

Fenton Art Glass

Catalog Reprint Series

1955 Catalog and Supplement

©Fenton Art Glass Co., 2004

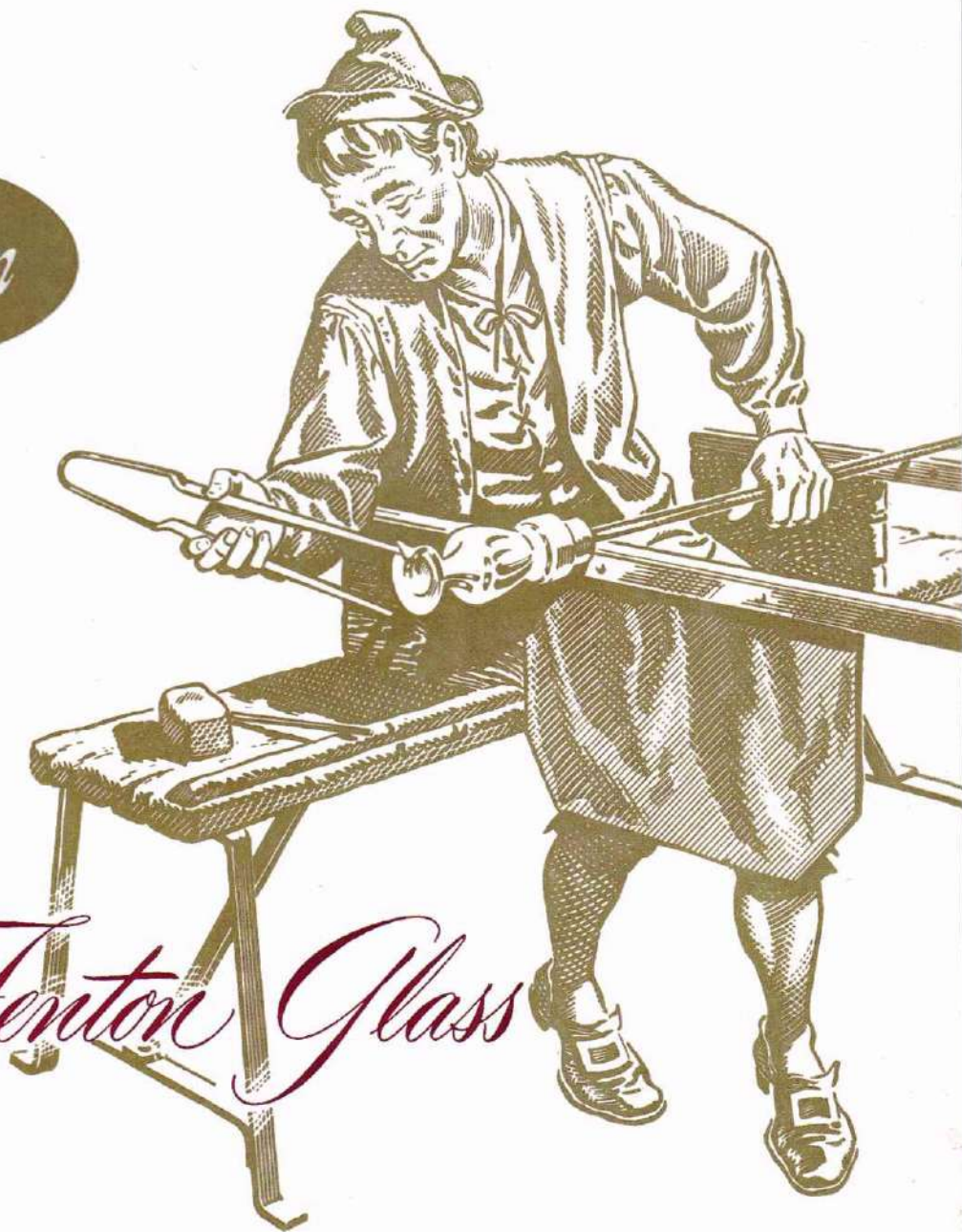
50

Our Fiftieth Year

1905



1955



Handmade Fenton Glass

THE FENTON ART GLASS COMPANY • WILLIAMSTOWN, WEST VIRGINIA

Frank M. Fenton remembers the 1955 Fenton Catalog and Supplement

When Fenton Art Glass marked its "Fiftieth Year" in January 1955, this Catalog and a July 1955 Supplement carried news of the company's new colors and items to retail dealers across the United States. Associate Historian James Measell talked with Frank M. Fenton about this historic publication.



JM: *What were your first thoughts in reviewing this catalog and the later supplement?*

FMF: These bring back great memories. My brother Bill and I had been working together since 1948, after our father passed away in May and Uncle Bob died in November. They had run the company, so Bill and I had a lot to learn. By 1955, he handled sales and I looked after glass production, but we really worked together on everything, especially the decisions about our colors and items. A lot of effort went into the new colors and items.

JM: *In letters to Fenton sales reps, Bill wrote that the new catalog was "going to be the best in the business" and that "we are looking forward to a big year in 1955."*

FMF: Yes, 1955 was a pretty good year. It's fun to look back at what we were making then. Notice how short the line is back in 1955 compared with the huge number of different pieces that are now in the Fenton catalog for 2004.

JM: *Color printing wasn't widely done in the mid-1950s. Who did this catalog?*

FMF: It was printed by Bob McDonough's Park Press in Parkersburg, and his employee Howard McGinnis did some of the line drawings. The photography was done at Howard Ellis' studio. Actually, it was a garage in an alley behind Second Street in Marietta. We set up shelving with draperies for backgrounds. We wanted every page to be printed in color, something we hadn't done before. We used different draperies depending upon the colors of the glass. Bob McDonough was quite proud of that.

JM: *I see that the glassworker we call "Clarence," the one we use in the Fenton Glass Messenger quarterly newsletter to answer questions, is on the front cover of the 1955 catalog.*

FMF: An advertising agency in Philadelphia called John Falkner Arndt & Company worked on our early 1950s catalogs. One of their fellows, Emmett Faison, worked with us in developing all of our advertising for the trade publications and the consumer magazines, and he also created ideas for displays in stores. Clarence is the glassworker figure that sits at the bench. He is what was originally called a "gaffer," but we now call him a "finisher." Emmett and others from the advertising agency found him and other representations of glassworkers in some special archives over in Philadelphia, and we used some for the background artwork in the 1953 catalog and in later catalogs. They also made up a papier-maché figure of the glassworker, and we sent one out to Marshall Field & Company in Chicago about 1953 for use as a display item. The staff at Marshall Field named him Clarence, and he's been Clarence ever since.

JM: *There's a lot of Milk Glass in this catalog, as well as some light opaque colors—Green Pastel, Rose Pastel and Turquoise.*

FMF: In mid-1954, we first had the new pastel colors—blue, green and rose. By 1955, the Blue Pastel had dropped out, and we put Turquoise in. Those colors were good for a year or so, and the Turquoise was the strongest in sales. Perhaps they were just a little bit too delicate. Collectors have a hard time finding these colors today. The president of another glass company once asked me how those pastels were doing. I didn't think it was any of his business, so I said, "Oh, they're doing pretty well." The next January, just as we discontinued them, his company came out with opaque pink and opaque blue. The colors didn't do very well for them either!

This interview continues on page 20.

COLOR CODES USED IN THIS CATALOG AND SUPPLEMENT

AR Amber	LG Light Green	PC Peach Crest
CR Cranberry	MG Green with Milk	RO Ruby Overlay
EC Emerald Crest	MR Ruby with Milk	RP Rose Pastel
FO French Opalescent	MI Milk	SC Silver Crest
GP Green Pastel	MX Mixed Colors	TU Turquoise
LC Lilac	PB Peach Blow	

The Fenton Art Glass Company



OFFICES AND FACTORY: WILLIAMSTOWN, WEST VIRGINIA

Dear Friend:

To celebrate our 50th Anniversary we're proud to show on the pages of this catalog our complete line of America's Finest Glass in Color. As you look through this catalog, we hope you'll be as thrilled as we are by what you see. We take personal pride in every item because we know that behind every single piece there is quality craftsmanship inherited through generations.

We feel that we are in partnership with our customers and want to work and co-operate with you in every way. We want you to regard us as real friends. Your success in the sale and promotion of Fenton Glass is also our success. If there is any way in which we can better serve you, we would welcome your comments and suggestions.

We hope that you, like so many of our friends, will have as much pride and joy in selling Fenton Glass as we have had in making it and presenting it to you.

We will look forward with assurance to the continuation of our most pleasant relationships during the next 50 years.

Sincerely,

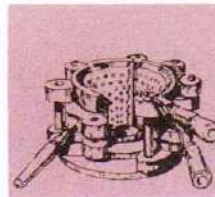
Bill Fenton

INTERESTING FACTS ABOUT FENTON FOR YOU AND YOUR CUSTOMERS

TWO MAJOR GOALS —

In developing this 50th Anniversary Catalog, we had two major goals. One was to show the complete Fenton line in representative colors, including every color and color-combination that we offer, and to picture it in an attractive manner that may suggest ways in which you can display it in your store or window.

The other was to remember that this was primarily a catalog — designed to let you see what we have to sell, to identify each piece and, with the price list, be able to know exactly what colors are available and what the prices are. At the bottom of each page, we list the complete description of each piece shown, giving the ware number and the color as illustrated (see color code inside front cover). If it is made in other colors, you will find these colors listed on the price list. Be sure to read all information on page 16.



WHO STARTED THIS HOBNAIL BUSINESS?

The first "Hobnail" pattern is said to have been made during the 1840's at Sandwich, Mass. The pattern was as popular in the 70's and 80's as it is today. Twenty years ago, Fenton made its first hobnail reproduction, starting a trend which has grown larger with each passing year. From 1840 to 1900 many different types of hobnail were manufactured — pointed hobs, round hobs, large and small, close together and far apart, etc. In developing our diversified hobnail line, we have tried to keep this in mind so that you will find many different types of hobnail pieces shown on the pages of this catalog. The constant change and addition of new pieces has kept our hobnail line growing in sales volume every year. You can't go wrong on hobnail — it sells.



"GOLD IS WHERE YOU FIND IT"

(in a piece of Fenton Peach Crest)

We are the only company in America making art glassware from Gold Ruby Glass. Not a stain or applied decoration, Gold Ruby is actually embodied in the glass and is obtained by the addition of coin gold to the molten glass batch. When first made, gold ruby glass is a pale green in color — like magic, reheating turns it to a rich ruby red. Blowing stretches it thin until it takes on the soft glow you see in Cranberry and Peach Crest.

HANDMADE — Every Step Of The Way

In the age-old manner, the Gatherer at Fenton gathers a gob of white-hot molten glass on a hollow blowpipe — the Blower puffs a bubble of air into it — the Warming-in Boy reheats the glass in a "glory hole" for the Finisher, who shapes it to its final form with a wooden tool. From the Finisher, it's carried to the annealing oven by the Carrying-In boy and after annealing, each piece of Fenton glass is given a final inspection to be sure that every item that leaves our plant meets our high standards. Every step in the process is dependent on the trained eye and trained hand of the skilled glassworker — handmade all the way.



INTERESTING FACTS, Continued

ATTERBURY OR CHALLINOR, TAYLOR?

Two of the most famous 19th Century manufacturers of milk glass are credited with making plates in the scroll and eye pattern. We have found two different antique milk glass plates in this delicate pattern. On close examination, it is obvious they were made from different moulds but we can't tell which plate was made by which factory. In any event, the Fenton scroll and eye 8½" plate on page 8 is an exact duplicate of one of them — which shall it be, Atterbury or Challinor, Taylor & Company.

ADVERTISING FENTON?

NEED COPY SUGGESTIONS?

TRY THESE:

"Picturesquely fashioned by hand of purest white Milk Glass in the well-beloved Hobnail pattern."

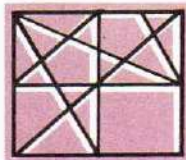
"Completely functional for dining . . . exquisitely graceful on display."

"Sparkling clear edges of hand-spun crystal enhance the lustrous, soft glow of the Milk Glass plates."
(Silver Crest)

"To make your favorite appetizers irresistibly a temptation. Hand-spun crystal edges." (3-Tier Tid-bit Tray in Silver Crest)

"Simple lines of pure elegance that bridge the gap between Modern and Provincial. The amazing versatility of Milk Glass."

"Rhythmically hand-scalloped edges that will add to the eye and appetite appeal of your most delicious cake. A huge 13" diameter for easy convenience in cutting." (Footed cakeplates)



CONVERSATIONAL AND CHOICE —

We don't have space to mention everything on every page, but we can't resist calling your attention to the new "Block and Star" pattern on page 13. The Block is easy to see, but can you pick out the Star? It's an authentic reproduction of an old design made by Hobbs, Brocunier & Co. of Wheeling, W. Va. Like Fenton, they made many beautiful colors, including "Wheeling Peach-blow".



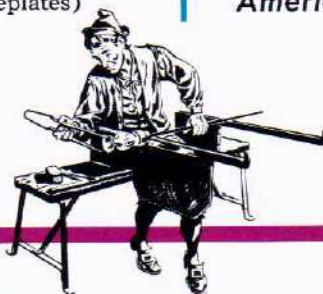
Another distinctive addition this year is the "Teardrop Condiment Set" on page 14. We show it in our new Turquoise color, but it's also going to sell very well in Milk. Our photographer has an eye for beauty and has put in his bid for the first set after the samples are out. There'll be more Teardrop items before long.

POLKA DOT — new design — on pages 8 and 9 — in Cranberry Opalescent — new shapes — a delightfully different hand-crimped water pitcher — an old-fashioned sugar shaker — a lovely replica of a covered butter and cheese, authentic in every detail — every collector of the unusual will cherish these Early American prizes.

DON'T FORGET the well-loved pieces which have kept you and Fenton in business together for many years. Hobnail, Daisy & Button, Peach Crest, Silver Crest, and Coin Dot keep right on selling year after year. We've not said much about Fenton colors, but you can see them for yourself on the following pages.

WE'RE PROUD TO PRESENT

"America's Finest Glass in Color" . . .



THE FENTON ART GLASS COMPANY

• WILLIAMSTOWN, WEST VIRGINIA



Scale approximately one-seventh actual size

SOMETHING OF EVERYTHING

- A. No. 3887-MI Ftd. Cov. Comport
- B. No. 7056-TU 6" Vase
- C. No. 3854-TU 4½" Vase
- D. No. 3995-TU Slipper
- E. No. 3920-RP Ftd. Comport
- F. No. 1021-MG Ftd. Ivy Ball
- G. No. 3806-MI Salt & Pepper
- H. No. 3998-MI Hurricane Lamp
- I. No. 3906-MI Sugar & Cream

- J. No. 7228-EC Ftd. Comport
- K. No. 1457-CR 7½" Vase
- L. No. 3255-CR 5" Vase
- M. No. 3801-MI Min. Epergne Set
- N. No. 3803-MI Mayonnaise Set
- O. No. 9019-RP 9" C Plate
- P. No. 7237-PC 7" Basket
- Q. No. 3850-CR 5" Vase
- R. No. 3513-RP Ftd. Cakeplate

- S. No. 3974-GP Candleholder
- T. No. 3924-GP 9" Bowl
- U. No. 3904-GP 3 pc Console Set
- V. No. 9028-MI Comport
- W. No. 1456-FO 6" Vase
- X. No. 7295-SC 3 Tier Tidbit
- Y. No. 3905-FO 7 pc Juice Set
- Z. No. 7250-PC 8" Vase Tulip

FINEST GLASS FOR FIFTY YEARS





Scale approximately one-sixth actual size



FINEST GLASS FOR FIFTY YEARS

HOBNAIL

A. No. 3994-MI 4½" Jardiniere	H. No. 3956-MI 6¼" DC Vase (8"-3958)	Q. No. 3837-GP 7" Basket
B. No. 3996-MI 6" Jardiniere	I. No. 3937-FO 7" Bonbon	R. No. 3810-FO Ash Tray Set
C. No. 3880-MI Candy Jar	J. No. 3865-CR Vanity Bottle	S. No. 3916-MI Oil & Vinegar
D. No. 3990-GP Kettle	K. No. 3885-CR Puff Box	T. No. 3830-PB 10" Basket
E. No. 3853-CR 3" Vase	L. No. 3805-CR 3 pc Vanity Set	U. No. 3921-PB 5" Star Bonbon
F. No. 3935-MI 5" Bonbon	M. No. 3928-RP Berry Dish	V. No. 3959-FO 8" Fan Vase
G. No. 3855-MI Min. Vase	N. No. 3929-RP 9" Square Bowl	W. No. 3840-MI Punch Cup
	O. No. 3957-MI 6¼" Fan Vase	X. No. 3820-MI Punch Bowl
	P. No. 3979-MI Mustard Kettle	Y. No. 3911-MI 14-pc punch Set



Scale approximately one-sixth actual size

HOBNAIL

FINEST GLASS FOR FIFTY YEARS



- A. No. 3915-MI Jam & Jelly
- B. No. 3858-CR 8" Vase
- C. No. 3946-FO 16 oz. Tumbler
- D. No. 3942-FO 12 oz. Tumbler
- E. No. 3949-FO 9 oz. Tumbler
- F. No. 3945-MI 5 oz. Tumbler
- G. No. 3965-MI Squat Jug
- H. No. 3822-FO Relish

- I. No. 3843-FO Wine
- J. No. 3918-FO 8" Salad Plate
- K. No. 3869-FO Oil
- L. No. 3842-MI Ftd. Ice Tea
- M. No. 3845-MI Goblet
- N. No. 3825-MI Sherbet
- O. No. 3883-TU Candy Jar
- P. No. 3953-GP 4" Fan Vase

- Q. No. 3952-GP 4" DC Vase
- R. No. 3927-PB 7" Bowl
- S. No. 3912-MI 8½" Plate
- T. No. 3809-MI Condiment Set
- U. No. 3947-CR 12 oz. Tumbler
- V. No. 3967-CR 80 oz. Jug



Scale approximately one-sixth actual size



FINEST GLASS FOR FIFTY YEARS

HOBNAIL

- A. No. 3901-MI Sugar & Cream
- B. No. 3889-MI Mustard & Spoon
- C. No. 3873-FO Oval Ash Tray
- D. No. 3971-FO Min. Cornucopia
- E. No. 3926-RP 6" Bonbon
- F. No. 3834-RP 4½" Basket
- G. No. 3874-MI Candleholder
- H. No. 3870-CR Candleholder

- I. No. 3900-MI Sugar & Cream
- J. No. 3903-CR Jam Set
- K. No. 3863-CR Cruet
- L. No. 3917-MI Sugar & Cream
- M. No. 3977-MI ¼ lb. Cov. Butter
- N. No. 3835-PB 5½" Basket
- O. No. 3980-MI Ftd. Candy Jar
- P. No. 3886-MI Honey Jar

- Q. No. 3991-MI Hat
- R. No. 3859-CR 8" Vase
- S. No. 3856-PB 6" Vase
- T. No. 3817-MI 16" Torte Plate
- U. No. 3827-MI Punch Bowl
- V. No. 3807-MI 15 pc Punch Set
- W. No. 3847-MI Punch Cup
- X. No. 3913-FO Ftd. Cakeplate



Scale approximately one-seventh actual size

DAISY and BUTTON

FINEST GLASS FOR FIFTY YEARS



- A. No. 1959-MI 9" Ftd. Fan Vase
- B. No. 1994-MI Bootee
- C. No. 1995-MI Slipper
- D. No. 1957-MI 8" Ftd. Vase
- E. No. 1903-MI Sugar & Cream
- F. No. 1958-MI 8" Ftd. Vase
- G. No. 1929-MI 9" Oval Bowl
- H. No. 1974-MI 2-Lt. Candleholder

- I. No. 1927-MI 7" Cupped Bowl
- J. No. 1953-MI 3" Vase
- K. No. 1954-MI 4" Vase
- L. No. 1920-MI 10½" Square Bowl
- M. No. 1993-MI #3 Hat
- N. No. 1992-MI #2 Hat
- O. No. 1935-MI 5" Basket
- P. No. 1922-MI Ftd. Bowl

- Q. No. 1937-MI 5½" Bonbon
- R. No. 1956-MI 6" Vase
- S. No. 1936-MI 6" Basket
- T. No. 1926-MI Ftd. Bowl
- U. No. 1924-MI Ftd. Bowl
- V. No. 1955-MI Ftd. Vase



Scale approximately one-sixth actual size



FINEST GLASS FOR FIFTY YEARS

POLKA DOT and OPEN EDGE

- A. No. 2257-CR 7½" Vase
- B. No. 2225-CR 5" Rose Bowl
- C. No. 2224-CR 4" Rose Bowl
- D. No. 9015-MI Scroll & Eye Plate
- E. No. 2293-CR Sugar Shaker
- F. No. 2204-CR Sugar & Cream

- G. No. 2261-CR Creamer
- H. No. 9018-TU 8" Plate
- I. No. 2206-CR Salt & Pepper
- J. No. 2273-CR Cruet
- K. No. 9021-MI Scroll & Eye Comport
- L. No. 2277-CR Butter & Cheese

- M. No. 9030-MI Lacy Edge Shell
- N. No. 2221-CR Ftd. Ivy Ball
- O. No. 9011-TU 11" Plate
- P. No. 2247-CR 12 oz. Tumbler
- Q. No. 2207-CR 7 pc. Ice Tea Set
- R. No. 2267-CR 70 oz. Jug



Scale approximately one-sixth actual size

POLKA DOT and OPEN EDGE

FINEST GLASS FOR FIFTY YEARS



- A. No. 2237-CR 7" Basket
- B. No. 2251-CR 8" DC Vase
- C. No. 2255-CR Vase
- D. No. 2250-CR 8" Vase Tulip
- E. No. 2227-CR 7" Bowl

- F. No. 9025-TU Scroll & Eye Bowl
- G. No. 9029-MI Ftd. Comport
- H. No. 9026-RP 8" C Bowl
- I. No. 2259-CR 8½" Vase
- J. No. 9012-RP 12" Plate

- K. No. 2258-CR 8" Vase
- L. No. 9024-MI Banana Bowl
- M. No. 2256-CR 6" Vase
- N. No. 9017-MI Ftd. Plate

- A. No. 7210-SC 10" Plate
- B. No. 7217-SC 8½" Plate
- C. No. 7219-SC 6½" Plate
- D. No. 7354-SC 4½" DC Vase
- E. No. 7231-EC Sugar
- F. No. 7201-EC Sugar & Cream
- G. No. 7261-EC Cream
- H. No. 7356-EC 6¼" DC Vase

- I. No. 7156-SC 6" DC Vase
- J. No. 7218-SC 5½" Saucer
- K. No. 7208-SC Cup & Saucer
- L. No. 7248-MI Cup
- M. No. 7221-SC Deep Dessert
- N. No. 7225-EC 5½" Bonbon
- O. No. 7222-EC Low Dessert
- P. No. 7203-EC Mayonnaise Set
- Q. No. 7157-PC 6" Vase Tulip

- R. No. 7227-PC 7" Bowl
- S. No. 7226-SC Sherbet
- T. No. 7224-SC 10" Bowl
- U. No. 7274-SC Candleholder
- V. No. 7166-PC 6" Jug
- W. No. 7294-EC 2 Tier Tidbit
- X. No. 7258-PC 8" DC Vase
- Y. No. 7212-SC 12" Plate
- Z. No. 7216-SC 16" Torte Plate



FINEST GLASS FOR FIFTY YEARS

CRESTS and OVERLAYS



Scale approximately one-seventh actual size



Scale approximately one-seventh actual size

CRESTS and OVERLAYS

FINEST GLASS FOR FIFTY YEARS



- A. No. 7350-PC 5" Vase
 B. No. 7229-EC Ftd. Nut Dish
 C. No. 7320-SC Soup
 D. No. 7329-SC Low Ftd. Comport
 E. No. 7355-EC 4½" Fan Vase
 F. No. 7357-SC 6¼" Fan Vase

- G. No. 7220-EC 10" Salad Bowl
 H. No. 7312-EC Low Ftd. Plate
 I. No. 5813-EC Low Ftd. Cakeplate
 J. No. 7256-PC 6" Vase
 K. No. 7223-PC 13" Bowl
 L. No. 7330-SC Ftd. Square Bowl

- M. No. 7254-PC 4½" Vase
 N. No. 7213-SC Ftd. Cakeplate
 O. No. 7217-SC 8½" Plate
 P. No. 7296-SC 2 Tier Tidbit
 Q. No. 7233-SC 13" Basket



Scale approximately one-sixth actual size



FINEST GLASS FOR FIFTY YEARS

COIN DOT

- A. No. 1469-CR 8" Bottle
- B. No. 1473-CR Cruet
- C. No. 1465-CR Vanity Bottle
- D. No. 1485-CR Puff Box
- E. No. 1405-CR 3 pc. Vanity Set

- F. No. 1461-CR Creamer
- G. No. 1459-CR 8" Vase
- H. No. 1457-CR 7½" Vase
- I. No. 1454-CR 4½" Vase
- J. No. 1435-CR 5" Basket
- K. No. 1427-CR 7" Bowl
- L. No. 1456-CR 6" Vase

- M. No. 1437-CR 7" Basket
- N. No. 1424-CR 10" Bowl
- O. No. 1450-CR 5" Vase
- P. No. 1451-CR 11" Vase
- Q. No. 1447-CR 12 oz. Tumbler
- R. No. 1467-CR 70 oz. Jug
- S. No. 1458-CR 8" Vase



Scale approximately one-seventh actual size

BLOCK and STAR

FINEST GLASS FOR FIFTY YEARS



- | | | |
|------------------------------------|------------------------------------|-------------------------------------|
| A. No. 5671-MI Square Candleholder | J. No. 5604-MI Sugar & Cream | S. No. 5605-MI Flared Console Set |
| B. No. 5624-MI 9" Square Bowl | K. No. 5661-MI Creamer | T. No. 5673-MI Cupped Candleholder |
| C. No. 5601-MI Square Console Set | L. No. 5620-MI Square Dessert | U. No. 5608-MI Cupped Console Set |
| D. No. 5603-MI Jam & Jelly | M. No. 5622-MI Cupped Dessert | V. No. 5626-MI 10" Cupped Bowl |
| E. No. 5635-MI Bonbon | N. No. 5621-MI Flared Dessert | W. No. 5600-MI 3 pc. Console Set |
| F. No. 5658-MI 8½" Vase | O. No. 5659-MI 9" Vase | X. No. 5670-MI Handled Candleholder |
| G. No. 5609-MI Mayonnaise Set | P. No. 5602-MI Buffet Set | Y. No. 5649-MI 9 oz. Tumbler |
| H. No. 5606-MI Salt & Pepper | Q. No. 5672-MI Flared Candleholder | Z. No. 5647-MI 12 oz. Tumbler |
| I. No. 5627-MI Sugar Bowl | R. No. 5625-MI 11" Flared Bowl | AA. No. 5667-MI 70 oz. Jug |



Scale approximately one-sixth actual size



FINEST GLASS FOR FIFTY YEARS

THIS 'n THAT

- A. No. 1021-MR Ftd. Ivy Ball
- B. No. 7299-EC Pot & Saucer
- C. No. 3255-CR 5" Vase
- D. No. 7228-RP Ftd. Comport
- E. No. 3252-CR 8" Vase

- F. No. 3160-CR 5" Vase
- G. No. 6906-MI Salt & Pepper
- H. No. 6909-TU Condiment Set
- I. No. 7351-MI 3" Vase
- J. No. 3253-CR 6" Vase
- K. No. 7335-SC 7" Serving Bowl
- L. No. 7348-GP 6" Bud Vase

- M. No. 7202-RO Epergne Set
- N. No. 7349-RP 6½" Bud Vase
- O. No. 7333-SC Handled Relish
- P. No. 7328-MI Ftd. Bowl
- Q. No. 7331-MI 4" Basket
- R. No. 5116-MI 8" Leaf Plate
- S. No. 5118-MI 11" Leaf Plate



Scale approximately one-seventh actual size

THIS 'n THAT

FINEST GLASS FOR FIFTY YEARS



- | | | |
|---------------------------------|--------------------------------|----------------------------------|
| A. No. 7056-RP 6" Vase | J. No. 5185-MI Chick | S. No. 7073-GP Candleholder |
| B. No. 7063-MI Cruet | K. No. 5183-MI Hen on Basket | T. No. 7021-GP 11" Bowl |
| C. No. 5197-MI Bird | L. No. 7302-GP Bathroom Set | U. No. 7003-GP 3 pc. Console Set |
| D. No. 5508-MI Cigarette Set | M. No. 7004-MI Mayonnaise Set | V. No. 4802-FO Epergne Set |
| E. No. 7005-MI 3 pc. Vanity Set | N. No. 1605-CR Salt & Pepper | W. No. 6549-MX 8 pc. Tumbler Set |
| F. No. 4381-GP Candy Jar | O. No. 1667-CR Wine Bottle | X. No. 6550-LG 10 oz. Tumbler |
| G. No. 7001-GP Salt & Pepper | P. No. 5157-MI 6" Madonna Vase | Y. No. 5189-MI Chickenserver |
| H. No. 4303-MI Mayonnaise Set | Q. No. 5808-MI Canasta Set | Z. No. 4808-EC Epergne Set |
| I. No. 4306-MI Salt & Pepper | R. No. 4801-MI Epergne Set | |

TO OUR CUSTOMERS

It is our hope and aim that through this Catalog, Price List and Ware Number System that you will be able to receive, price, identify, and re-order Fenton Glass with a minimum of confusion.

Our catalog has been designed to fill in and help you to work with Fenton Glass between calls by our salesman. In other words, we hope that you will let it be the salesman's proxy and that it will serve you well.

Our price list is an easy to use order form that shows catalog page number, ware number, available colors, and price per dozen of each piece. It is easy to use because it has been reduced to two pages and is in numerical order. A space is provided to show the quantity desired in each color.

Our ware number system has been designed to save time and money and your good disposition. The ware number and color code will be shown on the price list, on the invoice, and on the wrapping of each piece of ware or on each pre-packed carton. Through this system the usual problem of taking inventory is simplified.

THE FENTON ART GLASS COMPANY • WILLIAMSTOWN, WEST VIRGINIA

Invitation

In Williamstown, West Virginia, right across the Ohio River from Marietta, Ohio, is the Fenton Art Glass Company. You are cordially invited to visit us in Williamstown and to take a trip through the plant to see the many and varied techniques used in creating handmade Fenton Glassware.



**JULY
1955**

Supplement to
Fiftieth Anniversary Catalog

**Here are some
of the new
Fenton
Items for Fall**



It's time, now, to order America's finest glass in color. Early orders will assure your having this popular merchandise, *in time*, for successful fall selling.

turn the page for more...

Fenton Glass

P R E S E N T S . . .

THE NEW HOBNAIL LAVABO, a useful and ornamental wall planter embodying old world charm in a new world setting, and made by craftsmen with over half a century's experience. This lovely piece of handmade ware will become your suggestion to a discriminating buyer who is looking for something unique and indicative of thoughtful selection.

Also shown are 14 new pieces designed from our experience of what has proved steadily salable. Our new cased Lilac is shown here for the first time.

IF YOUR STOCK OF FENTON GLASS is adequate you can look forward to better fall profits. Our experience in recent years, the past few months included, indicates the demand for Fenton ware is steadily increasing. This isn't something that just happened — rather, it is the result of continued and widespread acceptance of Fenton's more than fifty years' experience in making fine glass.

We can't emphasize strongly enough the importance of placing your orders for your complete fall requirements *early*. The use of our handy order blank will help to facilitate our handling of your order.





Scale approximately one-fifth actual size

NEW ITEMS — JULY, 1955

FINEST GLASS FOR FIFTY YEARS



- A. No. 3867-MI Lavabo
- B. No. 7202-EC Epergne Set
- C. No. 7257-MI 6" Hdl. Vase
- D. No. 6058-PC 6½" Vase
- E. No. 5637-MI Hdl. Basket

- F. No. 7264-MI 9" Hdl. Jug
- G. No. 7255-LC 8½" Vase
- H. No. 6056-PC 6" Vase
- I. No. 7360-TU 10" Hdl. Vase
- J. No. 9055-PC 5" Vase

- K. No. 6068-LC 6½" Hdl. Jug
- L. No. 9020-LC Shell Bowl
- M. No. 6985-MI Candy Box
- N. No. 6066-TU 6" Hdl. Jug
- O. No. 5196-RP Leaf Tidbit

JM: Let's talk some more about the Milk Glass. A lot of people collect our Milk Glass, I'm sure they'd like to hear more about it.

FMF: Well, Westmoreland's open-edged pieces were very strong in the marketplace. We felt we needed to have similar pieces, and you'll see a lot of open-edge items [pages 3, 8 and 9]. We were also adding to our Hobnail although we didn't know how long Hobnail would last. The 3883 Hobnail candy jar [page 5 O] was based on a Hobbs-Brockunier piece I bought in an antique shop. Later, we used that same shape with a stem to make a nice open comport and a footed candy jar with a cover. We were making Hobnail in the pastel colors and in French Opalescent and Cranberry Opalescent, although we called it just Cranberry then. Milk Glass Hobnail was just beginning to come into its own in the mid-1950s. Little did we know! As Bill liked to say, Milk Glass Hobnail soon became our "bread and butter." The big plate under the round punch bowl in Hobnail [page 6] was made in the same mould as the punch bowl, and we flared it out to make an underplate for the punch bowl; it was also sold separately as a torte plate. The eight-sided Hobnail punch bowl [page 4] was a unique piece and difficult to make. We had trouble with it, so we didn't produce a lot of them, and they are now very hard to find. There were matching cups and a Milk Glass ladle, too. As Milk Glass Hobnail was selling well, we needed a different plate because you couldn't see the hobs as you could in French Opalescent [page 5 J]. The 3912 plate had hobs on its edge [page 5 S] instead of the back. Those 3912 plates are hard to find today.

JM: So, Milk Glass was pretty popular in 1955, but the Hobnail line was just getting started?

FMF: That's right. We were desperate for new designs to make in Milk Glass, so we dug up the Daisy and Button [page 7] that we had called Cape Cod back in 1937. We made footed bowls by combining a bowl with a base. We had to make them separately and fuse them together in Hot Metal. The Daisy and Button bowl and base ended up making six different items [page 7 I-P-R-T-U-V], all out of those two moulds.

JM: I see some other patterns that were based on Hobbs designs from the 1880s. How did those come about?

FMF: There is one we called Block and Star [page 13]. The antique pattern was Hobbs Block. Some are reproductions of Hobbs pieces, and we also made shapes that Hobbs never made. Of course, Hobbs didn't make them in Milk Glass. The big pitcher was very difficult to make, and we soon discontinued it because we had so much trouble. The Swirl pattern [p. 15 A-B-E-G-M-S-T-U] is another Hobbs design, made by them in opalescent glass. We tried it in these plain colors.

JM: There are some Lamb's Tongue pieces, too [page 15 F-H-I]. How did those come about?

FMF: Those were designed for us by Cedric Millsbaugh and sold fairly well for several years. Ced lived in Jamestown, New York, but his father-in-law was a fellow from Marietta that Bill and I knew. Ced was a furniture designer, and the Lamb's Tongue pattern is used frequently in furniture and architecture. Ced also designed some wooden trays to go with the glass, but when we found out how much it would cost to produce those trays, we decided our market wasn't ready for things that expensive.

JM: Isn't that Teardrop pattern [page 14 G-H] one of your favorites?

FMF: Yes, it is. In the early 50s, I was shopping at antique shows and shops for things that might be desirable for us to adapt. I came across an old Kopp glass pattern, although I didn't know it was Kopp glass then. It was called Bulging Teardrop, and I bought a very lovely condiment set. We designed a better metal fixture and made moulds. Later, we developed other shapes. We took the bottom part of the condiment set and designed a cover to go with it.

JM: There are a lot of functional items, such as plates, in the catalog.

FMF: I saw a picture of a "backwards C" plate [page 3 O] in a book, and I looked and looked for one in my antique searches. People would ask what I was interested in and I'd say, "Do you have a backwards C plate?" Finally, we made a mould from the picture, and we styled and designed it. The day we made our first samples, I found a plate in Marietta at an antique show. It had been made by Westmoreland just for Horne's, a major department store in Pittsburgh. When Bill showed our plate to their buyer, who was Joseph Horne, Jr., Joe said, "I see you've got our plate." Of course, we hadn't known they had a plate at all! And our plate was almost flat, a bit different from theirs.

JM: What about the 9018 plate [page 8 H]?

FMF: That's a mould we acquired in the early 1950s from Max Biberthaler, who had operated the Lornita Glass Co. in Point Marion, Pennsylvania, and Middlebourne, West Virginia. We had made those plates in Milk Glass for his firm, and they decorated them.

JM: There are also some cakeplates, Hobnail and Spanish Lace.

FMF: Yes, the Spanish Lace cake plate is in the catalog in Rose Pastel [page 3 R]. That's the first time we had Spanish Lace, and it's in a pressed piece. We got the pattern idea from a Northwood Cranberry Opalescent covered butterdish I bought at an antique show in New

York City. We never did make a Spanish Lace butterdish, because L. G. ["Si"] Wright came into our mould shop one day when we were working on a Spanish Lace spot mould to duplicate that covered butter dish I'd bought. Wright came up to my office and said, "Can't you find something else to make that in? I've got those old Spanish Lace moulds up there in my building that I got in 1939, and I'd like to use them someday, and you are going to take my market away from me." So, I promised Si we would not use that spot mould, and we tried the Polka Dot pattern instead. Si never did use his Spanish Lace moulds, probably because they were in such bad shape. Anyway, the shape of the old Spanish Lace butterdish is just like the Cranberry Polka Dot butterdish [page 8 L]. We had the same top and the same knob that was on the antique, but we used a different optic pattern and, of course, a different base—our Scroll and Eye pattern. Incidentally, those Polka Dot items in Cranberry Opalescent were only in the line during 1955-56. Our Coin Dot lasted a lot longer.

JM: *We ought to say more about the Cranberry Opalescent, especially the Coin Dot [page 12].*

FMF: The Coin Dot, which was introduced back in 1947, was still going strong in 1955. One of our best shapes was the No. 1451 11" vase [page 12 P]. We made that earlier in the 1950s in other color treatments and finally got around to making it in Coin Dot. We also made a smaller size, the 7½" No. 1457 [page 12 H], and it's been one of our best shapes over many years. There is some Cranberry Opalescent Hobnail [pages 3, 4, 5 and 6] and some Spiral Optic [page 14]. There is a cranberry epergne set there, too [page 14 M]. It's not opalescent, however; it's what we called Ruby Overlay then. On the next page, there are Cranberry Opalescent Rib Optic pieces [page 15 N-O]; these were part of the New World line designed by Stan Fistick a few years earlier. Stan had a background in designing pottery, and he was with us for just a couple of years before going to teach at Ohio State.

JM: *How important were the "crest" lines in 1955?*

FMF: Peach Crest was still around [page 3 P-Z; page 4 T-U; page 10 Q-R-V-X; and page 11 J-K-M]. And so was Silver Crest. Pages 10 and 11 are all crested pieces, including Emerald Crest, and there are a few more on pages 14 and 15. Silver Crest had started in the 1940s, and we were still making it in the 1980s and even a few pieces beyond that. Silver Crest was a great line for us.

JM: *There is an assortment of Georgian pattern tumblers in a box on page 15.*

FMF: We resurrected these from our old 1611 line which had been made in the 1930s. We produced the tumblers in opaque colors as well as transparent. We designed what we thought was a fancy box to hold them and display them, and they sold pretty well.



Wilmer C. "Bill" and Frank M. Fenton about 1955.

JM: *What about the July 1955 Catalog Supplement? It's just a few pages, and I wonder what its purpose was.*

FMF: Your question reminds me of how we had to sweeten up the line every six months. We had to have something to show when buyers came in and asked "What's new?" That new Hobnail lavabo [page 18] is an outgrowth of the Milk Glass items we made for the wholesale catalog houses, such as Bennett Brothers and General Merchandise. We were making the Thumbprint pattern in Milk Glass for them, and the Thumbprint lavabo was accepted pretty well. We decided we'd better make a Hobnail lavabo in the regular line for ourselves. We had a dickens of a time finding the hardware to go with that lavabo.

JM: *The Supplement also shows Lilac, a new color in mid-1955?*

FMF: That's right, and we were pleased with that Lilac. It's an overlay or cased process, which combines gold ruby glass with the Turquoise. The 1955 Supplement shows several Lilac pieces [page 19 G-K-L]. We're still doing things like that today, making overlays. The Supplement also shows the new covered Teardrop piece [page 19 M] that I talked about earlier and it shows a basket made from a Block and Star item [page 19 E].

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Fenton Art Glass Company plant



This aerial photograph of the Fenton plant was taken by S. Durward Hoag in May 1951.