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President's Report

Maureen Williams

Dear members and friends,

Welcome to our third newsletter for 2006. As reported in our last newsletter, the Board held its face-to-face meeting in August. One of the items for discussion was the Constitution and we subsequently undertook strategic planning for the organisation in light of this.

We are working with Minter Ellison, lawyers who are doing pro bono work for the organisation to undertake a review of the Constitution and one matter that has come to light is our not-for-profit status. This is most important and I urge you to read the email sent out via members@ausglass regarding this. It is important to understand the Australian Taxation Office's stand and the subsequent changes we are making to bring us in line with their requirements.

Planning for the 2008 Conference is moving forward. The conference Committee has been formed and comprises Kirstie Rea, Richard Whiteley and Charles Higgins. While in Canberra recently I was lucky to be part of a site tour of the Canberra Glassworks and can assure everyone that it is a fabulous venue and I am looking forward to the launch. Comments, suggestions and contributions are needed from the members regarding the Conference and can be posted on the Forum. An email address for suggestions will shortly be in place.

Congratulations to Kirstie Rea on her appointment as Creative Director of the Canberra Glassworks. Kirstie has a long history of working in glass in Australia together with a background of leadership, having organised the Latitudes Workshops and serving on the Board of GAS and will bring a wealth of experience to the Glassworks.

Our first Vicki Torr On-Line Gallery Prize will commence shortly. The deadline for placing photographs and a one-page curriculum vitae on the On-Line Gallery is December 15 and I urge all emerging artists to participate as this is a great opportunity.

We are keeping up with our objectives to bring you the newsletter every three months and my thanks go to all those who have contributed and to Simon James for producing and editing the newsletter.

All my best wishes
Maureen Williams.

Technical Article

Ruth McCallum-Howell



Purple of Cassius

A so-called Elixir of Life, a potion made from gold, was discussed, if not actually manufactured, in ancient times. Colloidal gold has been used since Ancient Roman times to colour glass an intense shades of yellow, red, or mauve, depending on the concentration of gold.

In the 16th century, the alchemist Paracelsus claimed to have created a potion called Aurum Potabile (Latin: potable gold). In the 17th century the glass-colouring process was refined by Andreus Cassius and Johann Kunchel, and was to become known as Precipitus of Cassius, or more commonly Purple of Cassius

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Treasurer's Report

Damian Connellan

By the time you receive this newsletter Ausglass will have completed its first full twelve months with its new financial year end of 31 October. Although the results for the year have yet to be approved by the auditors Ausglass expects to generate a surplus for the year ended 31 October 2006 of just over \$23,600 after allocation of about \$3,400 of the surplus to the Vicki Torr Fund.

It is commendable that such a surplus has been achieved in a non-conference year when as a result memberships have fallen from slightly over 400 at the end of the GAS Conference in May 2005 to 290 at the 31st October 2006. The main factors that helped Ausglass achieve this surplus were:

- A surplus of more than \$5,000 was generated by the Flair 06 Exhibition held in Perth earlier this year. Once again Pauline North and her team need to be thanked and it shows what can be achieved when dedicated people establish a track record for an activity such as the Flair Exhibitions;
- An increase in investment income partly as a result of increases in the interest rate but also because Ausglass has been able to place funds on deposit for a rainy day; and
- Cost control such that expenditure levels for the current year ended 31 October have been kept

below the level incurred for the twelve months ended 30 June 2005. Cost savings have been made in a number of areas but the most significant reductions have been in communication cost due to the switch to using the internet as the primary form of communication.

The financial position of Ausglass is probably stronger now than at any stage since it was incorporated in 1999. This strength has enabled the Board to consider ways in which it be more relevant to its members and the glass art community in general. To this end the focus has been, and will continue to be, on improving electronic communications and the Ausglass internet offering. As a result members should have noticed and enjoyed:

- The new electronic newsletter which is coming out frequently thanks to the diligence and voluntary effort of Simon James. Apologies to those that had trouble downloading the bumper August newsletter but hopefully you enjoyed it;
- The Forum is now up and running and seems to be getting plenty of hits from curious visitors even though there have not been that many postings to date;
- The On-line Gallery Prize which members will be asked to judge in the not too distant future; and
- Members are encouraged to make use of the Forum and put themselves up on the On-line Gallery (its free) and to visit them both regularly and log them onto your browsers favourites as the more activity that is generated for our website the higher the Ausglass profile will be in Google and other search engines.

Purple of Cassius Continued

First, prepare something called aqua regia, a combination of aqua fortis and spirit of salt. The proportions can vary: Cassius himself says 2:1; [1](#) Use the aqua regia to dissolve some gold: a gold coin will be easiest to obtain. The dissolution will happen more quickly if the gold is shaved or cut into small pieces, and heat will speed the reaction. The solution will be yellow-coloured. In a separate vessel, dissolve some tin filings in just enough aqua regia to make a solution. You need a large container for this, as the solution will effervesce and you might otherwise lose some of the liquid. Fill a third container with clean water. Stir in first some drops of the gold solution and then about half as many drops of the tin solution. A red substance will precipitate out. Repeat these last two steps until all of both solutions are used up. Periodically collect the precipitate and wash it. [2](#) You may use separate containers for each collection, but not everyone suggests this. The colouring material made by precipitating gold in a tin chloride solution is often called purple of Cassius, named after Andreas Cassius, who described it in his treatise *De auro* (1685). [3](#)



It was known before then, however: and the process to make it is described in a fourteenth-century Bolognese manuscript of painters' recipes. [4](#) This was not the only technique to obtain red colours from gold; eighteenth-century versions of Antonio Neri's *Arte vetraria* describes heating a gold powder until it turned purple and using this to create red-coloured glass. [5](#) Purple of Cassius, however, had a noted advantage over other techniques; its colour was stable in the presence of high temperatures. This made purple of Cassius an excellent colouring material for the vitreous colours: ceramics, glass, and enamels. And, as the basis for the Chinese famille rose porcelain colours that were fashionable in the seventeenth and eighteenth centuries, purple of Cassius is the unusual example of a colouring material adopted from the West into Asian manufactures. [6](#) Ruby-coloured glass based on this gold-tin solution is closely associated with Johannes Kunckel, glassmaker and alchemist to Elector Friedrich Wilhelm of Brandenburg. Kunckel had described experiments to calcine gold with aqua regia to make a transparent red colour. [7](#) The affiliation of the best examples of this product with German and Bohemian glassmakers was exploited by Mayer Oppenheim when he applied for patents in Britain to make ruby and garnet coloured glass.

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Australian Capital Territory

Nikki Main

Ausglass Conference

Planning is underway for the 2008 Ausglass conference to be held on the Australia Day weekend in Canberra. Kirstie Rea, Richard Whiteley and Charles Higgins have been chosen as the conference convening executive. The conference will be held over three days between the new Canberra Glassworks & the Australian National University Glass Workshop. This will be the first Ausglass Conference since the combined GAS/Ausglass conference in Adelaide. So start your trip planning now, workshops will also be held in conjunction with the conference. A draft program will be available in early December.

Current Exhibitions

Several local artists are represented in an exhibition in Sandra Ainslie Gallery, Toronto – Judi Elliott; Kirstie Rea, Nadege Degenetez; Richard Whiteley; Matt Curtis; Janice Vytkosky; Mel Douglas.

Richard Whiteley; Scott Chaseling and Matt Curtis are represented in the Glas Keramik Exhibition currently running at the Galerie Rosenhauer in Germany. Richard recently returned from attending the opening & was able to visit with several art schools and suppliers including, Franz Xavier Holler, Erwin Eisch and Isabella Merker.

New South Wales

Michelle Donde, Mark Elliott, Carmel Mollison

It is with sheer luck that Ed Schmid, glass artist, author and illustrator of note will be in Sydney at the end of November. Perfectly timed to join our NSW Ausglass meeting to be held on November 20th.

For anyone who has not heard of Ed Schmid or seen his fantastically illustrated glass blowing (bible) books. Ed Schmid has been blowing glass since 1984. He completed His MFA from Ohio State University in 1990. He has two hand written and self illustrated books, including 'Beginning Glassblowing' & 'Advanced Glassworking Techniques'. Both of these books are a must for any glass worker with the slightest interest in glass blowing. They are thorough, informative and also funny.

Second to the news that Ed will be joining our meeting but just as exciting, Ed has completed a new book. "The Glassworker's Bathroom Reader", a 272 page compilation of stories of life in and around the hotshop. A good deal of it is from his own personal experience of working with hot glass for 22 years, and some stories from other glass artists and craftsmen.

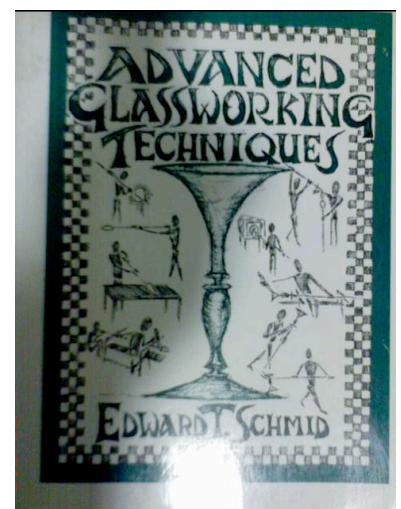
A fair amount of it is handwritten, like his other books, and also with some fun illustrations, and some of the stories are in a computer-generated format as the authors have submitted them. There's chapters like: "Blowing for a Living", "Da Biz", "Animal Stories", "School Daze" and "Famous Scars". It was a much bigger project than he anticipated, and has been going on for over five years now, but it is finally done and at the printer's right now and should be available to the public by Christmas. Great Christmas present for any 'glassie'.

Please don't miss our November meeting. Further details will be emailed directly. Ed is really keen to make contact with other glass blowers and to visit a couple of studios. Hey! fellow glassblowers look forward to seeing you all at this particular meeting.

Stephen Proctor Fellowship visiting artists at ANU Glass workshop

The Glass workshop has been treated to visits from two artists this semester under the Stephen Proctor Fellowship residencies. The first visit was from Alex Chambers, who has recently moved to Canberra. Alex came early in semester and ran workshops in the hotshop for first and second year students. She introduced a playful approach to glassmaking in the hotshop & helped students to think creatively about solving problems blowing glass. While at the workshop Alex worked on her new shaving sets, part of her delightful well known dressing table pieces.

Seattle-based artist Mark Zirpel has just completed his residency at the school. Mark uses mixed media, sound and kinetic elements along with glass to create works that relate to concepts of time, cosmology and the human condition. His works are humorous, explorative and inventive. Students at the workshop benefited from his insightful tutorials and infectious energy.



Northern Territory

Jon Firth

Well the Darwin weather gets steamier as we plummet headlong toward the Wet Season and while I openly boast about our Dry Season (Winters) the onset of the Top End Build-up and Mango Madness is every Darwinite's dread. Ausglass ranks in the Territory have had a recent boost with the addition of Ms Natalie Jenkins. Nat is a fuser who presently focuses on wearable works. She has been at it for a number of years and occupies my old stamping grounds, the Glass Studio at Territory Craft, in the leafy harbour-side suburb of Fannie Bay. Natalie has had some recent success with her work making the finals of the Memento Awards. The Awards are a national showcase of fresh, contemporary, commercially viable craft, art & design that reflect the unique character & spirit of Australia. "The Mementos were a goal I set for myself in 2006" Natalie said "my aim was to make it to the finals. It was never about winning but just proving to myself that I could do it. The Mementos will give me exposure on the national stage and an opportunity to show my work to a wider audience". I'm sure everyone will join me in welcoming Nat to Ausglass. Her membership increases our numbers in the NT by about 20%. Briefly a big thanks to Arthur and the others who maintain the website and the forum, these are a fantastic way to stay in touch between conferences. Well that's about it from the most Northerly reaches of civilisation.

Queensland

Terry Eager

News from the Sunshine state

From the North

Not much sunshine up this way, this year. Cyclone Larry early in the year slowed things down a bit with diminishing tourist numbers and slower business for all!. Jandy Pannell nearly got blown right away in Silkwood and is still waiting for her house to be repaired!! Judy Bohm-Parr has her business and studio up for sale in Fishery falls if the lure of the tropical lifestyles appeals to any kiln workers. Raymond Mifsud , after recovering from their shop explosion last year, has had to close his shop but has good news in the abatement of his deteriorating eyesight which did not stop him being represented in the annual "Flame Off exhibition at Kirra Gallery, with excellent sales response for his large hand made glass sculptures .

From the South

The Sunshine Coast still dominates the glass scene in Qld. Sunshine Coast Hot Glass Studio in Yandina was established 3 years ago by Greg Royer and Jonathon Westacott. Earlier this year Lucas Salton took over Greg's part of the company and they currently have 9 blowers working in the studio. These artists include Chris Pantano, Noel Hart, Tina Cooper, Lucas and Jonathon. The studio has access available any day of the week although the times are booked fairly solidly up to Christmas. They are running two furnaces, 3 gloryholes and 5 lehrs with a gallery space and viewing area for the public. There are 3 other private studios in the area. Shaun O'Donahue, Richard Lamprecht and Mark Kalifa. Keith Barnett in Stanthorpe is growing his practice being represented in 2 exhibitions at the Stanthorpe Regional gallery & sales in CQ gallery - he'll be participating in the ANU summer school this Jan.

Qld and other remote artists have been early participants in the Ausglass forum - a great bonus to those of us with less accessible contact with the glass scene. I urge all to support the forum - it is as good and as interesting as it's participants!

South Australia

ElizaBeth Newman

Fantastic SA has been a busy place lately, and all is flat out on the run up to Christmas. The JamFactory has just had Lino Tagliapietra, Dave Walters, Nancy Callan and John "Aunty Jack" Kiley blowing up a storm.

Wendy Faircloth has had an exhibition in N.S.W., Deb Jones in NSW, Randal Sach in Adelaide, Gerry King in Singapore, Netty Blair, Tim Edwards, Nicole Ayliffe, Hilary Crawford and Claire Belfage all were at SOFA.

Emma Peterson and Alex Chambers had a show at the JamFactory as did Catherine Aldrete-Morris, Christine Cholewa, Rebecca Hartman-Kearns, Elizabeth Newman and Matthew Larwood.

Elizabeth Newman received SAYAB funding; Tom Moore has received ArtsSA and AusCo funding; Deb Jones also got ArtsSA funding and took out the prized JamFactory Melbourne Cup Sweep. Deb Jones is also busy working on a public artwork for the Adelaide City Council while her studio with Jess Louglin "Gate 8" is opening in November.

Tim Edwards received the Raknow Commission from the Corning Museum of Glass. Karen Cunningham went to Pilchuck and Jacq Knight has received Ian Potter Foundation funding towards her Masters.

Christine Cholewa received the Here and There International Fellowship starting in the U.K. in January and Tim Shaw received the 4 week hot-glass residency at North Lands Creative Glass Centre in Scotland in February.

I'm off to Singapore to work for 8 months before heading to Europe and Mandy King passed out naked at her own Halloween party!!!

South Australia is a great place to work and play!

Tasmania

James Dodson

A stunning view on a really windy day and a studio planted amongst a future forest of 2000 rhododendrons was the meeting place for the Tas members. Ruth and Finton kindly offered their Woodbridge home for a bbq to allow Merinda Young to enthusiastically (!!)



tell us about her Pilchuck adventure. Her digital slide show and video kept everyone awake and was really enjoyed. Peter Le Batchelor has been selected as the Emerging Artist at the 2006 Tasmanian Craft Fair at Deloraine, 3-6 November. Rebecca Coote has a solo exhibition at Linden Gallery, St Kilda Centre for Contemporary Arts opening 9th November.

Victoria

No report submitted

Western Australia

Anne Clifton, Estelle Dean, Pauline North, Trudy Hardman

The glass community here in W.A. seems to be beavering away quietly, taking advantage of our usual rush of Spring exhibitions around the Perth area. It is my sad task to advise our members that we will be losing one of our most tireless workers of our glass community to the sunny Malaysian shores. Estelle Dean and her family will be moving to Kuala Lumpur for the next two years as her very supportive husband, Robert, has been seconded there for his job. Of course those of us who can make it will be visiting Estelle whenever possible and look forward to her coming back to visit and bringing tales of her escapades to make us jealous. On behalf of the W.A. members particularly and our Rep Committee we thank you Estelle for your enthusiasm and limitless dedication and support and we wish you a very interesting and enjoyable two years in KL.

Our thoughts also go to Trudy Hardman who is tackling her last weeks in her year of study to obtain her Dip. Ed. It has been a frantic year for Trudy and those of us who have witnessed her hard slog congratulate her and wish her well for her last 8 weeks of Practical Teaching.

We celebrate the Opening of Beach Gekko Glass Studio in Joondalup in the middle of November. Susan and Laurie have been working to make sure all is well for the Opening with demonstrations by Ed Schmidt, Peter Bowles and David Hay. We might even get to see the realisation of some of those skills observed (by half of the West Australian hot glass contingent) at the Lino Tagliapietra Workshop at the Jam!

A Merry Christmas and a prosperous New Year to you all.

Student Profile

Emma Borland

Emma is currently completing Bachelor of Fine Art Honours in Glass at Monash University Melbourne, and is going on to study her Master Degree in Glass in 2007/8. Emma returned to study as a mature age student in 2003, after developing a love for the medium through stained glass production. Interestingly enough, it was during Emma's ten-year stay in the U.K. that she heard about Ausglass and the Melbourne glass scene, through a chance meeting with another of our long-time members. How small the glass world really is. After completing her course at Brieley Hill in the West Midlands, Emma returned from the U.K. in 1999, and settled in Melbourne.

Emma's work reflects her continuing fascination with people and the subsequent search for meaning behind the inherent fear that precedes this fascination. She tries to capture the feelings and emotional obstacles experienced within her own life, creating portraits to help heal the void which initiated these images. She has



been exploring her own relationship with the world she lives in, and her relations to other people, with an emphasis on childhood perceptions, inner conflict, and the therapeutic value of creating art.

Emma is glass sculptor currently making three-dimensional sculptures in cast lead crystal, using an open-cast mold technique. She is developing her naive imagery of people and she is exploring varying thicknesses of glass and its optical and painterly qualities. In her masters folio she will introduce other materials into her work to combine textural elements such as wool, resin, plasticine, and sand.

Canberra Glassworks

Nikki Main

The Glassworks is delighted to announce Kirstie Rea as the Creative Director of the centre. Kirstie, internationally recognised for her work and teaching, has just joined the team. Kirstie and the rest of the staff recently moved into a small building, called *The Chapel*, which is next to the Glassworks construction site.

The building project had been progressing to schedule until problems were found with the roof. Currently the building is encased in scaffolding and the roof is in the process of being refurbished. The opening for the 1915 heritage-listed building has been re-scheduled for 9, 10 and 11 March, 2007.

The dynamic technical duo of Tom Rowney and Aaron Robinson have been working through the complex task of the equipment fit-out. Recently they have been collaborating with the ANU Glass Workshop on furnace design. Collectively they will both invite Fred Metz from Spiral Arts, Seattle USA, to Australia to assist with furnace building at both the Glassworks and the School of Art.

Many people are expressing interest in the myriad of activities that the centre will be running. If you are interested in becoming involved please contact Ann Jakle, Director of Canberra Glassworks, Ann.jakle@act.gov.au

Purple of Cassius Continued

Purple of Cassius is a powerful colorant as well as a beautiful one, and it will yield a range of purple red and pink colours that can be used in enamelling and to decorate ceramics. The solution was so powerful that, despite the use of gold, it was not prohibitively expensive. Yet gold-tin reds were deceptively difficult to make. The technique required considerable skill, especially as the speed with which the components were combined controlled the resulting colour.⁸ Despite the ready availability of instructions in the procedures, it was a task for specialists. The colouring material of purple of Cassius is a colloidal metallic solution; colour is created by the reflection of light off metal particles that are, typically, about one-tenth the diameter of a wavelength of light. The precipitated gold is a red or red-purple colour because gold reflects most strongly at the red end of the light spectrum.⁹ This explanation for the colouring properties of gold in tin chloride was not possible in the eighteenth century, however. Efforts to understand the colouring principle of purple of Cassius, and attempts to use that understanding in the production of other colours, continued throughout the century. Purple of Cassius was an ancient manufactured colour of nearly endless philosophical and practical possibilities.

Note 1: Leslie B. Hunt, "The True Story of Purple of Cassius," *Gold Bulletin* 9 (1976): 138; William Peckitt, "To Dissolve and Prepare the Gold and Silver for the Rose, and Azure Colours" and "The Precipitate for the Rose Colour," in William Peckitt, *The Principals [sic] of Introduction into That Rare but Fine and Elegant Art of Painting and Staining of Glass*. (1793), York Museums Trust (York Art Gallery) York, England, Ms. f 9r–10v.

Note 2: These instructions are based on those found in Robert Dossie, *Handmaid to the Arts*, 2d ed. (London, 1764) 1:289–90; and Peter Shaw, "Experiment 5: The Way of Preparing a Metalline Colour, from Gold, and Tin, for Tinging Glass of a Beautiful Red" from *Lecture XIV: Containing Attempts to Illustrate and Improve the Business of Colours, Dyes and Stains*, *Chemical Lectures Publicly Read at London, in the Years 1731, and 1732, and Since at Scarborough*, in 1733: *For the Improvement of Arts, Trades, and Natural Philosophy* (London, [1734]), 184–89.

Note 3: Leslie B. Hunt, "The True Story of Purple of Cassius," *Gold Bulletin* 9 (1976): 134–39.

Note 4: William Lewis, "Tinging Glass and Enamel by Preparations of Gold" *Commercium Philosophico-Technicum; or, The Philosophical Commerce of Arts: Designed as an Attempt to Improve Arts, Trades, and Manufactures* (London, 1763), 170–81. On the Bolognese manuscript, see Mary P. Merrifield, *Medieval and Renaissance Treatises on the Arts of Painting* (1849; reprint., New York, 1967), 334.

Note 5: J. C. Orschall, *Sol sine veste*, in Antonio Neri et al., *Art de la verrerie, de Neri, Merret et Kunckel. Auquel on a ajouté Le sol sine veste d'Orschall; L'helioscopium videndi sine veste solem chymicum; Le sol non sine veste; Le chapitre XI du Flora Saturnizans de Henckel, sur la vitrification des végétaux; Un mémoire sur la maniere de faire le saffre*, trans. M. D. [Paul Dietrich, Baron d'Holbach] (Paris, 1752), 523–24.

Note 6: W. David Kingery and Pamela B. Vandiver, *Ceramic Masterpieces: Art, Structure, and Technology* (New York, 1986), 16–17, 318; W. David Kingery and Pamela B. Vandiver, "The Eighteenth-Century Change in Technology and Style from the Famille-Verte Palette to the Famille-Rose Palette," in *Technology and Style*, ed. W. David Kingery, *Ceramics and Civilization* (series), vol. 2. (Westerville, Ohio, 1986), 363–81.

Note 7: Johannes Kunckel, *Ars vitraria experimentalis Vitraria Experimentalis oder Vollkommene Glasmacher-Kunst* ed. Günther Stein (1689; reprint, Hildesheim, Germany, 1992), 151.

Note 8: Kingery and Vandiver, *Ceramic*, 42.

Note 9: Kurt Nassau, *The Physics and Chemistry of Color: The Fifteen Causes of Color* (New York, 1983); Kingery and Vandiver, *Ceramic Masterpieces*; John Carbert, "Gold-Based Enamel Colours: The Constitution and Applications of Purple of Cassius," *Gold Bulletin* 13 no. 4 (1980): 144–50.

Exhibitions

AUSTRALIA

Exhale 43, Catherine Aldrete-Morris, Jam Factory Craft & Design Centre, Adelaide, SA.
07/10/06-12/11/06
T: 08 8410 0727
W: www.jamfactory.com.au

Polymorphous, George Aslanis, Kirra Gallery, Federation Square, Melbourne, Vic.
19/10/06 -
T: 03 9639 6388
W: www.kirra.com

These Days, Tricia Allen & Norm Borg, Veronica George, Melbourne, Vic.
21/10/06 -
T: 03 9500 9930
E: veronica@veronicageorge.com.au
W: www.veronicageorge.com.au

Klaus Moje, Glass: Living Treasures: Masters of Australian Craft, Object Gallery, Surry Hills, NSW.
10/11/06 - 07/01/07
T: 02 9361 4511
W: www.object.com.au

Light Rhythms, Clare Belfrage, Sabbia Gallery, Surry Hills, NSW.
16/11/06 - 09/12/06
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Mor(e)ph, Matthew Larwood, Jam Factory Craft & Design Centre, Adelaide, SA. 18/11/06 - 21/01/07
T: 08 8410 0727
W: www.jamfactory.com.au

Fragments and the Still Life, Wendy Fairclough, Narek Gallery, Old Tanja Church, Tanja, NSW.
24/11/06 - 08/01/07
T: 02 6494 0112
E: info@narekgalleries.com
W: www.narekgalleries.com

Salute II, Sabbia Gallery, Surry Hills, NSW.
12/12/06 - 13/01/06
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Masters 2007, Claudia Borella, Tim Edwards, Kevin Gordon, Klaus Moje, Emma Varga, Richard Whiteley, Sabbia Gallery, Surry Hills, NSW.
24/1/07 - 17/2/07
T: 02 92 81 47 17
F: 02 92 81 47 18
E: anna@sabbiagallery.com
W: www.sabbiagallery.com

Canada

Australian Glass 2006. inc: Andrew Baldwin, Matthew Curtis, Kevin Gordon & Richard Whiteley. Sandra Ainsley Gallery. Toronto, Canada.
04/11/06 - 05/01/07
T: 1 416 214 9490
E: contact@sandraainsleygallery.com
W: www.sandraainsleygallery.com

Denmark

Twenty Years On. Inaugural New Wing Exhibition. inc: Laura Heyworth, Alison Kinnaird M.B.E., Alena Matéjková, Anna Norberg, Stig Persson & Emma. Ebeltoft Glasmuseet. Ebeltoft, Denmark
28/06/06 - 21/01/07
T: 45 86 34 17 99
F: 45 86 34 60 60
E: glasmuseet@glasmuseet.dk
W: www.glasmuseet.dk

France

Verriales 2006: Memory. inc: Mark Bokesch-Parson, Clifford Rainey, David Reekie & Colin Reid. Galerie International Du Verre À La Verrerie De Biot. Biot. F.
07/07/06-31/12/06
T: 33 4 93 65 03 00
F: 33 4 93 65 00 56
E: verrierie@verrieriebiot.com
W: www.verrieriebiot.com

Germany

Das Verlorene Gesicht Wieder Gefunden/The Face – Lost & Found Again. inc: Mark Bokesch-Parsons, Alison Kinnaird M.B.E., Clifford Rainey, David Reekie, Gerhard Ribka & Gareth Noel Williams. Alexander Tutsek-Stiftung. Munich. D. 30/03/06 - 30/03/07
T: 49 89 343 856
E: info@atutsek-stiftung.de
W: www.atutsek-stiftung.de

Australische Impressionen. Mixed Media Exhibition. inc: Joanna Bone, Matthew Curtis & Richard Whiteley. Galerie Rosenhauer @ Holbornsches Haus. Göttingen
15/10/06 - 12/11/06
T: 49 551 205 2100
E: galerie@galerie-rosenhauer.de
W: www.galerie-rosenhauer.de

50 Vasen – 50 Künstler. inc: Mark Angus, Alison Kinnaird M.B.E. & Gerhard Ribka. Glasmuseum Frauenau. Frauenau. D. October-March 2007
T: 49 9926 941 020
F: 49 9926 941 028
E: info@glasmuseum-frauenau.de
W: www.glasmuseum-frauenau.de

Hong Kong

Bridging, Sunny Wang, Loru-hk.com Contemporary Art Gallery, Hong Kong.
01/12/06-
T: 852 9120 4264
E: info@koru-hk.com
E: verrierie@verrieriebiot.com

Exhibitions continued

New Zealand

Glassblowers Of New Zealand. inc: Elizabeth McClure & Peter Viesnik. The Nikau Gallery, Clare Glass Studio. Warkworth. NZ.

22/10/06 - 26/11/06

T/F: 64 9 422 0163

E: clare.kelly@xtra.co.nz

W: www.clareglass.co.nz

Galia Amsel. Galia Amsel Solo Exhibition. Masterworks Gallery, Ponsonby Road. Auckland. NZ.

26/10/06 - 11/11/06

T: 64 9 378 1256

E: enquire@masterworksgallery.com

W: www.masterworksgallery.com

Overlap. Three Person Mixed Media Exhibition With Elizabeth McClure, Pauline Bern, Jeweller & Christine Thacker, Ceramist, Masterworks Gallery, Ponsonby Road. Auckland. NZ.

14/09/06 - 07/11/06

T: 64 9 378 1256

E: enquire@masterworksgallery.com

W: www.masterworksgallery.com

UK

Reflections: A Decade Of North Lands Creative Glass.

10th Anniversary Exhibition. inc: Peter Aldridge, Phil Atrill, Jane Bruce, Marianne Buus, Kenneth Cantillon Howell, Tessa Clegg, Katharine Coleman, Keith Cummings, Ray Flavell, 'Gillies · Jones Glassdesign' (Stephen Gillies & Kate Jones), Karl Harron, Amber Hiscott, Diana Hobson, Angela Jarman, Gaby Kienle, Anne Løndal, Denis Mann, Adrienne McStay, Patricia Niemann, Zora Palová, Shital Pattani, Luisa Restrepo, Gerhard Ribka, Naoko Sato, Allan Scott, Minako Shirakura, Bibi Smit, Elizabeth Swinburne, Lotte Thorsøe, Bettina Visentin, Richard Whiteley, Gareth Noel Williams & Nick Wirdnam. Royal Museum / Museum Of Scotland. Edinburgh. GB.

20/07/06 - 07/01/07

T: 0131 247 4227

F: 0131 247 4070

Conferences & Masterclasses

Strasbourg, Glass Capital. The European Studio Glass Art Association (E.S.G.A.A.) @ 'St'Art, Strasbourg. Exhibitions, Events & Talks. Parc Des Expositions Du Wacken. Strasbourg, France.

03/11/06 - 27/11/06 E: contact@studioglass-info.com

W: www.esгаа.org

GAS Conference, June 2008, Portland, Oregon. GAS is calling for presentation proposal – closes Dec 2006

Notices

Stephen Proctor Fellowship. Applications close December 8, 2006. The Stephen Proctor Fellowship aims to assist an Australian artist working in the field of glass to work, study and travel abroad

E: richard.whiteley@anu.edu.au

Tom Malone Glass Prize 2007. Applications for the Tom Malone Glass Prize 2007 close January 31, 2007.

E: Robert.cook@artgallery.wa.gov.au

Hill End Artists in residence - Bathurst Regional Art Gallery seeks applications from both established and emerging artists, art writers and curators across the visual arts with a strong vision of what they would like to accomplish during a residence. Applications close December 1, 2006. E: brag@bathurst.nsw.gov.au

E: r.watban@nms.ac.uk

W: www.nms.ac.uk/royal/

Co[]ject. Craft Council Art Fair. Temporary Exhibition Galleries. Victoria & Albert Museum.

London. GB

08/02/07 - 12/02/07

T: 020 7806 2512

E: collect@craftscouncil.org.uk

W: www.craftscouncil.org.uk/collect

USA

Glass: Material Matters. inc: Clifford Rainey. Los Angeles County Museum Of Art.

30/04/06 - 10/12/06

T: 1 213 228 7002

W: www.lacma.org

Sculpture Objects & Functional Art. The Bullseye Gallery @ S.O.F.A. 2006 Chicago. inc: Tessa Clegg & Richard Whiteley. Navy Pier. Chicago, USA.

10/11/06 - 12/11/06

T: 1 503 227 0222

E: gallery@bullseyeglass.com

W: www.bullseyeconnectiongallery.com

Sculpture Objects & Functional Art. Thomas R.

Riley Galleries @ S.O.F.A. 2006 Chicago. inc: Matthew Curtis, Peter Layton & David Reekie. Navy Pier. Chicago USA.

10/11/06 - 12/11/06

T: 1 216 765 1711

E: trr@rileygalleries.com

W: www.rileygalleries.com

Sculpture Objects & Functional Art. William Traver Gallery @ S.O.F.A. 2006 Chicago. inc: Nick Wirdnam.

Navy Pier. Chicago, USA

10/11/06 - 12/11/06

T: 1 206 587 6501

E: info@travergallery.com

W: www.travergallery.com

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About the newsletter

The Ausglass newsletter is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.

Deadline for next edition is 1st February, 2007

Your input is important and valued so please feel free to contribute by submitting articles and photos to newsletter@ausglass.org.au

Advertise

Reach more of your target market by placing an ad in the next newsletter. Contact the editor for advertising rates & formats.

Next Edition

- Board Profiles
- Gallery Profile

Competitions

Young Glass 2007 Ebeltoft Museum, Denmark.

There will be two stages of judging, the first by images only which will then lead to a second round of judging actual works. The exhibition will be from 9th. June to 25th. November 2007 BUT, the **closing date for image entries is 31st. December 2006**

THE PRIZES

€ 5,000

The Kyohei Fujita Memorial Prize

€ 5,000

The Holmegaard Prize

€ 5,000

The Lino Tagliapietra Prize

4-week residency

The Sybren Valkema Prize

Entry forms can be downloaded from the Ebeltoft Glasmuseet website www.glasmuseet.dk or by contacting Sandra Blach on email sfb@glasmuseet.dk or telephone +45 8634 1 99.

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

Welcome to new Ausglass Members

Ausglass welcomes the following who have joined the Ausglass family since the August 2006 Newsletter:

Annette O'Dea		Williamstown	Vic
Denise Orchard	Glass Plus Gallery	Sth Melbourne	Vic
Keith Barnett	Firetail Glass	The Summit	Qld
Linda Fraser		Footscray	Vic
Erin Conron		Garran	ACT
Rosa Kang		Farrer	ACT
Jessie Surplice		Ainslie	ACT
Minoru Shimomura		Ainslie	ACT
Alan Skates		Mt Cook	New Zealand
Janice Khoo		Wahroonga	NSW
Ola & Marie Simberg-Hoglund	Hoglund Art Glass	Mosman	Qld
Jan Clay	Art Etude	Sheffield	Tas
Siri Anne Bjorhusdal		Kelso	Tas

Ausglass forums

Don't forget to register for the ausglass forums at ausglass.org.au/forum/
If you have a question post it in the appropriate forum or if you think you can help out with an answer or relate a personal experience then please – join in!
The forums are a great place to share, learn, laugh and participate.

Message from the editor

Firstly, I would like to sincerely apologise to anyone whose mailbox was clogged last quarter with the bumper August edition. This is the first time I have ever produced a newsletter and I guess there are some unforeseen teething problems. Hopefully by this edition – my third – I will have the balance with file size and information just right. If you didn't received the August edition for whatever reason please email me at newsletter@ausglass.org.au. To ensure there is not a repeat in clogging your email I'll split the August edition into two files of reasonable size and send then separately over one week so that you can download the first half before I send the second part.

Special thanks to Ruth for the article on Purple of Cassius. I would like to see the technical article and student profile sections become regular features so please get fingers to keyboards and add your experiences to our great community.