

New England Carnival Glass Association

New England
Carnival Glass
Association

40th Anniversary
1975-2015

www.NECGA.com



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Vol. 36, No. 6

CARNIVAL GLASS FOREVER

December 2017

Meeting Highlights...Look Inside For More!



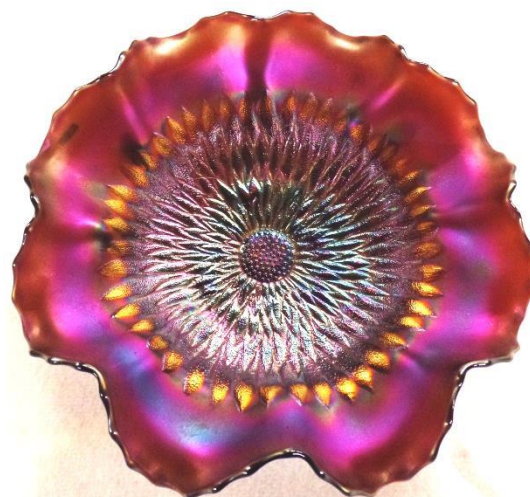
Imperial Grape Water Pitcher...gorgeous color



Lincoln Land 1980 Souvenir Bell in Aqua Opal...neat

Northwood Sunflower Bowl in Amethyst...nice!

SUNDAY ***DEC. 3rd*** ***12 NOON***



DECEMBER MEETING
SOUTHBRIDGE, MA

Show & Tell Theme
HANUKAH, BLUE, WHITE,
SILVER, GOLD & NEW FINDS

The President's Newsletter

Hello everyone! 2017 is coming to an end...can you believe it.

Wishing everyone a



Happy Thanksgiving

We are electing two new board of directors. Please mail your ballots by the December 2nd deadline or you can bring them to the meeting on December 3d.

Kris is once again asking for articles for the bulletin. So write about a recent find or a favorite piece...everyone has one of those. Larry Keig has given permission to use his earlier article that was printed in ICGA's "The Carnival Pump" back in March on Dugan and Diamond Cherries. So enjoy reading and learning. Thanks, Larry.

Steve and Gary attended the Mid-Atlantic auction in Hagerstown and brought back a collection of Hansen glass. So check out their article that is also enclosed.

Kris and I visited with Bob Preseau a couple of weeks ago. Bob drove us over 400 miles throughout the state of Vermont in two days. There is not a lot of glass out there. Kris and I came home with a 2 sides up 2 row open edge basket in red and Bob purchased a Wreath of Roses punch bowl in green with a blue top. If anyone has a green bowl, he sure would like to talk to you! But really, the shops are closing up because everyone is selling on ebay. But you know, I still like to see and feel the glass. And don't you still get that rush of excitement upon entering a shop...will I find my dream piece? Is there a People's Vase inside? LOL!

So when it came to picking the menu for the December meeting, Ben asked if I could make some of that pulled pork that we had last year. So yes, I'll be putting on the chef's hat to smoke some pork for the meeting.

See you on the 3rd!

Sincerely, President Don

Join the Stretch Glass Society in
Celebrating the Centennial of Stretch Glass

In 1916 nine American glass companies created and introduced iridescent stretch glass to consumers. Production would continue until the mid 1930's and resume in the 1970s when the Fenton Art Glass Company re-introduced iridescent stretch glass and included it in its annual offerings for the next 40 years. Over 1000 distinct items were created, many of which were produced in several of the over 30 colors in which stretch glass was made.

Visit www.stretchglassociety.org and Stretch Glass Society on Facebook to find out more about the exhibits and special events planned as the Stretch Glass Society celebrates the 100th anniversary of stretch glass.

100 YEARS
A century of
handmade stretch
glass in America

The Stretch Glass Society
Founded April 21, 1974 in Denver, PA.
PO Box 117, Sunbury, Ohio 43074

Notes from the Sunday, October 15th meeting.

Present at the meeting: Kris & Don, Gary & Steve, Harold and Lynne, Sue and Dave, Ben and Bruce & Anna. Show & Tell took place and the meeting started at 1: 15 p.m.

A motion to accept the bulletin minutes...All were in favor. A motion to accept the treasury report...all were in favor.

2017 Convention:

- Gary reported that the convention made a profit of \$875.00. We all agreed that it was a successful financial convention!
- An idea was raised (as has been brought up before) of purchasing a "better" piece of glass and using it for a raffle item.

New Business:

- A discussion took place regarding dues and a motion was made by Gary to reduce dues to \$15.00 for those members that have the bulletin emailed. It will stay at \$18.00 for those being mailed. It was seconded by Harold and all were in favor.
- Nominations were taken for two board of directors. Bob and Harold's terms have expired. New nominations: Emile, Harold and Bob. A ballot will be placed in the next bulletin for members to vote on.
- Spring Fling. Kris will contact Robin to get the dates from the hotel. We are perfectly satisfied with the current hotel in Wells, Maine. It was voted to keep everything status quo.
- Kris will contact Louie to put together the meeting dates for 2018.

2018 Convention:

- President Don reported that our multi-year contract with the hotel has ended. Do we want to renew another 2 year contract? A motion was made by Gary and was seconded by Kris for Don to get in touch with the hotel to sign another 2 year contract. All were in favor.
- Idea was raised to have a buffet for the 2018 convention. Don will contact the hotel to see what our options are, along with the cost. A range of \$30-\$35 was suggested. Possible carving station?
- Our speaker for the convention is Kenda Jenks from Illinois.
- It was suggested by Tom that we give him a "wishlist" for convention glass...within reason.
- It was also mentioned that when donating glass to the convention for a raffle/mini auction item...it should not be damaged glass.
- Idea was raised about the possibility of renting the "old" hospitality room to sell glass. This would be the responsibility of individuals to organize and put together.
-

Meeting adjourned at 2:05 p.m.

Theme: Blue & White, Silver & Gold, Hanukah and New Finds

Next Meeting: December 3rd at 12 noon.

Meal: Pulled Pork, Antipasto and Desserts

Carnival Calendar

Wed., Feb. 7-10, 2018

Tampa Bay Carnival Glass Club Convention

The Dolphin Beach Resort, 4900 Gulf Blvd., St. Pete Beach, FL 33706

Learn more here: <http://www.tbccgc.com/convention.html>

Wed., March 7-10, 2018

Southern California Glass Club Convention

Azure Hotel & Suites Ontario Airport, 1945 E. Holt Blvd, Ontario, CA 91761 Phone (909) 390-7778

Seeck Auction Sat March 10th

Learn more here: <http://www.socalcarnivalglassclub.com>

Wed, March 21-24, 2018

Texas Carnival Glass Club Convention

Wyndham Dallas Suites, Park Central, Dallas, Texas

Auction on Saturday, March 24th by Seeck Auctions

Learn more here: www.texas carnival glass.com

Wed., Apr. 25-28, 2018

Heart of America Carnival Glass Convention (HOACGA)

Airport Embassy Suites Hotel, 7640 NW Tiffany Springs Pkwy, Kansas City, MO

Learn more here: www.hoacga.com

Wed., May 9-12, 2018

Keystone Carnival Glass Convention

Holiday Inn, 604 Station Rd, Grantville, PA

Learn more here: <https://www.facebook.com/Keystone-Carnival-Glass-Club>

Wed., July 25-27, 2018

The Stretch Glass Society Convention & Show, Marietta, OH

Burns Auction July 27th, 2018

Learn more here: <https://www.stretchglassociety.org>

Thurs., Sept. 6-8, 2018

New England Carnival Glass Association Convention

Doubletree by Hilton, Leominster, MA

Burns Auction Sept. 8

Learn more here: www.necga.com

FALL, FLOWERS, FRUITS & NEW FINDS

Fenton's
Autumn
Acorns in
Blue

Acorns Bowl
in Vaseline &
Marigold on
Moonstone



Northwood's
Embroidered
Mums in Electric
Blue

Millersburg
Sunflower Pin Tray
in Green



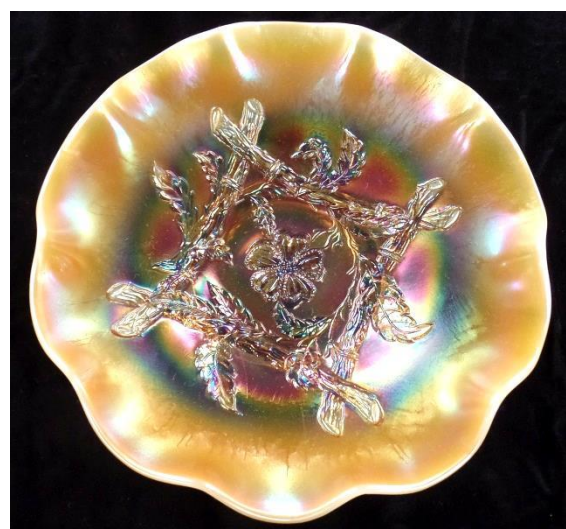
Fenton's Ten
Mums Bowl in Blue

Also the same bowl
in 3 in 1 edge



Fenton's 3 Footed
Chrysanthemum
Bowl in Vaseline

Dugan's Apple
Blossom Twigs
Bowl in Peach Opal



New England Carnival Glass Association Membership Application

Dues: \$ 18.00 per year per household if mailed; \$15.00 per year if emailed.
(Membership renewal is due on your anniversary date)

Name _____
Address _____
City _____ State _____ Zip Code _____
Telephone # _____ - _____ Email address: _____

Send application form and dues (U.S. funds) to: Gary Sullivan, 671 Ridge Road, Wethersfield, CT 06109

Membership includes, bi-monthly meetings, bulletins and all functions and outings. If you would like the bulletin emailed to you (vs. mail), please let us know on this form.

Make checks payable to N.E.C.G.A.

Email _____ Mail _____

To pay with Paypal:

Paypal payments are accepted from anywhere in the world, but the cost is \$18 and must be in United States dollars. To pay with Paypal, go to the Paypal website and send \$18 payment to newenglandcarnivalglass@gmail.com. You must include all of your contact information, including name, mailing address and email address with your payment (in the memo section is fine).

NECGA Treasury Report		NECGA Convention Report	
For the period January 1, 2017 thru Oct 31, 2017		2017	
Opening Fund Balance - January 1, 2016	\$7,848.61		
Revenues:		Convention Revenue:	
Dues	700.00	Banquet Meals	800.00
Fees	0.00	Mini Auction	730.00
Convention	875.76	Ticket stub auction	270.00
Other	0.00	Donation	12.00
		Tag Sale	93.00
		Moe Meyers tapes	30.00
		50 / 50 Board	105.00
		Tom Burns - Room Rental	250.00
Total Revenue	1,575.76	Total Convention Revenue	2,290.00
Expenses:		Convention Expenses:	
Postage	150.15	Hotel Costs/Meals	930.05
Ink/Paper	199.98	Guest Speaker Fee	100.00
Meeting Food/Supplies	0.00	Pizza Party Thus Night	247.18
Web site	0.00	Auction Dinner Sat Night	98.77
Hall Rental	270.00	Hospitality Room	38.24
PayPal Fees	3.28	Display Awards	0.00
Dec Meeting Food	0.00	Glass for games	0.00
Total Expense	623.41	Total Convention Expenses:	1,414.24
Increase /(Decrease) in Fund Balance	952.35		
Ending Fund Balance - Oct 31, 2017	\$8,800.96	Net Convention Profit / (Loss)	\$875.76

Dugan and Diamond Cherries

By Dr. Larry Keig

From 1909 through the mid-twenties, the glass-making factory at Indiana, Pennsylvania, made and marketed a number of carnival patterns with cherries interiors. Two—Cherries/Jeweled Heart and Cherries/Daisy and Plume—were produced exclusively during the Dugan years (1909-1913). Another two—Paneled Cherries and Wreathed Cherry—were manufactured by both Dugan and Diamond. The other—Weeping Cherries/Winding Cherry Blossoms—was a Diamond-only creation, perhaps introduced in the early 1920s.

The cherries patterns on conventional bowls and plates are contradistinctive yet, for three of them, the differences are subtle. It is unnecessary, however, to know precisely how they differ in order to tell one from the others. Cherries/Jeweled Heart has a round collar base, Paneled Cherries is ball-footed, Cherries/Daisy and Plume is splay-legged, the bowl and collar base of Wreathed Cherry are ovular in shape, and Weeping Cherries is dome-footed. Their back patterns are entirely different.

The Wreathed Cherry pattern was made in water and table sets in addition to berry sets (master and several serving-size bowls). Cherries are also found on other shapes, notably the Many Fruits punch bowl and base, but are but one of the featured fruits.

Cherries/Jeweled Heart

Cherries/Jeweled Heart is an oft seen combination. The interior design is comprised of four clusters of the fruit: two clusters with three cherries, the others with two. It also includes realistic-looking stems and veined and stippled leaves. Two large leaves reach the outer edge, the remainder not that far. On large bowls, the open area in the center is slightly larger than a silver dollar. On the small, the open area is about the size of a 25-cent piece.

The ornately cast Jeweled Heart back is also found on the reverse of Dugan's Farmyard, Petal and Fan. Smooth Rays, and once in a while collar-base Ski Star. Its key features are: (a) highly raised outlines of eight hearts, (b) "jewels" that dangle like glittering pendants from the point at which the ventricles converge and rise like tied down, helium inflated balloons from the tuck at the tip of the heart, and (c) tiny beads which follow the interior contour of

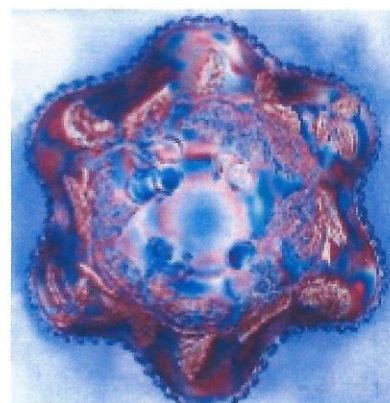
the heart and jewels. Its outer edge is serrated. Jeweled Heart is used as the primary pattern on water sets in marigold as well as the striking back pattern

Six- and eight-ruffled large and small bowls are seen more often than other shapes. Large bowls range from eight and one-half to ten inches in diameter, the small from six to just under seven inches. Large bowls are also available in ice cream and proof shapes. The small are found with a tightly-crimped edge as well as the ruffled, ice cream, and proof shapes.

Large bowls have a base diameter of four inches and a 36-point star pressed into the bottom of the base. Small bowls have a two and one-half inch base diameter and an unpatterned underside.

The large and small ice creams and proofs are seen less frequently. While the distinctions between the ice cream and proof shapes are to some extent fluid, I categorize the difference in small bowls by applying two "rules," both of which must be met: a "two-incher" for height and a "five-incher" for top diameter. To qualify as a proof or "deep sauce," a small bowl must be at least two inches tall and less than five inches in diameter. A small bowl that is less than two inches tall and five or more inches in diameter is an ICS or something else. Large bowls are comparably classified: the proof is smaller in top diameter and deeper than the ICS. An eight and one-half inch bowl, for example, is likely to be a proof or a deep round; bowls with more expansive top diameters tend to be ruffled or ice cream shape.

The tightly-crimped sauces are similar in dimensions to ice cream shape bowls. The plates are also tightly-crimped but shallower than the small bowls.

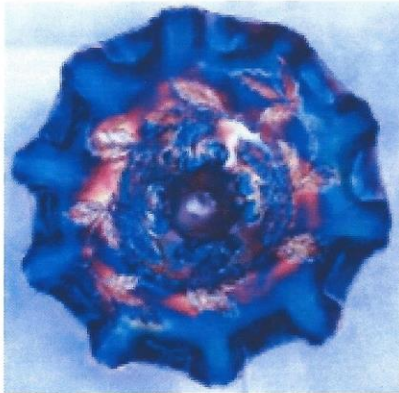


Pictured to the right is Neal Becker's oxblood ruffled Cherries/Jeweled Heart bowl.

All shapes are available in peach opal, amethyst, and oxblood. Small bowls and plates are also found in marigold, by far the most difficult color to locate. White are said to exist, but I can find no record of any having sold. Illustrated is a stunning oxblood ruffled bowl with multicolor iridescence and electric highlights from Neal Becker's collection.

Paneled Cherries

The inner surface of most Paneled Cherries bowls is similar to Cherries/Jeweled Heart, but it is less expansive. The design is made up of four clusters of fruit—two with three cherries, the others with two—in addition to stems and veined and stippled leaves. Two large leaves extend to within three-fourths of an inch from the outer edge, the rest are placed further inward, their tips as much as one and one-half inches from the edge. A large open area, at least the size of a Susan B. Anthony dollar coin, is found in the center. The illustrated oxblood with brilliant electric iridescence is Neal Becker's.



A beautiful oxblood Paneled Cherries was shared by Neal Becker.

The interior of some Paneled Cherries bowls is plunger unpatterned. A number of the peach opal with plain interior have been decorated with painted flowers and leaves. While not always fully representational of a specific variety, the flower is generally identifiable. On the illustrated bowl, owned by the Lavelles, wild white violets of the type found in spring in woods and prairies, are seen superimposed over

a vivid Sunkist orange background. Forget-Me-Nots are found on the face of other Paneled Cherries bowls. (Kate Lavelle, ICGA's unofficial horticulturalist, ID'd the flora on differently decorated hand-painted bowls.)

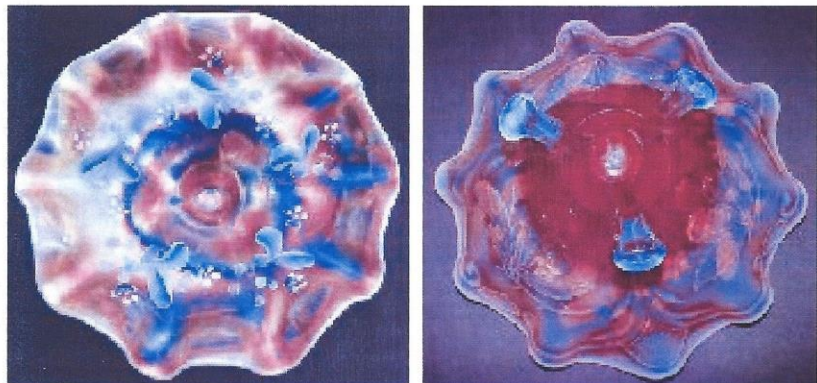
Paneled Cherries is named for its back pattern. Seen on each of three panels is a cluster with three life-size cherries and proportionately large leaves. Each panel is demarcated by an elongated frond that looks like a variety of fern. The three rounded ball-footed legs extend from a pronounced distension dead center on the underside. The outer edge is smooth, not serrated.

Paneled Cherries bowls are available in a number of colors: marigold, peach opal, amethyst and purple, oxblood, cobalt, and ice blue. Carl O. Burns (*Dugan & Diamond Carnival Glass*, p. 47) reports knowing of a vaseline with marigold overlay. The marigold and peach opal are abundant in numbers, the amethyst shades also are quite plentiful. The cobalt and ice blue are rare colors.

The pattern is seen in several shapes and edge treatments, although not all shapes and edgings are available in every color. These include round with six and eight ruffles, flat- (or square-) ten-ruffled, three-and-one, banana-shape with two opposite sides folded in, tri-corner, and heart-shape. The flat-ruffled is sometimes seen with its sides virtually perpendicular to the surface on which the feet rest, creating what has been described as a nut bowl. Some shapes are found with the outer edge tightly-crimped.

A plate in purple is reported as having sold. I suspect it is a relatively flat bowl but that is speculation on my part.

Kate Lavelle's white violets are shown, left, on the interior while the exterior Paneled Cherries are shown on the Chamberlain's bowl on the right.



Cherries/Daisy and Plume

The interior of Cherries/Daisy and Plume is the most realistic and intricate of the Dugan and Diamond cherries patterns. Like Cherries/Jeweled Heart and Paneled Cherries, three cherries are found in two of the four clusters, two in the other clusters. A distinguishing feature of Cherries/Daisy and Plume is a "sandy" (neither stretchy nor stippled) surface texture extending from the outer rim to about an inch and three-fourths inward. A small open area, about the size of a quarter coin, is found in the deeply recessed center.

The Daisy and Plume exterior is so stretched from the shaping that the pattern is distorted nearly beyond recognition. Three stylized blossoms, situated above and between the legs, and three fluffy plumes, placed directly above the top of the legs, along with a stippled background, make up the design.

Three quadrilateral splayed legs—sides and bottom convex in form, top concave—emanate and extend awkwardly outward from a deeply protruding center. The legs are, more often than not, chipped. This damage probably occurred during production, when the bowl was removed from the mold. The chips are normally unobtrusive because the entire outer surface, including legs, is non-iridized.

The few bowls of which I am aware are large, measuring from eight and three-fourth to nine and one-half inches in top diameter. They range from three and one-half to four inches tall. All those I know of have a three-and-one edge, though it is possible ruffled bowls also exist.

The illustrated example had been in Marie Capps's renowned collection until it sold on a Seeck "online-only auction" in June 2016. It is the prettiest of the miniscule number that have surfaced.



This beautiful Cherries bowl carries the Daisy and Plume exterior pattern.

Photo courtesy of Diane Highnam.

The only colors I have seen are a translucent amethyst (a reddish purple), like the pictured and a nearly opaque oxblood. However, I suspect peach opal exists, as an Absentee Cherries/Daisy Plume, also three-and-one, sold in August 2016 on Seeck online auction. Its surface color is weak and washed out, the iridescence negligible, and the opalescence confined to the very outer edge. Despite these detracting factors, it is a significant find because it indicates the pattern was made in a color primarily associated with Dugan.



The Absentee Cherry/Daisy and Plume is seen above courtesy of Seeck Auctions.

To the best of my knowledge, the peach opal Absentee Cherries/Daisy and Plume pictured is an "only-known," although there must be others. It measures about nine inches in top diameter. Curiously, it weighs noticeably less than the bowl with the Cherries interior. The Absentee had belonged to Jerry and Carol Curtis until it sold last summer.

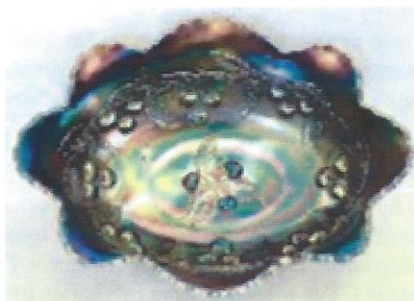
Oblong Daisy and Plume ruffled bowls in peach opal sell occasionally. Measuring eight inches long and five and seven-eighth inches wide, and standing five inches tall, they have an unpatterned interior. They should be called Daisy and Plume, rather than Absentee Cherries, because they were almost certainly a Dugan line item.

Make no mistake. Cherries/Daisy and Plume is an extraordinarily difficult pattern duo to track down. It is much harder to find than the highly acclaimed and more elaborately conceived Farmyard bowls in purple and the Christmas Compotes which quite often change hands. (As of mid February 2017, a not-all-that-attractive Cherries/Daisy and Plume was listed on an eBay auction.)

Wreathed Cherry

Wreathed Cherry hardly ever gets much attention. For whatever reason, few are very colorful.

Interconnected clusters of cherries and veined and stippled leaves (the wreath), along with a single cluster of fruit and leaves directly above and within the confines of the collar base, constitute the interior design. Sometimes referred to as a banana boat, the ovoid master is a foot or more long and nine or so inches wide. The wreath, which covers most of the surface, is made up of eight nearly life-size clusters of fruit, three cherries per cluster, and the connecting leaves. The exterior is made up of four even larger cherry clusters and leaves, each separated by what in a way resembles a stalk of celery. The collar base, like the bowl, is egg-shaped. It measures three and one-half by five inches. The outer edge is gently eight-ruffled and serrated. It stands four and one-half inches tall.



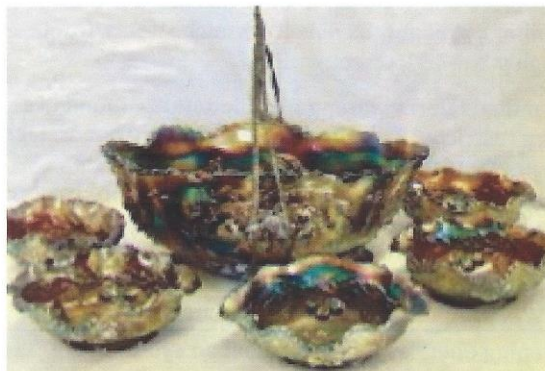
This photo, courtesy of Seeck Auction, shows the interior of the large bowl.

The wreathed interior of the ovular serving-size bowl has four cherry clusters and the connecting veined and stippled leaves. Each cluster, wreath, and center alike, has three diminutive cherries. The outer surface has four cherry clusters separated by stalks. Egg-shaped, slightly six-ruffled, and sawtooth-edged, the small bowl measures four and one-half by six inches, the collar base two by three and one-half inches. They stand two and one-half inches tall.

Master and serving-size bowls are available in marigold, peach opal, amethyst, oxblood, cobalt blue, and white. Marigold, amethyst, and white are found more frequently than the peach opal, oxblood, and cobalt, the latter seen least often. Of the five patterns discussed, only this one is regularly iridized on the underside. The surface colors and iridescence are more often than not marginal in quality, suggesting that production extended well into the Diamond years.

The white often come decorated with painted red or occasionally purple cherries or gold-gilded cherries and leaves. The best of the enameled examples are especially attractive.

All colors are available in berry sets (master and multiple serving-size bowls). Sets were packed at the plant or have subsequently been cobbled together.



The large bowl is set in a metal holder to create an elegant look.

Photo courtesy of Seeck Auctions.

Bowls are also found with detachable metal handle or set in a metal frame, making up what are called brides' baskets and condiment containers, term dependent on the size of the bowl. Large bowls with unpretentious attached handle or set in fancy frame are baskets. They are available in marigold, purple, and white. Handles and frames for these baskets are identical or similar to those found on some marigold and purple Peach and Pear banana bowls, also ovular in shape. The small bowl in marigold is occasionally seen set in an elaborate frame with insert for a serving spoon. It must have been designed as a jelly or relish dish or a container for another condiment.

A berry bowl was placed in this metal condiment holder.

Photo courtesy of Dave Doty.



Other Dugan bowls set in metal frames—like large collar-base Ski Star and Caroline, mid-size Daisy Dear, and small deeply ruffled Fishscale and Beads, ruffled and tightly-crimped banana-shape Petal and Fan/Jeweled Heart, and tightly-crimped banana-shape Smooth Rays/Jeweled Heart—also surface from time to time. Frames for baskets and condiment containers were outsourced by the firm, not in-house produced. Two-piece units like these were marketed in small numbers, probably as novelty or niche items, from roughly late 1910 through 1911.

Wreathed Cherry water and table sets are found in a more restricted range of colors than berry bowls. Like the bowls, pitchers and tumblers and table sets (sugar bowl with lid, cream pitcher, spoon holder, and butter dish with cover) were probably made by both Dugan and Diamond.

Weeping Cherries/Winding Cherry Blossoms

Weeping Cherries is anything but an eye-popping pattern. While interesting in a way, it strikes me as crudely designed.

The main elements of the interior are four clusters of fruit and foliage, each with three cherries and two veined (but not stippled) leaves. The clusters are separated by, as Dave Doty has aptly described, “baseball bat-like shapes”. These elements, covering roughly three-fourths of the surface, are set against a grainy stippled background. Encircling the aforementioned elements is a half-inch band of concave ribs. In the recess above the pedestal of the domed base is a one and three-fourth inch intricate floral medallion. The top diameter of these bowls

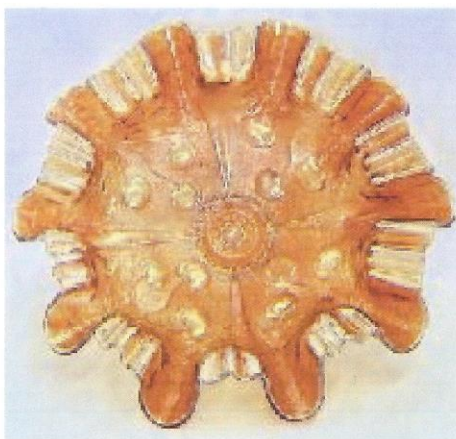
measures from eight to eight and one-half inches. They have a smooth, non-serrated outer edge. The Winding Cherry Blossoms on the underbelly is tough to see. That’s because the pattern is minimally embossed and because the surface is radium in finish and non-iridized. It is virtually impossible to photograph, and regrettably neither Marion Hartung nor Rose Presznick provided a line drawing. The design is composed of nine small open blossoms, each with 12 petals and a prominent stamen, plus several veined and stippled leaves. The base of the unpatterned domed foot is three and one-half inches in diameter.

Weeping Cherries has been reported in a limited number of shapes and edge treatments: apparently only a ten broadly-ruffled and a deep three-and-one. Two colors are known. Marigold is by far the more common. A light, wispy amethyst (or lavender) is also available.

Carl O. Burns posits (in *Dugan & Diamond Carnival Glass*, p. 149) that Weeping Cherries was designed and put into production some years after Thomas and Alfred Dugan left western Pennsylvania. He also notes that bowls are available in cobalt blue, a color I have yet to confirm.

It is possible the cherry designs made in great quantity by Dugan, Diamond, or both firms may be available in pattern variations. I would be interested in knowing what, if any, variants were made. I’d also like to know if I’ve missed colors or shapes in these patterns.

Larry.keig@cfu.net



This bowl shows the Weeping Cherries interior, but the Winding Cherry Blossoms exterior cannot be seen.

Photo courtesy of Seeck Auctions.

Hansen Brothers Iridescent Glass – 1960s

Ronald and Robert Hansen were brothers who made the first “contemporary” carnival glass. Each had his own shop in Michigan. Beginning in the 1960s, they developed chemical sprays that gave their glass some of most lustrous surfaces found in Carnival Glass.



Each would buy uniridized glass from various makers; including Degenhart, L.G. Wright etc. They then sprayed the glass with the chemical spray to give the pieces the iridescence. Their signatures are hand etched into the base of the pieces rather than molded in, although some pieces are found unsigned. Some are signed RGH. Robert is most often found. Ronald is more scarce to find.



About this time, other glass companies were working on making their own carnival glass due to the growth of carnival glass collecting in the 1950s and 1960s. Due to the success of the Hansen brothers, it is thought that these other companies, including Fenton and Imperial, sped up their introduction of contemporary carnival glass to the market.



The Hansen brothers mostly made smaller items such as toothpicks, tumblers and novelties as they did not have the large furnaces to re-heat bigger items before spraying them. Due to being in close contact with the chemicals and the spray, both brothers developed health issues and moved to California in search of fresh air. The photo below, shows the side of a toothpick holder signed "Souvenir St. Louis 1969 Ronald E Hansen", clearly dating the piece.





NOMINATION BALLOT
TERM: OCT. 2017- OCT. 2019

Board of Directors (2 year term) **PLEASE ELECT 2**

Harold March

Bob Preseau

Emile Seymour

Mail ballots back by December 2nd:
Don Dorais,
150 Highland Avenue,
Cumberland, RI 02864
or email your vote to ksd24ddd24@cox.net
(One ballot per person/envelopes will be opened at the meeting)



NOMINATION BALLOT
TERM: OCT. 2017- OCT. 2019

Board of Directors (2 year term) **PLEASE ELECT 2**

Harold March

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Emile Seymour

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