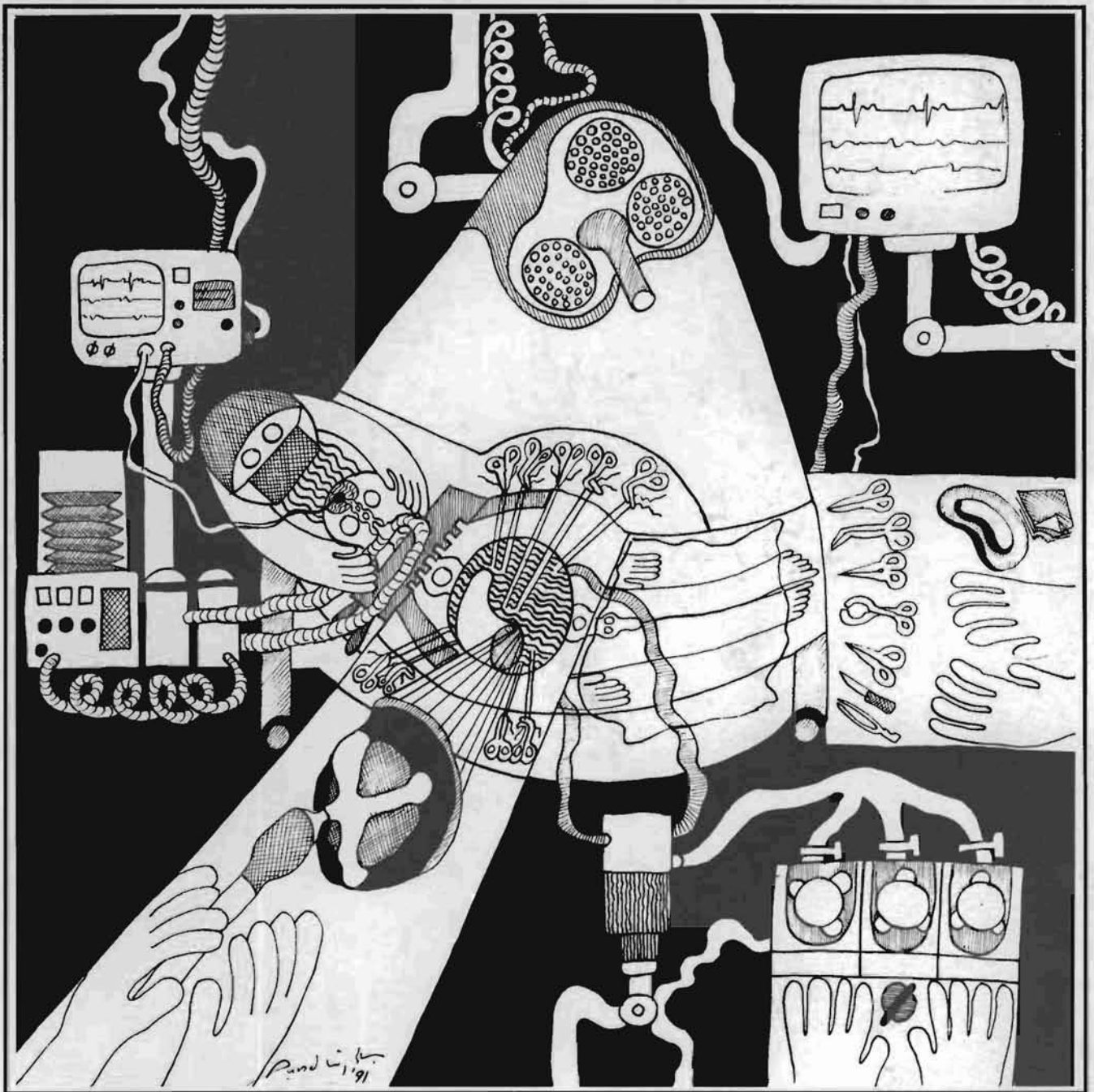


# ausglass

## MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS



<b>C</b>	Wagga Wagga 91	2
	Postcard from Indonesia	3
<b>O</b>	Melbourne Makers	4
	Theology for Glassworkers	5
<b>n</b>	Kazumi Ikemoto: Visiting Artist	8
	The Clay / Glass Connection	9
<b>t</b>	Recent Glass Shows in Melbourne	11
	Hot in the USA	14
<b>e</b>	Dear Beryl .....	16
	Postcard from Manasota, Florida	17
<b>n</b>	'Interpreting Tradition'	18
	STOP PRESS - Conference Details	19
<b>t</b>	Eye Protection for Furnace Glassworkers	20
	The All-Glass Crossword Puzzle	23
<b>S</b>	News from Around Ausglass	25
	Kaliedoscope: Review	26
	Editorial	28

# ausglass

**SPRING - SUMMER  
EDITION 1991**

*Editor*

Bronwyn Hughes  
Letters and correspondence to  
50 Two Bays Road,  
Mt. Eliza, VIC, 3930

*Editorial Committee*

Bronwyn Hughes Chairperson

Jacinta Harding Secretary

Mikaela Brown Interstate &  
O.S. Liason

Carrie Wescott Advertising

Kim Lester

Juliette Thornton Distribution

Bronwyn Hughes

David Hobday Board

Gerie Hermans Members

Graham Stone

*President*

Elizabeth McClure,  
C/o Glass Workshop,  
Canberra Institute of Arts,  
P.O. Box 804,  
Acton, A.C.T. 2601  
Work: (06) 249 5829

*Contribution Dates for 1992.*

April 1, June 1,

August 1, October 1.

Please note the address for  
Membership Enquiries:

Maggie Stuart,  
1 Frederick Street,  
St. Peters, N.S.W. 2044.  
Phone: (02) 5503626

Front Cover :

Preliminary sketch for the Austin Hospital Cardiac Unit by David Wright 1991. Further details see page 17.

# WAGGA WAGGA 91

---

The 10th Anniversary Australian Glass Triennial exhibition began its life at Wagga Wagga on the 9th August 1991. The selection of participants was, as ever, controversial. Many established artists were missing and one of the jurors wondered why so many had not applied. One of the reasons, it seems to me, is that this year the Ausglass Conference and accompanying exhibitions occurred in the same year as Wagga and consequently made it difficult for people to produce two sets of special pieces within 6 months of each other. The reality in the 1990's is that exhibition pieces tend not to pay the bills and it comes as no surprise to any of you that those bills are getting harder to pay. Nevertheless, the show revealed that Australian glass continues to move forward and grow despite the recession. The work was for the most part well displayed and it was interesting to have on show examples from the permanent collection many of which must have come from previous Biennials/Triennials. I did not feel though that the two could have been more clearly delineated.

Stylistically, there is no real dominant trend at Wagga, although it is obvious that several glass workers continue to draw their graphic inspiration from past decades. Tony Hanning, Benjamin Edols and Judi Elliott are involved in re-interpreting artistic movements from the recent past. Tony's work refers to both surrealism and 60's graphics; Ben and Judi to the 50's and 60's. All are fine examples and beautifully fashioned. Ben's goblets are delicate, bold, and well controlled while Judi's work is showing real development. Hers are large pieces but it is not just the scale that impresses, rather that the forms have become simpler and more elegant, the colours more restrained and the compositions more assured. I criticised Judi's Distelfink efforts but I now see she was concentrating on the Wagga work and progress is tangible.

Elizabeth Kelly's goblets (not well-photographed in the catalogue, incidentally) share some elements with Ben Edol's but are more exploratory in their stem decoration and with a tendency to slightly overdo it. This assessment (along with all my comments) reflects my prejudice for achieving the desired result as "economically" and as simply as possible. I would be horrified if Liz found these comments discouraging; the work is unique, highly skilled and should be pursued.

Elizabeth McClure's perfume bottles show a strong understanding of the importance of combining good design and technical application. The marriage of the aesthetic and the practical in these works is a treat. The blown work is more ambitious and the combinations not quite as successful but with more obvious scope for future potential. It is almost unfair to compare them in this way, because the more ambitious a work, the more pitfalls there are to resolve, a fact curators do not at times seem to appreciate.

Maureen Williams' explosion of vibrant colour represent yet another facet to her repertoire. Following on from her sand cast work and graal pieces of the past, she seems determined to explore quite contrasting types of glass, one at a time. What will be next? Will combinations appear? Like Maureen's work, Vicki Torr's has always reeked of quality and style. The forms of her Triennial pieces, however, did not seem to me to do justice to the beauty of the glass itself.

Judith Bohm-Parr's platter is a worthy contribution. It achieves the appearance of being easy but was undoubtedly not, a quality I always admire. It is the kind of glass that a few years back would have challenged our notion of what glass should look like, because it is non-glossy and only marginally translucent. I spoke to someone at the opening who felt Judith had done better (needless to say, differing responses to all the work abounded) but I thought it a fine and understated piece.

The 1991 Triennial really belonged to Paul Sanders. Paul is not the first to explore the imagery of "relics of the future" but does it so successfully that the work demands our attention. Each of his three pieces are small and while they may translate well to a larger scale, they certainly do not need to. Those from the "big is beautiful" school should take note of the impact of this work. I spoke before of glass being often "unglassy" in appearance. Some of Paul's surface treatments have this quality: at times dull, metallic or clay-like. Yet they also contain the glass like qualities more familiar to us: luminosity, refraction depth and high reflectivity. The combination of all these elements may sound like a crazed concoction; they are anything but. The "glassy" components appear as jewel like interiors exposed beneath layers of decay and contamination. The work has a brutal aspect but somehow manages to delight and entice at the same

time. The magic is that it exploits the light by containing and shrouding it; releasing only portions to the eye. On top of this, the compositions are superb, the proportions just right and the temptation to elaborate resisted. The combination of materials is also well resolved and deserves mention especially because this is all too often not the case (including at times in my own work!) Congratulations Paul, it is exciting stuff.

Graham Stone

*Graham Stone is a foundation member of Ausglass and has helped organise 3 Ausglass Conferences. He is the designer of Satin Glass pieces and the supervisor of the Cold Glass Access Workshop in Melbourne.*

The Australian Glass Triennial is sponsored by the Australia Council, the NSW Ministry for the Arts, the Regional Galleries Association of NSW, the Wagga Wagga City Council, Compass Airlines and Beaver Galleries Canberra.

## Wagga Wagga Triennial Dates

Wagga Wagga City Art Gallery

until 30-9-1991

Campbelltown City Art Gallery

6-12-1991 to 2-2-1992

Sale Regional Arts Centre

14-2-1992 to 25-3-1992

Jam Factory Gallery

12-4-1992 to 10-5-1992

Queen Victoria Museum and Art Gallery

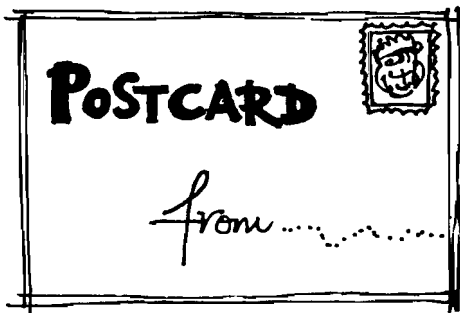
22-5-1992 to 5-6-1992

Tasmanian Museum and Art Gallery

14-7-1992 to 23-8-1992

Blaxland Gallery Myer Melbourne

30-8-1992 to 30-9-1992



I N D O N E S I A

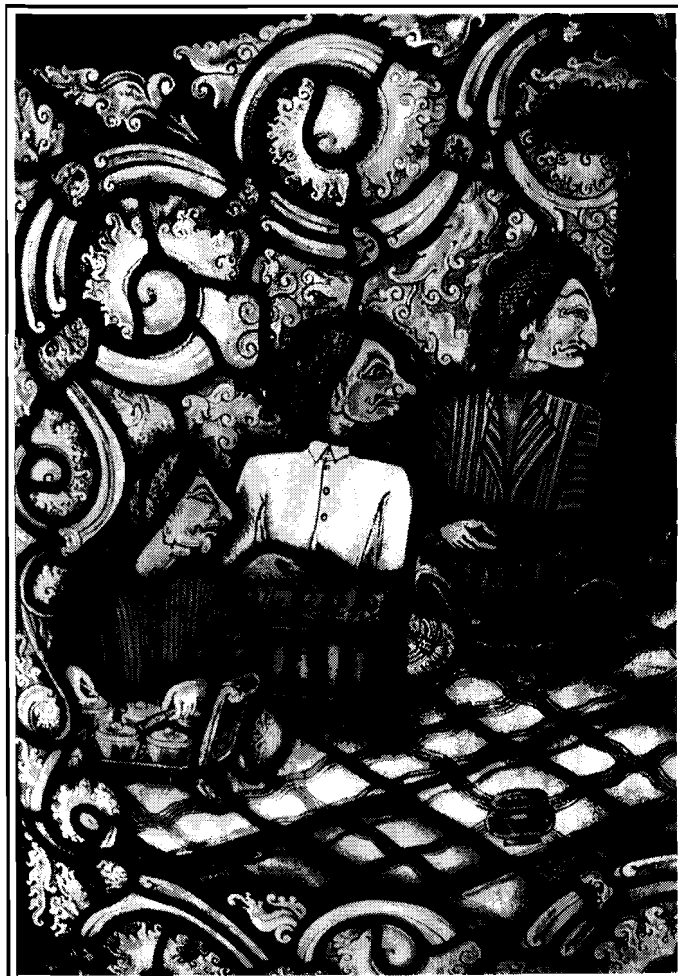
Deryn Mansell came across this unusual glass screen in Java.

It was part of an exhibition which displayed diplomatic gifts to the Sultan Kraton in his Solo palace. She was unable to discover either its origins or donor.

Right:

Detail of glass screen

Sultan Kraton Solo (1941).



# MELBOURNE MAKERS

---

26 March - 21 April 1991

## Glass Artists' Gallery

Seven glass artists exhibited their work at the Glass Artists' Gallery earlier this year. The group exhibition comprised work by Anne Hand, Rhonda Freeman, Carrie Westcott, Saabi Forrester (in collaboration with Nick Wirdnam), Pauline Delaney, Maureen Williams and Clare Belfrage. Though it could be deemed to have been the "Melbourne Women's Show", it was in no way conspired to be that way - it was just the way things turned out.

The work shown came from Melbourne studios (though Clare Belfrage is now with the Jam Factory) and confirmed a wide range of styles and techniques, indicating a healthy diversity, despite a dominance of the vessel form.

**Clare Belfrage** produced 3 small plates of coloured transparent glass, using a graal related technique, where small rondels of colour cased glass were sandblasted when cold, leaving a design of coloured relief. These were reheated and formed the centres of the plates to which wider outer rims were added in the second stage of making. The designs of two plates were Celtic based, and the third a stylised sunray.

Belfrage also made a trio of small forms of opaque glass. There were blown into pre-constructed silver wire spiral structures, allowing the hot glass to bulge though the frame into convolutions not unlike the chambers of a larger shell. Her work is neatly constructed and carries a characteristic elegance.

**Pauline Delaney** presented a diverse body of work from her "Ice Flower" series, encompassing a range of shapes, sizes and a choice of two strongly contrasting finishes: glossy black or acid etched clear glass. All the work featured the signature of her series - at least one orchid-like flower crafted from glass, placed at the rim. The range included cylindrical, spherical and flattened round vases, a perfume bottle and a paperweight. Many observers commented that the work resembled Lalique, and though there are shared elements, Delaney's work is freer and more contemporary than the Art Nouveau designer's. A lot of Lalique's work was pre-occupied with decoration

and effects achieved by blowing into intricate moulds, whereas Delaney's work is swift and confident hot glass with only minimal decoration.

**Saabi Forrester** presented five works, in collaboration with Nick Wirdnam who assisted with blowing. Three of these were cased and sandblasted glass vessels, and two were mould blown vessels of clear cobalt blue. The three cased vessels showed Saabi's consistently high standard of design decoration. The outer black casing was sandblasted, leaving silhouettes of floral and landscape scenes, amid powdery translucent backgrounds. The coloured lining of one work had a sprinkling of blue spun through a green base colour giving the effect of wind or a snowstorm within the particular scene. These cased works had a sense of Japanese aesthetic and design, using all the features of the glass form and technical construction to maximum effect, never losing sight of the total composition.

**Rhonda Freeman's** seven works of painted and slumped glass with rustic, Mediterranean-inspired imagery included bowls, a pair of candle holders and a mirror wallpiece. She has an attractive and characteristically light decorative style and combines simple metalwork in the form of tripod stands or decoration around the frame of the mirror.

**Anne Hand** produced two tall freeblown vessels in a solid primary colour with a thick wrap of black glass at the base forming a supportive structure. A simple design, fluid and bold and ideal for glass. Other work included a "Martini Set" of a jug with 4 glasses, each glass with a thick flattened stem finished with a deliberately irregular, angular edge, and providing a strong design feature. In a similar style, she presented three perfume bottles of very thick clear glass, of ovoid heart shape, pinched at the sides and on the shoulders to leave irregular flattened edges. Angular stoppers extended this feature. Her clear glass work effectively uses the optical qualities of the medium.

**Carrie Westcott** produced petite drinking sets: two tea sets each with two teacups, two water sets each with four cups, and three individual teapots. Called "Plutonic" and "Igneous", her work involves casting the base of each work into a cross shaped sand mould before blowing the cup or teapot form. The work has marks of an earthy and geological character, and carries a story-book feel created by the

scale and the neat detailing of tiny coiled handles. The work does have a compositional charm and assumes considerable skill.

**Maureen Williams** presented two styles of work: more work from her "Spirit Dancers" series, applying her figurative glass work into new shapes. One of these, an open bowl form, sandcast on the underside with three clear legs gave the work a different perspective. I felt it combined too many elements in one piece, and interfered with the images. The flattened and spherical vessels were visually very alluring, leading the eye into the form to explore the lens quality of the thick glass, and the images within.

Her other style of work was also hot glass, but quite different from any other previous work: a variety of vessel shapes including a stoppered bottle, all covered with a rich patchwork of colour. A stark trail of black

at the rim of each gave a certain definition and "punch", as if restraining the splashes of colour. These were a visual delight matched with technical confidence.

Overall, the work represented a diverse group of glass artists, all from Melbourne: the established makers, along with the "youngsters" Carrie Westcott and Rhonda Freeman provided an interesting cross-section of work, all of strong individuality. With the exception of Freeman, all were hot glass artists, making for an eminence of vessel-based work. This exhibition brought an important freshness and vitality of glass work to a Sydney audience: such exchanges must continue.

*Ivana Jirasek*

*Gallery Co-ordinator*

*Glass Artists' Gallery*

---

---

# THEOLOGY FOR GLASS WORKERS

---

---

## Portrayal of the human figure in modern religious art

On the principle that if you have two tasks in view, one difficult, the other impossible, you are wise to tackle the difficult one first, I address myself here not to the artistic education of theologians, but to the theological education of artists, especially those glass artists who accept stained glass commission work for Churches. Undoubtedly this is an important matter since architectural stained glass originated in the setting of Church buildings and the Church will continue to commission new glasswork in keeping with ancient tradition. So what, if anything, must the artist know about the Christian Church and its faith before he or she sets out to work on a commission for a new church window or screen? My answer is that it is wise to know as much as possible of Christian theology. The artist cannot always rely upon the ideas of minister, priest, or congregational committee to exactly prescribe the assignment. Indeed such people may well be seeking a directive from the artist. Therefore the religious sensibility of the artist will be an important ingredient in design, but it must be an informed sensibility. It must go together with as much information as can be gleaned from the bible, history and tradition. This

does not mean that the glassworker should become a scholar of Christianity, but should at least reflect deeply upon what good scholars and teachers have to say about religion. The subject matter of religious art should be allowed to impinge upon the self in a personal way (struggled with, if necessary) such that it is felt as well as understood. Then perhaps, the proper attitude will be established for the work of design at hand.

Central to any theology which should be discussed in relation to religious art is a vital point concerning the importance of the human figure.

Is it the case that we are seeing less and less of the human figure in religious art and glass art in particular? We do well to ask "why should this be so?" Perhaps we are tired of seeing the human figure depicted in glass art, or perhaps we have forgotten how to draw it. Perhaps we feel intimidated by the skills of those excellent artists of eras past (up until the end of the first few decades of the twentieth century at least) and fear we cannot hope to equal their virtuosity. Perhaps the very presence of paint on glass poses a problem.

## Portrayal of the human figure in modern religious art

(Continued..)

Perhaps we regard painted glass as a technique which is passed because paint impedes both the transmission and reflection of light and produces a dull opaque surface. Perhaps the nineteenth century stereotype of religious figures is seen to be off-putting by today's glass artists. In many ways the activist nature of much contemporary religious faith does not take kindly to rows of frozen robed figures rigidly standing in attitudes of stilted piety in narrow and dark window spaces. Whatever our reasons may be for avoiding the portrayal of human figures in religious art the figure remains important as a religious image. We must think seriously again and how it might be depicted using appropriate contemporary styles and techniques.

I am well aware that some of the problems of portraying the figure in glass art are architectural in nature. Modern buildings have far more ambient light than buildings of earlier times. No longer can it be said that light filters gently through slits in the walls begging to be coloured in many hues by the artistry of glassworkers. Light now enters buildings from many sources and at many angles. Nowadays we wrestle with the problems (and possibilities) that light may fall upon our work not only from behind but also from in front and above. We must contend with reflected light as well as transmitted light. The shape and size of windows can also be a problem. Some Church architects imitating Corbusier give us "rifle slits" of windows in thick walls which may only be filled with dalle de verre glass. Of course this imposes severe limitations upon the artist who wishes to develop a detailed motif. Yet again, some windows are enormously tall and narrow and do not easily lend themselves to designs which depict the figure. Other windows, especially those with wooden sashes, appear incongruous with any kind of coloured or leaded glass placed in them are better left alone. The above are but a few of the architectural problems confronting the glassworker who wishes to portray the human figure in a religious setting. Although such problems are daunting they are not always insurmountable, and it is certainly worth going on to explain why it is important to wrestle with the subject of the human figure in glass. To develop a rationale we need to venture into the field of elementary theology.

Walk into any great cathedral and you will be surrounded by images of the human figure. From carved pillars and leaded glass a great host of mute figures will gaze down at you, "the glorious company of the apostles and the noble army of martyrs" as the *Te Deum* (an ancient hymn) describes them. From the very outset the Christian Church has never been a mere shrine erected as the dwelling place of God.

Rather it is a meeting place for people of faith, a place for worship, prayer, singing, preaching, celebrating, grieving and the whole gamut of human activity which might be touched by the divine presence. The earliest churches were not converted pagan shrines, but basilicas, or market buildings. In all of the most ancient churches prayer and liturgy has been going on for centuries, and worshippers have become aware that the Church to which they belong is the same Church to which Jesus, St Paul, St Augustine, St Thomas Aquinas, and Martin Luther belonged. A written instruction to the visitor to Coventry Cathedral puts it well:

"You are coming in upon a conversation which began long before you were born and which will continue long after you are dead."

Here is the sense of the unseen presence of a great host of people - past, present and future, and in this awareness we begin to discern the importance of the human figure in religious art.

Very early in its history the Church struggled to establish the legitimacy of the human figure in religious art. In the eighth century A.D. in an episode known as the "Iconoclast Controversy" it was argued that the worship of painted images of Christ was idolatry, and that the Church should therefore abolish all human images of art from its rites and buildings. Against this, however, John of Damascus (c.a. 670-750) affirmed that human images were to be venerated rather than revered, and looked upon as valid and powerful reminders of incarnation - that is, the action of God in entering the world in the person of Christ, a man of flesh and blood who shared the physical worldly existence of all men and women. It was the latter view which won the day, and so began a great tradition of depicting the human figure in religious art - at first in conformity with strict principles, as in Eastern Orthodox iconography, then in the primitive and vigorous images of mediaeval stained glass, and finally in the sublime classical forms of high Renaissance painting and sculpture. And the tradition has continued to develop to the present. Indeed, "Incarnation", (the human yet divine nature of Christ) may well be regarded as the most important theme in the whole of Christian art. There is profound pathos in the human figure when sensitively portrayed. Whilst the body belongs to the earth and the elements the bible declares it to be a temple for the presence of God. The human being, body and spirit, is a living expression of a paradox. Although men and women are made of dust and know laughter, sweat, and tears they contain within themselves the hope of heaven. In such a paradox there is mystery aplenty for any project in stained glass!

Any school of thought in contemporary religious art which rejects the portrayal of the human figure might argue that experiences of the divine are such as to transcend all known images of human experience. Being otherworldly such experiences may only be represented by abstract images of strange form, colour, and light. This, it might be argued, dictates the direction that modern religious glass art should take. Indeed there is some force to this argument and some works based upon this premise are sublime. Such reasoning has been invoked to justify a variety of religious works including many in the Australian Blake Prize for religious art. Yet when taken to extremes, abstract works based on visions of splendour are at risk of becoming irrelevant and banal. Why is this so? Because visions of splendour portrayed in the abstract tend to be private in character. They may be authentic expressions of the artist's religious experience but many fail to communicate with the viewing public. Perhaps this explains why so much modern art is found to be merely intriguing rather than moving in its character. The viewer may admire a work, fascinated by its artistry, yet may turn empty away rebuking himself for what he believes to be his insensitivity and ignorance. If such an occurrence became frequent for viewers of religious art in Churches it would be a matter for great regret. The content of Church art belongs not to a sophisticated few, but to everyone. All should have a chance to be uplifted by religious images including those images whose meaning might be subtle or difficult to read. Another tradition of the Church applies here of course. I refer to the mediaeval tradition of teaching through "storytelling in stained glass" by which the illiterate masses came to know the stories of the bible by the only means available to them - by gazing at the painted images on stained glass. Ancient Church art was accessible to all. Likewise modern Church art should also be accessible, even if not for the same reason.

If I have suggested that art depicting visions of the divine is "suspect" I should immediately qualify that view by saying that irruptions of divine inspiration are extremely important in Christianity yet cannot be held in isolation from that which is earthly and human. Christianity is, above all, a religion of "this-worldly" experience punctuated by episodes of the transcendent and not vice-versa. Great and holy episodes in Christianity have a habit of bumping down to earth with a thud, because as the bible makes clear, whenever God's presence is revealed in human affairs that presence is always designed for some merciful human and earthly purpose. If any reader is in doubt about this there are at least two passages of the bible to read: the vision of Isaiah (chapter 6) and the story of the transfiguration of Jesus (Mark 9:2-13). The first of these stories speaks of a splendid vision of Isaiah

which is abruptly terminated by a charge to the prophet that he should be the bearer of a dangerous and unpopular message which will cause him much grief. The second concerns the disciples' ethereal vision of the transfigured Christ which is immediately followed by works which foreshadow his barbaric crucifixion at the hands of Roman authorities. In each case divine and human events are linked in such way that they depend upon and illuminate each other. Here we see vividly the astonishing contrast of the human and the divine, a feature which should always be evident in religious art if such art is intended to be true to Christianity.

I return to my emphasis upon the human figure. In all art which expresses the human, down-to-earth character of Christianity it seems to me that the human figure must feature strongly. Art which illuminates the ancient sagas and archetypes of biblical religion and which gives new and fresh understanding will not fail to inspire people of the Church: Church men and women will gladly adopt such works as their own, just as they have adopted the bible and tradition as their own. But it is emphasised that the portrayal of the figure must be done well: "bound to bone and vein and fastened flesh", as G.M. Hopkins would have it. To be real in its impact the figure must have the appearance of weight, form, accurate structure of bone and muscle, freedom of gesture, strength, vigour and pathos - in short, all the qualities of craftsmanship which arise from a total commitment to good life drawing. It is audacious and even presumptuous to attempt the human figure in glass art but the challenge should not be shirked. To quote (or misquote) G.K. Chesterton: "It is not that (the portrayal of the human figure) has been tried and found wanting. Rather that it has been found difficult and not tried". Trivialisation is the one thing to be avoided - the colourless stylisation of the figure, drawn for example in Sunday - schoolish biblical nightshirt and indicating nothing of real expression in the attitude of limb or posture. To portray the figure with real dignity and humanity is to do the Church a service. But if that cannot be achieved it would be better to stick to mandalas and abstract patterns than do the job badly or half - heartedly. There is a clear challenge before us in religious glass art. How will we respond?

*Rev. Ian W. Johnston*

*Ian Johnson is a minister of the Uniting Church and a part time worker in glass. He is interested in the relief moulding of glass and has developed a special moulding technique for kiln forming complex shapes. He constructs panels combining moulded and fused glass with welded steel. His other interests include life drawing and watercolour painting.*



# KAZUMI IKEMOTO

## VISITING ARTIST

---

The visiting artist is not an uncommon figure in art schools, design faculties, glass departments and various other configurations of tertiary art institutions. What are the required attributes of the appointee?

Arguably they should be an expert practitioner of the field, offer unique perspectives of ways of approaching and/or resolving the problems of the discipline, provide an admirable model of thought and action, and not least, communicate with ease.

I doubt that I had elucidated the aforementioned when I met Kazumi Ikemoto while in Japan as the Bank of Tokyo Cultural Exchange Fellow of 1988. I met many glass artists, some of whom were old friends, others new to the field. There are many of greater note, and many who would admirably fill the role of Guest Artist in Australia.

Kazumi exhibits a singularity of purpose in his painted, etched and leaded panels which gave rise to the University of South Australia hosting his residency in March of 1991.

He worked like a demon, frequently staying at the University Glass Studio late in the evening and during the weekend. His usual rate of production is one major piece per month but he doubled that while in Adelaide. The meticulous care lavished upon significant works and test pieces alike demonstrated a path to success and his proficiency in painting, etching and cold-working was recognized by both glass students and other witnesses. Kazumi illustrated a clarity of purpose both in the working-drawings stage and in the various procedures of realizing the piece which inspired students and on-lookers.

Verbal communication was a little hampered by Kazumi's slightly less than fluent English and my slightly more than absent ability in Japanese but the common language of glass transcended these difficulties. As is too often the case with visiting artists



Kazumi was more appreciated after departure than while he was here. Hopefully the lesson is learnt and questions will be asked, details discussed and ideas exchanged more fully in the future.

Arrangements were made for Kazumi to visit Canberra, Melbourne and Sydney, giving lectures and a workshop in Glass Departments and Ausglass gatherings. All reports of these occasions are enthusiastic and supportive of the notion of visiting artists being made available in more than one State.

Kazumi's visit was a resounding success, a work of his is now held in the Collection of the University of South Australia and the prospect of other Japanese Glass Artists being hosted by the University is enhanced by his successful and generous sharing of his vision.

The people in Melbourne were fortunate to have the services of Karuko Egnchi who not only played host and translated everything necessary back and forth, but offered some cultural insights into the exchange as well.

*Gerry King*

*Co-ordinator, Glass Studies  
University of South Australia*

# THE GLASS / CLAY CONNECTION

AN OUTLINE BY STEPHEN SKILLITZI

---

---

## Preamble

This outline is a refinement of class notes from Skillitzi's workshop of "Technical Innovations" presented at the January 1989 Ausglass Conference, Melbourne and concerns the underdeveloped field of "very high glass/low clay" plasticised bodies for fusion firing.

By applying traditional pottery forming and firing methods to kiln-fired glass (quaintly known as "Warm Glass" in studio glass circles) potentially innovative results are possible. Thus by merging the two sister media on a technique level, the traditional aesthetic gaps between glass and clay hollow or vessel products can be set aside or at least ameliorated. Standard pottery workshop equipment needed is a potters' wheel, weight scales, electric kiln etc.; plus a small industrial insinkerator (for about \$500.) and sieves, for crushing then sizing the glass.

Creating hand-workable, fireable translucent-to-opaque pastes is the general goal. Not described here are the related fields of pate-de-verre on the studio glass side, nor the glass-frit-containing soft paste porcelain on the studio or industrial clay side. Also ignored are alternative bonding alternatives such as cornstarch, sodium silicate, organic "long-chain" molecules such as oil, lacquer, wax, resin, fats, and casting/setting agents such as plaster or cement fondu, and the most common simple bond (via its surface) tension of water itself which is used in mold-formed pate-de-verre objects.

## Technical factors

High glass/clay bodies can be evaluated by standard clay body criteria.

### A. The Composition

The body's "matrix" has characteristics of plasticity (gauged by distortability prior to splitting) indicating body "shortness" or "fattiness": of thixotropy - indicating stability or stiffness when shaped; of texture or "fabric" - indicating proportions of non-plastic granular or dust or strand material to the plasticizing (bonding) material.

Suggested initial variable recipes are:

1. Throwable body - glass grains 40, glass dust 40, bentonite 20.
2. Body for coil and pinch then thrown - glass

grains 45, glass dust 45, bentonite 5, fibre-glass chopped strands 5.

3. Body compatible with pure glass for simple hand forming only - glass dust 99, bentonite 1.

Note that the ratio of grain to dust sizes, should be like mixing concrete: maximize compaction or density of aggregate in order to increase translucency after firing.

### B. The Firing process

Drying and heating eliminate water as "water of plasticity" (by 100°C), "pore water" (at about 200°C), "chemically bonded water" (from 450°C to 600°C). Matrix-collapse (sintering) from about 500°C up, results in shrinkage and densification. On heating the gradual decrease of viscosity of the amorphous, super-cooled-liquid, silica-based material known as "glass" tends to dissolve part of the more refractory crystalline alumina-stabilized material known as "clay". The resulting complex, unevenly-fluxed alumina-silicates are advanced towards overall vitrification by both temperature and time, known as "heat work". Ironically "heatwork" between about 600°C and 900°C. (the devitrification zone) tends to cause crystallization of glasses. Above annealing temperature the danger of distortion or squatting (due to pyroplasticity) is a constant factor in these alumina reduced, high glass/clay bodies. This is similar to pottery that requires a vitreous bisque or gloss firing. In practice distortion can be controlled by fast firing and/or by making stable, gravity-resistant shapes, and/or by firing objects supported by refractory "cranks" or "setters" (kiln furniture) with a separator (release agent). Obviously these body-to-separator contact surfaces will be duller than free standing, fire polished or reglazed surfaces.

The danger of heating - cracking or cooling-dunting can be minimized by:

1. Ensuring reasonably similar water contents and overall fired shrinkages of juxtaposed sections of the object, by
2. Even water evaporation, and by
3. A conservative internal temperature gradient for heating and especially cooling below the annealing range (about 450°C-600°C depending on glass type).

# The Glass / Clay Connection

*(Continued..)*

## C. The fused-cool state

Irreversible physical and chemical changes are evidenced by altered 1. density, 2. porosity, 3. light and colour transmission. That is,

1. shrinkage is normally measured by forming and firing a 10cms long bar of the plasticized material and noting its length at plastic, bone dry and fired stages. % overall shrinkage is plastic length minus fired length over plastic length times one hundred (i.e.  $P.L. - F.L. \times 100$ ) divided by P.L. Overall Shrinkage can be decreased by introducing more calcined clay, and/or more glass, and increased by adding more raw clay particularly the highly plastic bentonite.
2. Absorption (or permeability of water) percentage is measured after firing; i.e. mass of the object (or test sample) after soaking in water minus its dry mass over soaked mass times one hundred (i.e.  $S.M. - D.M. \times 100$ ) divided by S.M. Fused glass and absolutely vitrified clay have zero absorption.
3. Visual appearance is its form, its colour, its light altering properties. Iron oxide is present in most secondary (sedimentary) clays such as ball, fire and bentonite clays, but is less evident in primary (residual) clay such as Kaolin. Iron stains bodies brown. Increased opacity is in direct proportion to increased a. clay content, b. smallness and possible crystallinity (devitrification) of glass particles, c. absorption, d. trapped air bubbles, e. oxide impurities, f. thickness. The converse is true for translucency.

## Forming factors

Compared to normal thrown pottery clays these glass/clay bodies are understandably harder to shape however the insinkerator - crushed glass is sufficiently round-edged to avoid excessive finger damage when wheel thrown. Within the one object various forming methods and body recipes are possible. E.g. at the base use of a throwable higher-clay body gives better support to the mass above. Incrementally, this body can change to a throw-and-coil higher-glass body further up the object where there is less load, allowing for an increase in translucency without squatting in firing. The increments of change need to be small enough to "buffer" the different shrinkages and coefficients of expansions involved. Thus pure glass hot-formed or kiln-cast additions can be fused on. And the surfaces glazed with glass dust.

The "buffer zone or interface" principle is commonly

used in industry for transitions between materials e.g. glass to metal seals in chemistry apparatus.

Using the principles in this outline, the author exhibited an example at the 1989 Ausglass Conference Members Show. It was a 40 cm high bottle once-fired at 850°C, made from various fused-together high glass/clay bodies and fused-on hot-formed pre-made glass additions.

*Stephen Skillitzi,*

*Glass Artist,, who has been excited by the glass/clay connection since the 1960's.*

## Footnote

Stephen Skillitzi's experiments with high glass/low clay kiln-fired objects from 1968 onwards were triggered by

1. memories of stoneware pottery with granular feldspar melted and protruding from the clay surfaces created by potter Col Levy (N.S.W.) shown at Macquarie Galleries in 1964 or 65; and
2. Daniel Rhodes' (U.S.A.) fibre-glass-impregnated clay forms from the late sixties and more recently
3. the pate-de-verre vessels of French artists of the early 20th century.

The multi-faceted interface between clay and glass has been a source of ongoing fascination, for Skillitzi resulting in occasional exhibition pieces from 1967 to present day. The potential for significant work in this field should be evident to glass and clay artists alike, and the possible reconciliation between these two usually-separated media should be welcomed.

---

---

## HELP NEEDED . . . . .

to locate stained glass windows by Alan Sumner, John Ferguson and Joseph Stansfield.

Anyone who knows the whereabouts of windows by either artist is asked to contact Bronwyn Hughes at Monash University.

(03) 573 2454

---

---

---

---

# RECENT GLASS SHOWS IN MELBOURNE

---

---

**1991** has so far produced a healthy number of glass exhibitions, quite apart from those that have simply included glass. Though mostly small shows, they have revealed considerable diversity and in some cases have managed quite adventurous attempts at pushing the medium into unexplored territory. In times such as these, this is almost an achievement in itself. The following are simply the ones I was able to catch, not necessarily the best or most significant shows around.

**LEISA WHARINGTON and**

**FELICITY MCGRAW:**

**DISTELFINK**

**March**

This show combined the talents of artists using two media who collaborated to produce an exhibition of furniture, tableware and other items. Leisa is the glassworker and Felicity the metal-smith. Romance and innocence were the hallmarks of the show and while the glass and metal combination was not universally well resolved, the best of the them carried a charm and grace which would appeal to many. That appeal owes much to the abandon with which the decorative theme was pursued. Romantic love and the faith in the harmonious future seem to fly in the face of a cynical world and one can only wonder how much this exhibition is a response to that cynicism, or whether it is blissfully unaware of a world that scoffs at such notions.

The atmosphere created was one of intimacy and even reverence. As such, the work had a considerable influence on the space it was shown in, imparting an aura of quiet pleasure. I am glad that I was not able to be there on opening night, because I suspect that the special atmosphere may have been spoilt or dissipated by a crowd. Arguably, all exhibitions are better appreciated without the noise and congestion associated with openings but somehow it was even more true of this one. I could not help but feel though, that individual pieces would not have had anything like the impact of their collective presence.

**JING LU:**

**MEAT MARKET CRAFT CENTRE**

**April**

Jing Lu is originally from Beijing and has moved to Melbourne with her husband. She is an exponent of traditional Chinese inner glass painting. The tradition evolved mostly in the decoration of snuff bottles and was all but wiped out during the Cultural Revolution. Since then it has re-emerged with a new vigour in which much larger vessels are sometimes painted. I was not aware that works of this scale were being made until Jing Lu's exhibition, because though by no means are they huge pieces, by inner painting standards they are large works taking many months to complete.

It was an astonishing show. The glasswork itself was remarkable: blown and carved crystal laboriously fashioned by Jing Lu's mother (in Beijing). The painting is achieved by using extremely fine bent brushes which are extended through the neck of the vessel and painted "in reverse". Characteristically, the vessels will have two different scenes, one on either side, usually illustrating parts of the one story drawn from Chinese mythology. Those of you who witnessed the demonstration in the Cold Glass Workshop would have been as amazed as I was. I have seen it done, but I still cannot believe it!

Not only was the work so fine and delicate that one almost needs a magnifying glass to see the detail (some people would) but it is painted on a sand blasted surface. This means that the painter cannot properly see the fine bristles inside the vessel until they actually touch the glass! Furthermore, mistakes cannot be covered over, because you look at the work from the opposite side to the glass to which it is painted and anyone who has tried to clean sand-blasted glass will know that paint on the inside of a bottle would be impossible to remove in such circumstances. Consequently, there is no margin for error.

The colours depicted are often of delicate hue and the subtle variations in tone and depth have to be seen to be believed, particularly in light of the scale of the paintings. The imagery itself is very traditional and

## Recent Glass shows in Melbourne

(Continued..)

draws its inspiration from a deep and ancient culture, telling stories which originated perhaps generations ago.

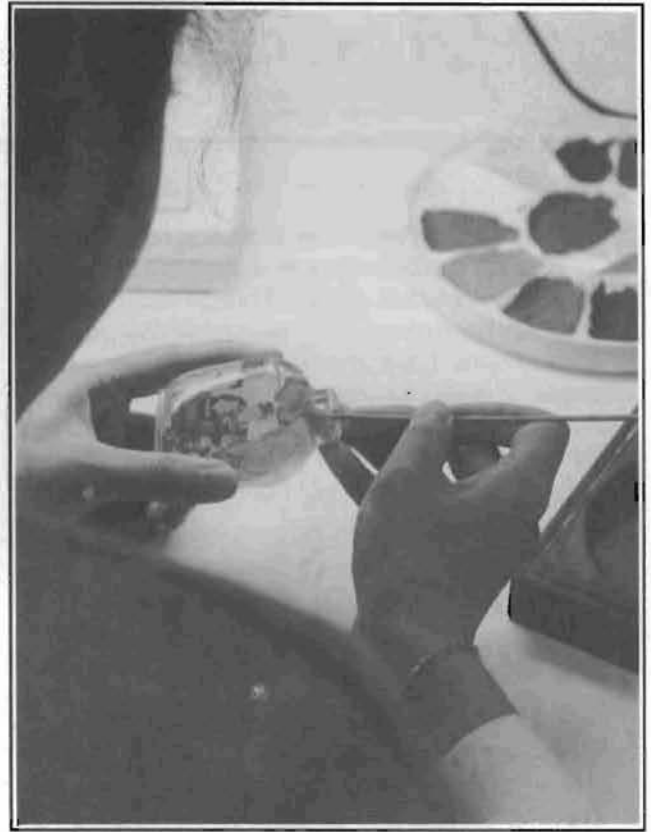
It will be interesting to see how Jing Lu's imagery, subject matter and forms may change, now that she is an Australian. If that occurs, it would be my hope that she does not at the same time abandon the traditional work. Work of this quality is rare even in China, let alone here. We are privileged to have her in our midst, and those of us who are glassworkers have a unique opportunity to learn from her and perhaps adapt her extraordinary techniques to our own work. Failing that, it is wonderful to discover yet another dimension to this diverse medium. For others, seeing Jing Lu's work is a chance to gain some insight into another culture and to marvel at the virtuosity that culture fosters. If you have not seen these pieces and you get another chance, do not miss it.

### **GERIE HERMANS: BLACKWOOD ST GALLERY**

Gerie's show was presented as a cohesive whole, in that it sought to tell the emotional story of her emigration from Holland to Australia. The pieces were sequential, tracing the journey beyond the physical travel to an acclimatisation which was obviously at times as painful as it was rewarding. Consequently, each piece would not have communicated as much were it to be seen in isolation, each representing a visual chapter in the narrative.

The exhibition did not aspire to technical excellence. Rather, it sought to communicate feelings as simply and succinctly as possible, to the point almost of minimalism. This it achieved and was for me the key to its success. The show is scheduled to tour regional Victoria where hopefully it will serve as a focus of identification for other migrants and help native born Australians understand the magnitude of a decision to leave one's country and begin a new life elsewhere.

Domestic scenes were used in this exhibition to represent the various chapters in the saga, scenes stripped bare of superfluous detail akin to stage settings, yet carrying within them a mood, sometimes of yearning, or of seeking, but always looking forward. The final scene of a table setting communicates a harmony and the completion of the journey that all the other pieces long for. It is a very Australian tale, told in a no-nonsense Australian fashion, and I find myself wondering whether Gerie herself is aware of this. Gerie, welcome home.



Jing (Wendy) Lu concentrating on the delicate inner painting of a tiny snuff bottle.

### **SCOTT CHASELING: BLACKWOOD ST GALLERY May**

Canberra people would be aware of the style of Scott's evolving and engaging sculptures. They were new to me and came as a pleasant surprise. They are in a sense a contribution to the on-going art/craft debate in that their inspirations stems from a basic vessel form, rendered totally non-functional by a playful display of hot joining wizardry in which recurrent elements are combined in different ways. It is interesting to note that another Canberra graduate, Meza Rijdsdijk, has dealt with a similar theme, though in a very different way. With Scott's pieces, I would like to see the iron and glass elements to become more of an integral part of one another. The exploration of various configurations in the metal stands suggests that they aspire to more than standing frames which elevate and display the glasswork, yet this evolution seems as yet incomplete.

Nevertheless, the show remains refreshing and adventurous, full of enormous promise from this young artist and very much suits the space in which it was exhibited. It is to be hoped that The Blackwood St Gallery does not become another victim of the changing times and the on-going financial difficulties forced upon the Meat Market management is being forced to contend with. I would mourn it's passing because it has so effectively served the purpose for which it was established: to expose and encourage new talent. When I think back over the years I realise that the Blackwood Street Gallery has provided me with more pleasant surprises than most, and I would miss it.

The bowl show had its moments: a large orange bowl by Stephen Skillitzi and a very fine example of Brian Hirst's work. The "African" piece of Chris Pantano's was also a worthy piece and I like Sallie Portnoy's blue bowl. For some of the artists, the work was obviously a new line of exploration and may well lead to exciting things, but this could not be claimed of Judi Elliot, Warren and Michael Langley or Julio Santos. The work of these talented and recognised practitioners was not up to the standards of old. No-one produces their best work all the time, so I hope these offerings were mere hiccups in the line.

Graham Stone.

## GROUP SHOWS

### PERFUME BOTTLES:

DISTELFINK

June

### THE GLASS BOWL:

DISTELFINK

August

Kiln workers are fond of claiming the edge over glassblowers, yet if these two shows are reliable guides, then cold glass has little to crow about. The perfume bottle show was dominated by blowers, the bowl show by kiln formers. While I was represented in the second one, for me this exhibition came off second best. I would like to think that because I understand the kiln work better I am harder to please, but I'm not at all certain in this case.

Some of the perfume bottles were exquisite, my favourites being the collaborative efforts by Nick Wirdnum and Saabi Forester, and the frameworking of Richard Clements. The dark flattened sand-blasted piece by Nick and Saabi was so beautifully and stylishly crafted that I am sure it was snapped up as soon as the show opened. Richard Clements continues to delight and amaze and now has a wide range of techniques at his disposal. Other fine work was that of Cathy Jordan, Janine Toner and Anne Hand. Anne's bottles were fashioned in the shape of fruit. The colours may need some refinement but the shapes were remarkably well executed, including the stoppers which formed the stems of the fruit. The pear shape works best and really suits the material.

10 YEARS OF RELIABLE SERVICE



**ROBERT CRIPPS  
EXHIBITION MANAGEMENT  
TRANSPORT CRATING STORAGE**

TEL: (03) 602 4071  
FAX: (03) 602 4518  
P. O. BOX 308 A'BECKETT ST  
MELBOURNE 3000

In September, Richard Swift's father was murdered near their home in Burrigate N.S.W.. Richard has lost a supportive father and a good mate. We're all thinking of you Richard and hope the tragedy and trauma don't change you too much, because we like you the way you are.

---

---

# HOT IN THE USA

## A BRIEF TECHNICAL OVERVIEW OF HOT GLASS IN THE STATES

### Hot Glass Furnaces

Most furnaces and glory holes are gas-fired and annealers electric with a variety of designs from early Littleton/Labino day tanks to sophisticated electric tanks that use Silicon Carbide elements. Most smaller studios use pot type furnaces from 70-200 lbs that are gas fired with the newer designs utilising efficient recuperators and lots of insulation. Indeed it is considered that as the glass area is so competitive it would be impossible to blow full time without saving a portion of the cost of the fuel. The more recent studios that are springing up are quieter, cooler and more efficient. The size of the studios vary from large, multi-tank continuous metal set-ups used for 24 hour blowing to simple small pots that are turned on and off when necessary. The Americans have a strong network of fairs that provide the small blowers with enough income at regular intervals to be viable.

### Recent Innovations

1. The recuperator utilises a ceramic and stainless steel construction for longevity and efficient operation. Fuel savings of up to 65% have been proven using a combination of good design and these burner/recuperator systems. The recuperated air is recirculated at approximately 900°C, hence the spectacular savings. However, regular maintenance is extremely important.

2. These newer burners are all ceramic and generally have the combustion section buried in the castable furnace insulation. This cuts down the combustion noise dramatically and also provides a shorter path for the recuperated air.

3. The furnaces use extreme thicknesses of various grades of insulation. Castables seem to be favoured over fibre for back up insulation with high alumina liners.

### Pots

The most favoured pots seem to be Laclede Christy. Furnaces with these pots can be turned on and off and therefore usually have a long life but this is dependant on a number of factors. Ipsen Pots also have a good range. Corning themselves make excellent tank liners as well as Carborundum.

### Batch

A really popular batch is a mix made by Spruce Pine Batch Co. that is an evolution of an original Harvey Littleton formula. This glass is almost like crystal and can be worked for a long time. The blowers

seem to hardly visit the glory hole as they continue to work the blob. It usually comes in convenient pellet form and the blowers are blissfully unconcerned about the raw materials and are able to concentrate on blowing. Perhaps eventually there will be something similar here if the quantity is large enough.

### Casting

There is a great interest in casting with various techniques and a particularly spectacular version of a 650 lb. tank with a special plug in the base that is used for huge castings. Several tricky points to consider with this though. There are recent refinements in cast materials, coatings and techniques. More on this later.

### Temperature Controllers

There is a large array of controllers that are used on all the annealers and increasingly on tanks and pot furnaces. The complex units that can control multiple kilns have been troublesome in the past and some practitioners just won't even talk about them!

There is a new unit available that uses a Personal computer and has unlimited capabilities controlling various kilns, furnaces and any number of firing stages. This unit can even control the kilns via a telephone line remotely!

The more acceptable controllers are similar to units available here which have several stages.

### Electric Furnaces

There are several electric furnaces in operation in the States and in Canada.

There are two main types in use, the less expensive "hobby type" with a small pot (50 lbs) that is not recommended for batching as the batch tends to eat the open Kanthal coils. The coils are arranged as in a electric pottery kiln in either the roof or the walls, depending on the design. According to some operators the coils last from 6-8 weeks, are difficult to replace and cost about \$1000 to replace a set. These smaller furnaces are under \$10,000.

There is a real need for a fail safe system to cut the power to the coils when the door is open. Some furnaces use a fibre optic sensor as simple door switches that can be overridden and blowers have received an electric shock.

With either type of electric furnace maintenance and care if batching is critical as a circuit can build up between the elements and the glass, as glass is a

good conductor, and the glass can become "live".

The second type of electric furnace uses Silicon Carbide elements in a sheath, with two, three or four elements in the roof depending on the size. This type is more suitable for batching but these furnaces are expensive, about \$40,000 for a complete unit. Generally with electric furnaces as there is no exhausting of batch products, some of the recipes have to be modified.

Without the glory holes fired up, it is an eery feeling to be in a studio with no noise and molten glass.

### New York Experimental Glass Workshop

This facility has an amazing history and is a focus for many innovative ideas and new techniques. The workshop is in the process of moving from the old building in Mulberry Street in the Little Italy section of New York city to spacious "new" premises in Brooklyn, just a short hop away across the East River. The old premises are hot, noisy, dirty and amazingly cramped. Here the most exceptional glass blowing, casting, kiln and neon work has been fashioned since its inception in 1977. It is exciting to see the new space (17,000 square feet) with the most up to date equipment and energy efficient design. There have been some novel

methods employed to raise the \$US1,800,000 needed so far with more money still to be spent.

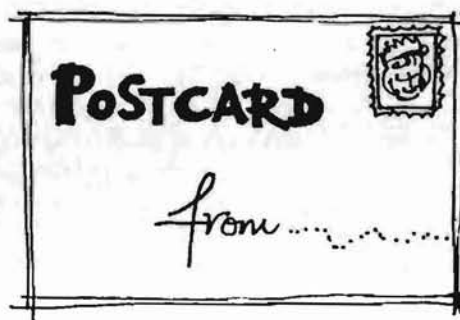
The local authorities have made substantial contributions as they recognise the work of the project and the need for New York to maintain (or obtain) a premier, innovative glass position. The city authorities have been very tough and are insisting on thorough and expensive safety systems. Although a drawn out process, everyone is still enthused and looking forward to stretching their creative wings in the new space.

Well Worth a visit.

Mark Brabham

Mark has been involved in the establishment of most the Hot Glass studios in Australia usually through the manufacture of Gas burners and programmers. Travelled to the recent G.A.S (Glass Artists Society) conference in Corning, New York State.

The Independant Glassblower has kindly consented to reprints of any articles of interest to glass workers. If you want more information published on a particular topic contact the Magazine Board or Mark.



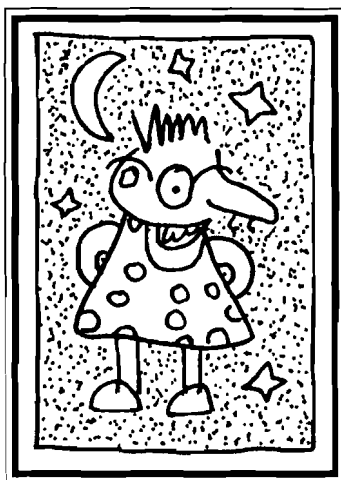
### C O V E N T R Y

Rowena Perry (Vic) writes:

"These figures shimmer and move - it became impossible to photograph. So delicate in comparison to a lot of heavy-handed overuse of black stain and bright red / blue glass ....."



# Dear Beryl ...



This is to be a very serious and compassionate column where readers send any problems they may have and I will do my best to help you through them.

Please don't be scared ....

**Dear Beryl,**

As a glassmaker I am continually being thrown into apopylectic fits whenever I turn up to exhibitions showing glass. It seems gallery owners and exhibition organisers love to: hide blown glass in cupboards, display everyone's work on hessian sacks at floor level, hang goblets from fishing wire, display stained glass without lighting, position clear glass against white walls with no lighting, and ramm everything one inch apart. Do we have to do everything?

*Name and address withheld.*

**Dear Apopylectic,**

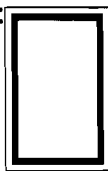
YES. As all experienced glass artists know, it is necessary to supply with each exhibit 24 A4 size pages in microfiche explaining the display requirements.

You cannot assume anyone knows good displays showing glass at its full potential actually helps sell it.

Why should they care, they know glass art doesn't sell well!

Please address all correspondence to:

Beryl Hartwig  
48 Christmas Street,  
Northcote, VIC 3070



**n.g.  
brown**  
and associates

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

Temperature control equipment.

Hand held and bench mounted torches.

Suppliers to most of the hot glass workers.

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

For full details contact:

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

Ask for Mark Brabham.



**n.g.  
brown**  
and associates



## MANASOTA FLORIDA

**Bottle Tree** : I got the idea from a lady over in Pontotoc, Mississippi and I thought it was pretty, so I came back and started one. I just tried to beautify, to put something pretty out on the highway."

**Addie Burt,**

**Oxford, Mississippi.**

[ Anyone know of an Australian glass exhibit which can match this one ? Picture please !! Ed. ]

"Dear All,

Isn't this a great card!"

... writes Mikaela Brown as she flew around the States looking up everyone's slides in the Corning Museum, doing silica analysis in Florida and searching for Elvis in Memphis! But Mikaela where's the juicy gossip as promised? We're still waiting anxiously for the latest tidbits from US of A!



## Austin Hospital Cardiac Unit

This drawing was done as one of series of preliminary sketches for two glass panels for the Austin Hospital Cardiac Unit.

Research involved watching a number of open heart operations and this particular drawing is of a heart valve replacement, where the faulty valve is replaced by a pig's heart valve.

The Cardiac Unit is a place of first quality achievement and the purpose of the commissioned art work is to extend their awareness of their work to include a wider symbolic meaning.

I have also been commissioned to produce some paintings for them and am investigating the possibility

of my designing a tapestry to be made by the Victorian Tapestry Workshop.

Since carrying out these commissions the Anaesthetics Department has approached me to do some paintings, so it has been a fascinating and worthwhile interaction with the hospital.

The glasswork involved very detailed kiln working, including lots of shaped threadwork, sandblasting as well as traditional leadlighting techniques.

*David Wright*

# "INTERPRETING TRADITION"

## FUNCTIONAL AND DECORATIVE FORMS

### AN EXHIBITION OF WORK BY NICK WIRDNAM

Glass Artists' Gallery 19th  
February - 17 March 1991

There is a certain pleasure to be had when you come across sophisticated hot glass work: it is the pleasure of seeing evidence of skill, care and resourcefulness: no matter how much exposure to glass one has had, the concept of wielding marvels of raw elements is remarkable. It is noteworthy that such an ancient process survives and is still practised today. Every glass worker draws on the same ancient principles of glass making, but somehow makes it his/her own. It is said that in traditional practice it takes 25 years for a glass blower to become a master. There are few who take on this long term investment of self with hot glass in the face of the wide range of other possible glass making techniques, let alone other media. It is a commitment to a certain tradition, and an acceptance of the specific technical and physical demands of glass. The rest is up to the artist. And then, as if that is not enough to contend with, we all like to be surprised. A tall order.

Nick Wirdnam has been committed to glass for a long time: 15 years in all, of which 6 have been spent in Australia. The body of work he presented at the Glass Artists' Gallery had evidence of classical traditional with a young and modern influence. The title "Interpreting Tradition" described the work accurately: the work had drawn on traditional glass making skills, but was steeped with new colours, simpler but extremely elegant forms. Much work belies these forms: Wirdnam states that

"though the forms appear simple, the processes involved are labour intensive and time consuming - requiring accuracy and precision, all of which add to the element of risk". With 8 years of experience gained on the Isle of Wight (UK) in a production studio setting, the skills of constantly handling glass have provided confidence. He has also been lecturer of glass at Monash University since 1983 providing further opportunity to refine skills.

In the exhibition, 61 works were shown, and included:

Two different styles of clear drinking goblets, of elegant design, both with extremely fine components (all of goblet, stem and foot where exquisitely made, and though based on traditional, typically Venetian design, with elongated proportions giving a contemporary quality to the work.

A range of vessels made of opaque glass of striking pastel and primary colour combinations, comprising bowls, footed bowls and segmented vessel forms, all made by a complex orchestration of different coloured blown sections into a single piece, requiring skilful teamwork.

A number of small, compact and spherical perfume bottles made of thick, clear glass, cased in black and lined with a single bold colour and random specks of gold. A single cut and polished face provides a window into this "inner" world.

Another variety of perfume bottles of black glass, either spherical or cone shaped, with a surface decoration of gold powder in a rippled and swirled pattern.

A few tall, black elongated vases, mould blown with square bases, long waisted necks and decorated with stretched gold and white leaf.

The work was an impressive collection of very finely made hot glass work. Technique was masterly, attention to detail thorough, and design striking: a strong combination of components with a consistency of style and quality that marks a serious glass worker.

Seeing that originality is an essential consideration to any artist, it was disappointing that Wirdnam did present a few works that were readily identifiable as Dante Marioni's. There are many sound explanations possible, particularly since Wirdnam has worked with the artist, and will be undertaking a 3 month residency with him again later this year. He openly discusses his influence from Marioni, but for the uninformed, it is a purely natural reaction to be a little disappointed to encounter some one else's ideas reproduced so closely. It applies to ten works named "Nippers" which resemble the "Whopper" vessels that Marioni produced in 1987, similar in all aspects apart from scale as the name suggests.

Perhaps part of the process of re-interpreting known work involves remaking it to become familiar with it. Others would possibly choose not to exhibit this stage of their work. This presents an interesting aspect of making, worthy of a separate paper altogether: I considered how this issue is handled in other artforms to get clues. The music industry abounds with examples of people singing other people's songs and we welcome such concepts as "Ella sings Porter", yet we flinch at the idea of similar objects being made by anyone other than the original maker. Perhaps the parameters of a young and small artistic community such as local studio glass make us protective of originality, or make similarities in

# STOP PRESS: AUSGLASS CONFERENCE UPDATE

Well here in Canberra there have been many meetings, discussions, chats, brainstorming sessions and various other spasmodic activities.

I know everyone is desperately awaiting some idea of the plans for the next AUSGLASS CONFERENCE 1993..... but before we announce them, I would like to point out that until confirmation of finances, facilities, availability of speakers, teachers etc. can be made, the definite outline of the conference cannot be completed.

However to whet your appetite a little I can indicate some of our plans; all, as I stressed before are extremely subject to change. So here you go.....

**Place:** 1993 AUSGLASS CONFERENCE to be held in and around the Canberra School of Art, Australian National University, ACT.

**Dates:** End of January / Early February (to be confirmed)

**Duration:** Conference: 3-4 days (over a weekend)  
Workshops: 1-2 weeks

**Theme:** ORIGINS AND ORIGINALITY

<b>Format:</b>	Formal lectures	Music
	Seminars	Parties
	Films	Slides

**Workshops:** Hot glass (blowing and hot forming)  
Cold glass: (Cutting, carving, grinding)  
Kiln forming (casting, fusing etc)  
Glass painting (enamelling, staining )  
Glass printmaking, etching

**Exhibitions:** International Directions in Glass?????  
(first regional venue after Perth. if we can get it!)  
Members Show  
Student Show  
Other exciting shows under negotiation, more news later.

All aspects of the conference are currently in the early stages of negotiation and there are already some exiting propositions and offers of interest from many esteemed artists/writers and educators who are keen to visit Australia and take part in this coming conference.

Nothing is definite so don't hold your breath, as I said

before, it all depends..... But keep your fingers crossed that we can welcome at least some of these people. (See insert for details.)

We are seeking patronage of any description so any ideas/sources/donations would be most welcome.

Another exciting possibility is that an issue of Glasswork Magazine, the Japan-based bi-lingual journal be devoted entirely to Australian glass, either pre- or post-conference. Other periodicals will also be approached.

Obviously, included in our plans is the Australian contingent of participants- after all it is the only forum we have to inform each other of events, ideas and activities. So, as always we look forward to your involvement in the course of things to come.

I hope this is enough to sustain your enthusiasm in anticipation of an Ausglass Conference as rewarding and enjoyable as its predecessors in the continuous development of the Australian Association of Glass Artists.

Good luck and Good Glass for 1992

Warmest regards

Elizabeth McClure  
President  
Australian Association of Glass Artists

---

cont. from page 18.....

styles more obvious. The music industry on the other hand has its own legal internal correcting mechanisms. These concerns were covered by Tony Hanning in this paper at the last Ausglass conference titled "When is a Chihuly a Billy Morris?" which was reproduced in the last issue of Ausglass Magazine.

There is still value in a beautifully reproduced work, just as we would not dare fault Ella Fitzgerald for singing Porter's compositions. Wirdnam has equally presented an expertly produced number of works and with no false claims. Since the "emulation" concerns only a minor proportion of all the works displayed it is perhaps appropriate to see the work ads part of the Wirdnam's creative reference.

Without doubt, Wirdnam's work rings of excellence, and as one of a rare species of makers of hot glass in Australia, he is to be encouraged to take his brilliant skills further, if that is not asking too much.

Ivana Jirasek  
Gallery Co-ordinator  
Glass Artists' Gallery

# EYE PROTECTION for furnace Glassblowers

---

The following article has been reprinted with permission from the Independent Glassblower, Issue No 18 August/September 1991.

We have had discussions in The Independent Glassblower for some time now, concerning questions about wavelengths of radiation produced by our process of glassmaking and what can be done to protect the eye from radiation damage. Well, this is it folks, we have the answers.

Louie Glass Company, Inc. Weston, West Virginia took the necessary steps (through NOISH) to answer these questions and provide safety for their glassworkers.

Mike Sturm of Louie Glass Company kindly made the effort to send us a copy of the NOISH research report (the research was done at Louie Glass). It is the most extensive study we are aware of that has been conducted by NIOSH in a hand plant. Louie Glass has always been very conscious of worker health and safety at the plant and this report is another example of the effort they put into making a safe workplace.

The report is rather large. I am copying selections for the report for you to read, and I am being careful to report all the basic findings without slanting the conclusions in any way. It will be up to you to draw your own conclusions.

There are not words enough to thank Louie Glass and Mike Sturm for this critical information, so I will simply say "Thank you Louie Glass and Mike from all of us".

*David Gruenig*

*Editor, Independent*

*Glass Blower.*

On October 11-13, 1988

investigators from the National Institute for Occupational Safety and Health (NIOSH) conducted an investigation at the Louie Glass Company in Weston, West Virginia. This investigation was performed in response to a management request received on June 21, 1988, concerning the appropriate eye wear to protect workers from optical radiation emitted by the glass furnace.

Optical radiation measurements were made in the furnace room under normal work conditions over several shifts. The maximum levels of far ultraviolet, near ultraviolet, visible, and infrared radiation were found to be non-detectable, 8 microwatts per square centimetre, 0.96 candela per square centimetre, and 173 milliwatts per square centimetre, respectively. Only the infrared radiation levels exceeded the American Conference of Governmental Industrial Hygienists (ACGIH) guideline value of 10 milliwatts per square centimetre.

The heart of the glass making operations at Louie Glass is the large furnace which melts batches of uniquely blended raw materials selected to enhance the glass crystal products at approximately 2200 degrees Fahrenheit. Over the 5-day evaluation cycle the temperature ranged from 2202 to 2225 degrees Fahrenheit.

The following equipment was used to measure levels of radiant energy produced by the various processes:

1. Luminance or brightness levels were measured with a Spectra Mini-Spot photometer having a one degree field of view. The measurements were obtained in units of footlamberts which were converted to candle per square centimetre. The luminance of a source is a measure of its brightness

when observed by an individual without eye protection, regardless of the distance from source.

2. An International Light radiometer, model 700, with specially calibrated detectors was used to evaluate the ultraviolet radiation levels. One detector was designed to read the actinic UV radiation (200 to 315 nm) in biologically effective units of microwatts per square centimetre, while the other detector measured near UV(320-400 nm) in units of milliwatts per square centimetre with no biologic weighting factor.

3. A Solar Light Sunburn meter was used to document the presence of any erythema-producing radiation in the 290 to 320 nm wavelength region. This meter reads in sunburn units per hour.

4. An Eppley model 901 calibrated thermopile with a quartz window was used to measure irradiance in units of milliwatts per square centimetre over the wavelength range from 200 to 4500 nm.

All equipment used to document exposure to optical radiation fields had been calibrated within six months either by NIOSH or the respective manufacturer.

## Optical Radiation Infrared Radiation

All objects having temperatures above absolute zero emit infrared radiation (IR) as a function of temperature. In biological systems, the major insult of IR exposure appears to be a rise in the temperature of the absorbing tissue.

Some of the physical factors which influence this temperature rise are the wavelength, heat conduction parameters, exposure time, and total amount of energy

delivered to the exposed tissue. Since IR photons are low in energy, they would not be expected to enter into photochemical reactions with biological systems. Molecular interactions with radiation in the IR regions are characterized by various vibrational-rotational transitions resulting in an increase in thermal energy of the molecule.

Since the primary effect of IR on biological tissues is thermal, the skin provides its own warning mechanism by having a pain threshold below that of the burn threshold. However, there is no such adequate warning mechanism in the eye. Therefore, additional protective equipment is often necessary. Traditionally, safety personnel consider IR to be a cataractogenic agent, but recent literature has cast serious questions about whether IR cataracts can be produced in the workplace from non-coherent optical sources, such as glass furnace operations.

IR radiation beyond 1400 nm can produce corneal and eyelid burns, as well as dry eye and skin. The primary biological effect of IR on the retina and choroid is thermal in nature, with the amount of damage being proportional to the length of exposure. If the radiation intensity is low enough, however, normal retinal blood flow may be sufficient to dissipate any heat generated. Nevertheless, due to the focusing effect of the anterior ocular components, small amounts of IR can produce a relatively intense point energy distribution on the retina, resulting in a lesion.

**Definition:** TLV means Threshold Level Value (ACGIH)

**Luminance:** TLV = 1 Measurements at port holes ranged from 0.80 to 0.93 candle per square centimetre (Below the threshold level).

**Ultraviolet:** Measured at port holes:

200-315 nm nondetectable. 315-400 nm at the porthole measured 8 microwatts per square centimetre (below the TLV). Not considered an optical or skin hazard.

**Infrared Radiation:**

During the initial plant walkthrough it was observed that worker exposure to IR could occur from two different situations. One was exposure to the IR emitted from the furnace through the port holes and the second was from handling the hot glass as it was processed. While the furnace irradiance was higher than the irradiance from the glass processing, the exposure time from the glass processing was longer than the total exposure time spent in the immediate area of the furnace.

The irradiance of the glass product after removal from the furnace constantly decreases as it undergoes shaping. These variations in workers' IR exposure due to source differences are an important consideration

in developing an appropriate eye protection program.

At close vicinity (two feet from the furnace port hole) measurements of IR as high as 173 milliwatts per square centimetre were obtained. This level is about 17 times the TLV of 10 milliwatts per square centimetre.

After gathering, the glass material was brought to the blower by the gatherer for further shaping and processing. The highest IR level measured while works were processing the glass was 140 milliwatts per square centimetre. This result was obtained at a distance of one foot from a glass blower who was shaping the hot glass.

## EYE PROTECTION

Eye protection can be specified in terms of shade number which is a logarithmic notation of visual transmittance. The ANSI standard Z 87.1 (1989) sets transmission specifications in the visible, UV and IR radiation regions.

The use of a shade #3/#4 filter offers sufficient ocular protection from the IR exposure and still permits sufficient luminous transmittance for workers to view the majority of work tasks. While one can use higher filter shades to reduce the ocular exposure, it should be noted that the higher the shade number, the darker the tint, and the more difficult to see.

It is recommended that shade #3/#4 tinted eye wear be used by the platform personnel. Other furnace room personnel should be offered eye protectors (probably at a lower shade number) depending on type of work performed.

**Editor's Notes:**

Draw your own conclusions from this report. The following is my own interpretation and method:

The tinted shades referred to are green glass "welders" shades and numbers according to tint. I am using brand name glass such as Wilson glasses or B&L glasses or Merriam-Graves (that is the local welding supplier) supplied welders plates for welding helmets. These come with numbers for the various tints.

I am wearing green glasses, as dark as possible, but light enough to provide clear vision in the shop. (I use a B&L #1, am looking for a #2, and #3 is too dark for regular safety glass use). I do NOT look into the furnaces and glory hole with these light tint glasses. I do pull down a #3 or #4 shade over these glasses for gathering and reheating.

I am avoiding "sunglasses that block infrared" because I do not know what shade they are and if they conform to ANSI standards for infrared. Look at table V and make your own decision keeping in mind that

the TLV for infrared is 10 milliwatts per square centimetre.

I strongly feel that you need darker shades for furnace and glory hole and lighter shades for shop safety glasses. Here are three ways to have multiple shades and you must select a method that you will actually use, it must be comfortable enough for you.

1. Flip down glasses.

2. The face shield trick, I like this one. Obtain a very lightweight plastic face shield. (This is the kind with an adjustable head-band, wear it like a hat, it flips up and down). Cut off most of the plastic face shield and discard. Cut a rectangular hole in the viewing area. Tape a glass welders shade in place with silver duct tape. Cover the rest of the clear plastic with silver duct tape. Put on a sheepskin seat-band. Flip it down for gathering and reheating.

3. Wear the lighter shade for safety glasses around the shop, and mount permanent #3 or #4 plates in front of furnace and glory hole ports. Put the plates on adjustable arms and set them so that you always look through the dark plate when working at the port.

A further note on luminance: Although NIOSH measurements show that luminance is not a hazard, I feel that some persons may have a slower retinal refractory period,

and therefore walking away from a very bright glory hole can decrease their vision until the eyes readjust to the lower ambient light level. Well, when you walk away from the glory hole you need very good vision, so consider using multiple plates (filters) and work with as dark a plate as you can feel comfortable with (at the port). The nice thing is, plates are cheap and you can experiment with different shades. Just remember to shoot for less than 10 milliwatts per square centimetre.

**TABLE V**

**Maximum Infrared Transmittance of Various Shade of Filter Lenses\***

Louie Glass Plant

Weston, West Virginia

HETA 88-299

October 11-13, 1988

Shade Number	Max. IR Trans (%) **	Calculated IR-Exposure (MW/Cm2)	
		Platform	Non Platform
1.5	25	43	35
1.7	20	35	28
2.0	15	26	21
2.5	12	21	17
3.0	9	16	13
4.0	5	9	7
5.0	2.5	4	4
6.0	1.5	4	4
7.0	1.3	2	2
8.0	1.0	2	2

\* Modified from ANSIZ 87.1 (1989)

\*\* IR is defined to cover wavelengths from 780 to 2000 nanometers

(Ed. Note: In table V, platform refers to the platform at the ports of the furnace, non-platform refers to shaping the glass away from the furnace).

**The Mornington Peninsula Craft Event**

**Invitation Exhibition 1992**

**19th September 1992 to 18th October 1992**

At the invitation of the Mornington Gallery and following the success of the 1991 Craft Event in its new venue, the Event will extend from its previous 10 days duration to 4 weeks, opening on Saturday 19th September 1992 and closing on Sunday 18th October 1992.

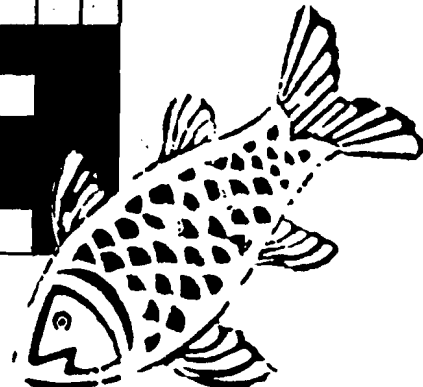
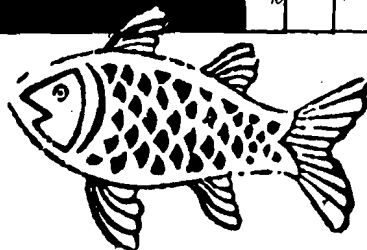
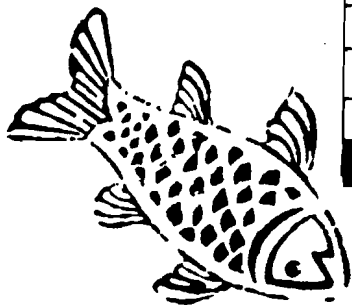
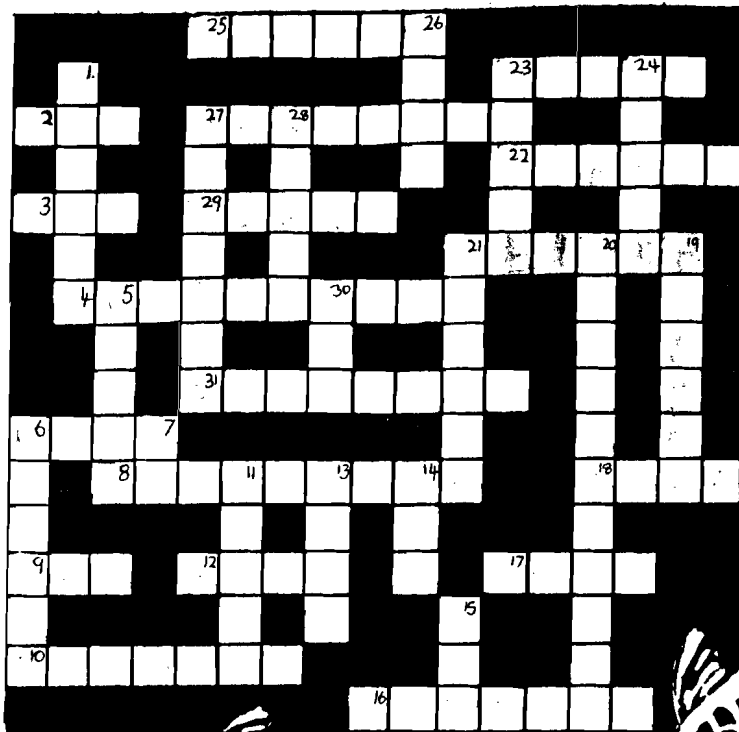
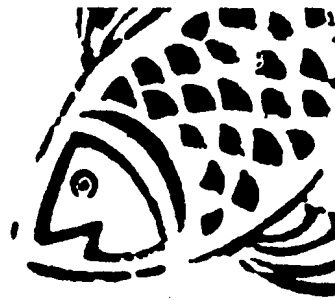
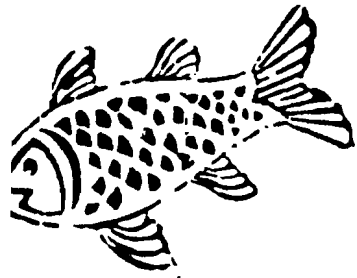
Non-acquisition awards in : Ceramics, Glass, Metalcraft (including jewellery) and two categories for

fibre - wearable and non-wearable. A student encouragement award is also made, selected from one of these categories.

Craft persons wishing to be considered for invitation may submit a brief resume and four slides (clearly labelled) of recent works, no later than 30th June 1992 to :

Leisa Coleman  
Peppermint Tree Farm,  
Hunts Road,  
Bittern Vic. 3918  
Phone : (059) 83 8404

or Judith Elderton,  
Kennagh,  
Yal Yal Road,  
Merricks Vic 3916  
Phone : (059) 89 8357

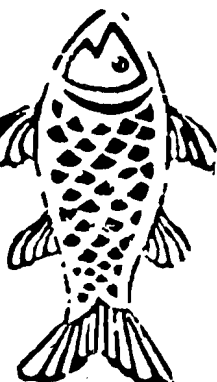
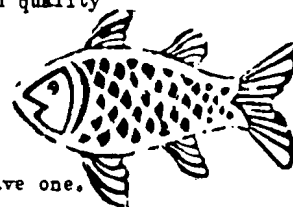
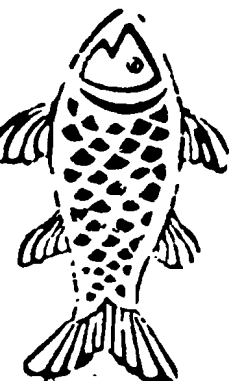


DOWN

1. Type of flat glass from the U.S.A.
5. A solid steel rod used for gathering glass.
6. A work of art generally made from small fragments of glass or tiles.
7. Technical Assistant.
11. You bore holes with it.
13. Cut \_\_\_\_, score \_\_\_\_.
14. A diamond \_\_\_\_ is used to cut through glass.
15. They cost heaps of \$, breakdown, and run over lots of native animals.
19. Old leadlights that are wobbly and falling apart need to be \_\_\_\_ed.
20. Tasmanian.
21. A guitarist commonly \_\_\_\_ their guitar to play chords.
23. Many mirrors have this style of finished edge.
24. 'Polish your glass till it \_\_\_\_s'
26. A medium to grind with.
27. A very common leadlighting glass 90 years ago, there's a bad quality reproduction now available.
28. Soda, lime, and silica.
30. Weep or wail.

ACROSS

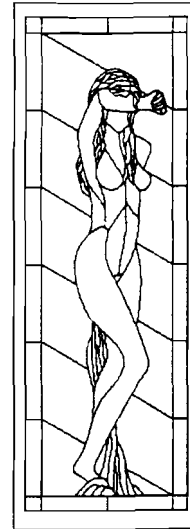
2. People are losing theirs everyday, in fact 10% of us don't have one.
3. A type of glass furnace.
4. A clear antique glass with a transparent white flashing.
6. A thin layer of glass paint applied to glass with a badger brush.
8. You drink out of this to christen(godessen) a new glass furnace.
9. We all try to create this.
10. A famous Russian painter who designed many contemporary stained glass windows.
12. A glass oven.
16. A famous glass museum.
17. Unwanted, sometimes dangerous crack that can appear in a sheet of glass.
18. Hand \_\_\_\_.
21. \_\_\_\_s of glass stick painfully into fingers when cutting glass.
22. A famous glassblowing town.
23. Painters use this.
25. Melting layers of glass together.
27. You are looking in it.
29. \_\_\_\_ed glass is flat glass with one or more thin layers of colour on a clear or coloured glass.
31. Glass used to filter out sodium glare.



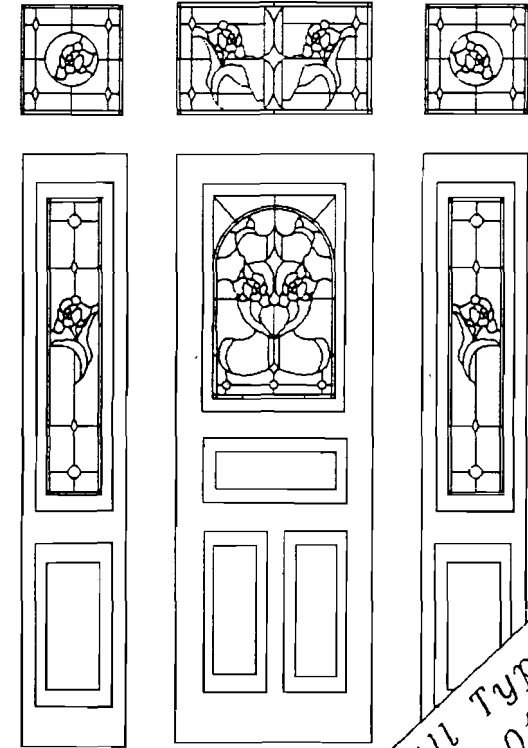


# Advanced Leadlighting

*Advancing the Method Maintaining the Art*



## Entryways



### Advantages of using computer drawn designs

- 1 Lines can be drawn to a specific thickness.
- 2 You can use a stripcutter on borders & other glass strips because borders & strips are drawn perfectly.
- 3 You can select any design and we can draw it any size.
- 4 Save MONEY & TIME you can be making your leadlight instead of drawing it.
- 5 All curves & circles are drawn perfectly smooth.
- 6 ASK NOW HOW TO GET YOUR NEXT LEADLIGHT DESIGN THE EASY WAY.

PH 049 341220

All Types  
Of  
Designs

# NEWS FROM AROUND AUSGLASS

---

## SOUTH AUSTRALIA

State Representative: Alex Wyatt

SA Ausglass has moved along steadily in 1991 and now in 1992. During that time, Budgeree Glass at Port Adelaide closed its doors for business. A sale of items took place on the premises in November, and from that Nick Mount has re-opened his business and hangs his shingle out again early this year. SA Ausglass wishes Nick and Pauline all the best in their new venture.

Another mover for 1992 is the Jam Factory. The furnace was turned off forever at the St Peters site in late December 1991 and a new, purpose built environment for the Jam Factory, The Crafts Council of S.A., The Experimental Art Foundation and many others was to be opened on 25th. SA Ausglass also wishes all participants in this new building the very best success in their chosen field of endeavour.

For all glass people operating their own business, you can, and most people do, insure against bad debts with a Romalpa clause. With the recession putting as many as 80 businesses a month into some form of insolvency, managers are finding ways to avoid losses. The Romalpa clause, also known as a retention of title clause, is simply an agreement between the supplier and buyer of goods that the ownership of the goods does not pass until they have been paid for in full. The clause gets its name from an English 1976 Court of Appeal case between Aluminium Industry Vaassen BV and Romalpa Aluminium Ltd..

The clause can be useful, however there is some difficulty in that the law is highly technical and covers such areas as the law relating to the sale of goods, bailment, agency, trusts, mortgages, the principle of tracing and the conventions of accounting. Several legal cases have highlighted some of the difficulties.

Notwithstanding, I suggest you investigate the clause with your local Crafts Council, (you can fax CC of SA for some details) Arts Law in Sydney, or your own legal representative.

Source: Adelaide Advertiser, 26/08/91

## VICTORIA

State Representative: Bronwyn Hughes

Looking back at my Ausglass files for 1991 I realise why it seemed such a busy year. Meetings were held every two months with the Promotions / Activities Working Party and the Magazine Board meeting more regularly.

Highlights of the year:

Kazumi Ikemoto workshop.

Yoshi Takahashi workshop.

Pauline Delaney / Mark Brabham slides / talk on U.S.A. glass yelled above the furnace noise at the MMCC Hot Glass Workshop.

The Darts Night at Toucan (Yes Virginia left-handers do occasionally hit the board!)

Christmas Barbeque in the great outdoors at Lisa Wharington's studio. Well worth the drive.

At all these forums there has been considerable lively discussion on future directions. 1992 will see the outcomes of some of these ideas. The uncertain future of the Meat Market Craft Centre seems to have been resolved and the appointment of Janet England as General Manager will bring leadership, structure and direction to the operation.

Glass is being promoted by galleries in Victoria with at least six major shows over the last twelve months.

It is pleasing to see a growing membership in Victoria, including students, hobbyists, professionals, collectors and teachers. The most important aspect of Ausglass is its membership. Members = strength, ability to achieve Great Things for Glass.

## CANBERRA

State Representative: Michelle Tilden

### Klaus Moje Retires as Head of the Glass Workshop - Canberra School of Art

Struggle town - just over the border -

Sun, Dec 8th 1991

It was a hot lazy Dec arvo as Klaus walked in the door at Neil Roberts' Gallerie Constantinople. He looked suitably excited about yet another proposed Ausglass meeting - well for the first second. But this look was abandoned as HOORAY! WOOPEE!! YEA!!! rang out - it's a party and this one the most special in the last 9 1/2 years of Glass Workshop parties. It was to commemorate Klaus' incredible effort and heart in establishing and running, as head, The Glass Workshop at the Canberra School of Art.

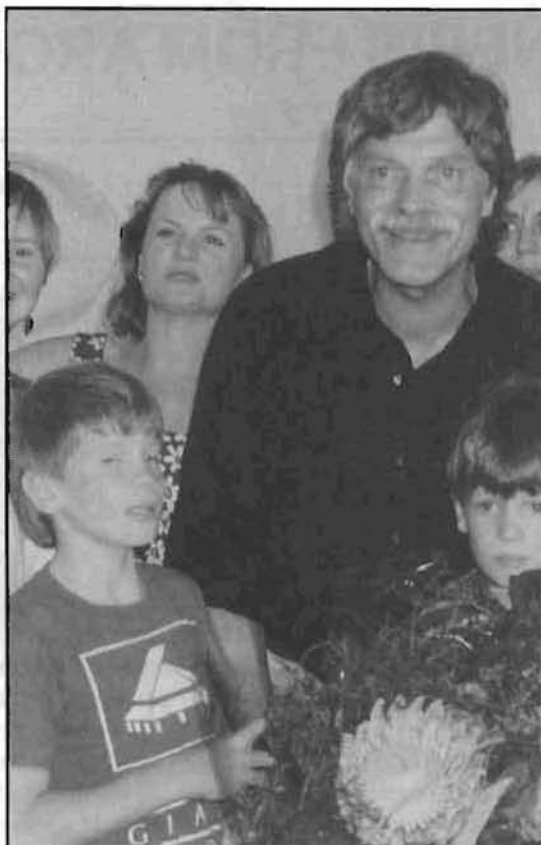
Klaus migrated to Australia with his wife Brigitte Enders in 1982 when offered this position by Udo Selbach the then Director of the Canberra School of Art. In dedicating this last 10 years to teaching Klaus has made an incredible impact on the glass scene for all of us nationally and internationally. Luckily Klaus has declared himself a 'Canberran' and knowing well his generosity and sharing it is a wonderful decision for us that he has chosen to stay here in Australia.

Back to the party .... It was great to see those who travelled so far to be there for Klaus. Gwen Ford, one of the first graduates in 1986, still working in glass and just fresh from the opening of her 1st solo show at the Taree Regional Gallery, Hero Nelson who's off to a job as an art teacher on a New Guinea Island, Mikki Brown hot from the U.S. yet again, peter Minson, Giselle Courtney, Vic Anderson, Judi Elliot and many others. It was a warm gathering of ex-graduates, staff, students and friend. Along with the party there was an exhibition of glass and miniatures by ex-graduates and staff and after presenting Klaus with the miniatures and a handmade book we settled outside in Neil's newly self landscaped back yard amongst the sweetcom and nasturtiums with champagne, beer, cherries and watermelon.

So again here's to Klaus !! A million thanks

See you around

*Kirstie Rea*



Klaus and family at his 'retirement' party in December

---

## FILL THIS SPACE !

Despite repeated requests these are the only contributions.

Please send information in any form,

Fax,

Floppy,

Typewritten or

Dashed off in

Pencil;

We just need to keep in touch.

# K A L I E D O S C O P E

---

**S.H.Ervin Gallery, National Trust Centre,  
Observatory Hill, Sydney July 1992**

By now, many glass artists working in the architectural field will have seen Dr. Beverley Sherry's book, Australia's Historic Stained Glass and been overwhelmed by Douglass Baglin's photography which enhances the highly informative text.

It is not my intention here to discuss this important addition the writings on historic glass - a review will follow in the next issue of Ausglass magazine -, but to review 'Kaliedoscope', an exhibition built around the colour photographs of Douglass Baglin.

The idea of an exhibition which would reach a wider audience than simply the buyers of Australia's Historic Stained Glass was suggested by the architect Howard Tanner. Gallery Director and curator, Ann Locksley expanded the concept to include a remarkable display of historic and contemporary glass.

Baglin's photographs were here transformed into Cibachrome transparencies, larger than as published in the book, and mounted in box-like screens lit from within to give a greater feeling of the glass they represent. To walk around the exhibition was to wander through the book as the screens followed the book's chapters; 'The Art of Stained Glass', 'Artists and Firms', 'Houses', 'Public Buildings', 'Churches', and included sufficient text to explain and interpret the transparencies. Baglin has succeeded in capturing the 'life' in the glass, a difficult task as every glass artist is well aware!

However the most exciting aspect of the exhibition was the selection of historic glass and artefacts associated with its production. A small showcase of glass fragments, comes and hand tools helped to explain the raw materials and the processes then led through the development of sketch, cartoon and finally to completed panels.

A small collection of glass which was unearthed from St. Andrew's Cathedral, Sydney, was of particular historic interest as were the early works of Lyon, Cottier & Co..

Alfred Handel's rose window design for St. Bede's Church, Drummoyne (1932) was a beautifully drawn sketch, although only 300mm across. The full sized cartoon of one of the twelve petals of the rose was exquisitely executed in watercolour wash, pencil and ink. The uniquely Australian imagery, - waratah, flannel flower, Christmas bells and wattle, was an unusual departure from the traditional biblical rose window format.

A number of delicate watercolour designs by Australia's first locally trained artist, John Radecki show clarity of colour and crisp linework. They spanned his career with John Ashwin & Co. and included one early rose window c.1890 through to a series on St. Paul for St. John's Church, Bega in 1940.

The inclusion of two American works, namely a large panel attributed to John La Farge and George Grant Elmslie were unexpected and interesting additions to the show. The La Farge shows the totally different treatment given to glass by U.S. artists of the time, - larger pieces of glass, streaky colours and a minimum of soft tonal painting. Elmslie, a contemporary of Frank Lloyd Wright, is represented by a panel, typical of the Prairie School style. Subdued colour, elegant design and strong line work was enhanced by the use of different-sized nickel-plated zinc comes.

Part of the exhibition was designed to show the range of artistic diversity practised today. The construction of the new Parliament House, Canberra offered opportunities for personal expression within the constraints of the specified site brief. 'Elements of Debate', gouaches by Cherry Phillips, and photographs of David Wright's 'Dream of Birth in a Landscape' and Klaus Zimmer's European panel were based on an abstract or symbolic design approach

Also taking a symbolic approach was Philip Handel's 'Christ Breaks the Bonds of Death', a powerful piece which was the first stained glass entry in the Blake Prize for Religious Art (1971). Given the subject matter of so much stained glass production it is astounding that glass is not a more frequently selected medium for this prize.

A number of reproduction panels were the work of Rodney Marshall. A Victorian reproduction using appropriate colour and painting techniques was predictably less interesting than the Ashwin & Falconer design which showed not only Rodney Marshall's skills to greater advantage but also the subtle intricacies of the original design. A cartoon, obviously well used, of one of the reconstructed Queen Victoria Building windows showed the draughtsmanship and accuracy necessary for fine work, whether a grand new concept or the simplest of domestic lights.

The exhibition was intended to inform its visitors as well as offer a well selected, wide ranging group of glass works of aesthetic and technical quality. The

high point of the exhibition was the collection of tiny watercolour sketches by John Lamb Lyon which were on loan from the Mitchell Library, Sydney. Despite their size, they displayed exquisite detail, subtle colouring and expression: the work of a master.

It was therefore disappointing to catch up with the exhibition again in the National Museum, Melbourne and find this venue less than satisfactory. Douglass Baglin's transparencies had lost none of their glory, but their stark, darkened surroundings, without the support of an interpretive display did them less than justice. It is to be hoped that other venues were able to offer such an interesting exhibition greater prominence and support.

*Bronwyn Hughes*

---

## EDITORIAL

In an effort to refresh my memory on the history and development of the Ausglass magazine I am re-reading my collection of mags. which range from the early efforts in the seventies to the computer - aided productions of 1990-91. They are a reflection of the growth of Ausglass itself, from a relatively small group of enthusiastic beginners (mostly) to a well respected, broad range of professionals.

Names among the early pioneers of Ausglass have remained loyal stalwarts of the organisation but the list has expanded and will continue to include new generations of glass artists. Another noticeable feature of the magazines has been a constant apology from editors for the late production of issues : this issue is no exception.

Over the years the magazine has grown: in size, production method and, most importantly, in content. A high point was reached with the Post Conference edition in 1991. It's a hard act to follow! The magazine Board is particularly appreciative of the information and advice from Maggie Stewart who has done her best to ensure a smooth changeover. We have been on a steep learning curve to absorb the large issues and all the detailed intricacies of producing a magazine and the group has worked hard to bring you our first edition. It has been encouraging to receive so many responses, unsolicited articles and snippets of information. 'Glass' is a big heading with many forms, facets and permutations. This is reflected in diverse approaches of many contributors. Thanks to all of them and let's have many more! It's the Board's intention to provide as broad a forum for debate as

possible in 28 pages, but ultimately it can only be a reflection of Ausglass members contributions.

Drawing can be a big part in the work of any artist, and in recognition of this aspect of glass production the Board invites artists to contribute appropriate drawings for the front cover. These may be sketches, working drawings, cartoons or renderings, preferably black and white and any size. Our thanks to David Wright for the first in this series.

We would also like to hear from those of you who live in country districts. A paragraph or two on the nature of your glass practice, if and / or when you are available for visitors and a sketch map of your location would be useful, or give me a call and I'll send a simple questionnaire. In the next issue we will look at a number of artists working in the Daylesford area of Victoria.

National President, Elizabeth McClure and the Canberra team are working diligently to prepare a program for the next National Conference to be held in 1993. The next issue will feature advance information on this event.

Lastly, a big thank you to the Magazine Board members who have tackled the task with vigour, goodwill and good humour. We are losing Mikaela Brown to Canberra again but she will be keeping us informed on Conference developments as well as the local glass gossip. The commitment of all Board members will ensure the magazine's continued development as a positive communication link between artists and to present Australia's strong glass scene to the art world in general.

*Bronwyn Hughes*

\* Ausglass Subscriptions fall due on January 1 of each year.

\* Please note the changes to the membership form format. AUSGLASS receives many requests for information about members from galleries, collectors and arts organizations. Please complete the last box so that we can assist your career as you wish.

STATE REPRESENTATIVES

**Mark Gatton**  
(QLD)  
"East Hills"  
Melia Court,  
Mapleton QLD  
4560  
ph: 074 45 7340

**Fiona Taylor**  
(WA)  
70 Broome Street,  
Highgate WA  
6003  
ph: 09 328 6049

**Alex Wyatt**  
(SA)  
11 Cluny Avenue,  
Walkerville SA  
5081

**Richard Clements**  
(TAS)  
P.O. Box 53,  
Franklin TAS  
7113

**Jon Firth**  
(NT)  
P.O. Box 42378,  
Casuarina NT  
0811  
ph: 27 7681

**Bronwyn Hughes,**  
(VIC)  
50 Two Bays  
Road,  
Mt. Eliza VIC  
3930  
ph: 03 787 2762

**Michelle Tilden**  
(ACT)  
16 Evans Street,  
Goulburn NSW  
2580  
ph: 048 216 459

**Giselle Courtney**  
(NSW)  
c/- Glass Artist's  
Gallery,  
Glebe Point Road,  
Glebe NSW  
ph: 02 552 1552

**AUSGLASS ... The Australian Association of Glass Artists**

**MEMBERSHIP FORM 1992**

RETURN TO:  
Maggie Stuart  
1 Frederik Street  
ST PETERS NSW 2044

OR YOUR STATE REPRESENTATIVE

Name in full: .....  
Given Name ..... Surname .....  
Mailing address .....  
.....  
..... Postcode ..... Telephone No .....

Please indicate the major area of glass work in which you are interested:

- |  |  |
|--|--|
| <input type="checkbox"/> Hot                             | <input type="checkbox"/> Kiln                |
| <input type="checkbox"/> Cold                            | <input type="checkbox"/> Flame               |
| <input type="checkbox"/> Leadlight                       | <input type="checkbox"/> Engraving / Carving |
| <input type="checkbox"/> Stained / painting              | <input type="checkbox"/> Collector           |
| <input type="checkbox"/> Other (please specify)<br>..... |  |

Please indicate which category of membership is requested:

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> A. Full Membership.<br>Open to any interested person<br>Fee \$45  | <input type="checkbox"/> New Member |
| <input type="checkbox"/> B. Affiliated Membership.<br>Open to interested organisations, institutions, companies, libraries etc.<br>Fee \$45  | <input type="checkbox"/> Renewal    |
| <input type="checkbox"/> C. Student / Concession Membership.<br>Available to persons approved by the Executive Committee. Supportive documentation must be submitted with application.<br>Fee \$25 |                                     |

Please note: Membership fee is for twelve months, and is renewable each January.

It would be appreciated if you would indicate below which category would best describe your involvement with glass.

- |   |  |
|---|--|
| <input type="checkbox"/> Full time occupational | <input type="checkbox"/> Office Use Only |
| <input type="checkbox"/> Part time occupational | Date of Payment:                         |
| <input type="checkbox"/> Recreational           | Cash / Cheque:                           |
|   | Bank Details:                            |

I give Ausglass permission to publish, promote my name.  YES  NO