

**A.C.C.G.C.
Bernice Thach
4500 N. Ridge Road
Wichita, Kansas 67205**



A.C.C.G.C.

Air Capital Carnival Glass Club

May – June, 2010



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Photographs by Jerry Kudlac &
Bernice Thach.

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permission from the San Diego
Carnival Glass Club & the
Southern California Carnival
Glass Club & Dave Doty's
website.

Send new or renewal
memberships & address
changes to Randy Thach.

Contact information for our
convention can be
obtained from Don Kime.

For information & articles for our
newsletter contact Bernice Thach.

Air Capital Newsletter &
Advertising Policy is listed on
the last page of this newsletter.

Please notify Jennie Hostetler
our Courtesy Committee
on any deaths or illnesses.
(405) 324-0758

djhok@cox.net

Permission granted for the
Heart of America Series
By Bob Grissom

Membership Application

If you are interested in becoming a member or renewal, please fill out the form below and mail your payment to.

Randy Thach / 4500 N. Ridge Road / Wichita, Kansas 67205

Membership is \$20.00 per year for U.S. citizens.

\$22.50 for our Canadian Friends & \$25.00 for other Foreign Memberships.

Membership fees must be paid no later than December to continue receiving this newsletter.

Air Capital Carnival Glass Club Policy Statement is listed on the last page of this newsletter.

Name _____

Address _____

Telephone _____

E-mail Address _____

Please print clearly & fill out all the blanks.

Air Capital Meetings 2010

Meet for lunch at 12:00 - Meeting at 1:00
Lunch and meeting will be held in a meeting room
at the Best Western Holiday Inn
6825 W. Kellogg
Wichita, Kansas

April 4th, 2010
Program on Vases

June 6th, 2010
Program on Dugan Glass.

August 1st, 2010
Program on Fenton Glass.

October 3rd, 2010
Program on the Convention

December 5th, 2010
Christmas Party

Air Capital Convention October 14th – 16th, 2010

Please check out our Website.
It has articles, convention news, many pictures and
a lot more interesting information.
The Website is hosted by Jerry Kudlac
who updates information weekly.

The site is located at:

www.aircapitalcarnivalglass.com

AIR CAPITAL CARNIVAL GLASS
CONVENTION
October 14 -16, 2010
LaQuinta Inn 5500 W. Kellogg Drive
Wichita, Kansas
Telephone (316) 943-2181

Thursday, October 14th

2:00 pm – Seminar on Imperial colors
Smoke, Clambroth, Amber and Teal
By Roy and Charlene Hieger

6:00 pm – Early Bird meal, free to those attending the Convention.
After the meal, if you care to, proceed to room 531 for visiting.

Friday, October 15th

10:00 am – Seminar on Collection-Evolution
By Roger and Cathy Dunham

12:00 – 2:00 – Meet in room 531 (5th floor) for Pizza

4:00 pm – Silent Auction closes.

6:00 pm – Banquet – Seminar by Darlene and Jim Grogan.
After banquet view auction glass and if you care to, meet in
room 531 for chit chat.

Saturday – October 16th

9:00 am - Auction

From the President - Our 30th Year Anniversary

We are looking forward to seeing you at our convention, On October 14th – 16th, 2010. We will be having the convention at the La Quinta Inn, 5500 W. Kellogg Drive, Wichita, Kansas. Many of you will remember the hotel as the Holiday Inn. Where we held the convention for 26 years straight. Room rates are \$79.00 plus tax. Free continental breakfast for those having rooms. Our block of rooms will only be held until September 23rd. Please make your reservations as soon as possible. The restaurant will not be open for the lunch hour but there are lots of places to eat in all directions from the hotel. The courtesy car will take you where you want to go if you do not have transportation. The hotel is just 15 minutes from the airport. To make reservations call the hotel at 316-943-2181. Tell them you are with Air Capital and request a 1st floor room. They will try and keep us together.

The hotel will furnish one table and you need to ask them for it when you make your reservation. We urge you to bring a room display as awards will be given for 1st, 2nd and 3rd place. The ballot box will be in room 531 where we will be meeting after hours for lots of story telling. The registration will also be in room 531.

We will have 3 great seminars this year. Roy and Charlene Hieger, on Thursday at 2 pm. Talk will be on Imperials colors, smoke, clambroth, amber and teal. On Friday at 10 am, a seminar will be given by Roger and Cathy Dunham, title of their talk will be Collection and Evolution. Darlene and Jim Grogan will be giving the banquet talk (Memorable Times). Just these catchy titles should start you packing for October, in Wichita, Kansas.

Thursday evening a 6 pm, for those attending the convention. We will have a free Early Bird meal. After the meal, room 531 will be open for good talk and wild stories I am sure. We will have a silent auction and urge all to bring something for that. It will be located down the hall west of the front desk.

Friday morning, after the seminar, at 12:00 noon to 2:00 pm proceed to room 531 for Pizza. The silent auction will close at 4 pm sharp. We ask that you pay for the items at that time and if you will not be there have someone pick them up for you as well as pay for them. We will be able to view the auction glass after banquet. After you view the glass, if you care to, again proceed to room 531. Maybe, once again we can bring back the good old days when we all gathered for a fun time.

Saturday morning is auction time and we are hoping for a nice auction.

ACCGC 2009 CONVENTION SEMINAR

KARG ART GLASS STUDIO

Article by Ron Britt

Photos by Ron Britt & Jerry Kudlac

INTRODUCTION

This Seminar article is a continuation of the 2006 Air Capital Carnival Glass Club Convention Educational Seminar held at Karg Art Glass located in Kechi, KS, a suburb of Wichita, KS. I refer you to your ACCGC newsletter of November-December 2006 to refresh your memory of the Seminar and the results. In case you can not find your Newsletter, you may read about the 2006 Seminar on the ACCGC Web Site at www.aircapitalcarnivalglass.com under "Articles".

The purpose of the 2006 Educational Seminar was to explore the heated discussions on the Woodland World Wide Carnival Glass Association daily email mailings on whether there was the possibility of someone changing "old" carnival bowls into plates to obtain higher prices. There were strong opinions on both sides of the issue.

Karg did not have a SNAP tool to grip the glass since his studio is a Free Blown Art Glass studio. He had set up an iridizing booth some years before, but had not used it for some time. Our goal was to see what would happen by reheating the glass in an annealing oven, picking it up with a punty rod, and reshaping it from a bowl to a plate, and observe what happened to the iridescence. The results were that we were able to reheat the bowl and reshape it from a bowl to a plate. However, the iridescence was partially burned off and changed in appearance. Also it left a tell-tale pontil mark on the bottom of the finished piece.

Next Step would be to find a SNAP TOOL so that there would be no pontil mark on the bottom of the glass. And then see if one could re-iridize the final shape to be able to appear as an "old" piece of Carnival Glass that would fool the Carnival Collector.

I subsequently attended a Heart of America Carnival Glass Association convention where Howard Seuffer, retired from Fenton Art Glass, was the Guest Speaker. At the end of his presentation he walked up to me and handed me his SNAP tool that was part of his program. This has been on "loan" to me to continue the experimentation. What a thoughtful thing for Howard to do. Also of great help to me since I had searched the internet to no avail on finding such a SNAP tool.

Why so long for the next experiment? Well I agreed in 2006 to be the Rotary 5670 District Governor in Northwestern Kansas and it has been a 3 year long process. Rewarding, but it sure slowed down our Hobbies for awhile.

A contact was made to Rollin Karg of Karg Art Glass early in the 2009 year to see if he would be interested in the next step to include the SNAP TOOL and whether Rollin would bring his iridizing system back to life. With great enthusiasm Rollin said "YES". So we owe Rollin a great bit of gratitude for offering his facilities, fuel, materials and glassblowers to conduct this 2009 experiment.

With all this background and what you hopefully have reread on the ACCGC website 2006 seminar article, we are ready to bring you the 2009 experiment process and results. First some explanation on the Karg team, the tools, and equipment used in the Educational Seminar ... before going into each glass piece experiment and results.

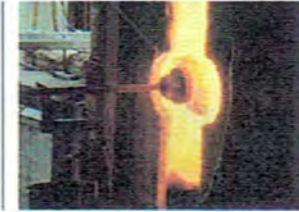
This is the continuation of the first half of this article from our March – April newsletter.

LIGHT MARIGOLD BAND OF ROSES (?) BOWL



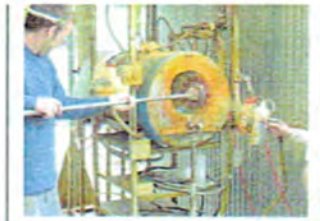
This light marigold two handled bowl had an initial internal crack. The pattern could be either Band of Roses or maybe Aztec Roses or ???. The collar fit the SNAP tool very tightly. During the reheating process most of the light marigold burned off. It was sprayed with Tin Chloride to give it the pink, green and blue highlights seen in the right picture. It did not explode upon placing in the glory hole because of being cracked. However, the internal crack did grow to the top edge of the bowl. Glass courtesy of the Thach's.

DARK MARIGOLD BAND OF ROSES (?) BOWL



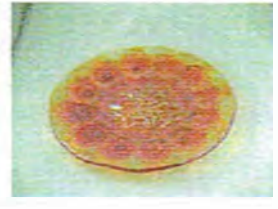
This bowl was in a darker marigold and did not have any damage. The SNAP tool again fit the collar of the 2 handled bowl. It was re-shaped into a banana type bowl as can be seen in the middle and right pictures. It was sprayed with Iron Chloride a couple times to give it a dark pumpkin marigold finish. However it cracked in the process of reshaping it into the new shape. The crack was in the same location as the pre-cracked sample listed above. One could theorize that this was a point of stress in the original molding process of all like pieces. Interesting piece had it not cracked. Glass courtesy of the Britt's.

POWDER BLUE IMPERIAL HEAVY GRAPE SAUCE



This Powder Blue or Aqua Imperial Heavy Grape Bowl seemed to fit the SNAP tool, so the experiment proceeded thru the process explained earlier. It was "spun" in the Glory Hole until it turned into a flat 9 ½" plate as seen in the above 2 pictures. It was sprayed first with Iron Chloride and then with Tin Chloride. The end result was some Chloride burning in the cupped recesses of the pattern. The finish turned out to be more radium than matte finish. There are green and blue highlights from the Tin Chloride secondary spray. This piece would not pass the muster by the experienced Carnival Collector. Glass sample courtesy of Rod Dankert.

CLEAR IMPERIAL HEAVY GRAPE SAUCE

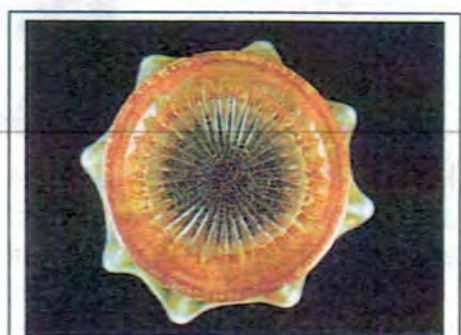


This is a clear ruffled marigold small sauce that doesn't have the larger scalloped edge as the previous bowl. It was "spun" into a 9 ¼" plate. It was also sprayed with both Iron and Tin Chloride giving it green highlights. The plate also had some burning in the cupped recesses of the pattern. And the finish was more radium than matte. This piece would not pass the eye of the experienced Carnival Collector. Glass sample courtesy of Virgil Wiebe.

DUGAN PEACH OPAL WIDE RIB VASE

(Pictured on the following page)

This vase was certainly a "success" as can be seen in the photos. The Margiold turned out darker than the original vase by being sprayed a couple times with Iron Chloride and a final spray with Tin Chloride. There is no overspray of iridescence on the 3 ¾" bottom of the piece since it was protected by the SNAP tool. If you suspect a piece and see the bottom iridized.... It would be a clue that it probably has been "reworked" by someone wishing to enhance the value of the piece. The 5" tall vase seems somewhat shorter after being "reworked" in the experiment. This Vase would pass the critical eye of most Carnival Glass collectors if it did not have the marking around the top outside of the base.... "KARG/ACCGC SEMINAR OCT 15, 2009 KUDLAC". Jerry and Cleo Kudlac... you have a success to remember this ACCGC Seminar.





I would declare this Vase as a “successful experiment result”. Initially it had a partially iridized marigold finish near the top of the vase. It was a good fit to the SNAP tool. The goal was to see if we could turn it into a whimsy which would possibly enhance it’s value. The piece was reheated to a somewhat fluid state and with the use of the Glassblowers metal “Jacks” the vase was “squeezed” in the middle as it was rotated on the workers bench to the shape you see in picture #4. It was sprayed several times with Iron Chloride and a final spray with Tin Chloride to give it some highlights. The yellow highlights on the outside top are quite beautiful. There was no iridizing overspray on the bottom of the piece as it was protected by the SNAP tool. This vase could pass the critical eye of most Carnival Collectors. The vase is marked as all pieces in the experiment were. Vase courtesy of the Britt’s. A souvenir of this Seminar for our collection.

SUMMARY

There were a total of 16 pieces of glass that were experimented with on 2 different days.... October 8 and October 15, 2009. It is possible not all pieces will be shown in the article you are reading. The ACCGC Website www.aircapitalcarnivalglass.com will have a complete listing of all glass in the 2 days of experimentation. The KARG ART GLASS studio is a Free Hand Glassblowing facility with no previous knowledge of using a SNAP tool. However, they had no problems figuring out how to use the tool with the glass. The SNAP tool is designed to fit only one size collar, and we were limited in finding much glass of that size for the experimentation. Rollin Karg had iridized glass some years ago and provided guidance to the team along with materials and equipment for our October 15, 2009 Educational Seminar. The new employee, Adam, has prior experience in iridizing and was of great help during the experimentation. Rollin Karg has a large Glass Show he attends on the same weekend as our ACCGC Convention and therefore, was not able to be present at the Seminar. Hopefully you have followed through the list of pieces of glass and seen the results. I feel we had at least 2 out of the 16 pieces that were successful and could fool even the educated Carnival Collector. The October 15, 2009 Seminar pieces of glass needed to cool down over night before the annealing oven could be opened at around 200 F. On Friday October 16, 2009, a Program was presented by Scott and Adam from KARG explaining each piece of glass and discussion of the results. During the Question and Answer session... a question from the audience asked Scott if he thought "glass could be changed successfully". Scott responded "very possible". He further stated that "one would need to know where the glass came from and what it was made of". In conclusion the 2009 ACCGC Educational Seminar was "successful" in proving that old carnival can be "reheated" and "reshaped" and "re-iridized". It would be prudent to be careful when you see a suspect piece of glass. Look for tell tale signs on the collar or marie. If there is a pontil mark on it.... It probably was reworked. If the bottom has visible signs of iridescence, the piece may have been held by another style tool other than an old SNAP tool consistent with old carnival. Also look for devitrification of the glass which is a rough scummy whitish surface everywhere including the bottom of the piece. I want to thank Howard Seufer for making it possible to loan us an old SNAP tool to conduct the experiments. I want to thank Rollin Karg of KARG ART GLASS for providing the Team of 4 to conduct the experiments, the facilities, and the materials for making this a successful Educational Seminar. And a big thank you to those that donated glass for the experiments. Hopefully this has been Educational and has provided insight into the question.... "whether there is the possibility of someone changing "old" Carnival Bowls into Plates to obtain higher prices for rarer items." You have seen the results of the ACCGC/KARG experiment..... YOU be the Judge.

CARNIVAL GLASS LIGHT & LAMP SHADES

Series by Roy Hieger

Because carnival glass light & lamp shades are still relatively inexpensive, attractive, and easy to display, and unlike most carnival glass can be used as intended without much risk of damage, I consider them an ideal collectible. Unfortunately they represent an area of collecting about which very little information is available. The lack of resource material has often made collectors reluctant to acquire carnival shades. Since I now have a fair number of shades in my collection, I thought I might share what I've learned---from a variety of resource books, and personal experience.

Carnival glass lamp shades were produced during an interesting period in history, when our country was making the transition from gas to electric lighting. As a result, shades for both gas and electric light were produced. Some of the patterns were those used for other carnival shapes, and some were unique to shades. A given pattern was usually produced in a variety of shapes and colors. On occasion, two or more companies produced nearly identical shades, for example, Fenton's & Northwood's Pillar & Drape.

Carnival shades are well suited for use on student type lamps, or as replacements for the relatively drab shades on many of today's ceiling fans. Although most collectors would probably opt for a matched set, some, like me, might settle for shades with the same pattern, but different colors, or perhaps shades of the same color, but different patterns.

The three major producers of carnival shades were Imperial, Northwood, and Fenton, in that order, with Imperial producing a greater variety than the other two combined.

SHORT LIGHT OPTIC FLUTE

This is another of Imperial's NUART shades, and like the preceding is identified in the Imperial catalog as Light Optic Flute. It, however, is their #535. It too has 10 medium width panels, best defined on the inner surface.

They end $\frac{3}{4}$ inch from the broadly scalloped bottom. It measures 4 inches in height, and is iridized inside and out. The illustrated electric style shade is a rich, dark marigold with a hand cut design. Gas style shades were also produced. According to the Imperial catalog, these shades were also made in white and green.



MAYFLOWER

Mayflower is Imperial's #474, and was made in both the gas and electric styles. The flowers and fern-like leaves, unlike those on Imperials other #474 shapes, are in high relief, rather than intaglio, and on a stippled background. The near-cut geometric component is absent. The bottom of the shades is ruffled and fluted. The shades are known in marigold, green, and smoke.



MELON

This was Imperial's #559, and was made in the electric style in three sizes, some plain, some with the panels frosted and the margins clear, and some with hand cut geometric and grape designs. They were made in white, green, and marigold, iridized inside and out. Each has 6 wide, slightly rounded (convex) vertical panels that end at the scalloped bottom.



Northwood Draperly Vase

By Bernice Thach

This Northwood Draperly vase was put into production in Carnival Glass in 1908. Before 1908, the Draperly vase was produced extensively in Opalescent glass.

Draperly has always been a popular pattern, probably because the flowing draperly panels made this vase into a elegant pattern. There are three different versions of this vase. The vases pictured are only the standard vase. The difference with this standard and the variant is that the variant panels end about 1 ½ inch from the top. The other variant panels end about 1 ½ inch from the top, but this vase unlike the other two is missing feet or toes.

The standard vase is found in many more colors that the variant with Marigold and Amethyst seen most often. Cobalt Blue, Lime Green, Ice Green and White are harder to find. Green, Ice Blue, and Aqua are rare. Vaseline, Aqua Opal, Teal, and Sapphire are the most difficult to find.

Height and width depend on how far the Draperly vase was swung in production. The green vase pictured is the shortest at 6 7/8". The blue vase pictured is the tallest at 7 ¾".

The vases pictured are from the collection of Bernice & Randy Thach.

*Cobalt
Blue*



*Ice
Green*



Marigold



*Ice
Blue*

Northwood Drapery Vase in Green



Air Capital 2010 Convention Pictures





Cherries

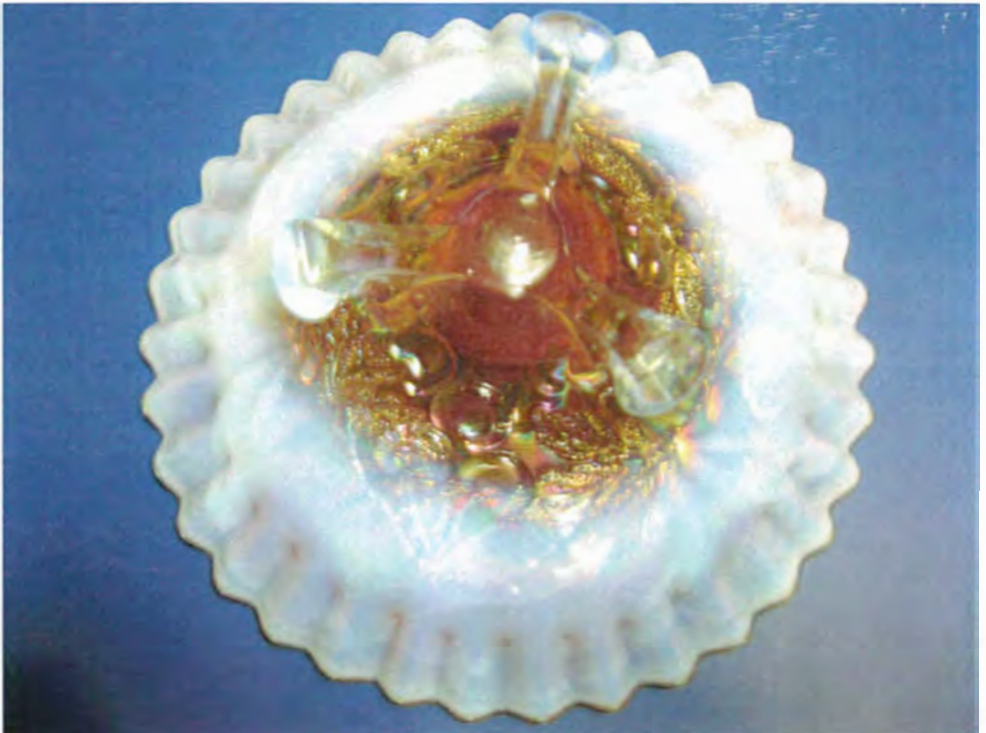
By the Dugan Glass Company

According to Dave Doty, Dugan made its Cherries patterns from several different molds. One, a collar based mold with the Jeweled Heart reverse pattern, was used to make the large bowl. Cherries is usually found in ruffled examples, but there are a few known ice cream shapes. There is also a 3/1 edge, a crimped edge like the one pictured, a two sides up and a tricorner.

Most of the ruffled examples have six ruffles, but there is a scarce eight ruffled. Most all pieces were made from a mold with three ball feet. These bowls without the interior pattern are called Paneled Cherries. A separate mold was used to make the sauces and small plates. Round collar-based bowls have been reproduced by L. G. Wright.

Is this bowl worth a whole lot of money? Afraid not, but it is the only Peach Opalescent piece we have. We have kept this bowl for 18 years, because we have never had another piece of Carnival Glass with this much opalescent.

Carnival Glass doesn't have to be about what a piece of glass is worth. It can be about what you happen to like. *Bernice*



Dugan – Cherries
In Peach Opalescent



Carnival Glass Price Guide Information

David Doty's Guide to Classic Carnival Glass (Book) *

David Doty, 721 W. Buckingham Place, Chicago, ILL. 60657

***NOTICE: This price guide is no longer available and will not be published in the future. 7/24/2006.**

David Doty's Carnival Glass Website

In addition to the information as the printed guide, the website has 1600 pages with over 4000 color photographs and over 1100 patterns with up-to-date prices. The website is indexed by a number of carnival glass features such as pattern, shape, motif, or maker. A search feature allows you to search the website. There are also special features such as: carnival links, photographs, contemporary and fake carnival glass. A popular site that had over 9.5 million hits last year. The website is provided free by Dave Doty, but is also supported by private and carnival glass club donations. www.ddoty.com

Mordini's 2009 Carnival Glass Auction Prices

This guide lists over 5000 items of carnival glass sold at major carnival glass auctions in the U.S. during the year 2009. Prices are listed alphabetically by pattern description and cross-referenced to the date of auction including auctioneer, seller and location of sale. Items selling over \$20.00 are listed starting with the highest price and down. The price guide also lists carnival glass reference material, clubs & associations, conventions and auctioneers. The format is 8 1/2 x 5 1/2 inches, and convenient for easy reference and travel. Auction price guides from previous years may also be available. Tom & Sharon Mordini, 36 N Mernitz, Freeport, IL 61032, Phone (815) 235-4407, or email tommordini@aol.com

The Bear Book - The Sixth Edition - Book

"The Sanctified Cross-Eyed Bear Price Trend Guide for Carnival Glass 1999-2003"

***NOTICE: This price guide is no longer available and will not be published in the future. 4/20/2006.**

Standard Encyclopedia of Carnival Glass - 2006 10th Edition

Bill Edwards and Mike Carwile

The tenth edition lists over 2,000 patterns alphabetically and illustrated with 1880 color photographs with descriptive sections on patterns, hatpins, grading information and salesmen's samples. Patterns are described in detail with important facts, colors, histories, and sizes. American and foreign companies are represented with brief biographies on companies such as Dugan, Fenton, Imperial, Northwood, Cambridge, Westmoreland, Fostoria, Heisey, McKee, Jeannette, and the U.S. Glass Company as well as old and new company trademarks.

The bound-in price guide lists by patterns alphabetically with over 25,000 price listings, updated values, company names, sizes, and 10 different colors. Prices are based on author's extensive research of auction sales, shop, and private sales. The tenth edition format is 8 1/2 x 11 x 1 inch, hardbound with 384 pages. The book may be purchased from Collector Books, P.O. Box 3009, Paducah, KY 42002-3009, postage not included or online at www.collectorbooks.com - ISBN #: 1-57432-486-1 Item # 6925.

www.CarnivalGlass.com

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ACCGC

(Air Capital Carnival Glass Club) Policy

Statement

Purpose and Goals

The Air Capital Carnival Glass Club is a non-profit organization devoted to the education and promotion of collecting Carnival Glass.

The ACCGC Newsletter and Web-site are a means to provide educational materials and to promote the collection of carnival glass. Membership in ACCGC includes a subscription to the ACCGC Newsletter that is published six times a year. The ACCGC Web-site is free to any individual interested in carnival glass.

Publication of Articles

Only members in good standing may submit copy for publication. All copy and photographs must be submitted to the Newsletter Editor who shall manage the selection and scheduling of the submitted copy for publication. (See section on Newsletter for contact and submission information.) All copy will be printed as submitted. Photographs, sketches and/or drawing may be cropped to meet space requirements, but not to alter its content. The Newsletter Editor is not responsible for misspelling, grammatical, or technical errors, etc. Articles will be arranged to fit the Newsletter and/or Web-site format and may or may not appear the same. Articles may be rejected, if Newsletter Editor or ACCGC President considers the article content, photographs, or drawings, etc. not to be appropriate or consistent with club goals and objectives. The Newsletter Editor and Webmaster shall select articles from the Newsletter for publication on the Web-site.

ACCGC and Officers are not responsible for accuracy, opinions expressed or implied by the contributors, or any outcomes resulting from the use of the information contained in these articles.

Articles appearing in the ACCGC Newsletter or Web-site may not be reprinted without the permission of the ACCGC or author. All material on the Web-site is copyrighted and all rights are reserved.

Products, Services and Events

ACCGC provides a complementary listing of carnival glass products, services, organizations, and events as a resource for information only. ACCGC does not benefit in any manner from these listings. ACCGC and Officers are not responsible for the sale or use of these products and services, or the accuracy and any outcomes resulting from the use of this information.

Carnival Glass Conventions & Auctions

May 5th – 8th, 2010
Keystone Carnival Glass Club
Convention/Auction
148 Sheraton Drive
New Cumberland, PA.
717-774-2721

May 29th, 2010
Jim Wroda Auction
Greenville Auction Center
5239 St. Rt. 49 S.
Greenville, Ohio
937-548-7835
Welch Collection

June 3rd – 5th, 2010
Lincoln Land Carnival Glass Club
Convention / Auction
Milwaukee Airport Hotel
5105 S. Howell Avenue
Milwaukee, Wisconsin
414-769-2100
Jim Seeck Auction

June 12th, 2010
Mickey Reichel Auction Center
1440 Ashley Road
Boonville, Missouri
660-882-5283
Mickey Reichel Auction
Don Vaughan Collection

June 16th – 19th, 2010
American Carnival Glass Club
Convention / Auction
Lexington Lansing Hotel
925 Creyts Road
Lansing, Michigan 48917
391-1298
Wroda Auction
Wroda & Marlene Funk Coll.

July 3rd, 2010
Jim Wroda Auction
Greenville Auction Center
5239 St. Rt. 49 S.
Greenville, Ohio
937-548-7835

July 14th – 17th, 2010
International Carnival Glass Ass.
Convention/Auction
Holiday Inn Lakeview
Clarksville, Indiana
Ruth Phillips Collection
Jim Seeck Auction

August 11th – 14th, 2010
Woodsland World Wide Web
Carnival Glass Association
Convention / Auction
Greenville Auction Center
5239 St. Rt. 49 S.
Greenville, Ohio
937-548-7835
Jim Wroda Auction

August 12th- 14th, 2010
Pacific Northwest Carnival
Glass Club
Convention / Auction

September 9th – 11th, 2010
New England Carnival Glass Ass.
Convention / Auction

October 14th – 16th, 2010
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