

ausglass

MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS



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Front Cover :

The delicate and whimsical image on this issue's cover is the work of Kazumi Ikemoto, Japanese glass artist.

ausglass

**WINTER
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P R E S I D E N T ' S L E T T E R

Dear Members,

Things are hotting up here in coldest Canberra in preparation for the upcoming conference.....now WE all know just **HOW MUCH** time and effort it takes to get it all together!

Firstly, I would like to thank the various members around the country who have contacted us here in Canberra since the last issue. Your responses, thoughts and ideas have been most welcome, encouraging and generally supportive. All suggestions have been considered by the current Ausglass Conference Committee and decisions have been made by democratic process.

So far, so good with the outcome of our planning meetings and as a result, the program is shaping into an exciting and challenging one. At this stage, I would like to acknowledge the support of the Planning Committee in Canberra, namely Ruth Allen, Mikaela Brown, Scott Chaseling, Judi Elliott, Helen Aitken-Kuhnen, Peter Minson, Klaus Moje, Roberta Simpson, Kirstie Rea and Velta Vilmanis. The Conference Committee has appointed Jo Darbyshire to the position of Conference Co-ordinator. All of these people have made a serious commitment in the time that they have given to Ausglass already, and have taken on the various interchanging roles enthusiastically. There certainly are and will be more people involved as time draws closer to the conference and I would like to acknowledge their contribution regardless of how big or small.

By now you have probably noted the newly re-designed AUSGLASS 'logo'/letterhead. This new letterhead has been designed by Claudia Borella and Andrew Powrie from Canberra. These two designers will be responsible for all design work related to the conference and we are confident that the design will further serve to emphasise the attention to professionalism that is a growing consideration of this association, whilst capturing the essence of 'Ausglass' and the current conference theme.

On a more informative level I would like to announce that all conference and workshop program details/ costs etc will be finalised in the coming weeks and is scheduled to reach you by August. For the time being, to assist with early planning, I would like to announce the confirmed dates which are:-

CONFERENCE Thurs 21st to Mon 25th January.
WORKSHOPS Wed 27th January to Wed 10th February.

There will be **FIVE WORKSHOPS** as indicated in the last magazine in:-



Hot Glass - glass blowing and hot working,
Cold Glass - cutting, grinding and engraving,
Kiln Forming - casting, fusing etc,
Glass Painting - enamelling, staining etc,
Glass Printmaking / Vitreographs.

Various levels of accommodation are currently being negotiated with the Australian National University in their neighbouring campus residencies, flats and rooms. This accommodation will range from \$29.00 per night B&B (\$26.00 for students). As you are also no doubt aware there are many alternative types of accommodation in Canberra, from Youth Hostels to first class hotels as well as the possibility of billeting for students or friends. We are hoping to make this conference accessible to everyone.

Slowly but surely the 'split' system of Conference, Newsletter / Membership in different states, is settling down and hopefully this new arrangement will continue to work in spite of the extra effort required in communication.

Thanks to the Magazine Committee for all their work and to Maggie Stuart in Sydney for keeping track of our membership. I take this opportunity to say....if you haven't renewed your membership...Here's another chance! On that topic I have one more point. It seems that we have made one major omission in that it was in fact Maggie Stuart who compiled the last post-conference issue of the Ausglass Magazine

(almost single-handedly) - a **tremendous** effort and one which has not yet been fully acknowledged or appreciated. So...Maggie on behalf of all of us who now have this collection of information on hand **THANK YOU!**

I think that about covers it from this end. I hope you are all as excited and eager about the coming conference as we are here. Keep tuned for the next exciting episode of Canberra Conference update, coming SOON!

Till then,
Regards,
Elizabeth McClure.

PROFILE of a PRESIDENT

Elizabeth McClure was elected President of the Australian Association of Glass Artists at the 1991 Ausglass Conference amidst all the pomp and ceremony appropriate for such an auspicious occasion.

As members are aware, the Presidency is not just a courtesy title: it comes with heavy responsibilities. In Elizabeth's case, she was assuming responsibility, on behalf of the A.C.T., to run the 1993 Conference as well as the National Executive.

Since it was first formed in 1979 Ausglass has had a succession of Presidents, many of whom have served the organisation with distinction. Maybe no previous incumbent has been quite so reluctant to wear the mantle as Elizabeth: one of her argument's against accepting the Presidency was the possibility that she would be 'chucked out' of the country as an undesirable alien, as her visa was due to expire midway through the Presidential term.

In a good year, Ausglass membership in the A.C.T. peaks at around twenty, (including the Queanbeyan crew!) It is understandable that Elizabeth was reluctant to commit herself (and the other nineteen) to two years of incredibly hard work towards the next Conference.

Elizabeth McClure was born in Lanark, Scotland in 1957. She attended the Edinburgh College of Art, Scotland, between 1975 and 1979, and completed the Diploma of Art, majoring in Glass Design then the Post-Graduate Diploma through to 1980.

A two-year stint at Sunderland Polytechnic as part-time lecturer in studio glass and as Research Assistant gave her an opportunity to investigate pate-de-verre techniques

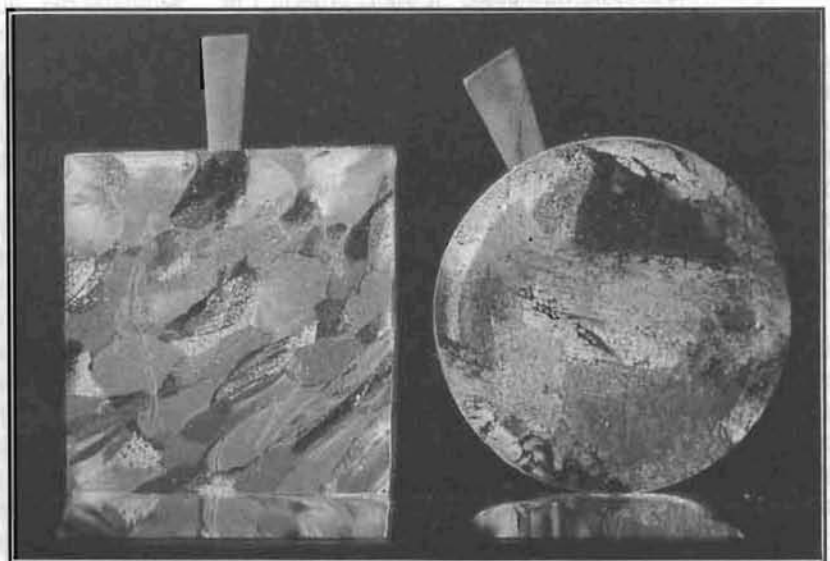
as well as developing her blown repertoire. During this period she was awarded a Northern Arts Travel Grant which enabled her to visit various glass centres in the U.S. including the Corning Museum and research facilities in New York.

1982 saw her appointed as Lecturer in charge of Glass at the National College of Art and Design, Dublin and, in 1984 it was off to Japan and the Tokyo Glass Art Institute where she was Visiting Lecturer, then to the Miasa Culture Centre as teaching assistant. During 1987 Elizabeth visited various workshops in New Zealand before continuing on to the Canberra School of Art, Australia to take up a short appointment as Visiting Lecturer.

The Bi-Centennial Year, 1988, and Elizabeth is appointed Lecturer, Glass Workshop, Canberra School of Art, and, apart from the odd trip to Japan, Germany, Scotland and elsewhere, Elizabeth has continued at Canberra and is a valued member of the select staff. After Klaus Moje retired she assumed many of the responsibilities of the Head of Glass until Stephen Procter's appointment arrival in Australia.

Since graduating in 1979, Elizabeth has actively pursued an exhibition profile and an impressive list of commissions and exhibitions reflects the international acceptance of her work. She is represented in public collections in Australia, (Wagga Wagga and W.A.), New Zealand (Auckland), and U.K. (Shingley Art Gallery, Newcastle-upon-Tyne and the Sunderland Museum).

Elizabeth has continued all her teaching and exhibiting commitments during the last two years, while carrying out the arduous Presidential role with distinction. Conferences always have their critics, but the planning, publicity and organisation behind the 1993 Conference has already marked it as a n outstanding achievement by A.C.T. Ausglass and the leadership of its President.



Perfume Bottles. 1991-1992. approx. 70x70x10 mm Elizabeth McClure

AUSGLASS

93 CONFERENCE

21 - 25 January 1993
Canberra School of Art,
Australian National University,
A.C.T.

EXHIBITIONS

2nd International Directions in Glass
Dale Chihuly Solo Exhibition
Australian Students Exhibition
1993 Members Exhibition
Directions 'Glass Jewellery 93'

NATIONAL & INTERNATIONAL SPEAKERS

include:

Dale Chihuly
David McFadden
Grace Cochrane
Robert Bell

SUMMER SCHOOL WORKSHOPS

Glass Painting
Hot and Cold Work
Kilnforming and Printmaking

instructors include:

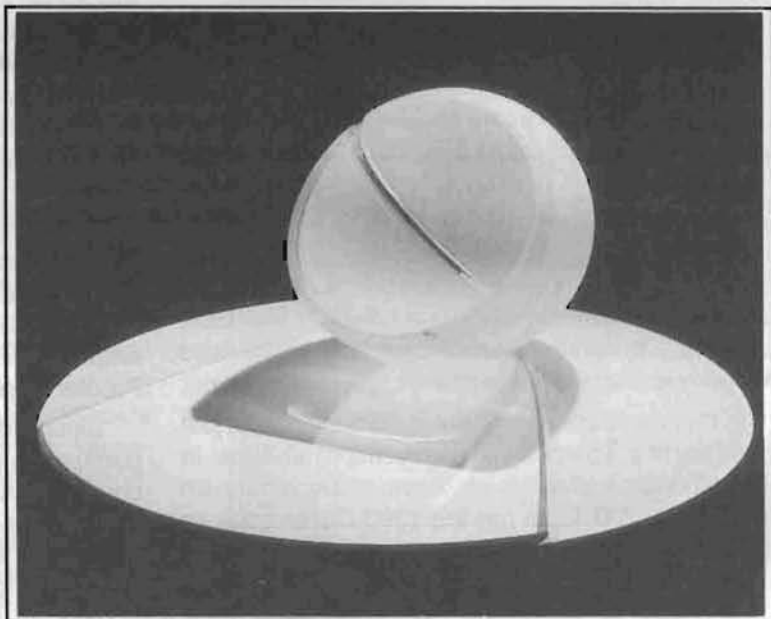
David Reekie
Franz Xavier Holler
Catherine Thompson
Katsuya Ogita

For more information or
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ORIGINS & ORIGINALITY



THE CANBERRA SCHOOL OF ART and AUSGLASS
p r e s e n t t h e
INTERNATIONAL SUMMER SCHOOL WORKSHOPS

The following artists have been invited as instructors for the 1993 Canberra School of Art /AUSGLASS International Summer Workshops. Each workshop will have two instructors of different nationalities providing a rich and diverse cultural, aesthetic and technical approach to glass. There will be two Teaching Assistant positions available in each workshop and a limited number of places - so be sure to apply early!!

The Workshops will run concurrently for two weeks from January 27- February 10 immediately following the 1993 Ausglass Conference.

1. GLASS BLOWING AND HOT FORMING WORKSHOP

CHANGE OF WORKSHOP LEADER.

As a result of unforeseen circumstances Darryl Hinz, workshop leader in Hot Glass (as outlined in conference program), is unable to attend the conference/workshops.

He and his wife Anja are expecting their first child on February 20th! (A bit close to our workshop dates.)

Arrangements have been made to replace Darryl with Richard Royal of Seattle U.S.A. who is another highly regarded glass worker.

N.B. Some glassblowing experience is necessary and preferable for hot glass workshops. No absolute beginners, as this would create too many problems.

Richard Royal

Richard Royal, like many others before has made the transition from another medium, or two, namely from Wood and Ceramics, to Glass. For the last twelve years however, he has worked strictly with glass and in that time has established a formidable reputation. At present he is a full time professional artist living and working in Seattle. Since 1982, he has been involved with the glass blowing 'Team'. Of Teamwork, he says, "People tend to focus on the individual when looking at art, with glass, the persons name that is on the object is only one aspect of the whole image. What makes working with glass especially fun and challenging for me, is the opportunity to interact with other artists. I usually work with a team of four or five other artists. Their input is very important

to the work. The nature of molten glass requires team work and the exchange of ideas that accompanies this".

Royal has worked with such teams as Dale Chihuly's team since 1982, with Benjamin Moore's team and the William Morris' team. Of the work itself, he says he is interested in the inherent qualities of glass, tactile, optics and colour, and in expressing personal emotions,

Hiroshi Yamano / Japan

Hiroshi Yamano's career has been in itself as diverse as the zig-zag of destinations he has made on his journey. Beginning in 1975 by studying History in the Faculty of Letters of Chuo University in Tokyo, he found that he 'wasn't cut out for desk work', and set off for Europe and America. It appears that Yamano made the right decision and so began his adventure of 'EAST meets WEST'. (Although he did return to complete his studies in 1981 in History before furthering his artistic career.

Yamano first encountered glass in an exhibition of Scandinavian Glass in Kyoto in 1976. This was to be an inspiration, leading him on a journey back and forth to Europe, Scandinavia, Britain, America and Japan. First studying glass in the California College of Arts and Crafts, USA, with Marvin Lipofsky, then on to graduate from the Tokyo Glass Institute in 1984. Back to America to work as a studio assistant and as a TA at Penland School- on to complete a MFA from the Rochester Institute of Technology as a Graduate Assistant in 1989. The success of his graduate project at R.I.T. was to win him a fellowship from the Creative Glass Center of America: the first awarded to a non-American. His work from this series and since uses blown glass and applied elements often combined with metal castings. Rich in colour, texture and pattern his work incorporates fish motifs which are representations or metaphors for his other self.

His success continues with solo exhibitions in at Habatat Gallery in Florida and Heller Gallery in New York as well as many other exhibitions, publications, collections representing his work. He has received significant awards- the most prestigious of which is the 1991 Corning Museum of Glass Rakow Commission Prize.

In 1991, Yamano was the first Japanese artist to be

invited to teach at Pilchuck Glass School. He is currently teaching at the Tokyo Glass Institute, Japan.

2. GLASS CUTTING, GRINDING AND ENGRAVING WORKSHOP

Franz Xaver Höller / Germany

Franz Xaver Höller is a significant figure in the field of contemporary glass in Germany and in Europe. He has been involved with glass since 1964 and his experience ranges from both Apprenticeship and Master Diplomas as a glass cutter, to studies in sculpture at the Academy of Fine Arts in Munich. He has qualifications for Education in Glass Art and Design and has been teaching Glass Design at the School of Glassmaking in Zwiesel, Bavaria since 1981.

Of his own work he says he is concerned with 'the characteristic aspect of light', for which his work is 'elementary and therefore only one material exists for me for the concretion of my creative inventions, namely glass.' His work is created by cold techniques such as 'sawing, engraving and occasionally even polishing!'

His work can be seen in major collections worldwide, and has received acclaim in exhibitions and awards over the years, such as the prestigious Coburger Glaspreis (for Engraving) and first prize for 'Freies Glas' in Flareau, First Glass Prize in Bagerwald and the EHRENDIPLOM at the Second Glass Prize BAYERWALD in 1988.

Stephen Procter / UK (AUSTRALIA)

Stephen Procter established his first engraving studio in Devon, England in 1970 (having previously studied agriculture and engineering!) Initially involved with Diamond Point Engraving, he has since developed an extensive vocabulary in the cutting and engraving of glass. Over these years the work has developed in scale and content, but he has consistently been concerned (as is Höller) with the concept of *light*.

Procter has recently taken up the position of Head of Glass Workshop at the Canberra School of Art, previously holding the position of Senior Lecturer in the West Surrey College of Art and Design, Farnham, England 1981-91). Other teaching experience and work as Artist-in-Residence includes; Royal College of Art (London), Sunderland Polytechnic (England), Glass Studio Franzerbad (Austria), with experience at the State Illinois University (USA), as Artist-in-

Residence in the late seventies and more recently as Visiting Senior Professor in the glass program there.

His work is held in numerous public and private collections and he has been widely published and exhibited, most significantly in several solo touring exhibitions through Britain, Europe and America.

Of his work, he states 'Experience develops intuition working with a material is the way of learning to be sensitive to it.'

3. GLASS KILNFORMING WORKSHOP

Katsuya Ogita / JAPAN

Katsuya Ogita graduated from the Department of Craft and Design of the Kanazawa Art University, majoring in Metal Casting in 1980 and proceeded to study glass at the Tokyo Glass Institute between 1983-85. After graduating he worked for glass artist Seiki Tarrigawa and a year and a half later established his own 'MA' GLA STUDIO, where he began by attempting to (and succeeding to a much higher level than any of his predecessors) to make a production line in pate-de-verre. Through his persistence with pate-de-verre and casting techniques he has learned and achieved a great deal in spite of the complexities of these processes, and developed a unique and subtle aesthetic expression in glass.

For his earliest more fragile work, he was awarded the Asa Brandt Grand Prize at the International Exhibition of Glass Craft in 1986, then the Glass Art Award for Fine Work. However, more recently, and most significantly in 1991, Ogita received the Grand Prix of the Hokkaido Museum of Modern Art, World Glass Now '91, a major achievement and honour. Of this work the 'House' series, the judges stated that 'his simplified forms present one typical style of Japanese artists in which they eliminate unnecessary factors to realise a form consisting of essential elements only.... As a whole the pieces were highly evaluated for their powerful forms which can be compared to major work in other fields'.

Of his own work Ogita says that he wants 'to make something primitive, not in the sense of other ethnic origins, but something that is originally Japanese', and specifically of the 'Houses' claims to 'want to make something warm, especially with glass or rather because of glass'.

Ogita is currently teaching at the Utatsuyma Craft

Workshop Centre in Kanazawa, and is currently one of the most active young artists in Japan.

David Reekie / UK

David Reekie first studied glass at Stourbridge College of Art, England (1967-70) and later became a fellow in Lincoln in 1975, where he also established his first workshop. In 1976 he became a Founder Member of British Artists in Glass and began teaching in Glass at North Staffordshire Polytechnic where he continued for the next ten years until 1986. Since then he has concentrated on working from his new studio in Norwich, making sculpture for the most part using the process of lost wax casting in glass.

He has maintained an active role in glass education as a Visiting Lecturer at the Royal College of Art (London), Pilchuck Glass School (USA), Space Verre (Canada), and B.A.G. Conference Workshops. He has been invited as Examiner of Glass at Middlesex Polytechnic and received the 1988 Winston Churchill Fellowship (Architectural Glass) to visit the USA.

From ideas, through drawings, Reekie comes to the modelling of wax which he works, he says, 'with the immediacy of clay', giving spontaneity whilst making the work unique and difficult to repeat. The process is time consuming but allows ideas and ever-changing images to develop. 'When these images are translated into glass they take on other qualities and a life that I think can only come from using glass'.

Reekie is certainly one of the most proficient, involved and respected glass artists in Britain today. This is reflected in his active participation in group and solo exhibitions and in the subsequent acknowledgments of achievements, as can be seen in publications and collections worldwide.

4. GLASS PAINTING WORKSHOP

Maud Cotter / Eire

Maud Cotter is exquisitely representative of how aptly and diversely the female psyche is adapted to glass. Completing formal studies in Sculpture, Painting and Photography in 1978, she immediately set herself a four year self-directed apprenticeship in Stained Glass. From 1980, she established and taught for the next nine years in the Stained Glass Department of the Crawford School of Art in Cork (where she initially studied Fine Art).

Throughout this time, Cotter has sustained an

impressively uncompromising flow of work, while playing a vital role in the direction of Contemporary Irish Art. In 1989 she co-founded and began to co-direct the National Sculpture Factory in Cork. This has seen her own work move again into three dimensions using bronze and steel as well as her favoured medium of glass. Since 1983 she has had significant solo exhibitions and her work has been selected, represented and discussed in the broadest context.

Cotter has won and been awarded significant prizes and bursaries and has been invited to lecture and teach in other parts of Ireland as well as Britain, Europe and the USA.

Inspired by the work of other outstanding Irish women artists such as Wilhelmina Geddes and Eve Hone, she has evolved a symbolic and technically independently inspired treatment of glass. Since her first small panel for a restaurant in Cork in 1978 Cotter has successfully expressed herself through this medium which she initially perceived as a cold liquid which had retained its sense of moisture'. Attracted by the potency and visual richness of colour, Cotter found glass a uniquely 'live' element which she could effectively enrich through her increasingly proficient use of paint and other traditional techniques.

Her work does not fit easily into one particular school or cultural context and yet she has reached an international audience who appreciates the work for its inherent value rather than merely as decorative or religious glazing.

Catherine (Cappy) Thompson / USA

A summer job in a glass studio in 1975 was to determine the future direction of Cappy Thompson's work, yet to complete a B.A. in Painting and Printmaking, which she received in 1976, it was the brilliance and directness of pure optical colour and light which left such an impression as to cause her to embark on a journey encompassing both painting and glass. Thompson has worked continually in glass painting ever since, from 1975 to 1985 in the area of stained glass and from 1985 to the present in the painting of vessels.

Her preoccupation with traditional materials and techniques combined with the application of narrative imagery, derived from such sources as illuminated manuscripts, late medieval and Japanese woodblock prints, Gothic cathedral windows, fables, parables and the medieval sciences of Alchemy and Teratology expressed with contemporary sensibilities has led to

her recognition as one of the leaders in the field of glass painting today.

Like a medieval apprentice Thompson sought to master the traditional aspects before advancing towards a more personal aesthetic. The development of her work has gained much from her exposure to atmospheres of experimentation and innovation such as are present at the Pilchuck Glass School near Seattle where Thompson has taught on the faculty several times since 1988. She has also been employed there as a student co-ordinator, as an artist in residence in 1984 and as a member of the artists advisory committee in 1992, with other teaching experience at the Pratt and The Art Centre, Seattle. Her active involvement in other related areas is evidence of her commitment through her work as secretary and member of the Board of the Glass Art Society.

Her creative work is acknowledged in exhibitions in the USA and in awards such as the National Endowment for the Arts Fellowship which she received in 1990.

5. GLASS PRINTMAKING WORKSHOP

Elizabeth Tapper / USA

Elizabeth Tapper has specialised in the platemaking and editioning of intaglio prints for professional artists in her independent studio since 1981. In 1986 she received a call from Pilchuck Glass School inviting her to print, from glass plates, a suite of etchings by eight of the schools faculty and visiting instructors. This was to be the beginning of a pursuit to perfect the process of printing from glass plates- sometimes known as vitreographs. Although at that point she was familiar with and greatly experienced in the printing of traditional copper and zinc etching plates, Tapper saw in glass a potential and a challenge.

As in other processes there are advantages and disadvantages- one obvious drawback in the case of glass being that it shatters- one advantage being that the inert quality of glass remains unchanged throughout the whole process. Tapper has, since that first suite of glass prints, established a considerable reputation in this specialised area. She has printed the plates of many esteemed glass artists such as Ann Wolf, Erwin Eisch, Stanislav Libensky, Patrick Wadley, Hans Von Stockhausen and Ada Isensee. In 1990 Tapper was appointed Master Printer in the printmaking program at Pilchuck Glass School. She has also studied and

worked under Harvey Littleton, one of the key figures in this field, etching from glass plates as a contemporary expression.. Her knowledge of the process has been acknowledged in the publication of her informative writings relating to this process of intaglio etching from glass plates.

Richard Whiteley / USA (Australia)

Born in England, raised in Australia and currently studying, working and residing in the USA, Richard Whiteley might be better described as a 'nomad' than given a specific nationality. However, since 1979 there has been one consistent element in his life, that is glass.

Whiteley first completed a three year apprenticeship in commercial leaded glass at Spectrum Studios, Berwick, Australia in 1982. Thereafter he pursued an education in art, firstly through a Diploma in Art and Design in 1983 and subsequently graduating from the Glass Workshop of the Canberra School of Art in 1987, where he also studied printmaking.

Whiteley has continued to make both glass and prints and in 1987 while studying at the Pilchuck Glass School with Stanislav Libensky he gained his first experience in printing from glass plates.

The printmaking process is one of many techniques, like drawing and painting, that is an integral part of his work and study. He has continued to develop this alongside more traditional Etching and Lithography as part of his current MFA (Master of Fine Art Graduate/ Teaching Assistant program at the University of Illinois where he is currently majoring in Sculpture.

Undoubtedly Whiteley's most significant experience to date has been as the student assistant to Harvey Littleton at the Littleton(Print) Studio in North Carolina. This has provided him with a unique experience in working with one of the leaders in this extremely specialised practice.

Whiteley's 'hands on' experience of glass combined with his knowledge of these printmaking processes places him in a special position of knowledge in this area. Richard Whiteley has travelled, worked and exhibited widely, receiving recognition of his achievements in the form of various awards and scholarships, publications and inclusions in exhibitions and collections.

S C H O O L W O R K S H O P S

WORKSHOPS	INSTRUCTORS	PLACES	COST
1. GLASS BLOWING & HOT FORMING	RICHARD ROYAL-USA HIROSHI YAMANO-JAPAN	10	\$1000
2. GLASS CUTTING GRINDING&ENGRAVING	FRANZ XAVER HÖLLER-GERMANY STEPHEN PROCTER-UK/AUSTRALIA	10	\$900
3. GLASS KILNFORMING	KATSUYA OGITA-JAPAN DAVID REEKIE-UK	10	\$900
4. GLASS PAINTING	MAUD COTTER-EIRE CATHERINE THOMPSON-USA	12	\$800
5. GLASS PRINTMAKING	ELIZABETH TAPPER-USA RICHARD WHITELEY-USA/AUSTRALIA	12	\$800

For further information see the Conference and Workshop Programs or contact Elizabeth McClure, Glass Workshop, Canberra School of Art, A.N.U. P.O. Box 804, A.C.T. 2601.
Telephone (06) 249 5829 FAX (06) 249 5722

N A T I O N W I D E S T U D E N T E X H I B I T I O N

We the students from the Glass Workshop, Canberra School of Art, would like to invite you to participate in a NATIONWIDE STUDENT EXHIBITION which will coincide with the 1993 Ausglass Conference to be held in Canberra.

Please respond by fax or write to us as soon as possible if you are interested. Further details will be forwarded when finalised because as yet we are still in the early stages of planning and negotiations for venue, format etc.

The aim of this exhibition is to show the diversity and quality of glass being made by students throughout Australia. The show will be non-selected but for curatorial purposes we request that you send us:

We think this is a fantastic opportunity to showcase the diversity of work produced by students in institutions throughout the country.

a) as soon as possible an expression of interest in order to indicate to us the feasibility of the project.

SO !!!!!!!!!!!!! GET CREATIVE AND GET INVOLVED!!!!!!!!!!!!!!!!!!!!!!!!!!!!

b) three slides of the type of work you intend to show OR preferably slides of actual work available for exhibition if you have them OR drawings of intended work.

We look forward to hearing from you.

c) information related to the work should be included ie. NAME, TITLE, SIZE, TECHNIQUE, PRICE. All slides should be labelled with the same.

Sincerely,

Students of Canberra!!

d) Slides or drawings should be sent by **2nd November 1992**.

C/O Canberra School of Art
Australian National University
PO Box 804,
ACTON
ACT 2601
fax # (06) 2495722

INVITATION for AUSGLASS MEMBERS SHOW

o r i g i n s & o r i g i n a l i t y

Ausglass members are invited to submit slides for selection in the 1993 AUSGLASS Members Exhibition to be held in conjunction with the 1993 AUSGLASS Conference.

The Conference, Workshop and Exhibition Programmes are being planned around the theme of Origins & Originality. Canberra is to be host to National and International artists, speakers and critics and the **International Directions in Glass Exhibition**, curated by Robert Bell from the Art Gallery of Western Australia.

Comparisons will be unavoidable between the AUSGLASS Members Show and the International Exhibition, and for this reason it is extremely important that you all submit work for selection. All members are encouraged to apply. Whether you are one of the artists exhibiting in **International Directions in Glass** or someone who has never exhibited, please take part. Remember, the joint winners of the **Challenging the Medium** Exhibition at the 1991 Conference had very different levels of experience.

The Members Show with its theme of **o r i g i n s & o r i g i n a l i t y** is planned to be wide ranging and diverse. We want you to submit your very best and most innovative work, whether you specialise in vessel forms, sculpture, wall pieces, jewellery, architectural panels, or other. The only restriction is that glass must form the major part of the work.

It is very important that you submit professional/high quality slides of your work for selection. The selectors will only see your slides. Look at these critically- as someone who has not seen the actual piece. Does the slide clearly depict your work? Will it reproduce well in a catalogue? If you are serious about your work you may consider having it photographed by a professional.

We have given special consideration to the selection panel. It consists of 3 members - 2 practising glass artists also involved in the educational field, the third an expert in glass art;

Maureen Cahill - Head of Glass Workshop, Sydney College of the Arts. Maureen has been involved in Australian Studio Glass since its inception and has a historical as well as practical knowledge of Australian Glass.

Stephen Procter - Head of Glass Workshop, Canberra School of Art. He has knowledge of overseas glass, but as yet no connection with Australian Glass and will see it from a fresh perspective.

Geoffrey Edwards - Curator of Sculpture and Glass, National Gallery of Victoria. An expert who is highly respected in the field.

We are asking you to submit a maximum of 3 pieces, or 3 groupings.
A maximum of 3 slides can be sent.

Entries must be postmarked by 2 November, 1992. no late entries will be accepted. Selection will be in November, with everyone being notified by early December.

So - get to work and lets show **AUSTRALIAN GLASS !!!**

o r i g i n s & o r i g i n a l i t y - the 1993 AUSGLASS Members Exhibition

Conditions of Entry

1. The Exhibition will be selected. All members can apply for selection. Non members must pay the appropriate membership fee.
2. Work must be original in concept and design, produced in 1991 /1992.
3. Selection will be from 35mm slides. The slides must be of the work to be exhibited.
4. A maximum of 3 works or groupings can be submitted, with a maximum of 3 slides.
5. Slides of unselected work will be returned. Slides of selected work remain the property of AUSGLASS for promotional use.
6. AUSGLASS reserves the right to permit the publication of any exhibit and/or details of the exhibitor by any media.
7. All exhibits must remain on display until the conclusion of the Exhibition.
8. The exhibitor agrees that any entry with specific display requirements eg wall hangings, should ensure that work is ready for display, together with any necessary accessories.
9. Selection Panel- Maureen Cahill, Stephen Procter and Geoffrey Edwards.
10. Venue The Drill Hall Gallery, Australian National University, Canberra ACT.

Freight and Insurance

Freight costs and transit insurance to and from the Gallery are the responsibility of the exhibitor. The work will be insured while at the Gallery.

Dates

Submissions to be postmarked by 2 November, 1992

Notification will be early December

Exhibition Dates - 21 January 1993 to 21 February 1993.

Cost

\$20 per applicant. Fee is payable with the slide submission, and cheques should be made payable to AUSGLASS. Non refundable.

This Exhibition will be a non-selling show however names and addresses will be available for prospective buyers.

Address for entries

AUSGLASS Members Exhibition Committee,
c/- Velta Vilmanis, PO Box 182, Bundanoon, NSW 2578

Any enquiries should be directed to Velta at the address above,
Ph 048 836 046 Fax 048 836 427

o r i g i n s & o r i g i n a l i t y

APPLICATION FORM

Application deadline; 2 November 1992

Send To; AUSGLASS
c/-Velta Vilmanis
PO Box 182
Bundanoon NSW 2578

Entry Fee; \$20 per applicant.

Name _____

Address _____

Telephone Fax

Slides

Title	technique	Dimensions H x W x D	Insured Value
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1. _____

2. _____

3. _____

I certify that I designed/made the work(s) described in 1991/2.
I have read the conditions of Entry and agree to abide by them.

Signature _____

THE HERMANS TAPES

"ABOUT ART, MONEY AND HONESTY"

An Interview with Scott Chaseling

The interview was held in June 91. Scott's glass exhibition, a result of his graduation at the Canberra School of Art, had travelled to the Blackwood Street Gallery and Scott was temporary head of the Hot Glass Workshop in the Meat Market Craft Centre in Melbourne. Starting point of the exhibition was the form of the bowl, a shape that has always held Scott in awe: a strong and beautiful shape adapted by nature and mankind. In the exhibition the bowl has become invisible, only the rim and the decorations are there. The decorations remind one of the Rococo and Baroque periods. Scott insisted that we would first have a more informal chat enjoying a couple of glasses of wine. After that we would go through my list of very intelligent questions. I went home with two tapes and the one with the answers to the intelligent questions is unintelligible. Funny echo in the kitchen? Worn tape? So my first interview is half an interview.

SCOTT:- I wonder how a glassmaker gets it together, to have snaps of totally dodgy goblets on the front cover of a glossy mag.

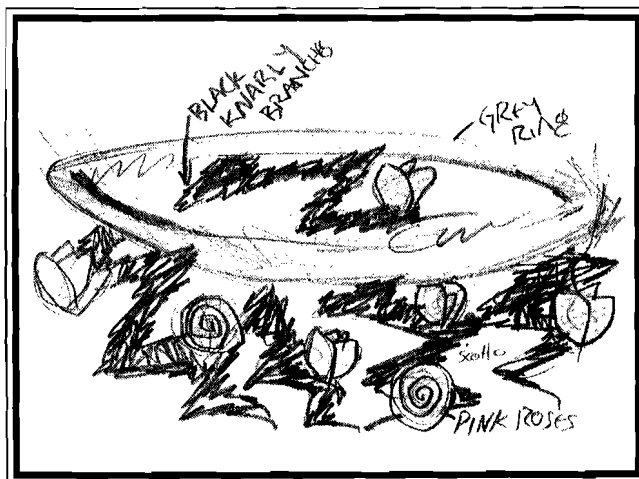
GERIE:- We are talking about marketing, aren't we?

SCOTT:- Yeh, its very easy. You find the agent, present them with the golden gab and seduce the hell out of them. Writers, uneducated in the glass / Craft-Art area, fall into the same trap as the majority of consumers, that is believing that glass is either pink or blue or (badly) blown Nouveauish and fumed. Consequently these glossy mags, shove defusing lenses on their camera, spend more money on lighting than it costs to make the bloody goblet, and then snip the photo to a detail and the glassblower has orders for 800 sets. I'm not sure if I'm against it or for it. We do our work for ourselves and I suppose if there is a way to sell it, why not. But hell!!! sell it for what it is, don't tell me this leaning cup was blown by a master. Which brings me to another point, Australia is kidding itself if it even contemplates the idea that it has "master" glassblowers. Come on, I wish everybody would get off their high horses, ... relax.... We are all artists in the learning. I like to travel to studios and

share experiences with other blowers, I don't like to hear they are the best. It's school yard mentality - "my dad's better than your dad" Just blow glass, sell your pink, blue, fumed, green glass and wrought iron pieces if you want, or challenge the market with your yellow and orange opaque glass if you want but just blow glass, and as Jeff Fenech said "I'll let my hand do the talking".

GERIE:- Say Vogue Living likes my yellow and orange cylinders, and they want to put some photographs in their magazine. If that happens I might finally sell them.

SCOTT:- Exactly, it is amazing the influence they can have on the market. That's the thing, the public stands back, vacant, just waiting, like sitting in front of the television, to be told by some advert what to buy now. People should live by their own standards, you know: the Jones's are not the best.



GERIE:- What do you think about using glue to stick glass together?

SCOTT:- Fine. Room temperature Fusing.

GERIE:- Quite a lot of "hot" people say that one should always fuse hot.

SCOTT:- Why? No... if it is easier or cheaper or what ever else, use glue. I can't speak for other people's ideas or preconceptions but I come from a sculptural

background and therefore worked with mixed media. I was always scrounging materials to combine all into one. I found the idea or concept behind the piece as important as honesty to materials. A piece can be well made and still be glued.

GERIE:-What do you mean, - honesty to the material?

SCOTT:- You treat the material and concept with the technique it deserves. We've talked about glue,... what I am saying is... glue well, and there is no problem. It's not so much the process but the skill. I hate glue drips, runs and blotches... hell they make the stuff clear so you can't see it. What all this is leading to, are my feelings for glass. If you want the perfect bowl, you either learn the process which takes you years, or find a practiced blower to help you out, but don't sell me the idea that you want to make this bowl, but end up with some funky, spun out plate that looks like the omelette that hit the floor, and then say, "Well, that will do". That where honesty is.

GERIE:-It seems that glue only lasts for twenty years. Say you make a piece of art that sell for \$6000 and bits start to fall off after twenty years. Is that fair?

SCOTT:- If I could sell a piece for \$6000, I'd give them a life time supply of glue! Seriously, I'd like to think people purchased works for themselves to appreciate and use, not for financial investments. Cars, houses, even humans age so why should art be eternal? Since the turn of the century works have been harder to preserve, with unprimed canvases, photocopy works, short life glues even decaying animals, the price for these pieces can vary. I suppose the value reflects the importance it has to the artist. People say my work is too expensive, some say it is too cheap, but it's not the selling. The biggest buzz comes from friends and strangers responses.

GERIE:-What about copied work?

SCOTT:- When speaking of hot glass, especially vessel forms, how can anyone blame another for copying their work. The technique is so old, the vessel has found many variations on similar forms. Classical shapes are recognised by the public, therefore make good production lines, and it must be understood this is everyone's option. One glass blower can not hold a licence to say, a Grecian urn with handles on the side, or a goblet that has a conical bowl, a ball stem then a foot. It is open competition, the only way to win is to make the best. The paranoia behind this blaming of copying or appropriating comes back to money, the fear that someone else will take you off the market. Everyone wants a monopoly. This brings us back to the beginning of our conversation. Oh, 'tis a



wicked world we live in. I've been very fortunate to have been blowing glass for eight years now, with most of that time allocated to learning as compared to being tied down in a production mode. Although no great financial gain, the river runs wild with ideas, techniques and the chance to see so much more. I like to blow glass for fun: when I'm happy the work blossoms. My perfect life, a neverending dream, would be making and surviving through my art. I don't want a name that people associate with production vessels. The vessel to me is a technical challenge. The dolphin goblets that I make have been done many times before and by Venetian masters to perfection. For me it's a personal challenge to make one, but not a means of public recognition. I feel these little 'challenges' help develop the skills necessary to produce my true work. Then reality raised its ugly head, and the reality is, I'm not surviving from my art!!!

I feel a production mode coming on!!! I've tried for so long now, holding back that beast of burden. If so, I'm going undercover, this is my paranoia. I realise soon I will set up a studio, produce small saleable vessels placed on the open market and keep on repeating to myself "Its better than washing dishes!"

GERIE:-When and how are you going to do that?

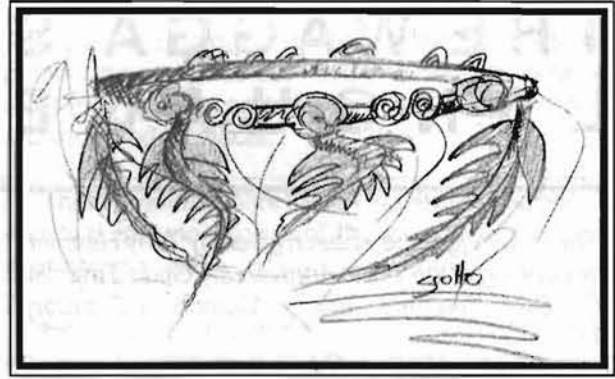
SCOTT:- When? Good question, well I can say the plans are under way now and should be fully functional early in 1992. I would prefer to catch a Christmas market but teaching commitments in Melbourne and prior travel plans are stalling it for a bit.

Then the 'How?' Well basically as cheaply as possible. Outlay and running cost is the scariest thing about a hot shop, so this kid's looking 'el cheapo'. A small pot furnace for glass cullet melts that can be turned off at night, and a basic annealing setup. My line of production will be small vessels, goblets and office 'tools'. Huh! doesn't let a lot out... I'd like to work by myself and package everything under a business name. This anonymity is not because the work is of a

The Hermans Tapes

(Continued..)

low standard, for I hope the line to be sold in design shops etc. I do have a fear of production but it doesn't mean the work shall suffer. I believe good design will keep me alive. With the small scale furnace and minimum expense in running costs I hope to work production for only three to four days a week, allowing me the rest to spend on my art.



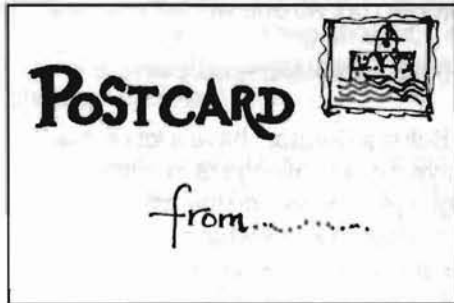
GERIE:-Why don't you want recognition of your production?

I don't want much more than glass...

SCOTT:- People will forget my art. If you see shops full of production and it has my name on it and then you see one of my art pieces, you'll probably walk away saying " Oh yeh, that's the guy that makes those little vases." My paranoia also relates to actors who fear that soapies will steal their identity as a real actor and will only be remembered as the hunk or the bonk down "E Street"

Gerie Hermans

Gerie Hermans is a Dutch born glass artist residing in Melbourne. She works in hot and warm glass on both sculptural and production works.



V E N I C E

Lou Stacej writes: all the colour and flair of the glass in Murano tourist shops pales in comparison to the impact of cruising through the swampy gloom of the 'Dead Laguna' and arriving at this byzantine cathedral on Torcello. It's a pity this postcard can only hint at the colour and story that explodes through this mosaic with a typical Venecian sense of splendor and absurdity.

Lou Stacej was attending the European Centre for Training Craftsmen in the Conservation of Architectural Heritage, San Servolo, Italy on a Fellowship awarded by the Palladio Foundation and the Australian Multicultural Foundation and supported by Monash University.

Detail of Universal Judgment 13th century Mosaic. Torcello [Basilica] Venice



THE WAGGA SHOW AND THE LANGUAGE OF GLASS

The following is the speech given by Tony Hanning at the opening of the Tenth Anniversary Glass Triennial at the Sale Regional Gallery, Victoria in February 1992.

The Jurors for the Tenth Australian Glass Triennial are pissed off.

Glenn Cooke begins his juror's statement with 'because of the recurrent nature of this exhibition it is untenable to suggest that some of the glass artists were not aware of the exhibition and did not have appropriate work available.' He concludes with ... 'I must confess, my expectations of such a survey were considerably higher.'

Now let's get one thing straight here. In view of the fact that I have failed to obtain an entry form for the last three Triennials and on this occasion only received one after having sent a note to the Director which said 'Who and how much do I have to pay to get an entry form?' I think it is perfectly tenable to suggest that several glass artists were not aware of the exhibition. Nick Mount heard about it three days prior to the closing date for slides.

The second juror, John McPhee opens his statement with '...however after initial perusal of the entries, I think it is fair to say that we were all disappointed with the quality of the submissions.' Other relevant statements by John McPhee include '...few were purely decorative in intent or perceived as sculpture or architectural elements...' and with regard to goblets ... this most useful area of production has always seemed to me to have been neglected by Australian artists.' Where have you been John?

The manufacture of glass tableware has been consistent and increasing since 1981 when Nick Mount and myself set up a full time production line specialising in just that- goblets. Keith Rowe, Brian Hirst, Annie Hand, Mike Hook, Rob Wynne, Michael d'Aquino and others have all experienced the trauma of making goblets day in day out, only to suffer the effects of the 'Curatorial Stigma' that was associated with tableware and the high ideals of galleries who would only exhibit work which 'challenged the traditional notion of glass.'

But all is not lost in the catalogue's introduction. Robert Bell makes some very positive comments and raises an important issue which I consider to be the big

dilemma facing all Australian glass artists.

Robert Bell says 'For all artists working in Australia and increasingly abroad, the challenge is not only to hone their skills and technical languages, but also to invent a design vocabulary that will enrich and extend the international language of glass.'

What's this language stuff?

I think it is the single most important issue facing the glass circumstance. It is the horns of the dilemma. It is the real issue which organisations such as Ausglass and G.A.S. have farted around with for years trying to set themes for conferences and so on. The 'language' of glass is referred to countless times in Dan Klein's book, 'Glass: A Contemporary Art'. You will find it referred to in various magazines, periodicals and latter-day books, but no one will tell you what it is.

This is because no one knows what it is.

Robert Bell is a Curator I have a lot of time for, and when he says it is a challenge to invent a vocabulary for this language, and extend the language, it means either that he doesn't know what it is, or he thinks that if there is a glass language it needs extending.

So how do I know that no one 'knows' this glass language?

I know from my experience as a Public Gallery Director that there is a Curatorial Language for most forms of art. This Curatorial Language has been 'honed' and 'invented' over a great many years. 'Art Language' is subject to a process of homogeneous decision making and peer group pressure.

To be specific, if we trace the history of the 'Hot Glass Circumstance' back to its origins 30 years ago we will find Harvey Littleton and his mates at the University of Wisconsin melting glass in the first furnace 'small enough to be used away from the confines of industry'.

Now Harvey Littleton fancied himself as a sculptor. This is the wrong foot to start off with.

Harvey was not a good sculptor in my opinion and I cannot help but think that if Henry Moore or Barbara Hepworth were given a furnace full of hot glass that

they might not have given up after a few days but Harvey, determined as he was, pressed on.

Now, if you have a bad sculptor and you give him glass with which to make sculptures it is reasonable to assume that he will make bad glass sculptures, and why should Harvey Littleton be an exception?

In this case it was the glass which was the exception. In his book, 'Glass: A Contemporary Art' Dan Klein makes reference to a quote from Henry Halem which is 'Oooooooooo!' or the 'Wow' factor whereby the nature of the material is so overwhelming that people are taken with it.

No one has really challenged the idea that glass, no matter how well or where it is melted, is a first class sculptural material. I doubt whether it really is.

To me it is a lot like watching a cow walk on its hind legs. It's very impressive at first, but it doesn't do it very well.

That is not to say that glass should not be used sculpturally. Thermon Statom is a classic example of a sculptor who uses glass successfully as a sculptural medium. But let's get one thing straight, Thermon's sculptures are about the 'Language of Sculpture' not the 'Language of Glass'.

His sculptures, made largely of flat glass, glued and painted, owe nothing to the 'Hot Glass Circumstance'.

One of the great dangers we face as people breaking new ground is the trap that snares those who build their knowledge and experience on false notions. A false notion is something which if allowed to fester soon becomes accepted as fact.

The discovery of a furnace small enough to allow every Art School and University in the United States to own one is not sufficient grounds on which to build a new art form.

That is was initially lit up in a University has given the movement some credibility, and as much as we would all love it to be regarded as 'Art' the art world is loathe to accept it.

This is quite simply because it does not subscribe to an 'art language'. One cannot successfully compare glass concerns to the concerns of painting, drawing and sculpture.

What we see in the Tenth Australian Glass Triennial is a repeat of previous glass triennials, that is some fusing, slumping, pate de verre, sandblasting,

lamination of flat glass, casting, painting and blowing. There is the large decorator platter, the skilfully blown goblet, the garish colours and the badly hackneyed reference to the archaic and decaying world of rediscovered artefacts.

There is nothing here that we have not seen before, and that includes some of the crap that I've been churning out lately.

Heaven help us if this stuff survives the holocaust and gets rediscovered in a thousand years time.

But despite this there are some indicators in the exhibition that there is a direction in which we might be heading.

Jan Blum appears to be taking the mickey out of Dale Chihuly's Venetian Series with her piece 'Bird of Paradise', and (I believe unwittingly) taking the mickey out of those pieces in the exhibition which depend heavily on Venetian glass for their 'Language'.

Perhaps the way out of this dilemma is to do what Chihuly has done. Give up and call the experts. Start making Venetian glass.

After all, glass does have a traditional language. It is one of finesse and fine craftsmanship.

But this too carries with it inherent problems, for it appears that we glass artists are never content until we've got it both ways. We want to have our cake and eat it too. We have at our disposal all the necessary means to make fine glass but we wish to retain the right to forego the skill and finesse on the grounds that our concerns are more sculptural.

Well all I can say is 'Good Luck'.

Then for those of us who do have the necessary skills to do it all 'Venetian Style' we are confronted with the problem of aesthetics. Let's face it, Chihuly's Venetians may be masterpieces of skill and dexterity but, when it all boils down, they're downright bloody ugly! And if we are to be honest about Barbara Jane Cowie's pieces and Ben Edol's goblets we should assume they buy their furniture from Franco Cozzo and that their houses are filled with 'Bonbonniere' and Italian furniture complete with scrollwork and burr walnut veneer.

There has to be a commitment to truth here. You either make the stuff you do because you like the aesthetics or you wish to play a certain game. If you choose to play the game, then you must abide by the rules, and the referees in this instance (Contemporary Glass) are the Curators. Clearly they want us, the

players, to make the rules. Or, in other words invent the language.

All I ask is that when we invent this language let's leave out the bullshit, and that includes the weird technique terminologies such as Paul Sanders' 'fused, post kiln fired colouration, found object base' and the recent 'computer-generated, laser cut, electronically controlled water jet'.

In closing I would like to tell you about the first time I ever came into contact with hot glass.

I was with a fellow named Daniel Thomas. He was then Curator of Contemporary Glass at the Australian National Gallery in Canberra. He was, and as far as I know still is, very highly regarded. We were walking around the grounds of an art school and we bumped into a bloke in a paddock who was blowing big bubbles of glass from a furnace powered by a vacuum cleaner and a gas bottle. When Daniel saw this, he put his hands over my eyes and said, 'Don't look at this stuff, it is bad for you. If you get tangled up with that you'll regret it forever'. The man blowing bubbles was Stephen Skillitzi. It was in 1972.

Maybe I should have taken Daniel Thomas' advice.

*Tony Hanning
Yinnar. March 22 1992*

Tony Hanning is a practising artist working out of his own studio in Yinnar, Gippsland, Victoria.

GLASS MAGAZINE

Members may be interested in an English glass magazine entitled "Glass Interiors" spotted by Jeff Hamilton. The only issue we've seen featured articles on recent stained glass commissions, glass making (Hartley Wood), glass sculpture and glass in design.

Subscription enquiries to: Leslie Turner,
Glass Interiors,
Spotlight Publications,
Ludgate House,
245 Blackfriars Rd,
London SE1 9UR U.K.
tel: 071 620 3636

CONGRATULATIONS

Baby Hamish born to Eileen Gordon and Grant
on April 9 1992

Baby Anna born to Alex Wyatt and Sue
on May 31 1992

Baby Myriam born to Rob Knottenbelt and Anna
Amiet on June 24 1992



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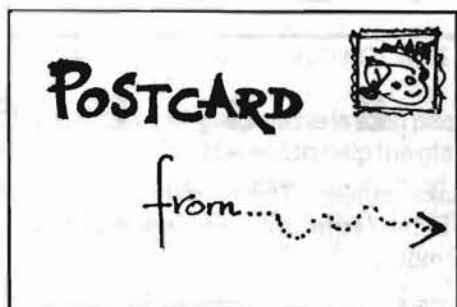
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DORCHESTER - ON - THAMES

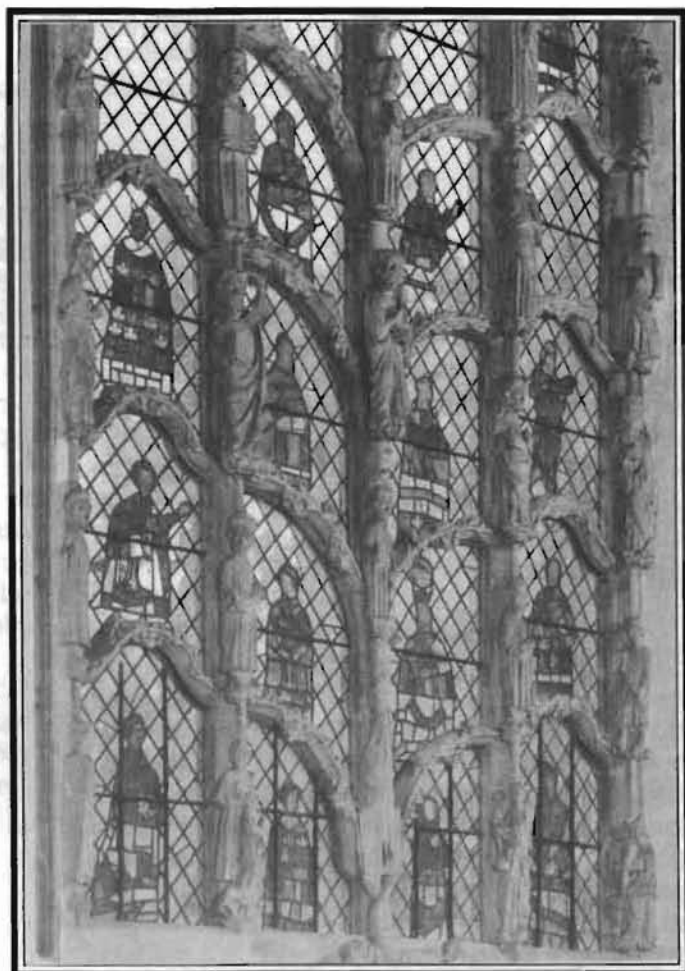
The colours in this unusual 14th century window are subtle, and I found it difficult to photograph.

We have seen a range of interesting work but find most churches closed - except on Sundays!

All the best ...

Rowena (Perry).

*The Jesse Window.
Dorchester Abbey,
Oxfordshire.*



CORNING MUSEUM ANNOUNCES RECIPIENTS OF RAKOW GRANT AND COMMISSION

A French glass scholar and an Austrian artist are the recipients of major 1992 awards from The Corning Museum of Glass.

The Rakow Grant for Glass Research was awarded to Genevieve Sennequier, curator at the Musee des Antiquites in Rouen, France.

Jacqueline Lillie of Vienna, Austria, received the Rakow Commission for a new work to be added to the collection of The Corning Museum of Glass. That work will be unveiled October 16 during the Museum's Seminar on Glass.

The Rakow Grant will help Ms. Sennequier complete a doctoral dissertation on the Gallo-Roman glass of the Normandy region of France. Her research is based on approximately 800 objects from cemeteries and other archeological sites in Normandy. The

purpose of the project is to document the production and use of glass in this region throughout the Roman period.

Ms. Lillie is an internationally recognized jewellery maker who works with glass and metal beads. She was born in France but grew up in Austria and studied metalworking at Vienna's Academy of Applied Arts. For more than a decade, she has drawn on a variety of historical and ethnic influences to create her distinctly personal reinterpretation of the craft.

The Rakow Grant and Commission were founded by Mrs. Leonard S. Rakow of New York City and the late Dr. Leonard S. Rakow to recognise and promote excellence in the art and history of glass. Each award, which now provides \$5,000 annually, is endowed and will eventually grow to \$25,000 per year.

P A T E D E V E R R E

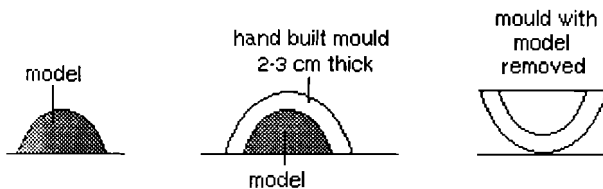
G l a s s P a s t e

This paper covers Christina Kirks' techniques in pate de verre as shown to students at the Canberra School of Art, when she was a visiting artist to the Glass Workshop in April and May of 1992.

MOULDS.

The first step in making a pate de verre piece is the production of the model. From this model you then make a refractory mould. The moulds can be in several forms:-

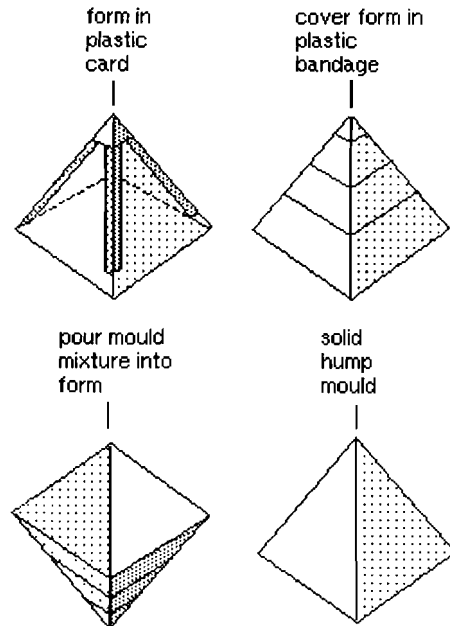
(a) A **concave** mould into which the glass paste is packed. This is produced by first making a form in soft clay, wax, or any other suitable material that can be easily removed. The mould is then hand built over this form to an even thickness of about 2 - 3 cms. The mould mixture Christina used for her concave forms was plaster (40%), silica (40%), and talc (20%), (the mixture is approximately 2 parts dry material to 1 part water). When this is set the original form is removed and the inside mould surface cleaned gently (eg. using a damp natural sponge).



(b) A **hump** mould over which the glass paste is packed. This is produced by hand building the form in mould material, when set this may be carved and the surface smoothed. Another method is by forming a hollow shape in plastic card, taping the edges, and covering the shape with plaster bandages to hold it firmly in place, the mould mixture is then poured into this shape to obtain a solid hump form. When the mould mixture is set, the bandages are cut away and the plastic removed. This method allows for the production of very smooth and sharp edged forms. The glass will contract onto the mould while firing in the kiln, so it needs to be fairly soft otherwise cracking of the glass could occur. In England Christina uses quartz/flint and plaster to make her moulds, these are not readily available here so she experimented with a mixture of plaster (30%), silica (35%) and talc (35%) which softens the mould (2 parts dry to 1 part water). This mixture was successful.

(c) A **flat** mould onto which glass can be

packed to make panels. This is just a flat block about 2 cms thick. Either of the mixtures used above can be used for this mould.



All of these moulds can be scratched and carved into to make a relief surface into which powdered colour or larger pieces of glass can be laid. The powdered colour should first be mixed with water and a small amount of wallpaper paste or gum arabic, this allows the colour to set in place on the surface of the mould wall. Fine detail can be achieved using this method. Other materials can also be laid on the surface like mica, wire, etc.

GLASS PASTE

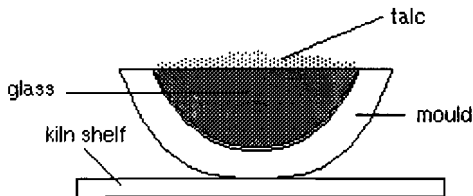
The glass used in pate de verre can be crushed and sieved to a particle size approximately consistent with that of sugar. Other particle sizes may be used depending on the desired effect. The glass is then washed, dried and mixed with ordinary wall paper paste (which has already been dissolved in water). The mixture should be smooth, just beyond the point where the glass and paste form lumps, but not too sloppy. Powdered colour can also be mixed in with the glass before the paste is added there is enough moisture in the mixture if the colour is evenly mixed, with no chunks of colour. It is also possible to experiment with mixing in a variety of materials like metal, sand, brick dust, mica etc. Fine dust in the glass can cause the glass to be very opaque and

devitrification to occur (which is the growth of crystals in the glass).

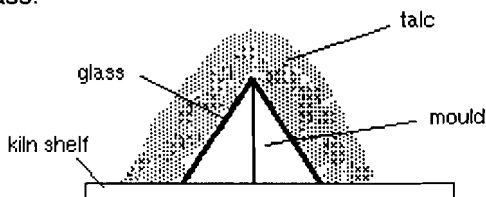
PACKING THE MOULD WITH GLASS PASTE

This mixture of glass paste is then packed onto the mould which should be wet to help the glass stick to its surface. The glass should be packed down firmly using any tools available - spoons, forks etc. When packing into a **concave mould (a)** always start at the bottom and move upwards. When packing a **hump mould (b)** start at the top and pack downwards. 3 - 4 mm of glass gives lots of strength in the final piece but the glass can also be packed very finely, to almost 'grain' thickness. Christina packed her glass to approximately 1cm thick on some pieces. It is interesting to experiment with combining non glass objects like shells, stones etc by inserting them into the glass paste while packing. The mould should be packed in one sitting so the whole thing dries evenly. After packing the glass should be left to dry.

The **concave mould** (*refer (a) previous page*) can be packed with talc to prevent movement and fire polishing of the glass but it is not always necessary.



The **hump mould** (*refer (b) previous page*) should be covered in dry, loose plaster or talc (which Christina used while in Canberra) to a thickness of 2 - 3 cm, and then gently packed down to prevent movement in the glass.



The **flat mould** (*refer (c) previous page*) can also be covered with talc if desired.

THE KILN FIRING

The mould is then placed into the kiln. Christina used both glass from the Canberra furnace (3-4% lead, annealing point 480°C) and Lenox Crystal (24% lead, annealing point 430°C) which is imported to Australia from America. Because of the difference between the two types of glass, and the varying thickness in the packing of Christina's pieces different firing schedules were used.

Firing schedule used for the Canberra School of Art Furnace Glass:-

- 100°C per hour up to 750°C,
- hold (soak) at 750°C for 30 minutes,
- allow kiln to cool to 430°C,
- hold temperature at 430°C for 6 hours (annealing point),
- allow kiln to cool to 360°C,
- hold temperature at 360°C for 2 hours,
- switch off kiln,
- allow kiln to cool before removing piece (thermal shock could crack the glass if it is removed from the kiln when too warm).

*Christina used a longer annealing time here because she used a humped mould covered in a thick layer of glass and also because the glass contracts onto the mould which can cause cracking.

The firing schedule used for Lenox Crystal:-

- 100°C per hour to 600°C,
- then straight up to 750°C,
- hold (soak) the temperature on 750°C for 3 - 4 minutes,
- crash cool the temperature to 650°C (open and close the door of the kiln to achieve this),
- allow the kiln to cool to 430°C,
- hold the temperature on 430°C for 2 hours (annealing point),
- switch the kiln off and allow it to cool before removing the mould.

The firing schedule will vary with rate of increase in temperature, soaking time and annealing cycle according to the size of the form, the thickness of glass paste used, and if there are varying thicknesses within one form.

REMOVING THE GLASS FORM

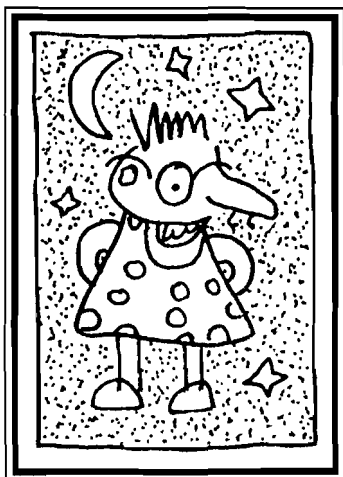
Remove the talc first, then to remove the completed glass form from:-

(a) a **concave mould** - submerge the whole mould, with the glass form inside it, into luke warm water (this is to prevent any thermal shock to the glass). The water will soften the mould and if left it will eventually fall away from the glass form.

(b) a **hump mould** - dampen the mould mixture inside the glass form and dig it out gradually. Care needs to be taken not to put pressure against the glass walls of the form. **DO NOT** submerge the whole mould in water as the mould will expand and put pressure onto the glass resulting in cracking.

*Robyn Campbell,
3rd year student,
Canberra School of Art.*

Dear Beryl...



This is 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

Okay, how to deal with the problem now:

1. Don't sleep with him, it would just encourage him in the future. Friendship is fine but draw the line.

2. There must be students who have passed and not slept with him. Use this to spur you on in your work and he'll *have* to pass you.

3. He only thinks he has the power: it is really in your hands.

Remember too that he won't be the only assessor.

Good luck,
Beryl
Hartwig

Dear Beryl,

Some of the women in my class sleep with the teacher to get better marks. Should I do the same? The guy's not bad but I wonder what will happen to my assessments if the relationship sours.

Hoping you can help me,

A. Student

Dear Students all over the world,

The situation is ugly because:

- a) The lecturer is seen to be compromised and all students should be treated according to their needs, and assessed equally.

- b) It is unfair for students to feel the kind of subtle pressure you do; it is a misuse of power.

Unfortunately, the problem is common throughout tertiary studies. It's hard enough for women already without these added discriminations; so there have been mutterings about a code of practice for lecturers to protect students.

Dear Beryl,

I was greatly disappointed with a certain crossword in your last magazine. I've been a leadlighter for 30 years and the fact is that the new muffled glass is one of the best reproductions seen so far. It's no wonder the crossword writer is anonymous.

Jim McCulloch,
Mackay, Qld.

Dear Jim,

You might be right.

Please address all correspondence to:

Beryl Hartwig
48 Christmas Street,
Northcote, VIC 3070

New Glass Review 14

COMPETITION.

The Corning Museum of Glass

Entry Deadline December 1, 1992.
Entry Fee \$10.00 U.S.

Each year, The Corning Museum of Glass conducts a worldwide competition to select 100 slides of innovative works in glass. A committee drawn from designers, artists, museum directors, curators, and critics will make the selection. The publication is intended to keep its audience, which includes museums, artists, libraries, collectors, scholars, and dealers, informed of recent developments in the field. Objects considered excellent from any of several viewpoints - such as function, subject matter, esthetics, and technique - will be chosen. The objects selected will be published in color with the names of the makers and brief descriptions of the pieces.

Participants are requested to complete the attached form, submitting a maximum of three (3) slides illustrating one work or design series per slide. **Slides should be standard 35mm, 2" x 2" (5.1 cm x 5.1 cm) size, of pieces designed and made during 1992; they should be clearly labelled with identification number and title. Please indicate the top of each work.** Backgrounds will be cropped at the discretion of the editor unless otherwise indicated on the slide by the glassmaker. The quality of the review depends upon the quality of the slides; each slide should be

suitable for reproduction. All slides become the property of The Corning Museum of Glass and will be added to its collection, the world's most comprehensive visual record of contemporary glass. This collection is used extensively by scholars, dealers, collectors, and glass artists and is therefore of considerable potential value to you. We encourage *all* artists and companies to enter.

There is an entry fee of \$10.00 U.S. (an exception will be made only in the case of artists from countries which do not release foreign currency). **Payment may be made by check or by credit card (Visa or MasterCard). Checks, which must accompany the slides submitted, should be made to The Corning Museum of Glass.** Results will be published in Spring 1993. A copy of *New Glass Review 14* will be sent to all entrants.

Entries, illustrating the objects only, should be postmarked no later than December 1, 1992, and sent to:

New Glass Review
The Corning Museum of Glass
One Museum Way
Corning, New York 14830-2253
U.S.A.

International Directions in Glass



Many thanks to the Visual Arts/Crafts Board of the Australia Council for a grant helping Ausglass to mount the 1993 Canberra Conference. The exciting news means we can confirm that the *International Directions in Glass* exhibition will be shown in Canberra during the Conference.

This is the show mounted by the Art Gallery of Western Australia currently on display in Perth and which promises to have as much impact as its predecessor 10 years ago.

Vicki Torr

Missing:

My Lover
My Friend
My Wife
My Partner
My Critic

Ian Mowbray

T r i b u t e

Vicki Torr died on the 22nd August 1992 after a long illness. Words can't express the magnitude of the loss, but somehow the attempt is important.

Vicki was a very special human being. A quiet, unassuming and gentle person who cared about others and the world around her. She will be remembered as a giver who, by her very nature, made other people's lives easier.

If there is any solace to be gained from the tragedy, it is that Vicky's unique work will live on as a major

contribution to the visual arts. The touch of class she brought to her chosen profession has left an indelible impression on the history of Australian glass. Her sense of beauty and her determination to push the limits are legacies worthy of emulation. We have lost one of the very best.

To Ian, Vicki's family and friends; you have our deepest sympathy and yes, we do know how precious she was.

Graham Stone

A P e r s o n a l A p p r e c i a t i o n

I first met Vicki in 1985, when both she and Ian were tenants in the old Jam Factory building in Adelaide. Her quiet, warm personality was apparent from that first meeting and during the following years I found that her sympathetic understanding and knowledge were of great value in giving encouragement and support when times were difficult. Her integrity is reflected in her work and her death is a loss to us all both at a personal and professional level.

It was typical of her that during her illness she wished to continue her life as usual. I consider it a privilege to have been counted as one of her many friends and to have spent an evening with her family and friends just before she entered hospital in Melbourne. Her sense of humour, warmth and dignity made the evening a happy memory for those of us fortunate enough to be there.

It was Vicki's wish that her final farewell be a quiet affair with just a few friends present. In that, we may have disappointed her because a great many people turned up to say farewell. Everyone present felt that they were a close friend; such was the character of Vicki.

To those interstate, who were deprived of the opportunity to attend, I can say that those present felt they were representing you all. I hope that this is some small consolation. Perhaps the loss of Vicki Torr has brought us all closer together and may help us to achieve some of her qualities of character.

To Ian we can only give what support we can, and share with him the loss of a wonderful lady.

Peter Tysoe

W o r d s f r o m a F r i e n d

Vicki Torr was an extraordinary artist, colleague and friend. Her presence and her work will be greatly missed. She was a dedicated glass artist who, by meticulous research and persistent effort, developed a high level of technical skill and knowledge. Underlying all her work was a creativity and sense of design all her own.

Vicki's nature was open and generous. Her willingness to share information and ideas, to help anyone who asked, has left us a much greater legacy than just "objet d'art". She remains an inspiration.

Her early work combined glass, clay and other media. Those impossibly fragile stringer creations that

followed led to a series of fans, delightful and decorative, developing with skill and artistry into great designs based on functional forms. Each was different yet embodied the same spirit of their creator. Her latest pieces are a marvel of glass fusion and are well described by her friend Dennis Pybus:

"The classical balance of her large conical bowls shows a respect for tradition, yet their recalcitrant edge indicates an independent and adventurous creativity. The subtle female receptiveness of these forms and their moody interweave of colour speak of a great human sensitivity in their maker."

Declan Somerville

T o Y o u A l l :

Thank you for your support and encouragement over the years. I have been very lucky in my career and also in my personal and domestic life. I could not have asked for more.

Best wishes for your careers and your lives.

Thank you,

Vicki

POST CONFERENCE GLASS BLOWING DEMO IN MONTERREY, MEXICO WITH MAESTRO LINO TAGLIAPIETRA.

For 3 days Centro De Arte Vitro was host to a very small group of international students, professionals and interested persons. Lino was billed as the "finest glass blower in the world" and I was surprised at the small turn out.

Monterrey is a large city of 3 million people (maybe I'm not well travelled but coming from Canberra 3 million crazy Mexicans running around in a small valley seems like a big city!) It has many of the pollution problems of Mexico City however the majestic mountains which surround the city make for a beautiful setting. The people at Arte Vitro (Art Glass) are interested in cultivating a relationship between Artists or studio glass makers and the factory centre vitro is a huge glass corporation manufacturing bottles, plate glass and huge amounts of pressed and mould blown glass.

Lino was provided with a small portion of the factory floor and given all that would be provided at the factory. The quality of the glass, both a soda lime and long working lead crystal was great. The people, their organisation and enthusiasm excellent. However due to the inflexibility of the factory equipment, Lino was very limited in the type of work which he could make. For example there were no blow pipes suitable for

goblet making, the furnace was up on a platform which was 30m from Lino's bench and glory hole where the yokes were simple y's and didn't work very well. Never the less Lino was able to make a mixture of his own designs and more traditional venetian glass.

I was fortunate enough to work for the 3 days as Lino's right hand man, starting up the bubbles, making the second part to En-calmo pieces and punties, lip-wrap. Despite the language problem, (Lino speaks a brand of English), and intense noise of the factory, Lino and I were able to communicate through the glass. To work that close to him was invaluable experience and I look forward to the three week workshop at Haystack School in July.

The speed, strength and fluidness of this man was inspiring.

*Benjamin Edols.
31st May from Pilchuck.*

Benjamin Edols trained at Sydney College of the Arts and in 1991 was a post graduate student at Canberra Institute of the Arts. In 1990 he was a scholarship holder at Pilchuck, working with Dante Marioni. He is currently represented in the 10th Anniversary Triennial.

12th NATIONAL CRAFTS ACQUISITION AWARD EXHIBITION

The Crafts Council of the Northern Territory in conjunction with the Museum and Art Galleries of the Northern Territory will host the Twelfth National Crafts Acquisition Award Exhibition:

Opening: Friday 2nd October 1992
Exhibition Dates: 3rd October to 25th October 1992
Venue: Museum of Arts & Sciences
Conacher Street, Fannie Bay,
Darwin.

Guest Judge for the 1992 Award will be Janine Pellarin - Gallery Curator, Jam Factory Craft and Design Centre.

Participation is invited from crafts people resident in Australia. Craft in any medium is eligible for entry. Conditions of entry are provided on the entry form. Acquisition monies of \$8,000 have been allocated for acquisitions. The acquired craft pieces will be included in the Permanent Craft Collection, property of Museum & Art Galleries of the Northern Territory.

For further information or entry forms please contact:

Crafts Council of the NT,
GPO Box 1479,
Darwin, NT, 0801.



David Wright sends word that James Thompson doesn't sleep much.

"Mind you, the one time he had a decent night's sleep, he looked so bad the next day, I really don't think he should do it."

P I L C H U C K



GLASS STUDIO HAS NEW NAME

Corning's recently formed not-for-profit glass studio is newly christened as STUDIO ACCESS to GLASS, a project of One Seventy One Cedar Arts Center.

The formation of Corning's first not-for-profit, public access glass studio was announced just a little more than a year ago. In December 1990 Harvey Littleton, Paul Stankard, Steven Dee Edwards and Michael Taylor, along with other glass luminaries, came to Corning to celebrate this newest among the world's few glass teaching studios.

The studio was developed to complement the other important glass institutions of the crystal city: The Corning Museum of Glass, Steuben Glass, Corning Incorporated and the three commercial hot glass studios (Vitrix, Brand and Greenberg, and Noslo Glass). It is intended to be a center for experimentation by glass artists and for learning at all levels, from novice through experienced artists. The previously unnamed studio adopted the name STUDIO ACCESS to GLASS

as a description of its purposes. Very few similar independent, open glass studios exist in the world.

During the past year the studio, under the direction of glass artist Rodi Rovner, has acquired necessary equipment and prepared to open to the public. An equipment-building workshop was a pre-conference event for the Glass Art Society in May, 1991.

STUDIO ACCESS to GLASS (SAG) has offered a few workshops for hands-on glass opportunities since October, and is now presenting its first round of official programming. Start-up programs include instruction in glass blowing and engraving, studio rental to glass artists, a lecture by William Warmus, and the second annual gala benefit glass auction.

Further information about STUDIO ACCESS to GLASS is available by contacting the studio Monday through Friday 9:30 to 5:00 at (607) 962-3044.

MEMBERSHIP FORM

Return to:
Maggie Stuart
1 Frederick St.,
St Peters, N.S.W. 2044
Or Your State Representative

Name in full : _____
Given Name _____ Surname _____

Mailing Address: _____

Postcode _____ Telephone No: _____

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

- | | | |
|-------------------------------|---|---|
| <input type="checkbox"/> Hot | <input type="checkbox"/> Stained/Painting | <input type="checkbox"/> Engraving/Carving |
| <input type="checkbox"/> Cold | <input type="checkbox"/> Leadlight | <input type="checkbox"/> Collector |
| <input type="checkbox"/> Kiln | <input type="checkbox"/> Flame | <input type="checkbox"/> Other (Please Specify) |

Please indicate which category of membership is requested:

- A. Full Membership
Open to any interested person
Fee \$45
- B. Affiliated Membership
Open to interested organisation, institution, companies, libraries etc.
Fee \$45
- C. Student/Concession Membership
Available to persons approved by the Executive Committee.
Supportive documentation must be submitted with application.
Fee \$25

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

It would be appreciate if you would also indicate below which category best describes your involvement with glass.

- Full Time occupational
- Part Time occupational
- Recreational

I give AUSGLASS permission to publish/promote my name. YES NO

A.C.T.
Mikaela Brown
c/o Canberra School of Art
P.O. Box 804
A.C.T 2601

N.S.W.
Giselle Courtney
c/o Glass Artists Gallery
Glebe Point Road
Glebe NSW
ph. 02 552 1552

Q.L.D.
Mark Gatton
'East Hills'
Mella Court
Mapleton QLD 4560
ph.074 457340

N.T.
Jon Firth
P.O. Box 42378
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S.A.
Alex Wyatt
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Walkerville SA 5081

VIC.
Bronwyn Hughes
50 Two Bays Road
Mt. Eliza VIC 3930
ph.03 7872762

TAS.
Richard Clements
P.O. Box 53
Franklin TAS 7113

OFFICE USE ONLY

Date of payment:
Bank Details:

Cash/Cheque details: