

**AUSGLAS
NEWSLETTER No.4
1981**

**The Australian Association of
Glass Artists**

**Note from Retiring President
Ausglas**

This is the last newsletter from Melbourne Ausglas, and it seems an appropriate time for reflection. Interest in glass is growing at a fast rate and with the increase in the number of events, exhibitions and people working in glass, the need for an association like Ausglas becomes stronger. It is our only formal communication link in our large country between glass workers in all states. Ausglas also acts as a figurehead organization in liaison with various Arts Administration bodies from the Crafts Board down, both providing a point of view to them, and receiving and disseminating information from them. As well, it keeps us in touch with our colleagues, although we have found it hard getting information from people about themselves or techniques etc. Nevertheless the value of Ausglas has grown since its inception in Sydney and I hope it will survive in the future.

We were pleased to organise the Melbourne Ausglas conference but all found it a great strain on our limited energies and time. In some ways I think the greatest threat to the survival of Ausglas is its success. What I mean is that as membership grows, as the conference's scope increases, the strain on the inevitable few who must take responsibility becomes very great, especially as many of us are self-employed with commitments in other directions as well. Also, the nature of organizations seems to grow, to become more "organizationally" complex and the difficulty of transferring Ausglas to those States with very limited resources is going to be a problem. We are going to have to make some decisions about perhaps limiting the size of membership, resisting the bigger and better conferences syndrome, and using the reasonably healthy finances of the organization to take some of the burden off those who are currently "holding office".

Ausglas means a lot to me in terms of the contacts and friendships I have made, the security of sharing the good and bad times which we all have, and the sharing of ideas and techniques. I wish it well and all who sail in it, and it is with utmost confidence (and some relief) that I pass Ausglas on to South Australia, to what is already a very keen and well organized team, and to their gallant leader, glass blower extraordinaire, supreme educator, man among men, hail King Gerry.

Au revoir,
DAVID WRIGHT

P.S. All correspondence etc., can now be addressed to:
Gerry, King of AUSGLAS
C/- Hartley College
15 Lorne Ave
Magill S.A. 5072

Financial Report

Financial Report for the Second National Ausglas Conference held in Melbourne at the Caulfield Institute of Technology from 10th February to the 13th February, 1981.

Income:

Conference fees	4050
Crafts Board of the Australia Council (for travel subsidies)	1000
Yencken-Sandy Glass Co. (toward lunch catering)	200
T-Shirts	395
TOTAL:	\$5645

Expenditure:

Travel subsidies to interstate conferees	1000
Catering	2017.74
T-Shirts	300
Insurance	107
Buses hired for excursions to Monash and Gallery	118
Reproduction of members' slides	133.11
Photocopying	70
Presentations to guest speakers	120
Glass painting course at C.I.T. held in conjunction with the conference by Klaus Zimmer	95
Printing	271
Material costs for demonstrations	24
Stationery, postage, telephone, etc.	148.21
TOTAL:	\$4404.06

In summary, the total income for the conference was \$5,645 and expenditure to date \$4,404.06, with a profit of \$1,240.94.

Estimated proposed cost for printing, further slide reproduction and postage is \$400.

N.B. Balance as at 20 July 1981 is \$3669.33 cr. Prior to payment for this newsletter, accountants' fees, etc.

ANNE ATKINS
Treasurer, Ausglas
5th April, 1981

Membership List

For your records we have included our current membership list with a reminder to those who are not currently financial according to our records.

We are tightening up on those who are not financial and in future they cannot expect information to be sent out to them.

Ausglas Members

N.F. indicates not currently financial. i.e. membership fees due.

Victoria:

Anne Atkins
1a Oberon Ave., Hawthorn, 3122.
Aesthetic Leadlight
83 Burwood Road, Hawthorn, 3122. (N.F.)
Liza Bush
6 Keeron St., Sth. Caulfield, 3162. (N.F.)
Julie Brand
76 King William St., Fitzroy.
Barbara Bateman
12 Lawrence Ave., Airport West, 3042.
Maree Belot
11 South Rd., Yarrowonga, 3730. (N.F.)
Paul Belot
Same as above. (N.F.)
Andrew Bruce-Smith
16 Olinda Rd., Mt. Evelyn, 3796.
Val Clark
Lot 4, Kent Hughs Rd., Eltham, 3095.
George Clark
Same as above (N.F.)
Graham Clark
21 Brougham St., Eltham, 3095. (N.F.)
Meryllyn Clark
Same as above.
Robert Clark
77 High St., Berwick, 3806.
Pauline Delaney
1 Trent Court, Bon Beach, 3196. (N.F.)
Ross Duncan
1/1 Adaleigh Crt., Clayton, 3168. (N.F.)
Shar. Feil
Shop 1, Hampton Village, Hampton.
Helen Hunt
50 Chaucer St., St. Kilda.
Ede Horton
11/25 Rockley Rd.,
Sth. Yarra, 3141.
Tony Hanning
C/- Nick Mount, Midland Highway, Budgeree.
Thomas Henty
Eagles Rd., Harcourt, 3453.
Bruce Jones
40 Manningtree Rd., Hawthorn, 3122.
Richard Morrell
22 Findon St., E. Malvern.
Nick Mount
Midland Highway, Budgeree, 3870.
Pauline Mount
Same as above.
Alison McMillan
4 Cornell St., Camberwell, 3124.
Glen Mack
433 High St., Echuca, 3625.
Ruth Marshall
77 Orr St., Shepparton, 3630.
Dennis O'Connor
3 Grave Ave., Chelsea, 3196. (N.F.)
Derek Pierce
6/48 Gourlay St., Balaclava, 3183. (N.F.)
Neil Roberts
7 Murphy St., Chadstone, 3148.
Charles D. Radjovic
16 Brookville Rd., Toorak, 3142. (N.F.)
Rod. Sherlock
19 Townsend St., Ivanhoe, 3074. (N.F.)
Jenny Sherlock
Lot 3, Sweeneys Lane, Eltham. (N.F.)
Graham Stone
20 Sydenham St., Highett. 3190. (N.F.)
Michele Super
25 Langridge St., Middle Park. (N.F.)
Gary Thompson
60 Albert St., Williamstown. (N.F.)
Geoff Viney
P.O. Box 54, Fairfield, 3078. (N.F.)
Rob. Wynne
Box 55, P.O. Yarram, 3971. (N.F.)

Ausglas Members

N.S.W.

Annette Almond
Joy Ballard
P.O. Box 1, Nth. Springwood, 2777.
Maureen Cahill
'Marion House', 105 Station St., Petersham, 2049.
(N.F.)
Giselle Courtenay
55 Moons Ave., Lugarno, 2210. (N.F.)
Peter Docherty
Brush Rd., Ourimbah, 2258. (N.F.)
Anne Dybka
17 Bray St., Nth. Sydney, 2060. (N.F.)
John Elsegood
RMB 416 Pattersons Rd., Wagga Wagga, 2650. (N.F.)
Ellis Eyre
365 Lawrence Hargrave Dr., Scarborough, 2511.
(N.F.)
Mike Essen
50 Ridge St., Surrey Hills, 2010. (N.F.)
Mitch Foley
1/35 Clarke St., Narrabeen, 2101.
Jennifer Farley
119 Park Ave., Ashfield.
Judith Gleeson
C/- Glass Dept., Sydney College of the Arts,
56 Allen St., Glebe.
Brian Hirst
Helmut Heibl
Boorowa Rd., Murringo, 2581.
Michael Keighery
C/- Glass Dept., College of the Arts,
56 Allen St., Glebe.
Warren Langley
40 Greycliffe St., Queenscliff.
Judy Le Lievre
Director, Wagga Wagga City Art Gallery,
Baylis St., Wagga Wagga, 2650.
Alex Mitrovic
150 Hampden Ave., Nth. Wagga Wagga, 2650. (N.F.)
Rodney Marshall
50 Wigram Rd., Glebe, 2037. (N.F.)
Alex Makaroff
116 Ridge St., Merewether, Newcastle, 2291. (N.F.)
Cherry Phillips
2/164 Glebe Pt. Rd., Glebe, 2037. (N.F.)
Eren Photi
40 Harden Ave., Northbridge, 2063. (N.F.)
Paddy Robinson
51 Nelson St., Rozelle, 2039. (N.F.)
Keith Rowe
Mangrove Mountain P.O. (N.F.)
David Saunders
Argyle Centre, 18 Argyle St., The Rocks, 2000. (N.F.)
Julio Santos
47 Tomago Rd., Tomago, 2322. (N.F.)
Rodney Smith
2/6 Florence La., Cremorne. (N.F.)
Susan Warren
6 Yabsley St., East Ballina, 2478.

New Members:

Neddie Almond
Silica Chip, Main St., Eumundi.
Mary Brown
5 Passy Ave., Hunters Hill.
Neil Finn
129 Boundary Rd., Peakhurst, 2210.
John Grillmeir
Farrants Rd., Condong 2413.
Colin Horn
C/- Leonora Glass, Newcastle.
Suzie Lord
46 Fullers Rd., Chatswood, 2067.
Alf Mariot
73 Ryedale Lane, West Ryde, 2114.
Bernice Melville
39 Annandale St., Annandale, 2038.
Sylvia Piddington
221 Rowntree St., Balmain, 2041.
Bill Plant, 107 Hume Highway, Mittagong, 2575.

David Wright
35 Cummins Grove, Malvern, 3144.
Leisa Wharington
Loders Rd., Moorooduc, 3933.
Yencken Sandy Glass Ind.
268 Ferntree Gully Rd., Clayton.
Gaffney St., Coburg. (N.F.)
Respective managers:
Tony Hine & Tony Stafrace.

Victoria: New members

Darryl Buchanan
15 McCulloch St., Dromana.
Les Baxter
603 Rathdowne St., Carlton Nth.
Hank Boss
14 Winona St., Mt. Eliza.
Gerry Cummins
Lot 90, 9th Ave., Eden Park, 3757.
Sue Duncan
1/1 Adeleigh Crt., Clayton.
Brendon Dillon
439 Barkers Rd., Kew.
David Edwards
9 Station St., Malvern, 3144.
John Ferguson
20 Rose Ave., Glen Waverley.
Andrew Ferguson
Same as above
Jane Flowers
33 Grace St., Watsonia.
Judith Gleeson
Box 69, Castlemaine.
Inga Hanover
4/182 McKean St., Nth. Fitzroy.
Lindy Hancock
73 Ormond Rd., Elwood.
Tony Hall
13 Clifton St., Richmond.
Bronwyn Hughes
50 Two Bays Rd., Mt. Eliza.
Jan Hinton
32 Milroy St., E. Brighton.
Valerie Mason
White Cottage, Stirling Rd., Metung, 3904.
Judith Rodsted
11 Jacka St., Nth. Balwyn, 3104.
Roslyn Rees
266 Rae St., Nth. Fitzroy.
Alan Steer
9 Heath St., Sandringham.
Jane Semler
44 Melcombe Rd., Ivanhoe, 3079.
Don Wreford
1a Kean St., Caulfield. (N.F.)
Lois (Sunflower) Wreford
Same as above (N.F.)
R. Whiteley
10 Beverly Court, Narre Warren.
Martine Whitcroft
85 Hawthorn Rd., Caulfield.
Ruth Marshall
77 Orr St., Shepparton 3630, Vic. (N.F.)
Vicky Vidor
20 Kensington Rd., Sth. Yarra, 3141. (N.F.)

Ausglas Members

South Australia:

Jan Beyer
281 Crossroads, Clarence Gardens, 5039. (N.F.)
Terry Beaton
73 Jetty Road, Brighton.
Graham Crosby
2/17 Wheaton Road, Stepney, 5069.
Keren Crosby
Same as above (N.F.)
Judson Chatfield
368 Unley Road, Unley Park, 5061.
Abraham Fynnaart
P.O. Box 108, Magill, 5072.
Fred. Hammill
8 McAllen Ave., Beaumont, 5066. (N.F.)
Judy Harris
C/- P. Minson, Box 63, Meadows, 5201.
Leon Johnston
Box 111, Mt. Gambier, 5290. (N.F.)
Gerry King
Sheoak Studios, Sheoak Rd., Crafers, 5125.
Rob. Knottenbelt
211 Port Rd., Hindmarsh, 5007. (N.F.)
Peter Minson
P.O. Box 63, Meadows, 5201.
Cedar Prest
20 Avenal Gardens Rd., Medindie, 5081. (N.F.)
Maria Poletti
218a Holbrooks Rd., Underdale, 5032. (N.F.)
Lindy Sando
3 Gardiner Ave., St. Morris, 5068. (N.F.)
Stephen Skillitzi
C/- P.O. Picadilly.
Vaughan Taylor
3 Gardiner Ave., St. Morris, 5086. (N.F.)

New Members:

Deborah Bradshaw
20a Braund Rd., Fitzroy.
Darryl Collins
110 Cheltenham St., Malvern.
Kurt Florimond
Box 39, Aldgate.
Michael Hook
6 Edgeworth St., Prospect, Adelaide.
Judith Hancock
23 Mitchell St., Millswood.
Andrew Keays
46 The Parade, Norwood.
Viv. Rush
15 Morphett St., Mt. Barker, 5044.
Karen Rumph
12 The Esplanade, Somerton Park.
John Walsh
211 Port Rd., Hindmarsh, 5007.
David Wilson
46 The Parade, Norwood.

Ausglas Members

Queensland:

Joy Allen
7 Bishop St., Rockhampton, 4700.
Creative Glass Guild of Q.L.
G.P.O. Box 1562, Brisbane, 4001.
Peter Goss
19 Stableford St., Tewantin, 4565. (N.F.)
Zara Mathews
90 Gibraltar Drive, Surfer's Paradise. (N.F.)
D.R. Martin
28 Sassafras St., The Gap, Brisbane, 4061.
George Wolf
21 Herbert St., Annerley, Brisbane, 4103.

New Zealand:

Mel Simpson
University of Auckland, Private Bag, Auckland, N.Z.

Northern Territory:

Wendy McD.
Crafts Council, N.T. P.O. Box 1479, Darwin, 5794.
(N.F.)
Gillian Whitlock
P.O. Box 454, Darwin, 5794. (N.F.)
Jan Snelling
86 Freshwater Rd., Jingili, Darwin, N.T. (N.F.)

Tasmania:

Con Rhee
Campbells Rd., Koonya, 7187. (N.F.)
Gavin Merrington
C/- Tasmanian Stained Glass, High St., Evandale.
7212
Gerard J. Reilly
49 Princes St., Sandy Bay, Hobart, 7001.
Richard Clements
C/- Franklin P.O., Franklin, Tas. 7113.

A.C.T.:

Dave Corbett
7 Beltana Rd., Priligo, A.C.T.

General News

Two books on Australian Glass are currently in the pipeline.

Jenny Zimmer has received a Crafts Board grant of \$8,500 to produce a critical/evaluative book on glass in Australia.

She is currently doing preliminary research and is keen to receive brief details of work held in collections or installed in buildings so that she may go and see it. (You may wish to include photographs or written details).

The book is expected to have 90 plates and includes both hot and flat glass.

Details may be sent to 100 Nelson Road, South Melbourne, 3205, Vic.

Robert Leigh is also compiling material for a book on Australian Glass and has requested transparencies and other information from various glassworkers. His address is, Nullavale Road, Pyalong, Vic. 3603.

Denis O'Connor and Rhonda
have gone up yonda,
to build a furnace
in deadly earnest.

Denis has resigned from CIT to establish a glass studio in Wagga Wagga.

Neil Roberts has returned from the glassblowing course at Orrefors, Sweden, and a brief trip to the USA to take up position as Artist in Residence at Sydney College of the Arts, with Maureen Cahill. Neil has some reservations regarding the Orrefors course and anyone considering attending would be advised to contact him.

Graham and Chris Stone are returned from Europe and U.S.A. where they saw a lot of interesting hot glass work.

Con and Catherine Rhee have a baby daughter, Kelly, congratulations.

The Meat Market Craft Centre is now operating a retail craft outlet so for information contact them on (03) 329 9966.

PROGRAMME

MONDAY 23 9.30 a.m. — 12.30 p.m.

Panel:

PROF. KEVIN BORLAND
Foundation Professor of architecture
DEACON UNIVERSITY.

NORMAN DAY

Architect and architectural writer for
"The Age".

2.30 p.m. — 5.00 p.m.

Introduction by: LUDWIG SCHAFFRATH
DAVID WRIGHT

TUESDAY 24 10.00 a.m. — 12 noon

Architect: PETER STAUGHTON
Architect to the National Trust of Australia.
Member of the Historic Buildings Preservation
Council.

2.00 p.m. — 5.00 p.m.

WEDNESDAY 25 10.00 a.m. — 12 noon

Speaker: ANDREW REED
Architect

2.00 p.m. — 5.00 p.m.

THURSDAY 26 10.00 a.m. — 12 noon

2.00 p.m. — 5.00 p.m.

FRIDAY 27 10.00 a.m. — 12 noon

Panel: RABBI JOHN LEVI
Senior Rabbi Temple Beth, Israel.
ALBERT McPHERSON
Precentor and Minor Canon.
St. Paul's Cathedral.
FATHER FRANK O'LOUGHLIN
Director Liturgical Centre
Archdiocese of Melbourne
Teaching staff member — Catholic
Theological College, Clayton.

2.00 p.m. — 5.00 p.m.

Panel: LUDWIG SCHAFFRATH Designer
JUDGE JOHN R. CAMPTON
Chairman Meat Market Craft Centre
ALAN NANCE
Architect to Meat Market Craft Centre
MARJORIE JOHNSON
General Manager to Meat Market Craft
Centre

"Australian Architecture and Glass"

Individual statements by panel of architects and
glass craftsmen followed by open group
discussion.

CEDAR PREST

Glass craftsman and Chairman Crafts Board of
Australia Council.

DAVID WRIGHT

Glass craftsman and President AUSGLAS.

Practical workshop. Brief — to produce a system
and design to glaze the west wall of the proposed
cold glass workshop at the Meat Market Craft
Centre.

Introduction by architect on presentation of
drawings. Inspection of plans. Technical
specifications. Reading, architects' drawings,
scales, elevations, sections, projections, etc.
Questions and answers session.

Practical workshop, with introduction by Yenckens
Sandy Glass Industries.

Speaker: ANTHONY HINE
Sales Manager — Yenckens.

Discussion on building contracts. Producing a
contract for a commission. Explanation of problem
areas. Copyright on design.

Continuation of practical session.

Art in Architecture.

Designer Ludwig Schaffrath and Eric Rowlison, co-
ordinator of special projects for the Victorian
Ministry for the Arts and former Director of the
National Gallery of Victoria, will lead discussion
with the architect and developer of major public
building projects and the audience.

Continuation of practical session. Designs and
small marquet (details only) to be completed by
5 p.m.

"The Relationship of Contemporary Glass to
Religious Doctrine". Individual statements by panel
of theologians followed by open group discussion.

Display of designs and marquets. Judging panel
to announce up to three designs to be acquired by
the Meat Market Craft Centre.

Workshop

Meat Market Craft Centre
42 Courtney Street, North Melbourne, Victoria
Telephone (03) 329 9966

Exhibitions

From 18 November — 18 December 1981 the Meat Market Craft Centre will show concurrently:

"CONTEMPORARY GERMAN GLASS IN AUSTRALIA"

An exhibition of glass panels, windows and designs for glass by leading German glass exponents. This exhibition is sponsored by the GOETHE INSTITUTE with assistance from the Crafts Board of the Australia Council.

"AUSTRALIAN FLAT GLASS"

A survey of flat glass by 20 Australian glass craftsmen each invited by the Meat Market Craft Centre to exhibit one or two recent works.

These exhibitions will coincide with the visit to Australia by renowned German glass designer LUDWIG SCHAFFRATH, some of whose designs are included in the German exhibition. Ludwig Schaffrath will be in Melbourne in November for a workshop in architectural glass design at Caulfield Institute of Technology. Details of this workshop, exhibitions and lectures planned at Caulfield Institute, for those who may not have already been advised, may be obtained from:

Mr Klaus Zimmer,
Senior Lecturer,
Stained Glass and Related Studies,
Caulfield Institute of Technology,
900 Dandenong Road,
CAULFIELD EAST 3146
Telephone: (03) 211 7722

Cold Glass Seminar/Workshop

To further extend the range of opportunity and interest available to glass craftsmen at this time, the Meat Market Craft Centre proposes to hold a Cold Glass Seminar and practical workshop throughout the week of 23-27 November.

The emphasis of this Seminar/Workshop will be to focus on all the practical problems involved, leading up to and during the execution of commissioned works in glass.

Morning sessions will bring glass craftsmen together with architects, clients, developers, suppliers and funding agencies for an interchange of questions, advice and points of view.

Afternoon sessions will provide an opportunity to design a glass wall for a specific location, i.e. to glaze the west wall of the Cold Glass Open Access Workshop proposed for the Meat Market Craft Centre, and to produce a marquet of a detail to the design.

A fee of \$200 will be paid to the designers of each of a maximum of three designs to be selected at the final workshop session.

Detailed programme and application form are attached hereto.

Enrolments and Fees

There will be a maximum number of 15 positions in the afternoon practical sessions and these will go to the first 15 applicants to return completed application forms and Seminar/Workshop fee of \$150.

\$150 Seminar/Workshop fee includes:

- (i) Free attendance at morning sessions.
- (ii) Drawing and tracing paper.
- (iii) Glass, putty, solder, flux.
- (iv) Use of tools and soldering irons.
- (v) Use of kiln and other equipment.
- (vi) Light luncheon.

\$5 per seminar session fee.

There will be a maximum capacity of 50 for the morning sessions. Admission for each session will be \$5, and applications will be accepted for any one or all of the 5 sessions from the first 50 to apply for each session. Free admission will apply to enrollees of the Caulfield Institute Design Workshop.

Application form available from:
Meat Market Craft Centre,
42 Courtney Street,
North Melbourne, 3051.
Telephone: (03) 329 9966

Exhibitions

Recent local exhibitions include:

- Richard Clements — Distelfink — June 6-20.
- Gerry King — Distelfink — July 18-August 3.
- British Glass — Distelfink (see R. Morrell's review) July 18-August 3.
- Julio Santos — The Craft Centre — July 13-25.
- Nick Mount and Warren Langley — Distelfink — April-May.
- Stephen Skillitzi — Potters Cottage — March.
- Ede Horton — The Craft Centre — May.
- Joy Ballard — Springwood.
- Aust. Crafts 1981 — Meat Market Craft Centre — April 25-May 25.

Contemporary Glass Exhibition — Australia, Canada, USA and Japan

In May, Mr Shigeki Fukunaga, Curator of Decorative Arts, The National Museum of Modern Art, Kyoto, visited Australia to select works for an exhibition of non-functional glass.

A number of works were selected and will be exhibited with works from USA, Canada and Japan at the National Museum of Modern Art, Kyoto, from September to October, and the National Museum of Modern Art in Tokyo from November to December 1981.

Notice of the Curator's visit was extremely short and gave glassworkers no time to prepare suitable work, in fact the general confusion about his visit and the exhibition would not have helped him see Australian glasswork in the best light.

The World Glass Now '82 Exhibition

Exhibition Office:
World Glass Now '82
C/- Hokkaido Museum of Modern Art
Nishi 17, Kita 1, Chuo-ku, Sapporo, Japan
Tel: (011) 644 6881

1. Title: World Glass Now '82.

2. Purpose:

From ancient times the brilliant quality of glass has attracted and inspired people to make attempts to manipulate the beauty inherent in this remarkable material. In contemporary glass, there has been a major tendency of turning from 'applied art' emphasizing skills and techniques, to 'fine art' imbued with expressive liveliness. Also, style preferences in glass art vary from one country to another. This exhibition aims to introduce contemporary glass art in the world in two categories: the competition division and the special invitation division. In addition, we would like to contribute to the advancement of modern glass.

3. Organizers:
Hokkaido Museum of Modern Art
Asahi Shimbun
4. Times and Places:
32 days from July 17 (Sat.) to August 22 (Sun.), 1982 (Closed on Mondays)
Hokkaido Museum of Modern Art
*The Exhibition is then scheduled to tour to Tokyo and several cities in Japan.
5. Organizing Committee:
An organizing committee for the exhibition will be established. The committee will be in full charge of the exhibition's operation.
6. Selection of artists:
 - (1) The Competition Division
There will be 50 artists (individual and industries) in total. Six correspondents (glass art experts) in Europe, America, and Japan will recommend artists at the request of the organizers. The participating artists will be chosen from those recommended by the Select Committee consisting of 5 experts who are also appointed by the organizers. The organizers will be entirely responsible for the selection of artists.
 - (2) The Special Invitation Division
The artists in this division will be selected by the organizers according to the recommendation of the correspondents.
7. Works for Entry:
 - (1) The Competition Division
3 works (or groups of pieces) per artist
... total 150 works (groups of pieces)
 - (2) The Special Invitation Division
1 work (or group of pieces) per artist
... total approx. 20 works (groups of pieces)
8. Judging Committee:
The Judging Committee will consist of 8 glass experts from Europe, America, and Japan who are appointed by the organizers. It has the duty of deciding winners who will receive the prizes mentioned below.
In principle, the Committee will be held only with the attendance of all the judges. In case foreign judges are unable to attend, Japanese judges will be chosen to replace them in order to form the committee.
The judges' transportation fees to and from Sapporo, expenses for hotel accommodation and meals during the committee session, will be borne by the organizers.
9. Prizes:
Hokkaido Museum of Modern Art Prize & ¥1,000,000 1 artist
Asahi Shimbun Prize & ¥500,000 .. 1 artist
Honorary Prize & ¥250,000..... 2 artists
The prizes will be awarded during the exhibition period, and the remittance for the foreign prize-winners will be made by money-order or check in foreign currencies.
The winner of the Hokkaido Museum of Modern Art Prize will be invited to the award ceremony. His travel expenses (economy class) and hotel accommodation in Sapporo will be borne by the organizers. The work awarded the Hokkaido Museum of Modern Art Prize will become a property of the Museum after the exhibition.
10. Tentative Schedule:

July, 1981	Select Committee confers in Sapporo. Requests for entry sent to artists.
Sept., 1981	Return of letters approving participation. Final selection of the artists.
May, 1982	Entry works' arrival

- | | |
|------------|--|
| June, 1982 | Judging Committee (in Sapporo) |
| July, 1982 | Award Ceremony, Opening Ceremony of the exhibition, and reception (in Sapporo) |

International Directions in Glass Art

EXHIBITION 1982

The Art Gallery of Western Australia, with assistance and sponsorship from The Crafts Board of the Australia Council and Australian Consolidated Industries, is planning this major exhibition of contemporary glass from around the world. The exhibition will show representative examples of major trends in all forms of glass work, both functional and non-functional. In blown glass, pieces will be selected to show the development of the major strands within the studio movement, together with sculptural work, lampwork, and multiples. Flat and stained glass works will be selected to illustrate recent trends, and will include autonomous exhibition panels and architectural glass design. In the sculptural glass area it is planned to show major installation pieces as well as outdoor works, if possible. The exhibition has been developed in response to the vigorous contemporary glass movement abroad and, more recently, in Australia. The exhibition will extend the understanding of glass and act as a stimulus to the movement here in Australia.

The exhibition is being planned by Robert Bell, Curator of Craft at The Art Gallery of Western Australia, which will be the organizing gallery for an Australian tour of the show commencing in September 1982. Works are being selected for the exhibition by Robert Bell and Michael Essen, glass artist and sculpture lecturer at Alexander Mackie College in Sydney.

The exhibition will comprise about 70 works from 40 to 50 artists. Works will be borrowed and a limited number purchased, from the artists for the exhibition and some works will be made available for sale to the participating galleries. Works will be required in May 1982 for photography, until June 1983 when the exhibition concludes its tour.

The exhibition will open at The Art Gallery of Western Australia and travel to State Art Museums in Victoria, Queensland, New South Wales and Tasmania.

Interested contributors should send biographical data and colour transparencies and descriptions of recent works from which selection could be made. These should be sent with the accompanying form to the selector Michael Essen by August 21 1981. Final selection will be made in September 1981 after which photographs will be returned if requested. Other enquiries about the exhibition should be addressed to Robert Bell.

An illustrated catalogue of approximately 126 pages will be edited by Robert Bell. A large percentage of the plates will be in colour and it will contain a small technical section about glass, and essays on the contemporary glass movement from European and American contributors.

Robert Bell
Curator of Craft
The Art Gallery of Western Australia
47 James Street
Perth 6000
Western Australia
Telephone: (09) 328 7233
Telex: 94988 ART GAL AA

Michael Essen
50 Ridge Street
Surry Hills
New South Wales 2010
Australia
Telephone: (02) 699 3753

Best of British Glass

In July of this year, Distelfink in Melbourne put on view a collection of British glass which consisted of work by Norman Clark, Peter Layton, Pauline Solven and Michael Harris.

Norman Clark and Peter Layton share a workshop in London where they employ an assistant. Norman is a graduate of Stourbridge College; Peter's background is not so clear but I understand he has had exhibitions in San Francisco and Chicago.

Their style of work is very similar, and obviously influenced by the effects which Tiffany and Carder achieved earlier this century, as it displays the characteristic vivid organic colouring and heavy fuming or iridescence of this period.

The work possesses great appeal, and provides good examples of a revivalist style which has become popular in both Britain and America.

Michael Harris is a designer who has been very active on the European glass scene for many years now. He lectured for some time at the Royal College in London, and is now owner-manager of a glass house on the Isle of Wight, where Denis O'Connor worked for a while whilst on his travels in 1980.

The glasshouse operates on industrial principles, employing several local glassmakers who have been trained for the job and who are responsible for only one stage in the production of any finished piece.

Much of the work is typical of current trends in studio glass, incorporating rolled-in enamels etc. However, one distinctive line is the Azurene ware, an effect achieved by internal casing and overlays of gold and silver leaf. This work has won two major design awards in Britain, and is probably the most significant contribution to contemporary glass in the collection.

Pauline Solven has long been recognized as one of Britain's leading hot glass craftspeople, her work being represented in many collections both at home and abroad.

Pauline worked for some time at The Glasshouse in Covent Garden, London, after graduating from the Royal College of Art. In 1978, she established a workshop in Gloucester with her husband Harvy Cowdy, who studied glass technology at the Glass Centre in Brierly Hill.

Harvy's technical knowledge and organizational ability combined with Pauline's flair for elegant simplicity of design has led to a very successful hot glass workshop.

Looking at the glass which they produce, one cannot help but notice certain similarities in decorative technique with the work produced by the Jam Factory in Adelaide. These techniques appear to have originated with Sam Hermann, who helped establish the Jam Factory glasshouse, and under whom Pauline studied whilst at the Royal College.

Any similarity stops at a certain point however, for the elegant forms and quality of execution in Pauline's work far outweighs anything yet produced by the Jam Factory.

To sum up, the strengths of this collection lie mainly in the subtle forms utilized and the overall excellent standards of craftsmanship.

Sadly though, as a collection of contemporary British glass, the work represented at Distelfink illustrates very clearly that, little has emerged that may be definitely recognizable as 'British' in character.

The studio glass movement in Britain is still very young, and those working in the medium, with few exceptions I feel, have relied rather heavily on influences from America and Japan rather than develop an indigenous style of their own. Perhaps there is a lesson to be learnt there.

Credit must be given to Distelfink, who have long supported the glass movement, in making this collection available.

RICHARD (Pommie) MORRELL

AUSGLAS Conference, Melbourne 81

You can recognize anyone from Melbourne Ausglas who was involved in organizing the 1981 Conference by mentioning the word 'conference' or even 'Ausglas' whereupon they tremble and shake, the pupils rapidly dilate, and they retreat into a catatonic state for several days. Nevertheless, we did enjoy it and were rewarded by your gratitude and (mostly) praise. We regretted that many of us were too busy to even meet a lot of new faces and we look forward to the next to rectify this.

We owe a great debt of thanks to C.I.T., to Harold Favey and to Lindsay Anderson and to Eugene Kupsch and Klaus Zimmer for their constant support. C.I.T. could not have done more in making its facilities available with no strings attached. Also, I feel I must single out Shar and Peter Feil for their amazing catering; you really can have 'real' food at such events. Thanks also to all those who helped, talked, demonstrated or whatever. Finally to my close friends in Melbourne Ausglas, thanks to you all.

DAVID

Requested technical papers are reprinted as follows.

Reflections on Ausglas '81

(from somewhere out in the forbidden west of N.S.W. — 44°C!)

As the little truck bowls along at speed,
Flashes of the conference set their seed:
And I ponder and reflect on what went down
The serious business of learning; and the clowns
amongst us.

The transports' belching out black acrid stuff
(Dr. Jon Streeton would be in a huff)
If he could see what I'm breathing without my mask
Along I flash and try to pass — the creeps

Hotties and coldies have met and cross-fertilized
(Ideas I mean — get your minds straight and
civilized)

For God's sake people, you'll have Annie mortified!
Though I feel certain she had some 'corners'
rectified — from 'square'!

Now Con's gone back across the sea,
And Jud 'n' Terry 'n' Viv make three.
Adelaide you're on the map next time
King Gerry — hope the throne room's fine!

Warren's little flags and Steve's funny creatures
Michele's fine engraving and delicate features
David and his growths, and Annie's acid bath
(No wonder she has that squeaky clean laugh!)

Melbourne you did a *fantastic* job
From Dickies 'hot roof' to Richard's glass blob
That turned into bottles and vases and things
And Neil's little jars and monsters with wings

Ahoy there Adelaide, we'll land on your doorstep
Only two years left for you to watch *your* step.
Go to it, I say. Go to it with pride.
And try to show Melbourne they've reason to hide.

Watch out Tassie, Darwin and Perth — Ausbods
You're all in line in the lap of the Gods,
And in the deep north, we'll venture to say,
Joh may even let us hold it *there* some day.

I could go on forever — so had better stop now
Before they all shoot me — or pause for a bow
If your name wasn't mentioned — consider it luck
As I bounce toward Queensland in my little white
truck.

I'll think of more rhymes as I hit the coast route
We'll see you all next trip, so save the law suit.
— till then!

Tons of love and congratulations to 'Committee of
81'. Well done!

xx
NEDDIE ALMOND
Silica Chip Leadlights
Eumundi, 4562 Qld.

Acid etching

All flashed glass is suitable for acid-etching. Pot colours can also be embossed with acid, with subtle effect.

Some glass, especially white and dark blue flashed have a tendency to etch in a blotchy, crystalized manner. To avoid this problem, place the prepared glass face down in the acid, supported by small sections of lead; remove and rinse in water frequently during the process. These attentions prevent the build up of crystals and sediment which cause the problem.

Hydrofluoric Acid neutralizer: Sodium Carbonate (alkali)

Masking preparations:

Always mask the non-flashed side prior to application of resist. This prevents corrosion, hence thinning of glass.

1. **Bitumen:** Mix to syrup consistency with turpentine and apply with a brush or soft ground etching technique. Remove after etching with Turpentine, then wash with soap and water.
2. **Clear Fablon:** Cover the glass completely, then, using a no.11 surgical blade on no.3 handle, cut out to expose required areas to acid. Blades and handles are available at large art suppliers.
3. **Acid-resist pen:** To draw in fine detail. N.B. Only effective for a limited time in hydrofluoric acid. Avail. from etching suppliers.
4. **30 wt. motor oil and paraffin wax.** Wax alone can be applied, but in combination with the oil, painterly application is smoother, hence more spontaneous.
5. **Beeswax:** Pure beeswax is difficult to handle; high temperatures are required and it is brittle so won't adhere to the glass in the acid for long. Instead, I suggest a heated combination of equal amounts of beeswax, tallow (stearine) and paraffin wax. Soft effects can be gained by dripping, splattering or painting.
6. **Latex-rubber based glue:** e.g. Aquadhere. Draw directly onto the glass through nozzle of tube or bottle. When the glue is dry it is clear, as opposed to initial opaque whiteness. In acid, this substance will gradually lift, resulting in very subtle effects.
7. **Plasticine:** Handy to employ in creation of an isolated dam for deep, spot etching.
8. **Parcelmate felt pen:** My most recent, accidental discovery! Great for signing your work.

Acid Mixes:

N.B. Use either plastic or bitumen-coated bath. All related equipment, i.e. funnel, etc. must be plastic. Never store acid in glass for obvious reasons. Industrial 50% for light flash and 70% for deeper flash. Otherwise, for clear effective etching, use 6 parts water, 4 parts Hydrofluoric acid 70% and 1 part sulphuric acid in combination. Always put water into the bath first because if water is added to acid, fumes are produced and great heat generated. These fumes are very dangerous and the heat may cause the resist to melt. Lastly, add the sulphuric acid — very slowly or again copious fumes are produced.

First aid:

As a preventative measure against burns and fume inhalation, wear rubber-gloves and use either a fume cupboard or complete face mask with an acid-filter canister attached.

Should you have the misfortune to receive an acid burn, it won't be immediately evident. Within about an hour, however, a red patch will appear. Seek medical attention urgently. Advise your doctor that the treatment (from C.S.I.R.O.) is an injection, subcutaneously, of Calcium Gluconate. Unlike other acids, hydrofluoric acid doesn't stop burning, very painfully, until it reaches the bone, where it is converted to Calcium Fluoride.

Take care.

ANNE ATKINS

2nd National Glass Conference 1981

Electroplating or forming of copper

Electroplating is the term used in industry to describe the electrodeposition of one metal onto another.

"The principles of electroplating are simple, if you imagine a bath of water in which two plates of metal are suspended, one being connected to the positive side of the current source and the other to the negative, these form respectively the anode and cathode. On passing an electric current through, the water splits up into its component parts causing oxygen to collect at the anode and hydrogen at the cathode. If in place of water some solution of metal is used, then the hydrogen at the cathode forms certain chemical combinations which cause the metal to separate and be deposited at the cathode. Further, if a soluble anode is used of the same metal as in solution and the solution is of a suitable nature, then as fast as metal is deposited at the cathode so it is replaced by dissolution of the anode."

Electroforming is the term used in industry when a metal skin is built up on a non-conductive material. This term, electroforming, is usually used in the craft field to describe the granular build-up of metal deposits on either metal or other non-conductive masters. In extreme cases tree-like (dendritic) or coral-like textures can be developed with high current densities.

Procedure

1. Any non porous surface can become the cathode including glass. The surface must be made conductive by being coated with a conductive paint, e.g. 1) silver powder mixed with a quick drying lacquer (this however is very expensive) or, 2) a graphite solution. Aqua-dag is the most readily available local product and is available from Ace Chemicals, 3) copper powder from a paint store in lacquer. It must be thoroughly dry before being immersed in the plating solution. An infra-red lamp will speed the drying process.
2. Affix a wire to the glass. Copper wire (18-22 gauge) is suitable. Ensure the wire is contacting the painted surface. Several wires may be necessary if an even plating is required. However, expose only contact points of insulating wire to prevent plating shadow.
3. Ensure that the model is clean. It must be completely degreased. Detergent (not soap) can be used if necessary. Also, sandblasting or engraving the surface will aid lacquer adhesion to the glass etc.
4. Prepare the solutions for electrodeposition. There are many recipes for plating solutions and many are available commercially. However, many of these contain cyanide and are therefore quite dangerous.

A suitable solution:

Copper Sulphate — 450 grams (obtained from nurseries as fertilizer)

Sulphuric acid — 100 millilitres (Selbys Chemicals)

Distilled water — 2 litres (supermarket)

This solution can be used in a plastic bucket and can be used at room temperature which makes it very suitable for home or classroom use. The solution should be agitated — this can be accomplished by using an aquarium pump. If heated by an aquarium immersion heater to about 80°C greater deposition occurs.

Evaporation is reduced if sealed off.

5. Prepare the anode.

For use with the above solution a copper anode is required. This is made from sheet copper (18 or 20 gauge), obtained from scrap metal merchant, bent to conform to the shape of the bucket with a thin strip bent to protrude over the top of the bucket. To allow for good circulation, holes may be drilled through the anode. The red (positive) lead from the rectifier is attached to the anode. Area of anode should exceed area of cathode.

6. The rectifier.

The commercial plating unit is called a plating rectifier and it regulates direction and flow of voltage and amperage. These units are, however, expensive; over \$200.

A simple unit can be built for home or classroom use. See diagrams 1 and 2 for different versions. One uses a 12 volt battery charger. The current is thus changed from A/C to D/C.

7. Using the rectifier.

Hang the cathode in the solution and connect it to the black (negative) lead from the rectifier before turning the unit on.

"Connect the current source. There are a number of variables that will determine the quality of the final surface. Whether it will be smooth and follow the cathode contours closely, or whether it will consist of granular or even dendritic surface growths, all depends upon such factors as:"²

- a. Changing voltage and amperage.
- b. Changing solution strength — or allowing debris to collect in the solution, or coating of the anode due to impure copper sheet.
- c. Changing the plating solution temperature.
- d. Changing the degree or direction of circulation of the solution.
- e. Changing anode shape, size, or distance from the cathode.
- f. Varying the length of time the cathode remains in the solution.
- g. Selective 'stopping off' of certain areas at stages in the process. Bright nail polish later removed with acetone is ideal.

If the copper growth is loose and flaky, reduce the amperage. If the growth is very slow, increase the amperage. It is better to have slower growth at the beginning. A rich build-up of copper will take at least 12 hours. On completion the copper surface will be pink and dull but may be polished to a fine lustre. A copper lacquer (spray can or liquid) applied after polishing will prevent tarnishing.

Electroplated metals are always denser and more brittle than hot cast, rolled or drawn metals, and should remain intact especially if good interlocking and enveloping of the surfaces are achieved.

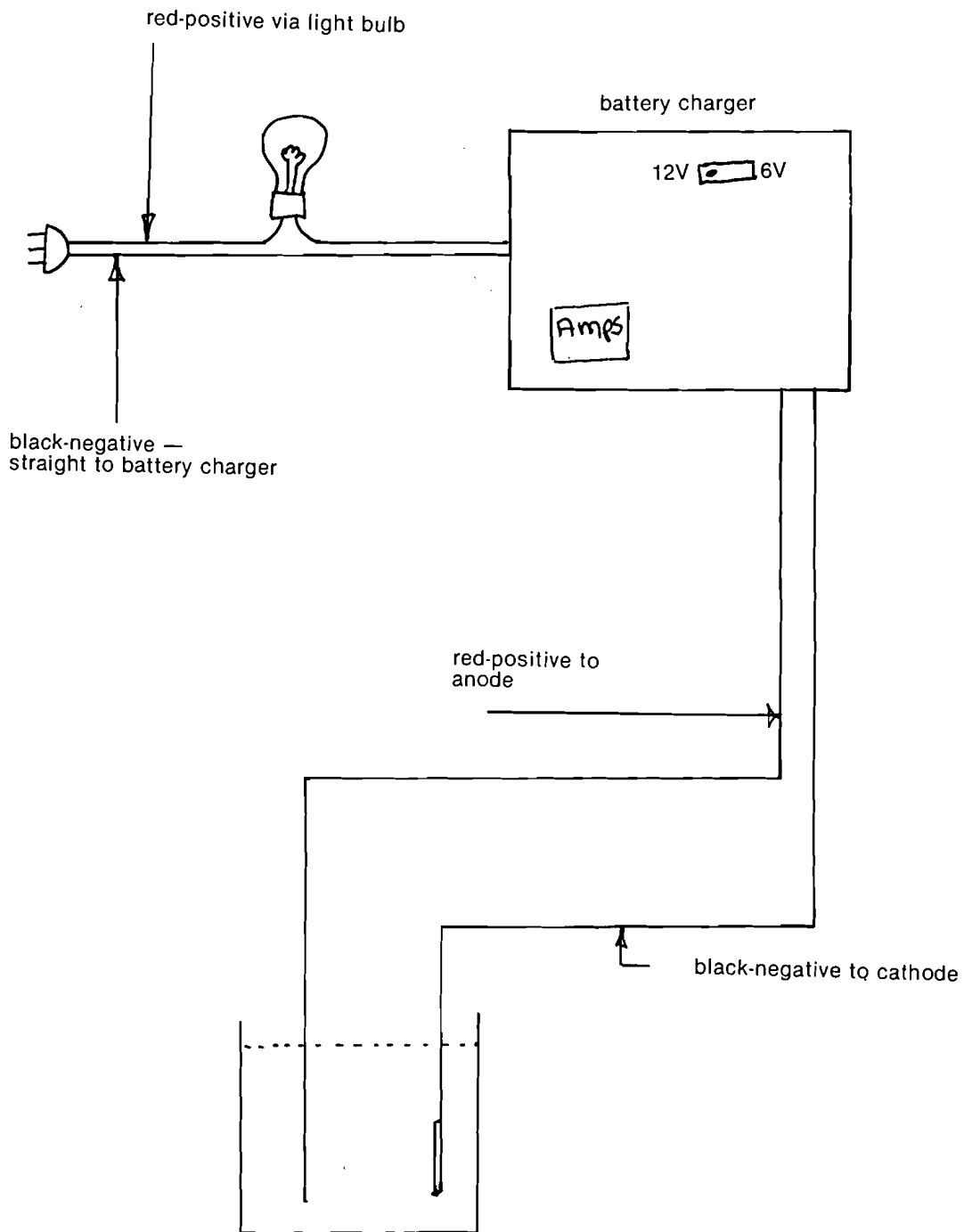
1 Bowie, H. Jewellery Making. p.128.

2 R. Von Neumann — The Design and Creation of Jewellery. p.190.

3 C.A. Fooks Electroplating Paper

4 Metal Finishing Journal USA 1979

DIAGRAM 1
Wiring Diagram for battery charger rectifier
(From C.A. Fooks 1980)



Notes: The light bulb acts as a resistance to some of the current and so by changing the wattage of the light bulb the current is controlled. Note that a stronger light bulb gives a higher amperage. Both 6 volt and 12 volt sides of the battery charger can be used with any globe to give further variability.