on an acceptable range. In other areas, it may be particularly difficult to crimp a small vase, press a rose bowl, or flatten a small bowl into a plate."



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Celebrating Glassmaking



At Fenton Art Glass, we make glass the old fashioned way, by hand, using tools and techniques that are essentially unchanged from those of a century or more ago.

Our glassmaking area (called Hot Metal) looks chaotic at first to the casual visitor, but close observation over a few minutes' time reveals a wonderful choreography to the production process. Each glassworker is part of a carefully-structured team, and each worker's role is no less important than any other. Any way you look at it, glassmaking is really a "team sport!"

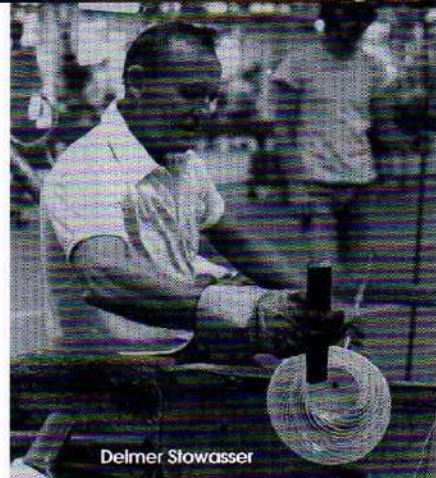
Selector Pat Hill



Finisher Bill Close uses a cherry wood paddle to shape a piece.

The skilled gatherer must bring just the right amount of glass to the presser or blower. If there is too much or too little, the mould will not fill properly.

The presser establishes a rhythm of cutting glass from the gatherer's punty rod and sliding the mould under the plunger on his press. He works closely with the gatherer and a turning out worker who removes pieces from the mould after they are pressed to shape.



Delmer Slowasser

The blower shapes the gob of molten glass on the blowpipe. A puff of his breath and a few moments to roll the gob on a steel marver plate are needed before the glass is blown to shape in a cast iron mould.



After a piece has been pressed or blown, we often want to change its shape (called finishing) or add an edge of glass in a contrasting color (called ringing). The finisher and the ringer are highly-skilled glassworkers. Their eyes and experience create true artistry in glass and amaze those who take the guided tours through our factory.

The finisher may use a carbon paddle or one made of cherry wood to flare a pressed or blown item after it has been reheated in a small direct fire furnace called a glory hole. He rotates the piece and applies just enough force with the paddle. A moment later, he may use a hand-held tool or a foot-powered crimping device to create the "frilly" edge that so many Fenton glass collectors enjoy.

Fenton's first "ringer" was glassworker Pete Raymond, who spun an edge of cobalt blue on French Opalescent glass articles for our Blue Ridge line in 1939. We created many other "crest" lines in the 1940s, and ringing has been a Fenton hallmark ever since.

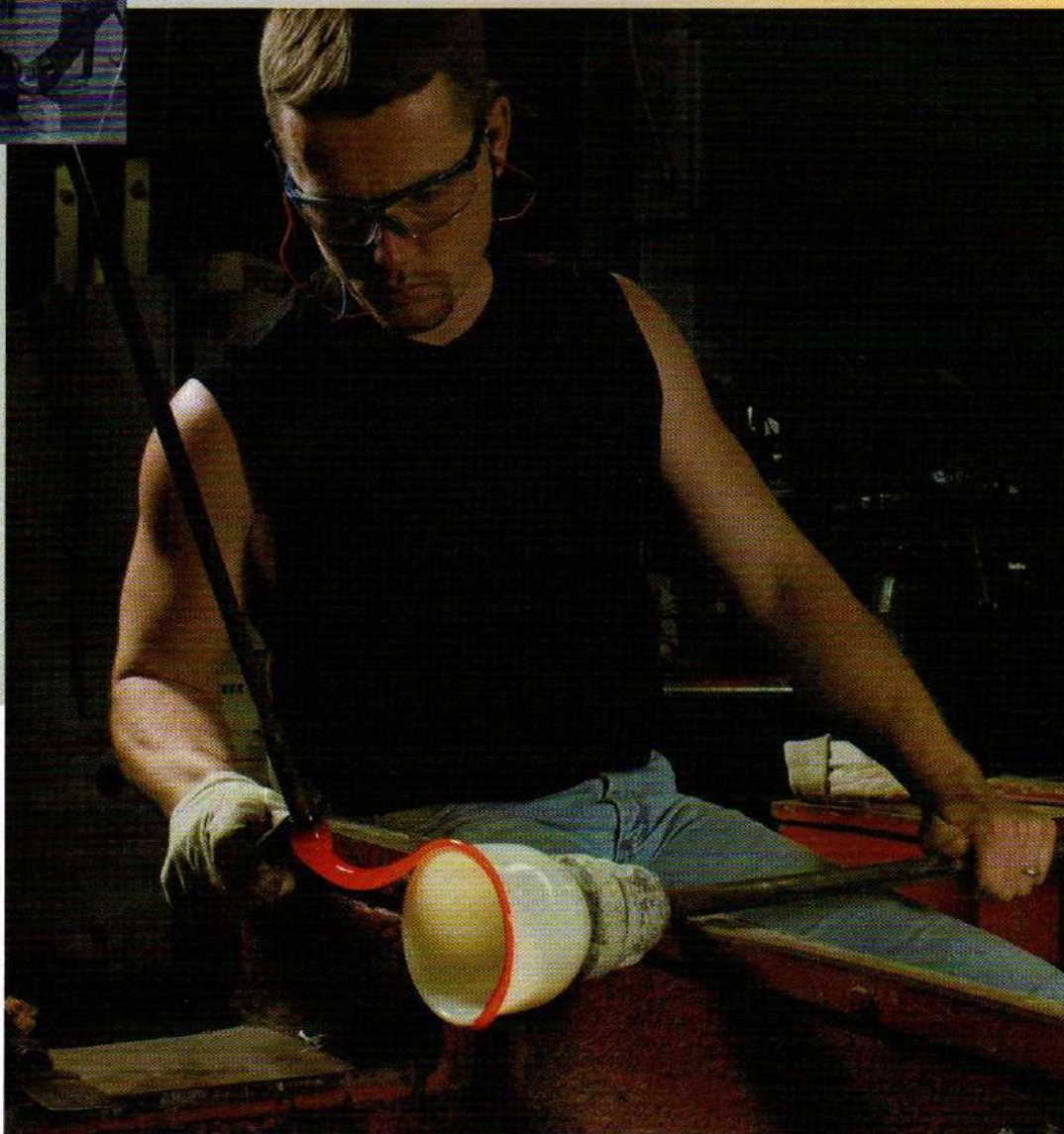
Presser Henry Holschu uses his shears to cut glass from the punty.



Ringer Ron Bayles and ring gatherer John Schob often worked together in the mid 1980's.

The ringer depends upon a fellow glassworker, called a ring gatherer, to bring him just the right amount of glass at the proper temperature. Gripping the gatherer's punty rod with shears in his right hand, the ringer simultaneously rotates the glass item with his left hand on the handle of a tool called a snap, which holds the bottom of the piece to be made. Orange-red molten glass is deftly applied to the edge of the article. Each ringer has his own way of working, varying the tempo as needed, to produce the perfect result.

Ringer Bob Buchanan has mastered the technique to apply a thin, even edge to a large item.



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Golden Tulips on Autumn Gold



7107 A9
Perfume, Rib Panel, 7"

4755 A9
Basket, 7"

7665 A9
Bell, 4½"

Kim Barley captures the rich beauty of blooming tulips on a field of Autumn Gold glass in this versatile design that transcends seasons. New selections include a stylish and sophisticated Lamp with an art glass shade.



2988 A9
Vase, Footed, 6½"



4302 A9
Lamp, 15"



4751 A9
Vase, 7½"



3265 A9
Pitcher, 6½"

5165 A9
Cat, 3¼"

Inscribed with the signature of Christine Fenton
(limited to sales through May 15, 2005)

Looking Back on Swung Vases!

A special tool called a snap grips the bottom of a newly-pressed vase. Looking much like a drum major, a glassworker swings the snap in an ever-increasing arc, and centrifugal force extends the top of the vase, making it ever taller and taller. At just the right moment, the motion ceases, and another Fenton "swung vase" is complete.

A century ago, swung vases were created from tableware items such as spoonholders or celery holders. The graceful shapes proved popular, and Fenton Art Glass made many such pieces in Carnival glass from about 1908 to 1915.

In the 1950s and 1960s, we rediscovered techniques for making swung vases, and our milk glass bud vases (a favorite gift!) came to grace many homes. Now, in 2005, a new generation of glassworkers at Fenton have mastered these traditional techniques.

Autumn Gold



4228 AM
Basket, Ribbed, 7"

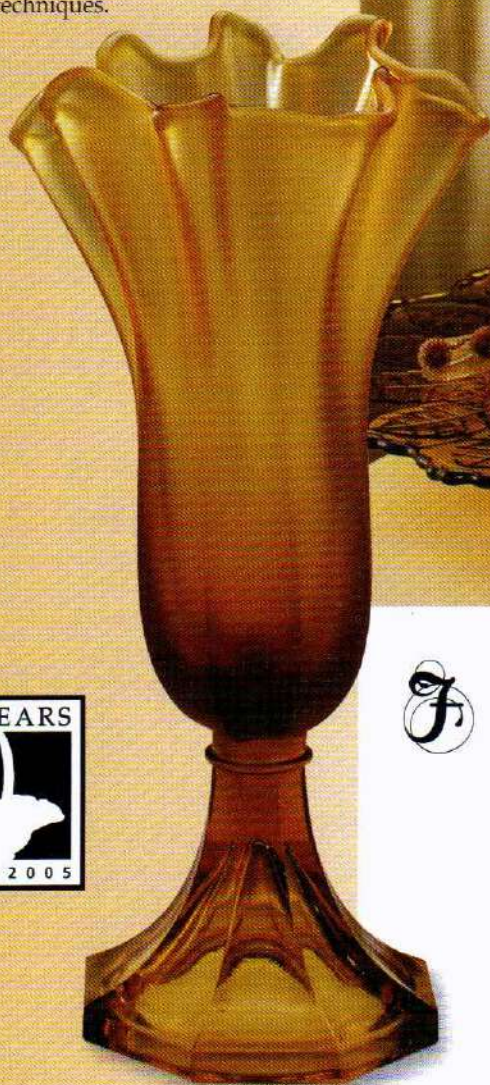


5151 AM
Bear, 3½"



1928 AM
Bowl, Daisy & Button, 11" dia.

The fiery fury of Fenton's furnaces creates a "liquid gold" that when cooled is captured forever in the honeyed shades of Autumn Gold.



4552 AM
Cakeplate, 12" dia.



8379 AM
Comport, Valencia
6¼"



5066 AM
Hummingbird, 4½"



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0105 AS
18 Pc. Golden Tulips
and Autumn Gold
Assortment

4353 A1
Vase, Handkerchief
11"-13"



6780 AM
Candy Box
Paisley, 7"

1995 AM
Slipper
Daisy & Button, 6" l.



Tuscan Charm on Ruby Amberina Stretch

Kim Barley was inspired by the designs and colors of Tuscany to create the lush floral motif "Tuscan Charm," brought to life in rich metallic gold. New shapes include the Prism Box and Rose Bowl with base, both available undecorated or decorated, and the delightful Elephant.

0106 AS

14 Pc. Tuscan Charm
and Ruby Amberina Stretch
Assortment



4357 RL
Comport, Dolphin, 7" dia.

7087 QY
Box, Prism, 5½"



7704 QY
Rose Bowl
w/base, 5"

New shapes showcased in this popular assortment include the Dolphin Comport from an Indiana mould, and the Prism Box, designed by Jon Saffell. The Footed Basket is also new.



4234 QY
Basket, 7"

5973 QY
Vase, Trumpet
8½"

5158 QY
Elephant, 3¼"

Looking Back on Stretch Glass!

First made about 1915-16, "stretch glass," as it is now termed by collectors, was a special kind of iridescent glass. Among the original names for it are terms such as "Rainbow" and "Cobweb." Its production was an important part of Fenton Art Glass during the 1920s, and these pieces are eagerly sought by today's collectors. Now, many decades later, we make our products in much the same way.

After the glass is sprayed with a solution of metallic salts to create the iridescent finish, the items are reheated so that they can be reshaped. As a skilled glassworker, called a finisher, reshapes the item, the iridescent surface stretches, creating a myriad of striations and a texture that is a delight to see.

Rare red stretch glass from the 1920s inspired our efforts to create the Ruby Amberina color for our current production. Each piece reflects some of the great traditions of the American glass industry as well as our pride in handmade art glass.

Ruby Amberina Stretch

The intense glow of Fenton's furnaces is captured forever in the shimmering iridescence and luster inherent in the magic of Ruby Amberina Stretch. First produced in the early 1920s, the glamorous art deco style continues to captivate, and red remains the statement color in home décor.



7704 UR
Rose Bowl w/base, 5"



5956 RL
Vase, Plume, 8"

5987 RL
Bowl, Ribbed, 12" dia.

7087 RL
Box, Prism, 5 1/4"



2753 RL
Vase, 10"



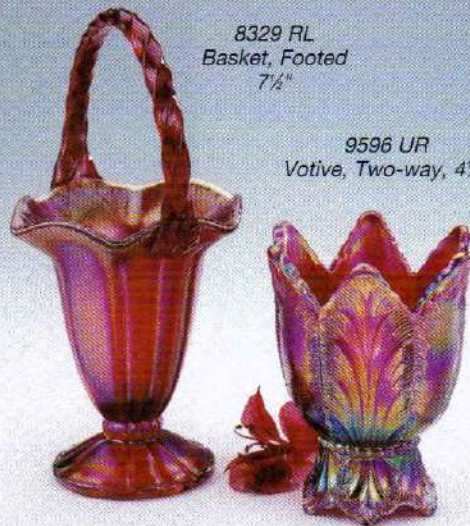
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8329 RL
Basket, Footed
7 1/4"

9596 UR
Votive, Two-way, 4 1/2"



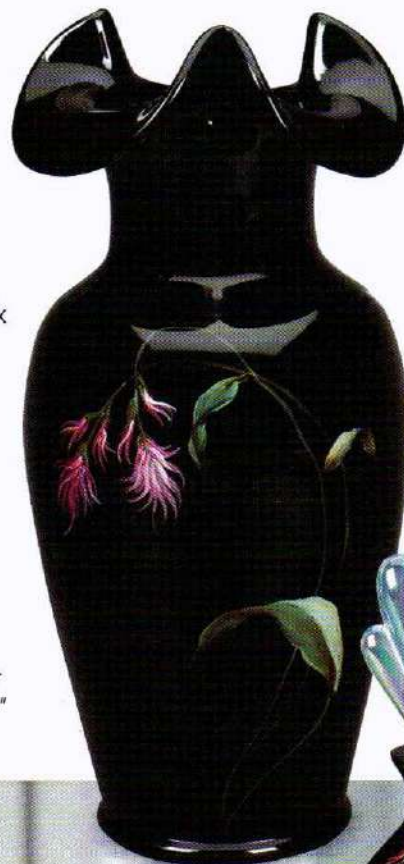


7327 9W
Rose Bowl, 5 1/2" dia.

Midnight Garden

Classic Black with streamlined simplicity. An array of fluid, sleek yet stylized floral botanicals adorns silky smooth shapes.

0107 AS
7 Pc. Midnight Garden
Assortment



4352 9T
Vase, 11"



4304 5Z
Perfume, 7"



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Fenton designer Robin Spindler understands the drama of a perfectly presented flower, and she captures it forever in this striking new look, known as "Midnight Garden." Each piece is handpainted in painstaking detail and signed with pride by the artist who completes it.



5937 9W
Basket, Paneled, 10"

5226 6J
Fox, 5"

7380 6J
Candy Box, Footed, 9 1/2"

Looking Back on Cranberry Glass

Called "gold ruby" by prominent tableware manufacturers in the 1880s, Cranberry is a unique glass color that can be made only as blown ware. Pure gold is dissolved in a mixture of two strong acids and this liquid is added to the dry raw materials of glass batch—silica sand, soda ash, and lime.

Fenton's first Cranberry was marketed as "Ruby Overlay" in the early 1940s, and this name provides an insight into the production procedure. Cranberry glass consists of a "bud" of deep red glass that is then cased (or overlaid) with Crystal before it is blown to shape in a cast iron mould. The blowing process results in a thin, inside layer of red so vivid that it is difficult to tell there is Crystal on the outside.

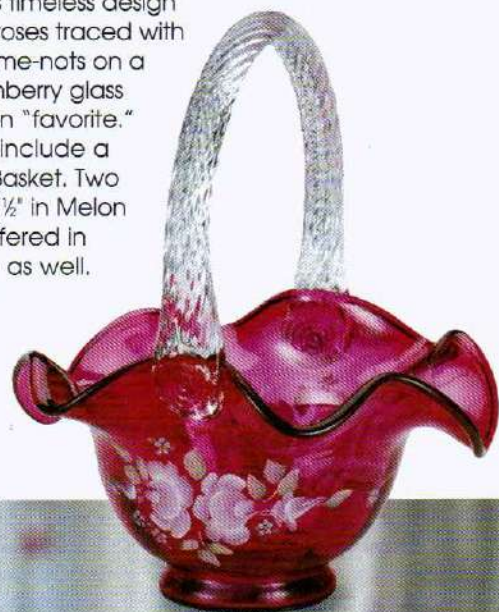
Cranberry glass has been a Fenton collector favorite for decades. As we observe our 100th anniversary during 2005, we take pride in the fact that our artisans continue the great tradition of "gold ruby" which began in the 1880s.

Ivory Roses on Cranberry

Frances Burton's timeless design of simple white roses traced with delicate forget-me-nots on a field of rich Cranberry glass remains a Fenton "favorite." New selections include a Fairy Light and Basket. Two Vases—8" and 8½" in Melon designs—are offered in plain Cranberry as well.



6307 N7
Fairy Light, 5"



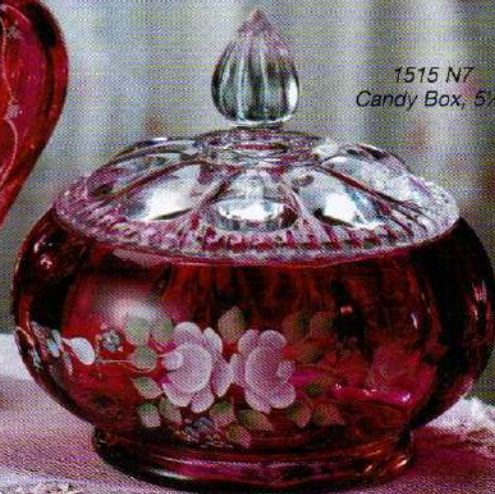
1583 N7
Basket, 7½"



0108 AS
8 Pc. Ivory Roses
Assortment



5355 N7
Vase, Melon, 8"

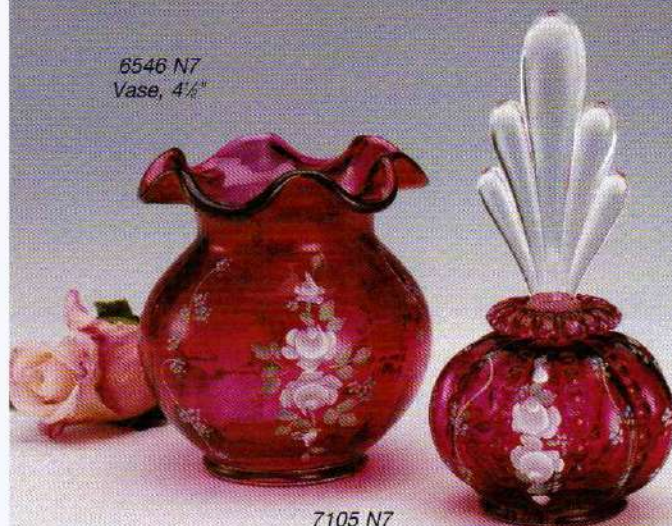


1515 N7
Candy Box, 5½"



1509 N7
Lamp, 18"

1588 N7
Vase, 8½"



6546 N7
Vase, 4½"

7105 N7
Perfume, Melon, 6½"



Cranberry

1515 CC
Candy Box, 5 1/2"



7105 CC
Perfume, 6 1/2"



1588 CC
Vase, 8 1/2"



Cranberry remains a Fenton signature color. This traditional color is made with pure gold in the formula, which is then wrapped in a layer of Crystal glass. Each piece is mouth blown by a skilled craftsman using one or more moulds to create the particular shapes and patterns.

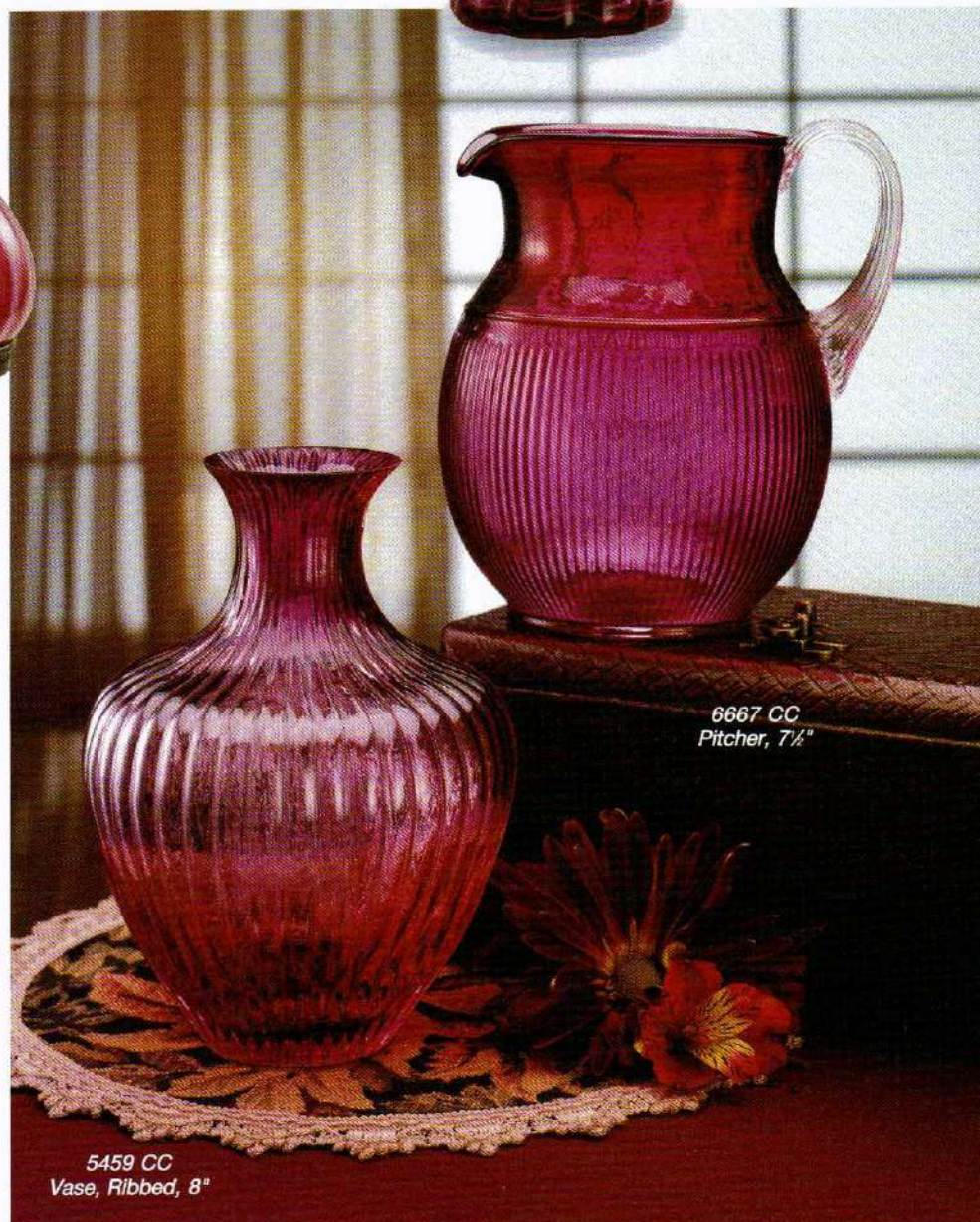
0109 AS
7 Pc. Cranberry
Assortment



5355 CC
Vase, Melon, 8"



5999 CR
Lamp, Student
20"



6667 CC
Pitcher, 7 1/2"

5459 CC
Vase, Ribbed, 8"



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Looking Back on Fenton Lamps

Beautiful lamps in a wide variety of colors and decorations can be found in today's Fenton line, but we have not made lamps throughout our 100-year history. However, the materials in our archives tell much about Fenton's role in making lamps.

When we began making glass in 1907, the "kerosene era" in America was nearly over, so we were not involved in making oil lamps. In 1930-31, we made a number of different table lamps and bedside lamps which were wired for electricity. One interesting boudoir lamp was a style now called "pancake" by collectors, and these were similar to lamps being made at the Jefferson Glass Co.

During the Great Depression, we made lamp parts for the Lite-O-Lier Co. and other firms which assembled lamps using their own hardware. In the 1940s and 1950s, this became an important aspect of our business, and we made many different lamp parts for lamp companies and department stores.

In the 1960s, we introduced our "courting lamps," and we soon began offering student lamps with marble bases, "double ball" (Gone with the Wind-style) lamps in many different colors. Cranberry lamps and Milk Glass Hobnail lamps were especially popular.

Over the past several decades, our catalogs have included lamps in many different styles, including those with handpainted decorations. Most recently, lamps have been an important part of our limited edition collections and other groupings.

Cranberry Lamps

Classic Cranberry is crafted with pure gold in the formula, providing a rich depth and color that radiates warmth and beauty. Each handcrafted Fenton Cranberry lamp is individually mouth blown and requires a team or "shop" of up to 25 skilled craftsmen to complete. A Gold Ruby bud is encased in a layer of crystal which is then blown into a mould which imparts a specific shape or pattern. Fenton Cranberry is a traditional example of American craftsmanship, destined to be treasured for generations.



9219 CC
Lamp,
Gone with the Wind
23"



9218 CC
Lamp, Rose, 20"



3304 CR
Lamp,
Gone with the Wind
25"



1808 CR
Lamp, Handkerchief, 21"



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Celebrating the Glassblower

Few occupations can match the romance and beauty of the glassblower's art. Seemingly without effort, the glassblower shapes the gob of orange-red molten glass on his blowpipe before expanding it with a puff of his own breath.

At Fenton Art Glass, almost all of our blown glassware is made with cast iron moulds. However, our skilled glassblowers must shape and manipulate the molten glass on their blowpipes before using the proper mould. These operations require both patience and skill, and such qualities come only after many years of experience.

The blower must have the proper amount of glass for the piece to be made, and he must anticipate the final shape of the piece. This anticipation means distributing the molten glass on the blowpipe, creating a long shape for a tall vase or a short, slightly rounded shape for a rose bowl.

Cranberry glass begins with pellets of pure gold which are dissolved in a mixture of two strong acids. This liquid is thoroughly mixed with dry ingredients (sand, soda ash and lime) as the first step in making Cranberry glass.



The vivid red of Fenton Cranberry is created by a thin layer of gold ruby glass encased in pure crystal (shown at right).

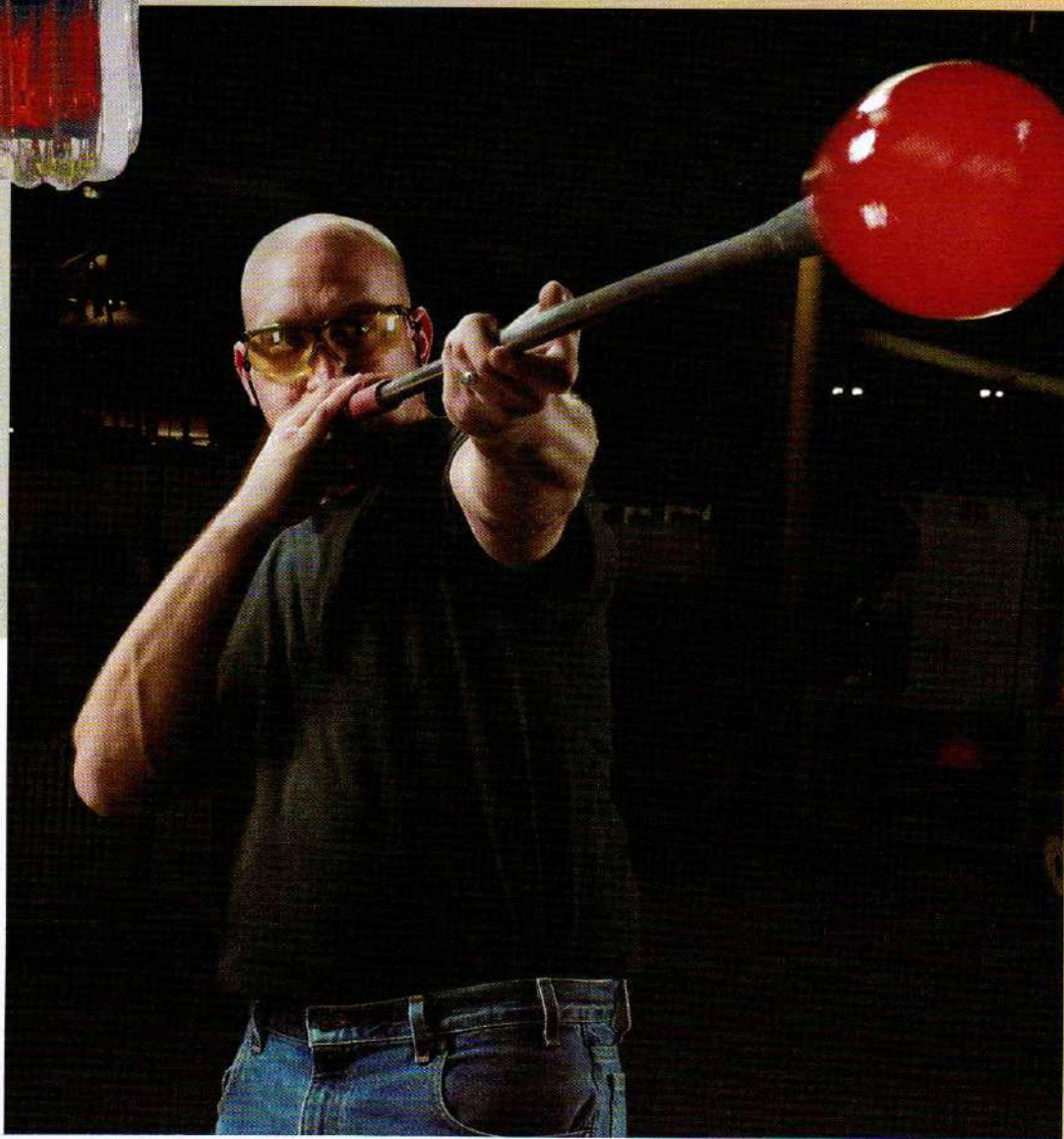
The "progressives" shown at left depict some of the steps in making our Cranberry glass.

- 1 - A bud of gold ruby is gathered on a hollow blowpipe.
- 2 - It is then encased in a layer of crystal glass.
- 3 - It is then placed into an optic mould and blown to achieve a rib optic pattern.

As many as 24 workers can be involved in this process.



Glassblower Mike Sine, who learned his trade at The Beaumont Company (Morgantown, West Virginia), has been employed at Fenton for 12 years. "My dad and I often worked side-by-side as members of the same shop," he recalls. "He was a good teacher, and I learned a lot from him." His father retired from Fenton Art Glass in 2003, and he sometimes helps us with special projects and training.



a Fenton moment



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True Blue on Milk Glass

Stylized blue flowers, designed by Stacy Williams, float on a background of crisp Milk Glass in a pattern as wholesome as blue jeans and a clean white shirt. This classic color combination is perfect for a range of home decorating styles from French Country to Americana, or for anyone who loves the traditional pairing of classic blue and white.



6833 FV
Basket, 8"

9667 FV
Bell, Aurora
7"



5459 KN
Vase, Ribbed, 8"



5074 FV
Cat, Grooming, 4"

0110 AS
16 Pc. True Blue
Assortment



The tall Vase and Pitcher feature the Adam's Rib pattern first produced by the Diamond Glass-Ware Co. in 1925. These moulds were recently obtained by Fenton from L. G. Wright. The simple, classic lines are perfect for today's decorating styles.

4909 FV
Lamp, 21½"



6656 FV
Vase, 9"

6667 FV
Pitcher, 7½"

Looking Back on Cobalt!

Like all Fenton glass colors, Cobalt begins with silica sand, soda ash and lime—all of which account for about 95% of the "batch." The remaining 5% is composed of special ingredients which impart the desired color to the glass when the batch is melted at 2500 degrees F.

The Cobalt color was quite popular in the late 1890s, when several glass companies made items commemorating Spanish-American War hero Admiral Dewey. Since Dewey's naval victories in the Philippines had been well-publicized in newspapers throughout the United States, a deep blue (symbolic of the ocean) was chosen to honor him.

As one might suspect, the key ingredient in Cobalt glass is... cobalt! "It's a very powerful colorant," says Fenton chemist Greg Lang. "A rather small amount of cobalt will create the color in many pounds of glass."

Cobalt

Traditional Cobalt glass brings warm country charm to American homes. This deep blue is a classic glass color from our nation's early history. Seven new shapes will delight collectors, including the friendly Pig and the functional Candle Jar, as well as a new Ribbed Vase (see previous page), made with a mould acquired from the Pilgrim Glass Company.



2077 KN
Votive, Drapery
Two-way, 4½"

5066 KN
Hummingbird
4½"

Patriotic Paperweights

8747 AT
U.S.A., 4½" w.

0120 AS
4 Pc. Paperweight
Assortment

8752 AT
Star, 4½"

6532 KN
Basket, Daffodil
8½"

7689 KN
Vase, 8"

5220 KN
Pig, 3" w.

5290 KN
Slipper, Cat, 6" l.



7104 KN
Candle Jar, 7½"
(shown at right
with a jar candle—
candle not included)

Fenton Inspirations



Meet Audrey Fenton, great-granddaughter of Frank M. Fenton, granddaughter of George & Nancy Fenton and Sue McCue (Fenton Sales Associate).



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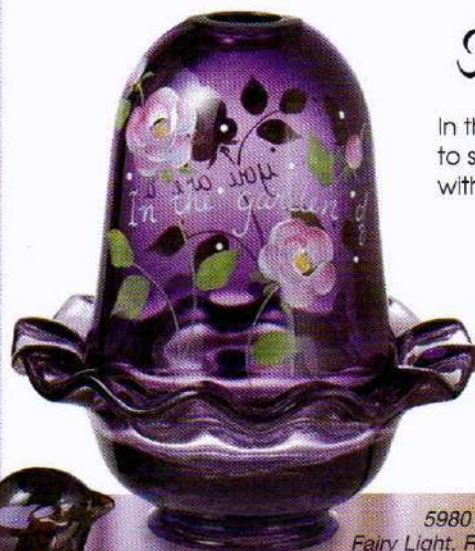
www.fentonartglass.com

Friendship Garden

Kim Barley's touching messages are captured forever in a rose garden handpainted on jewel-tone Violet. The Angel bears a special message, "Friends are angels here on Earth", while the remaining pieces remind one that "In the garden of friendship you are a rose."



5163 EN
Bird, 4"



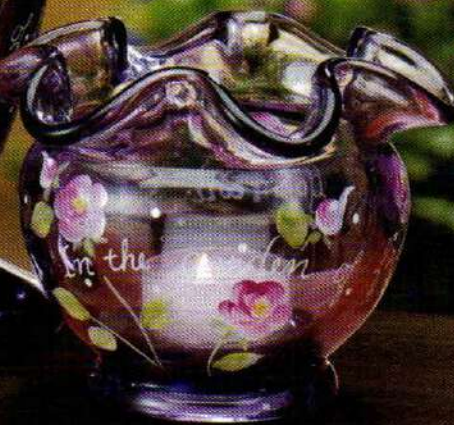
5980 EN
Fairy Light, Ruffled, 5 1/2"



5034 EV
Angel, 5"



2988 EN
Vase, 6 1/2"



7241 EN
Rose Bowl, 4"

Inspirations

In these difficult times, how wonderful to share a message of faith and caring with one and all.

0280 AS
8 Pc. Inspirations
Assortment



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Winged Companions

A little bird told me to spread the good word with uplifting messages destined to inspire the giver and the recipient. Designer CC Hardman created this motivational collection enhanced with cheerful handpainted flowers.

Rosemilk: "Live in the Light!"

French Opalescent:
"Nature is the art of God"

Aqua:
"Nature is the art of God"

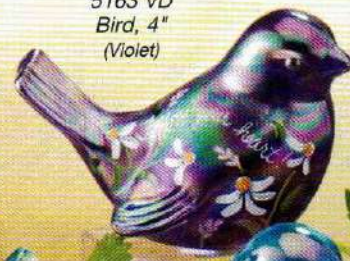
Violet: "Follow your heart!"



5163 WC
Bird, 4"
(Rosemilk)

0278 AS
12 Pc. Winged
Companions
Assortment

5163 VD
Bird, 4"
(Violet)



5163 WE
Bird, 4"
(French Opalescent)



5163 WD
Bird, 4"
(Aqua)





5034 UX
Angel w/cross, 5"
(Aqua)

5034 UY
Angel w/cross, 5"
(Violet)

5034 YE
Angel w/cross, 5"
(Rosemilk)

Angel Blessings

Jon Saffell created this charming child angel, embellished with a Swarovski crystal cross and delicate handpainted floral motifs.

0277 AS
8 Pc. Angel Blessings
Assortment



5034 YG
Angel w/cross, 5"
(Crystal)

FG195
Dewdrops
Counter Sign
(no charge)

Mother's Day Special

Special keepsakes celebrate the love between mother and child. The intricate trinket box is a mould acquired from Indiana Glass, while the cat figurine is a Fenton favorite.

Both feature a design by Kim Barley of raised daisy petals entwined with delicate violets. Specially priced to satisfy every budget. Select one or both!



0279 AS
10 Pc. Mother's Day
Special Assortment

5074 7B
Cat, Grooming, 4"



6390 7B
Trinket, Shellflower
3"

Dewdrops

This huggable collection of captivating characters continues with a Hippo, Bear and Bird adding to the fun. Robin Spindler's motif of a solitary daisy graced with a precious Swarovski crystal dewdrop on the leaf punctuates the ensemble.

0281 AS
18 Pc. Dewdrops Assortment

5151 DC
"Hunny Luv"
Bear, 3½"



5063 DC
"Bubbles"
Hippo, 3"



5058 DC
"Pretty in Pink"
Elephant, 3½"



5074 DC
"Glamour Queen"
Cat, Grooming, 4"



5115 DC
"Tweets" Bird, 4"



5064 DC
"Catnap" Sleeping Kitten
3½" l.



Baby Bunch

Perfect for the young or the young at heart, each baby animal figurine is handpainted with Stacy Williams' all-over floral design inspired by children's pajamas.

4202 UW
Heart Box, 6 1/2" w.
Inscribed with the signatures
of ten Fenton family members
and ALSA Logo



Special Note:

Over the years, ALS (Lou Gehrig's disease) has impacted the lives of loved ones in the extended Fenton family. A portion of the proceeds from the sale of this special edition Heart Box will be donated to the Amyotrophic Lateral Sclerosis Association. Robin Spindler created a sweeping floral butterfly design exclusive to this box. Each Heart Box bears the ALSA logo and is inscribed with the signatures of ten Fenton family members.

Treasure Boxes

Store an assortment of life's little treasures – precious mementos and cherished memories—in our functional Treasure Boxes.

0274 AS
11 Pc. Treasure Box
Assortment



5058 D1
Elephant Baby, 3 1/2"
(Violet)

5162 D6
Bunny, 3"
(Rosemilk)



5233 DY
Bear, Reclining, 3 1/2"
(Fern Green)

5148 D4
Mouse, 3"
(Autumn Gold)



0275 AS
12 Pc. Baby Bunch
Assortment

5780 T9
Heart Box w/message,
("Open your heart...Fill it with love") 4" w.
(Fern Green)

6390 NG
Shellflower, 3"
(Rosemilk)



9486 MI
Templebells, 5" w.
(Milk Glass)



6877 AQ
Art Nouveau, 4" w.
(Autumn Gold)



6390 OQ
Shellflower, 3"
(Violet)

Bells

Appealing to the eye, pleasing to the ear, delightful to decorate with and enjoy—that's the beauty of bells. Handcrafted and handpainted with care by the artisans of Fenton.

0111 AS
8 Pc. Bell
Assortment



6536 NI
Bell, Drapery, 6"
(Rosemilk)



9667 FV
Bell, Aurora, 7"
(True Blue)



7665 A9
Bell, 4 1/2"
(Golden Tulips)



4694 EF
Bell, Legacy
6"
(Butterfly Minuet)

Slippers

Prince Charming awaits with the royal slipper! The lure of a slipper transforms a girl into a princess, with each sparkling piece truly one of a kind. An enchanting collectible and a charming gift. Treat yourself—you deserve it!



5290 KN
(Cobalt)

5290 QA
Cat Slipper, 6" l.
(Turquoise)

5290 OE
(Violet)

9295 WB
Rose Slipper, 6" l.
(Stargazer Butterfly)

1995 N3
Daisy & Button Slipper, 6" l.
(Rosemilk)

1995 AM
(Autumn
Gold)

0112 AS
12 Pc. Slipper
Assortment

Two-way Votives

Create a mood with our versatile two-way votives. Use as a votive, to hold a taper candle or even as a little flower vase. Each sparkles with color from a dancing flame.

0118 AS
12 Pc. Votive Assortment

Ringholders

Protect and store your valuable treasures with a colorful ringholder. Available in a rainbow of colors to complement any décor from the kitchen to the bath. A thoughtful gift!



0119 AS
12 Pc. Ringholder
Assortment

9144 ZL
(Fern Green)

9144 OE
(Violet)

9144 N3
(Rosemilk)

9144 QA
Ringholder, 3"
(Turquoise)



2077 NZ
(Rosemilk)

2077 KN
(Cobalt)

2077 ZL
(Fern Green)

9578 UR
(Red Carnival)

2077 OE
Votive, Drapery, Two-way, 4½"
(Violet)

9578 WB
Votive, Two-way, 4½"
(Stargazer Butterfly)

Nature Company

Heed the call of the wild! Land, air and sea are represented in this assortment, featuring Jon Saffell's Hippo and Dolphin moulds. A perfect way to introduce a young collector to the wonders of Fenton glass.

0287 AS
15 Pc. Nature Company
Assortment



5087 OQ
Dolphin, 4"
(Violet Iridized)



5136 ZL
Elephant, 3½"
(Fern Green)

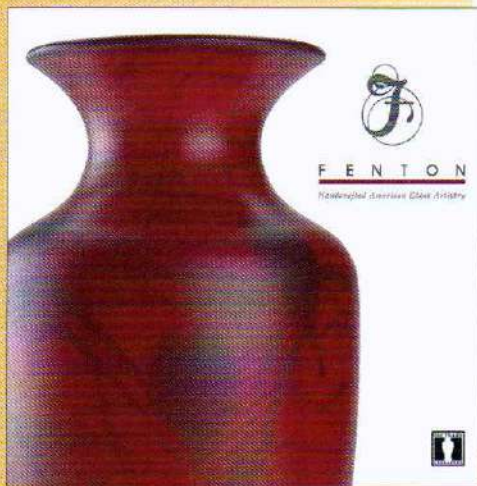
5151 NG
Bear, 3½"
(Rosemilk)

5063 AQ
Hippo, 3"
(Autumn Gold)

5163 KJ
Bird, 4"
(Aqua)

Educational Materials and Products to Celebrate our 100th Year!

Fenton glass as you've never seen it before! To celebrate our 100th anniversary, ten members of the Fenton family accepted the challenge to choose the very best pieces made by Fenton in its 100-year history for celebration in a spectacular coffee table book. Breathtaking full-color images of the finest examples of glass craftsmanship, artfully presented with all-new commentary.



FG973
11" x 11"
Coffee Table Art Book
(hardcover with dust jacket)

9908
Fenton Glass
First 25 Years (PB)

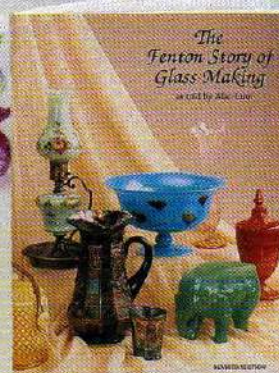
9982
Fenton Glass
Second 25 Years (PB)

9956
Fenton Glass
Third 25 Years (PB)

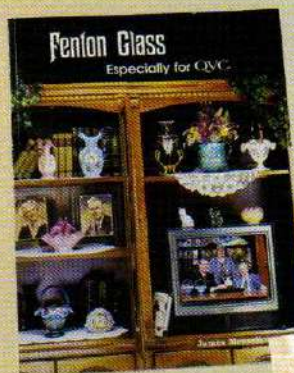


FG100
Fenton Glass
The 1980s Decade (PB)

History Books, Videos and DVDs



FG078
The Fenton
Story of
Glassmaking



FG947 (PB)
FG948 (HB)
Fenton Glass
Especially for
QVC

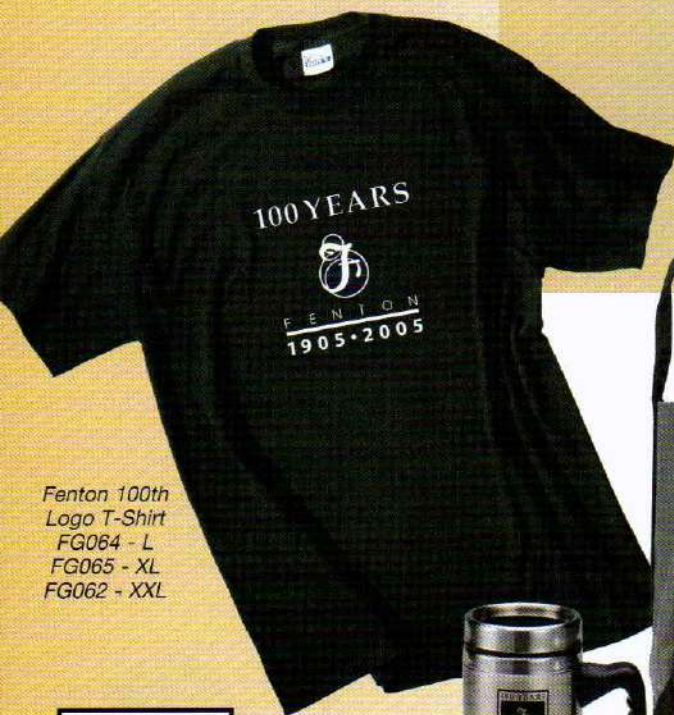
Experience Fenton Tour of the Fenton Factory



FG141 Consumer, VHS (22 min.)
FG146 Continuous Loop VHS (2 hr.)
FG142 Consumer, DVD (22 min.)



FG209
The Joy of Collecting Fenton Glass VHS (15 minutes)



Fenton 100th
Logo T-Shirt
FG064 - L
FG065 - XL
FG062 - XXL



FG217
100th Logo Canvas
Tote Bag, 10 1/2" h.



FG216
100th Logo
Stainless Steel
Travel Mug
7"



FG215
100th Logo
Ceramic
Coffee Mug
4 1/2"



FG207
100th Logo Pen



8998 BK
100th Anniversary
Glass Logo, 3/4"



100th Anniversary Products



FG031
Fenton 100th Logo
Bags (package of 30)

Fenton Logo Products



FG147
Fenton Logo Pocket
Calculator



8599 E3
Glass Fenton Logo,
Round, 3 1/4"

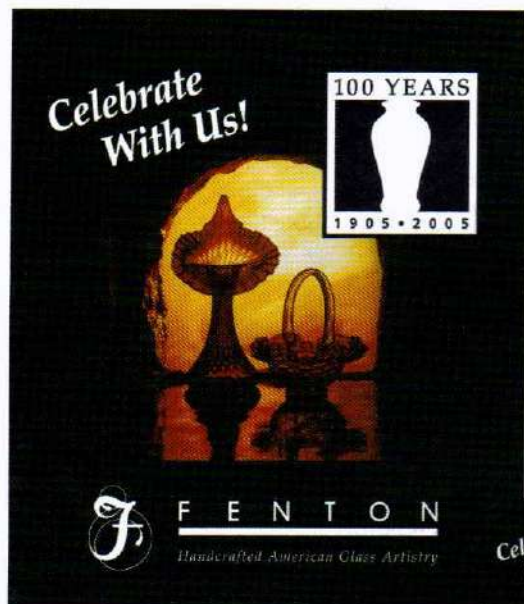


FG214
"Fenton Fund"
Ceramic Piggy Bank
3 3/4" h.

Glass Messenger Fenton's Quarterly Newsletter



See page 13 for
Glass Messenger
details



FG968
100th Anniversary
Banner, 24" x 24"

FG170
Glass Messenger
Point of Purchase
Display

(Includes: 1 current issue,
1 pack of FG208, and 15
copies of a recent issue)

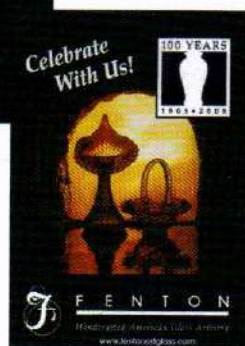
2005 Fenton Catalog 100th Anniversary Collector's Edition

FG960
2005 Catalog
(Retail)

FG961
2005 Price List
(Retail)



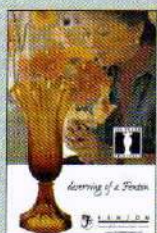
FG213
100th Anniversary Sign
(no charge)



9972
Made in USA Sign
(no charge)

Brochures, Signage and Postcards

9953
Artistry Brochure
(30 pack, no charge)



FG085
General Postcard
(Pack of 100)



9903
Basket Handler's Sign
(no charge)



FG037
Logo Sign
Acrylic



FG229
Entertaining with
Fenton brochures
(50 pack, no charge)

Looking Back on 1939

About 1900, glassworker Frank O. Myers got his start at a glass factory in Indiana, Pennsylvania, the very same plant where our company's founder, Frank L. Fenton, had begun as a glass decorator in 1897. A loyal member of American Flint Glass Workers Local Union No. 71, Myers became an apprentice, first learning to gather glass and, before long, mastering pressing and blowing operations.



Frank O. Myers (ca. 1953) and his handler's mark

By about 1910, Myers was a skilled finisher, able to reshape pieces, such as flaring and crimping the tops of vases in many different ways. He was also adept at attaching handles to cruets or pitchers, including the large water pitchers then called "jugs." From time to time, his employer marketed glass baskets, and Myers was the fellow who put the handles on the baskets.

The glass plant at Indiana, Pa., was destroyed by fire in mid-1931, leaving many without jobs. Myers came to work at Fenton on February 1, 1932, transferring his union card to Local Union No. 22 of the AFGWU, which enrolled Fenton's skilled glassworkers.

When Fenton decided to create baskets about 1939, Myers became our first basket handler. "He was very good at that job," Frank M. Fenton recalls. "And, he was very helpful in training other skilled glassworkers to become handlers. That was important to us in the early 1940s when several different baskets were in our line."



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Celebrating the Basket Handler



The skilled basket handler has a scant twenty-five seconds within which he must accomplish his tasks: attach a glowing ribbon of molten glass to one side of the basket; deftly twist the rapidly cooling glass; stick it to the other side; impress the base of each side of the handle with his handler's mark; and, finally, fashion the handle into a graceful arch.

In the 1950s, company President Frank M. Fenton and his brother Bill Fenton, who was Vice-President, decided that each Fenton basket handler ought to have a distinctive mark so that collectors could identify the artisan who had created their basket.



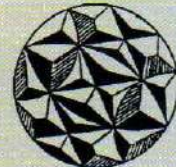
Bob Buchanan



Ronald Farley



Brian Green



Tom Ingram



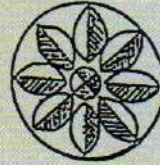
Andy Newland



Gregg Parsons



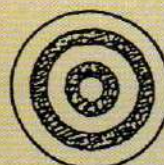
Jim Ralston



Dave Vincent



Frank Workman



Butch Wright



Apprentice
Mark

These marks, impressed at the base of each side of the handle, also helped eliminate any roughness in that area.

Each handler's mark is essentially circular in shape, but the designs within that circle are quite varied. Andy Newland's mark resembles a hunting bow, and Butch Wright's mark looks like a target with bullseye. See what you can find within the marks displayed on these pages ... it's like an ink blot test!

Working closely with each basket handler during production at Fenton is a glassworker called a "handle gatherer." This worker uses a four- or five-foot long steel rod called a punty to gather just the right amount of glass for a handle.



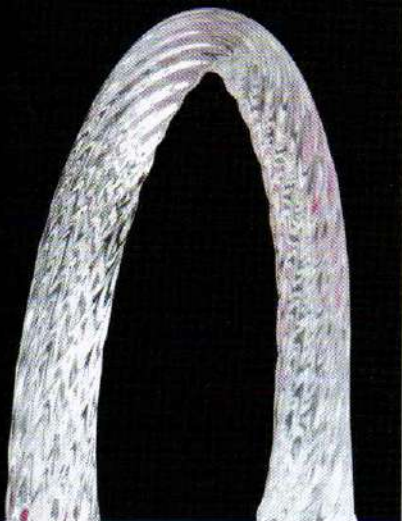
Naturally, he needs to know whether the basket is a large one ... or one of our mini-baskets ... or just in between!

The handle gatherer rolls the glass on a steel plate called a marver, elongating the molten mass so that it will be just right. He also has to keep the glass at the correct temperature so that it can be properly worked by the handler when the time comes to apply the handle.

"I do a lot of looking over my shoulder as I reheat the glass," one handle gatherer remarked. "That way I have the handle ready just as soon as my basket handler is ready for it."

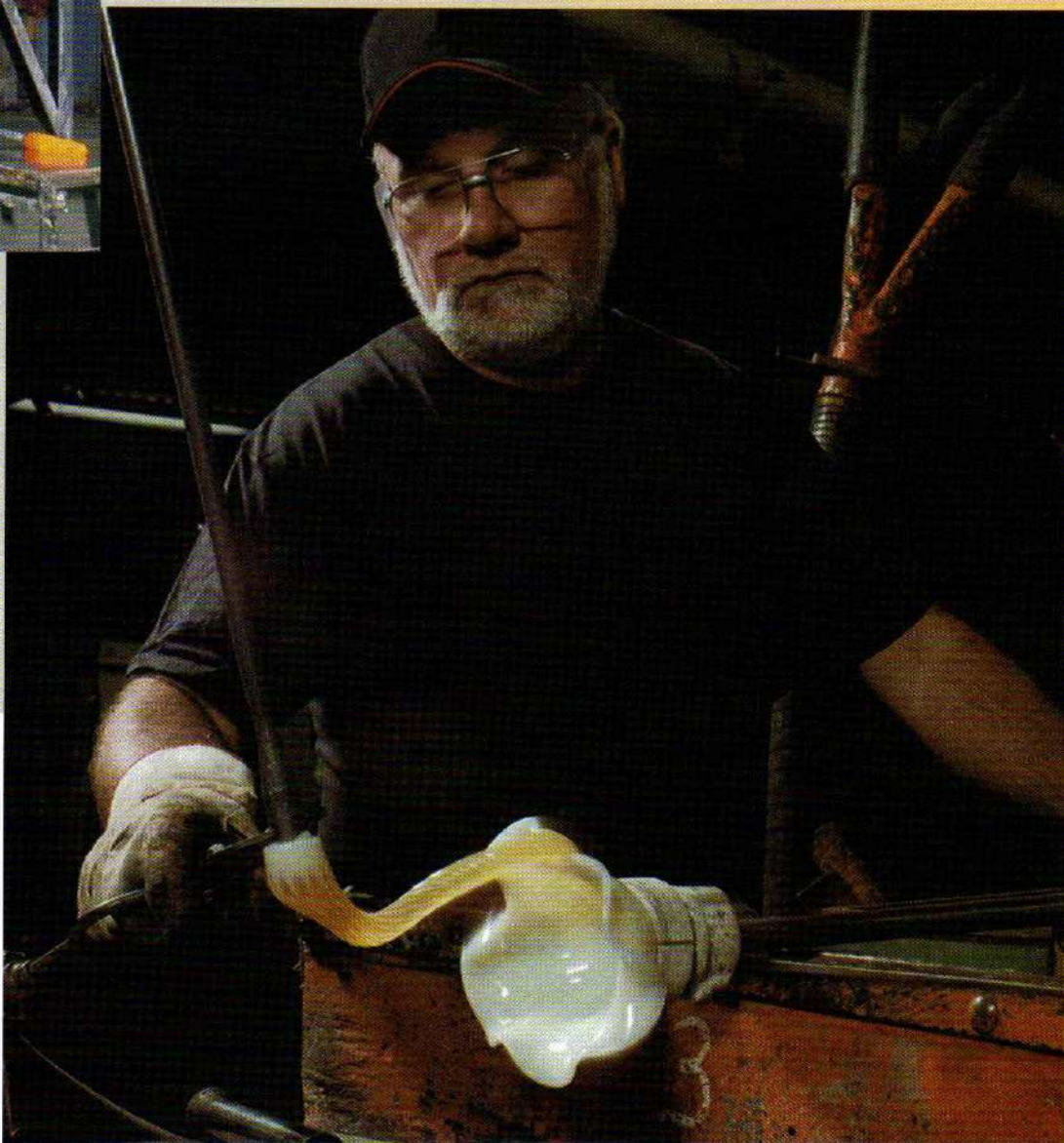
Some of our handles are smooth (we call them "plain"), and some of these plain handles may be "nicked" every 1-2 inches to create an interesting look that we originated in the 1940s. Other handles are twisted, like the example at left, and the handle gatherer put them into a square or fine rib "dip mould" just before the particular handle was applied and the handler did the twisting.

The handling operation takes less than half a minute, but it never fails to amaze the many visitors to Fenton who enjoy the "up close and personal" tours which take them in small groups to the Hot Metal area of our plant. There's nothing quite like seeing the team (called a shop) of more than two dozen glassworkers working together to make a fancy Cranberry basket!



After gathering just the right amount of pure crystal on a punty rod, handle gatherer Clayton Workman rolls the molten glass back and forth on a steel plate called a marver. This process distributes the glass evenly so the handle will be approximately the same thickness end to end after it is applied. The handle gatherer works closely with the basket handler, and he must have the handle ready to be applied when he sees that the basket handler has the rest of the basket properly positioned.

Handler Butch Wright just marked (no pun intended!) his 30-year anniversary as a Fenton employee. His sharp eyes, steady hands and experience with many different baskets make him a valuable member of our workforce. Perhaps you have one of his baskets!



Fenton Lamps

Each Fenton lamp is mouth blown by a skilled craftsman in the 100-year old Fenton factory. Decorated shades are handpainted by talented Fenton artists who proudly sign each completed piece.



4909 FV
True Blue on Milk Glass
(pg. 37)



15" Lamp

4302 A9
Golden Tulips
(pg. 28)



9219 OE
Rose Embossed
Violet
(pg. 17)



3304 CR
Hobnail, Cranberry
Opalescent
(pg. 34)

21"
Handkerchief
Lamp



1808 CR
Daisy Fern Optic
Cranberry Opalescent
(pg. 34)



21" Petal
Lamp



5999 CR
Rib Optic,
Cranberry
Opalescent
(pg. 33)



4200 BS
Tulip Delight
on Rosemilk
(pg. 22)



18"-20"
Student Lamps



6308 WB
Stargazer Butterfly
(pg. 15)



6503 VQ
Grape Arbor
(pg. 16)



1509 N7
Ivory Rose on Cranberry
(pg. 32)

9218 CC
Rose Embossed,
Cranberry
(pg. 34)

Fenton Sales Representatives and Showrooms *

U. S. Representatives

EAST **drummers/Ivystone Group**

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800-327-9036
Fax: 610-524-6429
customerservice@digsales.com
and

*Rockwood Green Plaza
10134 Hull Street Rd., Suite C
Midlothian, VA 23112
804-745-0104

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Fax: 336-299-7498
weikels@att.net
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Atlanta, GA 30303
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Fax: 404-525-7214

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Contact: Bud Bird
jpetrock@birdmarketing.com

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800-336-8666
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salesdpt@coynes.com

and

*Coyne's & Co.
U.M.A.G.A. Trade Center
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Minneapolis, MN 55343
(Use Phone Number Shown Above)

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Office Phone/Fax: 913-338-2200

***Simpson Marketing, Inc.**

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***Dick Gibson & Associates**

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Seattle, WA 98108
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800-828-4608
Fax: 888-711-5005
dga@dickgibson.com

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John Johnson
Albuquerque, NM 87120
505-897-1614
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john7921@comcast.net

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Focus Marketing (Southern NV)

Brenda McCarthy
9683 Camino Capistrano Lane
Las Vegas, NV 89147
702-813-5675
Fax: 702-341-0330
focusmc@cox.net

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jimpeidl@sbcglobal.net

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Handcrafted American Glass Artistry

*Looking toward another 100
beautiful years!*



F E N T O N

Handcrafted American Glass Artistry

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