

Air Capital Carnival Glass Club



Newsletter



1st Quarter - Jan/Feb/Mar - 2012

Founded 1980

www.aircapitalcarnivalglass.com

In This Issue:

Letter from President Kime - -	2
Convention 2011 Coverage - 6 -7	
Articles - - - -	3,4,5, 12,13,14,18
2012 Meeting Dates - - - - -	15
Auction /Conventions - - - - -	16
Membership Application - - - -	17
Price Guides & Ads - - - - -	19
Officers for 2012-- - - - -	20

Air Capital Carnival Glass Club Convention

October 4-6, 2012

Best Western Wichita
Airport Inn & Conference Cntr.
6815 W. Kellogg, Wichita, KS 67209
Reservations: 1-888-942-5666 or
(316) 942-5600

2012 Member Roster

Included with Newsletter. If you get your Newsletter by Email, the Roster will be mailed to you.

CONTRIBUTORS

Don Kime

Raspberry Tumbler	3
Rambler Rose Tumbler	4
Oriental Poppy Tumbler	5

Jerry & Cleo Kudlac

Visit to Callahan Mountain Studio	8
Windmill by Imperial	18

Carol & Jerry Curtis

Atlanta Covered Butter	12
The Odd Couple	13

In the Next Issue:

More Articles ...

Have you made any interesting finds you would like to share ?

Let us know.

and

FROM THE PRESIDENT



I hope you had a good holiday season and good health.

I hope with all the auctions and conventions everyone was able to make purchases and add to your collections. Some great glass was up for sale this past year and I was able to add a couple pieces my collection.

When one has an auction of their glass, I am sure we all wish we had some of it back. I have been fortunate enough to be able to get two pieces back - the electric blue Wishbone bowl, pie crust edge and the blue Fenton Daisy Bonbon. Both are kind of scarce.

We are well into the planning stage for our Convention in October. This year we have three speakers with interesting and educational talks, but more on this later in the newsletter and our web site.

I urge those who have not paid their dues to re-new as soon as possible.

Don Kime

RASPBERRY BY NORTHWOOD

By Don Kime



Green

Raspberry is a Northwood pattern and is usually signed with the Northwood mark, but not always. Notice the popular Northwood basket weave band at the bottom. They can readily be identified as Northwood. The marigold tumblers are plentiful and can be seen in shops, auctions, antique shows and flea markets. The purple, amethyst and green colors are not hard to find. The tumblers in the pastel colors and those in cobalt blue are different however. The pastel blue are the easiest to find in the pastels, but are still considered hard to find.

The white are very rare and when John Britt wrote Educational Series II, he states only 5 were known. Ice green is very hard to find and cobalt blue are extremely rare. Occasionally a tumbler will show up in some odd color, such as pastel marigold, lavender, olive green and a smoky color. ♦



Ice Green



Amethyst

RAMBLER ROSE BY DUGAN

By Don Kime



Blue

These tumblers are slightly smaller than most of the standard table size tumblers. They have a collar base that is smooth on the underside. Colors are marigold, blue and purple. The purple is the hardest to find however. One has been reported in green. The old Rambler Rose tumblers were made by the Dugan Glass Company. For many years it was thought to be made by Fenton. Sometime later chards were found at the old Dugan dump site. This knowledge, along with the fact that Wright, who had purchased many of

the old Dugan molds, had some of these Rambler Rose tumblers reproduced in custard glass, proving that this was a Dugan pattern. Rambler Rose Carnival Glass tumblers were reproduced sometime later than the custard example mentioned above. They were made by Westmoreland for Wright and contain the "W" in a circle. The new Rambler Rose tumblers were made only in purple and they were iridized on the bottom of the base. None of the old tumblers were ever iridized on the bottom of the base.♦



Marigold



Purple

ORIENTAL POPPY BY NORTHWOOD

By Don Kime

This is probably one of the most popular water sets and the tumblers are popular as well. They are usually very good color and the pattern is very vivid. They come in many colors including the very beautiful pastel colors white, blue and green. The cobalt blue tumblers usually are just a little taller than the tumblers found in other colors. The majority of the blue tumblers do not have the “N” in the bottom, but do have the plunger type circle like that is found in the bottom of the Grape and Gothic Arches tumblers. The Oriental Poppy tumblers are smooth on the inside opposed to the ribs that appear on the interior of the Variant tumblers.



The Oriental Poppy Variant tumblers differ from the regular Oriental tumblers, in that they have the interior ribbing. The Variant tumblers are seen in the three pastel colors as well as the purple and olive green. The Variant tumblers with the interior ribbing will be somewhat harder to find. The ice green is extremely hard to find. Much harder to find than the one with the smooth interior. The variant type tumblers in marigold, green and cobalt blue have not been seen.♦

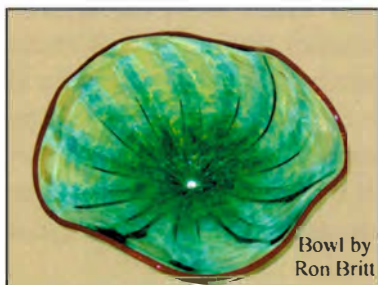


2011 Convention Trip to Karg Art Glass Studio

Report by Jerry Kudlac

This year Air Capital Convention featured another visit to the Karg Art Glass Studio of Kechi, Kansas. Our first visit was in 2006 and our mission was to answer a question that was a concern of collectors: *Can a vintage Carnival Glass bowl be reheated and reshaped into a plate and then cooled to room temperature successfully?* The result was that it could be done, but the iridescence was diminished by the reheating.

Our second visit in 2009 answered the next question which was: *Can a vintage Carnival Glass bowl be reheated, reshaped and re-iridized?* Sixteen common carnival glass patterns donated by members were used for that experiment. The Karg Glass Artists had never attempted this process before; and as a result, it took a number of tries before they were successful in reheating, reshaping and re-iridizing two pieces of glass - each with exceptional iridescence.



Our 2011 visit was just for fun!

Members had the opportunity to be a “Glass-maker” – working the glass into a Christmas ornament, a paperweight, a plate or bowl of their choice. With the assistance of the Karg Glass Artists, members got to handle the punty rod with the hot elastic taffy-like glass, then working

the glass into each transitional shape and feeling the intense heat radiating from the hot glass. In the beginning the glass was very fluid and could easily drop off the punty rod; but as it cooled, it became tough, elastic, but still pliable. The experienced Karg Glass Artist knew exactly when and how much to reheat the glass to keep it in a workable state. *What a rare hands-on opportunity it was to experience the handling and shaping of the hot glass.* Even though we did not iridize the glass, it was still reminiscent of the days when glass-makers made carnival glass and *we all had fun doing it.* Now each one can proudly say - ***“I made that at the Air Capital Convention!”*** See page 7 for member “glass-makers” at work .



Applying loop to tree ornament



Shaping glass with apple wood form



Vickie Smith with Tree Ornament



Ron Britt with Paperweight and Free form bowl



Final Tree Ornament By Vickie Smith



Final Paperweight by Ron Britt

Callahan Mountain Studios

"Originals in Glass and Wood"

By Jerry & Cleo Kudlac

Iridescent art glass dates from about 1858 with Lobmyer of Hungary to Thomas Webb of England and in the U.S., Louis Comport Tiffany, Frederick Carder, Quezel, Vahlsing, Durand and Blas. Fenton is credited with the first commercial venture in production of iridescent glass (Carnival Glass) in 1907, but in 2011 they ceased traditional glass production. Iridescent Art Glass is still being made by some artisans and this is a report on our visit to the Callahan Mountain Studios of Ron Mynatt, Springdale, AR



The first time we heard about Ron Mynatt of Callahan Mountain Studios was in 2009. One event at the Air Capital Convention was a demonstration on iridizing glass at the Rollin Karg Art Glass Studio in Kechi, Kansas. While waiting our turn to make a Christmas ornament, we shopped in the retail area of the studio. Rollin Karg does not iridize glass, but we did find some iridized 13" art glass vases made by artisan Ron Mynatt.

Last September, on a trip to one of Mickey Reichels' auctions, we decided to take a couple of days and go through northwestern Arkansas. The Callahan Mountain Studio is located in the northern part of Springdale, Arkansas. We had not called ahead, but decided to see if we could find the studio. Ron's home and studio are located on a two and one-half acre wooded lot in a rural part of Springdale. When we pulled up in the driveway, Ron had finished working glass for the day and was transplanting iris bulbs in their flower garden. We introduced ourselves and told him that we collected Carnival Glass and about our purchase of his vases from the Karg Art Glass Studio and would like to know if he had more iridized art glass. Although Ron does not have a retail shop, he does ship glass to over 150 different galleries and had several pieces in his workshop.

cont. page 9

Ron and his wife Paula took us into their workshop which they had just closed down several hours before. They were very gracious and enthusiastic in showing and telling us about the different types of glass they make. Ron began his career as a glassblower at Silver Dollar



City in Pigeon Forge, Tennessee. Later, he served as the blown glass instructor at the Arkansas Arts Center in Little Rock, before moving on to Terra Studios in Durham, Arkansas. He creates hand-blown art glass and his work varies widely including large and small vases, bowls, paper weights, ornaments, and perfume bottles as well as custom glass creations for clients. Ron is known for his emphasis on form and pattern, as well as his intricate use of color and attention to the interaction of transparency and reflectivity.



We saw examples (left) of the same vases we had purchased in 2009. Ron told us that he has been making about a 1000 of these vases a year for the past 20 years and they have been a good sale item mainly because of his business strategy on operating his art glass studio – *artistic glass at a reasonable price*. Here are some of the interesting things we learned from him.

GLASS

Ron makes his glass with a formula he developed using an ingredient, sodium silicate, that is not routinely used by other studios. This not only reduces his cost, but he has better control over the quality of the glass. He stated that many studios use expensive commercial pre-mix glass batch where all they have to do is to melt the batch in a furnace. Others use expensive left over cullet from large suppliers, such as Fenton, and now their supply will be going away. He also uses an energy efficient gas furnace to melt and maintain his glass which has greatly reduced his fuel costs. These are just a few of the things he does to keep his overhead down and the cost of his work in range for repeat sales.

cont. page 10

IRIDIZING GLASS

Ron does a lot of iridizing of his blown art glass (no pressed glass). He routinely uses two separate iridizing chambers in his workshop. One chamber is dedicated to iridizing with tin chloride which is so corrosive that anything it comes in contact except plastic and glass will be affected. He stated that over-iridizing glass with tin chloride will cause the glass to go off-color instead of the rainbow colors that it should be. Another technique he uses is to spray the footed bowls with tin chloride and to spin them out almost flat and then hangs them down. This creates a rough texture on the surface. The second chamber is dedicated to iridizing with titanium which is not as corrosive and gives a beautiful iridescence to the glass. The



pinkish marigold vase we had purchased was iridized with titanium and Ron described it as being a “Salmon” color. A light green vase we had purchased had been iridized with tin chloride. He also uses some unique methods of adding colored powder glass to create intricate patterns on the glass. This allows for a design that not only has a pattern; but also, the beautiful rainbow design before it is iridized.

When iridizing glass, Ron uses a small spray apparatus and applies the spray about 6-12 inches from the glass. It is applied artistically until the desired iridescence is achieved. For a different effect the iridized glass can be quickly dunked in water which causes the glass surface to shrink a little giving the glass a crackled iridized surface - very similar to stretch glass. By varying and combining some of the described techniques he is able to make a wide variety of beautifully iridized art glass.

LEFT: Copper Ruby Calla Lily Vase 13 ½” tall. Note: the iridescent colors of violet, purple, blue, green, yellow, orange and red.

cont. page 11



Ron designs his glass with emphasis on pattern and form. He stated that you can design and iridize glass, but if it doesn't appeal to the customer they will not buy it. This is a similar situation seen with some of the Carnival Glass patterns. Some patterns such as Peacocks, Rose Show, etc. are very desirable, but iridizing the pattern enhances the pattern and appeal to the collector.

Left- Black/Iris Gold Calla Lily Perfume 7" with dropper. Note the dropper (also iridized) resembles the stamen of the Calla Lily.

We spent about a hour or more at the studios. Ron and Paula invited us to come back sometime and watch them work the glass.

They had not been working very much glass during the summer months because of the extreme high outdoor temperatures they have had. Ron is truly an artisan and master craftsman in working and iridizing glass. We not only enjoyed the visit, but learned a lot about glass and iridizing glass. Fortunately, there are still individuals who iridize glass for its beauty and are still in business.

Right - Black/Iris Gold Vase 9" (this vase was sprayed with silver to develop the bubble effect on the glass surface.)♦



Atlanta Covered Butter

By Jerry & Carol Curtis

Carol recently found this very attractive Covered Butter while we were antiquing in West Texas. It had all the characteristics of a piece that appeals to us, that is, an unknown pattern [to us], an odd color, really nice iridescence, and, it was not very expensive. A few days after the antiquing trip, I got out the books and began researching the piece. I found the pattern in Molly McCain's EAPG Book, but it did not disclose the maker. I found the pattern and maker in Mike Carwile's Encyclopedia of Pressed Glass with the maker identified as Westmoreland. Since HOACGA is fortunate to have an 'in-house' Westmoreland expert, I sent a photo to Harold Mayes who promptly replied with the following information.

The Pattern is Westmoreland's "Atlanta" #228 produced circa 1902 -1910. There were [55] different shapes made, mostly in Crystal. Carnival items were produced in 1910 in Amber in select pieces, usually in sets such as Creamer, Sugar, Spooner, and Butter Dishes.



I responded to Harold and told him this might be considered a very light Amber color but it looked nothing like the Westmoreland Corinth Plate we have in Amber. In his reply to me, he said rather than the Butter being Amber, it may be a color that Westmoreland called "Champagne Luster". It does have a champagne look about it so for the time being, that is the color we are calling it.

I thought at first this may have been one of those pieces iridized using mineral spring water and it may very well be. We do have two pieces that were iridized in the Marlin, Texas Mineral Springs and also one piece that was iridized in Spring Water at Slaterville Springs, New York. The quality of iridescence in the Marlin Springs example is poor while that of the New York Springs is very good due to a rubbing process they performed during the six-week process.

Examples may be seen at the following links: Pips Perfume Mister

http://www.flickr.com/photos/hoacga_project/4404255596/in/set-72157622507607952;

http://www.flickr.com/photos/hoacga_project/5759764508/in/photostream English Hob & Button aka “Chunky”

<http://www.thistlewoods.net/Water-Ambered-Glass.html>

This Covered Butter is of standard size, 5-1/2" high with a base diameter of 7-3/4". If anyone owns or has seen this or other shapes in this pattern we would appreciate hearing from you. Email us at: jcurtis95@austin.rr.com or phone us at 830 990-0906. Photo by Jerry Curtis ♦

The “Odd” Couple

By Jerry & Carol Curtis

It has always been a mystery to me why there are a few so-called ‘stand-alone’ Carnival pieces that usually makes one wonder, why? I am speaking specifically about a few known Creamers in Carnival that we always believed had no mated Sugars. The maker of these Creamers, Riesling, Serpentine Rose, and Parquet, remains unknown but is suspected of being of European origin.



Many years ago, I picked up an unknown bowl in a silent auction at one of the conventions. The mystery of it drew me to put in a bid and I won it. After my usual research which turned up nothing other than it may possibly have been a product of the Nova Scotia Glass Company because of its similarities to their Grape and Vine Pattern, I eventually gave up on any further researching of the piece.

A couple of years ago while antiquing, Carol picked up a little creamer in the “Riesling” Pattern that was thought to be a stand-alone creamer for no sugar had ever been reported to complete the set. It was then displayed with our other creamers and small kitchen items.

Three weeks ago, Ardonna Bucher sent in an unknown bowl to the WWWCGA newsletter asking for identification. Though the pattern was different, there were many similarities to

Cont page 14

Cont. from page 13

the bowl I had long since forgotten. I sent a picture of our mystery bowl to WWWCGA and suggested that her bowl and my bowl had some similarities and perhaps she might pick up where I had left off in my research.

Glen Thistlewood responded and identified my bowl as being of the Riesling Pattern. I had never thought to put the two together. I countered her identification with a question; could this little bowl possibly be the 'missing link'; could it possibly have been intended to be a sugar bowl for holding sugar cubes for the famous British afternoon tea times? Her response indicated that it most likely was produced for that purpose!

I would think the logic of it makes sense. Our Sugar and Creamer sets are more equally proportionate in size but Americans are more prone to using granulated sugar and use a spoon to add it to our coffee or tea. The British of that era were apt to use sugar cubes and small tongs to add their sugar to tea. Sugar cubes would be more difficult to service from a sugar holder with a small opening using tongs so a wider opening would be necessary.

The Bowl measures 3" high and 5" in diameter. Creamer is 3 ¼" high, 2" base, with a 3" opening. The base of each has grapes and tendrils and each piece has a ring of prisms surrounding the lower body.

Well, there you have it. An unlikely or perhaps uncomely "Odd Couple" in utility ware that served a useful purpose for an English Lady's Afternoon Tea Social.

Glen Thistlewood has not as yet been able to identify the maker of these pieces but suspects they may be English or German. It will be interesting to see if some companion bowls to the Parquet, and Serpentine Rose Creamers might surface here in the USA and finally be reunited with their counterparts? All three of these creamers share a common motif of grapes, leaves, and tendrils on the underside of the bases. For those who have Internet access, you may see them on my Flickr site here:

http://www.flickr.com/photos/hoacga_project/3953408716/in/photo_stream/

Reference: Thistlewood's Century of Carnival Glass, Page 54.

addendum: 8/27/2011 (Newsletter 18, 1987: Carnival Glass News - Carnival Club of Great Britain).

Cont. Page 15

We now know of a matching large sugar in the Serpentine Rose pattern, and we have just heard from Glen that a newsletter report* from 1987 also reported a small bowl and a footed compote in the Parquet pattern that could indeed have been companion sugars for the Parquet creamer. As no photographic evidence was presented, we have agreed that this should be reported but not yet taken as absolute fact. If anyone has any of these matching sugars do let us know. *Photo by Jerry Curtis* ♦

Air Capital Carnival Glass Club 2012 Meeting Calendar

The Air Capital Carnival Glass Club meets the 1st Sunday even numbered months at the Best Western Airport Inn & Conference Center 6815 W. Kellogg, Wichita, KS. Lunch with members at 12:00 p.m. Business meeting 1:00 p.m. followed with a Carnival Glass program.

<u>Meeting Dates:</u>	<u>Program on</u>
Feb 5,	Compotes & Hats
Apr 1,	Rose Bowls & Nut Dishes
Jun 3,	Card Trays & Nappies
Aug 5,	Pickle Dishes & Hatpin Holders
Oct 7,	No Meeting - Convention Oct. 3-6.
Dec 2,	Tumblers & Mugs

ACCGC Newsletter Publication

The ACCGC Newsletter is published quarterly by the Air Capital Carnival Glass Club. Members have the option to receive the Newsletter by US Mail or by E-mail in a PDF format.

The Air Capital Carnival Glass Club is a non-profit organization dedicated to the education and promotion of collecting vintage Carnival Glass. Articles may not be reprinted or republished on a web site without permission of the editor or author

The Club and Officers are not responsible for accuracy, opinions expressed in articles, or outcomes resulting from the use of information listed. For information on submitting articles or requesting your newsletter by Email contact Jerry Kudlac Newsletter Editor at jckok@cox.net .♦

Copyright © 2011 Air Capital Carnival Glass Club.

2012 Convention & Auction Calendar

Jan 25-28,

Sunshine State Carnival Glass Association Convention & Auction.
International Palms Resort, 6515 International Dr., Orlando, Florida 32819,
Reservations: (407) 248-2169 , Jim Wroda Auction

Feb 4,

Greenville Auction Center, 5239 ST RT 49S, Greenville, Ohio
Jim Wroda Auction

Feb 11,

Mickey Reichel Auction Gallery, 1440 Ashley Rd. Boonville, Missouri (660)
882-5292 , Mickey Reichel Auction Pickup Collection Part 2 & others.

Feb 29 - Mar 3,

Southern California Carnival Glass Club Convention & Auction Ayres Hotel &
Suites, 1945 E Holt Blvd, Ontario, California 91764, (909) 390-7778
Jim Seeck Auction

Mar 7-10,

Texas Carnival Glass Club Convention & Auction, Crowne Plaza Suites- Dallas,
7800 Alpha Rd., Dallas, Texas Reservations: (972)233-7600 - Option 2
Ed & Marilyn Gaida Collection, Jim Seeck Auction

Apr 26-29.

Heart of America Carnival Glass Association, Convention & Auction,
Embassy Suites Hotel, Kansas City, Missouri 816-891-7788, Dorothy &
Arnold Snell Collection, Jim Seeck Auction,

May 4-7,

Keystone Carnival Glass Convention, Harrisburg Holiday Inn, 148 Sheraton
Dr. New Cumberland, Pennsylvania, (717) 774-2721, Jim Wroda Auction

May 30 - Jun 2

Lincoln Land Carnival Glass Convention & Auction, Best Western, Milwaukee,
Wisconsin . (414) 769-2100

June 27-30,

American Carnival Glass Association, Embassy Suites, Dublin, Ohio

*For an updated online version of this Calendar -
check the "Carnival Glass Events Calendar"
Section of the Air Capital web site. Updated weekly
on Monday. www.aircapitalcarnivalglass.com*

Membership Application
Air Capital Carnival Glass Club

Please Print Clearly

Name: _____

First Name

Last Name

Additional Person: _____

Address: _____

City: _____ State: _____ ZIP: _____

Telephone: _____

Email Address: _____

Newsletter – Mail Delivery _____ or Online _____

If out of the United States :

County: _____ Code: _____

Membership Fees are due no later than December.

US Membership - \$20.00 per year

Canadian Membership - \$22.50

Outside of United States: \$25.00

**Mail Application and
Membership dues payable to ACCGC to:**

Randy Thach, Secretary
ACCGC
4500 N. Ridge Road
Wichita, KS 67205

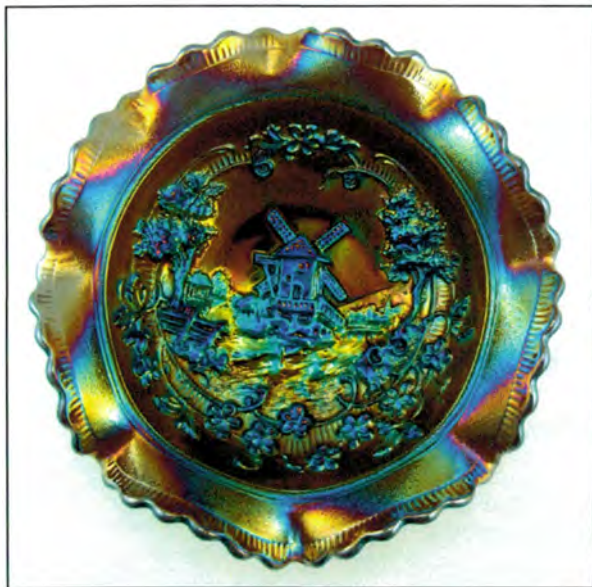
Windmill by Imperial

By Jerry Kudlac

Imperial's Windmill pattern (#514) is probably one of the most recognized patterns in carnival glass. The Windmill pattern was made in a wide variety of colors and shapes such as: water pitchers, milk pitchers, a mid-size pitcher, tumblers, pickle dish/relish tray, dresser trays and three sizes of bowls and a variant bowl referred to as "Double Dutch".

The Windmill bowls are found in three sizes: a sauce bowl 4-5 inches, a collar base bowl 8-9 inches and a footed bowl 8-9 inches in diameter. The bowls are usually found in marigold, helios, smoke and clambroth and the less common colors of purple, emerald, aqua and marigold on milk glass.

The bowls were also made in contemporary glass, *usually* marked with an "S" for Smith, and in the colors of cobalt, light blue, pink, amethyst and red; are heavier and thicker than the vintage windmill bowls. The Summit Art Glass Company may have reproduced the Windmill bowls since they own a number of the molds.



This bowl has no markings on the base. It is light-weight glass, purple and typical of a vintage Windmill bowl with exceptional color.

If you found a Windmill 8" bowl like this in an antique shop, would you call it vintage or contemporary? ♦

Carnival Glass Price Guides

David Doty's Carnival Glass Web Site

The web site has 1600 pages with over 4000 photographs and over 1100 patterns with up-to-date prices. <http://www.ddoty.com>

Mordin's Carnival Glass Auction Prices 2011

The annual guide list over 5000 Carnival Glass items sold at major U.S. Auctions. Tom & Sharon Mordini, 36 N. Mernitz, Freeport, IL 61032. (815) 235-4407 or email tommordini@aol.com

Standard Encyclopedia of Carnival Glass - 12th Ed. 2010

By Mike Carwile. ISBN# 1-57432-486-1, Check with book store local library or Amazon.com.

"PEACOCK" and "PEACOCK & URN"

PATTERN AND FEATURE BOOKLET GUIDE

Millersburg, Northwood, and Fenton - 20 Drawings with Features & Table - Booklet size is 8 ½" x 11" with 24 separate pages. \$10 includes Booklet and Shipping in USA. Send check and your mailing address to:

Ronald Britt, 619 NW 3rd. St, Abilene, KS 67410
785-263-0807 ronnjudy@oz-online.net

www.CarnivalGlass.com

42 YEARS OF SATISFIED MAIL-ORDER CUSTOMERS
UPDATES EVERY TWO WEEKS—CARNIVAL GLASS IN MINT CONDITION

Lloyd R. Ward
P.O. Box 1006, Mayfield, KY 42066
Tel: (270) 251-2005 • Cell: (270) 970-0599
E-Mail: lrward@carnivalglass.com

**Thinking of Selling Your Collection?
Turn Your Carnival Glass into Cash!**

I buy one piece, 20 pieces, or a collection of Carnival

Visit www.CarnivalGlass.com-
THE Place for Carnival Glass!



AIR CAPITAL CARNIVAL GLASS CLUB OFFICERS - 2012

President

Don Kime
15201 E. 47th Street
Derby, Kansas 67037
(316) 733-8424
glassman133@pixius.net

Vice President

Judith Britt
619 NW 3rd
Abilene, Kansas 67410
(785) 263-0807
ronnjudy@oz-online.net

Secretary

Randy Thach
4500 N Ridge Road
Wichita, Kansas 67205
(316) 722-5837
rgtcarnival@cox.net

Treasurer

Dick Elder
2217 W. Harborlight Ct.
Wichita, Kansas 67204
(316) 684-1019
d_delder@hotmail.com

Newsletter Editor &

Web Master

Jerry Kudlac
12208 SW 9th Pl
Yukon, OK 73099
(405) 577-2519
jckok@cox.net

Courtesy Committee

Send notices on Condolences
or Illnesses to:
Jennie Hostetler
10128 Dover Dr.
Yukon, OK 73099
(405) 324-0758
djhok@cox.net

Air Capital Web-Site:

www.aircapitalcarnivalglass.com

*Information on meetings, convention updates,
articles, membership and the "Carnival Glass
Events Calendar" can be found by viewing
various sections of the Air Capital home page.*