
Ausglass Magazine

A Quarterly Publication of the
Australian Association of Glass Artists

ausglass



AUTUMN EDITION



Contents

Stained Glass – Restoration and Conservation	4
Stained Glass – Restoration and Conservation	5
General Information	6
Compatible Glass	7
Glass Engraving	8
Glass Engraving	9
Glass Engraving	10
Glass Artist in Profile	12
Glass Artist in Profile	13
Glass Artist in Profile	15
New Work/New Artists	17
Exhibition in Review	18
General Information	20
Competitions and Exhibitions	21
Exhibition Programme	22



FRONT COVER:

"Pictures of a Diary" by Gerhard Emmerichs
Painted stained, antique glass.

NEXT ISSUE:

All contributions must reach the Editor C/- 312a Unley Rd,
Hyde Park, S.A. 5061 by 14th July 1988.
Newsletter deadline May 13th

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ausglass magazine

AUTUMN EDITION
1988

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THE RESTORATION AND CONSERVATION OF STAINED GLASS

To many travellers, Europe and America are the places one can find the immense wealth of Stained Glass of the world. Australia of course also has a considerable heritage of Stained Glass in both its residential and particularly its ecclesiastic works.

Nevertheless, it is clearly evident that the great heritage of European and American Stained Glass is still there intact to be enjoyed by the present generation. This has only been made possible by the careful restoration and conservation work carried out by successive Stained Glass studios, over the many centuries of their existence. Through the efforts of such people as Jenny Zimmer of Melbourne and Adelaide's Peter Donovan, in their documentation of the history of Stained Glass, the public's appreciation of the many artistic works in glass which Australia possesses, has undoubtedly been increased.

Architectural Stained Glass will rarely, if ever, come under the care and maintenance of Museums and Art Galleries, which devote much time and expertise to the preservation of other artistic works of the past and present. Yet Stained Glass is often arguably as important, valuable and fragile as those works in the care of Galleries. Instead, the restoration and conservation of Ecclesiastic and other major works in Stained Glass occasionally fall prey to the ruthless competition of the market place. In particular Insurance companies often aim to have any repairs patched up at minimal expense to themselves. The church organisations and individuals to whom the care of such important works is entrusted, are all too often ignorant of the processes involved in the proper restoration, and the real value of their possessions.

The studios quoting on such jobs can be placed in the unfortunate predicament of having to do the best they can for the least money, particularly if there is a lot of local competition and in some cases even if there is none.

To the layperson, the final product, often seen from afar, may appear to be reasonable, in some cases they may even believe it to be the best that could be done in the circumstances. Quite often it is not and were it not for the meagerness of the quotation, considerably more time and effort could have been spent matching the glass types, painting and staining or developing appropriate techniques for the adequate restoration of these artistic works. Proper restoration often requires very much more time in experiment and searching than in actual work on the panels themselves.

The solution to this very complex problem is probably not going to be found quickly, yet it may interest those involved in Restoration and conservation to reflect on some of the guidelines of the A.I.C.

The American Institute for Conservation (of Historic and Artistic Works) is a non-profit, professional organisation. It was formed to set and uphold standards of professional conduct and to co-ordinate and advance knowledge and practice in the maintenance and preservation of cultural property. Unfortunately it has only a minor role in relation to glass. Nevertheless it is interesting to briefly consider some points made in its Code of Ethics and Standard of Practice.

1. PREAMBLE: Whether in private practice or on the staff of an institution, the conservator has obligations not only to the historic and artistic works with which he/she is entrusted, but also to their owners, to his colleagues and trainees, to his profession, to the public and to posterity.

2. RESPECT FOR INTEGRITY OF OBJECT: All professional actions of the conservator are governed by unswerving respect for the aesthetic, historic and physical integrity of the object.

3. SINGLE STANDARD: With every work he undertakes to conserve, regardless of his opinion of its value or quality, the conservator should adhere to the highest and most exacting standard of treatment.

4. PRINCIPLE OF REVERSIBILITY: The conservator is guided by and endeavours to apply the "principle of reversibility" in his treatments. He should avoid the use of materials which become so intractable that their future removal could endanger the physical safety of the object. He should also avoid the use of techniques, the results of which cannot be undone if that should become desirable.

5. LIMITATIONS ON AESTHETIC REINTEGRATION: In compensating for damage or loss, a conservator may supply little or much restoration, according to a firm previous understanding with the owner and the artist, if living. It is equally clear that he cannot ethically carry compensation to a point of modifying the known character of the original.

6. PROPER COURSE OF TREATMENT: Inasmuch as an owner is rarely competent to judge the conservation requirements of his historic and artistic possessions the conservator should honestly and sincerely advise what he considers the proper course of treatment.

7. RECORD OF TREATMENT: A record of treatment should be made by the conservator. He has an obligation to record and report in detail to the owner the materials and methods of procedure employed in treating the object.

8. EDUCATION OF THE PUBLIC: In his relations with the public, every conservator should accept such opportunities as may be presented to educate the public in the aims, desires and purposes of his profession in order that a better popular understanding of conservation be established.

In relation to the final point above, I wish to float a proposal for AUSGLASS to consider. No doubt many of us involved in the restoration of ecclesiastic windows, have been dismayed by the absence of small and large fragments of broken glass from recently damaged or vandalised windows. In stained and painted work even the tiniest slivers of glass can be pieced together to reconstruct or repaint sections of the window. Only if every piece is carefully collected can the most exact restoration be carried out. It has been known for some of these fragments to end up as souvenirs for the casual passerby. Other fragments have simply been vacuumed up.

These problems and many others including: double-glazing, the choice between re-leading or partial repair, cleaning and conservation and photographic record keeping are aspects requiring public education. In the interests of National conservation of our Stained Glass heritage, in this Bi-centennial year, I would suggest that AUSGLASS could undertake a campaign of information distribution to all churches Australia-wide. A short circular could be distributed to churches making them aware of the requirements for proper conservation of the heritage of Stained Glass in their care. This effort could well seek the assistance of the National Trust. The educational campaign would also inevitably heighten public awareness of glass in general, right through to contemporary architectural glass. A press release to the media advising them of this initiative would positively promote AUSGLASS. Helping to preserve our past is the only way to ensure our future.

Frans Kat
C/- 66 King William Road,
Goodwood, SA 5034



The stained glass studio at the old Whitefriars Glass Works of Fleet Street, London, England.

WANTED!!!

The William Morris Gallery in London is interested in knowing the whereabouts of a **STAINED GLASS WINDOW IN MELBOURNE.**

The window was made by:
KARL PARSONS (1884-1934) a former apprentice of Christopher Whall.

All known details:

1. Dated 1921-22
2. War Memorial window for 1914-1918 war.

3. Includes a figure of St. George.
4. Possibly a Crucifixion or Resurrection of Christ.
5. Possibly 2 lights, St. George with St. Michael, with the Archangel and Christ in the Tracery Light.
6. Possibly 3 lights, St. George, Christ, St. Michael, and some other figures or scenes in tracery. Only brief details exist in Parson's diary.

If you can assist in locating this window or provide slides, it would

be greatly appreciated by the Gallery keeper Peter Cormack. Please ask your friends.

A major exhibition of the works of Karl Parsons is at present taking place at the William Morris Gallery in London .

For further information:
Frans Kat
66 King William Road,
Goodwood, SA 5034
(08) 373 1807

REPORT ON THE PERFORMANCE OF THE POT FURNACE WE BUILT IN LATE '85

See article in Sept. '86 Ausglass Newsletter

The furnace was kept going non-stop for 10 months in '86 and again in '87, and fired up for the third time in February '88. We have been producing good quality glass for this period and have not yet had to replace the initial pot. We have renewed the castable door for the first time and replaced the flame retention head on the burner every 12 months. Running costs still average \$20 per day for gas. There is no visible sign of deterioration in the castable furnace lining or the pot itself. The furnace does not require firing down to protect the pot. We just turn it off, close the door and burner port and go on holidays. Firing up is activated with a three-quarter pottery burner for about 8 hours, then over to the main burner on low KPA's, gradually increasing the KPA's and air over a period of about 48 hours. When the temperature is up, we load with batch on top of any cullet (removed before the last turn off and reloaded into the cold furnace before firing up).

All in all, we are very pleased with the efficiency and low maintenance of the furnace and have decided to use the same design in our second studio, which will be under construction in March '88. Production should commence around June-July with the emphasis on quality rather than quantity.

The studio will form part of a larger complex devoted to promoting public awareness of contemporary glass in Australia.

CHRIS PANTANO

CLOSING DATES AND BOOKET, 1988 VISUAL ARTS/CRAFTS BOARD – GRANTS

The Board has approved the following closing dates for 1988:

June 15

- Project Development Grants (organisations)
- Project Grants (organisations)
- Public Grants
- Public Art Grants

August 15

- Artists' Development Grants
- Annual Administration Grants
- Exhibition Development Grants
- Exhibitions Grants
- Research Grants
- Marketing & Promotion Grants

December 15

- Overseas Development Grants
- Project Development Grants
- Exhibitions Development Grants
- Collections Development Grants
- International Program –
No specific closing date.
- Special Initiatives Program –
No specific closing date.
- Awards –
To be advised.

The Board's Programs of Assistance Booklet copies are available from your crafts council. Summary outlines of objectives, priorities, program guidelines and fee schedules are included. Forms will be available eight weeks before the advertised closing date,

World Crafts Council 1988 International Crafts Conference

The World Crafts Council International Conference focusing on the subject: "Crafts: Theory and Practise in the Late 20th Century" will be held in Sydney, 8th-13th May, 1988. As the conference is an international event participants from 86 Member Countries will be attending (see last issue SA Crafts for details).

World Crafts Gathering

The ABA is sponsoring the visits of five international speakers at the World Crafts Council Conference "Crafts: Theory and Practise in the Late 20th Century". The conference, organised by the Crafts Council of Australia, will be held at Sydney's new Powerhouse Museum in May.

– Queensland Ausglass meeting to be held at Albion Stained Glass, 12 Gore Street, Albion (07-262 7605), on April 23rd '88 at 11 am.

– On the agenda will be the nomination and election of 2 people to act as Queensland representatives for Ausglass, and discussion on any aspects of Ausglass membership will be welcome.

See you there –
Regards, Chris.

Lutz Haufschild Australian tour has been cancelled due to a bereavement in his family. This has been a great shock to us all. We offer Lutz and his family our sincere condolences.

The Sydney workshop was completed and was considered a great success by both Lutz and the participants. The rest of us who were awaiting his arrival are disappointed we did not have the chance to meet and share time with him . . . perhaps another time.

Thank you to all those who worked toward the organisation of this tour – Marc Grunseit, Lindy Sando, David Turner, Claire Arkins, Lilliane Urech, Colin Montford and Wolfgang Jansen.

Berin Behn

COMPATIBLE GLASS

30th-31st January '88

Cocks and Blum's glass workshop of Sydney organised a weekend at the Byron Bay studio of Colin Heaney, to bring together the blowing and designing talents of Nick Mount, Brian Hirst, Deb Cocks, Liz McClure, Jan Blum, Ian Johnstone, Richard Whiteley, Shirley Gibson, Mezza Rijdsdijk and Patrick de Sumo.

After spending time in the United States last year at the Pilchuck Glass School, learning blowing techniques from Flora Mace and Joey Kirkpatrick, Deb and Jan felt there was a definite need to initiate a similar scheme of co-operative hot glass blowing here in Australia. The idea was to utilise the various skills of a group of glassworkers, enabling pieces to be made that would otherwise be impossible to execute at one time, with the normal set up of one glass-blower, and an assistant.

For instance, there was one large cone piece, designed by Jan Blum which involved six people. Nick Mount headed the team and blew the actual cone, Brian Hirst worked with him on the 2 colour overlay, Ian Johnstone assisted by working the hand and feet additions, with help from Richard Whiteley, Jan picked up the pre-warmed rim additions from the Lehr and Chuck Simpson (from Colin's studio) kept the whole thing hot with a hand-held blow-torch. The atmosphere at times like these is almost like theatre and is very exciting.



Patrick, Jan and Nick.



Ian and Nick.

The workshop was generously funded by the Crafts Council of NSW and all other costs were met by the various participants.

It was rewarding for several reasons. People learnt from the interaction of talents, knowledge, skills and experience, and they also had a great time. Everyone agreed that a repeat performance would be in order.

FIRST GROUP EXHIBITION OF AUSTRALIAN GLASS ENGRAVING

Held at the Sydney Opera House last October

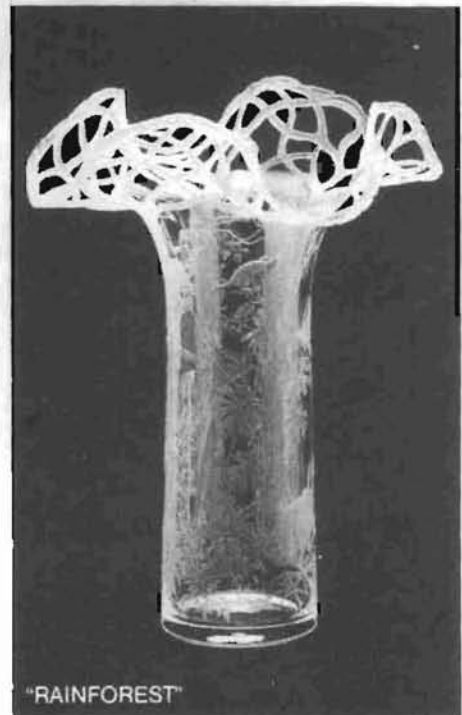
One of our main purposes for holding this exhibition was to make as many people as possible aware of what glass engraving really is. Most people have no idea at all. Even those who have had some exposure to engraved glass don't realise the great scope and variety of work that is currently being produced in Australia. We feel that for all the visitors to our exhibition we achieved this goal of enlightenment. In fact they seemed positively eager to hear our explanations of tools, techniques and ideas behind the work displayed. We are hopeful this flood of enthusiasm will result in a few more glass engravers! Because of the location, we had thousands of people through. We estimate about eight thousand including many interstate and overseas visitors. One of the reasons for choosing the Opera House was that everything in the Exhibition Hall is black. The walls, the ceiling, and we painted all the stands black. Those pieces which were not self-lit, stood in pools of light provided by individual spotlights specially arranged in ceiling tracks. The total effect was quite magical.



Anne Dybka's "Tempest" based on the characters from Shakespeare's play was visually exciting and very popular with the public. Comprising 5 blocks of highest-grade optical glass, the characters were engraved on various sides and "spirits" in the form of holograms appeared as a background scene in rainbow colours. The blocks, resting on a specially made eye-level stand, were lit from below. Other pieces by Anne included a vase which was pierced at the top to form branches and engraved with Rainforest subjects on the stem; a penguin and a polar bear carved from opal glass and attached to polished, green tinted transparent glass blocks; a cameo cut dish and a cage-cut bowl to name just a few. Anne engraved on a great variety of glass types including a large plate glass panels bent to a gentle curve, full lead crystal blocks, optical glass panels and some Australian blown glass.

Alasdair Gordon came all the way from Perth with his work. Alasdair's wife, Rish Gordon, also contributed three pieces of her flexible drive work. As he was the only individual in the group practising the traditional technique known as copper-wheel engraving, about half of his collection was in that medium – notably the "Fried Lizard". He also attempted to show that sand etching can vary in its application from the delicate as in the sets of fine wine glasses depicting "Eucalypts" and "Wild Orchids" to deep sculptural work and carving.

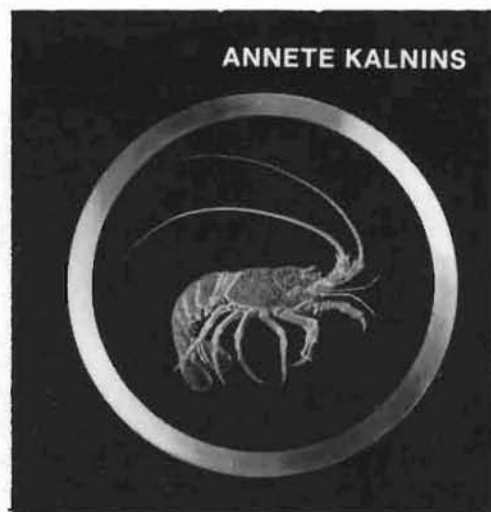
"Wanambi of Ayres Rock", Alasdair Gordon.





Sculptural use of sand blast combined with stone wheel cutting and polish create an exciting contrast to the finer work of copper-wheel and diamond burrs. Several pieces specially blown for him by his daughter Eileen, while she was working in Tasmania, illustrate well this particular appreciation viz – “Monstera” and “Schefflera” Annette Kalnins’ African scene of Impala chased by lions consisted of two plate glass panels surrounded by a laminated, carved Rosewood frame. This work was lit entirely by fibre-optics concealed with the wood. Other interesting works included two crystal plates incorporating precious stones. One, a dragon, had a carefully cut half carat ruby set in its eye and the other, a winged horse, was surrounded by seven brilliant white diamonds which were set in the correct formation of the constellation “Pegasus”.

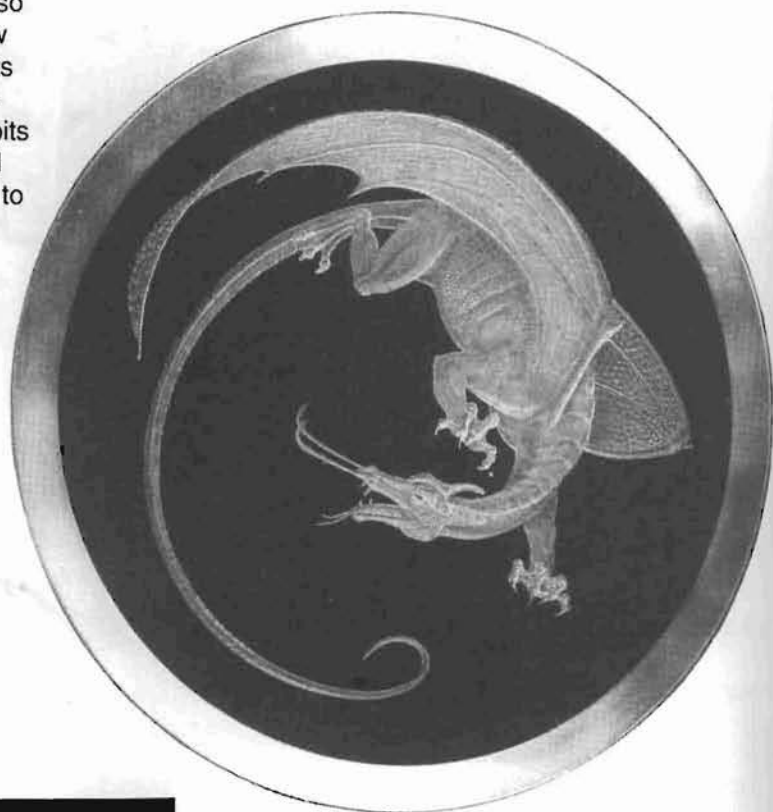
Cecil Renfield, an expert at Calligraphy, displayed numerous examples of both line and stipple lettering. Cecil’s work revealed the great skill required to space and shape words particularly around curved surfaces. Many of the alphabets were of his own creation. There is always a demand for creative lettering, and his work was much appreciated.



EXHIBITION IN REVIEW

Paddy Robinson's most notable work was laminated window glass. Difficult to describe but fascinating to view – a solid glass baby where, working from a model, each sheet of glass is cut, glued and then carved. A second piece with the same theme consisted of a glass egg, also built up in layered sheets of glass with the centre hollow in the form of a baby. Large and sculptural, these pieces complement each other, one "positive" the other "negative", but twins in every detail. Another of Paddy's exhibits was a cylindrical vase engraved with trees, pierced and partially filled with water. A small carved duck attached to a hollow glass tube appears to "float" on the water's surface.

ANNETTE KALNINS
ANNE DYBKA



ANNETTE KALNINS



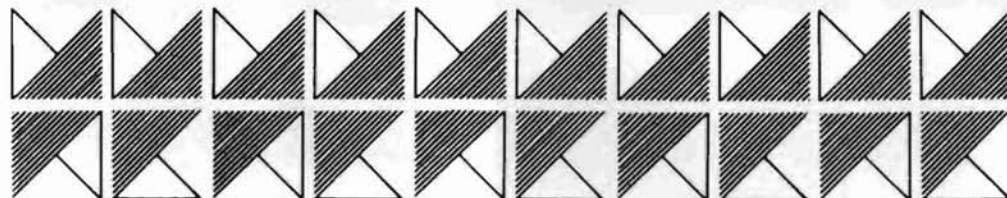
"WEB"

PADDY ROBINSON

exhibition

In September '87 S.A. Ausglass membership presented their work for public viewing at the Adelaide Royal Show. The S.A. Crafts Council set up a display aimed at promoting the crafts. The theme was "Living Arts" with emphasis on the crafts as a living and dynamic part of society and a furthering of the crafts council's educational programme. The displays included a high standard of participation from all groups and guilds associated with the crafts.

The attendance was the most for any council promotions so far. An estimated 750,000 people attended the show and a sizeable proportion visited the crafts display. Ausglass took out an award for the presentation of our display. Thanks to Deelan Somerville who co-ordinated the Ausglass section and to all who had participated.



DIAMOND VALLEY ART AWARD

1988 INVITATION EXHIBITION – October 1-8

Civic Drive, Greensborough, Victoria

Acquisitions to the value of \$16,000 may be made in the following categories:

GLASS

TEXTILES

WORKS ON PAPER

SCULPTURE (limit on size)

PAINTING (limit on size)

CERAMICS

METAL

Artists and Craftspeople wishing to be considered for invitation may submit a brief resume and four photographs of recent works to:

**Diamond Valley Art Award Committee, P.O. BOX 115, Greensborough 3088,
no later than June 24th, 1988.**

For further information contact: The Recreation Department, Shire of Diamond Valley (03) 435 7411.

"I am unsure which comes first, or which is more important to me – the function or the design".

glass artists in profile:

BRIDGET HANCOCK

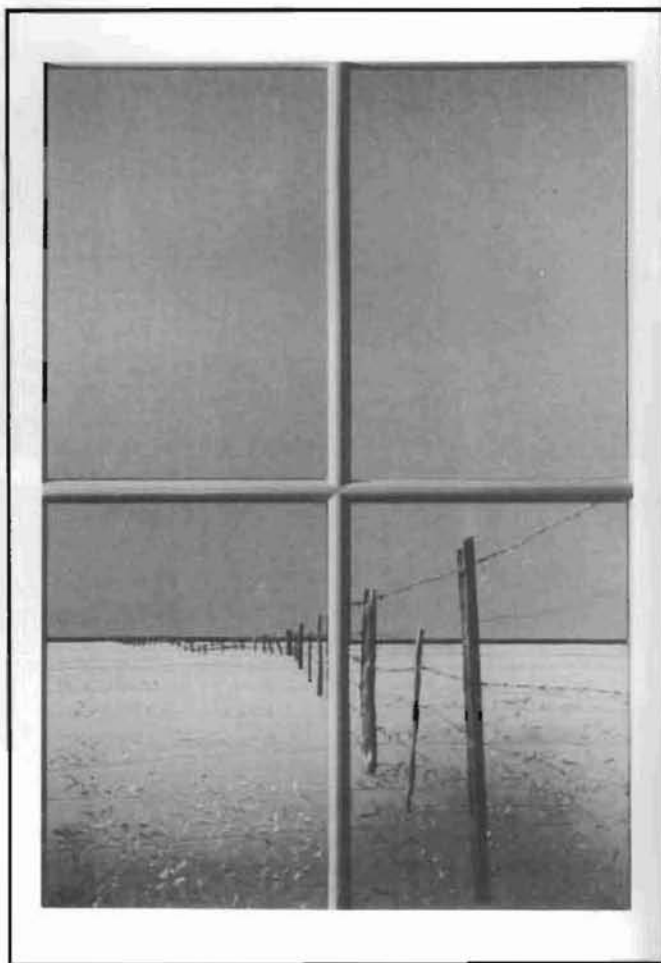


Bridget is a Sydney-based artist working from 38-40 John Street, Leichhardt NSW.

My work incorporates pieces such as lights, fountains, clocks, bowls, platters, windows, furniture, etc., but always with the desire that they impart an emotional and aesthetic impact as well as function. I am unsure which comes first, or which is more important to me – the function or the designs.

I've found that certain themes, carry, throughout my work. There is the ever-present desert, which has been a

source of inspiration from the beginning of my contact with glass – with images of the Australian outback – corrugated iron, barbed wire and red, empty landscapes. The tactile nature of fused glass has always attracted me and more recently I have been incorporating it with images of figures in motion – such as dancers, acrobats and trapeze artists. I'd like to broaden my horizons with larger, more sculptural pieces in the future.



"Disturbing the Piece" (see photo) has brewed in my subconscious since a photographic expedition to Innaminka (Sturt Stony Desert) in 1982 and finally came to the fore when asked to create an "environment" for the

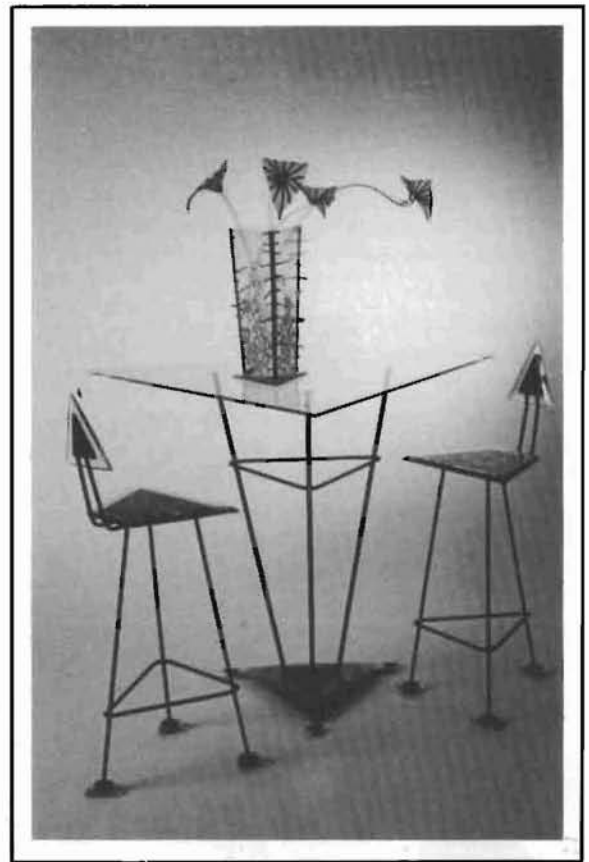
glass artists in profile:

Crafts Council of NSW's "Changing Environments" exhibition.

"Desert Cocktails" ensured to furnish an environment where "cosmopolitan" and "outback" found harmony."

Far left: "Disturbing the Piece", by Bridget Hancock.

Right: "Desert Cocktails" – by Bridget Hancock, glass furniture use of fusing techniques.



Rosalina Mann



Rosalina has recently completed her Graduate Diploma in Visual Arts (Glass) at Sydney College of the Arts. Her theme is glass and water. The following excerpts are from her Studio Documentation paper.

"Perhaps my love and earliest memory of water comes through the "Carnivale Festivities" in Argentina. The carnivale lasts three days . . . commencing 40 days after Christmas. It is a time for play, joy, happiness and samba with water being thrown around by all.

Later memories . . . would be the precious fluid that surrounds and nurtures us in the womb or, the more

fatalistic memory of the last act of the human being in passing water when the muscles involuntarily lose their control at the moment of life's ending (*p3).

Water is a forever changing feature . . . (and) I must determine in which way I would like it to perform . . . considering at all times that water perform as as a living organism which has the capacity to energise the quiet surroundings. I must also consider (that it) . . . can be broken into fragments and immediately recreated, this miraculous property is the one that attracts me and which I believe is similar to glass (p52).

The fountain "Portray" (see photo) is the synthesis of glass, water and emotion. I believe that the head is where all the feelings revolve, where our thoughts are originated and our feelings shown (p56).

I have great optimism for the future for commission work related to both private and individual and especially to the corporate clients seeking out more personal image related identities for their companies. And with the elasticity of the two major mediums in my constructions

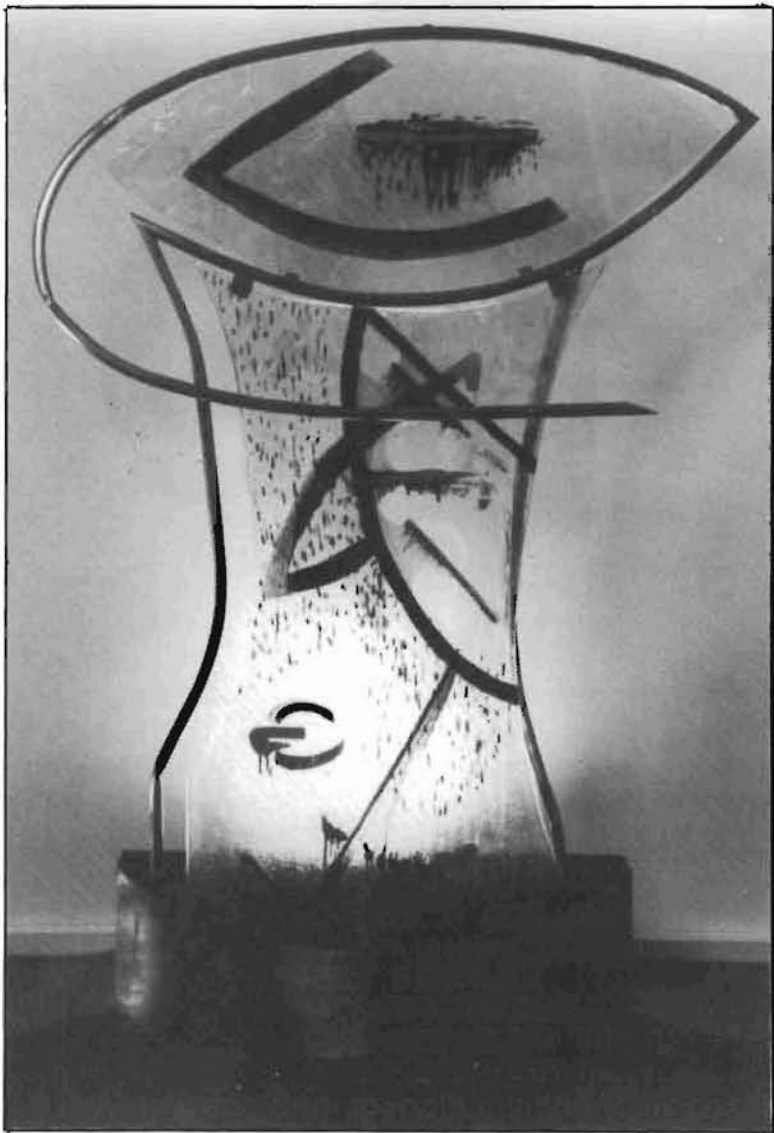
GLASS ART

(glass and water), a great deal of freedom exists to create innovative and spectacular designs."

"Unlike her previous works imbued with the strength, ruggedness and passion of her native Latin America, this fountain holds an ethereal quality which almost borders on spritual realms. A feature which also stems from her rich cultural background."

by Emilia Bresciani.

SBS Television



"Portray", mixed mediums by Rosalina Mann.

Photograph by Greg Piper.

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L.F. Spittle
Manager - Lead Products

glass artist

GERHARD EMMERICHS

(glass painter)

Left: "Wedge Kreuz", 1987 Gerhard Emmerichs, 160 x 60cm, painted stained, bolted, laminated, float and antique glass with solid glass chunks, on wrought iron stand.



"I am now back to basically traditional techniques including painting and staining, because they come closest to my ideal of good, spontaneous painting on glass." Gerhard's professional career began with his apprenticeship as a glass painter for Hein Derix Studio in West Germany. While at Derix Studio, where he stayed for two years, he worked on large architectural commissions for such designers as Jochem Poensgen, Ludwig Schaffarth, Joachim Klos, just to mention a few. During those two years, he also had the opportunity to work on restorations for ancient windows.

Before coming to Australia in 1981 he completed studies and qualified as a Master Glass Painter and Glass Decorating Technician.

Having explored many facets of flat glass work during the mid eighties, he is now back to basically traditional techniques involving painting and staining "because they come closest to my ideal of good, spontaneous painting on glass."

In 1987 Gerhard and a group of friends formed the workshop co-operative "Whitehall Enterprises", situated in an old factory in Footscray. Their aim is to develop new purposes, for the use of glass and other materials, in architectural and interior design. Thus far they have created considerable interest both from the media and

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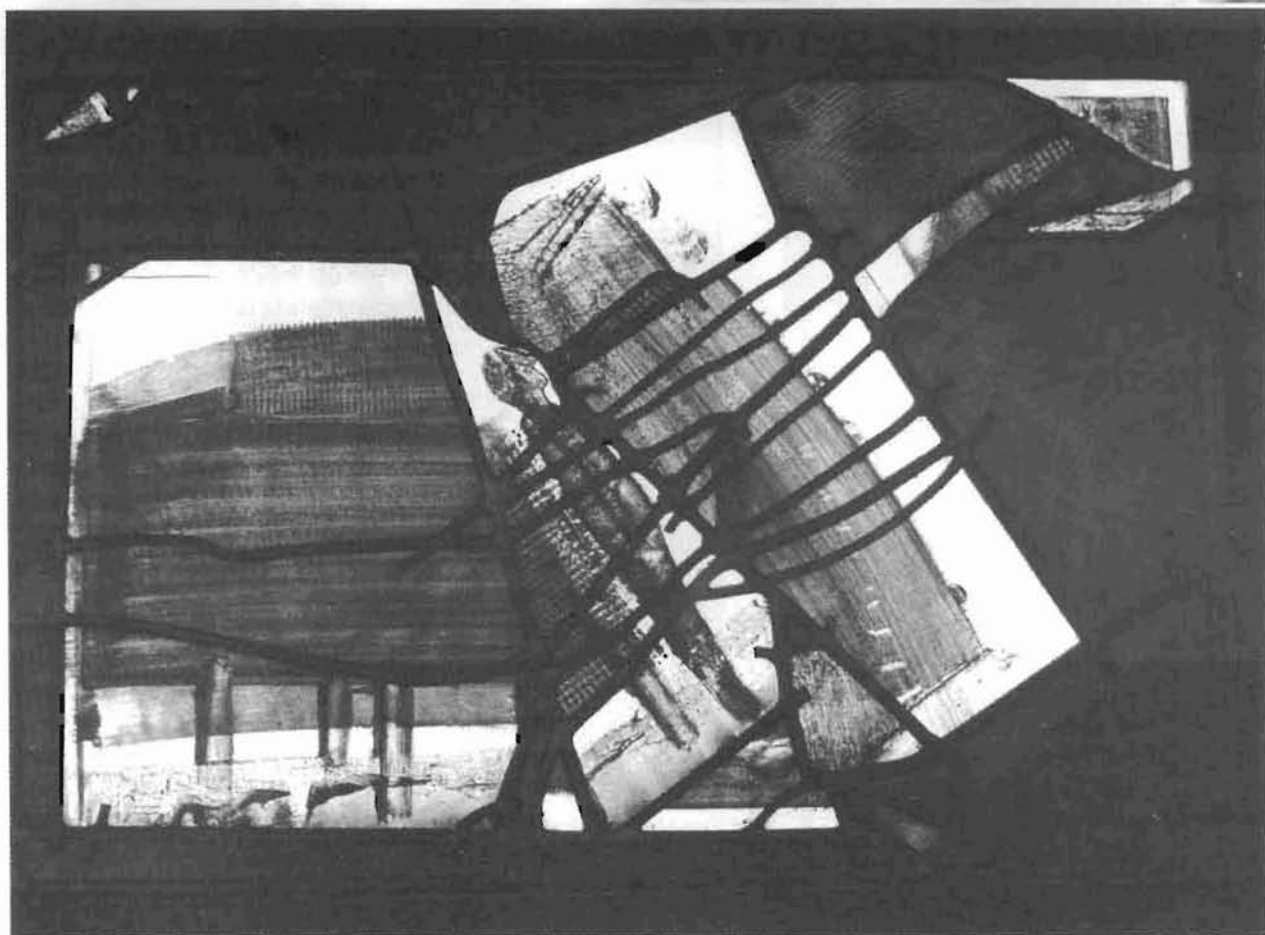
39 PYRMONT ST PYRMONT NSW 2009

glass artists in profile:

public alike. They have collaborated on various interior projects, two of which are Designer Fashions, 539 Chapel Street, South Yarra, and Marianne Hartwick (Special Occasion Fashions), 160 Bourke Street, Melbourne. Gerhard's work will be featured in the next edition of Interior Design magazine, April-May 1988.

Right: Table "Yandoit Style" 70cm, painted stained, polished, float glass on forged steel legs.

Below: Painted stained, antique glass and panel presented at Westpac Exhibition '87.



New Work/New Artists

GLASS ARTISTS GALLERY

26 FEB-17 MARCH '88

Once again we can see the endless and exciting properties of glass displayed at the New Works/New Artists exhibition, Glass Artists Gallery. The show has brought together sculptures, vessels, plates, a wall piece and an exquisite glass rod chess set designed by Glynn Thomas and expertly made by John Schunmann. Some of the artists have recently graduated from institutions in Sydney, Melbourne, Canberra and Adelaide. Andrew Markin, who has just completed studies at Chisholm Institute of Technology in Melbourne, is exhibiting three "Totemic Pedestals", these sculptures rise up from a base of steel and are built up with layers of metal rods, metal triangles and solid triangular blocks of green glass which have an icy appearance, capped by a large glass triangular slab, the objects lose some of their fine sense of balance.

Smaller but also monumental in design are Michelle Heriot's two cast glass and sandstone sculptures. Michelle has created a rough surface texture and pale colours to make the finished object look like it has just been excavated from an ancient site and mounted on the sandstone for the exhibition.

A colourful and whimsical approach to glass sculpture can be seen in "Vessel" by Sydney artist Anthony Reece. This piece is a mosaic of painted glass and below the glossy surface colourful animals, mermaids; the type found on the bows of boats, distorted faces and cherub heads with wings appear from out of the folding glass and darkness of the substance holding the fragments in place. A delight for the senses.

In contrast, Kate from South Australia is exhibiting clear slumped glass platters which are square and have a geometrical, symmetrical relief base. The platters have been very neatly constructed and one can sense an Inca influence in the design. The South Americans have also influenced Richard Whiteley, a Canberra artist. His beautifully constructed vessels like alters for the gods have small sandblasted bases, brightly coloured designs and a translucence that is highlighted by long protruding shards of glass that appear like flames when lit by the sun.

Another Canberra artist with a refined technique is Mikaela Brown, who has blown large solid cylinders of glass using red, black and white colour combinations to produce striking images which have been screen printed on the glass.

Mikaela has also blown elongated bubble shapes which she has made into lights, an exciting prospect with glass. What would Duchamp have said about PCD's ready made, maybe the title "TV de Vino" is the best part? The Glass Artists Gallery opens from 10-6 Monday to Saturday and has a permanent collection of modern glass.

Lynette Hearne
Super 8 filmmaker, sculptor and assistant at the Glass Artists Gallery



Vessel by Richard Whiteley.

EXHIBITION IN REVIEW

Garry Nash

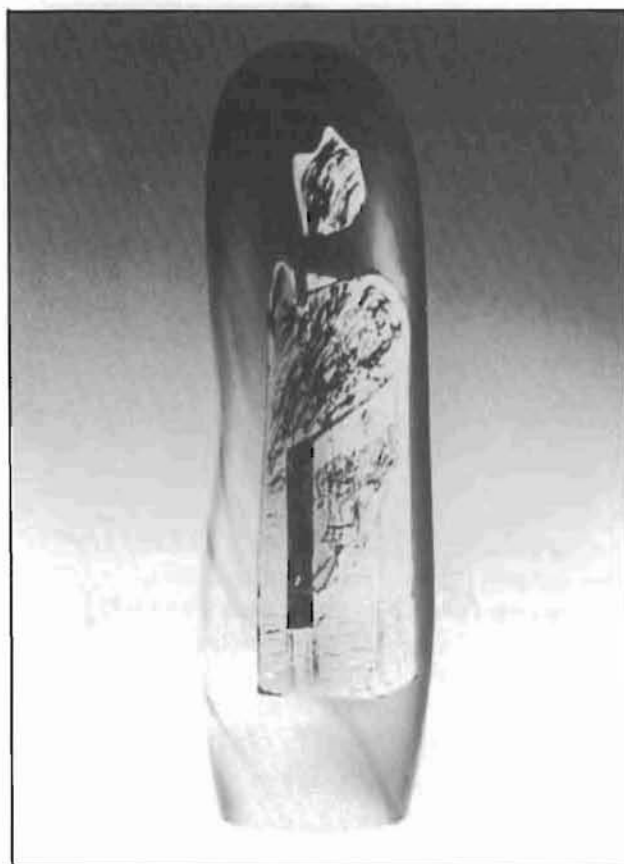
Recently at the Hamilton Glass Gallery, Lane Cove West, Sydney. Previously exhibited at the Beaver Galleries, Canberra.

"I am interested in capturing some of the feeling of what it is like to be part of the contemporary world at this time. Each generation wishes to leave behind some artifacts as a record of the fact of their existence. There appears to be a subconscious urge to record the essence of experience in a personal, idiosyncratic manner. People look to artists, writers and craftspersons of a generation to sum up and record the achievements of their era. In this way, I see my images, and forms, as being a reflection of my time, like the school photo, the family portrait, the sports team photograph".

Garry Nash

Extract from the Canberra Times, January 1988, written by Meredith Hinchliffe.

"This exhibition shows dedication and discipline not often found in artists as young as Nash. The simple but strong motifs harmonise with the forms and surfaces. His knowledge of surface ornamentation and glass blowing allow him to significantly expand his artistic parameters and give him precise control.



Overlaid blown form – by Garry Nash.

MEMBERSHIP

Dear ex, present and future members,

Membership fees are due **now** so if you'd like the benefits of Ausglass in 1988, please send your cheques as soon as possible to me care of 68B Woodville Road, Woodville, S.A. 5011.

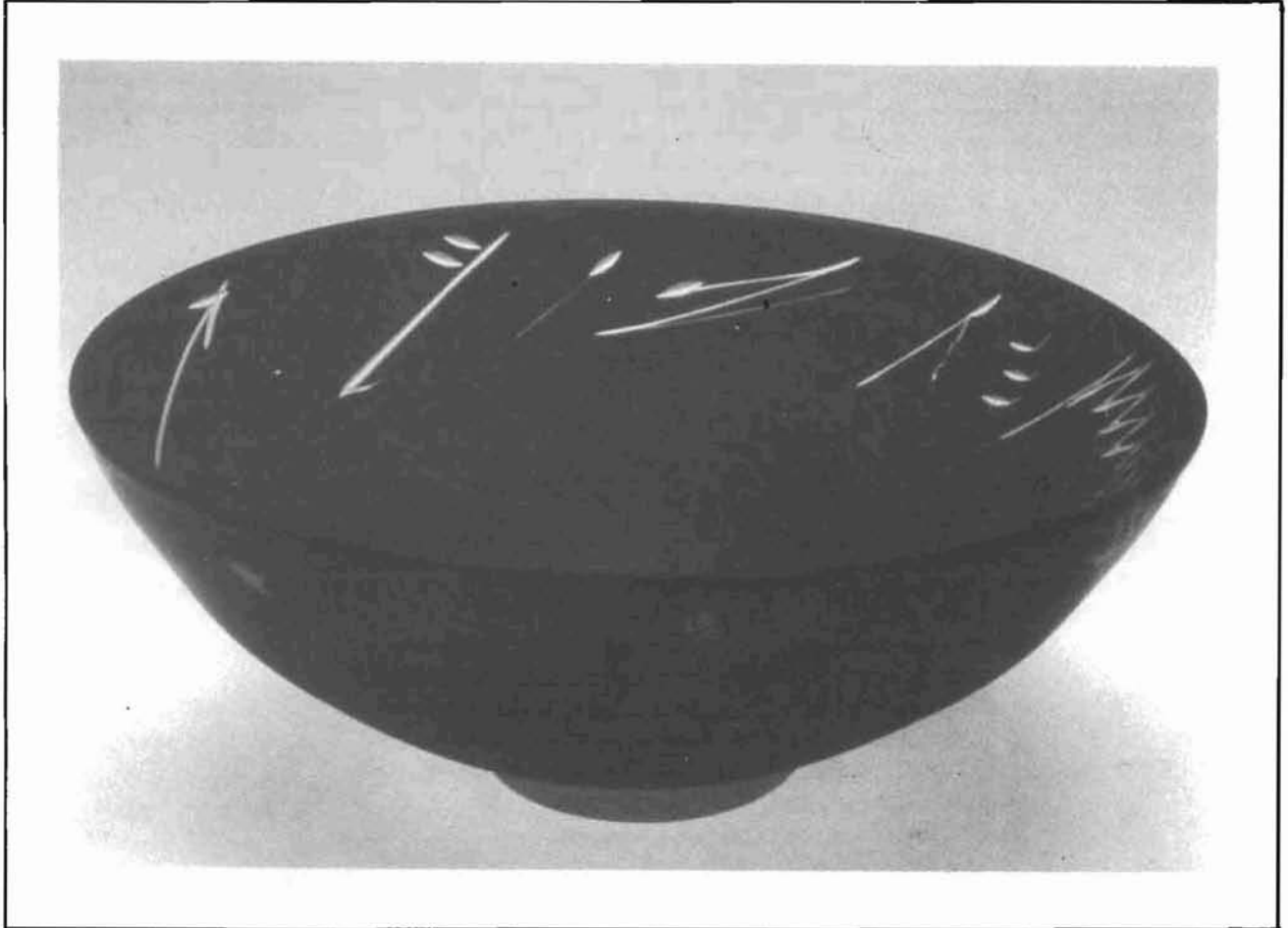
If you have changed your address, please let me know – we would like to keep you up to date.

And if you know of anyone interested in joining Ausglass for the first time, let me know so that forms and information can be sent out, thank you.



Declan Somerville
Membership Officer

EXHIBITION



Vessel series – red cut – 375mm diam. x 127mm high, by Garry Nash, glass artist from New Zealand.

ACE CHEMICAL CO.

Full range of chemicals available for glass making & colour

● Quotations given on request. ●

Contact:

ACE CHEMICAL CO.

10 Wodonga Street
Beverly, S.A. 5009.

Ph.(08) 268 5055

GENERAL INFORMATION

JULY

WORKING TOGETHER IN ARCHITECTURE

The event is organised around an exhibition of project which involve architects with craftspeople, artists and designers. The seminar associated with the exhibition will include two eminent overseas speakers and will be joined by prominent local theorists, arts administrators and practitioners to focus public discussion.

Enquiries: Alex Selenitsch, Co-ordinator, "Working together in Architecture", MMCC 42 Courtney Street, North Melbourne 3051.

DIAMOND VALLEY ART AWARD

Entry forms available from The Recreation Dept., Shire of Diamond Valley, P.O. Box 115 Greensborough, 3088
Phone (03) 435 7411
Exhibition to be held, October '88

Cocks and Blum's workshop

Access days are Tuesday, Wednesday and Thursday. Machinery includes kilns, belt sander, sandblaster, engraver and lampworking equipment. You can hire one piece of machinery for half and hour or have full workshop use for a whole day or half a day. Our first weekend workshop will be in January 1988.

All enquiries to Jan or Deb on 560 9136.

Located at: 38-40 John Street, LEICHHARDT 2040 N.S.W.

The Canberra School of Arts is hosting the 1988 International Master Workshops and Symposia in Textiles, Glass, Ceramics and Silversmithing. Australian artists will have the opportunity to work alongside international artists. The public are invited to attend lectures, exhibitions and open day activities during the event. These activities immediately precede the World Crafts Council's conference in Sydney in May.

24th APRIL-7th MAY

MASTER WORKSHOP IN GLASS
Fusing and kiln forming techniques.
Convenor: Klaus Moje.
Artists: Diane Hobson (UK), Rob

Knottenbelt (Vic.), Warren Langley (NSW), Antoine Leperlier (France), Willi Pistor (West Germany), Kirstie Rea (ACT), Colin Reid (UK), Mezza Rijdsdijk (ACT), Ann Robinson (NZ), Stephen Skillitzi (SA), Steven Weinberg (USA).

MONDAY 25th – 1-5 pm

GLASS WORKSHOP
INTRODUCTORY LECTURES
By workshop participants.

FRIDAY 29th – 10-5 pm

GLASS WORKSHOP OPEN DAY

SATURDAY 30th – 3 pm

OPENING, CRAFTS COUNCIL OF ACT GALLERY
Kiln Formed Glass: An International Exhibition.

30th APRIL-29th MAY

CRAFTS COUNCIL OF THE ACT
Kiln Formed Glass: An International Exhibition.

FOR FURTHER INFORMATION:
Program details are subject to change, for further information contact:

Judy Pearce
Co-ordinator
1988 International Master Workshops/Symposia
Canberra School of Art
GPO Box 804, Canberra 2601
Phone (062) 46 7915

Hamilton Design Glass Gallery, 156 Burns Bay Road, Lane Cove West (02) 428 4281.

APRIL 8-30

ROBERT WYNNE – Featured Artist (decorative blown vessels).

MAY '88

STUDENTS OF THE STUDIO EXHIBITION

JUNE

MARGO ALEXANDER – Featured Artist.

JULY 1-30

"GLASSWORKS '88" – Annual Group Show (a survey of contemporary Australian glass art).

AUGUST 5-27

JILL McGUINNESS – Featured Artist (kiln-formed glass and copper foiled work).

SEPTEMBER 2-30

KEITH ROWE – Featured Artist (blown forms).

OCTOBER 7-29

SALLIE PORTNOY – Featured Artist (kiln-formed platters and jewellery).

NOVEMBER 23-27

"AUSTRALIAN CRAFT SHOW" (R.A.S. Showground, Sydney).

DECEMBER 1-24

"CHRISTMAS EXHIBITION" (mixed work by Gallery Artists).

COMPETITIONS AND EXHIBITIONS

Competitions (with closing dates)

APRIL 22 – Alice Craft Acquisition '88.
Open to all crafts people, \$3,000 acquisition. A minimum of three purchases will be made.

Further information is available from Crafts Council of the NT, Alice Springs division, P.O. Box 85, Alice Springs, NT 5750. Phone (089) 52 4417.

APRIL 30 – Open Award
Beaver Galleries Award 1988
An exhibition of occasional furniture.
Open to all furniture designers/makers.
A \$1,000 non-acquisition award.
Beaver Galleries, 81 Denison Street, Deakin, ACT 2600. Phone (032) 82 5294 for further information.

MAY 26 – Open Competition
New York, NY '88 International Art Competition.
An open multi-media competition, \$US6,000 cash/purchase awards.
For application write to: IAC Dpt. JSRRR, P.O. Box 245, Eastchester, NY 10709 USA.

JUNE 30 –
Entry forms and slides deadline for Wagga Wagga 4th National Glass Exhibition.
Entry forms available from Glass Art Gallery, P.O. Box 20, Wagga Wagga 2650. Phone (069) 21 3621.

Following the very successful promotion of "The Australia Glass Artists Exhibition" by Bob and Jan Barnard in Brisbane, we have decided that it is our duty to carry out a similar promotion in our city, Toowoomba.

We will be holding an exhibition of glass art at our studio/gallery for one week, from 17th to 25th September, 1988. This week was selected as it coincides with the Annual Heritage Arts Festival and our Annual Carnival of Flowers.

It is intended to display the pieces with the best possible lighting, both natural and artificial. Individual work will display the artist's name and price. No commission will be charged and all pieces on display will be fully insured. We invite interested glass artists willing to display pieces during this week to contact us. All of the Queensland members of Ausglass who exhibited in Brisbane, have indicated their eagerness to submit their glass art, and we would welcome participation from some of our southern fellow members.

Joan and Andrew Mladenovic
"Classic Stained Glass"
37 Raff Street, Toowoomba, Qld. 4350.
Phone: (076) 38 2597

GLASS ARTISTS GALLERY: GLEBE N.S.W.

1988 calendar for exhibitions has been prepared. The following exhibitions are group shows. We hope to have a greater selection of unique and varied works to exhibit this year.

PRODUCTION GLASS –
10th June-7th July.
Artists who work in production situations or work in limited editions.

WEARABLE GLASS –
5th August-1st September.
This is our very successful yearly show which we hope will stretch your imaginations and extend the boundaries of body adornment.

THE LIGHT SHOW –
2nd September-29th September.
This exhibition is geared toward interior design and environmental media.

CHRISTMAS SHOW –
25th November-24th December.
Plenty of goodies required to fill the Christmas stockings. Smaller works preferred and exhibits sold on a "cast and carry" basis.

Should anyone require more information, don't hesitate to contact the gallery direct on (02) 552 1552.

SPECIAL NOTICE
At the time of publishing, the Glass Department of Sydney College of the Arts, is making arrangements for workshops to be held, during May, with Colin Reid and Willi Pistor. Should anyone be interested in participating, please contact Maureen Cahill at Sydney College of the Arts – Phone: (02) 692 0266 immediately.

EXHIBITION PROGRAMME

18th MARCH-14th APRIL

SHAR FEIL – Threads Bared.
Glass Artists Gallery, 70 Glebe Point
Road, Glebe (02) 552 1552.

APRIL

ROB WYNNE
Hamilton Design Glass Gallery, 156 Burns
Bay Road, Lane Cove West (02) 428
4281.

APRIL-MAY

AUSTRALIAN CRAFTS 1988
A survey of contemporary Australian
crafts. Meat Market Craft Centre.

26th APRIL-22nd MAY

Survey exhibition of fused glass. Crafts
Council of the ACT Gallery, 1 Aspinall
Street, Watson 2602 (062) 41 2373.

15th APRIL-12th MAY

SOMETHING OLD – SOMETHING NEW
Glass Artists Gallery, 70 Glebe Point
Road, Glebe (02) 552 1552.,

MAY 13

SURVEY EXHIBITION of the best of
the new generation glass workers – the
Potters Gallery, cnr. Malt and
Brunswick Streets, Fortitude Valley,
Queensland.

MAY

QUEENSLAND
A glass competition as part of working
exhibit at Pine River Show – part of
agricultural show, celebrating its
centenary soon. 45 minutes drive from
Brisbane.
There are two sections (a) Warm/Hot
Glass; (b) Cold Glass. Prize money in
both sections \$100 1st, \$50 2nd.
The show commences August 5th-7th.
Entry forms and further information
from Jan Barnard, P.O. Box 27 Albion,
Brisbane 4010. Ph. (07) 262 7605.

13th MAY-9th JUNE

MICHAEL KEIGHERY
Glass Artists Gallery, 70 Glebe Point
Road, Glebe (02) 552 1552.

8th JUNE

POWERHOUSE GLASS
WINDOWS
Bicentennial Commission of three
window panels combining glass and
photography by Maureen Cahill and
Mark Davoren. Level 4 Switch
House, Powerhouse Museum,
Sydney (02) 217 0111.

22nd JUNE-17th JULY

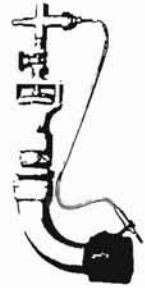
GAS & FUEL GLASS AWARD
EXHIBITION
Meat Market Craft Centre, Courtney
Street, North Melbourne (03) 329
9966.

10th JUNE-7th JULY

PRODUCTION GLASS
Group Exhibition. Glass Artists
Gallery, 70 Glebe Point Road, Glebe
(02) 552 1552.

WHITEFRIARS:

(THE UNIQUE GLASSHOUSE)
The colourful and fascinating story of a
small London manufacturing business
– Whitefriars Glassworks, forms the
basis for a major new exhibition at the
Museum of London. Opening on 8th
December '87 "Whitefriars: The Unique
Glasshouse" will run throughout 1988.
Opening hours:
Tuesday-Saturday 10.00-6.00;
Sunday 2.00-6.00;
closed every Monday.
Admission free.



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brown**

and associates

Manufacturers of gas burners and controls for
furnaces, annealers, slumpers,
flame polishing etc.

Temperature control equipment.

Oxygen atmosphere analysers.

Balances and weights for weighing chemicals.

Hand held and bench mounted torches.

Suppliers to most of the hot glass workers.

New generation recuperating hot glass
burners available to
reduce gas consumption.

For full details contact:

N.G. Brown & Assoc. Pty. Ltd.
7 Albert Street, Richmond 3121.
(03) 428 7766 (03) 428 1588

Ask for Mark Brabham.



**n.g.
brown**

and associates

Lyons	1.30
taxi	4.15
bus	6.00
refreshments	5.70

MEMBERSHIP

'88 fees are now overdue – it's time to pay! – this will be the last magazine/newsletter information you will receive unless you pay your fees.

Membership forms enclosed.