

# Gas Conference & Annual Awards

**GAS' 32nd Annual Conference**  
Amsterdam

Glass Art Society's 32nd Annual Conference was held from May 30-June 1, 2002 in Holland - its first conference ever held in Europe. The Conference, Sources of Inspiration, was a highly successful and culturally diverse event.

Over 1,300 attendees representing 38 different countries gathered together to experience four days of presentations, panel discussions, and demonstrations by more than 40 artists working in hot glass and flameworking. Exhibitions; parties; a technical display of glass-related materials, supplies, and services; a Resource Centre for students; and an Auction offered the attendees a variety of events.



**GAS Auction**

Tours to The Hague to visit its Municipal Museum, and to Leerdam to visit the glass factory Royal Leerdam Crystal, National Glass Museum, and the recently built glass house, rounded out the conference experience. The conference was hosted by Stichting Glas Amsterdam 2002, and was chaired by Durk Valkema, Dutch glass artist and furnace builder, and Marian Unger, head of the Department of Applied Arts at the Sandberg Institute in Amsterdam.

**GAS Annual Awards**

During the conference's opening

ceremonies May 30th at the Westerkerk, a 17th century cathedral where Rembrandt is buried, Fritz Dreisbach and Finn Lynggaard were each presented GAS' 2002 Lifetime Achievement Award for their Exceptional Contributions to the Field of Glass Art.

Fritz Dreisbach works as an independent artist in Seattle, Washington. In 1971 he helped found the Glass Art Society and to organize the first meeting at Penland School of Crafts in North Carolina. In 1976 and 1982 he was elected the third president of GAS, and in 1987 the Glass Art Society awarded him Lifetime Membership. In 1988 he was elected a Fellow of the American Crafts Council, and in 1993 he was awarded the annual Corning Museum of Glass Rakow Commission. "Perhaps Fritz's greatest gift to the field is as an educator; he is known as a 'teacher's teacher'", states Susanne Frantz, independent art critic. For the past 36 years he has traveled throughout the world lecturing and giving workshops at over 130 institutions.

Finn Lynggaard was educated at the prestigious Royal Academy of Fine Arts in Copenhagen, Denmark, with a focus on painting. Lynggaard established himself as one of the leading studio artists in Denmark in ceramics, but during the late '60's built a studio and began a new career in glass.

He helped found the glass program at The School of Arts and Crafts in Copenhagen and taught there from 1974 to 1980. In 1975 he authored The Glass Manual, the first of 13 subsequent glass publications. Finn founded the Ebeiforf Glasmuseum in 1985, a museum that has become one of the most important international glass venues in the world, with a commitment to highlighting the work of international glass artists throughout

the year. Finn now serves as a Lifetime Honorary Member of the Glasmuseum.

GAS' 2002 Lifetime Honorary Membership Award for Outstanding Service to the Organization was presented to Takako Sano. Takako Sano organized many glass exhibitions in Japan between 1978 and 1995, including "19 American Craftsman," "American Glass Now," and "Glass Now." She also organized the 1985 International Glass Conference in Japan. Takako originated the idea of a GAS Conference in Japan, and co-chaired the Glass Art Society's 1998 Conference in Seto, Japan. In 1999 GAS initiated the Takako Sano Student Scholarship, a cash award that helps one student from outside the conference host country attend the annual conference.

A complete list of 2002 Conference speakers, demonstrators and Student Exhibition winners is available from the G.A.S. office. A full report on the Conference will be published in the 2002 Journal, available in January 2003.

For photos or more information, please contact the Glass Art Society at:  
Tel: 206-382-1305 Fax: 206-382-2630  
E-mail: info@glassart.org  
Web: www.glassart.org  
1305 Fourth Avenue, Suite 711,  
Seattle, WA 98101-2401 USA



**Richard Price demonstrates on a barge in the canal at GAS Amsterdam**



**Fritz Dreisbach and Finn Lynggaard**

## Be a Guest Editor

Why not become an important part of Ausglass' history by being a guest editor for an issue of the Ausglass Newsletter? Consider contributing by submitting an article and/or image. The Ausglass Newsletter is a vital benefit to all the members of Ausglass. Email has assisted in the task of collecting and compiling information for the newsletter; streamlining what has once been an arduous process.

Editing the newsletter is a valuable contribution to the organisation, provides you with the opportunity to promote the activities and events that are happening in your state and allows you to have your say on issues that concern you and your fellow glassmakers.

For more information about contributing to the Ausglass Newsletter or being a guest editor please contact me.

B. Jane Cowie  
Ausglass President 2001 - 2002  
bjanecowie@adelaide.on.net

# www.ausglass.org.au

The newsletter of the Australian Association of Glass Artists Limited

# ausglass

## Spring 2002 Newsletter

**Ausglass**  
The Association of  
Glass Artists Limited

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ABN 72 087 134 656

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# WA Aboriginal Glass

If you're interested in finding out more about the thriving world of aboriginal art glass in WA, check out the following links:

## BALGO GLASS

<http://www.craftculture.org/world/balgoglass.htm>

## WARBUTON GLASS

<http://www.tjulyuru.com/centre.asp>

© Susie Bootja Bootja  
Image courtesy Tim Acker,  
Warlayirti Artist Aboriginal Corporation.

**Ausglass membership** is open to anyone interested in glass art. Invite some

## WA Conference on Track

### Update on Ausglass International Conference January 2003

There is now less than 17 weeks to go before Isolation : Collaboration, the Ausglass International Conference brings together some of the world's leading glass artists, designers, galleries, agencies and lecturers to Western Australia for what will be the most significant glass event in the Southern Hemisphere in 2003. An enormous amount of interest, enthusiasm and support is being received for the first Ausglass International Conference in the West and we would encourage anyone who is interested to register quickly in order to avoid disappointment as registrations are filling quickly. A recent visit to Adelaide, Melbourne, Canberra & Sydney allowed a fantastic opportunity to meet with Ausglass members and talk 'up close and personal' about the conference. Thank you to all the State & Territory Reps for organising all the appointments! A very successful trip, several new sponsors have generously acknowledged their support and contribution to Ausglass for which we are all extremely grateful.

### New Developments

**Registration Brochure** – posted in August and on the Website! If you have not received a copy you can request one from [promaco@promaco.com.au](mailto:promaco@promaco.com.au) or go to [www.ausglass.org.au](http://www.ausglass.org.au) and click on conference2003. Registrations are rolling in, remember numbers are limited – and don't forget to book prior to 30 September for the early-bird price!

**Workshops** – If you have been thinking about doing a workshop – don't delay – they are filling up fast! **PRICE ERROR:** Coby Cockburn "Originate" Torch-work/Lamp-work/Bead-making workshop has been re-costed at \$627 (Incl GST) for Ausglass Members. Our apologies!

Refunds have been made to those booked already.

### Thankyou to our sponsors including:

**AXess Glass Products** – Premier Sponsor  
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**Freight Sponsor** GKR Transport in Perth, who carry goods including glass for a number of our members in the West, have generously offered to sponsor freight for all the exhibitions at 'cost' only. Drop-off depots will be arranged in major city areas where GKR Transport will collect all works and deliver safely to us at the exhibition venues. The same arrangements can be made for return of unsold works. Actual nominal costs will be advised on receipt of your application forms in October however, this is an OPPORTUNITY FOR CONVENIENCE for YOU and for US to have all works arriving (and return) on time, safe and hassle free! We may even be able to include transit insurance in this deal! More news to be advised.

**Insurance Sponsor** Reasonable rates for insurance for the Members, Student and Production Exhibitions have been secured and we are currently seeking a sponsor. If you know of any business or individual who may be interested in contributing to the conference please let us know, as we are able to offer many promotional opportunities to sponsors.

**Anon. Sponsor** We are grateful to a kind sponsor for the publishing of our Conference Proceedings. The importance of this valuable document is acknowledged and we aim to have it

available at the conference registration desk for all delegates. Thank you to our generous anonymous sponsor! **PADS & PENS SPONSOR** Thank you to Geocom Services Australia have kindly donated pads and pens for insertion into our delegate satchels so that we can all make notes about the various talks!

**Programme** An interactive, informative and inspirational programme with prominent leaders in the glass world which will appeal to all our members. Of particular interest: **Keynote Address: Towards a Glass Poetic – Andrew Brewerton, (UK) Dean, Wolverhampton University.** Illustrating the craft tradition in contemporary glass in terms of its dynamic potential and its corresponding inhibition (through critical isolation). **Indigenous Glass Projects in Australia – Rose Wallis, (Aus) Desart Inc.** Support agency to over 3000 Aboriginal artists; development of Aboriginal designs to glass; collaborations between designers and makers. **Glasmuseet Ebeltoft and its Collective Conscience – Dagma Brendstorp, (Denmark) Executive Director, Glasmuseet Ebeltoft.** One of the most significant glass museums in the world with a unique acquisition process, representing work from many of the most influential practitioners within the studio glass movement.

**Isolation is no Excuse! – Warren Carther, (Canada) Architectural Glass Artist.** The effects of modern media and technology, the benefits of isolation and overcoming difficulties through collaborations.

**Renovations in Glass Houses:**

**The Gallery as Mutating Storehouse/Display-case – Dr Robert Cook, Assoc. Curator, Art Gallery of WA.** – An attempt to make sense of how the twin determinants: geography and culture; impact upon

collecting, exhibiting and making. **Contemporary Glass in Taiwan – Michael Hsu, Director, Décor Gallery; Consultant, International Arts Festivals.** The developing interest in international contemporary glass in Taiwan.

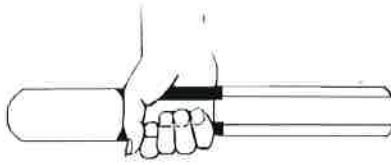
**A Bigger Shopping Trolley!... When will the bubble burst?...**

**Anna Grigson, Quadrivium.** With the added complexity of Internet sales, 'collector tourism', and galleries and agents advocating a standardised international pricing for artists works, what is the way forward and how do we maintain a sustainable and equitable market? – A hot topic! **Architectural Glass Projects & Other Big Stuff – Panel: Jude van der Merwe & Warren Carther.** Relationships between artists/makers and project coordinators and architects. Practical information and examples and anecdotes from personal experiences.

**A Closer look at Colour – Gillian Kaye Peebles.** A refreshing insight to colour in a new light – lively and interactive presentation! **Reconciling Extremes – the forces behind Australian studio glass – Ivana Jirasek, Glass Project Curator, Wagga Wagga Regional Art Gallery.** The significant artistic and institutional collaborations that have helped shape our current situation. Consideration of the role of art galleries and their contribution to the development of the Australian glass community.

### Artist Presentations

**Peter Bremers (Neth) & Neil Wilkin (UK) – Can you make this? Marc Grunseit (Aus) – From Left Field Dr Gerry King (Aus) – Caught Between Two Elephants Colin Reid (UK) – Commissions, Exhibitions and their Creative Relationship Discussion Sessions on casting, fusing, slumping, hot glass, lamp & bead making, promotion, Website, digital and photographic images and a**



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Student Forum are also developing into what promises to be exciting and important events!

**Exhibitions** With freight organised and potentially insurance too, make sure you take this fantastic opportunity to present your latest work at one of the Ausglass Exhibitions, As Fremantle is a tourist area in Summer there is also the potential for many sales! Registration forms have been provided to all members with the registration booklet. If you are a new member and have not received these yet, please contact [conference2003@ausglass.org.au](mailto:conference2003@ausglass.org.au) for copies.

The Digital Exhibition is proving to be an exciting new format for Ausglass and we anticipate the CD-ROM of Australian Studio Glass Artists works will prove a valuable reference tool for many galleries and interested people. Send in your quality slides for inclusion – not to be missed! Applications due 31 October.

**Trade Show** Bookings limited – booths start at \$1100. Don't miss this opportunity to promote your product to the growing membership of Ausglass and other visitors interested in glass.

**Social Events** Opening and Closing events will be truly West Aussie style, a pool party opening at the Esplanade Hotel and a Beach BBQ closing at the Port Beach Surf Club. Bring your cossies!

**Margaret River** Don't miss the chance to go to the South West and enjoy a post-conference brunch forum – maybe some storytelling (How the West was nearly French), glass demonstrations, and of course the gallery and winery tours. Make a week of it; there are plenty of places to visit! And finally, the Australia Day Concert at Leeuwin Estate Winery will be a great way to relax, unwind and enjoy some Australian music in a casual atmosphere. Food and Beverages will

## Stephen Proctor Fellowship

### Guidelines

The Fellowship was established in 2001 in memory of Stephen Proctor (Head of the Glass Workshop 1993-2000) to assist an Australian artist and an international artist working in glass to work/study abroad or in Australia. Travel and the experience of other cultures were very important to Stephen and this Fellowship is intended to be an important and exciting link between glass communities around the world. It is expected that the value of the Fellowship will be between AU\$3,000-AU\$5,000.

The Fellowship will begin in 2003 with a proposal from an AUSTRALIAN ARTIST who wishes to study/work overseas.

The Fellowship may be taken up at any time during the Fellowship year, 1 January - 31 December 2003.

- The overseas study/work period is expected to last between 4-6 weeks in length.
- It is expected that the Fellowship will be used to assist overseas projects, such as residencies, master classes or internships, which will help development the applicant's practice.
- On return from overseas, the Fellow will undertake a two-week residency at the Australian National University School of Art Glass Workshop.
- The two-week residency in the Glass Workshop must take place during the academic teaching period. The Fellow will be expected to have direct interaction with students through

- workshops &/or seminars/critiques/tutorials and slide presentations.
- The Fellow will be provided with on campus accommodation, studio space and scheduled use of equipment to carry out own work. Limited supplies will be provided.
- Applicant should be an Australian citizen or have permanent resident status.
- Applicants are expected to have been practising professionally for no less than 5 years and have a recognised record of achievement.
- The successful applicant will be selected based on artistic merit and work/study proposal.
- Deadline for 2003 Fellowship: 30 October 2002 (postmark).  
Notified: 1 December 2002.

## The Australian National University Stephen Proctor Fellowship

The Fellowship was established in 2001 in memory of Stephen Proctor (Head of the Glass Workshop 1993-2000) to assist an Australian artist and an international artist working in glass to work/study abroad or in Australia. Travel and the experience of other cultures were very important to Stephen and this Fellowship is intended to be an important and exciting link between glass communities around the world.

**Information, Guidelines & Application Materials** are now available upon request by writing to **Stephen Proctor Fellowship, The Glass Workshop, National Institute of the Arts, Bldg 105 b Australian National University, Childrens St, Acton, ACT 0200** or by email to [canberra@anu.edu.au](mailto:canberra@anu.edu.au)

**Deadline for 2003 Fellowship 30 October 2002 (postmark). Notified December 2002**

be available, or you can take your own blanket and picnic basket!

### Travel & Accomodation

January is a busy season in Fremantle and Margaret River so make sure you make your bookings early. Details available in the Registration brochure or the conference link on the web!

### For further details or information regarding the conference:

Jenny Verne-Taylor, Ausglass

Conference Convenor  
[conference2003@ausglass.org.au](mailto:conference2003@ausglass.org.au)  
tel/fax +61 (0)8 9370 5633

### For bookings:

Conference Secretariat: Promaco Conventions  
[promaco@promaco.com.au](mailto:promaco@promaco.com.au)  
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**Peter Bremers contemplating in the studio.**  
**Photograph : Paul Niessen**  
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## Prince Charles Opens Scottish Studio

### H.R.H. Prince Charles Opens the new Alastair Pilkington Studio

On July 4th H.R.H. Prince Charles visited Lybster in the Scottish Highlands to inaugurate the new Alastair Pilkington Studio. Before entering the studio the Prince stopped to talk to many amongst the crowd which had gathered to welcome him. Once inside the building he watched Marianne Buus, one of four artists in residence, making a wine jug. With her assistance he blew a bubble of glass himself. He was shown around the studios by North Lands Creative Glass chairman Iain Gunn, the artistic director Liz Swinburne and members of the board of directors. He was also able to meet local glass artists and to see their work. Before leaving Prince Charles tried his hand at signing his name on a piece of sheet glass with a flexidrive. He joked about his glass making skills in a short impromptu speech during which he praised the new studio and the initiative of North Lands Creative Glass in choosing to refurbish an old building in order to give it new life and make it a centre of excellence in glass. The Prince's visit was followed on July

6th by an open day during which all were invited to visit the studio and watch glass being made.

In 1997 North Lands Creative Glass acquired the handsome 125 year old limestone school building with funds raised by the sale at auction of Sir Alastair Pilkington's collection of contemporary glass. Sir Alastair Pilkington invented the Float Glass process, thereby revolutionising the flat glass industry. After his death in 1995 Lady Pilkington agreed to sell the collection adding funds to the proceeds of sale from a Pilkington Trust. Lady Pilkington, who now lives near Boston, travelled over to attend the opening ceremony. Additional funding was obtained from The Scottish Arts Council National Lottery Fund, Caithness and Sutherland Enterprise, The Foundation for Sport and the Arts and various other charitable foundations and private individuals. The new studio is splendidly equipped with excellent modern hot and cold glass facilities which will enable students and residents to experiment freely with glass creation.

The 2002 International Masterclasses and Conference sponsored by the Jerwood Charitable Foundation take place from 1st-14th September. Three subsidised six week residencies are planned for the rest of this year, the first of which is already under way with four artists two from Holland, one from Denmark and one from Scotland sharing the studio facilities. North Lands Creative Glass looks forward to an exciting future and has already made its mark as a leading centre for creative glass in Europe. Iain Gunn, chairman of N.L.C.G. says, "This marks the beginning of an important new phase in our development".

For further enquiries please see our website at [www.northlandsglass.com](http://www.northlandsglass.com) or contact Lorna Macmillan  
Tel: 01593 721 229  
email: [northlands@freeuk.com](mailto:northlands@freeuk.com)  
or Alan Poole in London  
tel: 020 7821 6040  
email: [alanjpoole@aol.com](mailto:alanjpoole@aol.com)

### STOP PRESS

Both Dan Klein and myself are Directors of North Lands Creative Glass, in Lybster, north-eastern Scotland. This July we have moved

into our new, fully equipped 'Alastair Pilkington' studios and workshops and will be holding four masterclasses, rather than the usual two along with our weekend conference programme.

### The courses will feature:

Bertil Vallien (Sweden) - Sandcasting.  
Irene Frolic (Canada) - Kiln Casting.  
Gerhard Ribka (Germany) in collaboration with the Scottish Contemporary Painter, Adrian Wiszniewski (Scotland) - 2-D Painting & Surface Decoration On Glass.  
Richard Meitner (US/Netherlands) - Hot & Lampworked Glass, in collaboration with Carl Nordbruch (England) & Jochen Holz (Germany).  
**BOOK EARLY!!!**



H.R.H. - 4th July

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## Maritime Museum

### The Boat on the Promontory

The WA Maritime Museum, Fremantle is a unique and extraordinary building, and an inspirational venue for the 2003 Ausglass Conference. Architect for the building, Steve Woodland, of Cox Howlett and Bailey Woodland has provided Ausglass members with a journey into a building which promotes an interaction between outside and inside by maintaining a high level of visual transparency of the harbour to the north, the ocean to the west and the Maritime Square to the east (yes! that means HEAPS of glass).

The architectural imagery of the museum draws on the simple association of a boat stranded on a sandy promontory, an image widely held across different periods, regions and endeavours in WA history. The boat reveals its open deck to the south and exposes the underside of the hull to the north. The stern is partially buried inland while the bow rises towards the west to cantilever over the water.

Cathedral-like walls of glass provide constant visual access to the busy outside port and harbour of Fremantle. Huge glass internal walls, in structures such as passageways, allows natural light right into the heart of the leisure gallery, conference and lecture rooms, creating an extraordinary sense of space throughout. Half the time one feels like you're inside the hull of a stranded boat; then you look in another direction and feel like you're actually floating around amongst the leisure and industrial craft in the port.

The uniqueness of the site derives both from its exciting context and from its significance in WA maritime history. It is the site of first English landing in 1829 and forms an important part of vistas of the harbour from many angles.

The building is sited half on land and half projecting over water - a story of transition and journey, a theme which is carried through in the architecture as well as in the exhibition design. The design of the museum acknowledges the value of existing structures and their ability to enhance its setting which is revealed

through exploration around, under and over the built landscape.

The journey begins from a sheltered and elevated entry facing Maritime Square and descends down towards the water. The level of the Leisure Gallery is set as low as practical at 2,6 AHD to enhance the human experience of the water. A timber boardwalk around the gallery allows public access via the promontory from the wharf to the slipways.

The ocean sculpture in the front entrance ceiling is bizarre and could almost have been made of glass - actually its made of blue plastic resin - but will no doubt be a talking point during the conference.

As Western Australians we are a people immersed in a rich maritime heritage across a diversity of cultures and geographies. As owners and custodians of a vast and varied coastline, we are the keepers of a myriad of maritime tales. These are stories which are fundamental to the identity of our State and to us as a people.

The boat on the promontory is a story of land and sea and the transition from one to another - the concept of "stepping on" and "stepping off". This is a central theme in many of the museum's maritime tales...which encapsulates the very spirit of the building and the museum experience - a journey which takes one from the land and over the water, looking westwards out to the mysteries of the ocean and lands beyond, contemplating what has happened and wondering about stories yet to unfold.

The new Museum not only enriches our understanding of ourselves but equally provides an enticing window into Western Australia for all visitors to our State. It is destined to be a point of iconic reference for all visitors - a place of journey and discoveries like no other in the world and an experience which will be fondly associated with Western Australia and its people. It is a place that represents the freedom of human spirit and provides a forum for dialogue into the future...

Steve Woodland - Architect

## First Glass School

Above: Sally Portnoy and her students in Turkey with the totem project

"The Glass Furnace" is on the way to becoming one of the foremost glass schools in the world.

The Glass Furnace is an international centre for glass and fine arts where glass lovers get to meet world-renowned glass artists. It provides a rare opportunity for glass art aficionados through its high educational standards and the rich historical and cultural heritage of Istanbul. The artists who have taught here agree that the quality of the education and the facilities at the Glass Furnace is on a par with the most important glass schools of the world.

The Glass Furnace embarked on its educational mission on May 26, 2002. While it houses glass art courses taught by artists that come from all corners of the world, it also produces original designs using both modern and traditional methods.

The school, which is affiliated with the Glass Furnace Foundation, offers two-week intensive courses for beginners and advanced students, welcoming all who want to explore the possibilities offered by glass as a medium. The courses provide the necessary basic skills, and also encourage the development of artistic sensibilities. Participation in the courses is limited to 6-10 students. In addition to the training, the students are involved in many events organised on campus, and get the chance to share their experiences with others.

During the breaks and in the evenings, the artists and the students gather for good fellowship in the courtyard known as the Agora. The Glass Furnace is situated on the green banks of the Riva river, with fabulous amenities and the facilities to house forty eight students per session. This beautiful campus and the magical city of Istanbul offer a wonderful alternative for vacations. Two weeks of art, nature, and Istanbul!

The Glass Furnace students learn while applying the skills they are taught in the courses. They come with different backgrounds and different careers and during their journey into the world of glass, they get to discover different techniques demonstrated by the artists.

The courses scheduled for 2002 for the Glass Furnace of Istanbul are taught by glass artists such as Michael Estes Taylor, Paul de Somma, Therman Statom, Lucarta Kohler, and John Drury from the USA, Michaela Köppl, Korbinian Stöckle, and Helga Seimel from Germany, Sallie Portnoy and B. Jane Cowie from Australia, Jean-Pierre Umbdenstock from France, and Hitoshi Hongo from Japan.

The Summer 2002 courses cover hot glass blowing, mixed media, lampwork and bead making, fusion, casting, and solid glass sculpture. The Glass Furnace contains studios not just for glass art, but also for painting, sculpture, stained glass, and ceramics, where workshops are also planned.

The founder of the Glass Furnace is Yilmaz Yalçinkaya, a true lover of glass who decided to start the school after participating in classes and seminars in various countries. The planning of the studios and the educational programs was done in consultation with administrators of the world's top glass schools, and Yalçinkaya notes that this wonderful project has already started to bear fruit. The tuition for the workshops is kept at a reasonable level, and he invites all glass lovers to meet in Istanbul, wherever they come from and whatever their professional and artistic background.

Detailed information about the 2002 Summer Courses at the Glass Furnace is found at [www.camocagi.org](http://www.camocagi.org)  
Sallie Portnoy

# State Reports

## South Australian Report

Hi again. Well I guess it goes without saying that all at JamFactory are abuzz with the imminent (they'll be here by the time you read this) arrival of DANTE MARIONI and JANUSZ POSINIAC for a fortnight (east of all things glassy and classy! Preparations are well under way for an exciting event).

But, on to all the other stuff ... As is usual for this time of the year, congratulations and all the best to those selected for this year's

RAVANOCK GLASS PRIZE: TIM EDWARDS, CLARE BELFRAGE,

BRENDEN SCOTT FRENCH, MARK THIELE, ANDY BALDWIN, SIMON

BUTLER and WENDY FAIRCLOUGH. My apologies if there is anyone I've missed?

Congratulations also to the lovely DEB JONES on receiving an Australian Council grant and to NICK MOUNT for a fantastic exhibition at BMG Art and the wonderful monograph (it's worth it just for the wedding strap). Many thanks go to the Mount clan for staging a great post exhibition opening shindig.

All the best to CLARE BELFRAGE for her up coming solo show at QUADRIVUM, the work is glorious!! 'Aur' opens on September 4. JamFactory glass studio associate WENDY MENEN is currently showing at the CVB's new contemporary space in Sydney, the exhibition runs until September 29.

Former glass studio associate AARON ROBINSON has left us for greener pastures as studio assistant for RICHARD WHITELEY after a successful exhibition of lighting design in JamFactory's gallery. Recent Uni SA graduate WENDY FAIRCLOUGH has undertaken a 3 week visiting artist residency in JamFactory's glass studio and JAMES MCMURTHIE and IRENA KALUZA were recent visitors at Uni SA's glass department. And finally, welcome to all the new SA members who have signed up over the last few weeks, the enthusiasm is great!! The next time, Wendy Hannam

## New South Wales Report

We have had two very successful meetings with Conference Coordinator, JENNY VERNIE-TAYLOR... one with students at Sydney College of the Arts and the other with state members. Jenny gave an excellent presentation on the content of the PERTH CONFERENCE, with slides and video of workshop leaders, venues, and was able to answer any queries regarding the Conference. This was a valuable visit as I'm sure more people have now been motivated to make the journey to the West, as this conference is shaping up to be one of the best organized ever!! We have finally completed the combined AUSGLASS/GAS bid for the 2006 Conference and submitted it to the board, and have received a favourable response. We will not know anything more until members of the GAS board visit venues of the competing cities in January.

Congratulations to KETH ROWE on 3 accounts! Firstly on the birth of his baby son Tomah. (Congrats to Kayo as well) secondly, on turning 50, and thirdly, the opening of his latest exhibition XX at the GLASS ARTIST GALLERY.

SALLE PORTNOV has also been busy! Having returned from a teaching stint in Turkey, she has had a very successful show at the MAINLY ART GALLERY AND MUSEUM 'Metemorphoses'. This was opened by

# Big Sky Country



The wide open road leading to the Ausglass Conference

## Notes on the road trip to WA

"Any man who would travel this country for pleasure would go to hell for a pastime." Richard Thelwall Maurice, SA Explorer, 1895

On the Nullarbor the horizon seems to drop a few degrees, there's a sense of timelessness, big sky and fast moving weather patterns.

The transcontinental train service the "Indian Pacific" travels across the remote northern Nullarbor, while the Eyre Highway pretty much follows the route of the early explorers (1841) along the coast, touching the southern Nullarbor plain for only 40 kms.

A side trip north is recommended to experience the plain.

Don't forget to visit perhaps Australia's most remote member's studio, Cindy Durant's fusing shop, near Penong in the far west of SA. But check she's there cos she said she's coming to the conference...

durantglass@telstra.easymail.com.au Great beach/surf here too.

Roadside camping is OK except for Yalata aboriginal land in the far west of SA, where a fee is payable at the Yalata roadhouse. Total fire ban in January.

Through Port Augusta to Norseman (1880 kms), there are roadhouses with fuel and accommodation every 200 -250 kms apart, but few mechanical repairs. Whether you're coming from Brisbane or Hobart, everyone does this bit. As the local mayor likes to say: "All roads lead to Port Augusta". Don't take the main road right or you'll end up in Alice Springs.

A stop on the Bunda Cliffs is a must, as are the dunes at Eucla.

Recommended sunset interlude includes Watermelon sushi with vodka wasabi, while nipping a bucket of golfballs off the Bunda Cliffs. But watch out for whales.

The section from the SAWMA border to Norseman is the most remote part of the drive. Caiguna to Balladonia is the longest straight road in Australia.

Watch out for cyclists. When you get to Balladonia, it's all space junk and meteorites!

At Norseman you can turn right to Kalgoorlie or left to Esperance (great beaches here). Kalgoorlie's worth a look and the road leads straight to Perth. The Esperance Route is a little

longer as it winds through the south west. Good beaches and coastal forests. Great for the return trip, after post conference soirees in Margaret River...

If you are considering the drive it is essential to have a reliable vehicle with a good cooling system and probably air-conditioning. In January it is very hot, up to 45°C (don't forget its measured in the shade.)

It's essential to have plenty of water and if you are going off-road at all, have 2 spares tyres and a tyre repair kit. Fuel can be expensive(AUS\$ 1.40 per litre) through the remote sections, but hey, glassworkers like expensive fuels, right?

Before you stock up on supplies for the trip, remember Quarantine will swipe your fresh veges etc (and fruit boxes, even if they contain glass) on the borders of SA and WA.

The trip can be best enjoyed with 2-3 people to share the driving.

Putting your car on the train for one direction is a popular option (bookings essential).

Most of the local wildlife can be seen laying beside the road.....so if you're driving at night to avoid the heat, slow down, be very careful for animals, lots of kangaroos, sump-busting wombats, and camels (you dont want to hit one

of those...). One of the biggest dangers is fatigue - having a few drivers is definitely a bonus.

250,000 square kilometres of ... well, nothing. It has its own rewards ... a few years ago, camping on the plain, 20 Km from Nullarbor Roadside, we heard a howl, then saw a dingoo coming to check out our campsite as we left - there's a wilderness about the place.

Travelling by road in the north of WA in January is not advisable due to cyclones and associated floods. Many roads are impassable. Come back in Winter for this bit of WA. But the south west is magic in summer.

Sydney-Perth ... 4000 Kms  
Melbourne-Perth ... 3500 kms  
Brisbane-Perth ... 4400 kms  
Adelaide-Perth ... 2712 kms

If you're on a mission, three days. Some people have been known to take up to six months. A week generally keeps you sane and alive. Bring heaps of CDs, an esky full of ice and whatever else gets you through ... Gerry Reilly

## Contributions

Ausglass Newsletter  
PO Box 4018 McKinnon  
Victoria 3204  
ausglass@vicnet.net.au

## Copy requirements

Copy is to be submitted in plain text or other PC compatible format or emailed to ausglass@vicnet.net.au

## Advertising Rates

Full page \$200.00  
1/2 page \$100.00  
1/3 page \$80.00  
1/4 page \$60.00  
1/8 page \$30.00  
Line advertisements are available free to financial members. Max. 30 words

"The Nullarbor Plain is vast and flat, home to perhaps the world's most monotonous views but also to a natural mysticism that is unparalleled in Australia. An hour in the heartland of the Nullarbor is a religious experience. In 2000 a man with a big red truck disappeared into it. He needed a break and just drove out there. His family thought he was dead and sent out a search party. But a needle is easier to find in a haystack than a red truck on the Nullarbor. Despite being the only object over one metre high on the entire plain, no-one could find him. He returned from the dead six weeks later, a changed man. The Nullarbor's like that. Immense and mind-altering. Here one can experience the inconsequentiality of human consciousness - and be pleased about it."

Extract by Scott Came from his book, Pila Nguru - The Spinifex People.

ausglass needs you!

of Directors & State Representatives ...

## Guest Editors

for our Ausglass magazine wanted

Ausglass is seeking guest editors for one edition of the 2002/03 newsletters  
Email Ausglass@vicnet.net.au

PO Box 4018 McKinnon Victoria 3204  
Guest editor's responsibility is to obtain articles, images and advertising for the one issue.

Margot Edwards is guest editor for this Spring 2002 issue.

Summer 2002 - copy due November 30 for December mailout

Autumn 2003 - copy due February 26 for March mailout

Winter 2003 - copy due May 30 for June mailout

Spring 2003 - copy due August 31 for September mailout

Ausglass's premier glass artists. Set also received highly recommended from the recipient's society exhibition at DARLING PARK GALLERY and was one of the participants in the Shin Kong Museum Exhibition in Taiwan. JANI BILUM also had an opening at GAGG 3-22 September titled 'Foods Etrudil' and after that, ZARA COLLINGS, ANDREW LAVERY, MEL FRASER, CHARLES BUTCHER and others are having a group show entitled 'Easi', commencing September 24.

### Western Australian Report

The Western Australian group has been busy not only getting ready for the conference but also finishing their staff in numerous exhibitions. JANI DIXON'S solo exhibition, Reflections, was shown at GALLERY EAST. Ian gave a talk to the Ausglass members about the new work. The turn out was good and we gained a few more new members. Grateful to all new members. The excitement of glass as an artwork is really showing in WA, as we are constantly gaining new interest from all types of people and groups not usually associated with glass.

Glass artwork of ALEXANDRA DEYTT-LANSING was recently accepted to be part of an exhibition, Boundaries, at the WA ART GALLERY. It is an exhibition of 38 Western Australian rural artists and will tour regional WA after its 3-month stint in Perth. KEVIN GORJON and DAVID HAY are involved in a glass grill exhibition in Leadership, Holland. David is also working with NEIL WILLIAMS in the UK for two weeks (until he heads off).

In Margaret River, GERRY REILLY'S MELTING POT GLASS STUDIO is hosting young Japanese glass artists, MARYUM SHIMIZU for a 9 month stint. Waiwone Mavuril.

Gerry Reilly has just returned from the far east of WA (central desert country) near the NT border where he did a consultancy with the WARRULTON ARTS PROJECT, concerned for the architectural glass panels. The consultancy is now developing a small range of glass vessels, including bowls and small coloured fused panels. A presentation and slides were shown on the WA Ausglass Conference for 2003, and we're hoping for up to five delegates from the NGANAWA JARRPA bands. Congratulations to WILLIAM PISCO COOK who recently won the Worthy Alumina Award for Excellence at Bunkury Art Gallery, long established SW SUFFREY EXHIBITION, with the terrazzo glass orb.

GERRY REILLY and his partner, MARGOT EDWARDS have just launched their Partnership in Training and Forum discussion paper, which looks at possible future directions for the Melting Pot.

Other Ausglass members are showing their glass work at various group exhibitions and making a name for them since here in WA. It is all very exciting for us here as the interest for glass artists is growing constantly. Will come to the WA Ausglass members on making WA a glass haven.

All David-Lansing

### Australian Capital Territory Report

Spring has sprung and Canberra is one of its most beautiful seasons. Everyone is busy at work and enjoying the creative environment the town has to offer.

It is a great news to all here that RICHARD WHITELEY has been selected as Head of the Glass Workshop at the Canberra School of Art, Learning Systems, to set up here in Canberra (the School of Canberra). Already having established his studio and being up the stairs, we look forward to many years of his renowned teaching skills and beautiful glass.

# Nomination Forms included with this Newsletter for election

## Ausglass President's Report

### A Uniting Bond

Glass artists continue to have a uniting bond that is the language of glass. Ausglass, an artist managed association, assists artists to share knowledge and broaden their experience of contemporary glass. Ausglass conferences are an excellent opportunity for Australian (and international) glass artists to develop their practice, learn new techniques and experience the friendship that glass artists the world over share. The 2003 conference and associated events will invariably attract over 200 attendees with our comprehensive workshop programme, speaker forums and high profile Members and Student's Exhibition.

### Isolation : Collaboration

The 2003 conference will be significant as it illustrates the continued evolution of the association and the collaborative spirit of glass artists who, although they may work in relative isolation, appreciate the advantages of pulling together to develop, co-ordinate and host an Ausglass conference. Ausglass plays an important role in bringing together like-minded people to unify and strengthen the Australian studio glass movement. The careers of many individual glass artists have greatly benefited from the knowledge gained and relationships formed by organising Ausglass conferences.

### Considering the Future

Ausglass has received public, corporate and foundation support, however, it remains viable predominantly through the contributions of its Members who volunteer their time to manage and co-ordinate conferences, exhibitions and workshops. Every two years a new group of volunteers give their time and this regular introduction of new 'blood' means that the association can maintain an evolving focus that responds to the concerns of the time.

Board and committee Members undertake administrative and governance roles that they might not otherwise have the opportunity to experience. The question remains: can the core of co-operation that originally created the

association, and the volunteer spirit that maintains Ausglass, be sustained?

As membership numbers increase, the original raw energy of the association diminishes and board members are dealing with increased expectations of membership benefits and firmer legal obligations. It is a great challenge for future leadership teams to master this growing role and continue to advance the association.

### Members Online Gallery and Ausglass2

Recent initiatives that the current Board has established include the Ausglass website to promote the association and provide information about Australian glass artists nationally and internationally.

The Online Gallery has grown slowly as Members begin to make use of this service. It is up to you, to make the effort to include your information on the Ausglass website. The Ausglass2 email message service is successfully being used to make exhibition announcements, ask other members about job opportunities, post notices about prizes and related events. These two initiatives have been created by the Members, for the Members and can only succeed with the involvement of the Membership.

### Increase in Membership

Our recent campaign to encourage new members to Ausglass and to provide existing members with the opportunity to renew their membership in advance of a price increase has been a resounding success. Welcome to all our new members. I look forward to seeing many of you as well as familiar Ausglass faces at the Western Australian Ausglass International Conference next January.

### Funding Applications

Organising an Ausglass Conference is a financially challenging undertaking, many avenues of funding need to be accessed to provide Ausglass Members with an inexpensive, interesting and exciting conference programme at a subsidised rate that is considerably cheaper than the actual cost. To this end a number of applications have recently been made to various public and private associations.

The Conference Management Committee has applied to Arts WA for funding to bring renown glass artists to Western Australia to present lectures and workshops. Additionally, the Board of Ausglass has applied for funding from the Australian Council to develop a multimedia exhibition during the conference, to publish a CD-ROM promoting the work of Ausglass members and an educational package that will accompany the CD-ROM. We look forward to our success with these funding applications so that we can provide Ausglass Members with a stimulating, informative conference programme and further promote Ausglass and Australian glass artists.

### Congratulations to a Proactive Board

The Board had a full Board meeting in Adelaide at the end of July. The two day meeting was tough as there were many matters to consider, discuss and resolve, however, it was a good opportunity for us to take the time to celebrate our many achievements as a team. I would like to congratulate those who contribute and continue to contribute to the management and maintenance of the Ausglass Association. Being part of the Board means working together as a team, taking on the responsibility of different areas of activity, and undertaking a variety of administrative tasks. Thanks to:-

- Jenny Verne-Taylor and the Conference Management Committee for their continued efforts in the co-ordination of the 2003 conference
- Glenister Hancock and Arthur Sale for updating and maintaining our website, Online Gallery and email services
- Jarneen Toner who has assisted me with Secretarial duties and the co-ordination of Board and Executive meetings
- Tim Shaw for liaising with the State Representatives, co-ordinating meetings and providing an important link between the State Reps and the Board
- Matthew Larwood for keeping our financial records in order, with the assistance of Simone Larwood (our bookkeeper), and
- Gerry King for co-ordinating the 2002

Mitsukoshi International Glass Arts Festival Ausglass exhibition in Taiwan

This list is not inclusive of all the work done by the Ausglass Board Members and State Representatives, however, I wish to thank those above and recognise their efforts at this point. The workload is continuing to increase as we get closer to the 2003 conference and as Ausglass grows in size it is increasingly important that teamwork and communication continue. Together as a team we have achieved much in the past year. I thank all the Board and the State Representatives for the effort and energy they have given thus far.

### President in Turkey

Currently I am teaching a glass blowing workshop at the new Glass Furnace Foundation, the first glass school in Turkey near Istanbul. Being involved in a glass workshop is an intense, exciting and challenging experience. I am teaching along with Therman Statorn (mixed media) and Lucerna Kohler (kin work). All our students are from Turkey however, that may change once the swimming pool is finished and the secret is out... that Turkey is a hospitable, warm, friendly and definitely a great place to visit.

Considering the cost in attending such an international workshop, the next series of Ausglass Conference Workshops in Perth is an appealing, certainly easier and cheaper option. I hope that many eastern state based members have started to make plans to visit this part of our vast country. The Workshops are set to offer participants with information, ideas and inspiration and the opportunity to have 'hands on experience' with glass under the guidance of renown Australian and international glass artists is a chance not to be missed. Ausglass continues to change, grow and evolve, and with the good will and kindred spirit of those with a passion for glass, the 2003 Ausglass Conference and Ausglass Workshops are set to assist us maintain our vital and ever evolving association. I look forward to seeing you there.

B. Jane Cowie

found glass at URBAN GLASS NEW YORK. Kirstie then flew onto England where she held a residency, researching and developing ideas for new works.

Others travelling, not only to escape the last few weeks of winter for a Northern summer, were LENORS ALLEN, who taught at PLUCHUCK GLASS SCHOOL, and TIMOTHY KINGSMUTH, GABRIELLE HAYWOOD and MEGAN BOTTARI were students there. Gabrielle is bracking up her time in the States with a student exchange in Scotland.

On the exhibition side we have had the opening of PANAMOK at the Wagga Wagga Regional Art Gallery, the last leg of the 2001 exhibit. Selected as finalists for this year's Farnack prize are KIRSTIE REA, MEL DOUGLAS, JANE BRUCE and SCOTT CHASELING.

Just finishing up at the CRAFT ACT gallery is 'Contingent', an exhibition curated by AROONA MURPHY, showing the works of JACQUELINE KNIGHT, JACQUELINE GROPP and JONATHAN BASKET. This show was in gallery 1 while in gallery 2 we had the touring exhibition from the collections of WAGGA and the NATIONAL GALLERY OF AUSTRALIA titled 'Transparent Things'.

In closing I should say we are all looking forward to see the exhibition 'A Journey' by LUANA RYAN. A graduate from the Canberra Art School known for her figurative cast glass, this will be her first exhibition in three years. Stay on centre and turn with the planet Scott Chasealing.

#### Tasmania Report

Most members from all around Tasmania met together recently at the Republic Bar & Cafe. GLENISTAIR HANCOCK was in town and it was a good opportunity for us to meet with a board member, gain a better understanding of the workings of Ausglass and to look at some slides of Glenister's work and his trip to the USA.

At the end of September we have planned a studio tour in the north of the state to the studios of JULIAN BAMPING (rain tormented glass, Deborah) and JAMES DODDSON (Tasmanian Glass Blowers, Laureston). We hope as many members as possible will be able to attend.

A number of members participated in a glass show at the LADY FRANKLIN GALLERY put on by the Art Society. The venue was fantastic and the show was a big success. Merrinda Young.

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## Tom Malone Prize

Entries invited  
for inaugural

### Tom Malone Prize

National Acquisitive \$10,000  
Prize for Glass Artist resident  
in Australia

Closing date for submissions 2 November 2002

Prize to be awarded 15 January 2003

For application forms and information contact:

Tom Malone Prize

Art Gallery of Western Australia

PO Box 8363 Perth Business Centre, Perth WA 6849

Telephone (08) 9492 6600

Fax (08) 9492 6655

tommaloneprize@artgallery.wa.gov.au

www.artgallery.wa.gov.au

## Newsletter Archives

As the Secretary of Ausglass in 1985, I determined that I would establish a comprehensive collection of the Ausglass Magazines/Newsletters, I put out a call for early publications, and received a number of pre-1985 issues. There are still a few missing pre 1985, but the collection I have post 1985, is complete.

I was reminded of this 'archive' when I was looking through the boxes of documents that Maggie Stuart delivered to me during the Conference in January 2001, and I located a significant number of copies obviously kept deliberately by Maggie as a record. Although incomplete, this forms the basis of a second complete set.

As an enthusiastic and committed believer in E-communication as the future for Ausglass, the collating of this record has been a bittersweet experience. Viewing this magnificent collection of printed material lead me to ponder the possibility of the publication of an Annual Ausglass Journal.

The full list of the Ausglass Magazines/Newsletters, (to the best of my knowledge), follows.

David Turner  
Ausglass President 1999 – 2000  
toucan@toucanglass.com.au

**If you have a copy of an Ausglass Newsletter/Magazine that is not listed here, please contact David directly so that this archive can be updated.**

Date	Editor	Cover
1979	Warren Langley	Word - ausglass - map of Australia
1980	D Wright / W Langley	Masterhead outglass newsletter
1981	David Wright	Plan
Volucis 81-82	Gerry King	Photocopy - typeface - staple
March 82	G McLeod	Monogram buff colour Philippine glass
1 Late 1982	Unknown	Grey photo Richard Malne
Jan 1983	Unknown	Past conference newsletter
1983	Peter Minson	Booklet format - macon pigs
1984	Unknown	Booklet format - black pigs
1984	Unknown	Booklet format - black pigs
1985	Julie Brand	AG Outglass female faces
Dec 1985	J Brand	AG Outglass - graphic with glasscutter
April 1986	J Brand	Ditto - black with spatula
Sept 86	J Brand	Ditto - black with glass squares
Spring 1987	Jan Aspinall / Alex Wyatt	New AG format photos - E Horton, J Blum
Winter 1987	Jan Aspinall / Alex Wyatt	Photo - Brian Hirst
Summer 87-88	Jan Aspinall / Alex Wyatt	Photo - Budgerie Glass
Autumn 88	Jan Aspinall / Alex Wyatt	Photo - G Emmanche - black cover
Winter 88	Jan Aspinall / Alex Wyatt	Photo - Sher Pal - black cover
Summer 88/89	Jan Aspinall	Photo - Deb Cox
Spring 1989	Maggie Stuart	Photo - Anne Dybka - white
Summer 89	Maggie Stuart	Photo - Anthony Hoffman
Winter 89	Maggie Stuart	Photo - Planet glass - CBC building
Autumn 1990	Maggie Stuart	Photo - mail in Skygarden
Winter 1990	Maggie Stuart	Photo - David Wright - St James
Summer 1990	Maggie Stuart	Photo - Argy Rousseau
Post conference 91	Bronwyn Hughes	Photo - Liz McGilias
Summer 91-92	Bronwyn Hughes	Drawing - David Wright
Winter 1992	Bronwyn Hughes	Drawing - Kazumi Iemoto
Summer 1992-93	Bronwyn Hughes	Drawing - David Reekie
Autumn 1993	Bronwyn Hughes	Drawing - James Thompson
Winter 1993	Bronwyn Hughes	Historical Stained Glass Cartoon
Summer 1993-94	Bronwyn Hughes	Drawing - Deb Cocke
Winter 1994	Bronwyn Hughes	Drawing - Graham Stone
Summer 1994-95	Bronwyn Hughes	Drawing - Linda Lichtman
Spring 1995	Graham Stone	Drawing - Rob Knottbaum
Summer 1995	Graham Stone	Drawing - Harry Halem
November 1995	Graham Stone	Blue cover - conference logo
1997	Graham Stone	Drawing - Arno Hand
1997	Vic Committee	Sydney conference fireworks
Winter 1998	David Turner	Orange newsletter format (D.Hugh)
Spring 1998	David Turner	Orange newsletter format - Koorie Art
Winter 1999	David Turner	Orange newsletter format - GAS expo
Spring 1999	Richard Morrell	Orange newsletter format - RFC glass pigs
Summer 2000	Richard Morrell	Orange newsletter format - 2001 glass conference
Winter 2000	Richard Morrell	Orange newsletter format - GST
Spring 2000	Richard Whiteley	Orange newsletter format - RFC
Winter 2001	Pauline Mount	New GL format
Spring 2001	Pauline Mount	DL format
Summer 2001	Pauline Mount	DL format
Autumn 2001	Pauline Mount	DL format
Winter 2002	B. Jana Cowie	DL format
Spring 2002	Margot Edwards	DL format

## New Head of Glass Workshop

New Head of the Glass Workshop School of Art, National Institute of Arts, Australian National University, Canberra.

The School of Art is pleased to announce the appointment of RICHARD WHITELEY to the position of Head of Workshop - Glass, Richard will take up his appointment in mid- July of this year.

## Ausglass Online

The Ausglass web site has been improved and has undergone a re-launch. A very detailed and informative section on the 2003 Perth Conference has been included, as well as a general update on all the other info. The online world is certainly now standing up and taking notice with an increased number of hits in recent weeks. Make sure you take a look at [www.ausglass.org.au](http://www.ausglass.org.au)