

Ausglass Magazine

**A Quarterly Publication of the
Australian Association of Glass Artists**

ausglass



AUTUMN EDITION



CONTENTS

Generally	2
1991 Conference Logo	4
1991 Conference Synopsis	5
1991 Conference Exhibition Programme	6
Glass - Making for the Space	8
Glass Crit	12
Membership Form	14
Skygarden Mural	15
North to Alaska	18
Letter to the Editor	20
Wanganui Summer School	22
Workshops	23

Please note the 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

Detail of Mural in Skygarden, Sydney (see article inside for further information).

PHOTOGRAPH COURTESY OF THE PUBLIC ART SQUAD
Phone: (02) 660 4200

Next Issue: June 1990

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

AUTUMN EDITION 1990

Editor

Maggie Stuart

Letters and correspondence to:

1 Frederick Street,
St. Peters. N.S.W. 2044.

Phone: Home - (02) 51 5760
Bus. - (02) 29 5288

Editorial Committee

Maggie Stuart
Lance Feeney
Jeff Hamilton
Deb Murphy

Executive Committee

Peter Brown,
Treasurer

Lance Feeney,
Vice President

Jeff Hamilton,
Vice President

Brian Hirst,
Criticism Revue

Meza Rijdsdijk,
Membership Secretary

Maggie Stuart,
Editor

FROM THE PRESIDENT

The past year has seen a number of significant developments. I am sure you will agree that this magazine has been brought to a high standard. It is unfortunate that it is still under-utilised by the membership as a vehicle for debate. AUSGLASS is now incorporated in three States as a limited liability, legal entity and the membership list has finally been tabulated and computerised. The conceptual and structural framework have been laid for the conference, a triple exhibition programme and an exciting documentation project. I have been pleased to have actively participated in this process, but it has not been without problems.

Much as I wish to see the tasks to completion, I find it impossible to fulfill my obligations to the Association, in the role agreed for the position of President, at the time I undertook to stand. Accordingly I have decided, with great regret, to resign my position of President and to hand over to one of the Vice-Presidents, to act in that position until the next AGM. It is my assessment that this is in the best interests of the Association.

I wish the Executive Committee every success in maintaining and developing the organisation and achieving the goals set for the next twelve months.

MARC GRUNSEIT.

STATEMENT FROM THE EXECUTIVE

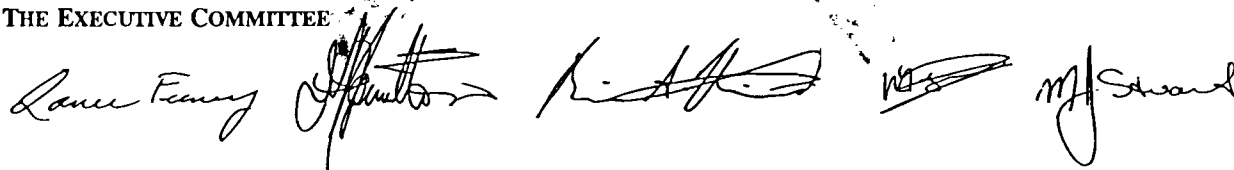
It is with regret that the Executive Committee has accepted the resignation of Marc Grunseit, and we would like to thank him very much for his efforts over the last twelve months.

After numerous discussions a unanimous decision was reached that the appointment of another President is not deemed necessary at the present time.

The Executive feels confident that it is capable of continuing to function effectively and complete its allotted agenda under the direction of the two Vice-Presidents.

The Executive Committee is pleased to be able to present a synopsis of the Conference in this edition of the magazine, along with detailed criteria for three concurrent exhibitions and an Architectural Glass Prize. Details of the workshop programme will be appearing in following issues.

THE EXECUTIVE COMMITTEE



MEMBERSHIP FEES

Our reminder in the last issue seems to have received about the same response as the rest of magazine - little!!!! To all those members who responded promptly, our heartmost thanks.

The AUSGLASS Executive would like to remind you: **MEMBERSHIP FEES FOR THE YEAR 1990 ARE NOW DUE**

We need your contribution to cover costs necessarily incurred by an organisation like ours. Many members are working hard, on a voluntary basis, to keep the network going and to organise the next conference. PLEASE, make our life just that bit easier, and send in your membership renewal now!!

THANKS

P.S. Two subscriptions have been received which we have been unable to identify and with no return address. Would anyone knowing where we can contact these two members please advise us of an address so that receipts and magazines can be forwarded.

Abby Leadlights, Daylesford, Victoria

F.K. Cole, A.C.T.

Aesthetics vs Rent

Critical Evaluation

TRUTH

FEEDBACK

Professional Practice

CREATIVE PROCESS

Opacity

Transparency

Business Practices

Concept & Idea

Decoration

DOMINANCE OF PAINTING & SCULPTURE

Modernism

Critique

Production Work

NEXUS

PEER PRESSURE

VESSEL PHILOSOPHY

Glass Based Aesthetic

Historical Reference Point

ARCHITECTURAL CONSTRAINTS

ICONOGRAPHY

STYLE

TRUTH

Artistic Compromise

Reflection

PERSONAL

Skills vs Ideas

Galleries

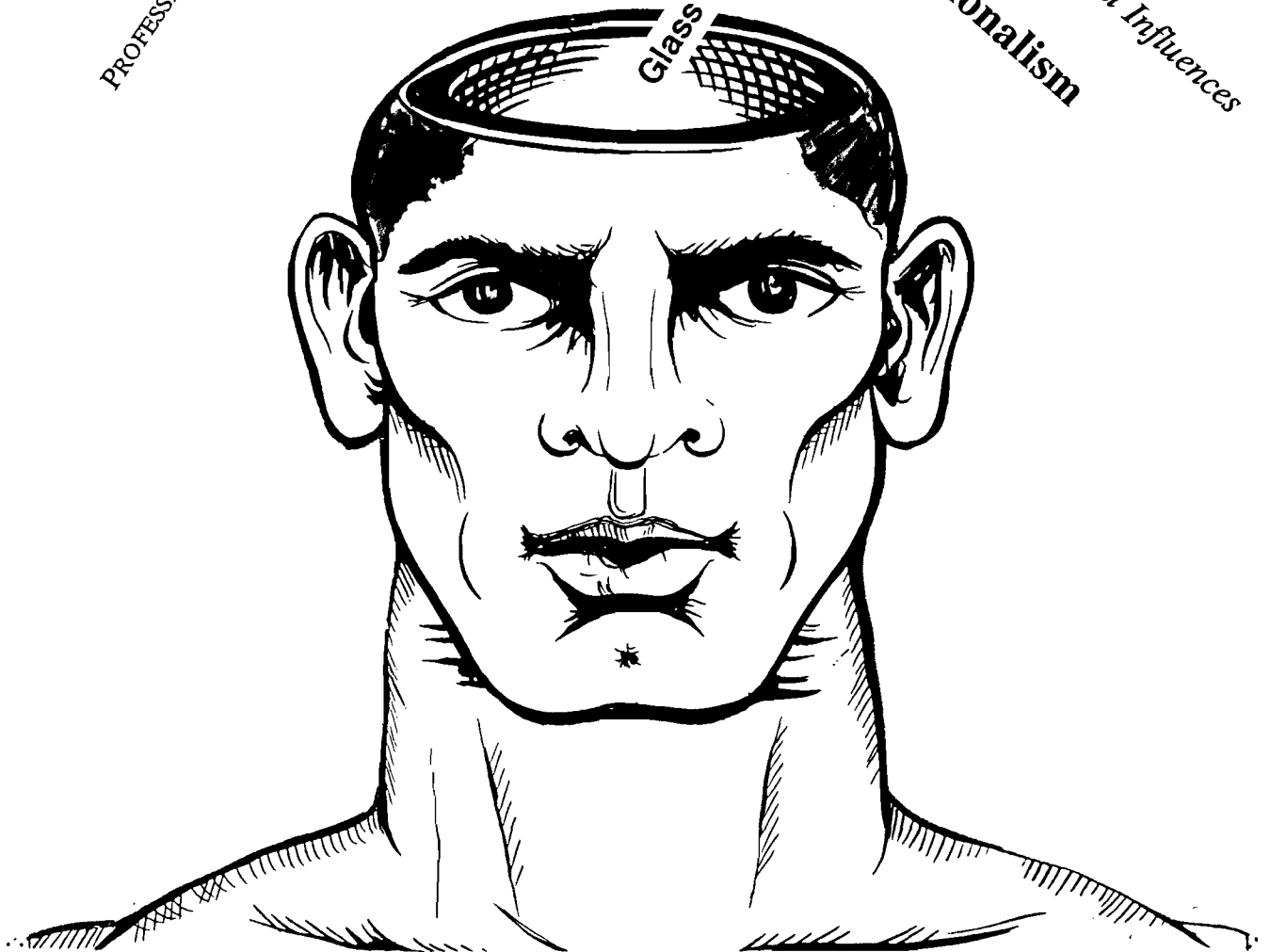
Personal Philosophy

International Influences

Regionalism

PROFESSIONAL DEVELOPMENT

Glass Sculpture





AUSGLASS CONFERENCE 1991

SYNOPSIS

The AUSGLASS Executive is pleased to advise that the next conference will be held in Sydney from 29th January to 31st January, 1991, at St. John's College in the grounds of the University of Sydney. The conference will be preceded by interesting workshops and exhibitions in different locations in the Sydney area.

The theme for this conference is "**GLASS - CONTEMPORARY MAKING/CURRENT THINKING**". This theme has been devised to include issues related to both practitioners and non-practitioners.

After the first gathering of Australian glass artists and practitioners at Sydney College of the Arts in 1978, AUSGLASS was formed. It has grown from a mere 45 members to a few hundred, with a readership of many more. Its bi-annual conference is the focal point of its activities, and this also has developed during this period.

The early conference covered issues that were of basic concern, such as furnace design, mould recipes and glass supplies - in short: "*how do we make glass*".

The conferences of the 1980s introduced international speakers into the conference format, which effectively broadened our perspective in glass-making from a national to an international one. Artists began exhibiting overseas, and Australian glass gained a presence in the international community.

The first AUSGLASS conference for the 1990s will address not "*how*" but "*what*", in relation to the issues concerning glass. The primary objective is to question both what we are making as practitioners and how we are being evaluated by theoreticians, with the aim of encouraging dialogue and development of both.

Conference Subject Matter

The focus of this conference centres around the issues glass artists encounter as we head into the new decade. We will consider the development of production work, the concerns of architectural glassworks and the contentious area of "*Art Glass*" both nationally and internationally.

Increasingly during the 1980s the "Fine Art" perspective has been questioned. Glass as a medium basically relies on its aesthetic qualities of light transparency, opacity and reflection. Fine art principles of painting, sculpture and architecture have a questionable relationship to the unique qualities of glass. We ask "*Can these two forces meld to form a medium based aesthetic? Will the trends in glass in the 80s towards the "fine art perspective" continue into the 90s?*"

The first section of the conference is concerned with a glass related THEORETICAL BASE, and looks at the role and importance of a historical framework as part of the process of developing personal and medium-based aesthetics.

The second section is concerned with CONTEMPORARY PRACTICE. It will consider the environment in which glass develops in this country and overseas.

The third section is the area of CRITICAL ANALYSIS, which will analyse contemporary glass as seen through the eyes and thoughts of the art historian and critic. A panel discussion will conclude this session, and the conference, by including all parties in finding the COMMON GROUND.

THE EXECUTIVE
February, 1990

AUSGLASS 1991 EXHIBITION PROGRAMME

As part of the 1991 Conference, the AUSGLASS Executive will be organising three glass exhibitions and awards.

1. **GLASS - "APPRECIATING THE MEDIUM" (Production Works)**
First Prize \$3,000 + A Portfolio in "*Craft Arts*"
2. **GLASS - "CHALLENGING THE MEDIUM" (One-off Works)**
First Prize: \$3,000 + A cover photo in "*Craft Arts*" (subject to approval of the photo by their Editor)
3. **GLASS - "MAKING FOR THE SPACE" (Architectural Works)**
First Prize: \$6,000 (for design actualisation)

The aim of this Exhibition Programme is two-fold:

- * to get major exposure of contemporary Australian glass and its diverse aspects through exhibiting in a highly frequented, central location (Sydney CBD);
- * to expose the exhibited works internationally by way of a colour catalogue which AUSGLASS anticipates producing and distributing nationally and internationally.

DESCRIPTION OF EXHIBITIONS

1. **GLASS - "APPRECIATING THE MEDIUM"**

This exhibition embraces the category of "production glass", described as glass designed for and within the constraints of a particular market, suitable for limited and unlimited production, and demonstrating a high standard in design, application of the medium and technical execution. Works will be exhibited in multiples.

Number of Entries: Maximum 4 entries per person (maximum 2 slides per entry, total maximum 8)

Gallery: Glass Artists' Gallery, Glebe

Exhibition Co-ordinator: Barbara Gates

2. **GLASS - "CHALLENGING THE MEDIUM"**

An exhibition focusing on works created with the intention to "throw new, different or otherwise innovative light" on the medium. Glass has to be an integral part of the concept of the work, and the percentage of glass applied will be left to the artist to determine. The works are expected to be of a "one of a kind" nature.

Number of Entries: Two per member

Gallery: To be confirmed, but Sydney CBD

Exhibition Co-ordinator: Barbara Gates

3. **GLASS - "MAKING FOR THE SPACE"**

Number of Exhibits: 15

Gallery: St. John's College, Sydney University

Curators: Harry Stevens, Lecturer, Department of Architecture at the University of New South Wales;

David Wright, Practitioner, Victoria;

Paddy Robinson, Practitioner, New South Wales;

Barbara Gates, Exhibition Co-ordinator.

Judges: The above, plus Dr. J. Yu, Superintendent, Royal Alexandra Hospital for Children.

AUSGLASS 1991 EXHIBITION PROGRAMME (continued)

- Details:
1. Contestants will be required to forward to the Exhibitions Co-ordinator a design for each window at a scale of 1:2. The designs should resemble, as closely as possible, the artists' impressions of the finished works, and should be framed and suitable for exhibition.
 2. Any supplementary art work thought relevant to the judges by the artist should also be submitted.
 3. Three good quality 35mm or larger slides of what the artists consider to be their best work should be submitted, for possible inclusion in the colour catalogue.

Further details of this exhibition are presented in following pages.

COLOUR CATALOGUE

The 10-15 best entrants of each exhibition, to be selected by a panel, will be invited to be part of the catalogue. Those selected will be notified by mail and informed about further requirements.

CONDITIONS OF ENTRY

- Entry: The exhibitions are open to all, however applications from non-members must include payment of the appropriate membership fee.
- Cost: \$10 per exhibition entry
- Fees are payable with the submission of slides by 1st July, and should be made payable to AUSGLASS.
- Slides: Slides can be either 35mm or larger transparencies, but must be of a standard suitable for reproduction in a colour catalogue.
- For the Production and One-Off Shows, slides have to show the work that will be on display during the exhibitions.
- Slides to be sent to the Conference Co-ordinator,
- Barbara Gates,
P.O. Box 10,
St. Leonards. N.S.W. 2065.
- Closing Date: For all exhibitions - 1st July, 1990
- Selection: The selection for exhibition and catalogue entry will be made by the Curator, assessed by a panel of reputable members from the art/craft world, will be based on the slides submitted and will take place shortly after the closing date of 1st July, 1990.
- Selection for the awards will take place shortly before the opening of the exhibition and will be based on the works on display in the gallery.
- Panels: One-Off & Production Shows - the panel to select the winning pieces for these two shows will consist of:
- * Suzanne K. Frantz, an overseas guest (theorician)
 - * Dana Zámečnicková, an overseas guest (artist)
 - * Barbara Gates, the Co-ordinator and Former Gallery Director
 - * Grace Cochran, Curator, Australian Decorative Art & Design, Post'45 (independent)
 - * Ken Lockwood, Publisher & Editor, Craft Arts (independent)
- Contract: Those selected for participation in the exhibitions will be sent an Artist/Gallery contract outlining the responsibilities and rights of both parties with regard to transport, insurance, storage, documentation, etc.
- Inquiries: Any inquiries should be directed to the exhibition co-ordinator, Barbara Gates, at the address shown above.
-



GLASS - MAKING FOR THE SPACE

Historically there have been problems for people trying to exhibit architectural glass. These problems relate to the very nature of the medium and the very fact that it is a site-specific medium.

Unlike the glass object, sculpture or wall-piece which primarily rely upon reflected light to be displayed at a maximum potential, the architectural work by its very nature relies upon the transmission of light through its fabric to produce the subtlety of hue, texture and degrees of transparency which have been one of this medium's primary fascinations for over a thousand years. The glass window is meant to be viewed within its architectural framework. Its imagery is integral to the use of the building. It is meant to be looked at and looked through, with the external environment as its life-giving force, that environment which, through the day and throughout the year, is constantly changing. What gallery provides these necessities?

Consequently, artists working seriously within this medium are exhibiting less and less. Flat glass artists, like all other artists, need criticism and feed-back to grow and develop, and since many work in isolation except for the dubious input of their customers, a dialogue between artist, critic and peer seems, to the writer, of paramount importance if the quality of work within this category is to improve.

The Executive Committee has decided to address these problems. As part of the exhibition programme we have decided to organise a competition and exhibition for glass artists which is **SITE-SPECIFIC**. The site which has been chosen is the Treatment Room located in the Department of Oncology at the Royal Alexandra Hospital for Children in Camperdown, Sydney.

The Department of Oncology diagnoses, treats and cares for children who are suffering from cancer and leukaemia. The Treatment Room is an area where the children periodically come for transfusions and chemotherapy, treatments which are administered intravenously. As you can imagine, the procedure is unpleasant and the children are required to remain relatively still for long periods of time.

We would like to be able to provide these children with a piece of work using glass as the principal component, which will improve their surroundings, be fascinating, and above all be relevant to the children.

From the entries received, work from 15 finalists will be chosen by the curators, and these finalists will be required to make a sample panel. The 15 sample panels, together with the designs, will be exhibited and judged during the Conference, when a winner will be chosen.

The winner will receive the commission to fabricate the winning design and install them in the Department of Oncology at the hospital.

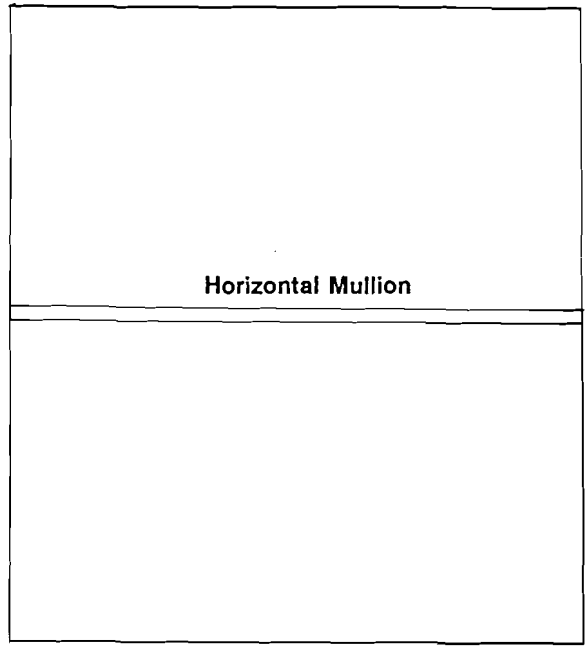
The winning entry, along with the best slides of previous work by the other finalists, will be represented in the colour catalogue which is to contain the exhibited works in all categories. This catalogue will be distributed nationally and internationally, so it is within your interests to send three good quality slides of your previous work.

BRIEF

The Oncology Treatment Room is located on the 4th Floor of the Royal Alexandra Hospital for Children, and faces north. The Treatment Room is approximately 5 metres long and 4 metres wide, and contains four beds, two on either side of the ward, running parallel to the windows. The view from these beds is basically sky, with some obstructing vegetation from poplar trees, which are deciduous.

The prize money of \$6,000 is to cover all costs incurred in the execution of the commission. Contestants will be required to submit designs for both windows. It is anticipated that the designs would be for the bottom half of each window, however designs for the total window surface will also be acceptable with the condition that allowance is made in the design for transmission of some natural light.

THE BRIEF IS OPEN TO ANY TECHNIQUE AND METHOD OF INSTALLATION.



Horizontal Mullion

40

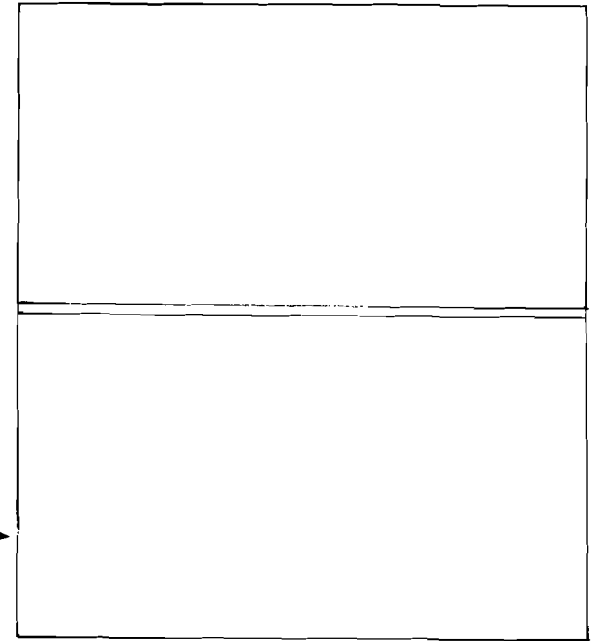
ELEVATION
North Wall - 4th Floor
Scale 1:20

815

1950

1500

DESIGN NO. 1

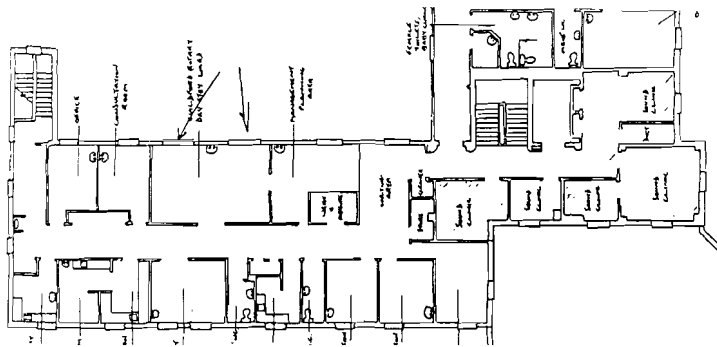


840

DESIGN NO. 2

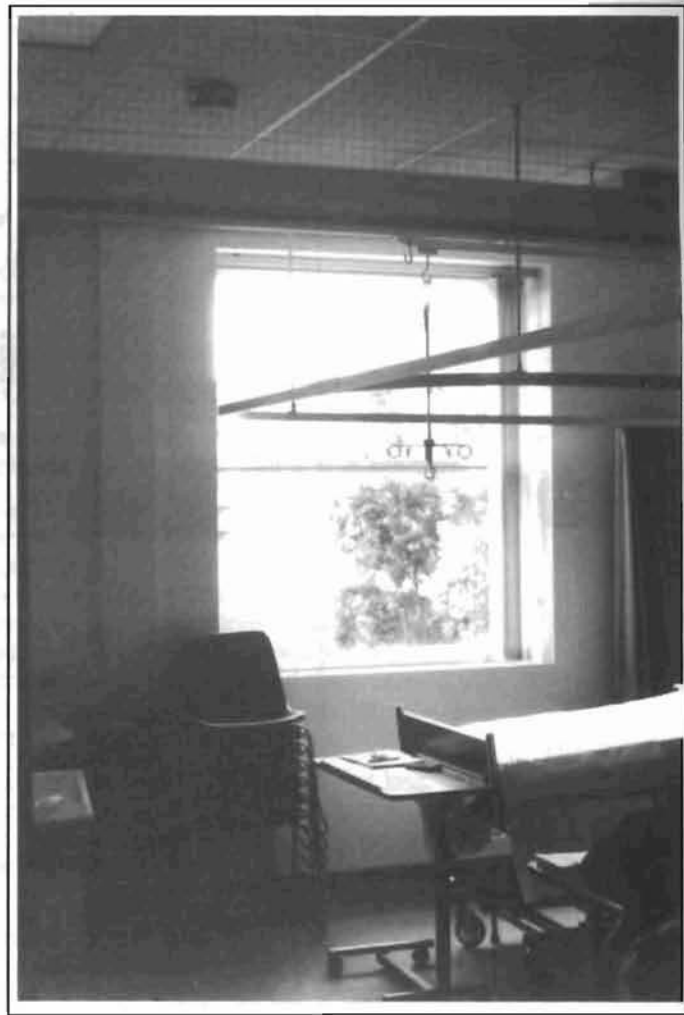
1040

FLOOR LEVEL

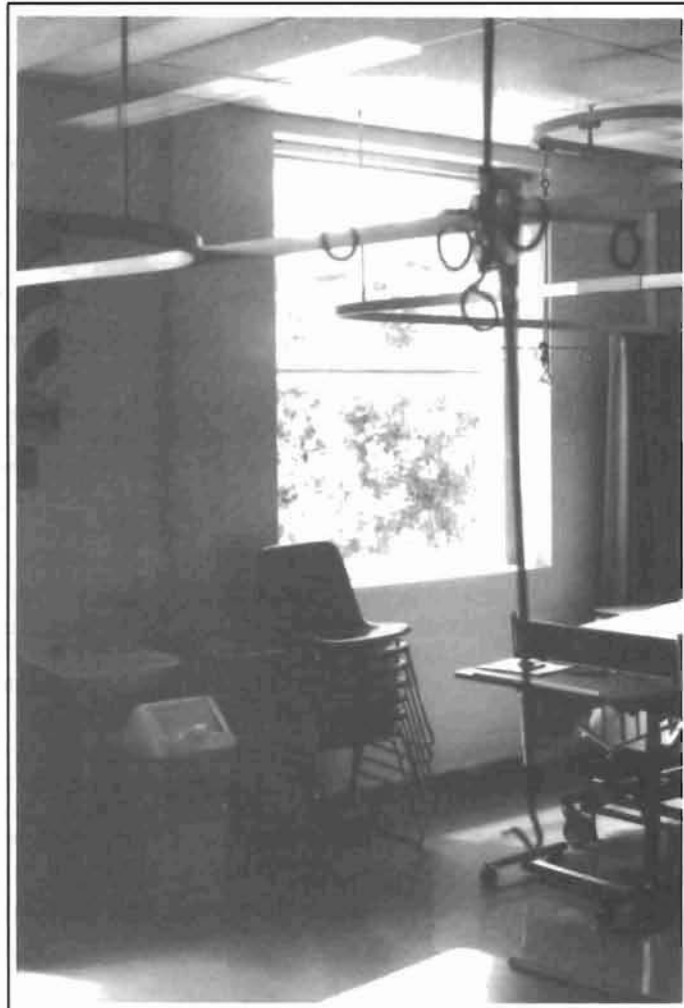
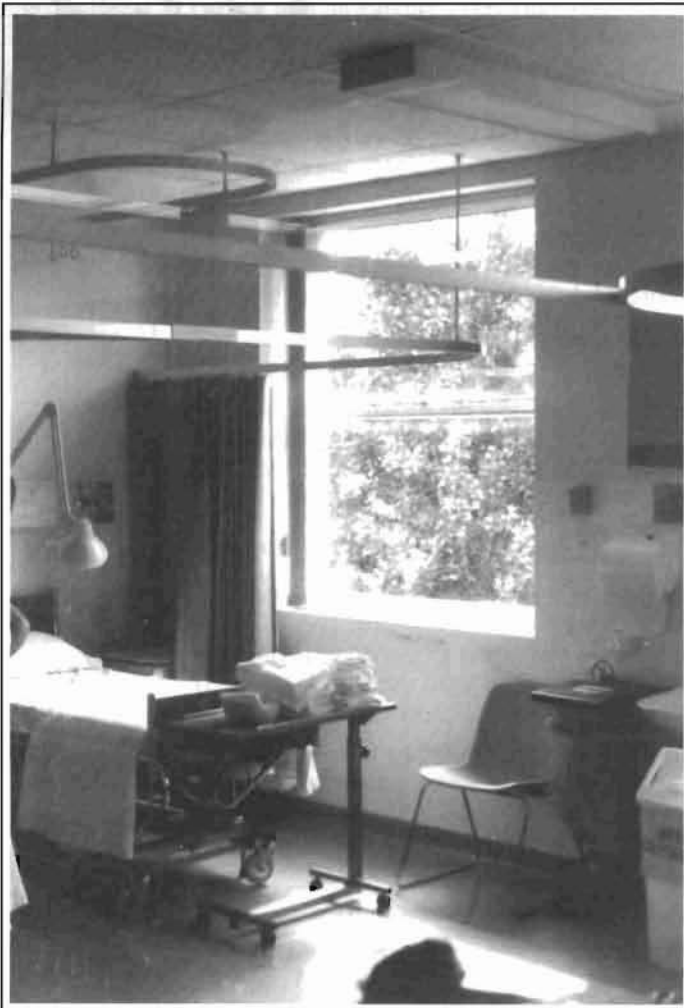




Pictured Above & Below: View of Left Window



Pictured Above & Below: View of Right Window



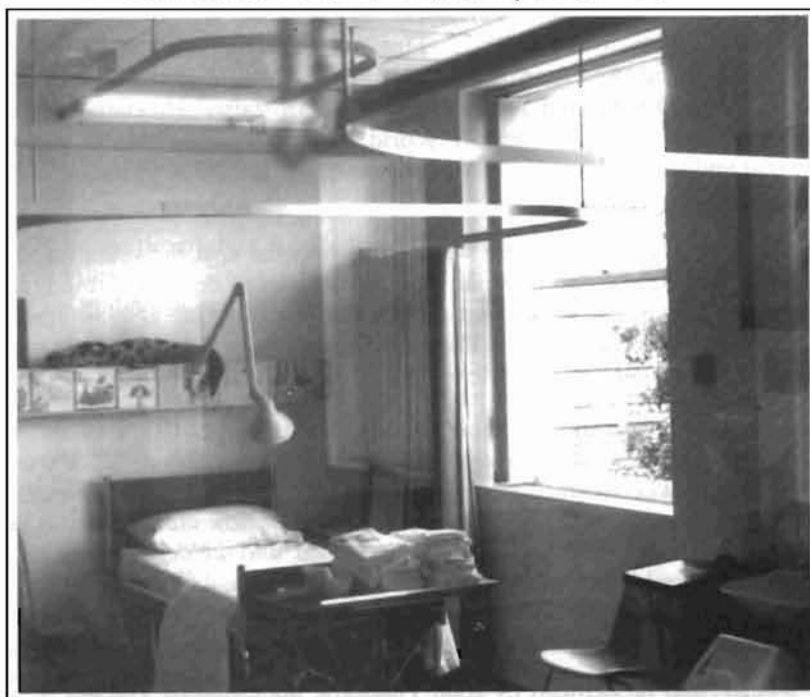


Pictured Above: Direct View from Right Window



Pictured Above: The Treatment Room in Use

Pictured Below: Another view, showing the left window



GLASS CRIT

THE CONTINUING DEBATE: BY BRIAN HIRST

In the first year of critical analysis of glass, the AUSGLASS Executive have attempted to develop a greater critical awareness of the medium. It is felt that by publishing articles by prominent writers we can further the aims of the Association, notably the "generation and dissemination of information pertinent to the promotion of the members' interests". In so doing, these articles could lead to dialogue that would set the groundwork for a lively and fruitful conference in January 1991.

On reflection, I wish to draw upon some of the pertinent issues raised in these articles. They are: Grace Cochrane's "*Craft in the Eighties*"; William Hunt's "*A Brave New World for Craft*"; and comments by Jenny Zimmer in her "*Opening of the 4th National Studio Glass Exhibition - Wagga Wagga City Art Gallery, September 1988*".

Firstly, the article by Jenny Zimmer attempts to set her intent that "... (I have) been involved with the movement from its inception, I have studied the work and I do place great importance on how good or bad I judge the quality of it to be. I don't gloss over critical appraisal." However Jenny does refer to glass as receiving "special privileges ... when it comes to criticism". Most of the article is an historical account of glass development in this country from "the first settlers" and the development of collections in Australia. There is little mention of all the works exhibited, apart from the use of such words as "*wonderful*" and "*nice*", and the list of artists' names does not appear to be the intended "critical appraisal". This article is in fact an historical account, although short, of glass development in this country, which only highlights the problem that glass criticism is rare in this country. But why?

The answer to this is probably indicated by the introduction by the editor of *Craft West* to Grace Cochrane's article. It states "*Many of those practising in the crafts in the eighties have suffered a crisis of identity.*" And then Grace reinforces this view in her article with "*The 1980s are characterised by a confusion about what the crafts might be.*" The confusion appears to come from the 1970s when most of the fine art institutions (colleges) attempted to broaden their courses by introducing craft practices while teaching only fine art aesthetics (as it still is today). Grace states later in her article that "*Craft practices have relied largely on fine art discourses for their identification and reassurance, and have rarely sought other theoretical analysis through philosophy, psychology, sociology, archaeology, anthropology or architecture, in relation to their own histories.*" This confusion prevails in the minds of artists, critics, educators and historians alike, and shall continue until it is addressed. William Hunt asks "*Where is this new aesthetic movement that could have sprung from our field*", and answers "*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.*"

So where does this leave us as contemporary practitioners? Supposedly with the wrong aesthetic and philosophic background on which to base our work? Attempting, as Grace says, to gain the "*status*" and "*power*" of the Fine Arts. What do we say if the "Fine Arts" questions this new role for the Crafts as Art? If we go by the article entitled "*The Ideal World of Vermeer's Little Lacemaker*"¹ by American author and critic, Peter Dormer, we will be rejected as not having a fine art status. He claims that in the 80s American "*new craft(s) ... were rejected*" by the Fine Art World. In my opinion this is arguable, as it does not acknowledge the great and varied developments in glass over the last 20-30 years, but if it is the case, WHERE ARE WE HEADING IN THE 90S?

Of course it is impossible to tell where trends will lead us over the next ten years without an understanding of a contemporary context. Confusion prevails, our foundation has been ill-formed, and critical writing is also mixed up in the same confusion we as practitioners find ourselves in. Is it, as Grace suggests, a process of evaluating glass through its own history? Then, having ascertained a contemporary context, artists and critics can start the discussion on where the leading edge is in the development of the medium.

Lastly I would like to emphasise the common ground shared by practitioners and non-practitioners in analysing these important questions. It is a very fertile ground with many common concerns. I shall quote the Cochrane article again, where Grace says "*In developing an art practice, or in making objects, it should not really matter from which position people start. Time is sure to show that all starting points are valid. It is not the starting point which is important, but how it is developed, and the development should allow a number of different histories and purposes and values about making.*"

Footnote 1 Source: *Design After Modernism* by John Thackara, published by Thames & Hudson, 1988



SKYGARDEN - A REVIVAL OF DECORATIVE ARTS

PUBLIC ART PROJECTS, the company well known for their huge painted wall murals, have just completed the first stage of a major art commission to be installed in SKYGARDEN.

SKYGARDEN heralds a revival of the use of decorative arts in buildings within the Sydney CBD. Individually designed artwork by Public Art Projects will transform the public space in Skygarden from pedestrian access into a grand tour through an International Gallery. The beauty of the Skygarden environment unfolds for the public when they explore the many facets of this elegant commercial and retail centre, between Castlereagh Street and Pitt Street Mall, Sydney. This is another fine example of the relationship Public Art Projects have developed with architects, developers and commercial property managers - assisting them to include original Australian art work into the design of public buildings.

The artwork reflects a unique union between the developer, Merlin International Properties, and Australian artists commissioned by Public Art Projects who have created the Skygarden concept of "*a garden of an ever replenishing flow of pleasure*".

A great deal of care has been taken to select images which express a sense of the past, the present and the future in Australia - beautiful images of Australian flora and fauna set in brilliant terrazzo floors, are placed adjacent to a 7.5 metre high mosaic mural portraying the *Maiden of Abundance*, the figure of a woman symbolising creation.

The Castlereagh Street entrance facade is enhanced by an external arch 10 metres in width. This semi-circular shape is decorated with birds from Australian mythology and represent the spirits *Day* and *Night*. The image of a lyrical lyrebird set in mosaic tiles represents the evasiveness of the night and is joined by a giant brolga bird on the opposite side - the spirit of welcome to the dawn of a new day.

The central motif for the Castlereagh Street entrance hall is an oval-shaped terrazzo and glass floor over 8 metres in diameter, featuring beautiful clusters of Australian wildflowers, created from jewel-like colours of Venetian cut glass and tiles, set as a mosaic.

The artist, *Suzanne Holman*, has developed a unique technique of combining glass with terrazzo and brass. The centre of this mosaic bouquet of waratahs and banksias is lit from below to once again depict night and day and the life-giving elements of sun and water, as features of growth and prosperity in the environment.

Emphasis has been placed on floor surfaces on other levels of Skygarden. Wood inlay artists *Pieter Heemstra* and *Bernard Gay* have transferred the Australian floral designs onto a magnificent parquetry floor. The patina surface of the Australian timber creates the textures which unfold the designs.

These art pieces are the key to many decorative motifs used throughout the building. They are also present in detailed etched glass wall panels and decorative metal grills, and the decoration is also included in the signage.

THE ARTISTS

David Humphries directs the program of Applied and Decorative Arts for SKYGARDEN. Public Art Projects' team of artists David Humphries, Rodney Monk, Zig Moskwa, Suzanne Holman and Philip Pollard, have designed the major art embellishments for Skygarden.

Rodney Monk heads the mural art team - painting the illusionary murals in the main atrium and arcades. These beautiful sky paintings create the special atmosphere for feature precincts in the building.

Zig Moskwa, senior artist with Public Art Projects, developed the group's concepts into the designs for the Castlereagh Street entrance arch, the foyer mural and feature floor. These images are the basis for decorative features throughout the complex and can be seen interpreted in a variety of mediums.

Suzanne Holman, senior artist in charge of design and production for Public Art Projects, has transformed the terrazzo floor surfaces into exquisite works of art. She has perfected an innovative technique for transferring the designs into the mediums of terrazzo and mosaic floor surfaces. She is also supervising the work for the wood inlay floor designs.

SKYGARDEN - A REVIVAL OF DECORATIVE ARTS (continued)

Philip Pollard, Production Manager and architect for Public Art Projects, has the overall responsibility of co-ordinating the separate art elements in the building and links the artwork production within the overall building program.

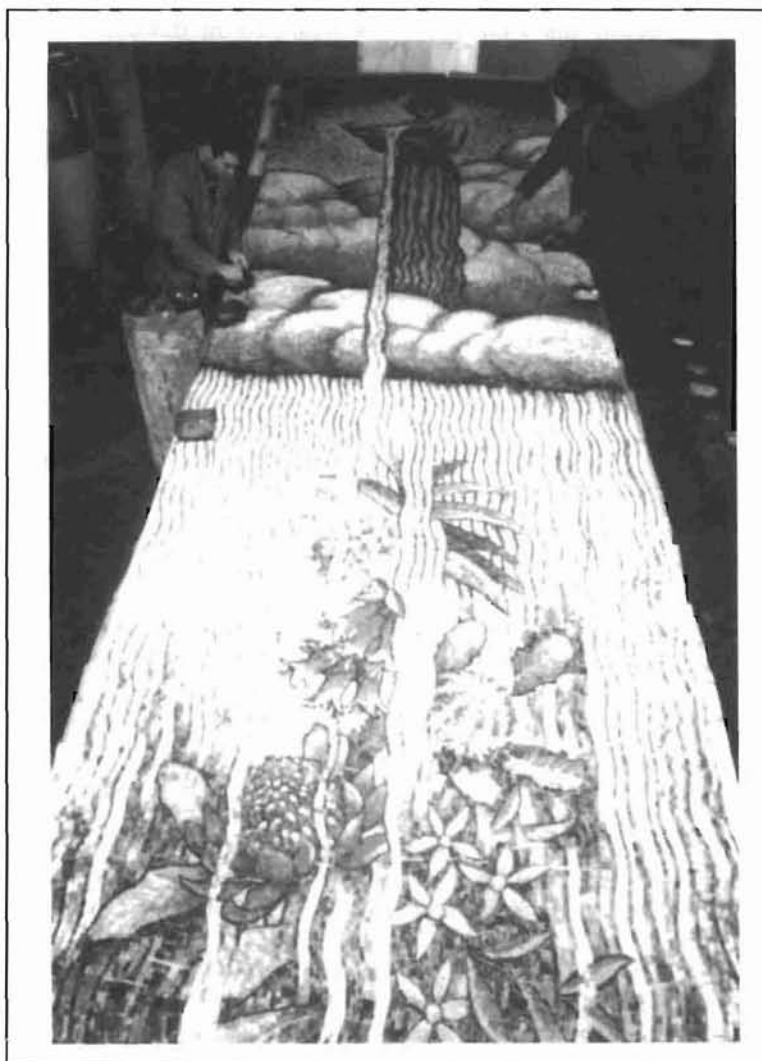
Public Art projects have brought together some of Australia's top artists and craftspeople to manufacture the art components of the Skygarden building. There is also collaboration between specialised art studios, for example the *Melbourne Mural Studio Pty. Limited*. David Jack and Joe Attard specialise in producing mosaics. They are producing the feature arch, mural and floor, in their Melbourne studio. The *Maiden of Abundance* mural will use two tonnes of hand-made, hand-cut glass tiles, imported from the famous *Orsoni Mosaic Works* in Venice, Italy. This everlasting medium with thousands of years tradition, gives the building a quality rarely seen in Australian developments.

The beautiful wood inlay flooring features in the building were designed by Public Art Projects and produced by wood artists, Pieter Heemstra and Bernard Gay.

Peter Heemstra is interpreting the "global" floral designs of Skygarden in the medium of wood inlay. He specialises in recycling aged, old wood. Jigsaw-like pieces are cut from recycled Australian hardwood. Over ten wood varieties are included in the beautiful inlaid floor surfaces.

Bernard Gay spent over a decade studying the secrets of "intasio" - specialised wood and veneer inlay. His work experience in Europe is unique. He is recognised internationally as a master craftsman.

Further information can be obtained from PUBLIC ART PROJECTS, P.O. Box 611, Darlinghurst, Sydney, 2010, telephone David Humphries (02) 660 4200.



Pictured Above: Mosaic Mural 7.5 metres high
Lobby, Skygarden, Sydney 1990



Pictured Above: A Detail of a Section of the Skygarden Mural

PHOTOS REPRINTED WITH THE KIND PERMISSION OF THE PUBLIC ART SQUAD

SAN MICHELE

Situated in the foothills of the Snowy Mountains, near Adaminaby, is the country resort of San Michele. It has functioned successfully for some time as a quiet base for horse riding, trout fishing and skiing, but interesting changes are in progress. Roberto Orleana, the proprietor, is establishing the basis for a unique concept in Australian holidays and a stimulating environment for artists and artisans.

He is running five day and weekend workshops in many different crafts, including painting, woodwork, pottery, stained and warm glass, music, dancing and the list continues. He has gathered a diverse group of Australian artists to run the workshops. In conjunction with the programme is the development of an *artistic* environment. The accommodation will be gradually redecorated, such that each room will be furnished with examples of the work of the artists participating in the programme. All these pieces will be for sale, on a commission/consignment basis. This is already proving to be a successful venture, as the guests and participants have the opportunity to live with the work for a while before they buy.

The overall philosophy is to establish a relaxed and comfortable environment, where people can learn and exchange skills, participate in intellectual debate and be surrounded by beautiful works of art. Roberto sees the resort as an extension of his home, with the tutors acting as co-hosts to the guests. Two different courses usually run concurrently, leading to inevitable cross fertilisation. In between sessions everyone can swim, ride, fish, relax or keep on working on their projects if they feel so inclined.

It is encouraging to see someone with the vision and the will to create such an establishment, which can only assist in bringing art closer to everyone.

NORTH TO ALASKA

ASPECTS OF THE GAS CONFERENCE IN TORONTO, APRIL *by Neil Roberts*

It wasn't particularly sophisticated, but it worked. Faced with the terrifying and somewhat unexpected prospect of having, imminently, to parade on a cat-walk in front of some 400 hot-shots of the North American glass world, I'd grabbed a big green apple off the backstage pool table.

I was wearing black - black jeans, boots and sleeveless t-shirt - and a large, striking neck-piece of lusted, lampworked scales made by Giselle Courtney (this was the deal, you see - get it to Toronto, and I'll wear it in the fashion parade that had been arranged for the opening of the annual conference of the American Glass Art Society). I'd expected a Mickey Mouse affair of 30-40 people in an old lecture theatre, not 400 guests at the Royal York Hotel Grand Ballroom with press, t.v., 40 female (or at least female-ish) models and a 45 second stint on the cat-walk for yours truly. I was in danger of making a nasty mess backstage, but terror can produce unexpected inspiration.

I grabbed the apple. The world went silent (I'm told this is another bi-product of terror - a screaming silence in the midst of aural chaos). I pressed my arms in tight to my body, sucked in my stomach and puffed up my chest. I stepped out onto the cat-walk. It was the best impression I could do of Marlon Brando (Brando circa "*A Streetcar named Desire*", not Brando circa "*Apocalypse Now*"). I sauntered downstage, disdainfully eating the apple, eye-balling the press (at least, I think I was eye-balling someone, I was too terrified to tell who they were), juice trickled off my chin. I hung around a bit, eye-balling the floodlights, biting the apple, trying hard to look bored instead of faint, and as I turned to saunter back towards the curtain, resisting an overwhelming urge to break into a sweaty streak to the toilets and hide forever, I turned for one last (hopefully) disdainful glare, and chucked the half-eaten apple into the press pit.

I'm told it looked nonchalant and very cool. Inside, it looked ridiculous and very wobbly. But it worked. I survived, Giselle's neck-piece was seen, and Australia had made a very visible entrance to the Toronto conference. As it turned out, we needed it.

This is the first GAS conference to be organised "offshore". The Glass Art Association of Canada, under the irrepressible presidency of Laura Donefer, took on the "International Glass" theme with gusto, providing pre-conference workshops with Diana Hobson (Great Britain), Frantisek Vizner (Czechoslovakia), Brent Kee Young (USA) and Peter Garrett, whoops, Neil Roberts (Australia), at Sheridan College of Crafts and Design and Ontario College of Art, and a conference programme featuring artists' presentations from all the above, as well as Mahoto Ito (Japan), Coredano Rosin (Italy) and various North American practitioners. The three-day event was a typically hectic mixture of technical displays, artists' presentations, product information, specific interest sessions, exhibitions and partying (anyone who knows Laura would know that this aspect of things was not left unattended!).

The density of the program meant that there was something for everyone at almost any point in time, and often an unavoidable and difficult choice to be made. At least two, and often three, sessions were run simultaneously. Interestingly, there were almost no panel discussions. Although the theme was "International Glass", there was little content in the various papers that I heard, or heard of, addressing associated issues specifically, and overall the effect was one of assorted personal perspectives. Internationalism was a programme, not a subject.

On day two, my own presentation to the conference, "*A Recent Overview of Australian Glass*" (in 30 minutes!), was pitted against William Warmus (editor of "*New Work*"), "*Writing about Glass*", so it was just as well I'd made such a spectacle of myself on the cat-walk or I could have been addressing a very small audience. As it was, about 150 people came to hear me try to cram the history and diversity of our movement into a ridiculously short time. To do this, I chose to speak primarily about a **DETAIL**, a fragment of the whole picture, which, I contended, effectively reflected aspects of the larger picture. I decided on this format, firstly because I will avoid (at all costs) the 200-slides-in-quick-succession-with-no-rhyme-or-reason approach, and secondly because I felt that my fragment raised interesting questions about the nature of glass work generally in the latter part of the 80's.

My fragment was the shifting emphasis, in the Australian movement, of the work produced at Sydney College of the Arts and Canberra School of Art. My contention was that the dominance of the Canberra Art School in recent years reflects not only the excellent work done there, but also a general swing towards ornamental, aesthetic objects for the marketplace, and a professional presentation and persona. In the early part of the decade, my generalisations went, Sydney College of the Arts glass department reflected an era of expressionism and experimentation, a sculptural intent and a degree of economic bravado (or perhaps foolhardiness?) lacking of late. I used slides of the last 8 years at Sydney College and the last 4 years at the Canberra School of Art, plus selected works over the same period from outside those institutions, to reflect these changes. This method threads images together, and so allowed me to cover the diversity and high standards of much of our work within a cohesive framework.

As it happened, the conference was also used as the launching of Suzanne Frantz's work "*Contemporary Glass*". This book is actually an overview of the collection of the Corning Museum of Glass in New York, but unfortunately sets itself up as a survey of international glass generally. As such, it has many gaps, and a giant chasm when it comes to Australia. Apart from Warren Langley's work on the title page (a significant image) and Paulene Delaney's reproduction in a later chapter, Australia rates only two or three extremely general mentions within the text. The comments I received after my presentation, in which I'd used good pictures of many interesting and different works, were primarily about the obvious strength of the Australian movement. Many people, especially the Canadians, were surprised and encouraged to discover a flourishing parallel zone, far to the south of their own, but charting similar waters.



Pictured Above: Laura Donefer

LETTER TO THE EDITOR

Maggie,

I'd like to comment on the magazine in what I hope is a constructive way.

1. *Is the Artist/Craftsman debate really important? I prefer to avoid such labels and just be a creative person (the Art Glass label/category refers to the work that's not stained or leaded glass).*
2. *Glass Education - Lance will also be including less formal courses such as offered by "Creative Glass Workers Guild" etc., won't he?*
3. *I think it important that competitions and exhibitions **pertinent to Glass in Australia** be listed in AUSGLASS magazine. I don't want to have to buy or subscribe to **ANOTHER** council to find out what **my** association should be telling me! The quilters and patchworkers magazine does, the ceramics magazines do for their membership. It is also very difficult if you're not "in the know" to discern which is appropriate for glass and which exhibition/competition isn't. For O/s (U.S.A.) listings I prefer Professional Stained Glass, ½ the price, more technical info., product/equipment reviews and guides and more thorough and detailed guide to exhibitions and competitions, and only ¼ as TRENDY as S.G.!*
4. *Is the magazine going to be a forum for the exchange of technical ideas? I hope we aren't going to continue this jealous guarding of **secrets**! I'll show you mine (without charging \$100 a day) if you show me yours!*
5. *My final whining for the day is kill Beryl! I don't mind Glassman - matter of taste.*

Anyway, I must say that I do (I really do) appreciate the effort you all must be putting into AUSGLASS and if I can help in any way just call (or drop in for tea if passing).

The magazine is a bit of a godsend for isolated people like us, and is a credit to you all.

Thanking you kindly,

*Daniel,
New England Stained Glass & Leadlights,
Armidale.*

Daniel,

At last - a response from the membership! I never realised what a soul destroying feeling being editor of a magazine could be. For twelve months we have been wondering if anyone out there bothers to read the magazine. Now we know for certain at least one person does.

Thanks Daniel, feedback is what it's all about, and unless we know how you (the membership) feel, we just carry on blindly hoping that someone out there appreciates the effort being made on their behalf.

Well, let's address some of the points raised in your letter:

1. We assume that the very fact an artist/craftsperson wants to be creative means that they would be interested in debating these points.
2. Yes we will try, but if people require more information in the magazine, see our reply to your question 4.
3. We agree, a comprehensive listing of exhibitions and competitions would be nice, but a vast majority of members are already receiving other subscriptions that list these, and we considered that the amount of time that would be needed to cull all this information for each edition may well be a would be too great, and the information may well be out of date by the time the magazine reaches members. Don't forget, a lot of those other magazines have a trained and (more to the point) paid staff who have the time to do this sort of thing. If anyone out there is prepared to help, we'd love to include it.
4. Yeah! I keep thinking about our Constitution, which states that one of the main aims of the Association is for "the dissemination of information". Yes, we would love the magazine to serve as a forum for the exchange of technical ideas, but to date I believe that Stephen Skillitzi is about the only one that has been prepared to "show us his". I put the onus on all of you out there. We wouldn't just be happy, we'd be ecstatic if even just a few of you would start sending in some interesting information that we could share with the membership.

(cont/..)

REPLY TO LETTER TO THE EDITOR (CONTINUED)

5. IN MEMORIAM - "If wishes were horses, beggars would ride". Now look what you've done. We are sad to say that Beryl was involved in a dangerous mission with Glassman over the Christmas break and both are missing, presumed dead. The Government has indicated that we are not at liberty to release any details of the mission, but I'm sure you'll all agree these two will be sadly missed (won't they?).

Perhaps this is an appropriate time to remind all members that this is your magazine, and the Editorial Committee is only a small group of volunteers trying to put together a vehicle that will enable all our members to keep in touch and up to date with the goings on in the glass world. But please remember, we all have to carry on with our normal every-day work too, and a lot of us are also involved in organising the next conference as well, and this is all time consuming. We really don't have a great deal of time left to sit down and write all the articles for the magazine. We need your help, and that is best served by you keeping us in touch with what is going on out there, and we'll put it together and try and present it as well and as accurately as we can. Please, please, can a few others out there do something like putting pen to paper and helping us. Don't forget, good black and white photos, cartoons, etc. would also be greatly appreciated.

EMPLOYMENT WANTED

The following is a letter received by us from Richard Macdonald, an American who is hoping to move to Australia and is interested in finding out what chances there might be for him find employment here.

Tel: (207) 633-4815

Richard Macdonald
Macdonald Stained Glass
Lobster Cove, Box 237
Boothbay Harbour, ME 04538
USA

Hello,

Please allow me to introduce myself: My name is Richard J. Macdonald. I operate a busy seven person stained glass studio in the northeast USA. I have been at this location many years, primarily building original design items for home accessories and lighting which are wholesaled to craft galleries throughout the country. I also maintain a retail store in another town, and do custom work on a wholesale or retail basis. I design very original items with a contemporary style which are well received wherever shown. I work primarily with foil method leading, and my staff and I have become quite expert at efficient, yet careful, production through years of practice.

I am forty-nine years old, and at this time of my life and career feel very strongly the need to take a long break or change the direction of my career while remaining connected to what I know and the medium I still enjoy. Therefore I am searching via this letter for employment in your area.

I became interested in Australia, as many Americans have, for the sense of freedom potential, and spirit Australia projects to us. I currently also have one of my daughters spending a school year in Sydney, and I like what she writes me and tells me on the phone (in her newly developed Australian accent!).

My requirements are only that I be able to earn enough to live decently and get around. I can do anything except glass painting, and I am not very practiced at leading other than foil, though in years past I build and installed many traditional windows. Other than that, I can operate a studio completely, and I enjoy teaching. I am up to date on the latest innovations and have a few of my own. I function best in a friendly, relaxed setting, and have employees who have been with me as long as ten years because of my open management style.

If my experience would be useful to you, please let me know, or recommend me to someone who might find it useful. I should be able to travel after the show seasons here is over - March/April. My studio here will continue to operate in my absence once the wholesale orders are in place. Please be assured that I am interested in nearly any situation that will get me started in a new life. I like a small studio setting as well as a large one.

I anxiously await your reply and will be happy to furnish you with any other details you may require.

Sincerely,

Richard J. Macdonald

WANGANUI SUMMER SCHOOL

The Wanganui Summer School was all about people learning to draw, carve, perform, weave, compete and more. It ran for ten days, with a great community spirit creating friends and good times.

The hot glass section was taught by Robert Levin, a quietly spoken American, who stood well over six feet. The class had six students, three from Australia and three from New Zealand.

The format of the workshop comprised the following. Two hours of lectures, from 9am to 11am, involving historical and contemporary views of glass making, furnace and studio design & construction, glass formulation - clear and coloured, and business management. From 11am to 12noon, Robert would give demonstrations. From 12noon to 6pm was the time when Robert went around discussing ideas and lifestyles. All of the students said at various times that they were there to extend their abilities in skills, designs and concepts.

The studio had a tank furnace with clear glass, and a pot furnace with two pots of colour, in which we managed to melt eight different colours in eight days. The students took turns in weighing the colour batch and loading it into the pots.

There were two glory holes and one oven that was never filled up, but not for lack of trying on the students' part. As days went by, the 12noon to 6pm blowing slot extended to 7pm, and even 8pm on one occasion.

When there was time for a break it was great to visit all the other areas. All those workshops I looked in on were generating as much excitement and energy as was happening in the glass shop. There was a wood symposium occurring in conjunction with the Summer School, and also a major exhibition being held at the local Art Museum.

The glass produced by the students was varied, and normally had lots of hot additions - the more the merrier, so to speak - so even when you were not blowing, somebody was wanting bits or wraps. A great deal of co-operation and fondness grew between the students, and we were able to encourage each other into more daring displays of control.

By the end, all of the students were pleased with Robert as a tutor and the workshop as a whole. Robert was also happy, and said he would enjoy returning to Australia or New Zealand to teach in workshop again. Personally, I enjoyed the summer school so much that I could return and not necessarily do a glass workshop. The atmosphere was relaxed, but at the same time I was able to work hard at resolving a few personal directions. If you are wondering what to do with one summer, try the Wanganui Summer School. It really is a good way to spend your holidays.

KEITH ROWE.



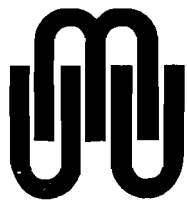
GLEBE HOT GLASS STUDIO FOR SALE

ARE YOU TOUGH ENOUGH TO DO SYDNEY?

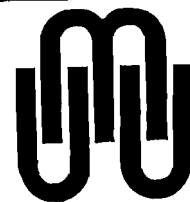
This Glass Studio/Business has built up a large
wholesale and retail clientele
over the last ten years.

The building is leased with three years to go.
The electrical wiring was completely renewed two years ago,
and all ovens and kilns are on process heating.

Want more information? Please write to P.O. BOX 155, GLEBE.



MACQUARIE UNIVERSITY UNION



Ph: 805 7605

Ph: 805 7605

leadlight

TUTOR: Anthony Hoffman COST: M:\$85 NM:\$105
TIME: Thursdays 6.00-9.00pm (10weeks) VENUE: Large Craft Room
DATES: 15/3, 22/3, 29/3, 5/4, 12/4, 10/5, 17/5, 24/5, 31/5, 7/6.

Have you marvelled at the majestic windows of St. Mary's, quavered in the presence of the QV Building or simply been fascinated by the floral creations in a federation house. Here's an opportunity to learn the relatively simple methods of producing leadlight used by traditional artists but utilizing the convenience of modern methods. This basic course will start with the practise of cutting glass to the desired shape, then you will learn to cut and solder the lead, combine the lead and glass and finally how to polish, putty and fit the leadlight. All equipment and most materials will be provided. A list of materials needed and glass prices will be available on application.

advanced leadlight design

TUTOR: Sergio Redegalli COST: M:\$50 NM:\$65
TIME: Wednesday 6.00 - 9.00pm VENUE: Cydonia Glass Studio
DATES: 21/3, 28/3, 4/4, 11/4.

If you have the basic leadlight skills here is an opportunity to capitalize on what you know and develop your design skills. In this workshop you will be able to develop your ability through group discussion, slide examples, and individual attention to your ideas and explore some new and different techniques. eg. using lead as a line to draw your ideas and glass that contains patterns to express more.

glass kilnwork techniques

TUTOR: Sergio Redegalli COST: M:\$50 NM:\$65
TIME: 10.00am - 4.00pm VENUE: Cydonia Glass Studio
DATES: 1. Saturday 31/3, Sunday 1/4, or
2. Saturday 12/5, Sunday 13/5

In this weekend workshop the techniques of slumping - deformation of glass to the desired form using plaster and clay moulds and fusing - the lamination of glass pieces together will be explored. These techniques can be used to form glass reliefs or incorporated into leadlight pieces. You will need to bring your own glass (3mm thick sheets of clear or coloured) but all other materials will be supplied.

glass • leadlight

glass surface decoration workshop

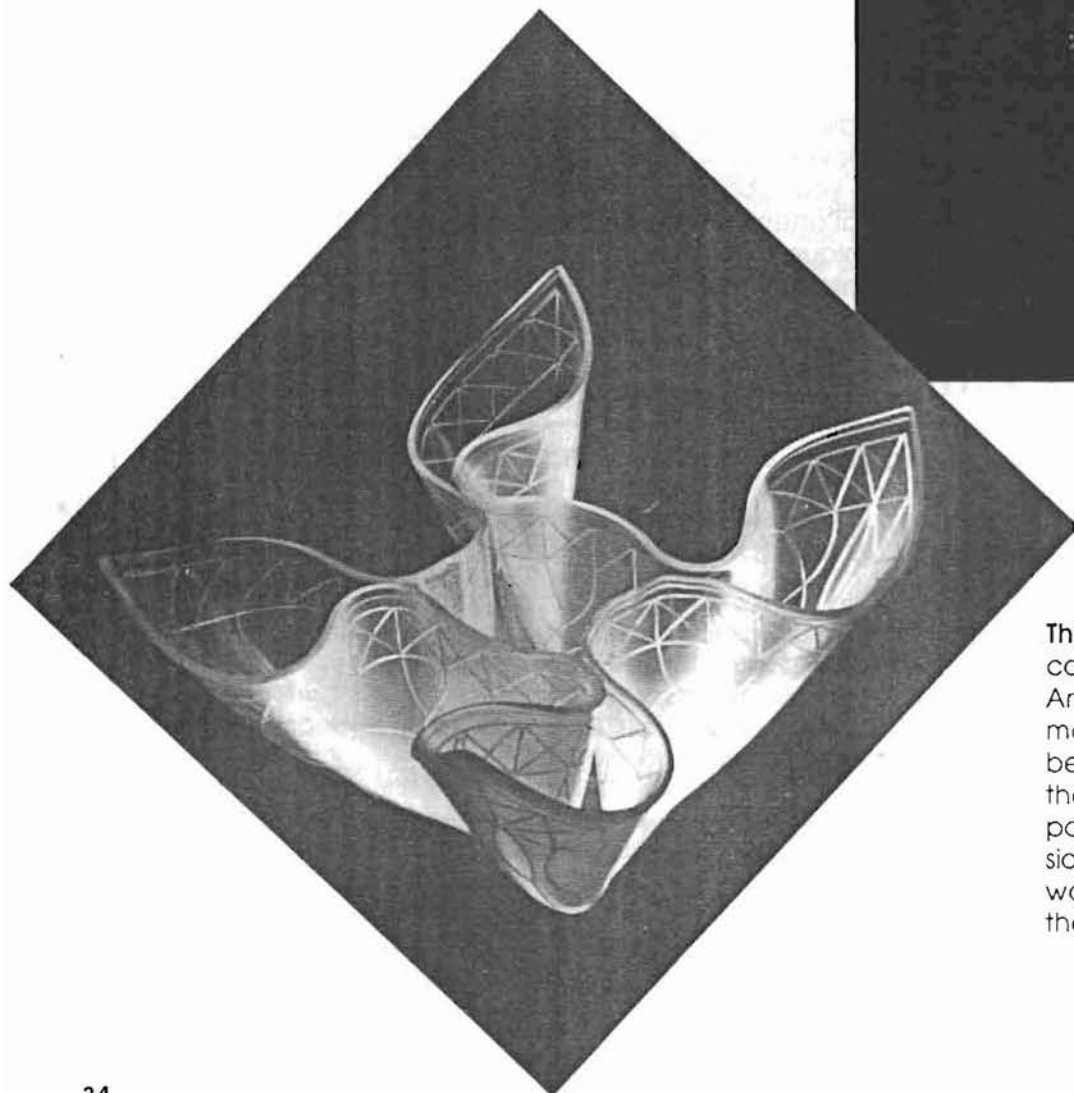
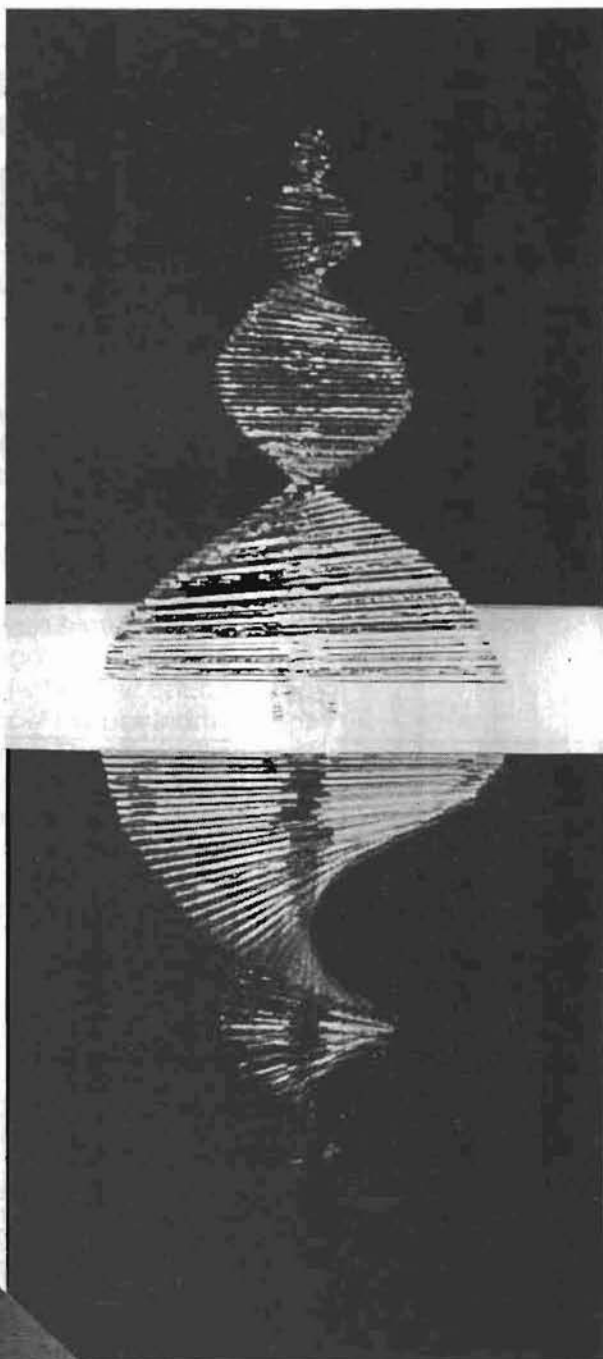
TUTOR: Sergio Redegalli **COST:** M:\$50 NM:\$65

TIME: Wednesday 6.00 - 9.00pm

DATES: 9/5,16/5,23/5,30/5 **VENUE:** Cydonia Glass Studio

Come and learn many interesting and simple techniques to decorate glass including sandblasting, engraving and working with lusters and enamels. This course would be of particular interest to those working with cold (leadlight) and warm (kilnwork) glass. You will need to bring your own glass (3mm thick sheets of clear or coloured) but all other materials will be supplied.

The Tutor: Sergio Redegalli established "Cydonia" the glass studio, in Newtown in 1987 after completing a Bachelor of Arts, (Glass) and a Post Graduate Diploma (Visual Art) at the Sydney College of the Arts. Sergio's studio is designed to cover all areas of glass design and manufacture and he has worked on a large number of commissions for industry and the building trade. His work has been reviewed in magazines such as Craft Australia, Mode Australia and Interior Architecture and Design. Sergio's work is in The Parliament House Collection, Canberra, The Botanic Gardens of Adelaide, as well as numerous private collections in Australia and America. Sergio's enthusiasm for glass is contagious, so watch out.



The Tutor: Anthony Hoffman completed a Bachelor of Visual Arts, at Sydney College of the Arts majoring in glass. Anthony first became interested in glass via the study of leadlight and is now particularly interested in 3 dimensional leadlight. Anthony now works with Sergio at "Cydonia" the glass studio.