

GlassCuts

The journal of the British Glass Foundation
www.britishglassfoundation.org.uk

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WHITE HOT

The Dream Becomes Reality

A CRYSTAL CHRISTMAS AND A GLASSY NEW YEAR TO ALL OF OUR SUPPORTERS

We could not have done this without you
Thank you
With best wishes from the British Glass Foundation



White House Cone Site – November 2015

RICH MIXTURE

Thank you

On behalf of fellow Trustee Allister Malcolm and myself, sincere thanks to the Paperweight Collectors Circle for their splendid hospitality and subsequent donation to BGF funds following our joint appearance at their splendid Lea Marston Christmas Lunch on Saturday 5th December. For anyone with an interest in paperweights <http://www.pwts.org.uk/index.shtml> is assuredly the place to go. Much obliged.

Congratulations

Our best wishes to BGF Secretary Lynn Boleyn, henceforth to be officially known as Lynn Boleyn MBE, who is off to Buckingham Palace this Friday 18th to collect her well-deserved gong for community services. Bravo, that lady. We are mighty proud.

GIFTS AND DONATIONS

Please note: In acknowledging the support of donors *GlassCuts* generally will not reveal either the details of the donor or the amount donated unless the donor indicates otherwise or the circumstances are in the public domain or public interest. This does not preclude the possibility of details, including the amount donated and/or the donor's particulars, appearing elsewhere in BGF material.

All donations are greatly appreciated. BGF is entirely philanthropic and its Trustees are unremunerated. BGF policy is that all monies go directly to the cause. Donations can be as one-off contributions or standing order to the BGF direct, via the QR codes below or at <http://uk.virginmoneygiving.com/charity-web/charity/finalCharityHomepage.action?charityId=1005650>

CRYSTAL CALENDAR

Red House Glass Cone

Family fused glass decoration workshops

10.30am, 11.30am, 1pm, 2pm & 3pm. Families and age 5+
£4 per person, places to be pre-booked (01384 812750/5571)

Night Before Christmas exhibition

November 2015 - January 2016

By *Made @ the Cone* craft studio collective: Jane Ellis, fused glass artist: Sarah Jones, lampwork glass artist: Charlotte Hughes-Martin, glass artist and engraver: Sarah Cannings, Saz's Ceramics, imaginative pottery painting: Beverley Bernhard-Bridges, textile artist and fine artist specialising in silk.

www.redhousecone.co.uk 01384 812750

Elsewhere around Glassville^{®GF}

4th - 28th May 2016

Connections. CGS exhibition in partnership with The Scottish Gallery
16 Dundas St, Edinburgh EH3 6HZ. (*featured GC76*)

www.cgs.org.uk

16th September - 8th October 2016

Black to white and back again

CGS exhibition hosted by London Glassblowing (*feature GC81*)

Further details: www.cgs.org.uk

PARISH NOTICES

Glass Workshop Open Day 5th December 2015. Coldharbour Lane SW9 8RR. 07956 077919
mail@patrickstern.co.uk

Neon Workshops. News of events, workshops and galleries in the world of neon.
info@neonworkshops.com

Neues Glas (New Glass) Art & Architecture. Submissions invited for February 2016 edition.
uta.klotz@t-online.de

Illuminated Australia Contemporary Glass Society online exhibition from 1st December 2015
<http://www.cgs.org.uk/exhibitions/illuminated-australia-australian-glass-artists>

More soon. In the meantime, Keep it Glass.

Graham Fisher
Press & Publicity,
pp British Glass Foundation
www.britishglassfoundation.org.uk

The White House Survey

The success of this project depends greatly on public support. BGF is very grateful for yours. Please spare a few moments to visit <https://www.surveymonkey.com/s/96BDTV7> and complete the survey form. It will take very little of your time but will be of immense value to us. Thank you.



These are the QR codes for the British Glass Foundation (left) and Virgin Money Giving (right).

Scan to browse the work of the BGF or to make a donation.



THE BRITISH GLASS FOUNDATION GRATEFULLY ACKNOWLEDGES THE SUPPORT GIVEN BY THE EUROPEAN REGIONAL DEVELOPMENT FUND AND THE HERITAGE LOTTERY FUND



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Details of other BGF partners and sponsors at: www.britishglassfoundation.org.uk/the-foundation/

Disclaimer

C'mon ... all we are doing here is wishing you season's greetings so if you are even remotely considering anything amiss under Data Protection rules might we suggest you examine the possibility of getting out a bit more. So, in true festive spirit we dedicate this [Disclaimer](#) to a heartening winter's tale. Are you sitting comfortably? Then I'll begin

Whilst musing on the philosophy of Descartes' *'I think, therefore I am. At least I think I am, I think'* (©2015 Dennis Descartes, Ward 6, Tipton Respite For Retired Headcases) and aided only by the soft ambience of the cool evening together with my copious consumption of Budweiser beer with Brasso chasers, I dreamt all this up. But it doesn't make it any the less truthful so settle in that armchair whilst I relate it to you, dear friends, and decide for yourselves as I whisk you on a journey through history to answer two of the most enigmatic questions ever posed in man's incessant search for knowledge; namely what is the origin of Roses and Castles on narrowboats, and why is there a fairy on the top of a Christmas tree? Read and learn, my fellow conspirators, read and learn.

Despite the trappings of fabulous wealth bestowed upon his dynasty by ownership of the sole banana-bending factory in the whole of the tiny eastern European state of Spottyfacia, young Xavier Moonstrut the Third sought only to lead a normal life regardless of his being a hunchback midget with halitosis and prolapsed arches. A magical, enchanting kingdom limited only by imagination, Spottyfacia was the land that time forgot and life for Xavier was idyllic. But he wanted more. His father, XM the Second, had been an avid collector and had accrued a sizeable compilation of works by Rembrandt and Stradivarius. Unfortunately his judgment fell some way behind his enthusiasm and too late did he learn of Rembrandt's inability to fashion a violin and Stradivarius' total incompetence with a brush. Worried that his inheritance was being squittered Xavier tried one day to remonstrate with his father who was in one of his curious dressing up and drinking phases. Adorned in miner's boots, silk stockings, figure hugging basque and a gas mask he chastised his child with *'We're not all mad you know'* before consuming a gallon tin of varnish. *'A horrible suffering, but a beautiful finish'* the mortician commented dryly, and that was that.

But art was in the boy's blood and so Xavier decided to develop his skills at painting. Yet what to paint? Inspiration came in the form of a long narrow vessel, unadorned and unlovely, emerging from the underground stores with its precious cargo of yellow sticks on their way to be bent to the regulation angle. A chill afternoon as winter approached saw Xavier sitting at the side of a boat gazing abroad for ideas. The family castle with its turrets and moat appeared beautiful but barren in the dank afternoon. *'Eureka'* he exclaimed in a flash of genius which little did he know would influence the boat world for centuries to come *'I will brighten this craft with gaily adorned castles to remind me of the mellow morns of Summer. And I will imbue them with that most quintessential of summer flowers, the rose!'* At that precise sublime moment his ecstasy was stymied by the arrival of a former cross-dressing acquaintance of his deceased father, attired in a frock with a crown resting on his head and a pair of cellophane wings on his back. *'Hallo Xavier'* said the newcomer *'I've been out all day selling Christmas trees and I've just got this one left. Where do you think I could stick it?'*

So now you know, dear friends, how roses and castles came to be painted on your boat. And also why the fairy sits on top of your Christmas tree. Merry Christmas from all in Ward 6.