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President's Report

Keith Rowe

PRESIDENT@AUSGLASS.ORG.AU

Dear Members and friends

We are preparing the way for our next conference in Sydney 2011; it will be at the end of January. Final dates to be confirmed. The organising committee for the conference and workshops has been compiling lists of speakers and teachers, developing and constructing an exciting schedule of events. If you have any suggestions Please send them through early.

There is movement in our ranks. Richard after 3 years on the board is resigning and joining the Australia council (Ausco) Congratulations. Thanks for your support and good luck with the new board. Simon Maberley (our assist ED) has joined the board of the Canberra Glass works good luck and congratulations. Could you please welcome Marion Schoen. Who will be co-opted to the board at the next meeting? With her professional back ground Marian considers she can bring a corporate governance, process and procedure, fund raising and strategic planning capabilities to Ausglass.

All part of our push into the 21st century.

Some of the main areas of interest during our meetings seem to be the membership.

There are a few suggestions which we are working upon. One of these is to include a closer relationship with our suppliers. Do you have a list of suppliers that may like a closer relationship with ausglass members? Please send them through. The suppliers need to find new customers and Ausglass needs to keep adding to itself.

Ausglass is a valuable resource to its members. I have been grateful to the friends and educational experiences I have acquired. It is all done with a mostly altruistic attitude. I would encourage all to attend the local state meetings; BBQ's and encourage fellow glass makers to add to this rich and diverse group.

I have been in contact with Architectural Glass Design and they are interested in an informal relationship and a reciprocal exchange of information, membership etc. This is in the early stages. There are many options. The same goes for the newsletter; any and all info is welcome. Lisa Cahill is taking on the ED's role with Simon James backing up as well as him being the vice President. There are a few members attending the GAS conference later this year, please send info to the news letter for those that are unable to attend.

Hope all is going well, find a new member and receive a discount.

Keith Rowe.

Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

As we head towards the end of the membership year on 31 May 2009 we have nearly finalised the Hobart conference accounting and submitting our grant acquittal reports but other wise all has been quiet on the Ausglass financial front. Without making an advance prediction it looks as if Ausglass will finish the 31 October 2009 financial year with a small surplus.

The new bookkeeper, Alison Dews and her sidekick Alyson Gower have now assumed responsibility for most accounting functions, in particular the processing of membership payments and adjustments to membership details. Alyson Gower will be issuing members with their membership renewal notices over the next few weeks from the new Ausglass billing email address, billing@ausglass.org.au. Your renewal notice is arriving soon so look out for it and pay it as soon as you can. All the best and I hope you are all having as good a year as can be expected in the current circumstances.

Welcome to New Ausglass Members

Ausglass welcomes the following who have joined the Ausglass family since the February 2009 Newsletter:

Jan	Blum	Trollop & Co	NSW
Lanse	Fero	Glass River Gallery	Florida
Amanda	Riley	Dahlia Designs	WA

glass roots Conference Workshop Report

The Nature of Casting HELEN STOKES

By Gay McKinnon and Ruth Downham

"You asked me for a one liner about workshop: okay, never ask me to confine myself to one line."

Although stunned by the fierce Tasmanian summer, participants in the Stokes workshop gamely attacked tiny squares of fibreglass, pools of runny rubber and sticky ceramic cookie dough to create high-resolution moulds and astoundingly precise multi-coloured castings. Helen's beaming insistence on perfection raised the bar and fixed top casting techniques firmly in our memory. Between bouts of hard work we were stuffed with Tasmanian cheeses, salmon, salads and coffees by our wonderful hosts Ruth and Fintan, and afterwards we were just stuffed. But not too stuffed to throw frilly inflatable balls around in the pool and play with the cockatoo. Thank you workers and organisers!

Gay Mc Kinnon

I am terrible at wordy typy stuff. The workshop was a stunner though. Incredibly busy, workshop full with 12 bodies and many sight see-ers. We managed long days and an extra half day just to squeeze it all in. Top effort Helen. Great weather as well.
Ruth Downham (TA to Helen)

Artist Profile

Marc Grunseit

Latest Architectural Commission

When I started my professional glass career my first public commission was for a stained glass triptych in a bay window above the foyer of the Wolper Hospital in Woolahra, Sydney. Ten years later when the hospital was renovated, I was again commissioned to make a work for what was essentially the same space in the building, although the foyer had now changed size and shape. The triptych was moved to a corner lounge on one of the wards.

I was given a free hand and produced a ten panel journey in stained glass, through the history of medicine, called "Tao of Medicine". That was about fifteen years ago. Last year another renovation and another commission for the same space. This time it is a ten square metre fused glass curtain wall comprising 84 individual panels. Each will in time have a donor name added in dichroic glass. The work is titled "In the Beginning". Each set of panels is illuminated by a very effective LED side lit perspex sandwich. The glass has just been installed.



ACT – Ellen Collins

ACTREP@AUSGLASS.ORG.AU

As is often the case, Anzac Day has heralded the arrival of winter to Canberra... brrrrr. However our thoughts are with Kirstie Rea who is no doubt feeling the cold on her month long residency at the Gudgenby Ready-Cut Cottage in Namadgi National Park. She has an open day on Sunday 3 May from 10am – 2pm at the Cottage and a subsequent exhibition at the Visitor Information Centre in Namadgi National Park from 11 – 31 May 2009 (see www.craftact.org.au for more info).

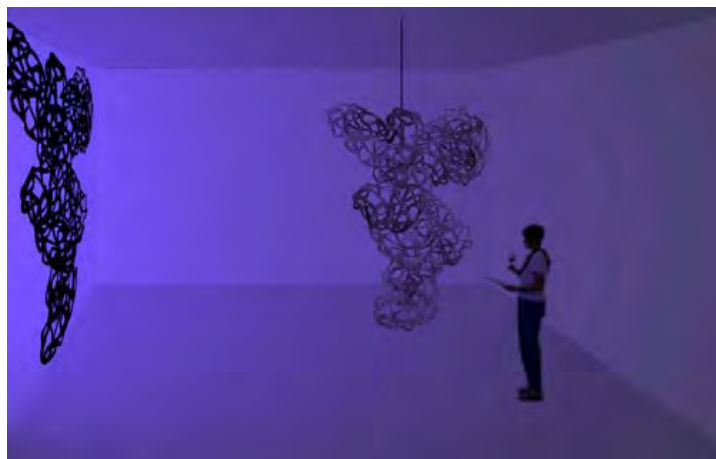
The Canberra glass community is absolutely thrilled that the position of Artist Services & Programs Manager at the Canberra Glassworks will soon be filled by our own “home-grown” Mel George. As most of you know this also means that we get access to the talents of hubby Jeremy Lepisto – think of the exciting workshop possibilities that will be right on our doorstep!!



Stone Wall, by Mel George

Some other exciting news from the Glassworks is that the winning design for the public art work above the smoke stack gallery has finally been announced. Warren Langley has designed a 22m tower of glass and light - *Touching Lightly* - a beacon in the Canberra skyline that also embraces environmentally sustainable practices. Congratulations to Warren! The project is expected to be completed by May 2010 in time for the Glasswork's 3rd birthday celebrations – well here's hoping.

The current exhibition at the Canberra Glassworks from 8 April – 27 May 2009 titled *Containing Pasts – Sustaining Futures* features the work of local artists Nikki Main, Jessie Surplice, Sue Kesteven, Lyndy Delian, Col Ellis and Richard Snashall. The works are inspired by the Cotter Dam (our valuable local water reservoir) and its influence and importance to our lives in Canberra.



Ruth Allen (Environments, pictured left) is enjoying a three month residency at the Canberra Glassworks which will culminate in an exhibition titled 4D2 from 10 June – 14 August. The Glassworks will celebrate its 2nd birthday during the week of 20-24 May so plan to visit and join us in the celebrations. Clare Belfrage will unfortunately miss the birthday celebrations as she is off to teach at Pilchuck, has a residency at the Tacoma Museum of Glass and also plans to catch up with the folks at Bullseye – tough for some!

The staff at the ANU Glass Workshop are in big demand overseas with Nadege Desgenetez currently teaching in France; Richard Whiteley and Phil Spelman (an honorary glassie) will be

teaching/assisting at Pilchuck mid year with Phil continuing on to Denmark to participate in Sculpture by the Sea. Jeremy Lepisto and Blanche Tilden will be visiting artists at the school during 2nd Semester.

Congratulations to Chic and Cobi who jointly won the Tom Malone prize!! Also to those who were shortlisted, especially our local artists Brian Corr, Matt Curtis, Tom Rowney and Richard Whiteley – well done everyone.

Other exhibitions featuring Canberra artists et al are *Encore 09* from 21 April – 24 May at the Glass Artists Gallery in Sydney; also in Sydney at the Sabbia Gallery are *Altered Views* by Maureen Williams and *Beyond the Garden Path* by Helen Aitken Kuhnen from 24 April – 23 May; from 7 – 26 May Jess Loughlin stars in *Evaporations* at Beaver Galleries and *Symmetry in Nature* at Axia in Melbourne features Matt Curtis from 11-23 August.

Canberran (and environs) glass is spreading its wings world-wide with exhibitions in: New York the Museum of Art and Design is starring Klaus Moje in *Painting with Glass* from 29 April – 20 September; Clare Belfrage hits the streets of Seattle at the *Foster White Gallery* from 7 – 23 May with *New Work*; and the Vietnam Fine Art Museum is hosting *White Hot – contemporary Australian glass* from 8 – 22 June that features the work of Nadege Desgenetez, Wendy Fairclough, Deirdre Feeney, Jessica Loughlin, Tom Moore, Brendan Scott French, Itzell Tazzyman and Janice Vitkovsky in a touring exhibition sponsored by Asialink, Craft ACT and the Canberra Glassworks.

That's about all the news from the capital for now ... stay warm and keep up the good work!!

NSW – Emily McIntosh

NSWREP@AUSGLASS.ORG.AU

(By Lisa Cahill)

Congratulations to Charles Butcher and Cobi Cockburn, joint winners of the Tom Malone Prize 2009. Congratulations to the 8 other finalists including NSW artists Ben Edols and Kathy Elliot, Lisa Cahill and former Sydney artists Matt Curtis, Tom Rowney, and Richard Whiteley.

Congratulations also goes to Warren Langley whose submission for a major public artwork at the Canberra Glassworks was selected from over 40 applicants. The 22m tower of glass and light - *Touching Lightly* - embraces environmentally sustainable practices and is expected to be completed by May 2010.

The NSW Ausglass members meeting was held at Sydney College of the Arts and The Mosaic Association of Australian and New Zealand were invited with around 20 members coming to enjoy an evening of Roman Style pizza's, glass demonstrations and a tour of the facilities. Adelaide artist Vickie Melanson has just completed a residency at the College. Making a valuable contribution to the hot glass program, she team taught the first year students and a number of senior students were able to work with her. Canberra artist Patricia Roan begins her residency at Sydney College of the Arts on 7 May and the SCA staff and students are looking forward to meeting her.

SCA PHD student Wayne Pearson and Lecturer Andrew Lavery are heading over to GAS in June. Andrew then travels to Alfred University to complete a residency in their glass department. Honours student Jessica Mackney, is heading over to GAS and then on to Pilchuck on a partner scholarship.



Lee Mathers assisting Janet Laurence during her Mentorship.

Lee Mathers has just completed a three month mentorship with Janet Laurence in Sydney. Mentorship was jointly managed and funded by Australia Council for the Arts and Object Gallery in Sydney. Lee was given the opportunity to assist Janet on three major site-specific artwork installation projects. Mid next year, as a result of the Mentorship, Lee and Janet will be participating in a joint exhibition. Lee promises to keep us all posted on the date so we don't miss out on what is sure to be an exciting show.

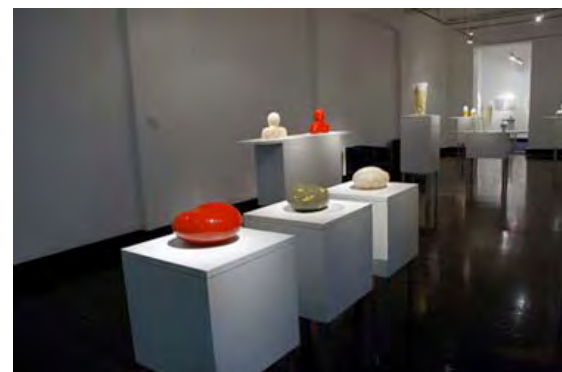
At the end of June, Lee Mathers is also jet-setting overseas to North Lands in Scotland for two weeks. Lee will be TA for Jane Bruce and Bruno Romanelli in their Master Class 'Light + Colour = Form'.

Mark Elliott recently had great fun producing a glass teapot with lid, cup and spoon on the Richard Glover show - broadcast live to air from the Royal Easter Show on ABC radio 702. The rather whimsical challenge was to prepare a cup of tea and a biscuit from scratch, in front of an audience. A cow was milked, almonds were shelled and ground, a biscuit was baked, honey was harvested, tea leaves were picked and dried and despite the challenge of flame-working in the wind, a green borosilicate glass teapot in the shape of a bilby with the ABC logo in white glass on the side was finished in the nick of time and the set was auctioned as well as a spare set with proceeds going to the 'Royal far West Children's Scheme'. Thanks go to Wayne Pearson and Natalie Rose for their assistance on the day.

Glass Artists Gallery and Raglan Gallery were again selected to show at COLLECT in London 14th to the 17th of May and are taking a host of artists from around the county as well as NSW artists including Morgan Shimeld, Tevita Havea, Marina Hyasat, and Jamie Worsley and Ben Edols, Kathy Elliot, and Robert Wynne.

Sabbia has recently celebrated its 4th anniversary - the gallery opened in March 2005 and has established itself firmly as a leading Australian exhibition space.

Recently opened exhibitions showing until late May are *Encore 09* from 21 April – 24 May at the Glass Artists Gallery and *Altered Views* (Pictured right) by Maureen Williams and *Beyond the Garden Path* by Helen Aitken Kuhnen at Sabbia Gallery from 24 April – 23 May.



Congratulations to Emily McIntosh and Marcus Dillon on the safe arrival of a healthy baby boy, Luka McIntosh Dillon.

NT – Andrea McKey

NTREP@AUSGLASS.ORG.AU

Hello from Darwin where the weather is beautiful, the nights are getting cooler and we survived another not so wet Wet. The veggie seeds are sprouting, the tourists are flooding our streets and the Mindil Beach Market is a goer for another season. I have survived the first quarter of being the new State representative for the NT. So far it has not been an arduous task. Thank you to Jon Firth for some guidance and Greg Ash for answering lots of questions.

The NT chapter is still very small but I am working on enticing a few more members into our fold. I put together some information about the perks of being an Ausglass member, the fun we had at the Hobart conference and membership applications. These were available at the Focus on Glass exhibition organised by fellow glass artist Natalie Jenkins. Thanks Jon for throwing together a short article about the exhibition for inclusion in the newsletter.

Darwin's Got Glass

In a bold new initiative by Local Art, Craft & Design org Territory Craft, Darwin locals and visitors were treated to an exhibition of art glass rarely seen in these latitudes. Six artists were invited to submit and the resultant exhibition was one of surprising contrast. As all participants were at different stages of their careers and using different techniques and making vastly different work the exhibition was able to hold the interest of visitors and generate some good sales.

Ausglass members were well represented by our new NT Rep Andrea McKey and well known vitriasaurus Jon Firth both willing participants. Another participant, May Rosas, an indigenous artist from Katherine, submitted some works based on traditional tribal images. These works were well received by the public and suggest a successful future for May's work.

Territory Craft is actively seeking sponsorship to enable an expansion of the exhibition in the future, opening it up to practitioners from other states and encouraging more locals to submit work.

QLD – Terry Eager & Bronwyn Fife

QLDREP@AUSGLASS.ORG.AU

Tina Cooper has recently joined hands with emerging indigenous glass artist Sue McPherson in an exhibition called - MELT - 'Sisters United In Glass', creating works (*pictured right*) that reflect the coming together of two cultures. Sue hopes that her traditional indigenous art that is apparent on her and Tina's works will act as a message stick for the younger generations, carrying the art and culture of her people through time on these timeless works of art - stunning coolamons, sacred stones, totems and figure. 'Melt' is showing from 12th April to 1st July 2009 at the Tina Cooper Gallery in Eumundi.



"Family" by Terry Eager



Terry Eager is currently exhibiting in a group exhibition at the Cairns Regional Gallery called 'This is Cassowary Country'. The exhibition highlights to audiences the plight of the endangered cassowary. Terry is exhibiting works cast from recycled computer monitor and TV glass. The exhibition continues till May 24th.

Keith Barnett from Stanthorpe is holding his first solo exhibition at the Stanthorpe Regional Art Gallery in August.

SA - Wendy Fairclough, Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

No report submitted

TAS – Leigh Roberts

TASREP@AUSGLASS.ORG.AU

Since January we in Tasmania have been fortunate to be presented with a wide range of world class cultural events. Just prior to Conference '09 and its associated activities, was a powerful Mike Parr exhibition/performance over three floors of the Bond Store and the inaugural 'MONA FOMA' – a contemporary music and art festival instigated by the Moorilla Museum of Old and New Art. This is a private enterprise of extraordinary vision and is of the highest international standard and will be open to the public in 2010.

March featured the fifth edition of Tasmania's international arts festival 'TEN DAYS ON THE ISLAND'. This event continues to grow in stature and quality and celebrates artistic interaction and collaboration between practitioners from islands around the world. The general response to the festival was extremely positive and the majority of the offerings were exciting, innovative, technically brilliant and charged with creative energy. I particularly enjoyed 'S20', an extraordinary dance, sound, light and image experience by Hiroaki Umeda; Kafka's 'Metamorphosis' performed by Icelandic and British companies and 'Aniwaniwa', an installation artwork that was presented at the 52nd Biennale di Venezia in 2007. Patricia Piccinini's thought provoking exhibition 'Evolution', a major survey of her work, is on until 14th June at the Tas. Museum and Art Gallery.

On a personal note, congratulations and best wishes to Rebecca Coote and her partner on the birth of Eva on the 26th January and to Keith and Anita Dougall of the Poatina Arts Centre on the birth of Isabella Grace on the 14th March.

VIC – Beth Wheeler

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It has been a busy few months for glass makers in Victoria.

- Tim Basett & Tali Dalton recently opened the Healesville Glass Blowing Studio check it out at 416-420 Maroondah Highway, Healesville.
- Queensland artist Richard Lamprech's first solo show opens at Glass Plus Gallery on Tuesday 5th May.
- Maureen Williams solo exhibition Altered Views runs till 23rd of May at Sabbia Gallery, Sydney.
- Amanda McKenzie was a finalist for the Design Now! 2009 exhibition at Object.
- Southern Lights a group exhibition of South Australian glass artists was opened by Nick Mount at Kirra Galleries and runs till the 16th of April. Amanda Louden's solo exhibition of new work opens on the 21st of May.
- Congratulations to Ausglass secretary Michelle Kaucic & her husband Justin who were married last month.
- Kristin McFarlane has been invited to participate in Short Stories, Narratives From The Kiln, an exhibition curated by Susan Taylor Glasgow for the Columbia Art League in Missouri from June 22. Congratulations Kris on being one of 6 international artists invited as "curator's choice" for the show. Kris is also working on her Australia Council New Work grant which she received late last year.
- Monash University has welcomed Janeen Toner back to the teaching staff in the Glass Studio.
- Congratulations to Tegan Hamilton who has been accepted into the Pino Signoretto workshop at Haystack and the Martin Janecky workshop at the Pittsburg Center of Glass in July.
- Ausglass Victoria has a Facebook Group (for those inclined) where members can keep in touch, post images of new work or upcoming exhibitions etc. Search for Ausglass Victoria under groups & join up if you are not already there!

We are holding a casual get together at the Belgian Beer Café Bluestone, 557 St Kilda Road, Melbourne on Sunday the 17th of May from 3pm - friends & family welcome.....hope to see you there!

WA - Louise Cartledge & Marie Fritz

WAREP@AUSGLASS.ORG.AU

Over the last few months we have had the Ranamok exhibition travelling the state with it in Perth, Mandurah, Bunbury and Kalgoorlie.

The Tom Malone exhibition held in early March and won by Charles Butcher and Cobi Coburn was quite a night. The first joint winners of this prestigious award was made all that more memorable for the husband and wife team as the third child, of only a month, was able watch them pick up \$ 10 000 each.

Denise Pepper continues on her way being part of an eclectic exhibition at Emerge in Beaufort St, Mt Lawley running until 15th May and also having a solo exhibition later this year at Emerge. We had an excellent meeting at Denise's place as part of our regular state meetings. Going to her studio where she creates her intricately beautiful pate de verre pieces was a joy for all who attended.

Belinda Kay, Katherine Lys and Anne Sorensen have been invited to exhibit as part of "Furnace" at The Tasmanian Craft Fair in Deloraine in late October. Margaret Heenan has made it onto the warmglass.com gallery site. For those who don't know of the site, check it out: a wealth of information on glass.

Bernard Stonor will be in Perth at Art Glass Studio on a "Beginners/Newbies Beadmaking" workshop on 20-22nd July, followed by an "Off The Mandrel" workshop on 24-26th at Glass Manifesto and then a "Borosilicate Experience" on 27th and 28th.

Natasha Adamson has won the WA Year 12 award and picked up \$5 000 for equipment. Read more about Natasha in the student Profile section.

Internet sites of Interest

www.etsy.com Haven't heard about etsy? Its tastefully designed online store based in the USA with stores from all around the world where you can buy and sell all things handmade. It's free and simple to set up your own shop and there are articles, communities and forums where you can discuss all sorts of things from craft techniques to marketing your product.

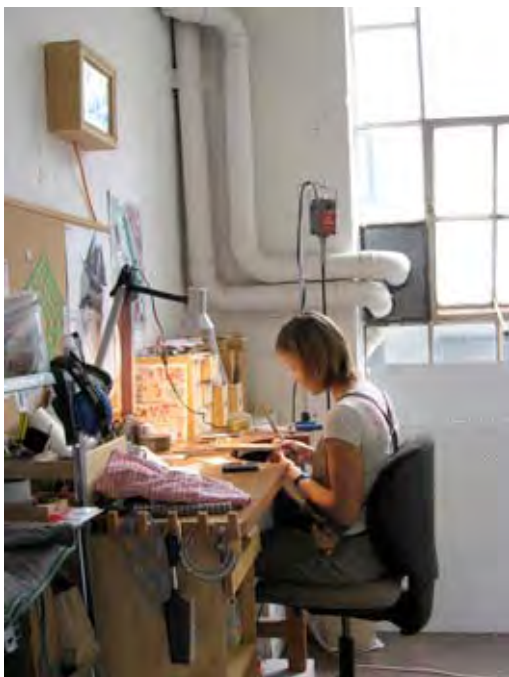
Gallery Profile

Gaffa Gallery, Surry Hills, Sydney, NSW

By Kelly Robson

Gaffa was established by myself and Aidan Li in 2006. Gaffa is a space for the creation, the exhibition and the discussion of, art. Gaffa's heart lies with contemporary object art and design and this is reflected in our program and g2 (our retail section) as well as in the fact that our studios are home to jewellers and metal-smiths. As a jeweller, it can be very expensive to set-up your own studio in terms of buying the necessary tools and machinery so it is one discipline in particular which lends itself to cooperation and collectiveness. There are surprisingly few collectives for this purpose in Sydney outside of educational institutions.

Our move from Crown Street to behind Central Station in 2007, came out of necessity due to unfeasible rent increases. In the end, although pretty stressful and terrifying, it turned out to be for the best as Gaffa was beginning to develop into something that needed a different environment.



Besides being a hub for craft and design practitioners, gaffa has also become recognized by the wider contemporary arts community which is reflected in our program and in our support networks. The cross-over of our audiences is of great benefit to the artists who show here and as a space, we strongly discourage discipline snobbery.

Gaffa is first and foremost an access space so any artist can approach us with a proposal. Generally we showcase emerging local artists but we have the support of many amazing established practitioners across a range of disciplines as well and they lend their profiles to our program by exhibiting alongside new artists.

The cities are the main arteries of our society, pumping out creative capitol which is a precious and often overlooked resource. As such, we believe that areas should be designated to artists and they should be supported financially and professionally. Creative clusters in the heart of the city are crucial for a healthy and productive society. It is seemingly one of those things that is difficult to appreciate until it's no longer there, creating a gap which is sorely felt.

The response from the community overall has been so encouraging and supportive and is the reason we keep going. Artist run initiatives are a chance for artists to go nuts and really experiment and develop their ideas in a public arena without having to adhere to commercial pressures. ARIs are the grass-roots, and whilst the objective is to assist emerging artists to find their feet and to encourage critical dialogue and collaboration, the outcomes from these spaces are a vital contribution to the development of contemporary visual art as a whole.

[See the Gallery Listing page for upcoming shows.](#)

Student Profile

Natasha Adamson

Hartley Williams Prize winner

I've always had a passion and a talent for art, I would say it definitely came from my oldest sister Michelle, who was always doing something creative and artistic around me as a youngster.

I went to Aranmore Catholic College and met Matt Tchan in Yr 9 when he started as the art teacher there. He noticed I was very patient and had an eye for detail, so being a glass blower himself, he introduced me to the Gordon's about a year later. I first started going to the Gordon's to work on Mr. Tchan's pieces.



Alisdair and Rish are honestly the most welcoming and hospitable couple, always asking if your alright? Do you want a coffee? Are you hungry? Do you want cheese on that? (I've never met a family that eats so much cheese!.) Seriously you think there can't be people that nice but they are! They are angels! (and so unbelievable talented, yet humble).

I started doing all the easy stuff: polishing, sandblasting, grinding, just to learn the basic skills and build up my confidence. When year 11 came around and I had the opportunity to select Onsite as a subject. Mr.Tchan organised work experience with the Gordon's. For two years I went once a week on Fridays (I was only *meant* to go once a week but I regularly convinced my teachers that I had to go more) just to get in some extra work and I also went regularly on weekends. The Gordon's didn't mind this at all. They are the most gorgeous people I know. I started off actually working under Kevin on his pieces, which totally freaked me out as I new how much they were worth.

Looking back it was a good thing as I learnt to take extra care, which has stayed with me in my work now. As I improved, Kevin started giving me blanks that had been lying around but couldn't use as there was maybe a 1mm bubble in the side. I remember thinking, "Wow they can't even use a piece that has an imperfection that small? These guys are serious professionals!" Over those two years I was just working on blanks that Kevin or Alisdair gave me, building up my personal style and techniques, such as lettering and calligraphy which I have worked into most of my pieces so far and I think is something that definitely defines my art. Along the way Alisdair and Rish encouraged me to enter my pieces into various art exhibitions. I won a few awards and sold pretty much every piece i've made so far.. about 6 I think.

When Alisdair mentioned the Ausglass conference, that was it, I was there! It was one of the most enjoyable experiences I've ever had and was still only a taste into the world of glass. It has definitely reinforced my passion for both art and glass. It truly convinced me that this is my future. The casting workshop that I attended with Helen Stokes opened up a whole new world of ideas and opportunities for me.

I am currently studying Cert IV in Visual Arts and Contemporary Craft at Central Tafe Perth. Art theory and history are my favourite subjects, as I think it is important to respect and learn from the past, yet develop your own place in the present.

Perspectives is the year 12 exhibition now on at the art gallery; around 50 pieces get chosen out of all of WA and those who enter have the opportunity to apply for 2 grants. I won the grant for \$5000 to purchase equipment. I can't wait to start using it.

Student Profile

Jess Mackney

Sydney College of the Arts, Honours Student

My artistic and theoretical focus is established around how the environment occupies a part of a person's psyche, and how our unconscious records experiences.



In "A Sense of Place" (pictured) I focused on the concept of 'home' as being an all-encompassing word for places close to our hearts. Places that include the sky, land, and everything in between. I chose the Ku-ring-gai National Park for its location near my actual home and photographed the journey I take on one of the many bush-tracks. Throughout my life I have neglected to artistically portray this area instead focusing on the Sydney Harbour region, and in doing so ignoring parts of my memory and identity. By recognizing this neglect, I uncovered a wide range of influences for future projects.

This year I am continuing onward with my theory of memory and the environment that surrounds us. I aim

to improve my competency in screen-printing enamels onto glass. Currently my focus technically is on reproducing the gradients of light on my photographs with the silkscreen method. In July, I will be travelling to Pilchuck Glass School in U.S.A to attend a workshop held by Charles Cohan called "The Glass Matrix". The course will cover traditional and contemporary techniques of printmaking, and I hope to emerge from it with a number of new ideas for my studies and career. I'm keen to see the facilities and the methodologies that will be taught because it will open up possibilities of printing with glass that I have not seen.

Technical Articles

Tech Talk

by Richard Morrell

I have been asked several times for an illustration of the linked door opening mechanism on my glory hole, so: here it is! The essential components are:

Pneumatic ram, Adjustable link rod, Adjustable stop, Left actuating arm, Right actuating arm

The link rod is constructed from a piece of 1/2" i.d. tube, with a 1/2" nut welded on one end. A length of Allthread is screwed into this, and yokes welded on each end.

The rest of the mechanism is constructed from bits of old angle iron and steel rod, with welded nuts being used to construct threaded components. Hopefully it is fairly self-explanatory. This particular arrangement was constructed during a visit to Keith Rowe's studio, thus it is a rather typical 'Roweworld' creation, being made out of whatever was lying to hand.

The link rod is adjusted to ensure both doors meet nicely when closed, with the adjustable stop set so the doors only just make contact with the front of the glory hole.

The pneumatic ram is double acting, 30mm x 200 or similar. The footswitch is a standard 5-port, which can be set up to provide control of opening and closing motions. I prefer a 'press and release' switch, but some may prefer a 'double press' operation.

The key to good operation is to fit a flow control valve only to the opening side of the ram. This can be adjusted so the doors both open and close smoothly. 1 control valve is better for this than two (when the ram is closing, the valve restricts the air as it exits from the ram)

Two valve systems can be very weird to set up! If you have a ram with two valves, leave the valve at one end wide open, and do all the adjustments on the other valve.

This type of door is capable of considerable fuel savings, plus freeing the 'door opening person' to do something more useful. I am working on an improved version, which incorporates a switch that turns the flame up and down as the doors open and close. It should be a big fuel saver. For more details, watch this space!!



Workshop Tips

Ever had a linisher belt slipping on the drive wheel?? Rubber driving wheels don't usually have this problem, but for those of us with the old shiny metal wheels, here is a cure for slipping belts.

First, clean and degrease the wheel. Mix up some epoxy glue (Araldite or similar) and paint it on to the wheel with an old brush. Sprinkle silicon carbide powder (80# - 120#) on to the glue while it is still sticky, and allow the glue to harden. Needs to be redone every year or so, but slipping belts will be a thing of the past!

Exhibition Review

Stephen Skillitzi at Gallery M

By Steve Nirta

Stephen Skillitzi and out-of-the-mainstream-glass-practice appear to be synonymous. A case in point is his current offering of 70 sculptures in the spacious A-class Gallery M at Marion Cultural Centre in South Australia until 17 May 2009. His wall and plinth-less floor objects, deliberately crammed 'cheek by joule' in one corner of this five-person "Strictly sculptural" show, take 'the high ground' in terms of uninhibited colour and flamboyant organic, or is it 'orgiastic', mainly furnace-blown forms. Neither does Skillitzi seem abashed at over-the-top multi-facetted textural decoration to ram home his apparent visual assault on all things 'Bauhausian' or restrained. Irritating to many, no doubt! To quote from the gallery director's media release: "Skillitzi asks the question 'When is more more and less less?' He says "In our collective race to pigeonhole/ label the myriad objects and images flashing before our eyes daily we resent hinderances to instant visual gratification... " Never giving ground to, or pandering to, aesthetic consensus, this artist has for four decades... his first solo show being in pre-decimal currency days of 1966.... has been said by one mainstream glass critic to: "go where angels fear to tread". Skillitzi perhaps unrealistically, or perversely, expects his often non-commercial items to hold attention beyond the dutiful casual glance from the typically visually-glutted gallery visitor. Some will, and in this free society, some of course won't! But one constant remains....that of relentless self-reinvention by one of the Studio Glass Movement's most controversial and challenging, hence somewhat marginalized, figures.



Exhibitions

Evaporations

Jess Loughlin
Beaver Galleries, Deakin
7/5/09-26/5/09
T: 02 6282 5294
W: www.beavergalleries.com.au



Crucible Showcase

Lucy Quinn
Craft ACT: Craft and Design Center, Civic
14/5/09-20/6/09
T: 02 6282 9333
W: www.craftact.org.au

Containing Pasts – Sustaining Futures

Lyndy Delian, Col Ellis, Sue Kesteven, Nikki Main,
Richard Snashall and Jessie Surplice
Canberra Glassworks, Kingston
8/04/09 - 27/05/09
T: 02 6260 7005
E: contactus@canberraglassworks.com
W: www.canberraglassworks.com



4D2

Ruth Allen
Canberra Glassworks, Kingston
10/06/09 - 14/08/09
T: 02 6260 7005
E: contactus@canberraglassworks.com
W: www.canberraglassworks.com

NSW

Glass Percussion Project

Glass artist Elaine Miles and percussionist/composer Eugene Ughetti, featuring up to 1000 hand blown glass objects creating an innovative sound and light installation.

Wagga Wagga Art Gallery, Wagga Wagga
3/4/09 - 21/06/09
T: 02 6926 9660
E: gallery@wagga.nsw.gov.au
W: www.waggaartgallery.org



Beyond the Garden Path

Helen Aitken Kuhnen
Altered Views
Maureen Williams
Sabbia Gallery, Surry Hills
24/04/09 – 23/05/09
T: 02 92 81 47 17
E: anna@sabbiagallery.com
W: www.sabbiagallery.com



Design Now!

Object's annual Design Now! exhibition honours the year's most outstanding contributions from design graduates across Australia. The 2009 group of 18 finalists were chosen from more than 200 entrants. Dates: until 21 June 2009
Venue: Object Gallery, St Margarets, 417 Bourke Street, Surry Hills, NSW
E: www.object.com.au

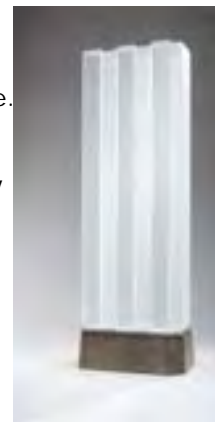
After the Object

Charles Butcher and Matthew Heaney
Sabbia Gallery, Surry Hills
5/6/09 – 4/07/09
T: 02 92 81 47 17
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

ENCORE '09

An encore event showcasing works from last year's Ranamok Glass Prize. Including Ebony Addinsall, Andy Baldwin, Kate Baker, Annette Blair, Turiya Orme, Jenny Smith and many more.

14/04/09 – 03/05/09
Glass Artists Gallery, Glebe
T: 02 9552 1552
E: mail@glassartistsgallery.com.au
W: www.glassartistsgallery.com.au



Mamana Mamanta

Jock Puatjimi and Luna Ryan
Orange Regional Gallery, Orange
8/5/09 – 28/06/09
T: 02 6393 8136
W: www.org.nsw.gov.au

VIC

Southern Lights

Catherine Aldrette Morris, Nicole Ayliffe, Amanda Dziedzic, Tegan Empson, Wendy Fairclough, Brendan Scott French, Tim Shaw, Mark Thiele
Kirra Galleries, Melbourne
16/4/09-17/5/09
T: 03 9639 6388
W: www.kirragalleries.com

Amanda Loudon

Solo Exhibition
Kirra Galleries, Melbourne
16/4/09-17/5/09
T: 03 9639 6388
W: www.kirragalleries.com



Richard Lamprecht

Solo Exhibition
Glass Plus Gallery, Melbourne
5/5/09-23/5/09
T: 03 9696 4776
W: www.glassplusgallery.com.au

WA

Tom Malone Prize 2009

Charles Butcher, Lisa Cahill, Cobi Cockburn, Brian Corr, Matthew Curtis, Benjamin Edols and Kathy Elliott, Tegan Empson, Nick Mount, Tom Rowney and Richard Whiteley
Art Gallery of Western Australia, Perth
5/5/09-23/5/09
T: 08 9492 6622
E: admin@artgallery.wa.gov.au
W: www.artgallery.wa.gov.au



INTERNATIONAL

DENMARK

Crossing Borders- Major Exhibition of Czech Glass Art

Jaroslava Brychtová & Stanislav Libensky, Jan Ambruz, Václav Cigler, Bohumil Eliás, Jan Exnar, Milan Handl, Martin Hlubucek, Lára Horácková, Marian Karel, Vladimír Kopecky, Ivan Mares, Alena Matejková, Jaroslav Matous, Anna Matousková, Stanislav Müller, Jiri Nekovár, Jaroslav Róna, Jaromír Rybák, Gizela Sabóková, Lada Semecká, Petr Stanicky, Dana Vachtová, Marian Volráb, Dana Zámečníková and Jirina Zertová.

Ebeltoft Glasmuseet
Ebeltoft

02/05/09 - 02/09/09

T: +45 86 34 17 99

E: glasmuseet@glasmuseet.dk

W: www.glasmuseet.dk



FRANCE

Artists del la Galerie – Sculptures en Verre

Luniverre Galerie, Cordes Sur Ciel
Sylvie Belanger, Christine Cathie, Neal Drobnis, Hanneke Fokkelman, Rebecca Hartman, Edward Kirshner, Peter Layton, David Rousell, Tim Shaw Jenny Smith, Marianne Spottswood

01/05/08 – 10/10/09

T: +05 63 53 99 89

W: www.luniverre.com

GERMANY

Made in Germany

Ursula Huth, Simone Neidhard, Susanne & Ulrich Precht, Gerhard Ribka, Gerd Sonntag, Julius Weiland

New Glass Art & Photography, Berlin

23/05/09 – 20/6/09

T: +49 30 27 87 93 86

W: www.nadaism.de

JAPAN

VESSELS:

The Exhibition of Contemporary Glass KOGANEZAKI 2009

Koganezaki Crystal Park Glass Museum
Shizuoka-ken

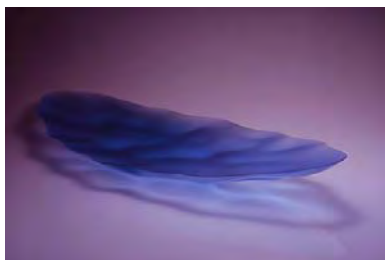
11/04/08 - 24/09/09

T: 81 558 551 515

E: k-museum@kuripa.co.jp

W: www.kuripa.co.jp

Ausglass Newsletter



UNITED KINGDOM

Collect 2009

Two Australian Galleries are showing: The Glass Artists' Gallery, Sydney with Nicole Ayliffe, Hillary Crawford, Jasper Dowding, Brenden Scott French, Kevin Gordon, Tevita Havea, Marina Hyasat, Morgan Shimeld, Jamie Worsley and, Raglan Gallery with ceramicists Louise Boscacci and Christopher Harman and glass artists Matthew Curtis, Ben Edols, Kathy Elliott, Harriet Schwarzrock and Robert Wynne. Bullseye Gallery (USA) is showing the work of Jane Bruce, Cobi Cockburn, Jessica Loughlin, Jeffrey Sarmiento and April Surgent

Saatchi Gallery, Chelsea

15/05/09 - 17/05/09

T: +44 (0) 207 806 2510

E: collect@craftscouncil.org.uk

W: www.craftscouncil.org.uk/collect/

Space-Time

Heike Brachlow, William S Burroughs, Vaclav Cigler, Keith Cummings, Bill Drummond, Tehching Hsieh, Dominick Labino, Liliane Lijn, Steven Pippin, Ginny Reed, Kiki Smith. National Glass Centre, Sunderland

6/04/09 - 6/09/09

T: 0191 515 5555

E: info@nationalglasscentre.com

W: <http://www.nationalglasscentre.com/>



USA

SOFA WEST

Bullseye Gallery: Heike Brachlow Sylvia Levenson, Jessica Loghlin

11/6/09-14/6/09

Santa Fe Convention Centre, New Mexico

T: + 1 1800 563 7632

W: www.sofaexpo.com

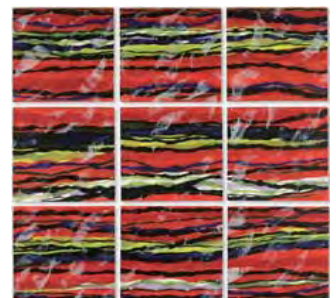
Painting with Glass

Klaus Moje
Museum of Arts and Design,
New York

29/4/09-16/8/09

T: +1 212 299 7777

W: www.madmuseum.org



Glasswear: Glass in Contemporary Jewellery

Including Australian artists Pierre Cavalan, Giselle Courtney and Timothy Horn

18/4/09 –28/6/09

Memorial Art Gallery, University of Rochester,
Rochester

T: 1 585 276 8900

E: www.mag.rochester.edu

DRAWING ON GLASS

Location: Robert Lehman Gallery at UrbanGlass
647 Fulton Street, Brooklyn, NY
Exhibition continues through June 14, 2009
Featuring work of Joseph Cavaliere, Alice Gebhart,
Gregory Grenon, Alison Kinnaird, David Schnuckel,
Cappy Thompson and Moshe Bursuker. A group
exhibition showcasing work by artists who create
imagery by marking on glass, and the original
sketches and drawings from the process of each
piece.
T: + 1 718 625-3685
W: <http://www.urbanglass.org/node/365>

Call to Artists

Ranamok Glass Prize

Closing date: 30/06/2009

This annual acquisitive award is for contemporary
glass created by artists from Australia and New
Zealand. Entries are expected to be a major effort
in the artist's personal body of work, and should
demonstrate innovation in conception and
excellence in execution. In celebration of the 15th
year of this prize in 2009, the prize money has
been raised to \$15,000. More details available
www.ranamok.com or contact
Jo Little. 0407 299 043 e: info@ranamok.com

Craft Victoria

Call for PERSPECTIVE submissions

Closing date: 30/06/2009

Craft Victoria invites its Professional Members to
submit an entry for PERSPECTIVE, a curated
members' exhibition held at Craft Victoria as part of
the Craft Cubed festival. Entries should respond to
the festival theme CITY|COUNTRY, and
demonstrate quality of concept, and skill in design,
production, form and function. Up to 50 works will
be selected by the Artistic Director of Craft Victoria,
advised by an industry panel. More information
available online. www.craftvic.asn.au
03 9650 7775

Conferences/workshops and Masterclasses

BECon 2009

KILNCASTING: Filling the Void

Portland, Oregon, USA

June 18-20, 2009

BECon 2009 is the industry's foremost conference
on kilnformed glass. This year's gathering is
focused on kilncasting. Leading artists and technical
experts will share their knowledge and vision—in
everything from art, design and technical issues to
international trends in kilncast glass. A roster of
exceptional presenters including Ann Wolff (Sweden
& Germany), Howard Ben Tre (USA), and Daniel
Clayman (USA) - to name only a few - promise to
make this an educational and networking
opportunity unmatched in our medium. Janet
Koplos, former Senior Editor at *Art in America*

magazine will deliver our keynote presentation on
"What Does Glass Want to Be When It Grows Up?"
More information at www.bullseyeglass.com

GAS 2009 CONFERENCE CORNING

Glass Art Society 39th Annual Conference: Local
Inspiration, Global Innovation

Corning, New York

June 11-13, 2009 For more than 150 years,
Corning, New York, has been an important center
for glassmaking artistry, innovation, and research.
Through the programs and collection of The Corning
Museum of Glass and the work of artists in the local
community, Corning continues to be a profound
influence on the world of glass art. Whether you are
an artist, collector, scholar, student or educator,
don't miss the return of the GAS conference to
Corning in 2009 www.glassart.org

Workshop

Bernard Stonor will be in Perth at Art Glass Studio
on a "Beginners/Newbies Beadmaking" workshop on
20-22nd July, followed by an "Off The Mandrel"
workshop on 24-26th at Glass Manifesto Studio and
then a "Borosilicate Experience" on 27th and 28th.

Master Class

DAVID REEKIE

This is just a sneak preview to let you know that
the South Australian School of Art glass workshop is
pleased to announce that they will be offering a 4
day master-class with internationally renowned
English glass caster on the 23-26 July 2009!
To register interest please contact
gabriella.bisetto@unisa.edu.au

North Lands Creative Glass

Lybster, Scotland

has places available on the following

Master classes

'Light + Colour = Form' with Jane Bruce & Bruno
Romanelli

3 - 11 July 2009

'Approaches to Colour' with Meike Groot & Dana
Zamecnikova

With access to the hot shop

8 - 16 September 2009

'A personal language of Colour and
Transparency' with Therman Statom

With access to the hot shop

8 - 16 September 2009

'Colour and Transparency'

Annual International Conference

5 - 6 September

Fee - £175

For more information please contact Grace McBeath

grace.macbeath@northlandsglass.com

T: +44 1593 721 229.

W: www.northlandsglass.com

Grants and Opportunities

The Ian Potter Cultural Trust

Closing date: 1/06/2009

This trust seeks to encourage the diversity and excellence of emerging artists in Australia, with grants of up to \$7000 available to artists practicing in a wide range of disciplines including visual arts, craft and design and other areas. More information at www.ianpotter.org.au

☎: 03 9650 3188

e: admin@ianpotter.org.au

British Council

[Realise your dream Awards](#)

Closing date: 3/07/2009

This professional development award provides five successful applicants with the opportunity to expand their creative horizons through an individually tailored professional development programme in the UK's creative industries. Each prize includes an \$8000 NAB Cash Passport and a return British Airways World Traveller airfare to London. Realise Your Dream is open to citizens and permanent residents of Australia in their emerging years of professional creative practice.

e: realiseyourdream@britishcouncil.org.au

Australia Council

[Internationale des Arts Studio, Paris](#)

Closing date: 25/05/2009

A residency at the Australia Council's studio at the Cite Internationale des Arts in Paris is available for an experienced community arts and cultural development artist or artsworkeer between May and August 2010. The successful applicant will receive an allowance of \$10,000 towards travel and living expenses for the period of the residency. Contact Dorani Lacey for more information
ph: 02 9215 9177

Cheongju International Craft Biennale 2009

Republic of Korea

Closing date: 22 June 2009

www.cheongjubienale.or.kr/eng/

Entries for the 2009 Cheongju Craft Biennale exhibition, Outside the Box are currently being sort. The theme looks forward the self-awakening of Arts and Crafts in a period of decline, disruption, and isolation from other sectors in the new global arena of art.

It's Aperitivo Time - International design competition.

[Designboom](#) [United Kingdom](#)

Closing date: 8 June 2009

<http://www.designboom.com/peroni.html> Entries are invited for innovative, stylish and original design applications of aperitivo accessories, including glasses, tableware, small furniture, tools and gadgets for the perfect aperitivo time. Aperitivo is an authentic Italian tradition that combines delicious small plates of food with refreshing alcoholic drinks during the early evening hours as a relaxing prelude to dinner.

Artist in Residence

[Bundanon Trust](#) [Cambewarra](#)

Closing date: 31 July 2009

<http://www.bundanon.com.au/content/applications-now-open> Applications are now open for the Bundanon Trust Artist in Residence program and offers an inspirational setting for creative thinkers, professional artists and groups, from all disciplines of the arts, to create, rejuvenate, explore ideas, embrace change, and exemplify excellence in contemporary arts practice. The Artist in Residence program supports both established and emerging artists. Residencies are available for the development of new work, research, and collaboration.

Many thanks to Alan J Poole, Dan Klein Associates, London for assisting us with some of the above information. Every effort is made to ensure that all information is correct at the time of mailing out.

VALE CHERRY PHILLIPS, 1945 - 2009

By Jeffrey Hamilton

In the 'early years' of the late 70's thru the 80's Cherry Phillips was a shining light amongst stained glass artists. Her design skills, her sense of colour and beauty, the finesse of her lead-line and the immaculate finish of her work set her a cut above the field. She was there right from when I first began exploring this new medium of stained glass, working at the cutting edge along with Warren Langley and David Wright. Cherry was at the very first Conference, before there was an Ausglass, when we became known as PIGS (People In Glass). She went on to hold successive Committee positions and curated more than one exhibition at the then Paddington premises of the Glass Artists' Gallery. Cherry was also one of the exhibitors at the first Craft Expos run by the Crafts Council of Australia.

For me the most striking thing about her was her humility. Not exactly self-effacing but not the least bit egotistic: rather a warm, friendly person gracious in sharing her knowledge. Retiring from glass quite some years ago Cherry became something of a recluse. She died in Brisbane 16th February after a long illness. The following words are from several colleagues who shared her life:

ROD MARSHALL

It was 1977 when I first met Cherry. I was working with David Saunders in the Argyle Arts Centre in The Rocks, Sydney. David had advertised for an artist/craftsperson and Cherry was the successful applicant. My first very clear memory was of her drawing a cartoon of Dorcus from one of David's designs: not an easy assignment, as David had a very distinctive way of drawing and painting. His use of the lead line and arrangement of shapes is instantly recognisable. Luckily Cherry survived this ordeal and the drawing and the eventual window were beautiful.

Cherry was a very talented designer with a great eye for colour which resulted in difficulties between her and Saunders. Leaving Eroica Studios after a year she undertook all sorts of menial jobs, including cleaning motel rooms and we tossed around the idea of opening our own studio. I had already left David and was working on my own in The Rocks. After a bit of agonising by Cherry over the direction she wanted to go, Sydney Stained Glass was born in late 1978.

Business was brisk and the phone would ring 3 or 4 times a day with enquiries for work, a lot of it repetitive with no designing required, something Cherry longed to do. Whenever a new commission came along she tackled it with relish. However, the more commercial side of the business was not something she embraced and Cherry left in 1980 to set up her own studio. Relocating several times, she eventually moved to Taree, NSW.

My fond memory of Cherry is a woman of a sweet nature, a great designer/craftsperson and someone that put more than 100% into every job she undertook. Through her work she has left a beautiful legacy and those lucky enough to have a window of hers will rejoice in that.

BRIAN BERG

Cherry Phillips was one of the loveliest people to have ever graced my life. I have spent 30 years wishing to reconnect and to enjoy her serenity, her gracefulness, her creativity and her love.

In 1979 Cherry and Rodney Marshall gave me a job at Sydney Stained Glass which then overlooked the construction site of the Sydney Entertainment Centre. I had only begun working in the craft a year or so earlier and so I was so thankful for such an opportunity. We all immediately became friends and Cherry opened up her heart and soul to me, sharing her personal experiences in love, family and her difficult early years. She was pretty much always quiet and dignified and so gentle.

I continued to work for Cherry when she established her own practice in Burwood Rd, Croydon Park in 1985. A true Pisces, she was sensitive and compassionate and possessed a beautiful imagination that seeded the many inspiring works she created. What a joy it was to witness such wonderful works being made: windows for Parliament House, restaurants, clubs, hotels, churches and domestic works far and wide.

Cherry's gifts to the world will live on for many years to come as will her memory in my heart. For years Cherry I have wished there was a book of your works so that I could see all the beauty you created since I knew you. Perhaps someone can enable that to occur sometime. We've all benefited from Cherry's presence in one way or another, her family, her friends and the world at large.

Cherry my dear you will be sadly missed.

LANCE FEEENEY

Cherry Phillips made a significant contribution to contemporary Australian architectural stained glass. Her training in fine art, design and appreciation and her understanding of the unique qualities of colour, transparency and texture of glass gave Cherry's windows an unmistakable dimension that spoke of quality, refinement and originality. Her windows in the Australian Parliament, Canberra, are fine examples of her later work.

Cherry was a complex and multi-talented woman. Her gentle and friendly nature masked a power, authority and understanding that only come to those who have experienced personal difficulty, challenge and the extremes of great joy and sadness. Maybe that's what made her work so memorable, so beautiful. She will be much missed; however her work will continue to be admired for generations to come.

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The AUSGLASS Board

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Committee Chair*

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Assistant Editor*

Lee Mathers

Student Representative

Website Managers

Arthur Sale
Julien Stannus

About the newsletter

The Ausglass newsletter is produced on a voluntary basis. All care is given to submissions and it is the editor's discretion what will & won't be published. It is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

<<ttbc>>

The Deadline for the next edition is 29 July 2009

From the Editor's desk

This is my first newsletter as Editor (with loads of help from outgoing Editor Simon James) and I am thrilled for the opportunity. I am very much looking forward to making a contribution to Ausglass and hoping that every issue can be jam packed and full of all your exciting news and information. A HUGE thanks goes out to Simon for his 3 years as Editor. After one edition I can see how much work it has been so thanks Simon and well done.

Letter to the Editor

As a glass supporter of more than 25 years I, and others that have approached me, fully support Peter Kolliner's efforts, especially in the afterglow of the recent Hobart conference. The feeling of openness, inclusion, recognition of members efforts and the need to share our experiences is crystallised in Peter's motion. The formal establishment of an Ausglass promotional subcommittee/Alliance will provide a focus for those that want to contribute to and fulfill Ausglass's main role. Reading through the old Ausglass issues, it is clear that this has been suggested several times over the years however maybe the time is ripe with technology on our side. The initiatives may be as diverse as financially supporting students to get to the conferences, making sure that all the opportunities for funding are well known/co coordinated, glass classes and openings are advertised and supported at the venue with educational material, mini conferences/glass weekends supported, collectors welcomed and the wonder of the process shared.

This is an opportunity to marshal the resources out there and provide a single, focal point for those that love glass, want to know more and don't know who to approach or where to go. The genesis for me was an attempt to get glass involved in the Albert Street gallery precinct in Melbourne. Who to ask? How to convince the gallery owners that glass was collectable? How to educate them? How to convince them the glass movement was sufficiently mature in Australia? Would it have mattered if they were cognisant of an organisation that could assist? We can't ask or expect the hard working Board to undertake this role as they are continually organising conferences. The web site is the ideal focus. I don't believe we are mature enough yet to be able to support a separate body as in the States, however this would be an aim. To move on from the work of those that started the process and contributed so unselfishly over so many years. There are dynamic institutions in some states undertaking this role already however at least they may be able to share their ideas and in turn receive support.

We know why we love, make or collect glass. We have funds now available to enable us to share our love with others!

Regards,

Mark Brabham