

## INSIDE THIS ISSUE

## SPECIAL FEATURES

Introducing Verity Burley	11
Announcing National Student Prize Winner	11
Introducing Blanche Tilden	12
Nick Mount, Living Treasure	12
Focus on glass review	13
Microcracks	14

## REGULAR FEATURES

President's Report	1
Treasurer's Report	2
State Report QLD	2
State Report VIC	3
State Report TAS	4
State Report NT	5
State Report SA	6
State Report WA	8
State Report NSW	9
State Report ACT	10

LISTINGS Page 18

EDITORIAL Page 20

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## President's Report

PRESIDENT@AUSGLASS.ORG.AU

"I'm a trifle deaf in this ear. Speak a little louder next time."  
Gene Wilder as Willy Wonka

Dear Ausglass Members at home and abroad,

Spring is always my favorite season with longer days and warm breath to remind me that all things are temporary, even cold grey winters.

Spring brings promise and I've observed this in the entrepreneurial behavior in the offering of intriguing workshops, residencies and grant proposals. Also the opening up of new learning is important in this time of promise and some like me are returning to study.

Changes in attitudes and economic realities require change and movement from us. As those who work with, represent and collect glass we are called upon to view all our activities in new light. Often that's uncomfortable! Ausglass needs to move with its membership, to become aware of these requirements. And what better way to find out what's going on, than to be told. So we've brought some new people on board and we will be asking questions.

The Board of Directors has been joined by Blanche Tilden, Jeff Hamilton and Verity Burley. All fresh with ideas and a multitude of skills to ensure all areas are covered. We also say a thank you to Andy Baldwin who stepped down in August.

Our main focus is the Collective Vision Conference, which will soon be upon us despite its later date of April in 2013. The finalization of speakers and events, discussed further by Michael Scarrone bodes very well for an exciting and particularly social event.

We've taken your feedback seriously and this conference will, as always, deliver interesting and relevant speakers with minimal timetable clashes, external social events, opportunities for conviviality and imbibing, great music and dancing. All things you have told us that you love about the Ausglass Conferences and want us to continue.

I can't wait. Looking forward to seeing you in Wagga.

Kind regards

Anne Clifton  
President

## Treasurers Report

[TREASURER@AUSGLASS.ORG.AU](mailto:TREASURER@AUSGLASS.ORG.AU)

Hello All

I will be standing down from the Board as Treasurer, to take up an accounting role and would like to welcome Jeff Hamilton as our new Treasurer. He has a wealth of financial experience and I am sure will bring much needed direction to the Board. It has been an absolute pleasure working with the Board and I would like to thank the Board members for their support.

Just a quick note for any members who have missed the renewal deadline. Please let us know if you would like to re-instate your membership. Simply click on the '[contact us](#)' tab on the home page of the Ausglass web page and we will be happy to help you.

**INSURANCE Members** please ensure that you have received a certificate of currency for your City Rural insurance policy. If you have paid for insurance for this new financial year and do not have a certificate please email us on [treasurer@ausglass.org.au](mailto:treasurer@ausglass.org.au) as soon as possible so we can make sure that you are covered.

For the period 01/05/2012 to 31/07/2012 our data shows the following financial information:

Income	\$24230
Expenses	\$14603
Profit	\$ 9627

Regards  
Fiona Holmes, Ausglass Treasurer

## AUSGLASS State Reports

### QLD

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QLD, the sunshine state has been in a holding pattern due to the world economy showing slow progress, although it hasn't stopped the creative few from doing what they love and that's make glass. Sean O'Donahuge has been out in Africa working at Kitengela Glass and has returned to fire up the studio in Noosa Ville after 5 weeks of down time, where Tina Cooper, John, Matty and Sean will be sweating away in the 30 degree days, quite literally getting hot! Tina's gallery continues to colour the main street of Emundi where her partner Wolfgang also makes his lamp-worked glass. They have extended the gallery space out the back in the last year and added a sweet little flame-working studio for him to play in. Both have been collaborating artistically, by adding lamp-worked components to Tina's large hot glass forms to extend their forte. This has given them both the chance to do something a little bit different and speculate on how to develop their works further.

The lure of Lino in Canberra gave Tina and her team the up and go to see some hot glass action and re-invigorate some inspiration into their hearts while also catching up with some familiar national studio glass faces, which has paid off artistically and now they all are ready to roll!

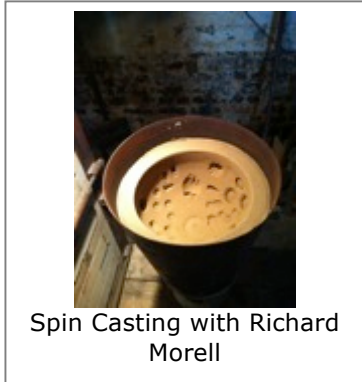
While in Qld earlier this year I had the opportunity of working with Tina and spending time with Wolfgang and I absolutely loved it! As an assistant in her team alongside Matty, John and Sean was a great privilege and I would do it again any day! By the glow of the glory-hole, preparing hot components or under the warmth of our biggest universal star the sun – that brings light into everyone's life not just sunshine 2 Queensland.

## Victoria - Bethany Wheeler & Nadia Mercuri

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Congratulations to all finalists in this years Ranamok Glass Prize including these Victorians - Holly Grace, Roslyn Harris, Kristin McFarlane, Bethany Wheeler & Nick Wirdnam. You can have a sticky beak here [2012 Ranamok Catalogue](#)

*Focus on Glass 2012* was opened at Artman Gallery on 4th September by Dr. Bronwyn Hughes: Art Historian, Glass Artist, Senior Lecturer, Curator and Writer. It runs from 5 - 22 September 2012. Wednesday - Saturday, 11am - 4pm. Read a review of the exhibition by Brenda Page [here](#).



Spin Casting with Richard Morell



Blanche Tilden, necklace

This winter Richard Morrell ran a couple of weekend workshops on Spin Casting at his studio in Castlemaine in central Victoria. I was lucky enough to attend the first weekend workshop along with 5 other enthusiastic participants who had traveled far and wide from Port Fairy, Tasmania, South Australia and Melbourne. Richard has spent the past decade researching, refining and perfecting this technique, which involves using centrifugal force to spin glass into an open form. Having focused his research on soft sand molds in order to create one off works the workshop covered sand... everything you have ever needed to know about sand and a lot of aspects that can only be thought of and learnt from years of experience - from the most ideal shape of individual sand grains to where the most suitable sand is quarried from was covered. We learnt how to meticulously prepare the sand, create a mold within a die, impress relief patterns, pour and cut the molten glass, the intricacies of a centrifuge, how to finish the works and importantly how to solve problems. It was a pleasure to learn from such a generous artist who holds such a wealth of knowledge, hands on experience and an inherent understanding of the material. Click [here](#) to learn more.

Blanche Tilden's solo exhibition of glass and metal jewellery inspired by architecture - *Wearable Cities*, was recently shown at Gallery Funaki, Melbourne. Blanche has also been invited to exhibit in *The Cutting Edge: 50 Years of Studio Glass Art Jewellery*, Racine Art Museum Wisconsin USA, opening in October 2012.

Congratulations to Mel George the curator of *Alphabet*, held at Craft ACT. The exhibition was acquired by Canberra Museum and Gallery. The works were made by 26 Australian glass artists, some of which are our Victorian members, well done all!

Kirra Galleries celebrated the 10<sup>th</sup> year of their annual survey of flamed worked glass *Flame On* the 6<sup>th</sup> of September. The artists demonstrated out the front of the gallery on the Atrium at Federation Square drawing a captivated crowd.

Kristin McFarlane had a fantastic trip to GAS Toledo in June with her presentation on typography in glass being very well received. Kristin has also been busy with moving house and setting up a new studio, and also exhibited in *Juxtapositions* exhibition at Kirra Gallery in August.

Congratulations to Ruth Allen on being a finalist in this year's *Melbourne Design Awards*. Notification of winner is on the evening of September 19<sup>th</sup>, until then people can vote [here](#).

*Contemporary Glass* is on at Lesley Kehoe Galleries, the exhibition includes works by Brian Corr, Jessica Loughlin, Masahiro Asaka and Mel Douglas, Ground Floor, 101 Collins Street, Melbourne from the 10<sup>th</sup> October to the 15<sup>th</sup> November. Click the link to [here](#) to learn more.

See you at Canberra Glassworks on 15<sup>th</sup> September for Lino Tagliapietra demonstration!

## TAS- Kerry Carson

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Chris Hannan, Submerged

The John Glover Prize is a highly renowned and coveted prize for Tasmania Artists. Ausglass member Chris Hannan had one of her works, a glass panel, selected as a finalist in the John Glover Prize. Congratulations Chris this is a fantastic achievement.

Flame on Glass, 2012 is currently running and Tasmanian Ausglass member Barbara Ashbee was an exhibiting artist at this event. I spoke with Barbara about this year's exhibition and she said it has been a great success drawing many people to observe the talented Flameworkers demonstrating their skills.

Arthur Sale let us know that expressions of interest are sought from contemporary artists to create wall and ceiling based artwork for the glass panels of the staircase balustrade and a conference table to be situated within the Devonport Police Station. Within this commission there are three projects. The commissioned artworks will be positioned in a number of locations in the customer service and central area of the new building and will add a striking visual feature to these spaces. To obtain a detailed Artist's Brief for this project, please click [here](#).

Jan Ridden-Clay has recently followed her husband to Europe with his work leaving behind her business and glass studio in Sheffield Tasmania, The World of Marbles. Jan is renowned in the world of Art Glass marbles and the time in Europe was a good chance to expand her skills and learn from some of the world's best glass artists and take in some glassy experiences like the glass town of Lauscha in Germany.

Last November Jan took a quick trip to the USA to take classes with John Kobuki, the master compression marble maker. In April in England, Jan attended a Flame Off where she attended workshops by a leading American lampworker Pati Walton. August being the 400<sup>th</sup> Anniversary of glass making in Stourbridge and the Stourbridge Glass Festival Jan attended to immerse herself in everything glass and work with Kinetic Glass Artist Bandhu Dunham for 4 days. Jan is looking forward to putting the skills she learnt into creating some Kinetic pieces for her gallery.



Jan Ridden-Clay Learning Kinetic Sculpture with Bandhu Dunham

Making the most of the last of her time in Europe Jan went to France and the Netherlands to learn from Claudia Trimbur-Pagel who is admired by many for her amazing stringer control and encasing skills and Miriam Steiger and a visiting artist from the USA Kim Fields.

Jan is heading back to Tasmania in a few weeks hopefully to share with us more about her experiences in Europe learning from some of the world's leading flameworkers.

## NT – Andrea McKey

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Unfortunately the Ausglass exhibition 'Clear and Present Danger' had to be cancelled due to some major logistical problems. Apologies to all those people who expressed interest and those who sent entry forms, images and money.



But wait..... there's more....

Jon Firth jumped at the opportunity of an exhibition space opening at Tactile Arts and we are having an Ausglass NT exhibition in October. It will give us a chance to do this on a small and local scale before we (maybe) launch into something bigger in the future. Seven glassies from the NT are taking part in the exhibition which will feature fused, cast and flame worked glass. This exhibition will show the NT community and visitors what can be done with glass and also give them information on Ausglass.

Cheers from the Top End  
Andrea



Amorphous  
An exhibition of works by NT members of Ausglass,  
the Association of Australian Glass Artists.  
Featuring the work of Elizabeth Close, Natalie Jenkins, Andrea McKey,  
Jon Firth, Alison Corran, Michelle Boursoue, Jasmine Jan.  
At Territory Craft Gallery, Courcher St Fannie Bay.  
To be opened by Darwin Lord Mayor Katrina Fong Lim at 6pm, Friday 19th of October,  
continuing until Saturday the 4th of November.  
(Closed Mondays)

ausglass  

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## SA - Haley Carpenter

SAREP@AUSGLASS.ORG.AU

Well the last few months seem to have been a time full of travels for SA glassies!

Chris Boha is in Scotland, undertaking two master classes and attending a conference at Northlands Creative Glass. As a part of this trip he has been updating an interesting blog that is well worth a [look](#)

Natasha Natale, Nikki Marcel, Zoe Woods and I had an eventful time in America attending the 2012 GAS conference, celebrating 50 years of studio glass in Toledo, Ohio and visiting the Corning Museum of Glass in New York. We met some remarkable people (including the Mayor of Toledo), saw some skilled and incredible workshops and demonstrations and participated in an array of talks and symposiums. Of course, the infamous fashion show of the conference did not disappoint! You can see it all on our blog [here](#)

I am currently exhibiting in *Launch* at the Glass Artist's Gallery in Sydney and on a local front Zoe will be showcasing her blown glass sculptures at Urban Cow Gallery, Adelaide in her first solo show, *Naturalis: Biotic Symmetry in Glass*. Her unique pieces explore the symmetry of nature through the distortive and reflective qualities of glass. The show will be opening on Wednesday October the 3rd with an opening address by Gabriella Bisetto, Studio Head of Ceramics and Glass at UniSA. The exhibition will run until the 27th of October.



Gerry King recently travelled to Turkey to teach a workshop at The Glass Furnace. He also designed beautiful production works for their blowing team.



Stephen Skillitzi recently toured Japan's Craft/Cultural sites. During early October he is heading to Canberra's Glassworks for a six week residency and currently has an exciting show at Melbourne's Artman Gallery.

Past and present associates and glassies at the JamFactory have also been busy travelling around the place. Llewelyn Ash recently participated in a class at Pilchuck, America as the recipient of the JamFactory Pilchuck Scholarship. Karen Cunningham and Mandi King travelled to Design Made Trade in Melbourne promoting their joint venture Illumini Glass. Madeline Prowd recently completed a very productive residency in Canberra at the Glassworks.

The JamFactory Gallery One also held a group show for the SALA festival, 'Transparency' that focused on the different glass making processes utilized by the South Australian glass and JamFactory hiring community. There was also a satellite 'Transparency' exhibition held in Seppeltsfield winery, an amazing showcase in a comely wooden surrounding.

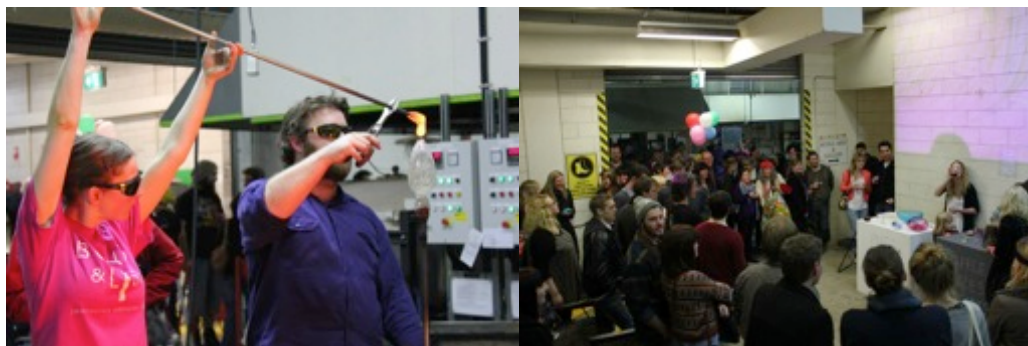
Kristel Britcher recently completed a commission for Appellation Restaurant in the Barossa, and we are very excited about her new appointment as the Program Manager for the JamFactory Glass Studio!



Kristel Britcher

Nick Mount has been honoured as Object's seventh *Living Treasures: Master of Australian Craft* and is currently exhibiting *Nick Mount: Glass, the Fabric of Work* at Object Gallery.

The Jam Factory also hosted a very successful fundraiser to support their venture to see maestro Lino Tagliapietra. Fun was had by all who attended! Many glassies are now looking forward to making the trip to Canberra Glassworks in September!



Andrea Fiebig and Eddie demonstration team

## WA - Estelle Dean

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### Strength & Fragility'

In 2011 - 2012 I was the recipient of a Regional Arts Fund mid-career mentorship which gave me the opportunity to be mentored by Shar Feil Moorman.

The mentorship gave me a rare opportunity to create artworks without the commercial intent and constraints that governed my daily practice. I decided to focus on Breast Cancer as I could see the potential to use my artwork to raise awareness of this issue which affects so many women and their families. It was the chance to contribute at a community level and it gave me a focus in which I could manifest my thoughts and skills into a tangible visual form.



Cindy Poole

### Cindy Poole



Art Glass Studio workshop.

In August, Art Glass Studio was proud to host an Oxide Painting on Glass Workshop with WA's own Vaughn Bisschops. This was an intensive three day workshop covering all aspects of traditional oxide painting and staining on glass. The workshop extensively explored the traditional application of glass stains, vitreous paints & enamels. The student had the opportunity to extend and experiment with this ancient art form in a contemporary manner. Vaughn was a great instructor, diligent, humorous and exceptionally skilled. A fun time was had by all! A workshop sure to be repeated

Congratulations to Denise Pepper winner of The Ranamok Glass Prize 2012, with her beautiful Pate De Verre piece, Punto in Aria (stitches in air). In its 18 years history this is the first WA winner.



Denise Pepper - Punto in Aria



## NSW - Gail Oldroyd

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commission for St. Augustines Church by Jeffrey Hamilton

It's fantastic to get good news any time and there have been some wonderful things happening for some of our NSW members. It would be great to hear from more people so don't be shy and email me any time with what's on.

Jeffery Hamilton sent me some great news regarding a commission he received for St Augustine's Anglican Church in Merewether. An ongoing series of 5 they are smallish intimate windows measuring approx 2m high x 50cm wide in a side chapel. Congratulations Jeff it will be great to see them all when they are finished.

David Dawes' business Savitrine Glass Works, has set up shop at the Paddington Markets, balancing his other passion of sheep farming. If you are around please call by and say hi. I admire people who brace themselves in the freezing, howling wind and rain we have been having in Sydney lately.

Of course I know the members pay close attention to the exhibitions at Sabbia and the Glass Artists Gallery and there are some great ones coming up. At Sabbia: from 5<sup>th</sup> September a must. Tom Rowney has a solo exhibition opening RETORTOLI, and Nick Mount. "The Treasure" Aptly named as he sure is a real treasure.



Tom Rowney



Nick Mount

I know that of course Maureen has probably been really busy with the Ranamok glass prize happening on Aug 15, but check out her site for "Launch" the national student and emerging artist exhibition and some of the other upcoming events at the Glass Artists Gallery.

Of course the really BIG NEWS for NSW is the work being done for the Ausglass Conference to be held in Wagga Wagga. It is shaping up to be the Olympics equivalent in Glass. I hope everyone has put aside the dates of April 5 - 7 2013 because it is going to be a show with a difference. (Stay Tuned)

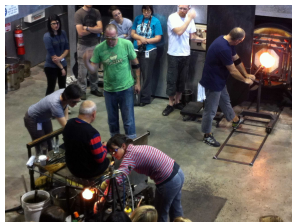
For news of Denise Pepper winning the Ranamok Prize click [here](#) or [here](#). Emily McKintosh had a solo exhibition at Brenda May Gallery (click [here](#) for details)

Maureen is having several exhibitions at Glass Artist Gallery, I'll forward the links in the next email and also hosting an educational panel at Angel Place, Sydney with Emma Varga, Gabriella Adamik and Kate Baker. I will forward a link to this as well.

## ACT-Melinda Willis

ACTREP@AUSGLASS.ORG.AU

It has been a really bust couple of months here in Canberra, particularly with the influx of our glassie friends from all over Australia and New Zealand to see the amazing Italian glass maestro, Lino Tagliapietra in action. The Canberra Glassworks, Australian National University and Ausglass collaborated to present this really exciting once-in-a-lifetime event. Lino created a whole body of work during the demonstration workshops at the Australian National University's School of Art Glass Workshop and the Canberra Glassworks. The works are now being shipped to the United States, where Lino will have them ground and carved before they go on exhibition. Watching him work was utterly mesmerizing, as was seeing the way he interacted with his team: Nancy Callan, David Walters and Darin Denison. 'The Venetian Wave' symposium was extremely informative and it was fascinating listening to Lino talk about his life and his practice.



Lino and team in action.



Lino's works in progress

The 2012 Ranamok Glass Prize award night was held on the 15 August, where many of the finalists made the journey to Canberra. The winner of this year's prize was Denise Pepper with her entry, *Punto in Aria* (Stitches in Air). It's the first time that Ranamok has been awarded to a West Australian artist. Congratulations Denise!

The next exhibitions in the gallery roster at the Canberra Glassworks are *Occidental* by Kevin Gordon and David Hay and in the Smokestack Gallery *Home Sky* by Chris Boha.

Stephen Skillitzki, Belinda Toll and Mel Willis (me) are the upcoming TFAiR artists in residence at the Canberra Glassworks.

Canberrans Masahiro Asaka, Mel Douglas and Brian Corr, along with SA artist Jessica Loughlin, are presenting a major exhibition at Lesley Kehoe Galleries: *Concept, Mastery, Originality and Technique*. All artists are graduates from the glass workshop at the ANU and in this exhibition combine their diverse cultural backgrounds, life experiences and artistic techniques, with a common commitment to intellectual thought about their work, to originality and to excellence in technique.

Tom Rowney recently presented his first solo exhibition in Australia at Sabbia Gallery, *Retòrtoli*. The title refers to the name of the canes that are used in the glass techniques of zanfirico or filigrana. Kirstie Rea is also presenting a solo exhibition at Sabbia Gallery, *Described by a Day*, opening October 13<sup>th</sup>.

Trish Roan is currently exhibiting at Craft ACT: Craft and Design Centre, *After Landscape*. In 2009 and 2010 Craft ACT managed an international exchange project with the Tree Museum in Canada. The project enabled four artists from Canada and two artists from Australia to travel on a reciprocal exchange program. The artists experienced first hand the distinct environments of each country and developed a series of work in response to their experiences.

Christine Atkins recently took part in *Talking water: artists-in-residence* program offered in historic locations within Tidbinbilla Nature Reserve and Namadji National Park. Christine, along with 3 other ACT artists will present works in March 2013 in response to their research.

## SPECIAL FEATURES

### Introducing Verity Jasmin Burley – Marketing and Communications Administrator

Originally from Melbourne; Verity Jasmin Burley travelled to England in 2001 as the first ambassador and exchange student working in glass to represent the University of South Australia. Initially relocating from Perth to undertake a Sculpture major at Edith Cowan University in Western Australia; which is where her love affair with glass came into fruition. After graduating in 2004 with a Masters Degree in glass from the University of Sunderland, Verity has worked for various international glass makers and artists during her ongoing career. As the newest edition to the Ausglass board; "All I'm able to do is what you members out there need, so get in touch & let me know what I can do for you." The promotion of Australian glass is a definite item on her agenda.



### Announcing the winner of The Wagga Wagga Art Gallery National Student Art Prize.

The latest winner of Wagga Wagga Art Gallery's acclaimed National Student Art Glass Prize was announced on Friday, 23 March by renowned Australian glass artist and jeweller Blanche Tilden. The Prize was awarded to Christopher Boha, from the South Australian School of Art, for his work *Pile of bones*, an exploration of home, distance and emotional territory.

Christopher receives an all-expenses-paid trip to attend MasterClasses at North Lands Creative Glass in Scotland, UK, one of the world's most prestigious centers for the study and development of glass as an art form.

To follow Chris' study tour/blog please follow the link [here](#)

## Introducing Blanche Tilden – Membership officer.

For over 20 years, Blanche Tilden has contributed the Australian Craft and Design sector, and is recognised as an innovator in the fields of contemporary glass and contemporary jewellery.

Beginning her studies in 1988 at Sydney College of the Arts, Tilden graduated from the ANU, Canberra, in 1995, with qualifications in Glass and Gold and Silversmithing.

Tilden's unique glass and metal jewellery has been acquired for the permanent collections of all major Australian public institutions, as well as significant international collections including the Corning Museum of Glass and the Toledo Art Museum.

Tilden has received a number of awards including the inaugural ANU Stephen Procter Fellowship, and a 2008 Victorian Premiers Design Award.

Based in Melbourne, Blanche's practice focuses on exhibitions and commissions nationally and internationally.



## Nick Mount "Living Treasure"

Object Galleries in Darlinghurst on Fri 7th Sept was the venue for the exhibition "Nick Mount: Glass". This is part of the series "Masters of Australian Craft" and Nick is now the 7<sup>th</sup> recipient of the "Living Treasure" title. You can find out more by clicking [here](#).

The opening address for the evening was given by Julie Lomax director Visual Arts Australia Council.

Tony Hanning's book Nick Mount: The Fabric of Work, which catalogues the exhibition, was also launched on the night



Nick Mount

## Review of *Focus on Glass 2012* - by Brenda Page

Bringing together an exhibit of glasswork is never easy, as glass art can encompass so many genres of visuals, styles and techniques. The exhibition at Artman Gallery balances this well, with a huge range of glass visuals offered up, indeed this show is an artistic feast for us viewers to enjoy and indulge ourselves in. The work ranges from Anne Sorensen's classic use of glass in sculptural format to Stephen Skillitzi's playfully irreverent use of glass to explore his underlying narrative.

The first thing that is evident about this body of work is the high level of technical ability that these artists have. All the works in this collection are extremely well executed, without a doubt the artists in this show have a collective wealth of knowledge not easily matched. They not only have a great technical awareness but a great understanding of how glass 'plays', what aesthetic beauty it has and how to bring this forward into works of art that engage the viewer in a way that no other medium can.

Anne Sorensen's work will appeal to those who like to see glass used in a solid traditional format, strong clean lines, perfectly finished and highly polished surfaces. Anne has a strong understanding of design and pulls elements together to create works that confidently occupy a space. The work *Smoulder* is a striking piece that evokes a feeling of a story half told, of secrets and hidden places, this work invites the viewer to fall deeper into the work and questions what lays under the surface. Anne's work is contemporary, stylish and well considered.

David Hobday's work speaks very clearly of his affinity with the ocean; it takes us on a journey into the deep blue where David invites us to share the vivid beauty that occupies the ocean floors. David's work is simply beautiful; he uses glass in an elegant manner that is approachable and inviting to all.

Geraldine Gandolfo's work is both intense and dramatic yet at the same time it is joyous and engaging. Her keen understanding of colour and composition jumps out of her work. In particular the piece *Winter Wildness* is alluring work, the subtle use of greys and blacks evokes something deep in the recesses of the mind. She uses evocative imagery that invites personal narrative to be overlaid on the existing forms and shapes.

Sallie Portnoy's work displays a confidence in both glass and sculpting the human form. Sallie undoubtedly understands both areas very well, her skill in bringing forth life to glass in the form of the female figure. Her work speaks less about the tangible qualities of the human figure and more about spirituality, her figures are heavenly and goddess like.

Wild confidence and total irreverence to glass are just two ways to describe Stephen Skillitzi's work. Confidence in the execution, the use of colour and form and irreverence because Stephen is not tied into some historical worship of glass, rather he attacks the medium in an expressive and joyous manner. Stephen clearly loves glass and its limitless possibilities; this is so very evident in his work. This show is a great overview of contemporary glass and is a must not miss of 2012.





## Microcracks in soda-lime glass

Arthur Sale

Hobart, Tasmania

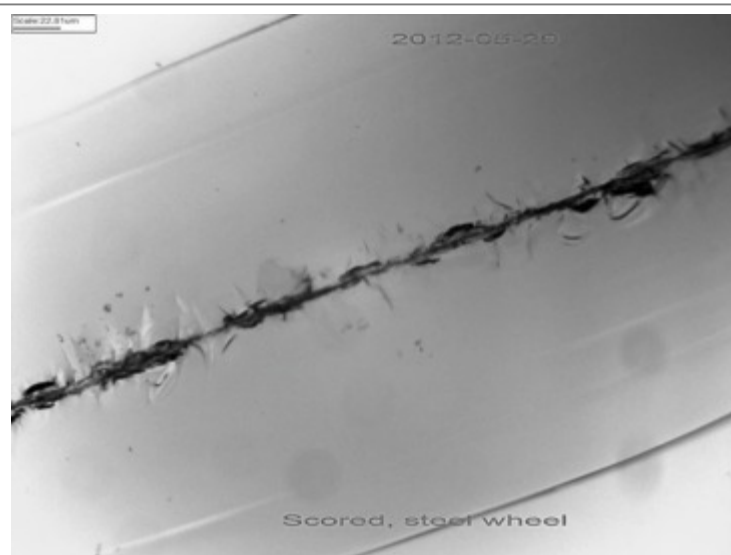
Recently I was asked to try to diagnose (from afar off) why a kiln-worked piece had cracked right across 40 cm. The obvious answers did not seem to fit. All the glass had been sourced from the same supplier (Bullseye) and certified 'compatible'. The schedule was conservative, and about 70% longer than I would have suggested. I was told that looking at the fused piece through crossed polarizers did not seem to show any stress. It was tack fused (not full fused), and the schedule should have coped with the varying thicknesses. Yet the piece cracked as the artist looked at it a few days after coming out of the kiln, running the length of the piece with only some regard for the pattern and thickness.

My eventual conclusion after direct communication with the artist, was that cold-working after firing was the root cause by creating microcracks in the substrate, and that exposure to bright tropical sunshine had done the rest with differential heating between a dark top layer and clear bottom layer parts. The case is mentioned only the source of this short article, as I hope it is solved. However, I was motivated to decide to take an in-depth look at microcracks.

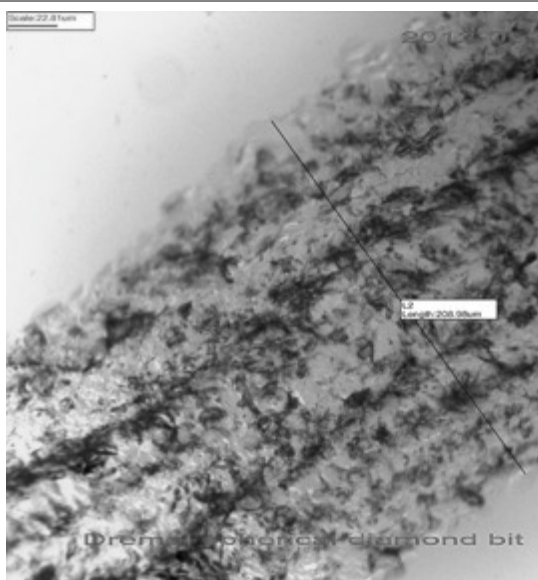
I therefore took three pieces of glass and attacked them with three crack-inducing devices, and looked at these under a microscope. My test samples are from a 3 mm sheet of clear 100SFS Spectrum (System 96®, COE 96) cut to a microscope slide rectangle (25 x 75 mm). I allocated a test piece to each of the following:

1. Transverse scoring with a steel-wheel glass cutter (scoring but not breaking the glass),
2. Running a small spherical diamond bit in a Dremel® tool across the slide with water, light force and low speed (grinding), and
3. Drawing a line across with an engraving tool (using percussion).

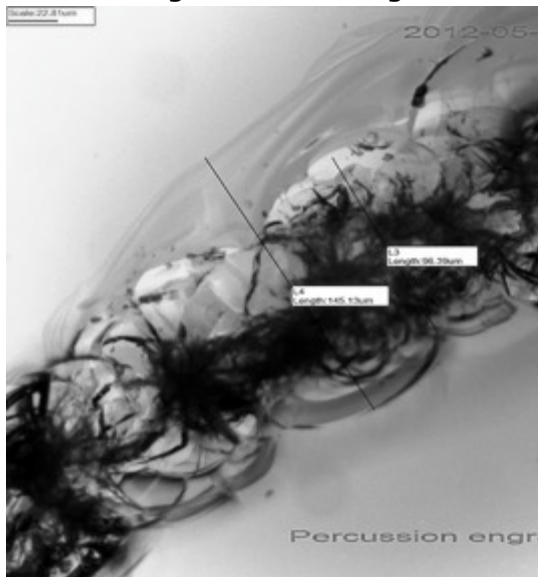
I use the engraving tool regularly to sign my work, and the others are also part of the studio equipment. The following three pictures show microscope views of the glass. The cracks are visible as dark lines, while surface chipping is also visible in some shots. Dimensions are shown in  $\mu\text{m}$  ( $1 \mu\text{m} = 1 \text{ micrometre} = 1/1000 \text{ of } 1 \text{ mm}$ ). The microscope was calibrated with a 'micrometer slide'.



**Figure 1 – Glass cutter (scored)**



**Figure 2 – Grinding**



**Figure 3 – Engraving**



**Figure 4 – Tools used. From L to R: scorer, diamond bit, engraver.**

### Notes

**Figure 1.** The glass cutter seems to have made only a few sideways cracks up to 10  $\mu\text{m}$ , but this is illusory. The steel wheel makes a significant crack but it is vertical, extending away from the viewer and so not visible through the microscope. Looking at the glass from the side with the naked eye, the crack can be easily seen, and is of depths extending up to 1000  $\mu\text{m}$ . This is intentional due to the design of the cutter. There is also some surface chipping, where pieces have come away from the glass.

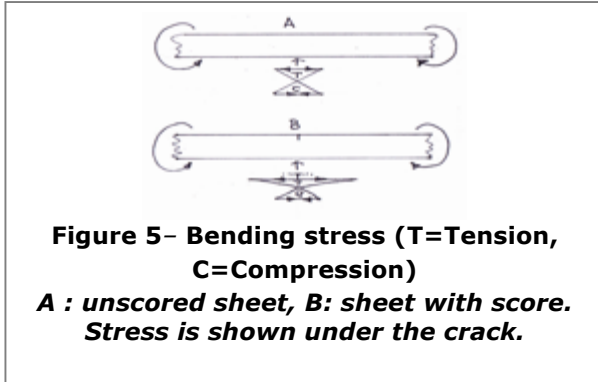
**Figure 2.** The grinding bit is a well-used 2.7 mm diameter diamond-studded sphere at the end of a stainless steel mandrel. The bit was run at speed 2 using a Dremel® tool, using light pressure and drawing the bit across the test glass. Small microcracks up to 10  $\mu\text{m}$  long are visible in parallel lines, corresponding to diamond points in the sphere; the track of the grinding path is about 0.2 mm wide.

**Figure 3.** The engraving tool has a conical silicon carbide tip, which is driven vertically with a vibrating motion, rather like a miniature jack-hammer. It creates extensive surface chipping up to 200  $\mu\text{m}$  wide, and each blow has created microcracks up to 100  $\mu\text{m}$  long. The result is a chipped out valley.

### Analysis

Why are microcracks destructive? In a few words, because they concentrate stress. This can be understood by considering the act of scoring glass and breaking it ('glass cutting'). If one tried to bend a piece of unscored glass, the glass responds by inducing tensile stress on the top side and compressive stress on the bottom layer (Figure 5). Since glass is exceedingly strong, it does not break. Thin stringers and glass fibres can be bent quite far, because glass is so strong, the glass is thin, and the stringer/fibre has no microcracks.

However, if sheet glass is scored, the crack created by the cutter concentrates tensile stress at the bottom of the crack, perhaps up to 1000x more. If this exceeds the strength of the glass, the crack grows and since there is nothing to stop it, it travels across the thickness of the glass (making all cracks unable to sustain any tensile stress), and indeed perhaps then runs the full length of the score. The glass breaks.



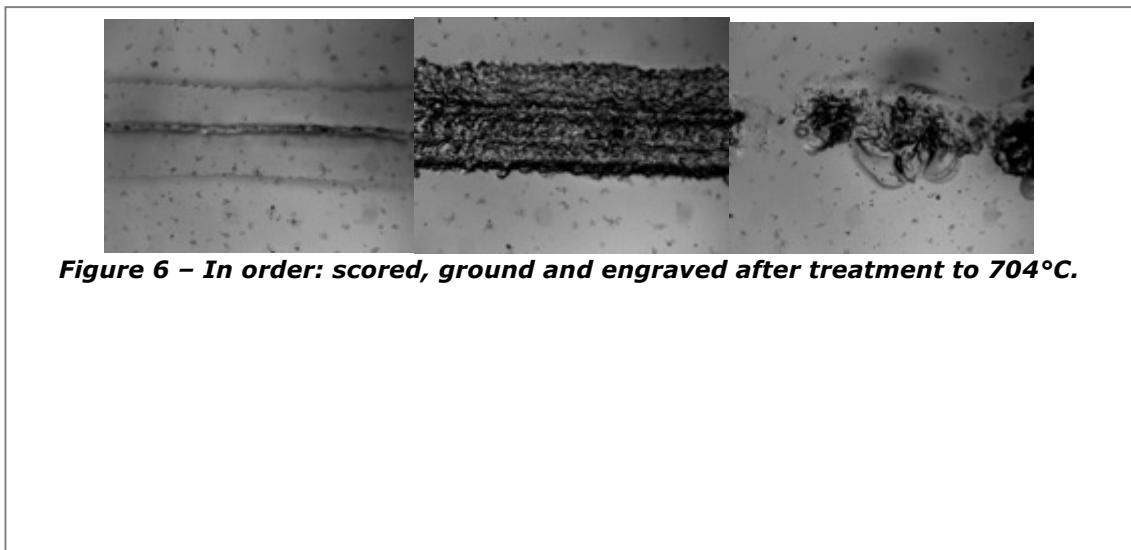
Something very similar happens when the stress is induced by uneven heating; the only difference here is that the expansion the warm glass wants to do is not matched by the cooler parts. Because the fused glass is one piece, it creates stress so that the cool parts are in tension and therefore expand; the hot parts are in compression and are reduced thereby, equalizing lengths. If the glass can handle the stress, it survives as temperatures even out; but if a crack is around, especially in the cool part, it can lead to catastrophic failure.

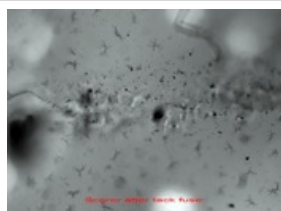
This is the principle of 'toughening' glass. Toughened glass is annealed with a special cycle so that when cold its outer layers are in compression, and the core is in tension. Since there are no cracks in the core, it sustains the tension easily. There should be no cracks in the outer layers, but if small ones occur, the compression does not encourage them to grow. Only a major crack reaching to the core is damaging and then the glass shatters into a million pieces. In other words, it is the *combination* of microcracks *and* tension that is catastrophic.

#### Removing the cracks

To try to understand how to heal the microcracks, the test pieces were treated to a kiln cycle, taking them first up to a low fire-polishing temperature: 704°C which is slumping temperature for *System 96*®. Annealing temperature (510°C) is not enough: the cracks should heal rather than just reduce the built-in stresses around them.

The three images in Figure 6 show partly healed cracks, and in the case of the score, the side cracks have almost been erased. Contrast was increased to show what was visible. In all cases some of the minor cracks and chipping had healed, but a cycle to a slightly higher temperature was indicated.

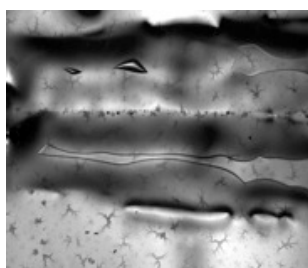




**Figure 7 – Score after tack fuse**



**Figure 8 – Ground valley after tack fuse**



**Figure 9 – Engraved track after tack fuse**

Figure 7 shows the result for the score. While the position of the score was still visible to the naked eye, it was much more difficult to find it under the microscope. Only increasing the contrast and positioning the slide by naked eye resulted in success. The score has completely healed. The cracks have disappeared, and the position of the score is only shown by some vents where trapped air in the vertical crack escaped. The edges of these are rounded, and they do not have the same effect as microcracks. Taking the glass to a full fuse (780°C) would probably have resulted in more flow and the vents filling in. An attempt to break the glass along the score failed, as expected.

Figure 8 shows what is left of the ground track. As it resulted in a depression in the glass surface, this remains. The glass has flowed to heal all the microcracks, with small vent pits scattered across its width. I assume these formed as bubbles near the surface burst. This looks something like *Valles Marineres* on Mars: a wide and deep cratered valley. However, all of the stress-inducing cracks have gone, and the glass is again strong.

The most surreal image is Figure 9, showing what is left of the engraved track. Some small surface features seem to remain, but they are tiny and probably innocuous, and indeed similar to those that appear in undisturbed glass in both Figures 7 and 9. Heating to full fuse might have eliminated them, but they look like surface defects.

The effects of the shattering blows struck by the engraver are still visible as the bottom of a V-shaped valley, but the glass has flowed above that, trapping several long filaments and bubbles of captured air. As with all the other tests, the track of the damage is still clearly visible to the naked eye, but the glass shows signs of almost complete healing, and it is capable of withstanding stress.

### Summary

These tests have illustrated the damage that is caused by some typical cold-working techniques, and documented the small cracks that these techniques cause. Heating the glass to a temperature lower than low tack temperatures made little difference, but spending five minutes at 740°C healed virtually all the cracking. This would be intolerable in blown and coldworked glass, as the glass would have slumped long before, but it might be useful to know for the kiln worker.

The tests described here were carried out on Spectrum 100SFS glass (clear), but should be broadly applicable to any soda-lime glass, such as *System 96*, *Bullseye*, *Moretti*, furnace batch, or float, as long as the temperatures are adjusted appropriately. Applicability to lead-crystal or borosilicate glass is not known. The microscope used was a *Seben* biological microscope (which means that it sees the object by transmitted light from below) with a *Tucsen* capture device capable of 10 Mpixel resolution. Only the lowest power objective lens was used and all photos were taken at the same scale. The microscope was calibrated with a low-cost 'micrometer slide'.

Thanks to B. Jane Cowie for bringing the original problem to my attention. The observations and conclusions are however entirely my responsibility.

## EXHIBITIONS OPPORTUNITIES AND WORKSHOPS

*If you have an exhibition or event coming up please let us know at [newsletter@ausglass.org.au](mailto:newsletter@ausglass.org.au) and we will put it in the next 'Exhibitions Calendar'*

### **Australia**

Canberra Glassworks  
Ranamok Glass Prize 2012  
15 August – 13 September  
[www.canberraglassworks.com](http://www.canberraglassworks.com)

Beaver galleries, Canberra  
18 October - 5 November 2012  
Bruno Leti - prints  
Benjamin Edols & Kathy Elliott - studio glass  
[www.beavergalleries.com.au](http://www.beavergalleries.com.au)

Sabbia Gallery  
Main gallery  
10 October – Nov 3<sup>rd</sup>  
"Described by a day"  
New works in glass & mixed media by Kirstie Rea

Gallery 2  
Oct 10 – Nov 3<sup>rd</sup>  
"Between here & there"  
New works by Ben Sewell

Main Gallery  
12<sup>th</sup> December – 19<sup>th</sup> January 2013  
Salute VIII  
A group exhibition of Sabbia's glass & ceramic stable  
[www.sabbiagallery.com](http://www.sabbiagallery.com)

Kirra Galleries, Melbourne  
Sept 6<sup>th</sup> – 30<sup>th</sup>  
Flame on Glass  
Contemporary flame formed glass  
October 4<sup>th</sup> – November 4<sup>th</sup>  
Directors Choice  
Celebrating the galleries 10<sup>th</sup> Birthday in Federation Square  
[www.kirragalleries.com](http://www.kirragalleries.com)

Bullseye Gallery, Oregon  
[Conversations: An Architectural Response to Place](http://www.bullseyegallery.com)  
Richard Parrish + Karlyn Sutherland  
October 31 - December 22, 2012  
Saturday, November 3  
[www.bullseyegallery.com](http://www.bullseyegallery.com)



## The Collective Vision 2013



Where better to hold an Ausglass Conference addressing issues related to collecting than Wagga Wagga, home of the extraordinary National Art Glass Gallery and Collection. Wagga Wagga Art Gallery has been collecting studio glass since 1979. In 1992, the glass collection was formally named the National Art Glass Collection, to recognize and celebrate its national significance, including the fact that it is the largest public collection of studio art glass in Australia. The collection currently consists of approximately 500+ works that represent the history and development of the Australian studio glass movement.

The National Art Glass Gallery's acquisition program is primarily funded by Wagga Wagga City Council, as well as through grants, gifts of art work, and financial donations. All these sources enable The National Art Glass Collection to continue to grow and represent the Studio Glass movement in Australia.

The conference website will be launched in early October so please check you emails as to the exact release.

Living with art is essential; it is enriching for the spirit and crucial in elevating the psyche. Public collections provide a meeting place to connect us all and let us in turn share in the remarkable studio glass energy.

At The Collective Vision 2013 there will be demonstrations by:

- Angela Thwaites, from England – mould making
- Bandhu Scott Dunham, from USA – flame working
- Dominic Fonde, from Singapore – Engraving
- Kristin McFarlane, from Australia – screenprinting

The 2<sup>nd</sup> publication of the National Art Glass Collection will be launched. This edition will have images of 150 new works from the collection along with seven thought provoking essays by leading glass artists, art writers and collectors.

The keynote address will be delivered by Tina Oldknow from the Corning Museum in New York.

There will be lectures by:

Angela Thwaites  
Bandhu Dunham  
Blanche Tilden  
The Cultural Gift Program of the ATO  
Denis O'Connor  
Emma Varga  
George Aslanis  
Gerry King  
Gervase Pearce

Greg Piper  
Kristin McFarlane  
Peter Campbell  
Peter Kolliner  
Phillip Stokes and Suzana Zaper  
Robert Bell  
Robert Reason  
Sandy Benjamin  
Sunny Wang

The conference will have all the regular highlights such as the Trade Show, Opening and Closing parties, the Auction, the Members Exhibition which will be on display in Wagga Wagga Art Gallery's main gallery from 18<sup>th</sup> February - 21<sup>st</sup> April and of course the magnificent National Art Glass Gallery and Collection.

The Ausglass Conference is an exciting time for all parties interested in the magnificent medium of studio/contemporary glass. The conference is a perfect opportunity to provide Ausglass members with the opportunity to share information and data on contemporary art glass with private collectors, institutions, galleries, educators, writers, fellow glass artists and art glass enthusiasts from around the world.

Michael Scarrone  
Conference Chair  
Curator Glass - National Art Glass Gallery / Wagga Wagga Art Gallery



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## International

Broadfield House Glass Museum

Kingswinford, Great Britain

03/03/12 - 21/10/12

"Blood & Bones: Work By Patricia Niemann"

[www.dudley.gov.uk/leisure-and-culture/museums-galleries/glass-museum/whats-on/](http://www.dudley.gov.uk/leisure-and-culture/museums-galleries/glass-museum/whats-on/)

Ebeltoft Glasmuseet, Denmark

04/05/12 - 18/11/12

"Hot & Cool"

Two Person Exhibition With Trine Drivsholm & Tobias Møhl

[www.glasmuseet.dk](http://www.glasmuseet.dk)

\*\* Grande Halle Des Anciens Abattoirs De Mons, Belgium

14/07/12 - 09/09/12

"European Prize For Applied Arts 2012"

Including: Vanessa Cutler, Karen Donnellan, Sally Fawkes, Liam Reeves, Bruno Romanelli, Mare Saare & Jeff Zimmer

[www.wcc-bf.org](http://www.wcc-bf.org)

Galerie Am Museum Eisch Atelier - Frauenau, Germany

04/08/12 - 09/11/12

"Lost In Fabrication" Scott Chaseling Solo Exhibition

[www.eisch.de](http://www.eisch.de)

North Lands Creative Glass Collection Exhibition

Caithness Horizons - Thurso, Scotland

11/08/12 - 02/10/12

"Beyond Tradition: Contemporary Glass In A Museum Environment"

[www.caithnesshorizons.co.uk](http://www.caithnesshorizons.co.uk)

\*\* The International Festival Of Glass - "British Glass Biennale 2012"

Stourbridge, England

24/08/12 - 15/09/12

[www.biennale.org.uk](http://www.biennale.org.uk)

"London Glassblowing: Past & Present"

16/10/12 - 10/11/12

The Gallery At London Glassblowing, London

[www.londonglassblowing.co.uk](http://www.londonglassblowing.co.uk)



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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 15<sup>th</sup> of February, May, August and November or via post shortly after.

**The Deadline for submission to the next edition is 10<sup>th</sup> December 2012**

## From the editor's desk

Dear Members,

It seems to be an exceptionally busy time in the world of glass art right now. With Lino Tagliapietra visiting Australia, Gerry King in Istanbul, Australian artists visiting the UK to attend the Northlands Conference and of course the GAS conference in the US! Meanwhile, with the talents of home grown artists like Nick Mount being recognized it seems like a great time to be working in glass.

Some of this energy is being translated into articles too. Thanks to Arthur Sale for the technical discussion he brings to this edition with the article on micro cracks and thanks to all the state reps for gathering news and sending it through. Anyone else out there that is keen to pen an article for inclusion in the next issue please do get in touch.

The positive buzz of energy whether it is in the blowing studio, centered around a kiln or emanating from a word processor is always good for creative inspiration.

Speaking of positive energy, this edition sees the addition of a number of new faces to the Ausglass board. No doubt you will see their names in connection to news and articles in the coming months. I have been working closely with Verity Burley on this current edition. I had many great conversations with Verity back in the UK when we were both connected to the Contemporary Glass Society in the early 2000's. It is great to be working alongside her again. Incidentally, Verity is acting as the QLD state rep at present. We are still hunting for someone to step up to the bat and take on this position full time. If you are interested please let the Board know.

Something I have always enjoyed about working in glass art is the positive sense of community it brings and the common language of glass art that we all speak. It stretches across borders and makes huge distances seem trivial.

People often comment that these days the world is shrinking. If that means that great Australian art is recognized then that is no bad thing at all.

Thank you.

Dominic Fondé