

Special Features

Artist features	7
Technical Article	8
Workshop Reviews	10

Regular Features

President's Report	1
Treasurer's Report	2
Welcome to New Members	2
State Report - ACT	3
State Report - NSW	3
State Report - NT	4
State Report - QLD	5
State Report - SA	5
State Report - TAS	5
State Report - VIC	6
State Report - WA	6

Listings

Exhibitions	11
Call to Artists	12
Grants	12
Conferences	12
Classes	12
Opportunities	12

President's Report

Keith Rowe

PRESIDENT@AUSGLASS.ORG.AU

Dear Members and friends

On a cold July evening a ray of warmth in the form of the Kerfort collection was opened by Richard Morrell at the Wagga Wagga Glass Gallery. Thanks go to Michael for the vision to show what is a splendid and reflective collection that charts the growth of Australian glass. Started in the late 70's with over 150 pieces, it is a journey not to be missed.

More Joy in our world as Michelle and her husband Justin begin their family, as such she is retiring from the board. Thanks your for time and effort whilst upon the board we will miss you. At one end we have families starting and at the other end families are being added to. A Grandchild to Barbara and Peter Kolliner, OAM and perhaps the granddaddy of them all Nic and Pauline Mount. Congratulations from Ausglass.

Now with all this aging and growing there is a need to keep a history of the development of its members. What started as a little tongue in cheek with the Tassie conference could really be a call to arms. If you would like your personal history to be reflected in the development of Ausglass send in Video, super 8 film, and all types of aural records. Ausglass is setting up a historical base for its members. All it needs is your input. Send in all those card and letters. There is at present a large collection at the Wagga Gallery. If we want future members to study where and how Ausglass and its members began this is the way. There is a calling for expressions of interest for the 2013 conference. Contact your state reps for info. We will finalise the next conference on the same dates as the Vicki Torr prize. In October there is an Ausglass Board Members face to face meeting and from there will be an outline of the 2011 conference. Watch this space.

Keith Rowe.

Treasurers Report

Damian Connellan

TREASURER@AUSGLASS.ORG.AU

In the brief period since my report in the May 2009 newsletter Ausglass has continued to progress quietly with many members renewing for the year ended 31 May 2010. Sadly some have yet to complete the renewal process and I strongly encourage those people to do so. Ausglass needs your continuing support so that it can continue to improve its offering to members.

You would have all enjoyed the May 2009 newsletter put out through the voluntary effort of Lisa Cahill with support from the outgoing editor, Simon James and here she is delivering again in August. If we are to continue to produce a quality newsletter and present it to a good audience then Ausglass needs all existing members to show their support and to rejoin. For those of you who do not renew then this will be your last Ausglass newsletter which would be sad given the effort that is going into the publication.

I note that the next Vicki Torr Online Gallery Prize for emerging artists will be held shortly and emerging artists will not be eligible for the 2009 Vicki Torr On-line Gallery Prize unless they are a paid up member by 31 August 2009.

You should also be enjoying the benefits of the members@ausglass.org.au email system but if you have not renewed by the end of August then your e-mail address will be progressively removed from the system and you will stop receiving messages and also be no longer able to send messages.

You will note that all of the above focuses on electronic communication and it is important that you should keep Ausglass advised of your current e-mail address. The relevant e-mail address that you should send changes of contact details to is billings@ausglass.org.au or treasurer@ausglass.org.au.

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

Leigh	Bampton		NSW
Dan	Bowran		Vic
Jo-Ann	Colyer		WA
Anne	Cronin		WA
Rosie	Fitzgerald		WA
Noel	Hill	HLB Enterprises	WA
Steven	Hum		NSW
Faye	Kelly		WA
Janie	Matthews		WA
Judith	Rolevink		SA
Marian	Schoen	Melbourne Law School	Vic
Peter & Barbara	Stephenson	BS Glass Art	NSW

Reminder, Memberships Expired on 31 May 2009

Members are reminded that all memberships expired on 31 May. Our bookkeepers have, either, e-mailed or posted renewal invoices and are about to send final reminder notices for those who have yet to renew. Those of you who choose not to renew will be removed from the Ausglass Online Gallery, be removed from the members@ausglass.org.au email system and will no longer receive newsletters or other bulletins from Ausglass. Many members have already taken the trouble to send in their renewals and for this we are grateful and thankful for their ongoing support. Without the active support of the membership Ausglass will not function as it should and will not be able to deliver the benefits that it can. Great steps have been taken in the last three years to improve the financial viability of Ausglass, change the constitution to a more modern and relevant constitution, start the Vicki Torr Online Gallery Prize and established the exclusive [members@](mailto:members@ausglass.org.au) e-mail system that allows all members to send important notices to other members.

In that same period Ausglass has held two extremely successful and popular conferences in Canberra and Hobart and is in the early stages of planning the next conference in Sydney.

The Ausglass Board will also have its first face to face meeting of the year in early September where a focus will be on developing a strategic plan for Ausglass so that it can improve its offering to members and supporters of glass. We trust that you will all rejoin and continue the support that Ausglass needs for it to remain relevant to its members.

AUSGLASS State Reports

ACT – Ellen Collins

ACTREP@AUSGLASS.ORG.AU

Firstly, a big welcome to Mel George and Jeremy Lepisto who recently arrived in Canberra. Mel has been very busy in her new role as Artist Services and Programs Manager at the Canberra Glassworks and has already made an impact in a few short weeks. Jeremy will be an artist in residence at the ANU glass workshop this term... lucky ANU students.

Clare Belfrage recently spent a month on a very busy but rewarding visit to the USA teaching at Pilchuck and a residency at Tacoma Art Museum. Richard Whiteley has also recently returned from a busy trip that included delivering a paper on annealing at the Becon conference, teaching a workshop at both Bullseye and Pilchuck (assisted by the amazing Phil Spelman), opening a solo in Chicago as well as launching a catalogue and a week as artist in residence at the Tacoma Art of Museum!! Phew... guess he's glad to be home for a rest.

Tom Rowney is currently overseas delivering a *cup and cane* class at Pilchuck, ably assisted by Annette Blair – I bet they are having a blast!! Kirstie Rae has just returned from an informative and action-packed workshop by David Reekie at Uni SA – well done to the UniSA team for organising the workshop. Kirstie will soon be off overseas for a few months teaching classes at Corning and other places in the USA and Europe.

The artist residencies have taken off at the Canberra Glassworks with Nick Wirdnam having just finished a two week residency. Claudia Borella will also be undertaking a two week residency this month, with Canadian artists Penelope Stewart and EJ Whitman arriving in September. The long awaited lecture series has also been launched with a great selection of glass aficionados on the schedule including: Nick Wirdnam, Claudia Borella, Matt Curtis, Penelope Stewart, Jeremy Lepisto, Mel George and Lene Lunde.

The ACT brag book – Congratulations to Holly Grace who has recently had a piece purchased by the Parliament House Art Collection (which is currently on show there in their recent acquisitions). Nikki Main received a Highly Commended in the South Australian Museum Waterhouse Natural History Art Prize – well done Nikki! Congratulations also to Tim Edwards and ex-Canberrans Jacqueline Knight and Tim Horn who have all received grants from the Australia Council.

Upcoming exhibitions in the area (and beyond) include:

Nicole Ayliff at Beaver Galleries 13 August - 1 September;

Matt Curtis at the Axia Modern Art Gallery from 11-23 August;

Ranamok at the Canberra Glassworks from 25 August - 27 September;

Ruth Oliphant also at Beaver Galleries from 3-22 September;

Harriet Schwarzrock in the Crucible Showcase at CraftACT from 10 September - 17 October;

Mel George and Jeremy Lepisto 30 September- 20 November;

Benjamin Edols and Kathy Elliott at Beaver Galleries from 5-24 November

That's all from the nation's capital for now... ☺

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

Hi all from Sydney

Welcome home to- Lee Mathers who was at Northlands Creative Glass where she worked as a TA for Jane Bruce, Andrew Lavery who travelled to the GAS conference and then completed a residency at Alfred University and Honours student Jess Mackney who was at Pilchuck on a scholarship.

Congratulations to- Kate Baker (see image right) for her solo show of new works *Transgressions* at Gaffa Gallery, I had the pleasure of seeing this show- beautiful work and lots of sales. Former Sydney sider Alex Chambers show *Domestic Abyss* on at Horus and Delorus Contemporary Art Space, Marcus Dillon, Jane Gavan and Andrew Lavery featured in *Untouchable* at Sydney College of the Arts, Charles Butcher exhibited alongside



Matthew Heaney in "After the Object" at Sabbia Gallery and Maureen Williams had her long awaited solo exhibition also at Sabbia in May, and it was a sell-out!! Congratulations also to Sallie Portnoy for both being published in a 5 page article in Australian Ceramics Glassworks & Pottery Volume 11 and winning the Sculptors Society Prize at Sculpture Darling Park 09 for figurative sculpture with "Lilith" a cast lead glass figure (675h x 130 x 130 cm) typical of her 'Sword in the Stone' series.

Looking forward to- Sydney College of the Arts Open Day is on the 29th August and promises to be a rich day of demos by students and Alumni –all welcome. They are also welcoming a new artist in residence Uri Davillier from Ohio USA.

Giles Bettison's upcoming solo exhibition at Sabbia gallery from 2 September – 3 October 2009.

Editions at Glass Artist Gallery – 11th August - Sunday 12th September featuring work by Nicole Ayliffe, Emma Borland, Rebecca Coote, Jasper Dowding, Stevi Fieldsend, Tim Shaw, Morgan Shimeld, Suzannah Terauds, Jamie Worsley, Kayo Yokoyama, Take T Yusuke.

Tevita Havea's solo exhibition at Gig Gallery Tuesday 15 September -11 October

NT – Andrea McKey

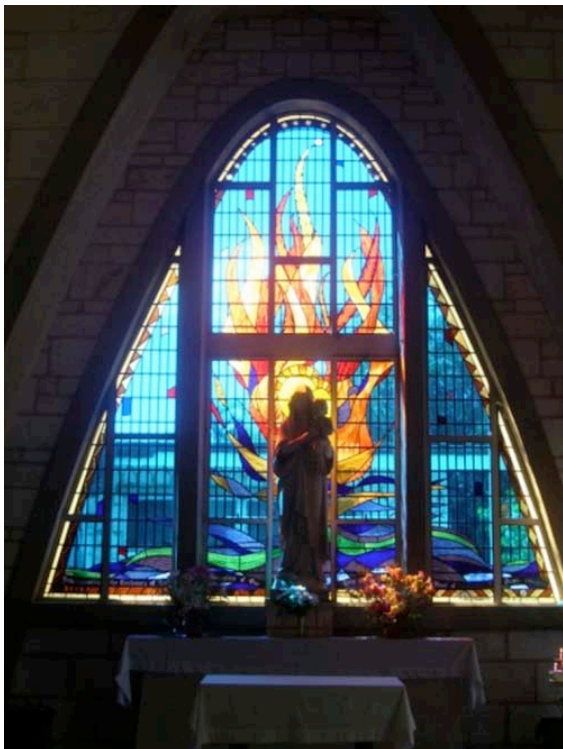
NTREP@AUSGLASS.ORG.AU

Hello from the far north where the weather is beautiful, the racing season is in full swing and I am waiting for two glassworkers to finally join Ausglass and swell our numbers to four. We were talking recently that the number of glassworkers here in Darwin has increased and so has the interest in classes. Jon's last class "A longer fused workshop" (as opposed to the beginner's "short fused workshop") was full and the participants had a ball trying all sorts of techniques, machining for cold working and more advanced glass processes.

I have just returned from holidays in Europe where I took time to see Venice. We took the water taxi across the rather choppy waters to Murano, avoiding all manner of watercraft along the way. We walked in and out of dozens of shops and galleries. The tourist shops were crowded and I was a bit disappointed in the glass they were selling. The galleries on the other hand were awesome. They tended to be fairly empty of tourists and we lingered and drooled over some wonderful glass pieces.

I also had a week near the Crystal Road (Glasstrasse) in Eastern Bavaria, Germany. This street runs close to the border with the Czech Republic and has about 500 years of all types of glass manufacturing history. The sculpture park in Arnbruck (Weinfurter Glasshut) was a highlight of the trip with hundreds of metal and glass sculptures dotted around the ground, in the water and way up high, waiting to be touched, listened to, used and photographed. We spent nearly the whole day there in the grounds, the shop and the glassworks.

While I was away I was advised that I have been awarded a Churchill Fellowship for 2009/10. This will take me to the US, Alaska, Italy and Germany where I will be attending some workshops and talking to various people associated with my Fellowship project. A "soon to be Ausglass member" and fellow glassworker Natalie Jenkins was in the US and UK last year for her Fellowship project which explored the use of recycled glass in art. We are hoping to present a joint paper on our respective trips and lessons learnt at the next Ausglass conference.



Jon Firth has submitted the following report and image. Until next time, plenty to do, glass to cut, kiln to be emptied, beads to make.....

The Flame in the North

To commemorate a centenary of work in the Top End of the Northern Territory, the Daughters of Our Lady of the Sacred Heart thought a new stained glass window in St Mary's Cathedral Darwin might be an appropriate addition to the church.

The trials and tribulations of commissioning such work, in consultation with the cathedral administration was a task requiring the patience of Job.

The Flame in the North, a book written about the orders mission in the Top End, became the theme for the window design. The symbolic connection between the flame and the Holy Spirit lent a powerful subtext to the window design.

The design I submitted paid respect to the much larger *Star of the Sea* window, yet gave a more vibrant and contemporary air to the Lady Chapel, something the nuns were keen to promote. To cut a very long story short the completed window, approximately 10 square metres, was installed early in July and is now enjoyed by members of the congregation and visitors to St Mary's alike.

Jon Firth, Darwin NT,

QLD – Terry Eager & Bronwyn Fife

QLDREP@AUSGLASS.ORG.AU

NO REPORT SUBMITTED

SA - Jennifer Taylor & Kristel Britcher

SAREP@AUSGLASS.ORG.AU

At the July Ausglass meeting Wendy Fairclough resigned as SA state representative. The South Australian School of Art glass workshop has British glass caster David Reekie undertaking a residency in the glass workshop as well as teaching a professional master-class and an innovative workshop to sculpture and glass students from three art programs in Adelaide during his stay. SA glassies and sculptors were out in force to listen to an artist's talk by David Reekie. It was a fascinating and informative talk and very interesting to watch the development and progression of ideas as he showed an overview of over 30 years of practice. Thanks to Gabriella Bisetto for her support.

With the SALA Festival opening in early August, we have a few exhibitions around town at the moment so made sure you pay a visit. Having returned from her three month Australia Council residency in Rome, Gabriella Bisetto has been liaising with medical practitioners to develop her latest body of work on show at the Flinders University City Gallery in the exhibition 'Not Absolute'-a collaborative exhibition of work that explores the knowledge of the body. The exhibition will be running until 27th September. Karen Cunningham was a recipient of the 2008 Spirit of Youth Award and will be heading to the UK to undertake a mentorship in September.

Nick Mount currently has a solo exhibition showing at Kirra Galleries in Federation Square. The show will be running until August 16th.

Matt Burgess and Jennifer Taylor are currently exhibiting as part of CraftSouth's *Wishlist* annual members' show. It is showing at Adelaide Central Gallery until 1st August. Danielle Rickaby received the Youth Prize as part of the Waterhouse Natural History Art Prize held at the South Australian Museum. This is the first year that the Waterhouse has incorporated a youth prize into the exhibition. The exhibition will be open until 6th September. Mark Thiele currently has an exhibition running until 27th August at Red Poles Gallery in McLaren Vale and Nicole Ayliffe has a solo show opening at Beaver Galleries in Canberra on August 13th that will be running until September 1st.

In June, SA Ausglass and JamFactory hosted a demonstration by lampworker James Yaun (USA). Around 80 people braved the cold to watch James show his technique of fuming gold and silver into his large orbs. Thanks to Lorraine Allen for suggesting the demo and Tom Moore for helping organise it. (see article)

(Stop press from the Editor) A huge congratulations to Tom Moore and Rosie Hannam for the safe arrival of baby Boy Maximo Talumo Geronimo Moore born on 15th of August.

TAS – Leigh Roberts.

TASREP@AUSGLASS.ORG.AU

On 10th July you may have seen Prof. Adrian Franklin enthusiastically presenting a 'Collectors' segment on ABC TV showcasing the highly praised 'Ausglass 30th Anniversary Members' Exhibition'. The national exposure of this interesting and diverse exhibition generated enquiries about particular artists' work and hopefully enlarged the profile of Ausglass while creating community awareness of contemporary work in glass by Australian practitioners. Thanks and congratulations to those who entered.

During July the 'City of Hobart Art Prize' (Sculpture and Drawing) was on at the Tasmanian Museum and Art Gallery. The prize is awarded in four categories with the standard high in both disciplines. Among the sculpture finalists, Matt Calvert's accomplished entry demonstrated an inventive transformation of recycled glass in the form of a group of 'rabbits'.

From 31st October to the 4th November the 'Tasmanian Craft Fair' will be held in Deloraine. This year the major focus is on creating with glass in all its diversity. An exhibition of non-functional glass pieces, curated by Douglas McManus (RMIT lecturer, curator and critic), and titled 'Furnace – Australian Contemporary Art Glass' will be a feature. An overview of the work by Tasmanian and mainland artists selected for this exhibition will be in a future newsletter.

SPECIAL REPORT

A milestone in the development of glass as a creative medium in Tasmania has recently been reached with the opening of the Poatina Hot Glass Studio on the 18th July. Keith Dougall and helpers have worked incessantly to get to the point where a hot glass facility (albeit in temporary quarters until a larger arts facility is up and running) is a reality. It will cater for artists, students, tourists and the general public with its open access policy – the first in Tas. Congratulations to Keith for his vision and commitment and to all those involved in this project. The newly purchased/built equipment consists of an 80kg invested pot furnace and 2 medium sized glory holes, plus 2 benches and marvers. There are large and small lpg/oxy torches, assorted blowpipes and ladles for sand casting, hot box and 3 brick lined annealers available. The studio is set in stunning rural and mountain terrain that surrounds Poatina in the heart of Tassie and is part of a long established village.

Contemporary cabins are available for accommodation at reasonable rates. Will this venture eventually compare with Pilchuck, or become a Southlands as counterpoint to Northlands – we can dream. I'm sure all members wish the 'Studio' every success and we wait expectantly for future developments.

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 and Nadia Mercuri

VICREP@AUSGLASS.ORG.AU

- Nick Mount's latest solo exhibition opened at Kirra Gallery on the 16th of July to a big crowd. His visit coincided in an opportunity to give a demonstration at the Monash University Glass Studio which was greatly enjoyed by all students.
- The Hon. Fran Bailey MP will join Tim & Tali in officially opening their Healesville Glass Blowing Studio in August.
- Mathew Curtis' new exhibition *Symmetry in Nature* opens at Axia on the 11th & runs until the 23rd of August.
- Congratulations to Graham Orridge, Emma Borland, Fiona Rutelle, Suzannah Terrauds & Chris Arnold & Laurie Young for being selected as finalists in this year's Ranamok Glass Prize.
- Monash University Glass Studio Honours year student Claire Virgona is exhibiting in a group show at Blindside from the 23rd of July. The works in this exhibition share a fascination with the motifs familiar to psychoanalysts yet encourage viewers to approach without trepidation.
- The 3rd annual *MM09* (Monash Momentum 09) exhibition opens on the 20th of August at Kirra Gallery featuring the work of current students, staff & alumni.

WA – Greg Ash, Louise Cartledge & Marie Fritz

WAREP@AUSGLASS.ORG.AU

Western Australia has just seen three Ausglass sponsored workshops under Bernie Stonor from Kangaroo Island. This was only the ex Margaret River born and bred's second visit back to his native state.

A 3 day beginner/newbie workshop (6 participants), 3 day off mandrel (9) and his favourite in a 2 day Borosilicate workshop (8). They were held from 20th July and Bernie was exhausted by the end.

All were delivered with great knowledge and the participants are eager to do more. The implosion technique was thoroughly explored and has added to the WA frameworkers knowledge. Watch out for some boro artists coming from WA very soon.

WA Ausglass would like to thank Mark Leib, Belinda Kay, (Art Glass Studio) Peter Bowles and Anne Clifton (Glass Manifesto) for their generous support in allowing the workshops to be held at their premises. We would also like to thank Peter Minson, (Connectors and generous information on all sorts of related frameworking matters) Mark Elliot (Northstar Glass and information) and Lily Dickson (hotbeadbox)

We will definitely be having Bernie back next year for more of the same plus marbles and anything else Bernie has learnt since then.

Bernie attended our July meeting of WA Ausglass with 22 in attendance. He was impressed with the meeting. This was his first ever Ausglass meeting even though he has been with Ausglass on and off since its inception.

Denise Pepper demonstrated her expertise in pate de verre at Canning Arts Centre on 20th July. CAC has a number of active glass artists and were appreciate of having Denise on board. Ausglass member Marilyn O'Shaunnesy organised the event.

WA is looking for to the visit of Judy Elliot in mid September with her wonderful techniques for fusing and slumping.

Travelling Artists

Jonathon Baskett , Mexico City

Greeting all from Mexico City where I have been working in a design capacity for Nouvel studios for roughly 3 months. I was lucky enough to arrive here just as the Swine flu outbreak was starting - a surreal experience to say the least. A city of 20 million people was like a ghost town - probably in the city's history the first time the streets have been so functional!

(Left A local Church)



I am working for Nouvel Studio a large glass studio of roughly 70 employees. My role is in research and development to investigate hot glass

techniques - in particular those relating to colour and texture. It is intended these techniques will be exploited into suitable blown glass products for large clients such as Palacio De Hierro and Liverpool (Large departments stores here in Mexico). Perhaps more challenging is adjusting these techniques for exploitation into semi and full automation (a specialty of the factory). In this area we are starting to see results, with large clients involved in the perfume and liquor packaging industries showing substantial interest.

Whilst working with all departments in the factory my direct job is to work on the floor with the glassblowers, cold-workers and designers working between the two sometimes designing but always blowing and demonstrating techniques. It is challenging but rewarding - Spanish a must ! One benefit of my position is to also develop my own work concurrently in the factory.

<http://nouvelstudio.com>
www.jonathanbaskett.com

Pilchuck Poleturner

Verity Jasmin Burley, Pilchuck Glass School, WA, USA

'Poleturners Union 1201' (A variation on the theme of a 60 second interview)

From the 2nd - 15th of May I attended Pilchuck Glass School in Stanwood Seattle to participate as a "Poleturner" (A term derived from the action of rolling a blowing iron) The experience I had was "absolutely awesome" upon wondering whether any of the other 'Poleturners' had a similar experience; I questioned how they would best describe the intensity, atmosphere and camaraderie in three (3) words or less

Multi-national Cold workers were selected to assist with the finishing and apparently they also had fun... with comments like

"Rain, smiles, phenomenal art..." Susan McDowell (Assistant Project Manager)

One lucky person by the name of Leah Duperreault quoted it as "The best birthday ever!!!"

Jen Sommerville says it's about "Working together for a common goal"

Also describing it as a "Glass boot camp" and acknowledging the "Team building experience" although that's never enough for Jen, as she ultimately describes it as "Kick ass warp-awesome!"

Tim Belliveau from the Bee Kingdom in Calgary, Canada honourably said it is "Creatively galvanizing" with which I very much agree.

"Inspiring, hilarious & exhausting"
Jeff Ballard (Gaffer)

"My Silica Messiah"
Kai Georg Scholefield
(Cold workshop Co-ordinator)

"Super cool" - Pierre Camilien (French)

"Co-operation, experience & work" - Hector M. Flores (Mexico)

The one person who I bonded with immediately, Jamie Perian; sums up exactly how I felt when applying to attend Pilchuck in February. I submitted a proposal to the Arts Council England for funding assistance also stating it as an "Experience of Immeasurable Value"



Thanks Arts Council, England/ Pilchuck and fellow 'Poleturners'

A full article is up on the CGS website for your viewing pleasure, go see.

Verity attended UniSA from 1998-2000, having transferred from Edith Cowan University in Perth, WA, to enhance her glass knowledge in particular. After some assisting and a brief introduction to Glass blowing in WA she then learnt about the close knit glass community in Adelaide from B.Jane Cowie who did a brief residency at ECU in 1997, so she "up & moved state."

Verity was the only Australian 'Poleturner' on this occasion.

To Learn more about Pilchuck glass school and it's programs see www.pilchuckglass.com

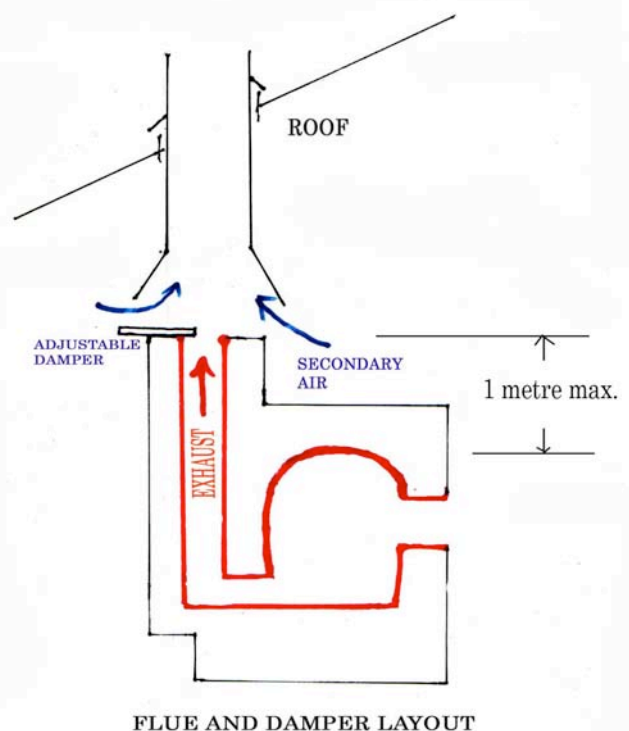
Technical Articles

Tech Talk

with Richard Morrell

Flue control and efficiency.

It is not always appreciated how important correct flue control is to gas efficiency in furnaces or kilns. Over-flueing will result in too much air being sucked in, effectively cooling combustion. Under-flueing can cause production of poisonous gases (carbon monoxide) and the potential for explosions, which is probably why most designs veer toward over-flueing. Both conditions, however, will result in high running costs. A recent article in the GAS newsletter details how tests with an electronic gas analyser on several glass furnaces revealed that many were heavily over-flued, and thus highly inefficient. Atmospheric, or venturi burners on a furnace are particularly prone to this problem. A small negative furnace pressure is required with this type of burner, as some air should be sucked in
Ausglass Newsletter



around the burner for complete combustion. The trick is to suck only what is required. This is achieved by having a flue of the correct height, and a correctly adjusted damper. Flue height for a typical venturi burner system need not be more than a metre or so above the top of the combustion space.

Powered air burners, by contrast, require a slightly positive furnace pressure. A short flue is all that is required for this, pressure again being adjusted with the damper.

If the flue extends through the roof of the studio (which for safety, it should) a break in the flue is required to allow secondary air to enter the flue (see diagram attached). This stops the extended flue sucking excess air through the furnace, and as a bonus, cools the temperature of the flue where it goes through the roof.

The damper can be a simple tile placed over the top of the flue, which is slid over the flue to adjust flow. *NOTE: A stop should be installed to prevent the damper closing the flue completely, as this is potentially dangerous.*

Correct flue control can have a dramatic effect on running costs. An over-flued furnace may consume twice the fuel it needs. I suspect this effect is the true cause of the 70% reduction in running costs claimed for a certain atmospheric heat recovery system. Very efficient heat recovery, or recuperation, might achieve a 20-30% improvement (check the literature on this subject), the rest probably resulted from restricting the excess air supply with the heat exchanger, which may more easily have been achieved with a correctly designed flue and damper.

During one of the talks at the conference in Hobart, James Dodson reported that simply having his furnace correctly adjusted resulted in around 20% reduction in fuel use. I have had similar improvements with careful adjustment of my furnace. Coupled with the benefits of good flue design, there is the potential here for very substantial improvements in fuel efficiency for little cost.

Please Note: Tuning a furnace for correct combustion is a skilled job, requiring special tools. This operation should only be carried out by suitably qualified personnel.

Exhibitions and events

Ranamok Glass Prize

15 YEARS ON

2009 marks the fifteenth year of the Ranamok Glass Prize. The judges have selected 34 finalists to tour the country this year from a portfolio of 105 entries.

Andy Plummer (Co-Founder) commented: "I think that this year's exhibition is subtly different (and better) ... a number of experienced artists seem to be pushing boundaries and emerging artists are coming up with some very interesting and surprising works. The current exhibition seems to me to have more of an enthusiastic edge than what we've seen in exhibitions over the past few years."

The recipient of the \$15,000 prize will be announced at the Canberra Glassworks on August 25th, where the exhibition will be housed until September 27th. It then moves on to Angel Place in Sydney, opening October 5th, before touring Brisbane, Noosa, Nowra and finally Wagga Wagga.

BREAKING NEWS!!! Congratulations to Lisa Walsh from New Zealand for her piece titled "Across The Lines" which won the 2009 Ranamok Glass Prize.

For further information and tour dates visit www.ranamok.com or email info@ranamok.com

Tasmanian Craft Fair

October 30-November 2, 2009

Australia's premier arts and crafts event, the Tasmanian Craft Fair, will be held on the weekend of October 30-November 2, 2009. Spread over 13 different venues in the picturesque township of Deloraine in northern Tasmania, about 200 exhibitors will display and sell their finest wares and share their techniques in this annual event. This year's theme is Glass Art, with the Centre of Excellence exhibition, *Furnace*, showcasing the works of contemporary Australian glass artists. Curated by Douglas McManus, a lecturer at Melbourne's RMIT University, the exhibition will highlight artists working with glass media who produce sculptural, installation and object-based forms.

"The artists chosen for *Furnace* represent some of the leading practitioners in hot and cold glass techniques," Mr McManus said. "The works range from beautifully crafted figurative pieces to intimate surface-treated abstract forms.

"The works for *Furnace* resonate a vibrancy which only the lustrous medium of glass can produce."

In addition, renowned Melbourne-based glass blower Pauline Delaney will host workshops throughout the Fair on glass bead making. These one-hour workshops will show you how to make two blown glass beads which you can use for jewellery, decoration or any purpose. Unique and beautiful sea creatures will be captured in glass

in 20-minute children's workshops run by local Deloraine artist Jenny Lee. Children can select a mould of their favourite creature, then use glass to fill them and have them fired in the furnace.

There will also be glass blowing demonstrations during the four-day event.

The Tasmanian Craft Fair is an annual not-for-profit event conducted by the Rotary Club of Deloraine. In the 28 years the Craft Fair has been held, more than \$2 million has been raised to fund a variety of community projects.

This year's Craft Fair will also feature an expanded gourmet food area showcasing the state's finest producers as well as a display by Tasmanian Micro Brewers. There will be a variety of family activities conducted by local community group Fusion, as well as a Specialist Plant Exhibition showcasing a dozen quality nurseries which are specialists in their field.

For further details visit www.tascraftfair.com.au

Workshops, demos and Masterclasses

David Reekie Glass Casting Master Class.

University of South Australia, Adelaide July 2009.

By Tim Shaw

It was with great pleasure that I learned about David Reekie's Master Class to be held at the Uni in Adelaide, as David was one of my very first tutors. This was in the days when I was a pink haired punk rocker student many years ago at Stoke on Trent in England. I have always admired David's work and it was fantastic to be his student once again!

David is a pre-eminent glass caster and one of the world's most highly regarded glass artists. He has a satirical and humorous approach to his work and considers drawing an integral and critical part of the creative process. His casting methods have been developed and refined throughout the years by trial and error. He has accumulated a tremendous wealth of knowledge and expertise in cast glass and was completely selfless in sharing his wisdom with his students during this class. David's entertaining and witty approach to life and glass resulted in an enjoyable and light hearted, though productive workshop. The emphasis of the workshop was on process. He took us through the casting of objects using frits, along with the incorporation of enamels, re-casting small objects into larger sculptures and culminating in making a loss wax casting. David is noted for his use of enamels both in the glass and as a surface decoration. He was extremely generous in sharing his secrets. The workshop was very conducive to nurturing a sense of camaraderie between its participants and I think all my fellow students felt honoured and inspired to have been a part of the Master Class. I can honestly say it was the best workshop I have ever attended! David's sculptural works of art are truly unique in the glass world, and I believe that glass historians will some day refer to "in the style of" or "from the school of"- 'Reekie Glass'!

As well as teaching the Master Class, David is Artist in Residence at the University until mid August. Both the Master Class and the Residency are being kindly sponsored by Bullseye Glass and the Helpmann Academy.

James Yaun Demo

The Jamfactory, Adelaide

by Lorraine Allen

June 17th – The Jamfactory was brimming over with people attending the demonstration by American lampworker James Yaun.

James and I first met at a bead show in Cincinnati, Ohio in 2005 forming a wonderful friendship. When he was invited to workshop his amazing orbs at The World of Marbles Gallery in Tasmania, he contacted me and asked if I could organise a demo night for him here in Adelaide. I had the Jamfactory in my sights and with the help of Jennifer Taylor and Tom Moore, the idea came to fruition. With the popularity of lampworking and James' amazing work, it wasn't difficult to grab the interest of more than 80 people, resulting in a highly successful and entertaining evening.

James is well known for his gold and silver fumed borosilicate pendants, orbs, beads and bracelets, which he creates in his studio in North Carolina. He demonstrated his technique of building up molten glass in the flame, forming a mesmerizing orb displaying a gold fumed vortex heavily encased in clear borosilicate glass. The orb can be viewed at The Jamfactory. His pieces are often mistaken for furnace work and he continually amazes onlookers with what he is able to achieve in the flame.

Exhibitions

AUSTRALIA

ACT

Ranamok Glass Prize 2009

Opening exhibition of this years finalists.

Canberra Glassworks, Kingston
6pm-8pm 25/8/09

T: 02 6260 7005

E: contactus@canberraglassworks.com

W: www.canberraglassworks.com

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



A Moment in Time

Nicole Ayliffe

Beaver Galleries, Deakin

13/8/09-01/9/09

T: 02 6282 5294

W: www.beavergalleries.com.au



Ruth Oliphant

Beaver Galleries, Deakin

3/9/09-22/9/09

T: 02 6282 5294

W:

www.beavergalleries.com.au



NSW

Editions

Featuring work showing diversity in multiples: Rebecca Coote, Emma Borland, Tim Shaw, Kayo Yokoyama, Alex Tam

11/8/09-30/8/09

Glass Artists Gallery, Glebe

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au



Editions Two

Glass Artists Gallery

1/09/09 - 1/11/09

Jasper Dowding, Sergio Redegalli, Susannah Terauds, Jamie Worsley, Take T Yusuke.

Tevita Havea

15/9/09-11/10/09

Long awaited solo exhibition of new works and installation by Urban Glass New Talent Awardee 2009
GIG Gallery, Glebe

T: 02 9552 1552

E: mail@glassartistsgallery.com.au

W: www.glassartistsgallery.com.au

Connecting Journeys - Lace, Architecture, Glass

Giles Bettison

Sabbia Gallery, Surry Hills

2/9/09 - 3/10/09

T: 02 9281 4717

E: anna@sabbiagallery.com

W: www.sabbiagallery.com



Kerfoot Collection

Collection of Australian Studio Glass

Wagga Wagga Art Gallery, Wagga
Wagga

3/7/09 - 27/09/09

T: 02 6926 9660

E: gallery@wagga.nsw.gov.au

W: www.waggaartgallery.org



NT

Mamana Mamanta

(Gradual Friendship)

Jock Puatjimi and Luna Ryan

Territory Craft, Darwin

15/8/09 - 30/8/09

T: 08 8981 6615

W: www.territorycraft.org.au



VIC

New Works

Nick Mount

Kirra Galleries, Melbourne

16/8/09-16/9/09

T: 03 9639 6388

W: www.kirragalleries.com



Symmetry in Nature

Matthew Curtis

Axia Modern Art, Melbourne

11/8/09-23/8/09

T: +61 3 9500 1144

E: art@axiamodernart.com.au

W: www.axiamodernart.com.au



INTERNATIONAL

CZECH REPUBLIC

Craft and Art in Glass

Triennial international competition featuring 141 works in 10 categories from 96 exhibitors; including artists, designers, students and manufacturers.

20/6/09-4/10/09

Glass Museum of Novy Bor, Czech Republic

W: www.glassmuseum.eu



DENMARK

The Sea Around Us

A theme exhibition using a selection of works from the permanent collection. Graham Stone and Jess Loughlin are among the 44 featured artists. 29/05/09 - 19/9/09

T: +45 86 34 17 99

E: glasmuseet@glasmuseet.dk

W: www.glasmuseet.dk



FRANCE

Verriales 2009

International group show featuring the work of 31 artists.

Galerie Internationale du Verre
La Verrerie de Biot, FRANCE

07/09 - 12/09

T: + 04 93 65 03 00

E: serge@galerieduverre.com

W: www.galerieduverre.com



GERMANY

Glass.China

Contemporary glass from China
7 November 2008 to 7

November 2009

Alexander Tutsek-Stiftung
Museum, Munich

7/11/08 - 7/11/09

T: +49-89-343856

E: info@atutsek-stiftung.de

W: www.atutsek-stiftung.de



The Blue Room

Jennifer Elek, Benjamin Cobb,
Nancy Callan,
Jean Salatino & Steven
Gandolfo, Robbie Miller,
Nancy Blair and György Gáspár
New Glass Art & Photography, Berlin
27/06/09 - 29/08/2009

T: +49 30 27 87 93 86

W: www.nadaism.de



UNITED KINGDOM

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

BIGG: Breakthrough Ideas in Global Glass

Sponsored by Steuben Glass, juried by Tina Oldknow, Lino Tagliapietra and Tom Hawke. Showcasing new and innovative work by 44 international emerging artists

10/7/09-10/10/09

Hawke Galleries and OSU Urban Arts
Space

Columbus, Ohio

W: www.uas.osu.edu/biggg

W: www.hawkgalleries.com



Voices Of Contemporary Glass:

The Heineman Collection inc: Peter Aldridge, Jane Bruce, Eric Hilton, John Littleton & Kate Vogel, Jane Osborn-Smith, Clifford Rainey, Colin Reid, & David Taylor. Contemporary Glass Gallery & Changing Exhibitions Gallery. Corning Museum Of Glass. Corning NY

16/5/09 - 3/1/10.

T: 00 1 607 974 8308.

E: info@cmog.org

W: www.cmog.org



OPPORTUNITIES

New Glass Review 31

Call To Glass Artists, Designers & Glass Companies. Only work designed and made between 1/10/08 - 1/10/09 is eligible for submission for this annual survey publication.

Entry Deadline 01/10/09

W: www.cmog.org/usr/media/NGR_31_Call_for_Entries.pdf

Asialink2010 Visual Arts Residencies

Asialink facilitates cultural and artistic exchange between Australia and Asian countries. Visual Arts Residencies are open to visual artists and crafts people including painters, sculptors, installation and multimedia artists, ceramic, glass, textile and wood workers, photographers, etc.

Closing date: 4/09/09

T: 03 8344 3579

E: c.watson@asialink.unimelb.edu.au

W: www.asialink.unimelb.edu.au/our_work/arts/residency_application_information

JamFactory 2010 Associate Program

This two-year practical studio based program provides emerging craftspeople and designers with unique professional and creative development opportunities. Participants hone their technical and making skills while acquiring business and marketing expertise necessary to establish financially and culturally viable careers in craft and design.

Closing date: 30/10/2009

T: 08 8410 0727

E: contact@jamfactory.com.au

W: www.jamfactory.com.au

ISS Institute - The George Alexander Foundation/ISS Institute Fellowship

This annual fellowship provides opportunities for trades people and artisans in early to mid career to further develop their skills, knowledge and experience. The successful applicant receives a maximum of \$10,000 towards costs such as airfares, living allowance, accommodation and/or course fees.

Closing date: 12/10/09

T: 03 9882 0055

E: issi.ceo@pacific.net.au

W: www.issinstitute.org.au/pdfs/09_GA_app.pdf

Belle Georg Jensen Design Awards 2009

These awards will celebrate innovation in Australian design, recognising excellence in the disciplines of product design and interior design. Designers with varying levels of experience, from final year students to established practitioners, are invited to apply.

Closing date: 18/09/2009

E: belleawards@acpmagazines.com.au

W: www.georgjensenstore.com.au/awards_entry.pdf

Craft Victoria

Call for 2010 exhibition proposals

Craft Victoria is now accepting exhibition proposals for the second half of 2010. Individuals and groups are welcome to apply. Proposals are examined by an exhibition committee with representatives from each of the major media. Applicants are encouraged to contact Nella Themelios, Coordinating Curator, before submission.

Closing date: 30/09/2009

T: 03 9650 7775

E: nthemelios@craftvic.asn.au

W: www.craftvic.asn.au/gallery/proposals.html

Artisan

Call for Expressions of Interest - Ivory Street Exhibition Space

Would you like your creative output exposed to 10,000 people per day? Artisan is currently inviting individuals, groups and curators to submit applications for the 2010 Ivory 24/7 exhibition space.

Closing date: 31 October 2009

For more information contact Exhibitions Officer Gabriella Szablewska

T: 07 3215 0805

E: gallery@artisan.org.au

W: www.artisan.org.au

Australian Stained Glass Sydney

After many years in Pymont has moved. Not very far in kilometres but a huge leap in terms of what we can offer our customers. The new building is at 8/ 111 MOORE ST, LEICHHARDT 2040 which is a bigger and brighter space. The class area is much bigger and we have installed a new kiln 1220 x 1220mm in size.

If you are interested in cheap fusing glass, i have 200Kg of Artista 6mm clear fusing glass as scrap. Contact us on Ph 02 96607444 and the new fax is 02 95686883.

VALE Philip John HANDEL, OAM.
Stained Glass Artist

HANDEL, Philip John OAM. Stained Glass Artist July 29, 2009 at home, aged 78 years, late of Beacon Hill. Most dearly loved husband of Elizabeth. Beloved father and father-in-law of John and Amanda, Mark and Sandra, Mary and Neil, Katherine and David. Proud grandfather of Matthew and Paul and their dear girls Peita and Sheridan; Melissa, Andrew, Alex, Nick and Sam. Philip was a major figure in the Sydney stained glass scene, a contemporary of Stephen Moor, David Saunders and Kevin Little. Like Kevin, Philip was a third generation stained glass artist, having spent his life working in the firm established by his grandfather Alfred. His father died not long after Philip had completed his apprenticeship. ABC TV produced a wonderful documentary this year celebrating Philip's life and his last commission, the windows for the Sadarkan Church on Borneo commemorating those Anzacs who died as Prisoners of War on the island.

You can watch this online or download a copy at <http://www.abc.net.au/compass/s2542288.htm>

VALE DAN KLEIN, 1938 – 2009

'It is with much sadness that we reflect on Dan Klein's passing at 70.

However, his memory will remain with us through his valuable contribution to the Studio Glass Movement. I knew him professionally since the 80's when I first encountered this English, upper class gentleman who wished to include me in his book that was first published in 1989. Since then, we would meet at different international events but most recently since the Collect and Art London Art Fairs; Jan Karras from Raglan Gallery and I would visit him and Alan at their Pimlico home when we would first arrive in London. We'd then amble down the street to their favourite Thai restaurant at the beginning of our trip and then call over after we booked out of our hotel in the morning so that we could spend the afternoon with them. It was here that we came to appreciate Dan's wit and humour which shone through his many roles that included author, auctioneer, curator and consultant/lecturer.

Dan really appreciated Australian Glass and its place on the worldwide stage. Infact, we had a conversation to that effect when we were recently together in May. This is particularly evident in his most recent catalogue from the Bonham's Auction this year with the significance of how the Australian Works were placed in this publication. Even then, when we were still in the auction rooms and when it eventuated that it was only a few weeks before he left us; he was upbeat and commented "we must do this again in two years time."

In his speech at his 70th birthday dinner in Chicago last November he got a good laugh from everyone when he commented about his memory of this "pink haired punk rocker" visiting his gallery which was before he started at Christies. This was Tim Shaw who was in the audience and suitably chuffed at the reference to him! Later that evening, Tim commented to me that it was Dan's encouragement that kept him going.

Dan's legacy remains with us through the generous donation of his collection to the Scottish Museum and his on-going representation through newsletters and various exchanges by his valued partner, Alan. He will be missed by many for his special attributes, but mostly for his humour, wit and warmth as well as his generous support on so many other levels.

Maureen Cahill.
Glass Artist's Gallery

Because Craft Arts magazine has always had such a strong engagement with contemporary glass, my role as editor often brought me into contact with Dan Klein. At first our dealings were purely professional, but over the years owing to our regular meetings on our visits to London, a warm friendship developed and he not only became a trusted advisor, but also a regular and most valued contributor to the editorial content of the magazine.

His passing is a great lost to Craft Arts, as it is for the entire international contemporary glass scene. His stature in the field was enormous and also unique. Of all his extraordinary qualities and natural talents, what I found particularly endearing was his true adoration of the medium. He loved glass as a means of expressing artistic ideas and beauty. It was his passion – his face would lighten and his eyes sparkle whenever he spoke about the subject. Dan Klein has been a prodigious force in contemporary glass for more three decades. Everyone at Craft Arts will miss his encouraging and inspiring influence.

Ken Lockwood
Editor Craft Arts International

'I have had the great pleasure of knowing Dan Klein since 1997, and feel very privileged to have been able to call him a friend, as well as having the opportunity to work with him during that time.

I quickly became aware of Dan's enormous contribution to the development of contemporary glass. Through his often-voluntary roles as curator, dealer, teacher, writer, panellist, auctioneer and judge within the studio glass movement, he has been an instrumental figure within the international glass community. In addition to this constant and enduring commitment, Dan and his partner Alan Poole have also been wonderful supporters of galleries and artists all around the world, as collectors of contemporary studio glass.

Dan Klein was one of the world's leading authorities on contemporary glass and someone who will be so dearly missed by so many. He was a wonderful and generous man and his commitment has always been a great source of inspiration for me. I will miss our long distance correspondence and the opportunity to be once again overwhelmed by his passion'.

Anna Grigson
Director, Sabbia Gallery

PO Box 4018
McKinnon VIC 3204
ABN 72 087 134 656
www.ausglass.org.au

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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.

The Deadline for the next edition is 29 October 2009

From the Editor's desk

This is my second newsletter as Editor and think I am finally getting the hang of it. Thanks to Simon Maberly for the Exhibitions and Opportunities section and thanks to all who submitted for this issue. Apologies to anyone whose submission was not included due to space and I will endeavour to include in the next issue. Please make sure to send me all your exciting news, profiles, images and stories or anything else of interest. You may have noticed the *Tech Talk* section with Articles by Richard Morrell in both this issue and last issue. I would love to keep this section going so if anyone has any technical articles they have written and would love to share with Ausglass Members please send them in. The more info you send me the better the newsletter will be.

Letter to the Editor

Promotional subcommittee update.

As members will be aware, a motion calling for the establishment of a promotional subcommittee was put and debated at the Hobart conference. The establishment of this committee is progressing and we hope to bring you more information in the next issue. You may wish to reread the motion and Peter Kolliners' explanation in the February newsletter. Although there has been minimal feedback to the letter and a follow-up from myself in the May newsletter, the establishment needs your support. Please email Keith at kjrowe@sctelco.net.au or me at markacs@bigpond.net.au with your ideas.

Regards,

Mark Brabham ph 0394281588