

**Ausglass Magazine**

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**A Quarterly Publication of the**

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**Australian Association of Glass Artists**

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# ausglass



SPRING EDITION

1989

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**Please note a change of address for Membership Enquiries:**  
**Meza Rijdsdijk, C/o The Turkeyworks,**  
**38-40 John Street, Leichhardt. N.S.W. 2040.**  
**Phone: (02) 560 9136**

## FRONT COVER

*Amhem Land:* by Anne Dybka  
Includes a Jabiru, Rock Wallaby, Pandanus Tree, and  
Water Lillies, is engraved in optical glass and is  
approximately 10" x 4½" x 3½"

**Next Issue: December 1981**

Responsibility cannot be accepted by Ausglass, its Executive Committee or the Editorial Committee for information in this magazine which may be ambiguous or incorrect. To the best of their knowledge, the information published is correct.

**ausglass  
magazine**

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**AUTUMN EDITION 1989**

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Maggie Stuart

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## PRESIDENT'S INTRODUCTION

Recently, I was having a telephone conversation with a woman who is assisting the Conference Committee and "en passant", she mentioned that she was not a financial member. Upon my berating her, she replied: "Well, what do I get for my \$45 - a few magazines?" This is not the first time I have heard this and seems typical of the 'cargo cult' malaise that has beset our society.

No! You do not get \$45 worth of tangible assets, but you do keep the Association alive. Your membership fee funds the basic costs of running such an operation, from paper and phone calls to printing and specialist services. The labour is free, but those of us trying to keep **AUSGLASS** alive and well see each membership contribution as a vote of confidence, not so much in ourselves, but in the ideal that this organisation is worthwhile. We are making progress. The first issue of the magazine has been very well received, but we need more than kind remarks. The purpose of the exercise is to conduct a debate, and that requires you to contribute in writing. Please continue to send letters and articles, as well as just thinking about it.

Planning for the conference is also well under way. A most congenial venue has been secured and a draft conference programme drawn up. Contact has been made with a number of potential guest lecturers from both Australia and overseas, and an exhibition is also in mind.

Running **AUSGLASS** has proven to be more difficult and complex than we feared when the members of the Executive put their hands up during the post conference euphoria in Melbourne. Consequently, we have had a few teething problems, and seek your indulgence. The membership list has once again proven to be the greatest hurdle, but we hope to establish who and where you all are, soon. A few administrative changes have been made, to the effect that Meza Rijdsijk has been voted onto the Executive Committee and will deal with membership, whilst Judith Genzo and Shirley Gibson have resigned.

The members of the Executive remain enthusiastic and we are enjoying the contacts we are making and the richness of the ideas and opinions being expressed. The education and criticism debates are proving fascinating and drawing interest from many people both in the arts and its administrative and documentary parallel streams. Once again, I urge you to participate. I guarantee you will get your money's worth.

Marc Grunseit

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## LOST

**AUSGLASS** tries hard to keep its membership list up to date, and a lot of work has been done over the last few months to try and develop a good system. However, we need to rely on our members to keep us informed of any changes of address as soon as possible. Any information on the following members whose magazines were returned after the last posting would be greatly appreciated, and if you know of anyone who didn't receive their magazine, please let us know.

Jill Marie Thompson (W.A.)

Scott Chaseling (S.A.)

Greg Gepp (S.A.)

Please write to the new address for Membership enquiries:-

**AUSGLASS**, C/o The Turkeyworks, 38-40 John Street, Leichhardt. N.S.W. 2040.

## AND FOUND

A change of address for Lance Feeney

C/o The Turkeyworks, 38-40 John Street, Leichhardt. N.S.W. 2040. Phone: (02) 560 9136

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# GLASS EDUCATION IN AUSTRALIA

## THE CONTINUING DEBATE: BY LANCE FEENEY

At present, if you are contemplating undertaking a course of study within the parameters of glass and you had no previous experience of the Australian education system, the process of making an informed decision regarding the most appropriate course for your needs could be time consuming and complex.

What I would like to do over the next few issues of the magazine is publish curricular details and other important material from each of the glass courses currently offering professional tuition within Australia.

During the next few months, institutions such as the Sydney College of the Arts, Canberra School of Art, Chisholm, the University of Western Sydney and others will be invited to supply details relating to course scope and structure, number of places available, entry requirements, ratio of applicants to positions, philosophic directions and other pertinent facts relating to the success of these courses.

This information will then be available to members and readers of the magazine, and hopefully will make more of us aware of just what is available educationally within Australia, and inspire increasing numbers of people to pursue their personal development through a formal education.

Anyone interested in this project can write to me (at my new address, please note!):-

C/o The Turkeyworks,  
38-40 John Street,  
Leichhardt. N.S.W. 2040.

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## RESPONSE TO THE CONTINUING DEBATE: By Anne Dybka

I enjoyed a visit the other day from Lance and our discussion about philosophies, or lack of them, in artists' attitudes to their work, as well as in the teaching and learning processes.

Having just received the latest **AUSGLASS** Magazine, I've read the various statements therein. I must say that for me this has been one of the most interesting **AUSGLASS** magazines I've ever read. There is a real stirring of minds which is welcome in a time of some confusion, and to a certain extent, of dismissal of really hard thinking or working.

Freedom and spontaneity are so important. Yet no one is free until they are master of their instruments of expression. For that you have to be very fortunate to escape a long period of study and discipline. During that time the sheep are separated from the goats. If you always have a strong spiritual and artistic vitality - which is exclusively your own, this will survive the learning period, and not be lost by the end in a maze of influences, trends or current fashions. What you know will then be used by your own will, and is unmistakable as yours, whether others of the time like it or not. "To thine own self be true, thou cans't not then be false to any man", as old Polonius said to Hamlet.

I am glad to hear that people are now more interested in the archaeology of the Crafts and ancient origins of Cultures. Not only do they find astonishing understanding and expertise among so-called "Primitive" eras of mankind, but can perhaps feel themselves to be part of a very long thread of artistic spiritual truth. This latter I believe is an intangible substance which runs through all great art, (of whatever nature) from the cave paintings to the present day. Sometimes it is in such simple things, and at others in ones which have many complicated layers; but either it is there, or it is not there. There is that vital difference between something which will have a communicated meaning to all times, and that which will never last beyond its own.

As I remember, we spoke about the fact that individuals, groups or nations, which seem so powerful, so invincible at the time one lives (the "Mighty" as the Bible calls them) all go away and lose their importance when their time is over. Yet the artists of those times are the unconsidered ones who can really tell us about the real human beings, and how they lived and thought and worked. What they left behind in their music, legends, pictures and artifacts, tells us the only story which relates to us and to the future people. What the artist makes - whether a pot or a picture - is more important eventually than any towering contemporary power.

This is our responsibility in all we do.

**Anne Dybka**  
Fellow of the Guild of Glass Engravers

# A BRAVE NEW WORLD FOR CRAFT: by WILLIAM HUNT

## PROLOGUE: BY LANCE FEENEY

*William Hunt is the editor of an American publication called "CERAMICS MONTHLY" not, I believe, widely read by the glass fraternity of this country. In the January 1988 edition, he articulated rationally, eloquently and even provocatively on a number of preposterous ideas which have been polluting our world, the craft world.*

- \* *The misguided nature of following rather than leading, as a means to artistic achievement.*
- \* *The biased and discriminatory world of painting - dominated art commerce.*
- \* *The regrettable lack of relationship between price and aesthetic value.*
- \* *The doubtful value of formal schooling as a required means to producing artists.*
- \* *The increasing substitution of technical tricks for aesthetics.*
- \* *The importance of communicating in today's more functional art world.*

*The article has its roots in the very stuff which shapes our creations. Many of us have probably pondered some of these ideas at various moments of frustration during our careers. William Hunt has nailed down these seemingly unrelated thoughts to give us a glimpse of what could be ahead, for all of us, in his article: A BRAVE NEW WORLD FOR CRAFT.*

*If this article, reproduced below, is any indication of the current thoughts among ceramicists, maybe we should all be subscribing to CERAMICS MONTHLY.*

\* \* \* \* \*

This article does not quote the critical pronouncements of (alphabetically) Clement Greenberg, Robert Hughes or Donald Kuspit. It comes as close as possible to ignoring those of Hilton Kramer, too. What's more, it speaks against following those outside of craft who simply don't care about us, or those who might want to have some control over us; and many of those within who are often cast as leading us.

This odd custom of *following* in the craft world has produced at least two generations of craft artists who have been hustling to make their work acceptable to New York, to art or craft publications, to some guru of

craft, or to what they perceive as the "art world". Misguided in a variety of ways, most of these pleasant-enough folks lack a sense of historical perspective and often undervalue their personal aesthetic radar.

Such traits are proof of the larger phenomenon of our field's inferiority complex, which is unnecessary, mostly unearned and harmful. Most craftspeople see this inferiority being solved by recognition and money - roots of an increasing number of craft evils. Things were more artistically honest, interesting and creative when there was a lot less recognition and money in the field. That's not to say there aren't good results from the added income; just that it's not free.

Likewise, this article speaks against some of the most outrageous ideology put forward by the mainstream art world for the unchallenged consumption of those in "crafts". Fundamental ideas, such as "Media or materials have no

significance; it is only quality and content that matter." Well, is there a more obvious medium bias than the one for paint on anything flat: canvas, wood, Masonite? It is after all this specific bias for painting that has kept it the art form of art forms for so long. Let us recognize this bias for what it is - at best it shows further historical ignorance (the history of art is much more than an account of painting and sculpture); at worst it is pure discrimination.

In the art of earlier centuries, we note the medium bias changing from the dominance of earth oxides on cave walls to stone sculpture, in and out of a lingering supremacy of "functional" religious objects in bronze and other metals, of tempera and the fresco, long before the 17th century's broad dissemination of the techniques of oil painting. Historically, these fashions for specific media appear unavoidable, stemming as they do from a variety of cultural/architectural pressures.

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\* While no one interested in the more compulsive aspects of philosophy will miss that this argument approaches that classic fallacy of "poisoning its own well," there really is no better way to illustrate the problem and create a climate for dialogue.

## A BRAVE NEW WORLD FOR CRAFT *continued*

However, they cloud the real aesthetic issue, which is not what medium is supreme, but that there are few "amazing" works in any medium. The world still needs more great art/craft (take your pick). and media discrimination has cost civilization a lot of both. What's worse is that this ignorant practice continues to do so.

Consider another fundamental bias: that it is quality and only quality aesthetics that are sold at the top of the gallery world; that a work's value is determined only by the yardstick of aesthetics. If that were true, why do the latest big art objects typically cost more than small ones by the same contemporary artist? It sounds oddly like by-the-pound aesthetics, doesn't it? There are significant odds against small objects costing less and large ones more if price reflects value and aesthetics are the standard of value. In fact, if aesthetics really determined value, artists and dealers would regularly price work in a manner that might seem frivolous to the general public - even more frivolous than today's gallery pricing which resembles trade in pork bellies more than valuation of aesthetic worth.

Nearly everyone, from collector to dealer to artist to art historian to college art professor to elementary school art teacher to museum curator, has been groomed to be in bed with these and other fundamentally ridiculous ideas of the current art world, and few have engaged in a personal revolution to change them. It takes a lot of courage to go against the significant flow of the "system". No wonder gallery owners have sought untrained and graffiti-gifted artists as an alternative to the same old academy-of-the-in-

One suspects that if there were sufficient original aesthetic thinking, a lot more diversity in objects and ideas, even seeming chaos, would dominate. Few want to think too completely about that, to examine, to challenge. And in this context, perhaps the main problem with craft is that most of the art world's historians, dealers, critics and movers know little about craft *media*, and will avoid them as long as there is a chance of showing their ignorance.

For example, in a recent lecture titled, "Where are we now? Art and Criticism in the 1980s" presented before the National Council on Education for the Ceramic Arts, critic Hilton Kramer didn't even mention a clay-related word! Not "ceramics", "potter", "ceramic art", "clay", nothing.

Why? I suspect that this is symptomatic of a larger phenomenon: that there are careers protected and a great deal of money to be made if aesthetic leaders just keep their mouths shut about their craft deficiencies. The art movers (and shakers) sell aesthetic expertise, the promise of aid for acquiring good taste along with good investments, and they simply can't take the risk of even remotely appearing not to know what they're doing - a definite risk when dealing with craft.

Art schools, staffed by well-meaning art historians and studio faculty, help foster craft-ignorance-presented-as-craft-rejection-through spineless, me-too-ism. From Yale to Peaudunque U, they have a need to define what the art world is so they can teach it, and thus they take the path of least resistance by following *ARTnews*, *Artforum* (for the

more daring) or *Art in America* as if these magazines *are* the true, real art of now. In fact, by the time art reaches such pages, it is by definition redirected or embalmed (even if magazines could show the full art of the departed moment rather than the best hype-ers).

Few in the ivy-covered halls really want to take on the system that has attempted so zealously and insidiously to form them into well-read, comfortably tenured automatons or has provided the latter of achievement which they can readily see and which they have so faithfully climbed. But the system has emphasized second-hand knowledge of art/craft over direct knowledge.

Craft artists have been a bit too relaxed and even smug as well. How many more mindless clones, whether earrings or oil lamps, must we endure? Where are the new functional forms? Who continues to push until they reach the realm of awe? Who even spends much time on a single piece anymore? So many works are simply the result of some quick technical trick that looks good. Where is the new aesthetic movement that could have sprung from our field?

In the meantime, the world has changed so drastically that art has honestly ceased to be a meaningful cultural category. Rather, those tired concepts of art (commercial art, craft, fine art, applied art, decorative art) have been blended by the culture (which has a way of doing things without expert permission) into a nameless broader field I'll call Visual Media. The "new" major medium in the real world is not painting. The latest movement

## A BRAVE NEW WORLD FOR CRAFT *continued*

is not neo-whatever. For better or worse, the number one medium is film/television/video (FTV), anointed not by a bevy of critics but by popular demand - the same demand that once anointed painting. FTV and FTV alone ought to be the centrepiece of a modern art education, *if* reality is the test of what should be learned. Film/television/video is full of sights and colors not so different from the power once produced by the imagery and unblemished hues of the Sistine Chapel ceiling; but FTV is more available, more dynamic because of its vast potential for individual access, motion and sound. In this new "art world", craft also plays a major role as another easily accessible form of expression and artistic contact. As do fashion and architecture. And in the late 20th century, it is accessibility rather than exclusivity which makes the visual media tick. Even vastly appreciated individual paintings such as the Mona Lisa are known today and so valued almost entirely because of accessible copies reproduced in textbooks and on T-shirts or postcards, not by visiting the Louvre to see a dimly lit, roped-off, Mona under glass. Is it any wonder in our fast-paced world, that people want their crafts also as similes - stylish, like the ones in magazines and on TV?

The new visual media continue even though the old art world dismisses them for their often significant lack of quality, comprehension levels rising to the heights of a tenth grade education, and bad taste. Never mind that a vast quantity of old art did the same in spaces. In

the old and the new, quality has not become any easier to find, just more broadly distributed when it does occur. Of course, the price for this is that aesthetic trash is broadly distributed, too. Well, it's a free country and we can be (and are) selective. For every level of appreciation there is someone making that level of art - always.

If you find yourself depressed about/by all this, don't be. Depression is unfounded in this case. Overall, the outcome is rather good. The art world seemed stalled out anyway, not exactly producing Van Goghs or Rembrandts or even Pollocks anymore. Maybe the events of our time weren't exactly right. But today, as always, it is a free-for-all slug fest between interested players, including craftspeople, for the attention of the people - who in the long run are not easily fooled. So discovering craftspeople and their work in *Better Homes and Gardens* is really not such an unusual event, just part of the progression of visual media-ism. I expect we'll see a potter on the *Tonight Show* eventually. Won't that be mainstream? And mainstream is where the old art used to be when it spoke to regular people, often illiterate people (that's much less than tenth grade), about God and the saints, heroes and kings. Or even before, when it brought a sense of magic to hunters paintings on cave walls.

It's worth noting that these old arts were rather functional and connected to the people. And the essence of function is not that it waters down aesthetics (as has been preposterously

repeated ad nauseam). Rather it is an aesthetic which is humanistically focused. In an age of self-interested art, often made without regard for its viewers, functional art is deeply concerned with its audience - the people, their needs, emotions, and sensibilities. All the new art - FTV, architecture, fashion and craft are largely functional arts, that is, seeking to serve some immediate need of the people beyond simply eliciting a feeling, expressing something, creating beauty or the like. That functionality binds people together in a common experience - not such a bad idea in an age when so much energy has been expended on the problems of alienation.

Art or the visual media have a way of tapping the power of a culture, whatever that power may be, and offering it up from special people who produce it to the people at large, even without schools to teach its appreciation or foster its goals. Frankly, I think things are getting back on cultural track, and there are signs of a new craft which speaks directly to our amazing culture from the mainstream rather than from some festering back-water of Zen, abstract expressionism or SoHo.

Regardless of where you stand on what's to be made in craft, if you hate change, I suspect you're really going to hate what's ahead. But if you feel excitement at the new, the unseen, the diversity of the future, then welcome to a brave new world for craft.

The author *William Hunt* is a potter and the editor of *Ceramics Monthly*.

## GLASS CRIT

### A RESPONSE FOR THE DEBATE CHAIRED BY BRIAN HIRST

Thanks to Anne Dybka, who writes:-

Dear Ausglass Members,

*May I add a small piece to the argument between the Fine Arts and the Crafts? What is the word we use when we look at some amazing artifact from ancient times?*

*"What a great 'ARTIST' that person must have been."*

I welcome answers to the above from the membership with expertise in the area. To fill in some background, the arguments of Art/Craft are contemporary ones, having little importance in ancient times. The English language evolved through the Normans and the Saxons after the departure of the Romans. Following the Norman conquests, England, as it is well known, had two languages. Normans, the ruling class, spoke French, and Saxons, the ruled, spoke a Germanic dialect.

The word "craft" was introduced into the language with the first Saxon and Danish invasions, where "craft" was derived from the Teutonic, an old German and Norse word meaning skill. "Art" and "artist" derived from the Latin *ars* also meaning skill. Interesting here is that the upper class (Normans) and the lower class (Saxons) used the same meaning of two different words. Over time, the same meanings have become class associated and the meaning(s) changed. But remember that in 1066 when English was equipped with explicit linguistic distinctions between the refined and the menial in life in general, the visual arts still had no artists. Artists emerged in the Renaissance, 500 years later.

The contemporary concerns of art/craft usually rely on museums and institutions to define categories of art objects, and although they vary the problems with artifacts in general are that they could vary between the crude object and a very refined object, and so may be labelled under the area of art or craft or other. The refined and the unrefined artifacts have and always will require different evaluations.

The maker/creator of such artifacts, be they artist or whatever, also require different evaluation. Maybe we should revert back to the language origins of the words "art" and "craft" as meaning "skill", and hence evaluate the object in terms of skill. *Let's leave the contemporary concern of the status of the maker, be it ancient or contemporary, to those who categorise such objects.*

Brian Hirst  
R.S.V.P.

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## GLASS FURNACE FOR TOOWOOMBA

A new glassblowing facility has been opened at Classic Stained Glass Studios in Raff Street, Toowoomba, which will enable glass artists Andrew and Joan Mladenovic to present in Toowoomba for the first time locally-made original blown glass art in a variety of forms, from glassware to paperweights, platters and glass bowls.

The studio's glassblowing set-up is housed in a huge new workshop alongside the recently expanded studios, and comprises a furnace that heats molten glass to a constant temperature of 1250°C; a smaller working furnace called a "glory hole" that has the reheating capacity of 1300°C; and an annealing oven called a "Lehr".

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# NOTHING'S NEW UNDER THE SUN

## FRENCH GLASS PAINTING -

*An extract from an article by Monica Whitley dated 3rd March, 1917*

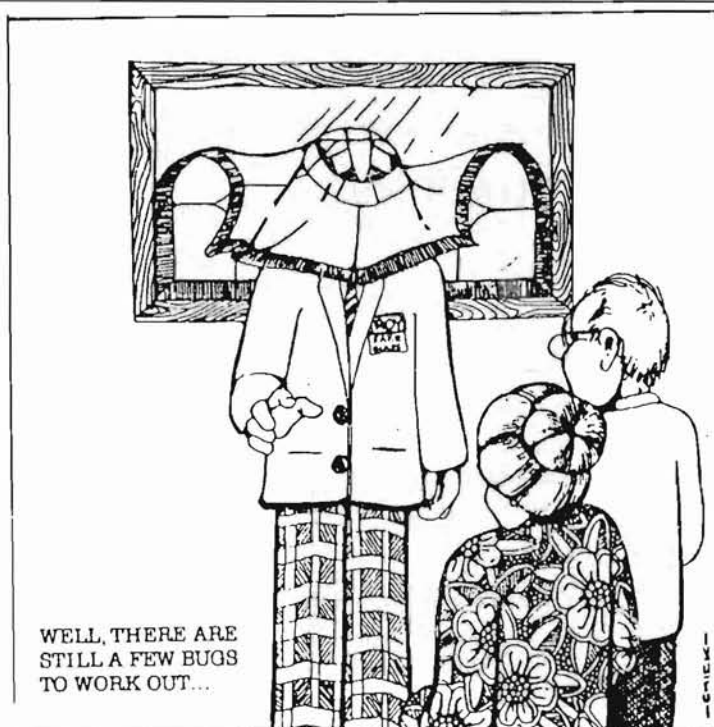
French glass painting is an attractive art which has lately been introduced into England, and bids fair to become exceedingly popular. By its aid one can convert the most ordinary articles of plain glass - fruit dishes, plates, trays, finger-bowls, vases, lamp-shades - into things of beauty. The designs may be natural ones of fruit and flowers, or the conventional designs found on old Venetian glass. The amateur will do well to provide herself with a well-executed specimen as a guide to colouring and shading, and afterwards she may gain inspiration from the fruit and flower studies sold as copies for water-colour and oil painting.

An entire outfit for the work, including all the varnishes and brushes needed, costs 18s. 6d., but many people may like to buy the items separately. The coloured varnishes are supplied in the following colours:- blue, brown, green, olive-green, red, orange, scarlet, violet, yellow, black japan, and diamant. These cost 11d. each in china pots, and the beginner might choose blue, orange, brown, red, green, black japan, and diamant for a start, as a great variety of other shades may be produced by mixing these. Diamant is colourless, and is used to make paler shades of any of these colours. A bottle of encre grasse at 7d. is also necessary. Two or three camel-hair brushes are needed, some saucers and pots for mixing the varnishes, and a pen with a medium point.

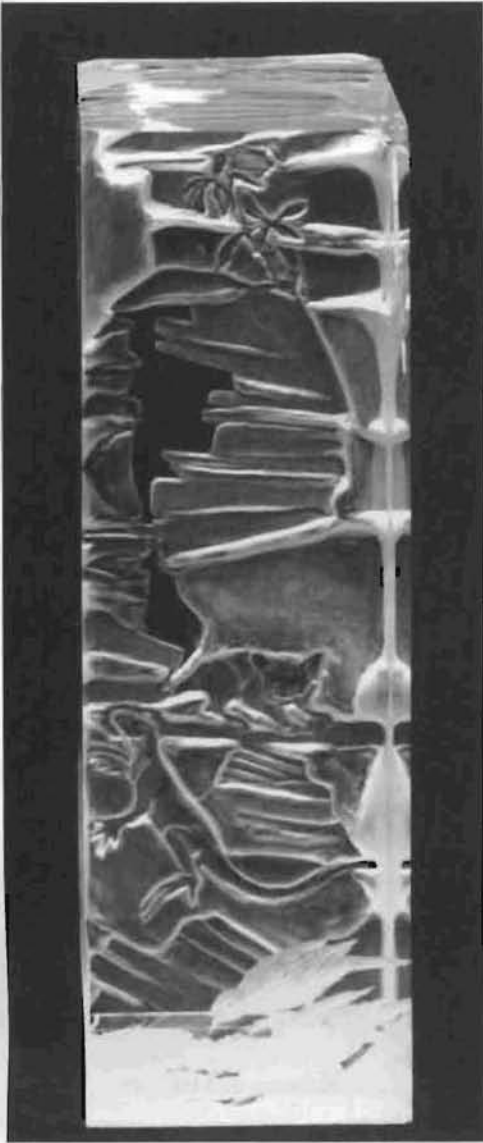
Trace your design on soft white paper in ordinary black ink. Then place this design under the glass, and go over the outlines with the pen dipped in encre grasse. Veinings and markings on leaves or flowers may also be put in with the pen. When the ink is dry, apply your colours with the brush boldly and quickly, as they soon dry.

A beginner should choose a simple conventional design in which there is no shading.

When the worker has become proficient, she may like to turn her attention to another branch of glass-painting which is in imitation of stained glass. Windows for sitting-rooms, mission-rooms, and conservatories, also screens, can be effectively decorated in this way. For this class of work transfer designs are required. To apply the transfer, first clean the pane of glass with alcohol, then rub it over with a sponge squeezed out of clean water, and lay the printed side of the transfer down on it. When this had dried, wet the back of the paper, gently draw it off, and the transfer will remain on the glass. This must then be coloured with the varnishes. Figure subjects are of course, more difficult than floral ones, and need some practice to execute successfully. The transfer indicates the lines where the strips of lead, so important a feature in stained glass, are to go. These can be bought for 5d. a yard, and are to be glued down to the glass.



Pictured: The side view of our front cover picture, showing the heavily engraved side of the *Amhem Land*, by ANNE DYBKA.



## INSTRUCTION IN HOT GLASS/GLASS BLOWING

### ANNUAL WORKSHOPS (2) 1990

**THE GLEBE HOT GLASS STUDIO** is offering a beginners and advanced Hot Glass/Glass Blowing workshop, during February/March 1990. The workshop shall involve instruction in hot glass techniques, including free hand blowing, mould blowing and decoration of the blown form. Lunch, morning and afternoon tea will be provided. Classes are limited to four positions for each workshop, making a total of eight positions available.

Total Cost for the Workshop per person is \$700, payable in advance.

The first Workshop for beginners will run from Monday, 19th February to Friday, 23rd March, 1990.

The Advanced Workshop will run from Monday, 26th February to Friday, 2nd March, 1990.

All enquiries may be directed to Keith Rowe at the Glebe Hot Glass Studio on (02) 660 3329, or by writing to P.O. Box 155, Glebe, 2037. Positions are limited.

Pictured: A set of five pieces engraved by ANNE DYBKA.

These depict scenes from *The Tempest*:

1. The Storm and Sailors;
2. King and courtiers;
3. Prospero and Ariel
4. Antonio and Miranda
5. Caliban; Stephano, drunken Butler; and Trinculo, a Jester



MANY THANKS TO ANNE FOR ALLOWING US TO REPRODUCE THESE PHOTOGRAPHS IN THIS MAGAZINE.

## TEMPERED GLASS - AN OUTLINE

Industrial processes often seem too narrowly focused to be of practical use for artists. The float glass tempering process appears inaccessible for glass artists. Yet potentially, this process has much to offer for those open to an under-developed area of architectural glass/art. Tempered glass can accept fired-on enamel and/or shallow sandblasted designs. The Adelaide factory at least will temper processing jobs for artists. Tempering roller hearth type furnaces operate in Geelong (for car windscreens), Melbourne (2), Sydney (2), Brisbane (1), and Adelaide (1).

*The Principle of Toughened Glass* is to rapidly air cool (quench) the pre-heated (to 610°C) glass sheet (float glass normally). This creates a cross-section with the outer surfaces in compression (since the surfaces were cooled first), with the inner core in tension. The compressed skin prevents micro cracks or scratches from opening up into fractures/splinters.

*A Typical Roller Hearth-Type Furnace* consists of 5 zones in a straight line about 25 metres total, at a cost of \$2 million including its factory housing:

- (1) *Loading Area* hearth of rubber rollers leading glass sheets one-way into -
- (2) & (3) *Furnace Areas* at 610°C, totalling 8 metres long, sintered ceramic oscillating rollers (1.5 metres long x 10 centimetres diameter, 5 centimetre gaps) with semi-cylindrical canopy (1.5 metres diameter x 8 metres long, 15 centimetre thick fibre frax insulating canopy) with zigzag kanthol electric elements on entire inside of canopy and under hearth.
- (4) *Quench Area*, 4 metres long oscillating kevlar-covered steel rollers with hundreds of 10 millimetre diameter tubes just above and below roller hearth for equalising cooling air pressures onto glass sheets from large high speed fan.
- (5) *Unloading Area*, rubber rollers taking glass one way out.

### Cycles

Heating, quenching and cooling cycles (all computer controlled) are dependent on glass thickness and temper required. Maximum production requires these cycles.

Thickness (mms)	Loading (mins.)	610°C Heat Up (mins.)	Unload (mins.)
3	1	2	1
6	2	4	2
12	5	10	5

Glass thickness from 19 millimetres down to 2.8 millimetres are tempered at the Adelaide factory with unit glass sizes for total glass bed area of 3 metres x 1.5 metres. If the rollers did not oscillate back and forward the furnace would need to be 100 metres long. Continuous glass movement stops sagging between rollers.

### Terminology

"Temper" is usually measured by the number of "granules" or "dice" or particles per 50 square millimetres when shattered. Fully toughened (tempered) glass has more than 60 particles per 50 square millimetres.

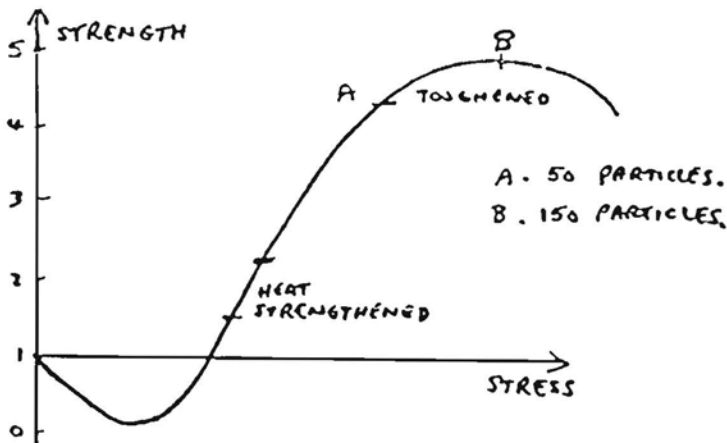
## TEMPERED GLASS - AN OUTLINE (continued)

Heat strengthened or "half toughened" glass is part tempered so that it does not "dice" or "granulate" but it fractures like annealed glass when broken. Hence its strength must be measured by a \$6,000 hand held Differential Surface Stress Refractometer (DSSR for short).

Ordinary annealed glass has no temper theoretically. Toughening provides heat shock resistance and improved mechanical shock resistance.

Types of Float Glass	Strength (toughness)	Thermal Shock	Application
A Annealed	1 unit	at 90°C differential	General
B Heat Strengthened	1.5-2.5 units	at 240°C differential	Architectural windows
C Fully Toughened	4.5-5 units	at 280°C differential	Vehicles, Domestic appliances, Architectural

"Thermal Shock" can be a cause of glass failure in architectural application. Note that type B is only marginally less thermal shock resistant than type C. However, type C is safer for human impact. Should breakage occur for whatever reason, type B glass does not dice and is held securely in a frame.



In view of these generalised technical factors and the huge quantity and variety of tempered glass produced over the years, it does seem surprising that so little exploitation of it has been undertaken by glass artists. Perhaps that will change.

Stephen Skillitzi

# STAINED GLASS DESIGN WORKSHOP WITH JOACHIM KLOS

SYDNEY COLLEGE OF THE ARTS - 17th-20th July, 1989

Joachim Klos and two of his children, Bettina and Sebastian Klos, conducted a four-day master workshop at the Sydney College of the Arts, which was attended by a small group of professional people working in the field of stained glass, and a number of students from the Sydney College of the Arts and the University of Western Sydney, Nepean.

The first two days were basically taken up with slide shows, talks and discussions of various projects, either finished or under construction. It was during these talks that the outstanding concepts of Joachim Klos were explained and illustrated; everyday objects such as spider webs, coffee stains and prints from dishwashing rags were transformed into images that were both beautiful and powerful, as well as relevant to a given situation. His work showed that he was prepared to experiment with a wide variety of images and concepts as well as materials seldom used in stained glass works. This was especially true in the case of Joachim Klos' kinetic windows, which made exceptional use of industrial textured glass and techniques unique for windows.

Towards the end of the second day, the participants were presented with two projects, windows in two buildings which both demanded a specific approach in the use of stained glass. With gentle encouragement, the participants were asked to experiment with ideas and explore the possibilities of their designs to an extent that most would not have considered previously.

This work was carried through to the end of the workshop, and it was during this time that Joachim Klos' talents and skills as a teacher became apparent. Each participant spent a lot of time with him in one to one consultation, and without imposing his own ideas he managed to stretch the concepts of most individuals by getting them to "play" with the designs. Bettina and Sebastian, who both have a close affinity with their father's work, translated tirelessly for the whole period and helped to make this workshop a friendly and humorous as well as a production occasion.

In the end it was probably the students who benefited most from these four days. None of them had really any experience with stained glass commissions, and this lack of pre-conceived ideas made them generally more adventurous in their concepts.

Joachim, Bettina and Sebastian Klos were prepared to share ideas freely and were open to experiences of many varieties. Their visit has left a lasting impression on all who participated in the workshop.

It is easy to misunderstand the state of stained glass work in Germany. Here in Australia we tend to be exposed to the people at the experimental end of the spectrum. But as Joachim Klos indicated, they are in a minority. Although well established, he still has to enter competitions for commissions and often fight to have his designs accepted. As Berin Behn mentioned in an earlier edition of **AUSGLASS** (June 1987), there are few places outside churches and chapels that use stained glass, and the majority of people working in the medium are using traditional design concepts. The present rather conservative climate prevailing in the Catholic Church hierarchy in Europe is also favouring the traditional approaches.

Shirley Gibson from the University of Western Sydney, Nepean was a great help with the organisation of the course, and the public lecture held at the Sydney College of the Arts saw a good turn-up of local glass artists and interested people. I would also like to express my gratitude, as well as that of the participants and teachers of both colleges, to the **Goethe Institute** for their efforts and assistance in making this visit possible.

**Ben Rufi,**  
Glass Department,  
Sydney College of the Arts.

## "A FUNNY THING HAPPENED ON THE WAY TO WORK ONE DAY"

During the course of business in the leadlight industry over the past few months, certain legal and industrial obligations have been brought rather forcibly to my attention. By passing on the following information I may be able to offer some people the opportunity of avoiding the same mistakes.

To start, two perhaps rather minor legal requirements: so minor that nobody tells you they are in fact enforceable. It is the obligation of an employer to have on display in his place of employment a copy of the Workers' Compensation (Summary) Act, and to have available for the perusal of his/her employees a copy of the relevant State or Federal Award under which the employees are paid.

All industrial/commercial activities are covered by an Award, detailing not only the amount of remuneration but all the allowances, benefits and conditions pertaining to the employment of individuals engaged in those activities. Leadlighting in New South Wales is specifically mentioned in the Glass Workers (State) Award. In fact, any activity involving the cutting or processing of sheet glass, whether by hand or machine, is covered by this Award. At this stage I am not aware which Award covers hot glass.

Some years ago the Union responsible for those working in the glass trade merged with the Builders Workers Industrial Union, and as a result all persons covered by the Glass Workers (State) Award are now the concern of the BWIU/FEDFA. This Union has taken a very strong stance with regard to Workers' Compensation and Superannuation, and regards it essential that all its members' employers subscribe to the Builders Union Superannuation (BUS) Scheme (\$120 per employee per month) and a "Top-Up Insurance" Scheme (about \$200 per employee per year). This insurance scheme doubles the entitlement due to an employee under the Workers' Compensation Act in the event of a claim, and is currently a contentious issue with the State Government and industry organisations such as the Australian Chamber of Manufactures and the Glass Merchants Association.

Also applicable to the glass industry is the 38 hour week, which operates within the building industry as an 8-hour 5-day week with every 20th working day being a Rostered Day Off (RDO). The actual RDOs are published in advance by the BWIU/FEDFA and usually coincide with Public Holidays. In addition to the RDOs an employer is obliged to allow his/her employees to attend the Union Picnic Day, which this year is Monday, 4th December.

Another small fact which came to light with regard to the employment of individuals on a casual basis, with a pro-rata allowance for holidays and sick leave built into their hourly rate of pay. There is a provision within the Glass Workers (State) Award which limits such employment to a maximum of 8 weeks.

A further legal requirement which some readers may not be aware of is the keeping of proper time and wages records at the place of employment. These records must be made available for inspection to any person having the authority to request such inspection, i.e. a Union Organiser or a representative of the Department of Industrial Relations. An employer is also required to provide to his/her employees each week a written record of hours worked, amounts deducted, gross and nett wages.

Should you be faced with any problems in attempting to run a small business, or require any further information on the subject, I found the Australian Chamber of Manufactures to be extremely helpful. They provide an enormous range of services to their members, including free industrial advocacy should that be necessary.

**Jeff Hamilton**

## ANZ GLASS PRIZE, 1989

The second *ANZ GLASS PRIZE*, which is held at the *GLASS ARTISTS' GALLERY* in Glebe, will be opened on Friday, 6th October, 1989 at 6pm, running through to Saturday, 4th November.

ANZ Group has an on-going commitment to arts, and last year sought the co-operation of Glass Artists' Gallery to promote the excellent work being done by glass artists in Australia. ANZ Group believes that some of the world's best glass artists are Australians, and hope that the inducement of a major prize, divided between two categories, will bring this fact to the attention of the public at large, and at the same time make sure that Australians maintain a presence in the ranks of the world's best glass artists.

The Glass Artists' Gallery also has an aim of developing public awareness and promoting contemporary glass in Australia.

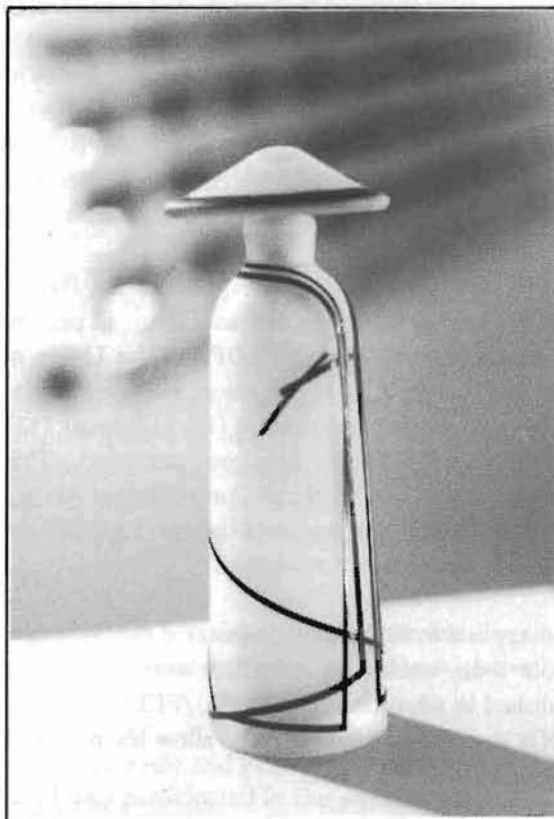
The Gallery aims to expose the public to glass as an art form by providing a showcase for innovative, contemporary glass.

They are also a resource centre for anyone wishing to commission Artists, Interior Designers and Architects interested in using glass in architecture or urban planning consult with glassworkers who are committed to extending the many applications in glass as an art form.

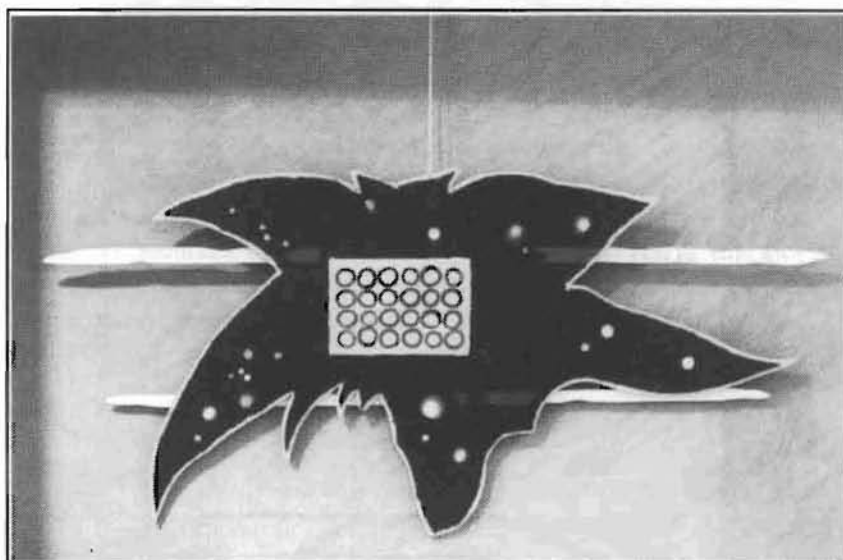
Pictured here are two of the exhibits from last year, photographed by *Lynette Hearne*.

We look forward to the results of this year's *ANZ GLASS PRIZE* and hope to be able to show photographs in our next publication.

Our thanks to the *GLASS ARTISTS' GALLERY* for information and *LYNETTE HEARNE* for permission to reproduce the photographs .



**Figure 1** 1988 Entry by Saabi Forrester, untitled, is freehand glass sandblasted. 150 x 35 x 35 mm



**Figure 2** A wallpiece by Kirstie Rea, entitled *High up in the Sky ...*, is 400 x 450 x 200mm, kiln formed glass and metal - 1988 ANZ Exhibition.

## CENTRE DEL VEDRE DE BARCELONA

AUSGLASS was recently contacted, via the Crafts Council of Australia, by the Glass Centre Barcelona, Spain. They would like Australian glass artists to be aware of their existence, and are particularly interested in hearing from and about local practitioners and their work. We have put them on the mailing list for the magazine, and you are encouraged to make contact with them at the address below.

The CVB is a non-profit cultural entity and the first institution of its kind in Spain. It aims to be a meeting place between art and industry, craft and design, conservation and creation, scientific research and documentation.

CVB occupies a 1,000 square metre space, divided into five areas.

Hot Glass has a 200kg melting furnace and two 50kg melting kilns, various glory holes, five benches and a 6 cubic metre annealing kiln.

Flat Glass offers equipment for sandblasting, acid etching, grinding and polishing.

Stained Glass has a dozen leading tables, several light tables, paint firing and slumping kilns.

There is a 200 square metre exhibition area and a Library and Documentation area.

CVB is offering teaching at all levels, including introductory courses for school children. There is a full workshop programme. They promote exhibitions and publish six bulletins and six catalogues a year. Their documentation programme includes surveys of stained glass windows in Spain and a specialised glass library.

The 1989 programme includes master classes with various well-known international experts in the various disciplines, exhibitions of stained glass and blown glass, production of stained glass windows for the Zoology Museum by second year students and the continuing three year glass course.

Overall, it sounds like the sort of institution we could do with in this country, and I recommend that individuals travelling in Spain put it on their agenda.

The CVB can be contacted by writing to:

*The Directress (Pilar Munoz i Domenech)*  
CVB/FAD  
Brusi 45  
08006 Barcelona  
Spain.

Marc Grunseit

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## FOR SALE

### FLAT GLASS DISPLAY FRAMES

Designed and Handcrafted by 'ROCKTON FURNITURE MAKERS'

Polished and Stained Natural Wood

7 Frames - 4' x 8' approximately

Can be assembled to suit any gallery space in self-supporting combinations (2-7). In excellent condition.

Price \$450

Free Delivery

Contact:

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Phone (064) 96 2012

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## CONTEST TO FIND AUSGLASS CONFERENCE IMAGE

### WIN YOUR CONFERENCE REGISTRATION FEE

We are looking for the perfect image which embodies the spirit of **AUSGLASS**. The winning entry will be used in all publicity material for the Conference. The image can be a drawing, photograph, or a combination of the two.

Send your entries to:

*"Conference Image Contest"*  
C/o Hamilton Glass Gallery,  
156 Burns Bay Road,  
Lane Cove. N.S.W. 2066.

Entries must be received no later than 31st October, 1989.

The winner will be notified by mail. Contest open to all **AUSGLASS** members, their families, relatives, friends, pets, etc. An impartial judge will be appointed.

**SEND US YOUR ENTRY TODAY!!**

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## ON COMPETITIONS AND EXHIBITIONS

The Editorial Committee has decided not to publish calendars of competitions and exhibitions, as this would be duplicating what is comprehensively listed elsewhere. Instead, for those members interested in keeping up with both overseas and local events and not familiar with other publications, we refer you to the following:

The State Crafts Councils' magazines carry information on both State and National events, and can be obtained from the office of your State Crafts Council or by becoming a member of that Council. You are recommended to join your State Crafts Council in any case, as they are sources of a great diversity of relevant information.

American information is well covered in *Stained Glass Quarterly* published by the Stained Glass Association of America. This is a glossy magazine and costs US\$28 for four issues. Subscription can be obtained through Finn's Stained Glass, or by writing to:

Stained Glass,  
4050 Broadway,  
Kansas City,  
MO 64111,  
U.S.A.

European information is best covered by *Neues Glass* (New Glass), a bi-lingual quarterly glossy magazine in English and German. This can also be obtained through Finn's Stained Glass, or by writing to:

New Glass,  
Postfach 8120,  
D4000 Dusseldorf 1,  
West Germany.

Currently, general subscription is US\$37.50.

We will advise you of other publications in coming issues.

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## CERAMIC POTS FOR GLASS FURNACES

The Tokyo Crucible Manufacturing Company Ltd. supplies clay pots to many of Japan's glass artists. Gerry King (of Adelaide) and Akihiko Isogai (Tokyo) are considering bringing two sizes of the pots to Australia. The larger is 310 millimetres external diameter (270 millimetres internal diameter) x 230 millimetres high, and is suited to a moderate supply of glass for a private studio. The smaller is 260 millimetres external diameter (215 millimetres internal diameter) x 170 millimetres high, and is ideally suited to a smaller supply of glass for one person, or ideally suited to a generous supply of colour for a private studio.

The exact price can only be determined by placement of the first order. However, it is expected that each pot will be approximately \$A200 ex Adelaide. There will be little price difference between the two sizes. A deposit of this sum will be required before the order is placed.

The pots are hand made and have a recommended life of three months with one use, although they have been used up to ten months continuous. They are not designed for multiple use and should not be allowed to cool below 700°C once heated. A heating graph is provided.

Persons interested in placing an order should contact:

Gerry King      Sheoak Studio      122 Sheoak Road      Crafers, S.A., 5152.      Ph: (08) 339 4706

### FOR SALE LEADLIGHT STUDIO WAGGA WAGGA

*ESCAPE TO THE COUNTRY.  
A UNIQUE OPPORTUNITY EXISTS  
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WHO WANTS IMPROVED  
QUALITY OF LIFE*

I am interested in selling my studio, which is a picturesque Australian building with bullnose verandah, picket fence and flower beds. It is the sole retail outlet for approximately 200 kilometres radius, and is located on a busy thoroughfare in a city of 50,000 people. Building size is approximately 150 square metres, including washroom, kitchen and sandblasting facilities. There is also plenty of on-site parking.

Bargain priced at \$135,000, includes land, building, stock, goodwill and current commissions.

Interested parties please contact:-

*Doug Fisher,  
Fisher Glassworks,  
P.O. Box 690,  
Wagga Wagga. N.S.W. 2650.*

## Artpics

### PHOTOS *for* ARTISTS

- *Mobile to operate in your studio home or gallery*
- *2 or 3D subject*
- *Colour and B & W*
- *All formats to 5" x 4"*
- *Low cost service available*

**Len Johnston**  
S•E•ONE PHOTOGRAPHICS  
(02) 266 1546

## BERYL'S COLUMN

As you can see, Beryl has been taking advanced lessons in stained glass since the last publication. However, she did find time to write some short replies to a few of the many requests for help. Don't forget, write to Beryl care of this magazine if you have any problems, large or small.



Dear Beryl,

I have been trying for 47 years to get a grant, but to no avail. What's wrong with me?

P.S. My glass macrame is absolutely wonderful.

Signed: Faith

Dear Faith,

I really don't know darling - I've had too many gins. But anyway, how can you soar with Eagles when we live with Turkeys.

Dear Beryl,

My husband and I recently commissioned a stained glass window for our bathroom. The tulips are beginning to droop and fall off. Is this normal?

Signed: Tabatha

Dear Ripped Off,

Personally darling, I don't recommend drinking in the bathroom before breakfast. Maybe a trip to a plastic surgeon is in the cards (for the window) and as to your other problem - I've found cake decorating quite remedial!!

Dear Beryl,

There I was, elbow deep in the sandblaster, only to discover my jets were blocked. Please help!

Signed: Yvonne

Dear Why,

I find gin and prikkers does wonders for my jets!!

