

ausglass

MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS



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ausglass

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Front Cover : Detail of unidentified original stained glass cartoon of St George in collection of Toucan Glass Studio. Any member who believes they can identify the artist or studio is asked to contact Toucan or the editor.

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

Monday August 30th 1993.

Dear Ausglass,

Quite a few important decisions have been reached since last time I wrote to you all. The next conference will be held Thursday January 26th to Sunday January 29th inclusive with registration beginning and an opening bash on the Wednesday night. The workshops will be held before the conference. Now you can pencil these dates in and plan to come to ADELAIDE.

A week or so ago I wrote to our Ausglass State representatives asking them to assist a collection of slides for a poster. Some members will have been contacted re this proposal but for those still in the dark here's the plan. Our Conference sub-committees are well underway and it has been decided that we will produce the poster for our 1995 conference at the end of 1993 to give us the opportunity to distribute them and to publicise the conference widely. The preliminary idea is for the poster to take the visual form of a friendship quilt. We want each Ausglass member to provide one slide, plus a copy, together with your membership fees if you are not a current member and we will print a poster with upward of 200 or more photographs of contemporary works being made in this country. Members can take current posters with them when they are off overseas and we hope this will encourage conference attendance both within Australia and overseas. This increase in profile and advanced notice would give the opportunity to overseas glass artists and students to apply for travel assistance to attend our conference. To this end please see the registration form for inclusion in this poster or contact your State rep. Please support this proposal. I might write letters but you are AUSGLASS. As the GAS letter I received says, all of this is to establish and encourage excellence and to advance the appreciation, understanding and development of the glass arts world-wide.

At the last few meetings we have tossed around ideas re the Vicki Torr Memorial. Next issue we shall put in a full report on our ideas for you to digest. As I gather my thoughts I would like to say please feel free to phone anytime if you have any questions or issues you wish to raise with me or the executive. The number at home is 08-364 3170 and at work 08-363 1135.

The exciting thing that has happened since my last letter is that Ausglass was represented at the Gas

Conference, (Glass Arts Society of America). This was held in Toledo, Ohio, in May, 1993. I received a telephone call telling me about letters addressed to Ausglass from Gas Vice President Ana Theil re the conference and specifically the idea of initiating a "network" among the difference glass associations that exist in the world today. Copies of those letters arrived April 13th, so it was important that we the executive acted quickly. The National Executive were pleased to accept Anna's invitation to participate and our selected representative was Brian Hirst who was in Washington in May, together with Rob Knottenbelt. On the day that Brian faxed me confirming details he and Rob had their "Australian Embassy day", when each of them had a piece on display during a reception and lecture by Rob Knottenbelt. We did not have a specific co-action for Brian to undertake at this special "network" gathering but felt strongly that Ausglass should take part. This is all very much a toe in the water for Ausglass, but we intended for Brian to form an opinion on what direction our involvement in the proposed "network" could take. On his return he came to Adelaide to report his findings to the executive and we have asked him to write a letter via the Ausglass magazine to members to report the "network" ideas. We all appreciated Brian's report and the opportunity it gave us to ask questions first hand. The outcome of all this is that the executive would like Ausglass to be represented at the next Gas conference to be held in Oakland, California, in March 1994. I am in the middle of discussion with Alice Rooney for inclusion in their conference format and Ausglass has approached Grace Cochrane asking is she would be willing to be our rep. This proposal is still in it's infancy. The criteria we used in considering who, led us to the opinion that we would like to see the Australian Glass Movement represented in the broadest possible terms across the disciplines. We felt that a person with an historical and theoretical understanding of the crafts would be better suited than a practitioner this time. I hope this proposal will reach fruition but we have a way to go yet having no formal arrangement in place with Grace or GAS but we are working on it.

I look forward to receiving the slides.

Regards,

Pauline Mount.

A CASE FOR DOCUMENTATION

Bronwyn Hughes

St Matthew's Anglican Church, Albury was 135 years old when it was disastrously destroyed by fire during the night of Saturday 14th September 1991. Faulty electrical wiring is believed to have been the cause of the fire.

The impact on the whole community, not only the Anglicans, was one of shock and distress, as the building was seen as an important historical and architectural component of the central city. St Matthew's is positioned close to the municipal offices, library and art gallery, at the hub of Albury's civic, cultural and religious life.

The original church was designed by Edmund Blackett in the Norman style. The sanctuary and transepts were added by Bowles in the popular Gothic Revival style.

St Matthew's was the repository of some fine historic stained glass by some of Australia's leading nineteenth century firms. Almost all of the windows were destroyed: a small

porch window was the sole survivor. Parishioners, under the guidance of Mr David Beavis (who was employed by the insurance company), sifted through the charred remains of flooring to find even the smallest pieces of glass. It was fairly clear that most windows would be impossible to restore, especially as major painted areas have either not been found or not been able to be pieced together.

Even more tragically, little documentation of the

windows remains. In the 1890's, a vestry fire destroyed many records, (the vestry was subsequently fireproofed!) and, as with most churches, no cohesive attempt at documentation has been maintained. Even where vestry minutes, faculties and other records tend to report window donors, texts and, sometimes the cost, but rarely record the makers, the glass and details of the window.

In the absence of other records, an appeal for photographic documentation was made to the parishioners, the community, the photographic society and the press. A few windows have been identified in



Father John stands, (now Archdeacon John Davis) stands before the burned out shell of St Matthew's Anglican Church, Albury.

these photos - behind wedding parties, and in the background of the choir stalls on important occasions. Parishioners were also asked to recall their impressions of the windows from memory, an exercise which proved how differently each of us sees the reality of their surroundings. While all these attempts have proved invaluable in providing sufficient pieces of a complex

jigsaw to identify and document the pre-fire windows, it does point out, all too graphically, the importance of proper and extensive recording of window data. The case for documentation is clear.

Within a few days of the fire, various sub-committees had been formed to oversee the rebuilding of St Matthew's and the replacement of the organ, furnishings and embroideries, as well as the stained glass. Alice Coleman, a parishioner and local teacher,

was appointed to chair the Stained Glass Committee. So began the search for information on the lost windows and the investigation and decision-making to bring a new cycle of excellent stained glass into being. Alice has approached her responsibilities with dedication and commitment and has learned all she could, not only about St Matthew's windows, but also the vast heritage of Australia's stained glass. It has proved to be quite a task.

At all stages, the clergy and parishioners have collaborated in the decision-making process, and one of the first decisions was to replace the windows with a series which, while it could not be the same, reflected the best of the former nineteenth century glass of St Matthew's.

The east window was the most important window in the church. Prominently placed above the altar, it was a four light window with plate tracery in a rose design made by the premier Sydney firm of Lyon & Cottier & Co. The two central lights depicted the Calling of Matthew, and in the two outer lights were full length figures of the four Evangelists, Matthew, Mark, Luke and John. Central in the tracery was Christ in Majesty surrounded by appropriate monograms, emblems and angels with ribbon scrolls. As the Border Post of January 15 1876 suggested: "It is certainly a chaste and masterly executed piece of work, in fact it is questionable whether it can be excelled in the colonies."

The search for photographic evidence has unearthed sufficient visual information which, coupled with the fragments salvaged from the fire, allowed for a reproduction of the Lyon & Cottier window to be a possibility. The search then began for master



Detail of one of the 'lost' Ferguson & Urie windows in St Matthew's Anglican Church, Albury.

craftsmen capable of the work.

After an exhaustive search throughout Australia, the decision was made to enlist the services of Mr Kevin Little of Sydney to undertake this work.

As well as producing new windows for more than forty years, Kevin Little has a fine background in the restoration of Australia's historic stained glass - the Garrison Church, Millers Point, Sydney and the Norfolk Island Church being well known examples. The fact that his grandfather worked for Lyon & Cottier gives an

added sense of historical connection to the reproduction of the dominant east window of St. Matthew's.

Kevin Little, using the meagre supply of documentation and his extensive knowledge of Lyon & Cottier windows, reproduced full scale cartoons of the four lights and tracery. These detailed drawings and a sample panel of a bust of St. John, were presented to the Stained Glass Committee of St. Matthew's which enthusiastically accepted the 'new' window plans. As well as this major work, Kevin Little has finished a window of St. Francis, which faces into the church from the Francis Chapel.

A total of ten windows, mainly in the transepts, were the work of Ferguson & Urie of Melbourne and were installed from about 1876. Mainly grisaille work with inset medallions and small scenes, as well as two nativity windows, they epitomise the Ferguson & Urie style which used strong blues and reds in borders, brown paint and silver stain in the vignettes. Most of these windows will not be replaced to resemble the originals as the photographic evidence is simply not good enough to allow satisfactory reproduction. New transept windows, which recreate the spirit of the former windows through grisaille and monograms, are being designed and made by Mr Philip Handel who also has family connections with the firm Lyon & Cottier through his father, Alfred Handel.

Other windows in the church have been documented as far as possible but they are often of a lesser order and will be replaced by windows of quality, as time and finances permit, in keeping with the design of the building and the other windows.

The new church is now well under way and the east window is under construction. The foundation stone will be laid in October and the expected date of completion is St. Matthew's Day, 1994.

The small porch window which survived the blaze is, appropriately, to be incorporated into a new window, named the *Phoenix Window*, designed by Kevin Little and to be placed in the transepts.

It's presence will continue to be a reminder of the past and a pointer to the future.

Bronwyn Hughes

Bronwyn Hughes is Senior Lecturer in Glass Studies at Monash University Melbourne and the Editor of Ausglass Magazine.



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The Tarkovsky window was designed for the Hetley/Hartley Wood Stained Glass Competition in 1987, where it received a high commendation.

Delia Whitbread talks about her stained glass window 'A Tribute to Tarkovsky'.

The all-too-brief working life of the great Russian film-maker Andrei Tarkovsky (1932-1986) was a testament to just how much the life of an artist must entail sacrifice if he is to maintain the integrity of his vision.

Tarkovsky made three films in Russia that won great acclaim; but *Mirror*, made in 1974, was deemed 'inadmissibly elitist' by the authorities and further funding was withheld. Over the next four years, he made 24 applications before deciding that, if he was to continue his career in the way he wished, he would have to work in the West. In the subsequent move he lost not only the country he loved, but also his home and his son, who was not allowed out of Russia to see him until he was dying of cancer five years later. His last film, *The Sacrifice*, is dedicated to his son and

features a man who makes a choice between saving the world or losing his home. Such is the dreamlike nature of Tarkovsky's film world that one is never sure at the end if the 'hero' is a madman or a visionary. But certainly Tarkovsky was a visionary, and so it was the last scene of *The Sacrifice* that I chose as the inspiration for my stained glass tribute to his work.

In my design I have included all the major elements that recur in the complex and poetic imagery that is Tarkovsky's particular vision; fire and water, trees and sunlight, words and icons. In the branches of the tree are flowers bearing the names of the seven films he made and there are extracts from the poetry of his father, Arseniy Tarkovsky, in both Russian and English - poems that he used in several of his films. In the movement of light to dark across the window and the circle enclosing the burning house I wanted to suggest the natural rhythm of nature that runs through all Tarkovsky's films and makes them, however

apocalyptic in tone, a visual pleasure and a profoundly moving experience.

In his book *Sculpting in Time - Reflections on the Cinema* Tarkovsky writes movingly about his work as a film director, and also of the role of art in society and the responsibility of the artist. He saw art as crucial to humanity's aspiration towards God and unity, saying:

The striving for perfection leads an artist to make spiritual discoveries, to exert the utmost moral effort. Aspiration towards the absolute is the moving force of the development of mankind. For me the idea of realism in art is linked with that force. Art is realistic when it strives to express an ethical ideal. Realism is striving for the truth and the truth is always beautiful. Here the aesthetic ideal coincides with the ethical.

In his uncompromising spiritual stance Tarkovsky is not, however, sentimental - he does not believe that the artist should shun the 'dirt' of human existence and says that "diamonds are not to be found in black earth: they have to be sought near volcanoes". Nor does he underestimate his own, or any other artist's imperfections and limitations; rather he sees these as a necessary part of the expression of any work of art that makes it a uniquely human activity. He sees the masterpieces of the world "scattered like warning notices in a minefield" - often unrecognised in the time of their creation for they were seen as 'dangerous'. "When an optimistic world view is the order of the day, art becomes an irritant".

"We should long ago have become angels had we been capable of paying attention to the experience of art, and allowing ourselves to be changed in accordance with the ideals it expresses. Art only has the capacity, through shock and catharsis, to make the human soul good."

Although Tarkovsky believed that art should not play safe but address itself to the real moral problems of the world - even though by so doing it risked rejection - he is scathing about what passes for modern art. He saw the obsession with being 'avant-garde' as a sign of moral degeneration of the artist who prefers personal expression to truth, and displays what ought to be seen as experiments as finished pieces of work purely for the 'instant reward' of ego gratification. Tarkovsky's own model comes from the example of the icon paintings that feature so prominently in his films. In sacred art, the artist sacrifices his ego for the expression of a form that is non-personal, and submits himself to the discipline of the craft involved with the same humility. *Andrei Rublev* was a film he made to celebrate in epic style the life of the most famous of Russia's icon painters,

and it is Rublev's icon *The Trinity* that repeats into the distance in my design. Tarkovsky saw this beautiful painting as a perfect image of love, brotherhood and reconciling faith: but his film shows in graphic detail just how unlovely, cruel and faithless the times that gave it birth could be.

It is on just that paradox that the profound truth of Tarkovsky's vision is based: not a sentimental love of beauty that denied human pain and suffering but an encompassing of both within the same frame. His films are not easy because they demand that the viewer give up looking for a storyline and live in the moment of the experience. He chooses images by instinct and intuition - not with a director's usual wish to manipulate the audience into seeing things his/her way, but in order to be as true as possible to his own vision. He often used his dreams as a source. His hope was that his audience would make of those images their own truth:

.....an image can be created and make itself felt. It may be accepted or rejected. But none of this can be understood in a cerebral sense. The idea of infinity cannot be expressed in words or even described, be it can be apprehended through art, which makes infinity intangible. The absolute is only attainable through faith and the creative act.

The art of seeing is as important as the art of creating, and it is this understanding that is crucial to an appreciation of Tarkovsky's work. When I read his book, it was this passionate commitment to truth and the desire to communicate that so moved me that I wanted to make the window. The task was a labour of love and in the struggles I had to perfect the design I saw it was a gift to have been given the opportunity. To Tarkovsky, the role of the artist was always to be a servant to a higher ideal, finding in such a servanthood that "true affirmation of self that can only be expressed in sacrifice". In his complete humanity Tarkovsky never underestimated the pain of that sacrifice but knew, as all artists know, that one works first and foremost to redeem one's own pain, both the personal and the political; hoping, often without any idea of why, to transform both oneself and the world in which one lives.

Delia Whitbread, a London based stained glass artist, visited Australia earlier this year. After completing her undergraduate degree at Chelsea School of Art, she studied Visual Islamic Art at the Royal College of Art as part of an MA. The Tarkovsky window is on exhibition at the Museum of the Moving Image, London.

Translation by Kitty Hunter-Blair, Bodley Head, London, 1986.

ON THE CLEVER COUNTRY

Bronwyn Hughes

The final decision to build Parliament House Canberra brought with it some fine opportunities for Australian artists and craftspeople. Careful selections by the architects, in collaboration with the artists saw the appropriate incorporation of exceptional artworks as part of the conceptual development of the building as well as the inclusion of moveable objects as adornment for offices and other interior spaces.

Hugging Capital Hill, Parliament House is almost surprising in its impact. The architects rejected the ostentatious, the classical facade, the skyscrapers of the past and chose to orient the building to the landscape. Like the land it occupies, this building is intended to last. Building materials were carefully selected to reflect the colour and contour of the land and to withstand the rigours of, not just years, but centuries.

The selection of marble floor surfaces was one such decision which brought unexpected problems. The skills required to work the marble and produce the high standards demanded by the architects' brief were not always easily accessible in Australia.

While the immediate problem was solved by importing skilled craftsmen from Italy, it identified a real skills gap within Australian industry and prompted a wider look at the longer term problems. From this was born the International Specialised Skills Project. Established jointly by the Australian Bicentennial Multicultural Foundation and the Palladio Foundation under the chairmanship of Sir James Gobbo, the ISS Project emphasises the building of partnerships between artworkers, artisans and tradespeople,

nationally and internationally towards an innovative and productive future for Australia.

One of its principal aims is to identify areas of specialised skill shortage, such as already identified in stonemasonry, and to assist Australians to gain those skills. This can be achieved by offering Fellowships for overseas study, or, if more appropriate, to bring skilled

artisans to Australia to share their knowledge and expertise. In time the knowledge so gained can be formalised into training courses at different levels of the educational sector.

Recipients of ISS Fellowships are expected, in turn, to pass their learned skills to other Australians so the skill base, whatever the discipline, is enhanced and extended, bringing

opportunities for new and innovative design and production.

Louise Skacej, Sculptor and Lecturer in Architectural Ceramics at Monash University, is one of the six Fellowship recipients to date. Louise spent two intense months in Italy at the *European Centre for Training Craftsmen in the Conservation of the Architectural Heritage*, San Servolo studying specialised architectural drawing and casting techniques. In addition to the formal training she received, she sees new opportunities for design, workshop practice and communication networks which will have a permanent impact on her professional development as a sculptor and a teacher.

As part of her on-going commitment to the Project, Louise is conducting a Casting Workshop for Glass Artists at the Meat Market Cold Glass Access



Left to Right: Mr Hass Dellal, Executive Director, Australian Bicentennial Multicultural Foundation; Lady Gobbo; Ms Carolynne Boume, Project Manager, International Specialised Skills Project; Sir James Gobbo, AC, Chairman ABMF and the

Workshop, North Melbourne during September. It will offer other artists and artisans the opportunity to enhance their skills in glass casting for decorative and architectural purposes. As part of the workshop program, techniques which have traditionally only been available to industry will be made available for the artist to interpret and develop for their specialised use. It is an example of the Project achieving its aims.

Project Manager of the ISS Project is Carolynne Bourne, a dynamic executive who is keen to develop initiatives in design, as well as traditional and 'high-tech.' skills, which will lead to enhanced, value-added local and export industries. The Project is gaining

momentum as artists, artisans and industry and education representatives participate in its successful programs. By providing the appropriate links, the ISS Project is making the clever country a reality and not just a wishful thought.

Bronwyn Hughes

Bronwyn Hughes is Senior Lecturer in Glass Studies at Monash University Melbourne and the Editor of Ausglass Magazine.

For further information on the International Specialised Skills Project:

Carolynne Bourne, Project Manager
RMIT School of Design (03) 606 2438

COPYRIGHTS AND WRONGS

Natasha Serventy

The National Association for the Visual Arts (NAVA) has established V\$COPY, a copyright collection agency for visual artists. This agency will work to protect visual artists' copyright and to collect reproduction fees on their behalf.

What is copyright? Most artists have heard of it and almost all artists have it. But almost all artists have had it ripped off at one time or another.

Some artists have seen their work reproduced on placemats, drink coasters and tea towels. Others have seen their work copied onto fabric for dresses and children's clothes. Still others have seen their work reproduced on book jackets or even as cheap "original" works sold in furniture stores as decorator items. But what can be done about this?

Copyright, or the reproduction right, comes into existence when you create an original artistic work. However, it is very difficult for an individual artist to enforce this right. This means that partly because artists are really able to enforce their copyright, most users do not expect to pay even a small fee to reproduce visual artists' work. Another problem is that many people believe (wrongly) that once they have sold a work they also sell the copyright.

Copyright can be a very valuable right for individual artists, if it is protected and treated properly. One way to do this is to become a member of a copyright collection agency such as V\$COPY. By signing over your copyright to V\$COPY, you authorise the collection agency to enforce your rights on your behalf. The agency does this, and takes a 25% administration fee. The rest of the money they collect is sent to you.

V\$COPY is modelled on successful collection agencies which exist in many overseas countries. In fact, Australia is fast becoming one of the minority of countries who do not protect their visual artists' rights in this way.

Overseas, it has been found that the existence of an agency which monitors the reproduction of artists' work does not tend to limit the use of work by publishers, galleries, etc. On the contrary, because it is a lot easier for users to get permission to use the works, and because the fees are set in advance and quite reasonable, users are happy to go through an agency because they are saved the difficulty and uncertainty of chasing up artists and seeking permissions.

V\$COPY would publish standard fee schedules for different types of use of work, for example on postcards, in books, on banners, on television, even in a computer data base.

If you wish to be on the V\$COPY mailing list, or to register your interest in membership of V\$COPY (which is free to all Australian visual artists) simply contact the National Association for the Visual Arts, PO Box 60, Potts Point NSW 2011 Telephone: (02) 368 1900 Fax: (02) 358 6909.

V\$COPY will be open to any artist working in any visual media. This includes painting, sculpture, photography, craft, printmaking, drawing, computer generated images, video and design.

*Natasha Serventy
Copyright Consultant
V\$COPY*

AUSGLASS CONFERENCE WORKSHOPS 1995

Nick Mount

A Committee has been formed to start looking at the possibility of running a number of workshops along with the Ausglass Conference to be held in Adelaide. It has become a tradition to conduct practical workshops at conference time and there are a lot of people keen to see this happen again in 1995.

At this stage, we have still got a bit of time for thinking about the directions we will take with the format, structure and content of the workshops and we are looking for input. We are asking Ausglass members and anyone who is interested to give us their thoughts

- * on who could be invited to lead the sessions;
- * at what level of expertise they could be directed;
- * the component of Australian and overseas input;
- * which skill areas could be covered; and,
- * anything else you want taken into consideration.

The Workshop Committee will make its decisions based on all of the information we have at the time, so it is important that we have an overview of the feelings of all our members.

Let us know what you think by writing to:

AUSGLASS WORKSHOPS COMMITTEE
Nick Mount Glass
87 Sydenham Road
Norwood SA 5067

1995 CONFERENCE POSTER TO BE PRINTED IN 1993

SEND ONE SLIDE OF CURRENT WORK
SUITABLE FOR INCLUSION IN
THE NATIONAL AUSGLASS POSTER
PROMOTING
THE 1995 CONFERENCE IN ADELAIDE S.A.

THE POSTER IS ENVISAGED AS SIMILAR TO
A FRIENDSHIP QUILT*
(see President's Letter)

SEND YOUR SLIDE ASAP TO:
PAULINE MOUNT
NATIONAL PRESIDENT AUSGLASS
87 SYDENHAM ROAD
NORWOOD SA 5067

PH/FAX (08) 363 1135

OR YOUR STATE REP.

TO BE INCLUDED IN THE POSTER YOU
MUST BE A CURRENT FINANCIAL MEMBER
[1993/94] OF AUSGLASS.
PLEASE INCLUDE MONEY AND
MEMBERSHIP FORM TOGETHER WITH
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UNFINANCIAL

NAME _____

ADDRESS _____

TELEPHONE _____

MEMBERSHIP PAID 1993/94 _____

NOTE:

* Must be postmarked no later than
30 September 1993.

CANBERRA GLASS GOSSIP

Greetings from a Post-Conference Canberra!

We are still recovering from a Fantastic Conference and Workshop Program and are looking forward to Adelaide..... YAY!

Speaking of Post-Conference, we are madly trying to get the documentation together and were aiming for a late June/early July distribution date... keep your eye on your letterbox. [See order form, page 18]

The year has been pretty fast for us Canberra Glassies and with winter under way we long for more glass demos.... While I'm on the topic of demos, we have had a number of them.... Stephen Paul Day (USA) entertained us with a weekend workshop in sulphides. He demonstrated the amazing 'developed for the space industry' Mold Mix #6. This wonder material can be used for inclusions in glass as well as being used as an actual mould material.

Hot from New York and Seattle, CSA graduates Kathy Elliott and Ben Edols were Artists in Residence back home, demo'ing their work. Both then flew back to the big ol' USA to take up Fellowships at the Creative Glass Centre, Wheaton Village. Hooray and Good Luck Guys!

We were also fortunate to have a visit from Mr Makato Tomana, Assistant Curator at Hokkaido Museum of Modern Art at Sapporo, Japan. He spoke with us about the forthcoming World Glass Now exhibition.

We are looking forward to Chuck Savoie (USA) who will visit to show slides and give a HOT Hot (Yay... We will be warm at last!)

It is all happening for Scott Chaseling. Scott is off to Japan to take up a teaching position at the Tokyo Glass Art Institute.

Ruth Allen graduates next month and her pieces are looking GRAND! I hope to include some photos of this in the next issue. Ruth is also off to Pilchuck to be a TA for Rich Royal and Oiva Toika.

A number of Canberra Glassies exhibited in a show held at David Jones earlier this year. Glass is also represented in the ACT Crafts Council Members Show (selected). Itzell Tazzyman (4th Year) is exhibiting in a show titled S/he Feminist Trajectories, touring Southern NSW.

Basil Hall (Studio 1 Printmaking) and Elizabeth Tapper (USA Glass Plate Printmaker in Canberra for the Summer Workshops) have organised a reciprocal exhibition between Canberra and Seattle. Included will be the work of those versatile Canberra artists, Stephen Procter, Elizabeth McClure, Kirstie Rea and Itzell Tazzyman. The exhibition will happen later this year.

Our Super-Doooper Ex-President, Elizabeth McClure was centrefold material in Neues Glas Number 1/93. Article written by Geoffrey Edwards... Check it out!

Well, that's it for the Canberra Goss...

Signing off from your Canberra Ausglass Rep.

Mikaela Brown

STOP PRESS:

Soon to be seen in a gallery near YOU.....

- Klaus (Moje) and Dante (Marioni) recently collaborated on a MEGA blowing project combining Klaus's mosaic work and Dante's vessel making talents. Ben Edols was one of the assistants on the team. This took place at Bullseye Glass and Henry Hillman's Studio in Portland. Amazing range of objets d'art resulted from this cool combo!

- Michelle Blanche Tilden and Peter Minson Exhibition of Glass at the Hyatt Hotel....

- Stephen Procter's work was selected for the 1993 New Glass Review..... Congratulations.

LIGHTS OF OUR PAST :

A U S T R A L I A ' S S T A I N E D G L A S S H E R I T A G E

Stained glass is an integral part of the fabric of many public and private buildings throughout Australia. Its importance is often seen as decorative or religious, but it is also a significant social, cultural, architectural and economic history of its community and locality. Despite the fact that stained glass is an element of all classes of building, from the grand to the humble, it has neither been extensively researched and documented, nor policies and strategies put in place for its conservation into the twenty first century.

Lights of Our Past: Australia's Stained Glass Heritage, a seminar to discuss some of the important issues associated with the conservation of stained glass, has been organised by Ausglass (Victoria) Inc. in conjunction with the Historic Buildings Council of Victoria.

The seminar will be held on **Friday 26 and Saturday 27 November 1993 at Christ Church 14 Acland Street St Kilda Vic 3182**. This historic building houses a remarkable collection of stained glass which has been installed over a 100 year period.

The main aims of the seminar are:

- * to provide a forum for discussion on the conservation of glass, including research, analysis of significance, current practice and future options;
- * to raise awareness amongst those involved in glass conservation of the need for standards of practice, eg appropriate application of Burra Charter principles;
- * to form a working group to develop a draft code of practice for the conservation and restoration of stained glass.

The target audience includes conservation practitioners such as artists, architects, builders; custodians of public and private buildings; industry representatives; researchers and historians.

The program includes:

- * a range of presentations covering the theoretical and practical approaches to conservation of stained glass;

- * a display of historic cartoons, tools, catalogues and glass;
- * tours of local glass, including church, public and domestic installations;
- * workshop sessions with Australia's most experienced stained glass artists;
- * opportunities for discussion between speakers and participants at question times, the plenary session and informally;
- * opportunities for participants to be part of future directions and developments;
- * a grand dinner in the Leadlight Room of the Ritz Hotel St Kilda;
- * excellent lunch facilities.

For more information on:

Lights of Our Past: Australia's Stained Glass Heritage

c/- 50 Two Bays Road, Mount Eliza Vic 3930.

AH (03) 787 2762

BH (03) 784 4262

Fax (03) 784 4652

Bronwyn Hughes,
Ausglass
(Victoria) Inc.

Ray Tonkin, Director
Historic Buildings
Council

WORLD GLASS NOW '94

Congratulations to artists from Australia selected for the last *World Glass Now* exhibition in Hokkaido. They are: Judy Elliot, Brian Hirst, Gerry King, Rob Knottenbelt, Warren Langley, Elizabeth McClure, Klaus Moje, Stephen Skillitzi and David Wright.

GLASS WEEKEND

SEPTEMBER 18 & 19

Preparations for the Glass Weekend are gathering momentum. The selectors for the *ACI Glass Award* and the *Panel Beaters* show; Robert Bell, Terrence Lane and Elizabeth Cross; had the difficult task of wading through some 260 slides, and chose about 45 artists for the ACI and 15 for Panel Beaters. The exhibitions promise to be a diverse slice of current directions in Australian Glass, made possible by our sponsors, ACI and The Melbourne Glass Centre. Thank you to everyone for such a terrific response to the invitation to submit entries. The Northern Territory was the only "state" from which entries were not received and all the other states will be represented in the exhibitions.

Like the demonstrations, the Glass Weekend's Sunday symposium is intended to give people from outside the "glass world" an insight into our passion and purpose. Speakers will include Bronwyn Hughes, Mezza Rijdsijk, Mark Douglas, Richard Morrell, Ede Horton, Tony Hanning, Maureen Williams, David Turner, Stephen Skillitzi, Rob Knottenbelt and Robert Bell.

Anyone with antique or vintage glass pieces in their possession will be able to have the work appraised by Sotheby's on the Saturday (free to participants, \$3 per item otherwise)

Accommodation within walking distance of the Meat Market Craft Centre includes:

The Old Melbourne Hotel 5-17 Flemington Rd North Melbourne 3051	Melway Refs: 2B B8 & 43 F4	Ph. 03 329 9344 Fax 03 328 4870 Free call 008 333 005
The Arden Motel 15 Arden St North Melbourne 3051	Melway Refs: 2A K8 & 43 E4	Ph. 03 329 7211
Queensberry Hill Youth Hostel 78 Howard St North Melbourne 3051	Melway Refs: 2B A9 & 43 F5	Ph. 03 329 8599



MEAT MARKET CRAFT CENTRE
42 COURTNEY ST NTH MELB 3051

REGISTRATION FORM

Name.....Phone.....

Address.....

SEPT 18 & 19
1993

Please tick: Artist Collector Other Fax.....

Disabled: I may need help with stairs, alternative routes, etc.

Ausglass member Vegetarian

Registration Fee (Includes demonstrations, seminar, lunches, Sotheby's appraisals. No. of places limited) @ \$ 65 (if by Sept 3)
@ \$ 75 (after Sep 3)

I wish to make my own paperweight @ \$ 50
(with artist's help!)

-must be booked ahead; ring Pauline Delaney ☎ (03) 329 9966

Payable to Ausglass TOTAL \$.....

Delegate No Enquiries: Graham Stone ☎ (03) 329 9966

Return this form with fee to Miffy Farquharson,
50 Two Bays Rd Mount Eliza Vic 3930

Glass
Weekend

HOT A.C.T.



OUTLINE OF BLOWN PIECE - RUTH ALLEN - APPROX. 1 METER HIGH

GLASS BLOWER RUTH ALLEN IS A GRADUATE FROM THE CANBERRA SCHOOL OF ART, WHO RECENTLY HAD A SOLO EXHIBITION AT THE A.N.U. SHOWING MINIATURES AND LARGE SCALE WORKS WITH LIGHT. FOLLOWING ARE SOME COMMENTS FROM RUTH IN RESPONSE TO OUR QUESTIONNAIRE.....

■ on communication -

"SNAP IS FILLING A GAP."

■ on sharing and collaborating -

THE ADVANTAGES TO BOTH SIDES ARE VALUABLE BECAUSE SHARING LEADS TO THE EXPANSION OF IDEAS, DEVELOPMENT OF QUALITY COMPETITION AND THE STIMULATION OF IMAGINATION. NONE

OF US KNOW EVERYTHING BUT THREE OF US MIGHT. THERE ARE NO DISADVANTAGES WITH SHARING TECHNICAL METHODS, IT'S THE PLAGERISM OF IDEAS WHICH STINKS."

■ on glass -

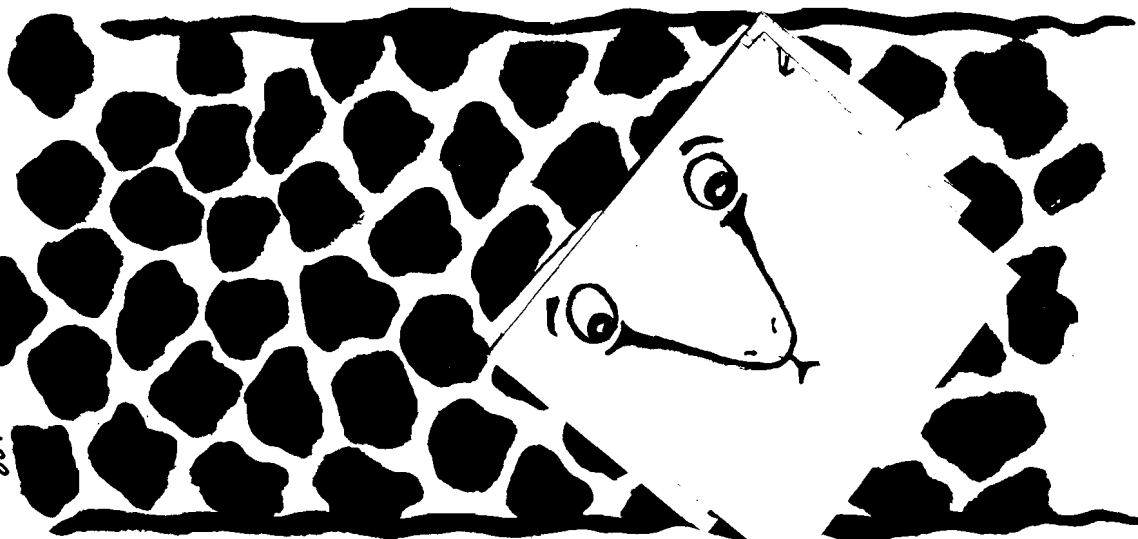
" I LOVE BLOWING GLASS, I AM PASSIONATE AND COMMITTED; GLASS GRATIFIES ME."

■ on beer -

"MELBOURNE BITTER IS FAV."

■ on words of wisdom -

"GO FOR IT!! DON'T GIVE UP, GIVE IT EVERYTHING YOU'VE GOT - REWARDS WILL COME."



DOREEN WILLEMS
BRENDA PAGE
DENISE SULLIVAN
S.C.P.

The intention of my work is to evoke feelings that reflect both my personality and emotions. My development of form is evolved from an inner inspiration or subconscious realisation.

When I think about the form and study it very closely, I see a reflection of my outward personality - controlled and held in, then released into a fluid, free, open form, stretching outwards.

Most of my inspiration comes to life whilst I am in the shower. I am relaxed and I use the watery glass wall as a drawing board for my designs. It is no wonder that my work is reminiscent of subterranean creatures.

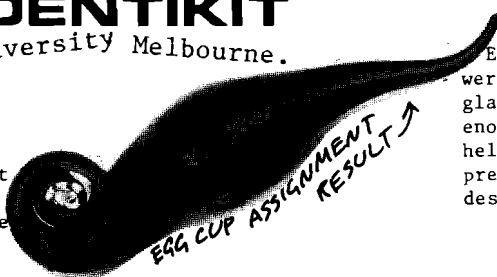
As a student I feel the need for guidance and direction when learning glass blowing. We have the rest of our lives to build on the foundation skills learnt at college.

When I am left to find my own direction I have a tendency to repetition because I stick to what I already know. Sometimes I find my inspiration is held back because of my lack of confidence in exploring and achieving any possible shape.

STUDENT IDENTIKIT

Katrina Brewer Monash University Melbourne.

My natural sense of aesthetics helps me to decide on the placement and use of colour to best describe the form and spirit of my work. I am constantly searching for new shapes that are fluid and attractive.



Early this year the 3rd years were set an assignment to design glass egg cups, this gave me enough of a specific direction to help me focus and grow past my pre-existing skill level both in design and studio practice.

BLOWING JAM

The Jam Factory craft and Design Center houses four training and production unit workshops - glass, ceramics, furniture design and metal. It also offers access studios and runs two gallery exhibition programs.

The aim of the scheme is to provide skills for designers/makers that help establish financially and culturally viable careers.

It is regarded as a post-graduate experience - therefore trainees need to have undertaken formal training or have a background in the area they wish to practice in.

I started my glass traineeship in February of this year after completing my degree in glass at Monash Uni. In terms of the skill levels which can be reached through repetitive glassblowing - (min. 5 days a week) there isn't any other place in Australia which compares with the Jam.

The work produced in the workshops is sold nationally through wholesale and the two Jam Factory retail outlets in Adelaide.

This is a fantastic opportunity for work to be represented in craft and design centers all over Australia and to develop contacts through one's stint at the Jam -(max. 2 years, after reviewing of trainees performance).

In the glass workshop, trainees spend 16 hours per week making J.F. production items and 16 hours per week for the four trainees to spend on their individual production work.

The experience gained through repetitive blowing is invaluable. Simply making jug after jug after jug, trying to get them to look as identical as possible, really hones in on specific skills.

The remainder of the time is spent developing personal designs into saleable products for long term marketability and also for limited editions of more complex and unique pieces.

The work designed and produced by trainees is signed and belongs to the maker and is



DEB, BLANS, JOYCE.



sold on their behalf by the sales Marketing Manager. This helps build a reputation and professional standing in the market place.

The J.F. production work is made on a team basis. For the individual's production work, trainees work in pairs or more. The quota of trainees taken on varies, but is usually between three and five. Currently, there are three other trainees that I work alongside with : Deb Jones, Yolanda Blans and Greg Gepp. The team of trainees are paid 30% of the wholesale price which is divided by the number of trainees. Each trainee also receives 30% of the wholesale price of their individual work.

In conclusion, I feel that the Jam Factory with all it's assets; good facilities, enthusiastic makers, way cool work produced by each workshop, and not to mention a great social life, has the the potential to be an amazing facility for EMERGING ARTISTS whether they be glass, ceramic, metal or furniture designers.

JOYCE LOUEY.

**GLASS ARTISTS
AT THE
BREAKFAST
OF THEIR
CAREERS!**

c/o Brenda Page, 16 Royal Ave, Mooroolbark, Vic 3138 Australia.
.....please send something to SNAP, CRACKLE & POP.
.....

SNAP CRACKLE & POP

SNAP 2 WINTER

DIRECTIONS - ACROSS THE BOUNDARIES

The Crafts Council is holding a selected exhibition which explores how the traditional boundaries of crafts practice is changing; the effect of different materials; consideration for the environment and cultural conditions; and, how the contemporary decorative artist links with the area of industrial design.

Johannes Kuhnen will curate the exhibition which will be held in CANBERRA in September 1994 and will travel to other venues. The exhibition aims at 12 - 15 participants and a quality catalogue will document the exhibition.

Interested participants are asked to submit slides of recent works and descriptions or drawings of

proposed pieces by the 2nd December 1993. Successful applicants will be expected to forward the completed pieces to the Crafts Council in Canberra by August 1994.

Enquiries and expressions of interest to be directed to:

Joy Grove Executive Director
Crafts Council of the ACT
PO Box 720
Dickson ACT 2606

Telephone: (06) 241 2373
FAX: (06) 241 6743

FIRST GLASS BREAKTHROUGH IN 4,000 YEARS

The following was published by The David Press in The Vineyard, May 1993.....

We should say, "First Glass Production Breakthrough" - Israeli scientists have achieved what is claimed as the first major innovation in the production of glass in 4,000 years. From the beginning the process has been essentially the same and that is through the use of very high temperatures. This has prevented including organic materials in glass because the high temperatures would incinerate them.

Now the Hebrew University researchers have produced glass at room temperatures in the age-old way. There are many medical, commercial and scientific applications already planned for the new process.

Well, it is tantalising, but that's all the information The Vineyard printed. Maybe before you switch off the furnace and the kiln, it might be wise to contact the Hebrew University for further details.....

NEW GLASS REVIEW 15 COMPETITION

All Glassmakers and companies are invited to participate in *New Glass Review 15*. Only glass designed and made during 1993 may be submitted for this annual survey.

Participants are requested to submit a total of three (3) slides illustrating one work or design series per slide. The quality of the review depends on the quality of the slides; each slide should be suitable for reproduction. All slides become the property of The Corning Glass Museum.

Entries, illustrating the objects only, must be postmarked no later than December 1 1993 and sent to:

New Glass Review
The Corning Museum of Glass
One Museum Way
Corning New York 14830-2253
USA

For further information and entry forms please contact your state representative or The Corning Museum at the above address.

DICK STUMBLES POST-GRADUATE EXHIBITION

Ko Sonnoy

Distelfink Gallery Burwood Road Hawthorn Victoria

In his post-graduate show at Distelfink Gallery (March/April) 1993, Dick Stumbles took a playful dig at the competitive, phallic thrust of contemporary commercial architecture. He also had a go at the absurdity of ostentatious corporate ego as manifest in the 'signatures' crowning such buildings.

This was a focussed exhibition which played around the themes with varying degrees of sophistication and success. Each of the eleven pieces was made from sheet glass recycled from the site of the building it portrayed. The glass was fused, slumped and glued into assemblages consisting of a monolithic structure which supported a 'crown', the whole mounted on a stone base in a vertical position, leaving the whole somewhat awkward.

Groupings provided relief from the insistent, singular monolith, an opportunity for more complexity and oppositional tension, although not fully taken up.

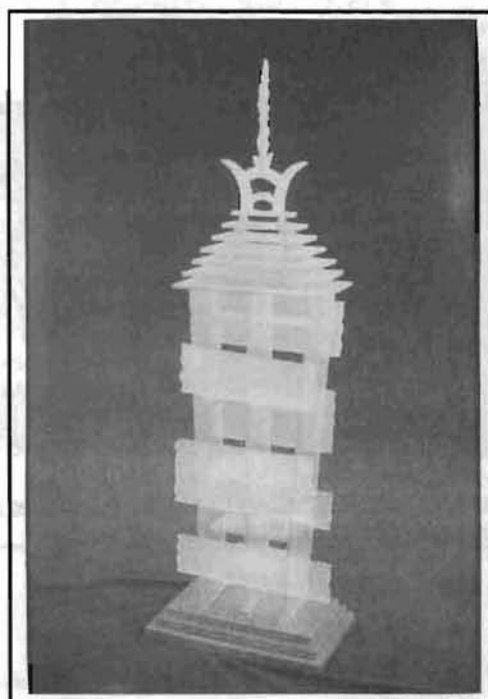
Arrangements on the bases were erratic. In places a more discreet attachment could have been managed, some of the positioning seemed haphazard and, on the whole I thought the proportion rather stunted. They could have been treated with the same degree of exaggeration and absurdity as the crowns, really extending the length, taper and pitch to precarious limits. *Pet Shop Plaza* started to lean out, but its crown reverted to the upright.

Three or four of the works achieved both the satire and an aesthetic validity. Other structures merely imitated the crassness and ugliness of the cheap tower - architecture without the parody, the clever elaboration, the attention to detail. For a stronger impact, several of the less developed pieces might have been left in the studio.

This show had a lot to commend it, both as an original and inventive first solo exhibition and as an indication of the artist's potential.

Ko Sonnoy

Ko Sonnoy is a New Zealand born, Melbourne based glass artist who works in a broad range, from kilnformed production pieces to architectural installations.



O'Brien's Tower. Fused, Assembled glass. Dick Stumbles 1993

AUSGLASS '93

CONFERENCE PAPERS AND INTERNATIONAL SUMMER SCHOOL WORKSHOP REPORTS

This distinctive volume of 35 papers, including comprehensive informative technical reports from the summer school workshops, will be available for distribution from **1st August 1993**.

All speakers from the conference in Canberra have contributed papers, on a variety of topics; theoretical, philosophical and technical, a complete list of those speakers, including distinguished international artists, leading writers and curators on Glass and the crafts is included.

The summer school/workshop technical assistants and instructors have also contributed informative reports including detailed process descriptions and relevant technical information, as demonstrated and taught by the invited instructors.

PLEASE READ CAREFULLY AND ENCLOSE THE COMPLETED DETAILS AND ADDRESS FORM TO ORDER

Subsidised, Pre Publication Price : including surface postage and handling

Australia - \$15 per volume / Overseas - \$20 per volume

ENQUIRIES AND ORDERS TO AUSGLASS / CANBERRA SCHOOL OF ART PRESS
Australian National University, Institute of the Arts,
School of Art, Glass Workshop,
PO BOX 804, A.C.T 2601, Canberra, Australia
TEL : 06 249 5829 FAX : 249 5722

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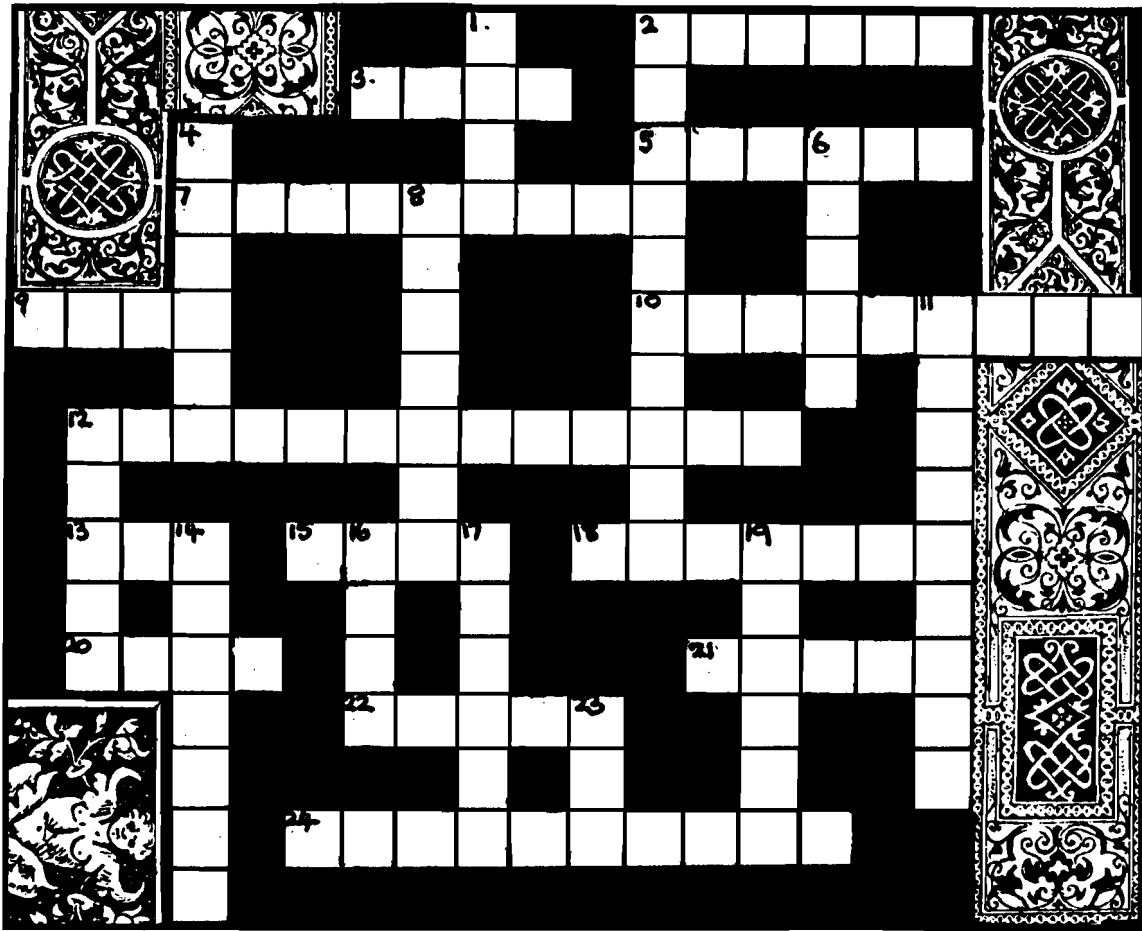
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DOWN

1. Flashed glass with a pearl finish.
2. Glass light.
4. Ornament worn as a charm against evil, sometimes glass.
6. Rare goblet: wide hemispherical bowl & tall, beehive like cover. Silhouette resembles English tree nut !
8. Glass blowing technique using milky white stripes.
11. Kooris sometimes made these from glass by chipping to a fine point.
12. Small glass bottles for liquid, usually medicine.
14. Web like ribs of stone in the top of a stained glass window.
16. A giraffe and a wine bottle have this in common.
17. Dangerous substances sometimes held in glass bottles.
19. Type of collar often with sharp edge, between bowl and stem, or stem and foot, of wine glass.
23. Australian college with glass department.

ACROSS

2. Metallic agent for colouring glass to give turquoise, blue or green.
3. Used for gathering and blowing glass.
5. Soluble salt and essential glass ingredient, mainly supplied by the use of soda or potash.
7. Flat thin tablet of glass, ceramic or metal, usually bearing portrait, design or inscription.
9. Used to wrap pieces of glass for Tiffany style lampshades.
10. Glass objects with haphazard glass fragments attached to the body. Flecked, blobbed,....
12. Process of heating silica and alkali to form glass.
13. Nouveau.
15. Component of the stem of a drinking glass, usually spherical.
18. Glassmakers tool used for decorating the rim of bowls, to give a corrugated effect.
20. Glass used for making Dalle de verre.
21. Using pliers to nibble the edge of glass.
22. One of the leading glassworks in Sweden.
24. Australian stained glass artist, also well known for his paintings.

VICTORIAN NEWS

The past few months have been remarkably hectic for all those members involved in the Glass Weekend, September 18 -19 and the conservation of stained glass seminar, November 26 - 27, 1993.

GLASS WEEKEND

Selection for the ACI and the Panel Beaters Exhibitions has been completed and entries are now arriving at the Meat Market Craft Centre. Demonstrations, the Symposium speakers, Sotheby's and catering are all finalised and it promises to be a great two days for anyone interested in glass. Registrations are rolling in from around Australia and it would seem that we will see artists and collectors well represented. A full program is included in this issue and winners of the ACI and Melbourne Glass Centre Awards as well as reviews of the shows will appear in the next magazine.

LIGHTS OF OUR PAST: AUSTRALIA'S STAINED GLASS HERITAGE

Plans for this important event are well under way and preliminary information appears elsewhere in this issue.

Distelfink Gallery, Hawthorn is presenting an exhibition of Nick Mount's work this month - opening on Saturday 11 September. As Pauline is also coming

to the Glass Weekend the Mount's should maybe just move back to Victoria for a while!

Pam Stadus has returned to Melbourne, with huge quantities of glass work, after a very successful Fellowship at the Creative Glass Center of America. Although Pam says she has never worked so hard or long in her life, and the Fellowship experience was extremely rewarding. She was also at Wheaton Village during their annual Collectors' Weekend and is very supportive of the idea to introduce a similar event here in Victoria. Pam will hold her Master's show in two months from now and is frantically working towards full development of her sand cast pieces.

Graham Stone, as well as overseeing the Glass Weekend, has been elected to the Board of Craft Victoria. Our congratulations to him, and to David Turner who was elected President for the next twelve months.

Maureen Williams has taken possession of her 'new' studio in St Kilda, Melbourne. Furnace is on and Maureen is getting into the work with a vengeance.

Somehow, in between our two main events, Victoria is required to have an Annual Meeting and Election, as required by its Incorporation. Members in this state will be notified of the date in the near future.



The end of a successful workshop, Monash University Caulfield campus. L to R David Reekie, Bronwyn Hughes, James Thompson, Deryn Mansell, Graham Stone, Nick Wirdnam, David Turner.

E D I T O R I A L

After every Ausglass Conference, glass artists dive for their studios and beaver away at producing new work, inspired by the excitement and knowledge gained from of an intense conference / workshop experience.

The 1993 Post Conference Period has been no exception. The National Executive has responsibility for overall policy and its implementation, however Ausglass must continue to function in every State and Territory, in the between-conference period, if the Australian Association of Glass Artists is to be taken seriously, - as a professional body. The difficulties associated with tying up ends in Canberra and publishing Conference Proceedings, producing the Magazine in Melbourne, the continual updating of the membership list, and good networking between State representatives are tasks which require continued dedication by all glass artists for all glass artists.

South Australia left the Conference full of enthusiasm and ready to go into the excitement of a new pre-Conference phase and has made a great

start towards its goal. It is up to the rest of us to support their efforts and by promptly responding to requests for assistance or ideas.

Just now, the National Executive is keen to have thoughts on what sort of workshops would be beneficial to the membership. [I clearly remember a similar plea from Elizabeth McClure in Canberra's early planning stages... I also remember the small number of replies she received.] SA is also asking for one slide per member to reproduce on a poster. As this poster will be distributed world wide it is in everyone's interest to participate.

And while we are requesting assistance..... Many thanks for your contributions to Ausglass Magazine but we constantly need more drawings for future covers, more articles, more information on exhibitions and events. Photographs (or slides) of glass artists at work , or simply The Work are most welcome. All photographs and slides are returned.

Bronwyn Hughes

V E T R A T E A R T I S T I C H E T O S C A N E A p p r e n t i c e s h i p s

VETRATE ARTISTICHE TOSCANE has sent information to Ausglass Magazine of its Apprenticeships for 1994....

Vetrata Artistiche Toscane is a company of stained and fused glass artists situated in the centre of the medieval city of Siena, 100 metres from the famous Piazza del Campo.

The workshop is involved in both the creation and restoration of religious stained glass as well as projects of modern design, with the emphasis on fused glass.

The apprenticeship offered is for a period of three to six months (different duration on agreement).

The scope of expertise to be gained from the apprenticeship is detailed below and is geared specifically for the stained glass professional and amateurs who are interested in a potential future in this field.

- Techniques, materials, tools
- Design of cartoons and patterns
- Glass cutting
- Experience in using and matching different types of glass
- Painting and firing the glass
- Leading, soldering and cementing the panel
- Copper foil technique
- Using the kiln
- Glass fusing
- Mounting the panel
- Jewellery design and creation

The cost for the first three months of the apprenticeship is US \$200 per month, which includes the use of tools, materials and insurance against personal damages during work. Extensions free of charge.

The Workshop will assist in finding accommodation. English is spoken in the Workshop. Short duration courses are also available.

Register of Glasswork in Public Places

A reminder that artists can register work accessible to the Victorian public for future study and research. Works do not necessarily have to be by the person registering the glass, so if you know of significant older work, inclusion would be valued.

Photocopy this page
(a separate one
for each work)

Return to: **Clare Bannatyne**
c/o Craft Victoria
114 Gertrude St.
Fitzroy Vic. 3065

Description of work.....^{GS}

Your name.....Date of work.....

Designer's name.....Maker's name.....

Where work may be seen.....

Name & address of owners or their representative.....



Craft Victoria
presents

Crafts Marketing 1993

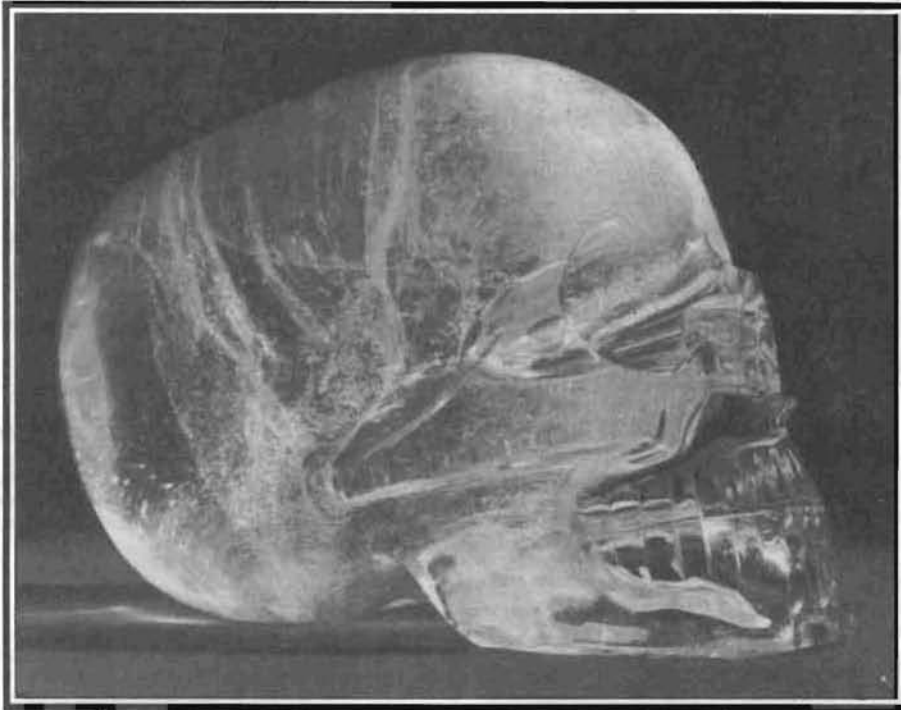
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Thursdays 5 August - 16 September 7 - 9pm The Broom Factory Conference Centre 156 George St Fitzroy

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For bookings and further information: **Craft Victoria** 114 Gertrude St Fitzroy 3065 Tel (03) 417 3111



What a stunning sculptured skull!
Believed to have been carved by
Aztecs cAD 1300 - 1500 from rock
crystal, it really caught my eye in the
Museum of Mankind,

Dione

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Sat 10-5.

JAPAN 1994



GLASS ARTISTS STUDY TOUR -18 DAYS

Depart Melbourne January 22nd. 1994

PERSONALLY ESCORTED by CONNIE DRIDAN

THE COST - \$3666 Twin Share - Single supp. \$300

DAY 1. SAT. JAN. 22 - MELBOURNE - TOKYO.

Depart Tullamarine at 7.45pm. Qantas Flight QF21 via Sydney.

DAY 2. SUN. JAN. 23 - TOKYO.

Arrive Narita airport 6.10am. Transfer to Shiba Park Hotel. - 2 nights (Breakfast) Visit Japan Art Glass Institute & Glass ArtCrafts Assoc. Meet Kyohji Fujita and Jun Fujita. View Nakamura Collection. National Museum if time permits. Free evening - Ginza & Central Tokyo.

DAY 3. MON. JAN. 24 - TOKYO.

Early train to Otsuki. Visit Yamano Hiroshi's studio. Meet Ikomoto Kazumi & Takashi Iwasaki. free time to visit Shinjuku or Minget Kan. (Folk Craft Museum)

DAY 4. TUES. JAN. 25 - TOKYO - FUKUOKA.

7am. Shinkansen (Bullet Train) to Fukuoka. Arr. 1.00pm. Transfer to Hakata Green Hotel - 2 nights Visits to Glass Artists and Fukuoka Multi Glass Co. to be confirmed.

DAY 5. WED. JAN. 26 - SHIMONOSEKI.

9.00am. train to Shimonoseki to see the Glass Collection at the Museum Art Gallery. Return to Fukuoka. Visit "The Glass Village" and explore the City or optional tour to Hiroshima - 1hr. by train.

DAY 6. THURS. JAN. 27 - FUKUOKA - KYOTO.

7am. Shinkansen to Kyoto. Hiraiwa Ryokan. 3 nights. Visits to National Museum of Modern Art, Kyoto Craft Centre & Galleries. Meet Glass Artists, Koji Matano, Ikuta Niyoko, Tomoko Iki. Dine at a special restaurant. Free evening or Theatre at Gion Corner.

DAY 7. FRID. JAN. 28 - KYOTO.

Walk or bus to Kiyomizu Temple, National Museum and Kawai Kanjuro's Museum. Afternoon visit to the Golden Pavilion (Kinkakuji), Ryoanji (Stone Garden), Hetan Shrine and garden. After dinner stroll through the Gion Geisha quarter.

DAY 8. SAT. JAN 29 - KYOTO.

Morning tour of Imperial Palace. After lunch, visit historical Nara by Kintetsu Express. Nara was the nation's capital from 710 to 784 AD and the cradle of Japanese arts, crafts & literature. Stroll through Nara Park. Visit Todaiji Temple (Diabutsu- World's largest bronze statue of Buddha - housed in the world's largest wooden structure - impressive.) Return to Kyoto. - Free evening.

DAY 9. SUN. JAN 30 - KYOTO - KANAZAWA.

Early train to the historical and cultural city of Kanazawa, also famous for the Kenrokuen Garden which is considered one of the three most beautiful landscaped gardens in Japan. Nakayasu Ryokan 2 nights. Meet Ogita Katsuya & Akihiro Ogatsu. Visit Utatsuyama Crafts Workshops Centre.

There may also be an opportunity to see the famous Kutani pottery

DAY 10. MON. JAN. 31 - KANAZAWA.

Morning free to explore the City. - visit the Kanazawa Museum, goldleaf Museum and Yusen Silk Processing Company. Afternoon walk through Kenrokuen Garden. Free evening.

DAY 11. TUES. FEB. 1 - KANAZAWA - TAKAYAMA.

Three hour journey through the Japanese Alps to Takayama, "A Little Kyoto", full of charm, antique buildings and where many crafts are practised. Hachibei Ryokan, 2 nights (Breakfast & dinner). Tour the Hida-Minzoku-Mura (Hida Folk Museum), Yatai Kalkan Hall. (Festival of Floats): walk along the San Mach-Suji (Street of antique shops & merchant houses)

DAY 12. WED. FEB. 2 - TAKAYAMA.

Morning stroll through the Jinya-Mao market. Takayama Jinya (Seat of the local government during Tokugawa Shogun reign). Free afternoon to explore this enchanting town.

DAY 13. THURS. FEB. 3 - TAKAYAMA - NAGOYA - SAPPORO.

Today we take a three hour train journey through the mountains to Nagoya. JAL flight to Sapporo. (Chitose airport) Train to Sapporo. 2 nights Fuji Hotel. Visit Odori Park to take our first peep at the famous Yuki Matsuri (Snow Festival). Hundreds of snow and ice sculptures line the park and this festival lasts for seven days. The illuminations are spectacular.

DAY 14. FRID. FEB. 4 - SAPPORO.

Morning at the Hokkaido National Museum of Modern Art, where the internationally renowned glass collection is housed. Meet the curator Makoto Tomana. Visit glass artists and also the Outdoor Sculpture Museum. (If it isn't completely snowed in) Time permitting. - Hokkaido Industrial Institute. (Glass section)

DAY 15. SAT. FEB. 5 - SAPPORO - OTARU.

Early train to Otaru which is on the north coast of Hokkaido and nestles below Mt. Tengu. Otaru is not only famous for glass, but its Sushi is the best in Japan. Ryokan Kameya - 1 night (breakfast & dinner). Spend morning exploring this fascinating town with its old stone buildings & galleries, in particular the small Bertil Vallien gallery. Wander along the canal to the Crafts Centre. Afternoon visits to Asahara Chiyoji, Kitaichi and Murano studios.

DAY 16. SUN. FEB. 6 - OTARU - SAPPORO - TOKYO.

10.00am. train to Sapporo. Express train to Hakodate, change trains for the Bullet to Tokyo via the famous undersea tunnel at Amori. Arrive Ueno station Tokyo 11.32pm. Overnight stay in Tokyo. (Hotel to be confirmed)

DAY 17. MON. FEB. 7. - TOKYO - MELBOURNE - via SYDNEY.

Depart Narita airport 11.00am. - Qantas flight

DAY 18. TUES. FEB. 8 - MELBOURNE.

Arrive 1.00am.

This itinerary may be subject to minor changes.

TOUR FARE INCLUDES:

Return economy class air fare.; Nagoya - Sapporo air fare, transfers from Narita to Tokyo, 14 day ordinary Rail Pass, Dinner and Breakfast where stated, twin share accommodation including service and tax. NO TIPPING IS DONE IN JAPAN.

IT WILL NOT INCLUDE:

Insurance, private train or bus travel, entry to museums, theatres, airport taxes or visas, laundry or beverages. There has been an increase since the first costing of the tour. Hopefully there will not be another and that exchange rates will improve.

BOOKINGS AND ENQUIRIES to Connie Dridan, 11 Hawksburn Road, South Yarra. Vic. 3141

TEL: (03) 827 4676. After 24th. October, please phone Graeme Stone on (03) 329 9966

Other information, booking form and details of travel will be forwarded upon receipt of your reservation.

The tour will be limited to 14 persons.

A deposit of \$200 is due by October 20th. 1993, payable to Ausglass Study Tour. Forward to - Connie Dridan, 11 Hawksburn Road, South Yarra. Vic. 3141. Balance by December 20th. 1993.