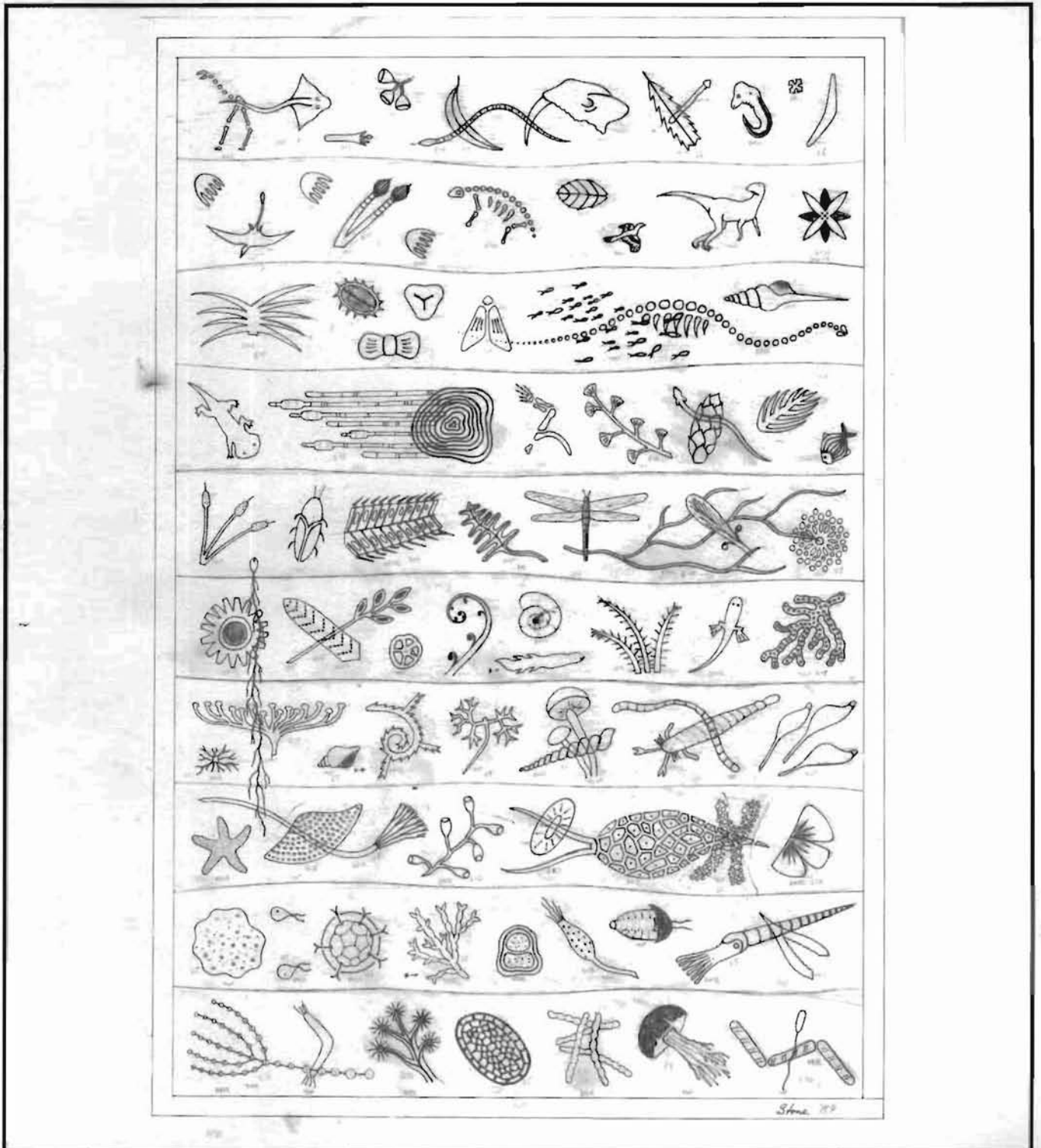


ausglass

MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS



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ausglass

**AUTUMN- WINTER
EDITION 1994**

Editor

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

Editorial Committee

Bronwyn Hughes Chairperson

Jacinta Harding Secretary

Carrie Wescott
Kim Lester Advertising

Bronwyn Hughes
Graham Stone Distribution

David Hobday
Desktop Publishing

Gerie Hermans Board
Graham Stone Members
Vaughan Bryers

Thanks to :
Miffy Farquharson Word
Maureen Williams Processing

President

Pauline Mount,
87 Sydenham Road,
NORWOOD, SA 5067
Phone & Fax: (08) 363 1135

The views expressed in
the Ausglass Magazine are
not necessarily the views of
the Ausglass National
Executive or the Magazine
Board.

Please note the contact for
Membership Enquiries:

Maggie Stuart,
Phone: (042) 84 7844

Front Cover : Fossils, by Graham Stone.
One of the original layout sketches
for the dimensional glass series.

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

Today is Wednesday, July 6th, 1994. The Executive have been grinding away at the necessary, as the deadline for our next conference rushes towards us. The grant application for the conference has been completed and posted. Now we sit tight awaiting the verdict.

The program for the conference is completed and all invited participants have sent in their letters of confirmation. The list of workshops we will offer pre the 1995 conference has been sent in a mail out to all members in the last few weeks. This issue of the magazine will feature available workshops. It is the Executive's intention to mail out registration forms for both the conference and the workshop programs in early September. The registration form will contain each workshop program as all the written documentation is yet to be received. Please contact the membership secretary Maggie Stuart at 1 Charlotte Hamison Drive, Woonona, NSW 2517 Ph/Fax 042 847 844 if you have moved recently and update to your current address. This is vital to us all. The information you receive is dependant on the information that you feed into us. In a voluntary organisation such as ours the responsibility for members receiving mail outs rests with us all.

The publication of 'Australian Stiuo Glass', note the new title, is on track. The publisher was in Adelaide a week or so ago to collect the manuscript from Noris Iannou and the book will be launched at the opening of the Members' Show at the Jam Factory on Thursday, January 26th, 1995 at 6 p.m. The South Australian Minister for the Arts, Diane Laidlaw will launch this auspicious book. The publisher will be in attendance and has generously offered the book at a special price for all conferees for the duration of the conference. My next task is to write to members who submitted material for the book and return your transparencies and computer discs. Those members selected for the publication will also receive a letter informing them of their inclusion but their discs and trannies will not be returned until the book is in print. Thank you very much to everyone who submitted material.

In being so directed towards the formalities of the conference the Executive will now attend to duties such as the Vicki Torr Memorial Fund. I have received correspondence re our tardiness on acting upon this matter but I must point out, as I have in the past, that this arrangement is extremely important.

We must investigate all avenues to the best of our ability and members will be consulted before a final decision is reached. Please write if you have ideas, thoughts, suggestions, grievances as communication is the way to go.

The agenda for the BGM in January will be sent to members before the conference this year. So this next six months is when you should get around to send to us agenda items. This is only a toe in the water suggestion at present. Do you think we should hold our conferences every three years beginning after 1995 "Heart of Glass"? All executives have found vexing the problem of staging a conference before it is confirmed that funding is forthcoming. I would envisage that if funding was secured in year two then the conference's financial framework would be less of a risk if there was another year to go before monies were having to be spent. The workings of our organisation grow with every term of office - we all have an opinion and can have a say, lets hear it. Your turn as the executive can be next.

Please support our exhibition program during the next conference. The opportunities have been presented to you. Please get around to replying.

I have in my safe keeping all the slides members sent to me to produce my wild idea for a poster representing visually as many of our association members as possible. This idea has had to be scrapped. The reason? The cost of separations a poster of this design would require. I shall hold all members slides and return them to you during the conference. Thanks again for your support. I am disappointed that the idea could not come to fruition.

I hope to see you all come to Adelaide. Our conference "Heart of Glass" in Adelaide is shaping up to be a gathering that once again will be a highlight for this association.

Regards,

Pauline Mount.

Heart of Glass

The 9th Biennial **Ausglass Conference**, *Heart of Glass*, will be a forum on the motivation of glass artists working in the Asia Pacific. Ausglass also presents technical and conceptual workshops, exhibitions and gallery events.

**Lion Theatre and Jam Factory Craft & Design Centre
Morphett St Adelaide South Australia
January 20-29, 1995**



The Workshop programme (20-24th January) features

Sculptural glassblowing:	Ruth King
Installation:	Cork Marcheschi & Neil Roberts
Glass Painting & Metal work:	Linda Lichtman & Greg Healy
Glass Engraving & Glass Painting:	Alasdair Gordon & Deb Cocks
Pate de Verre & Textiles:	Judy Bohm-Parr & Bernadette Will
Lampworking & Beadmaking:	Richard Clements & Bernie Stonor



Other contributors include

David Hopper	Ki-Ra Kim
Judy LeLievre	Sylvia Kleinert
Noris Ioannou	Jane Bruce
Rick Bzowy	Jenny Zimmer
Nick Mount	Tony Hanning
Beverley Sherry	Yumiko Noda



Information

Registration and general conference:	Phone/Fax (08) 364 3170
Ausglass PO Box 8089 Hindley St Adelaide SA 5000 Australia	Internat'l 061 8 364 3170
Exhibitions:	Stephen Skillitzi during business hours (08) 298 4156
Student exhibition:	Trevor Rodwell (08) 339 4627
Workshops:	Roger Buddle after hours (08) 263 9068 4 Farm Drive Redwood Park S.A. 5097 Australia

Conference Exhibitions

Convenor: Stephen Skillitzi

1. Members Show

VENUE: JAM FACTORY CRAFT AND DESIGN CENTRE
GALLERY ONE (Plinth, floor, wall display)
GALLERY TWO (behind security glass windows)

DATES: THURSDAY 26 JANUARY TO 19 MARCH, 1995
(Opening 6pm on 26.01.95)

SELECTION COMMITTEE: Janene Pellarin - Curator Jam Factory Craft and Design Centre Gallery
Janice Lally - Department for the Arts and Cultural Development, S.A.
Ian Mowbray - glass artist
Stephen Skillitzi - glass artist

CONDITIONS OF ENTRY AND EXHIBITION (in general similar to previous members shows):

- The Committee will select work (up to 3 maximum per financial Ausglass member) according to available space, aesthetic excellence, and a balance of techniques overall from submitted slides.
- Slides submissions deadline is November 11, 1994 with notification to applicants by mid-December. From 3-9 slides total of up to 3 works actually available for this exhibition to be sent to:
Janene Pellarin, Curatory Jam Factory Craft and Design Centre,
PO Box 10090 Gouger Street, Adelaide, South Australia, 5000.
Clearly labelled (with sizes and technique) numbered and named slides accompanied by an identical separate written listing are essential. All submitted slides will be retained to check against incoming exhibits (so members should keep copies) and are to be available for collection from the curator during the conference.
- Transport costs to and from the exhibition will be borne by the artist. Delivery is to be one (1) week prior to the opening and packing is to be reusable for return trip.
- A commission on sales of 1/3 of retail for the Jam Factory Craft and Design Centre Gallery.

2. Royal South Australian Society of Arts Glass Show

DATES: OPENING WEDNESDAY 6PM 25 JANUARY, 1995
CLOSING SUNDAY 6PM 29 JANUARY, 1995

Ten (10) financial Ausglass members to share exhibition space of 13 by 6 metres (or 7 square metres per artist each using 4 or 5 display cases) at North Terrace, adjacent to the State's Library, and museum, and art gallery, and university, central retailing centres. The Royal Society will handle security and sales (at 25% commission). Artists will need to personally deliver, set up their work (25.01.95), then repack and remove their work. Fee of \$40.00 each artist for space rental at a subsidised rate.

CANCELLED

For expressions of interest, phone exhibition convenor Stephen Skillitzi (08) 298 4156 business hours ASAP. Selection of artists by an Ausglass subcommittee, providing sufficient interest expressed before end

3. The Experimental Art Foundation/Ausglass Exhibition

VENUE: THE EAF GALLERY, LION ART CENTRE, ADELAIDE

DATES: Entry deadline: Friday November 11 1994 Notification: December 1, 1994
Opening: January 26 1995 (until February 11)

The 2 to 3 exhibitors are asked to reference GLASS in their installation but this does not require necessarily the actual incorporating of the physical material GLASS. The EAF guidelines (4 pages) will be sent to interested artists and include this preface:-

The Experimental Art Foundation was the first government funded contemporary art space, (formerly called alternative art spaces) in Australia. It is funded mainly by grants from the Visual Arts/Crafts Board of the Australia Council and the South Australian Department for the Arts.

The EAF is interested in all visual art media. Its policy is to promote, foster, develop and assist (through exhibition, discussion, critique and support) experimental art, experimental artists and the public understanding and appreciation of experimental art.

Experimental art is considered to include contemporary art forms that stem from studio or social practices that are technically and theoretically innovative or otherwise eimental. Usually such art is assumed to be non-commercial.

\$1000 will be divided between the selected artists for installation expenses. Selection from the submitted proposals will be at the discretion of the EAF committee but it is anticipated that at least one artist will be an Ausglass member.

Entries eagerly sought. Expressions of interest ASAP to the EAF/AUSGLASS Exhibition Convenor Stephen Skillitzi (08) 298 4156 business hours.

4. Student Exhibition

VENUE: MUSEUM GALLERY, UNIVERSITY OF SOUTH AUSTRALIA

DATES: OPENING FRIDAY EVENING, 27 JANUARY, 1995
CLOSING SUNDAY EVENING, 29 JANUARY, 1995.

- Subject to review all pieces sent will be displayed with a maximum of four pieces per student.
- Work can be for Sale.
- For further information contact Trevor Rodwell (08) 339 4627.

5. Commercial Galleries

To coincide with the January, 1995 Adelaide Ausglass Conference the local galleries have been asked to consider group shows (or solo shows) of glass artists. The following four have so far agreed in principle, and would welcome glass artists contacting the galleries directly for consideration and planning.

ARTZONE GALLERY	80 HINDLEY STREET, ADELAIDE, 5000	08 231 4454 or 231 9693
AUSTRALIAN FINE CRAFT DESIGNERS GALLERY	MALVERN VILLAGE, 259 UNLEY ROAD, MALVERN 5061	08 373 1494
CLARE FINE ART	230 MAIN NORTH EAST ROAD, CLARE 5453	088 42 3317
KENSINGTON GALLERY	39 KENSINGTON ROAD, NORWOOD 5067	08 332 5752

AUSTRALIAN STUDIO GLASS

The Movement, Its Makers and Their Art

Update on the book

In mid-October last year (1993), I was approached, more or less simultaneously, by Pauline Mount, president of Ausglass, and Nevill Drury, publishing manager of Craftsman House, regarding the idea for a book on contemporary Australian studio glass. It was timely - I had just completed a stimulating three-week residency at Canberra School of Art in the Australian National University, specifically working with the glass and ceramics workshops - and actually making glass objects, my means of coming to understanding and interrogating the unique qualities of the medium and its dedicated practitioners.

On the last stages of drafting another book (a cultural history of furniture and other folk craft traditions in Australia), I felt that, even though the time frame for the proposed glass book was small, that it was certainly a worthy project.

The original proposal for the glass book was fairly modest: a 5,000 word overview and the selection of the works of 35 major glass practitioners to be illustrated. However, not long after I had begun the work, I realised that its scope had to be drastically enlarged if justice was to be done to the subject. So I expanded the idea into what has become a seven chapter, 65,000 word text with 76 practitioners' works to be illustrated, as well as a biographical index.

In order that the text be lively and represent as wide a cross-section of practitioners in the glass movement as was possible, I conducted over 100 interviews with glass practitioners (many of you will recollect me phoning you out of the blue then asking, in a hurried voice, to ring me right back!). In addition to the necessary documental research, I believe that oral evidence is crucial to the liveliness, originality and authenticity of the text. By the time you read this, the project will be in its final critical stages: re-drafts have been completed, editing done, illustrations selected, captions written, biographies compiled, index, text and illustrations collated, and the design of the book determined through collaboration with the publisher.

I feel confident, given the expanded scope of the text, that the book will document for the first time, in both text and illustrations, the contemporary glass movement in Australia as it exists at the time of research and writing over 1994. My objective was to present an interplay of perspectives, not a single picture:

the first chapter will set the context by presenting an historical survey of the seminal events and key players which led to the emergence of the glass movement in 1974 and its development to the present; the second chapter will spotlight the current community of glass practitioners, Ausglass, through a social framework; the third chapter will focus on the stylistic evolution of the glass work itself within the arena of the exhibition; the fourth chapter will examine the distinguishing trait of Australian glass, its emphasis on kiln-forming, and the reasons for this current trend; chapter five will survey the on-going development of blown glass, including a look at the trend for the team approach and the Venetian influence; chapter six will review the disparate practices which fall outside the two previous specialities.

Finally the concluding chapter will draw together some of the prominent themes and discuss these within the critical framework of current glass and craft theory: these include the dynamics of technique and creativity; originality; the ceramics-glass cross-over; the exploration of historical glass processes in a contemporary context; the international network and transfer of skills and ideas; the re-evaluation of the craft versus fine art concerns.

As the first book on studio glass in Australia, I am confident that its text and extensive illustrations of most-recent works, will provide a timely focus for practitioners at a point when the practice is at a cross-roads; contribute towards the critical evaluation of the medium within the crafts, and provide a benchmark for evaluating on-going development in the area; raise the national and international profile of studio glass; educate and broaden the audience for studio glass, hence increasing the market; contribute towards the identity and self-respect of glass practitioners; and provide a long-term research resource for glass practitioners, curators and writers.

Glass practitioners have been enthusiastic in their reception to the project and generous with their time and efficient in coming up with excellent illustrations of recent work. The book, the final product of this complex and lengthy task, will be seen at a concurrent launch and exhibition opening at the January 1995 Ausglass Conference at the Jam Factory in Adelaide. See you there.

Noris Ioannou

WORLD GLASS NOW

Australian **Brian Hirst** has been awarded the *Hokkaido Museum of Modern Art Prize* for his piece from the Object & Image Series "Votive 1/94." Quite an achievement, particularly because it was the first time Hirst had been invited to exhibit in the show, and Japan's own stars are producing some of the most refined work around. Cynics note: the prize revealed a willingness on the part of the adjudicators to take risks and trust their own judgement.

The Asahi Shimbun Prize was awarded to Bernard Dejonge of France. American Karla Trinkley won the Shimonoseki City Art Museum Prize and an honorary prize went to Yoshihiko Takahashi, familiar to many in Australia, and one of Japan's brightest lights in the studio glass movement.

Brian was one of 9 Australians¹ exhibiting at *World Glass Now 1994* in Sapporo, Japan. It opened at the renowned Hokkaido Museum on the 21st May and is the 5th and final exhibition in the series. The first of the shows was in 1982.

Brian gave a slide lecture at the Museum on the 22nd May in which he articulated the development of his work. Mercifully, Brian didn't have to do the translation himself! He began by providing guests with some background information on Australia, its landscape and space, to give them an idea of the spirit of the place.

Hirst described the growth of the Cycladic vessels and how his 1991 visit to Czechoslovakia influenced him to extend the imagery into two-dimensional form. Later, the two directions were combined into single works which seek to create a dialogue between 2-D images and 3-D objects. Still his current pre-occupation, this is the style of work exhibited at Sapporo. The winning piece encompasses a blown/cast form and a painted glass panel depicting the same vessel. It is featured on the *World Glass Now 94* catalogue cover.

The prize was acquisitive and raises some interesting questions for Australia. Firstly, in the 1990's, is any of our best glass remaining in Australia? Don't get me wrong, I've nothing against selling internationally, quite the reverse. Nor would I deny Hokkaido its acquisition. Those with the foresight win the prize, right? My lament is simply that so few in Australia seem to recognise what is happening in our own country.

Hokkaido Museum of Modern Art Sapporo, Japan

Secondly, as Peter Cochrane in the Sydney Morning Herald put it,² the crafts in Australia continue to be marginalised. Japan does not share our traditional cultural biases (no doubt they have their own) and the dividing lines seem based more on notions of excellence, less on media format.

To be fair, things are changing, but don't hold your breath. Australians embrace the new on many fronts and there does appear to be a willingness, at least on the public's part, to re-appraise the visual arts in a less traditional way. Crafts still suffer in part from their association with traditional applications and styles, yet the same can not be said of painting. This is despite the fact that thousands of painters work as amateurs or imitate accepted forms of representation, be they landscapes, gum trees or portraits.

Part of the problem is that our medium is so new, at least as an expressive one. Robert Bell once talked of the development of a "glass language." Yet the crux for me lies in the fact that curators do not yet have the ability to fully differentiate between works of a truly aesthetic and expressive nature and those that concentrate principally on *effect*. The ground rules are still being formed.

This has its compensations. I actually enjoy being one of the "new kids on the block", so to speak, even if the lack of recognition is at times frustrating. Its a bit like being an Australian generally. As a young country, we are **creating** our traditions, not just refining them, and it's exciting. Glass, again like Australia, is at once very old and very new, a point made by Mizuta Yoriko in the *World Glass Now* catalogue.

At much the same time as the Hokkaido Museum of Modern Art exhibition, two other shows in Japan included Brian Hirst's work. The first was the "Glass Now 16" exhibition in Tokyo that is sponsored by the Yamaha corporation. The second was the "Australian Glass" show at Niki, also in Tokyo that included Klaus Moje, Warren Langley, Mezza Rijdsdijk, Rob Wynne, Sallie Portnoy and Jan Blum.

Graham Stone

1. Refer Ausglass Magazine, Winter 1993
2. SMH 28.3.1994

MARQUIS & MARIONI

Twenty years ago Dick Marquis dropped into Adelaide and did a whirlwind demonstration of his glass-blowing techniques to a generation of emerging craftspeople. Most were firmly ensconced in the traditional craft media of clay, fibre, wood and leather: glass was a mesmerising material which was being pursued by just one studio glass maker, Stephen Skillitzi, who had trained in the USA. Only months before, Sam Herman had been appointed to establish the first Australian glass workshop at the Jam Factory - a former tin and timber factory in suburban St. Peters.

In February this year Dick Marquis visited Australia for the second time with another highly-regarded studio glass artist working in the USA, Dante Marioni. Organised by Ausglass, their visit included demonstrations of glass-blowing and other hot-glass working techniques in a three-day workshop at the Jam Factory.

Twenty years on, what has changed in the glass scene? Dick Marquis, now in his early fifties, believes that the 'charm and other qualities of glass no longer sustains people, hence the huge diversification of techniques in the past ten years'. Both Marquis and Marioni say that an especially strong impact on the American glass-blowing came from the Venetian glass virtuoso, Lino Tagliapietra. 'He started visiting the USA in 1979 and then every year through the 80s - he now comes every year'. I was amazed to think that the Italians could still instruct these American masters, but 'Italian maestros can still teach us technique. I learn something every time I work with Tagliapietra', Marioni says with enthusiasm. 'He has the greatest influence, single-handedly, in the past ten years in the USA. We're not so interested in Swedish designed-glass than in the revival of Venetian glass which occurred in Italy in the 40s and 50s.' Marquis nods in consent and adds, 'Venetian glass-blowing skills, rather than fancy equipment, is the biggest influence on both of us'.

Marquis was among the group of glass pioneers of the 60s who introduced a strong element of humour in the medium; indeed his current work, a bricolage of popular images and forms, is still resonant of this quirky and amusing pop genre. 'Coming up through the 60s and 70s was limiting in terms of the available infrastructure, the skills, and maestros, although I did have more aesthetics to pick from, including influences from artists like Peter Voulkos.'

A generation later Marioni began working with glass when he was fifteen years of age in 1979, picking up skills from his glass-making father. 'For me its been a cake (easy) walk; there were plenty of techniques, influences and mentors about!'

Marioni's huge, classically-shaped vessels in vibrant colours are highly valued and in considerable demand by collectors. Does the market drive their output? 'Not really', he says. 'The body of work which is saleable generates the funds for the next cycle of firing which involves a period of experimentation. So one needs market-driven production to keep going'. Marquis agreed: 'Although the big collectors are really much more interested in cast glass than blown work, it doesn't matter which genre of glass you work in - so we are not slaves to the market.' He also noted that 'glass has always had a higher value than ceramics due not only to the end cost of production, but particularly to the added star attraction that people like Dale Chihuly and Harvey Littleton gave to the medium, bumping up its value.' But surely the market is one of the factors behind the recent enthusiasm for large-scale work? 'This is beginning to reach its human limits', says Marioni. 'Lung size and muscle power will limit this genre of work.' In common with another trend in the USA, Marioni executes work with the assistance of a team of glass artists - a necessity for the larger-scaled pieces, 'but it still comes from my own hand!' Marquis on the other hand, chooses to work alone.

So what is it about the medium that attracts them? Its plasticity and malleability - its optical qualities are secondary,' said Marioni. 'Glass has to be molten for me to be interested in it - and it can be very intimidating,' said Marioni. 'You have to be friends with glass.'

Where is glass heading? 'Quality is more important now, people are less impressed simply with shine' says Marquis. 'It's the quality of the idea and execution. There are so many directions in glass in the USA, we just happen to be in one corner.' There is little doubt that glass is a growing area of crafts practice, with Australia contributing its own vitality in all of its technical and conceptual genres: from glass blowing to flat glass, from pate-de-verre to kiln-worked and cast sculptural work, it's a rich field of creativity and cultural production.

*Noris Ioannou
Reprinted from OBJECT, 1/94*

HOT GLASS TOUR AUSTRALIA 1994



Two of the pieces made during the Jam Factory demonstrations. Drawings by Lucas Salton (not to scale)

Americans, Richard Marquis and Dante Marioni recently toured Australia demonstrating their skills as master technicians of glass. However they would prefer to be addressed as glass blowers, glass workers or glass artists. I am deeply appreciative of their abilities and, in keeping with the nature of molten glass, they possess the ability to interpret and manipulate the fluidity of the medium in a manner which seems natural and with great enjoyment - performance art with a three-dimensional visual statement remaining as proof of that performance. The following is a summarised view of the demonstrations held at the Jam Factory, Adelaide.

Day 1 - An introduction to the visiting artists and a briefing on the format of the workshop. Dante Marioni and Ben Edols, a talented Australian glass blower assisting the Americans on this tour, warmed up by making some clear goblets or cups using traditional Venetian techniques. Dick Marquis prepared colours and proceeded to pull different patterned glass canes - *ballotini*, *occi* and others - to be used during the demonstrations. Examples can be seen in the illustrations below.

A slide show was a combination of slick visual treats and commentary which included more jovial insights into the lives of the artists, Dick in particular.

Day 2 - More canes, more cups, a vase using the *occi* canes, which took considerable time to prepare and to complete, and a cup with a teapot incorporated into the stem. It was most enjoyable to see the team working together to execute this technically challenging piece which was almost entirely

constructed from *ballotini* canes. A 'lumpy ware' bowl was also made on Day 2.

Day 3 - Yet more wonderful cups, more canes and an urn in clear glass - small version of one of Dante's designs, usually made from vibrant opaque colours. A small version of a 'whopper' vase demonstrated the use of two separately blown sections joined hot to create the finished piece, another of Dick and Dante's famous teapot goblets and a plate exhibiting a traditional Venetian technique of *latticino* in which different twisted canes are laid in opposite directions to create an intricate cross-hatched pattern. The day finished with a barbecue and social gathering.

The workshop was an undoubted success and this report could not accurately convey the masterly display of technique, rarely seen at such a level in this country. To Richard Marquis, (whose similar tour twenty years ago was instrumental in sparking up the Australian hot glass movement), Dante Marioni and Benjamin Edols - who all made the trip from Seattle Washington, to Nick and Pauline Mount and all others who made it happen.....thank you! thank you! thank you!

Lucas Salton

The twentieth anniversary workshop was supported by the South Australian Department for the Arts and Cultural Heritage and private donations.

Lucas Salton's participation in the Jam Factory Workshop was made possible by the financial assistance of Arts Queensland. Further information on the workshop or Ausglass (Queensland) please contact, Lucas Salton (074) 479 333 or Jason Makeig (074) 852 726.

IN DEFENCE OF THE FUNCTIONAL OBJECT

(Among Other Things)

Marc Grunseit

Since reading the last issue, I feel compelled to join the discourse taking place in the pages of the AUSGLASS Magazine. A resurgence of memories of the various exhibitions accompanying the last Conference and the work I viewed in North West America on a recent trip, juxtaposed with the photograph of Geoffrey Edwards beaming as he presents a large enamelled heraldic vessel, set me to thinking. Why is it that contemporary glassworkers in Australia are reluctant to present functional objects as examples of their finest efforts when our museums are full of such works from previous ages?

A sufficiently paranoid response would suggest some sort of curatorial conspiracy to defend the purchase of items which at the time of their creation were primarily functional and by virtue of their age fall into a different category than similar objects made today. I'm still taking my tablets, so I could possibly think that. In Japan there is no art/craft debate as we know it and the distinction between functional object and art is blurred, such that the supreme examples of both tend to reside within the one piece. Witness the revered status of Fujita, who makes boxes. There seems to be no problem in recognising the artistic merit of his work and no attempt to dilute it by inference that the 'other' perspective on it is that he makes rather natty little containers with really well fitting lids. I think it would be interesting if such aesthetic values pertained here.

There may be several explanations for this not being the case. Japanese cultural identity places great value in the beauty, simplicity and excellence of the small number of objects to be found in most traditional homes. Sparsely decorated spaces demand both practical and intellectual function in one object and the minimum standard for a teacup became excellence. It is interesting to note that with the new age of prosperity - driven consumerism and the cluttering of living spaces with more things, much contemporary Japanese art is no longer functionally based, although that dichotomy has not diminished the original values. In our case however, the functional object has a very hard time making it as art.

This is probably as good a time as any put my

two bobs worth into the art/craft debate. I see art as the crafted expression of human intellect. For the 'chicken and egg'ers', that means craft comes first. Craft can be art, as evidenced by the elevation in status of sufficiently venerable, mundane, functional objects. The glass collection of the National Gallery of Victoria overflows with vessels of one sort or another, highly decorated platters and improbable containers. The National Gallery in Canberra displays functional art in the foyer. Yet exhibitions from the prestigious International affairs to those at the local community gallery show different fare.

Excuses seem to be needed by the commentators, such as "allusions to the vessel" or "reminiscent of a functional object". Now does the fault lie in the interpretation on in the pieces put up for review? Our culture no longer places the sort of value upon an artistic, useful object that was requisite when such objects were rare and people had few, highly valued possessions. There is insufficient emphasis placed on skilful craft in our learning institutions, against a fear of repressing the individual's ability for self expression. This has even resurfaced as the political ideology of the new Right in ascendancy and I fear the possibility of the union between the emerging 'arts' and this philosophy. Imagine Bronwyn Bishop as Minister for Arts! I digress.

The fact is that many Contemporary Australian glass artists make more functional objects than anything else. Some, it is true, churn out clones in a production process, the sole purpose of which is to finance their survival and in the time allowed by this 'prostitution', they make a few pieces of art. Some lead a hand to mouth or grant to mouth existence and only produce art which is very definitely non-functional. A few persist in presenting exquisite functional art and get precious little kudos for their efforts and herein lies the 'crux of the biscuit' (to quote the late Frank Zappa): the dichotomy between the gallery circuit and the rest of the world. The last AUSGLASS Conference tackled this issue but I haven't really noticed anything changing.

There are three contenders for arbiter; the artist, the critic and the customer. A complex relationship can develop when all three know about each other and perhaps an even more complex one when they

don't. There is a perception that the final word comes with the purchase of the piece; that this act imbues the said object with merit by the very act of a discerning purchaser handing over some of their 'hard-earned' in return for it. The critics (read curator, gallery proprietor, academic) are seen as being highly influential and authoritative and a good review can allow the artist to raise the price. However, where do the majority of sales occur? They are not through exhibitions but directly to the great unwashed, through Department stores, from the studio shelves or more commonly, the combined gallery/studio, the boutique breweries of the art world.

The influence of the opinion of the critics is substantially diluted in this arena and the equation becomes simplified to: what goes out is proportional to the value of what comes in. This invests the artist with the greatest influence. Those who choose to make functional forms with artistic merit will find acceptance and are successful in the marketplace, as ever they were. There will always be a market for cheap junk, but let me establish that I am not talking about that. In America, Europe and Japan, there is a tradition of fine art being available in Department stores, more commonly perceived as purveyors of utilitarian goods. In fact, the return of art to these market places is an historical full circle, which leaves the academics and galleries in the cold. Artists, art bureaucrats and politicians are realising the value of art for both its monetary and intellectual stimulation. The items which make up the bulk of the object market are functional. If this is reality, why are we so reluctant to recognise it? Is there some deep cultural psychic trauma related to a generation of bottled babies who have grown up with some unnamed angst about glass vessels or is it just an offshoot of cultural cringe?

I think it is time to stop trying so hard to get away from the functional and learn to deal with it. I don't contend that art must in some way be exclusively functional in a physical sense, but so much of contemporary art seems an incredibly contrived attempt by artists to distance themselves as far as possible from anything with which the observer might be comfortable. I know art often needs to be confrontational and we must stimulate the viewer to deal with their innermost fears and exorcise the demons. So perhaps we need to face a few of our own, stop trying too hard and fulfil a great need: for beautiful, stimulating objects which people can relate to, pick up, drink from, keep things in, do something other than just gather dust and frighten the children.

Marc Grunseit

Marc Grunseit is a practising glass artist working from his studio in Waverley, Sydney.



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BOOK REVIEW

by Alison McMillan

STAINED GLASS:

Inspirations and Designs

Author: Terrance Plowright c 1993

Publisher: Kangaroo Press

This book is the latest addition to the growing Ausglass library of reference works on glass.

Terrance Plowright is a stained glass designer, a painter and sculptor. He began working with stained glass 12 years ago in an attempt to "find a new direction" in his life and, judging by his enthusiastic exhortations to readers to think passionately about what it is that they do with their lives, it seems that stained glass has proved to be both satisfying and profitable for him.

Plowright states in the introduction: "This book first and foremost is about contemporary stained glass." The statement is misleading because the book is primarily about the stained glass of Terrance Plowright.

Plowright urges readers to develop their own designs using his work as a "stepping-stone". It would have been beneficial for readers to have been able to trace, visually at least, the influences evident in Plowright's own work. Plowright's travels in the United States and the year he spent working with Canadian-born glass artist Robert Middlestead obviously exposed him to American influences such as the work of Peter Mollica and Ed Carpenter and, through them, the "Gurus" of the post-war German "school". Other influences are more obscure but all combine to form the bedrock below the Plowright "stepping-stone".

During the ten years since he opened his studio in Sydney, Plowright has completed many prominent commissions. Good quality photographs of many of these commissions appear in the thirty page "Photo Gallery" section and the explanations which accompany most of these are helpful. Plowright is quite open about the pitfalls that he has encountered and his advice may help others to avoid similar mistakes.

This is not a "how-to" book about leadlighting or stained glass, but it does provide encouragement and some useful hints on the design process and on contour re-inforcing. Other aspects are skimmed over in a more superficial manner.

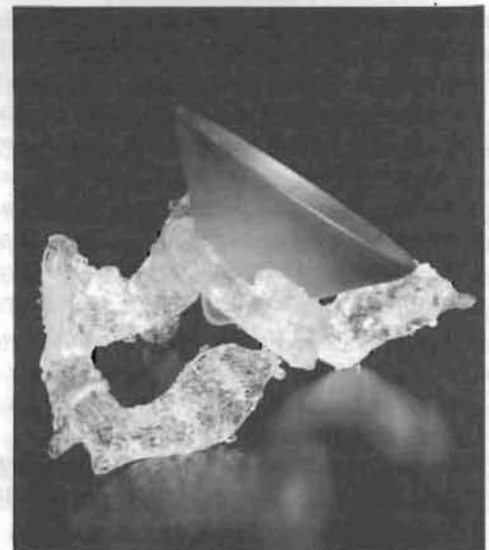
The second half of the book is devoted to designs for readers to use and adapt. Most are Plowright's own, with a few simple, Art Deco-Art Nouveau type "ring-ins", which are out of keeping with the style of the rest of the book. Simple contemporary designs would have been more appropriate. The author's comments in this section are a guide for readers who wish to use his sketches as a starting point.

In this respect, it is good to see a pattern book that seeks to encourage rather than stifle artistic endeavour.

Plowright's style of writing is friendly but light. His book is suitable for those who have completed a hobby-course in leadlighting and are looking for encouragement to continue. It provides a stimulating alternative to the numerous leadlight pattern books which are currently available.

Members who wish to make use of the Ausglass library should contact Graham Stone at the Meat Market Craft Centre in North Melbourne.

Alison McMillan is a former tutor in Glass Studies at Monash University in Melbourne. She currently runs the Forestgate Studio at Trentham, Victoria where she holds regular classes in Glass Painting.



Scott Chaseling

Review: "GLASS EXPOSURE"

Whitefriars College Donvale

June 6-10. 1994

What initially began as an idea to mount a small exhibition to expose high school students to the diversity of glass as an art medium quickly got out of control and became a larger than life exhibition. With the combined enthusiasms of Helen Stokes, post graduate student in Glass Studies at Monash University and Mr. Kim Hornby, Faculty Head of the Visual and Performing Arts Department at Whitefriars College Donvale, a unique exhibition opened to both students and the public on Monday June 6th.

Bronwyn Hughes, Co-ordinator of Glass Studies at Monash University opened the exhibition "GLASS EXPOSURE". Her speech was a glowing tribute to all glass artists and glass students and her excitement at the prospect of glass studies being introduced at V.C.E at Whitefriars was unbridled!! The artists and students exhibiting represented all facets of glass, copper foil, three dimensional copper foil, sandblasted, cast, blown, slumped, fused, slab glass, leadlight, stained glass, silk screen printed glass, pate de verre and sand - cast works all cast their colour and sculptural form in singular and combined techniques.

The three - dimensional copper foil pieces of year twelve students were both visual and technical masterpieces. "An Illumination of the Reef" an internally illuminated octagonal coffee table with glass top and sides depicting colourful tropical fish and coral was displayed. Alongside a one and a half meter high glass structure of the Empire State Building titled "The Killing of America." Each of the four sides of this sculpture examined a different aspect of the American lifestyle. Probably one of the most technically challenging pieces was a window for a rowing shed. This window was one point two metres square, a design circled by oars, boats on two levels with oarsmen pulling glass oars through the nine movements of a stroke and each oar projecting beyond the boat at a different angle (see photo above).

Sandblasting was used in different ways. A

graal vessel was sandblasted as an intermediary process, while slumped or blown pieces were sandblasted and engraved to add an intricate, sometimes even a three dimensional decoration, usually as a final process. Some glass platters had been slumped over shapes made of dry plaster, fibre board or spun stainless steel and then decorated with lustre and or paints to good effect.

Hot glass, including blown, sculptural and



Opening of "Glass Exposure". Bronwyn Hughes and Kim Hornby, Head of Visual & Performing Arts Department, Whitefriars College with "The Rowers".

sandcast all expressed strong individual presences in colourful intriguing and technically mysterious processes. Hand blown goblets and vessels, paperweights and candlesticks were beautiful and fascinating in both process and technical proficiency. A sandcast sculpture demonstrated an alternative use of furnace glass.

Hanging in a prominent position in the centre of the exhibition area were some excellent examples of stained glass and leadlight, some reproductions, traditional and contemporary designs. Sharing the limelight was a crucifix by Vic Burns, which illustrated the Dalle De Verre technique, faceted slab glass set in epoxy.

Bullseye glass sculptures, being part of a whole sculpture including metal supports showed a subtle combination of colours. Mounted in an intriguing bluestone holder was a lighted cast lead crystal candle, which radiated a soft amber glow when lit.

Two primary techniques, lost wax casting and gelflex moulds were displayed to demonstrate the processes used to make cast glass forms.

Part of the exhibition space was devoted to a display of processes and historic production of artwork of Geoff Wallace, an expert in the restoration of stained glass and a stained glass artist himself. This display included photographs and diagrams of his current massive undertaking, the conservation and restoration of the stained glass windows of St. Patrick's Cathedral, Melbourne.

large open gallery space overflowing with natural light. The quality of the display units and wall fixtures upon which the work were exhibited were due to the hard work and expert craftsmanship of Michael Johns the teacher at Whitefriars in charge of V.C.E. T.D.D. and Metals and Plastics. "Glass Exposure" was an exhaustive exhibition to which the public and student response was overwhelming. Staff from schools across the metropolitan area were invited to bring students to see this extensive array of glass in its many forms. Much of the work on exhibition was sold.

Two of the main reasons for staging the exhibition were whole-heartedly achieved. Firstly the students undertaking glass studies were not "curated" which enabled them to exhibit their work unhindered by curatorial prejudice. The opportunity to exhibit with



The Function Centre, Whitefriars College transformed into exhibition venue.

David Wright's drawings, photos and samples of architectural works gave viewers an insight into large scale formats of glass. St. James Church in Sydney has a fused and leaded window fifteen metres wide by six point five metres high. David fused and slumped glass over a design piped in whiting before leading the window together. Examples of this technique were displayed alongside several screen printed panels from a window in St. Stephens Church, Kambah, ACT. His drawings and samples of the fused glass mosaic which now enhances the Bourke Street Mall was also fascinating.

Seventy glass artists and students exhibited with over one hundred and eighty exhibits in a very

working glass artists was a fantastic opportunity to be part of an exciting learning experience. Secondly the V.C.E students at Whitefriars College were given an insight into glass as an art medium, and the opportunity to undertake it will now be available to them in semester two 1994.

Congratulations to all involved!

Helen Stokes

Helen Stokes is currently completing a post graduate diploma in glass. She was formerly Artist - in - Residence at Scotch College, Melbourne.

DESIGNEX 1994

Exhibition Buildings, Melbourne.

Late in 1993, Richard Morrell floated the idea of an Ausglass sponsored exhibit at the 1994 DESIGNEX show. After 'in principle' agreement from the meeting, Richard made the necessary contacts and preparation for display of work of ten glass artists under the Auglass banner. As a regular exhibitor in DESIGNEX, Richard understands how daunting such a commitment can be, particularly the first time, and sought to introduce new exhibitors through this umbrella approach. The following comments are published with the intention of informing other members of the pitfalls and (more numerous) highlights of participation in Expos of this type. The positive comments suggest that it can be a rewarding way of exposing your work to the interior design, building and architecture industry sectors. Richard's overview will be published in the next issue of Ausglass Magazine.

Kim Lester: Worthwhile. Would go in again, but not necessarily as AUSGLASS. Perhaps as a group of mixed crafts. Raises one's profile, good exposure. Made a couple of glass painting contacts and obtained names of two interstate collectors interested in his work.

Alison McMillan: Good set-up, display looked good. Great response. Sold one bowl (covered costs), with prospects for further sales. (RMIT Design Department contacted and engaged Alison to lecture to design students, which she did. Prospect of further work here.) Display was possible factor which clinched a substantial commission.

Derek Pearse: Made a couple of connections, learnt a lot about display and lighting, and people's reactions. Would be better to separate flat glass from 3D stuff. Upstairs worked against us, only 40% of visitors came up 2D architectural glass needs to be viewed in that context, and requires different lighting to 3D stuff. So much glass together a bit over whelming. Brightly colored blown glass overshadowed quieter panels - too much competition for panels. Should work on a promotional plan throughout year - send out leaflets, place advert in Directory of Interior Designers, network.

Catherine Rinaudo: Yes and no. Worthwhile but expensive (\$220) learning experience. Is AUSGLASS a group? Buyers want ease of buying, not lots of individuals to be chased up separately. People expected there was a single business (wholesale or retail) behind the display and found it inconvenient/confusing when there was not.

Professionals want a distinctive product. Stand looked good on the whole. Not sure that Designex was the right place for her.

Ko Sonnoy: Very uncomfortable with sketchy organisation and lack of meetings communication. Needs to be organised earlier and all participants kept up to date on progress. My panels not sufficiently developed in terms of what they were - art objects or examples of how glass may used in any interior design context. Participants have to be very specific with their exhibits and tailor them to the interior design market, ie. not too personal or 'fine art'. If exhibit is a component, then must show how it is mounted/attached/installed etc. Display a bit blockish - could be improved with a variety of plinths - size, shape, height. If going under the AUSGLASS banner need to have large sign saying Australian Society of Artists in Glass Vic. (Inc.) to make it clear. AUSGLASS to exhibit and also encourage members to exhibit on their own or as a group.

Pam Stadus: Worthwhile, good feedback. Likes AUSGLASS umbrella, but problems with organising. Can promote AUSGLASS more. Should be done one way or another. Facilitator probably, not someone making money on installation. Would like to see glass displayed more in an architectural context - give people the opportunity. Get 4/4 people collaborating to make the architectural installation with specific products (lighting, mirror frames, wall paneling etc.) Approach an Interior Designer to work with glass artists and create a whole room with glass.

Dick Stumbles: Hot phone. Verbal orders (now confirmed) for 3 vanities and expects more to follow. Made plenty of contacts. Definite starter. Very pleased.

Michelle Super: Sees this promo as a long term project and thinks there will be a return from it. Has a couple of calls. AUSGLASS aspect confused people, people could understand a group of individuals exhibiting together, but not an organisation. Should have been promoted as a collection of individuals. People expected an AUSGLASS outlet. Collection of glass good, great to have the variety. Is Interior Designex more appropriate than the Australian Craft Show? If you're not in the marketplace, you won't sell.

Maureen Williams: Many calls/ orders. Great ego (and order book) boost. Thought Richard Morrell did a terrific job of organising and setting up display.

Richard Morrell: Went well. Few whinges from people about not getting enough space. Will make his own report in next magazine.

DESIGNEX Costs

COSTS TO ALL PARTICIPANTS

stall hire - 3 stalls @ \$800	\$2400
lighting and power (Expohire)	115
promo package (organised by Printintin)	<u>130</u>
	\$2645

12 participants paid \$220.40 each.

EXTRA COSTS TO SOME PARTICIPANTS

- members using screens paid for their own sheets of ply cladding @ \$27 (included paint).

OTHER COSTS SPONSORED BY AUSGLASS

- screen frames (re-usable) paid for and owned by AUSGLASS \$540

DESIGNEX Rough Time Frame

June/July Get the ball rolling. Include Designex information and invitation to participate as a Do-it-yourself group in the AUSGLASS magazine or in a meeting notice. Discuss at a meeting. Put interested people in touch with each other.

August/September Group meeting/s of interested people who can discuss and generally enthuse about participating in Designex. Give people time to decide on products and a commitment.

October Designex participants meet to finalise: numbers participating; size of stall (stand 3.6 x 2.7m); costs - initial and full; what each person intends to display, number of pieces, sizes, what they are eg. Panel, bowl, etc.; get a coordinator who will call meetings as required; oversee all organisation and distribute information.

November Collect deposit from participants, entry application and deposit (half stall hire fee). Name of stall.

January Balance of stall hire fee. Meeting - people take on jobs / responsibilities (see JOBS section).

February/March Finalise display format (floor plan) and display furniture requirements. Organise - make/ get made/ borrow furniture; discussion on promotion approach and distribution of promotional material while staffing stall; lighting; promo material - group and individual; display of promo material; roster.

April Paint furniture.

DESIGNEX TIMETABLE FORMAT

Thursday	10am - 6pm	Assemble display
Friday	10am - 6pm	Professionals/Trade
Saturday	10am - 6pm	Professionals/Trade
Sunday	10am - 6pm	Public
Monday	10am - 6pm	Students/ Professionals/Trade
	6pm - 10pm	Dismantle display

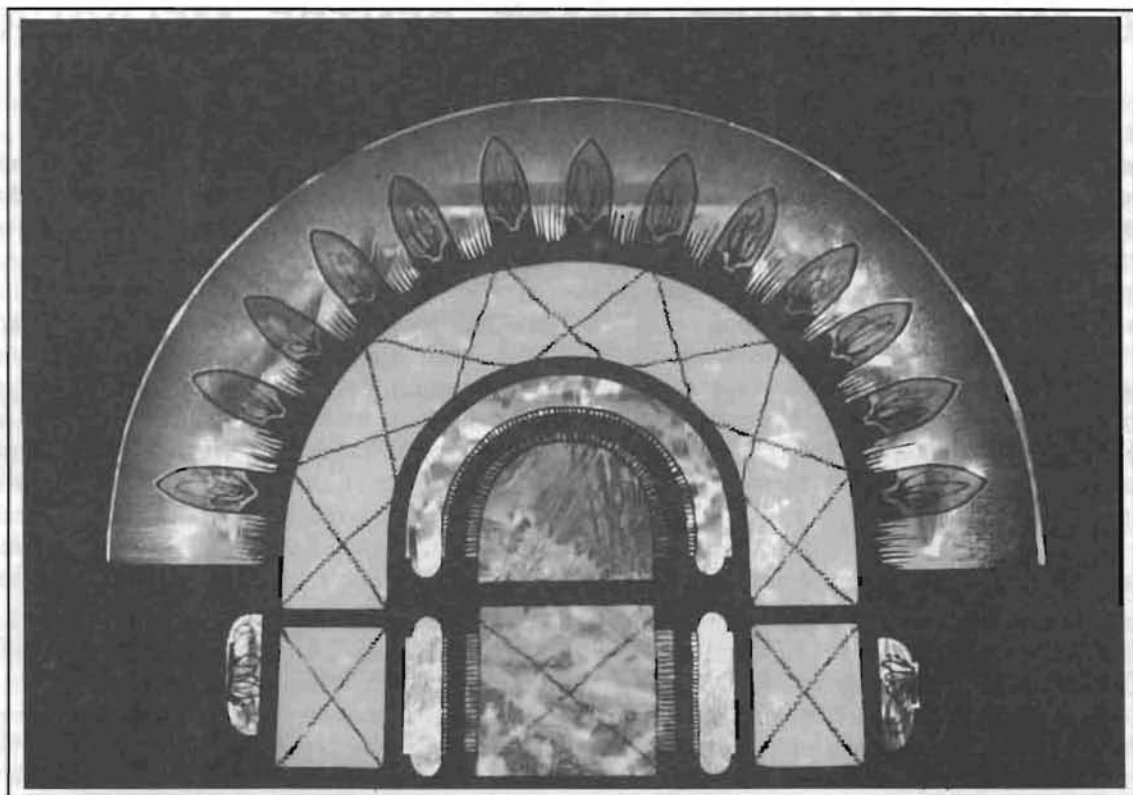
DESIGNEX Jobs To Share

Co-ordinating the whole affair; recording and distributing information; being the anchor person; devising the floor plan for display based on articles to be displayed; drawing up and distributing a roster for staffing the display; display furniture - assess needs - plinths screens etc. - availability and costs - discuss at meeting and get decisions were money is involved; obtain requirements - prepare as required eg cut holes in screen for panels; working bee ; delivery to Designex; collection from Designex; Promo station - desk, chairs, shelves; promo material - individual, group, Ausglass; Price list; Display set-up and take-down (tools, equipment, cleaning things, ladder etc.); lighting - assess needs, availability and costs; further needs - cost, hiring charges, focus.

DESIGNEX Promotional Approach

Consistent, professional approach when on duty at the display. Promotional material - decide whether to give out to everyone or only to those expressing specific interest (some people will collect everything) - some expensive and intended only for seriously potential customers, some cheaper and to be distributed freely. Clarify this with participants. Keep some material out of public view. Accessing professionals who show interest - take down their Designex number and specific interest, and retrieve details later from office. Follow up contact later. Variety of clientele (professionals/ trade/ students/ public). Better to tell public where they may buy work rather than giving business cards with contact numbers and addresses, unless for commission work. Restrict material given to students? If handing out business cards only, write a brief description of work on back to remind person what that artist does that they were specifically interested in. Sales - discuss policy on selling from Designex. Prices - wholesale/ retail/ trade. Need a uniform listing on price list. Shifts - responsibility of rostered person to inform co-ordinator (or anyone!) of inability to do a shifts, or of late arrival. Don't just not turn up! Make sure each participant has a full list of fellow participants addresses and phone numbers.

ONE WOMAN'S NARRATIVE



Debora Coombs, internationally acclaimed stained-glass artist, held her first solo exhibition in Britain earlier this year.

Bringing together her mould-breaking personal work and her latest commissions, *'One Woman's Narrative'* shows both Debora's own diversity and the modern possibilities of her artform.

Harrowing images of child- and self-birth combine with disturbing self-portraits to evoke the pain and conflict of modern womanhood; while the opportunities for religious pluralism in a multi-ethnic society are strikingly shown in her recent commissions for St. Luke's Hospital in Bradford and Westborough High School, Dewsbury, both centres of the British Asian Community.

While her personal work has more in common with modern portrait painting than with traditional stained-glass, her commissioned religious pieces are almost classical in structure, yet radical in content. "If we consider our spiritual belief in the light of similarities we share with those of other faiths, we come closer to experiencing the common threads which link us together", she says.

Debora Coombs' view of the world - represented in pieces from an unassuming A4 to an imposing

seven and a half feet - has struck a deep chord internationally. She has exhibited in the USA, Europe and in the UK in group shows, such as *"Working with Light"* (RIBA, London, 1986); *Architectural Glass* (Barbican, London, 1987). She has recently been invited to Japan, Canada and Australia by leading art-glass institutions to present illustrated lectures of her work.

After withdrawing into personal conflict for several years, Debora Coombs' latest work shows both devastation and its more peaceful resolution. The celebrated critic and artist, Patrick Reyntiens says of her: "In reconciling the past with her own experience, Debra Coombs has placed herself in the line of great achievements in stained glass, into the great centuries when stained glass was a brilliant innovation, leading to technological breakthrough - but in the interest of a unified spiritual vision".

Debora Coombs is currently tutor in charge of glass at Chelsea Collage of Art and Design, and a visiting lecturer at the Pilchuck Glass School, Seattle, USA. Her work is held in private collections throughout the world and has been featured widely in both the British and American specialist press.

One Woman's Narrative Cochrane Theatre,
Southampton Row, London WC1B4AP
March 21 - April 2 1994

DISCUSSIONS ON NEW INITIATIVES FOR HOT GLASS AT THE MEAT MARKET CRAFT CENTRE MELBOURNE

Background

The Board of the Meat Market Craft Centre has, over the last two years, been closely monitoring its financial position as it changes from a heavily government funded operation to a largely self-supporting entity with long term viability. The Board's commitment to maintain 'a centre of excellence and innovation', has been severely tested during the recent recession, nevertheless the commitment remains central to its philosophy as new strategies are developed to meet the 'user pays' policies of the nineties.

The Hot Glass Access Workshop, along with all other workshops, is expected to contribute its share of revenue to the Centre's operation and is currently under review to establish how it can best serve the MMCC, its glass practitioners and the public.

The Board requires that the workshop be self-funding (by a date to be determined), and to restructure its operations to set aside funds for the inevitable furnace rebuilding and long-term maintenance.

A group of experienced glass workers, has been formulating ideas on how best the aims of the workshop may best be achieved. After a number of meetings, it was decided to gauge the interest and support of a broad cross-section of glass practitioners and duly brought their ideas to the June meeting of Ausglass (Victoria) Inc.

At this meeting, Janet England, General Manager of the Meat Market Craft Centre, put the proposition that the MMCC would like input from Ausglass members on how best to utilise the relevant facilities at the MMCC, both now and in the future. The future possibilities included a need to increase the public awareness of glass, provide a centre for local, interstate and overseas glass practitioners to meet, a holding area for relevant books, videos and information on the glass process and, more importantly, to grasp the opportunity presented to make the MMCC function to serve the glass workers. This could include lobbying for space for more glass exhibitions, master workshops, possible freight, packing and insurance rationalisations, information exchange with collectors and other appropriate

activities. The meeting also briefly discussed the current thrust of the MMCC to upgrade the hot glass facilities to world class standard for the benefit of all workers.

The meeting agreed to the following proposals:

1 that Ausglass (Victoria) Inc supports the continuation and expansion of the Hot Glass Workshop at the Meat Market Craft Centre as the primary glass facility for Victoria which should be upgraded to an internationally competitive standard:

2 that there be closer links between Hot and Cold Glass Workshops for the convenience of practitioners and viewers and to facilitate the development of new glass forms; and,

3 that the role of the facility as an educational resource be explored.

It was decided to hold a further meeting, dedicated to a full, detailed discussion of the range of proposals put forward to the Ausglass general meeting. The meeting generally supported the points outlined here.

From this meeting, a long-term vision has been developed which encompasses the following points:

1 that the Hot Glass Workshop becomes an Internationally recognised centre of excellence;

2 that the Hot Glass, Cold Glass and Finishing areas be united;

3 that the combined Glass Centre be equipped with state-of-the-art tools and equipment;

4 that a way for visitors to view the artists at close range and in safety be provided;

5 that resource, educational and exhibition areas be incorporated in the glass Centre, and that a Glass Sculpture Courtyard be established;

6 that provision be made for Artists-in-Residence to work at the Glass Centre;

7 that an International Glass Exchange be established to broaden the vision of Australian glass artists and to create interest in the broader community.

It is accepted that the establishment of a Centre on this scale is a long-term goal. Ausglass is now preparing a report which amplifies these points and will submit the final document to the Board. A master plan, ensuring that short term objectives are met, will need to address the strategies for its

implementation in the future.

The endorsement and determination of a broad cross section of Ausglass members will be vital to translate high ideals in concrete reality. At this stage, Ausglass would be pleased to hear from any member interested in participating in a steering committee to plan and promote a glass centre at the Meat Market Craft Centre. Please consider the opportunities which this would offer the future of the Australian Glass Movement and contact the MMCC workshop supervisors Bronwyn or Mark as

soon as possible with your concerns or ideas.

Mark Brabham and Bronwyn Hughes

Mark Brabham, Australian Combustion Services, has been a long-time supporter of the Meat Market Craft Centre Glass Workshops. He is a member of the Hot Glass Committee and believes strongly in the importance of a central home for (all) glass in Victoria. Bronwyn Hughes is President of Auglass (Victoria) Inc., and keen to promote glass (in all its forms).

IRIDESCENT GLASS TECHNIQUE

David Gruenig

After four years of waiting for glassblowers to send information about iridizing, Ye Olde Editor [of *The Independent Glassblower*] decided to write this one. This is my own experience and it should be enough to allow the neophyte to get results, and it may have useful tips for the old-timers out there who already know how to do it. There is much more, and everyone is invited to share their experiences which will be printed in subsequent letters sections. Before starting it is important for you to know that Boyce Lundstrom wrote an excellent article: *Iridizing Pyrex Glass At The Bench*, in *Glass Line* Feb/Mar 91, Vol 4 No 5. It would be helpful for you to add this to your library, contact *Glass Line* PO Box 847, Huntington Beach, California 92648. Some of our comments may overlap but you may want to have both articles. Camp Colton can also supply chemicals in affordable amounts, giving you an opportunity to test without meeting a minimum order.

Learning to iridize glass can be a frustrating experience if no one will tell you the secret. In fact, a lot of people will tell you nothing or they may tell you to *overspray* hot glass with tin chloride and it will iridize.

A long time ago I listened to a taped interview of Fred Carder, hoping to learn the secret. He said something like "I worked hard for it, let them work hard for it". Perhaps he was justified, because someone did work hard for it (although not as hard as Fred) and they came out with a cheap line of sprayed glass, now called "Carnival Glass". Presumably, because cheap, poorly-made iridized glass was commonly available, Fred (Steuben) and also his competitor, Tiffany, lost the market for

expensive iridized glass.

Somehow, I learned to iridize, and then I realized that Fred told the secret after all. Here is the Big Secret: to iridize glass good, you need blood and sweat. You have to work for it. If you know this prior to starting, the experience will be less frustrating and you will discover that failure is the road to success.

You also need guidelines and tips so that your efforts will have direction. There are so many variables, that the iridizing is more of an art than a science. It is true that chemicals are used, and it is also true that this can be a mechanised science giving you a product like Carnival Glass, but only the skilled artist can manipulate the variables to achieve the finest, one-of-a-kind results.

This article addresses fuming and spraying metal solutions. Keep in mind that Fred Carder probably went beyond this by incorporating the metals in the glass melt, and was able to bring them to the surface by selective reduction. Combine this with fuming or overspray and you have a far better product than simply spraying ordinary glass with ferric chloride or stannous chloride.

Following is a list of early questions, with answers, about this process. Following that are guidelines for materials and methods. If you learn this material you should be able to create the particular iridescence that you want. Remember that it is natural for failure to occur until you control the pertinent variables, then you have success.

1. What is iridized glass?

Iridized glass is glass in which metals, through ion-exchange, replace something in the glass matrix. Thin layers of metals in the surface of glass interfere with light producing unusual rainbows or "Newton Rings" which appear to be always changing according to the makeup of incident light and the angle. Variations in the thickness of the thin metal layers cause variations in the effect. Glass may be curved, and the curvature will affect the changing colours.

2. What are the metals used?

Almost any metal will work if properly applied. Some common metals used are Tin, Iron, Titanium, Strontium, Silver, Copper, Barium, Bismuth.

3. How are the metals applied?

A: Spray the solutions of metallic salts on the hot, finished glass, sometimes followed by reheat in the glory hole, sometimes with a reduction flame.

1. Water and water/acid solutions of metallic salts.

2. Organic solutions (Such as organo-titanium compounds in methylene chloride).

3. Pure metallic compound if it occurs as a liquid. (Titanium isopropoxide)

B: Vapor Deposition (Referred to as Fuming the glass)

1. Heat the dry metallic salts to vaporization and rotate the hot glass in the dense, poisonous, metallic fumes. Sometimes reheat, sometimes in reduction flame. To vaporize: Place salts in a crucible and heat to fuming at glory hole or place salts in a pan and drop on a gob of molten glass.

2. Introduce fumes of metallic salts into a special annealer with a special vent, at annealing temperature.

4. What kind of glass can be iridized?

The answer is - any kind of glass. Your objective in developing this process is to control the variables. Note this important variable: Any glass will iridize, but you may get better results if there is a metal in the glass, such as manganese, copper, cobalt, chromium, selenium, etc. Since metallic salts iridize readily on metallic glasses, you can get special effects by depositing a thin layer of silver before iridizing, or use a silver containing glass. Some metals can be brought to the surface of the glass by glory hole reduction and this will change your iridizing effects. Sometimes you want to iridize clear glass so you get *Verre de soie* or glass of silk (with rainbows). This is easily accomplished on clear glass by spraying with Mother of Pearl Thermoluster for blown glass, manufactured and

supplied by Englehard.

5. What does one do? What is the procedure?

A: Have the solutions ready to spray. Have total, strong, ventilation, preferably acid proof and explosion proof (such as a typical chemistry laboratory fume hood). You can build your own. A plastic squirrel cage blower with explosion-proof motor, made for the purpose, is very expensive. Buy it. You could also use cheap fans, with non-flammable (acid/water) sprays, and replace them as corrosion destroys them. That can be cost effective.

Invent a way to turn the sprayer(s) on/off while you control and rotate the hot glass. This could be a second person (expensive) or a foot switch (cheap).

Devise a convenient, sensitive, oxidation/reduction control for your glory hole flame. Oxidation/reduction may be very sensitive in terms of degree (time, temperature and flame quality) and it may be the key to success with certain combinations of glass sprays and/or metallic glasses. When you find the precise amount of reduction needed, your flame control device should allow you to reproduce that amount of reduction accurately.

B: Sprayer

Devise a convenient on/off switch. Put sediment/water/particle filters in the air line. Use a sensitive pressure control valve and gauge.

The quality of the mist is a critical variable. Droplet size and velocity and droplet/air ratio will often spell the difference between success and failure. Try everything from the inexpensive Badger (art supply store) to air brushes and larger sprayers. Remember that different solutions have different requirements for type of mist, and you find the best conditions through trial and error. Generally, go for a fine foggy mist.

Metal nozzles will corrode with acid sprays. The Badger sprayer has a very inexpensive metal nozzle which can be screwed out and replaced easily. The rest of the parts are plastic and glass. I have had good results with the Badger and replace as needed.

Make your own sprayers: Use the age-old trick for producing mists in the chemical laboratory. Draw out a piece of glass tubing and cut the narrow neck. The resulting pieces look like medicine droppers. Place one tube vertically in a container of water. Attach the other tube to your controlled air line, bring it horizontally to the tip of the first tube

and watch it spray. The horizontal jet of air creates a vacuum in the vertical tip and produces a fog. Observe how the mist changes as you change position of the air tube. Different tubes (different orifice sizes) will make different mists. A given set of two tubes makes different mists depending on arrangement and air pressure (velocity). When you see how this works, you can experiment under more control by drilling out a piece of wood or metal to hold the tubes. Use set screws to hold the tubes in place after proper adjustment. You will find that iridizing larger pieces of work requires a larger fog, larger orifices, and uses more spray. Paperweights and goblet sized work uses very small orifices and uses less spray. Size down to prevent wasting excess spray.

Make lots of tubes (sprayers) and experiment with water. When you are ready to use a corrosive or dangerous spray, put a piece of plastic or glass with a hole in it on top of a jar of the spray, and drop the vertical tube through the hole so that the block holding your spray assembly rests on the glass plate or plastic. Brace it if needed, and spray away.

Since you do not know which fogs will work best you will have to experiment. Start with just one kind of metallic salt solution. The solution may or may not be a good one for your requirement, but work with just the one spray for now. Put up a good number of gathering rods to heat and have a cullet bucket handy. You are preparing for numerous tests with minimal time and cost. The sprayer is ready and you have selected a pressure (velocity) that looks 'foggy'. Take a small gather, marver round and flatten it so that it looks like a lolly-pop on your gathering rod. This gives you flat and curved surfaces to look at. Reheat in the glory hole and note the heat (since you will be iridizing finished pieces, look for a heat that is not deforming the glass). Englehard Thermoluster will work at around 1000F and Tin or Iron might like 1100F to 1150F on the surface.

From the glory hole reheat go immediately to the sprayer, rotate once in the middle of the fog and look at the result. If nothing happened, try again with more spray (rotate twice) and so on. When you are getting a result, see what happens if you repeat the sprayed piece a little, a lot, or more than once in oxidizing conditions and then in reducing conditions, from slightly reducing to greatly reducing. When you get something happening, do it over again with changes in the spray pressure and fog type and note the results. Dispose of the bits in the bucket and make a new one as needed, they only take a few seconds to make and there is no sense in iridizing a finished piece until you know what the

result will be.

Use a logical method or sequence of changing variables and note your results. This will get you there faster than trying everything and everything at random. If you expect failure until the right variables are found, you will get success, and it will not be frustrating. Expect to spend a lot of time experimenting on bits, and keep noted of good results, because after a few years you may forget how you did it and have to research the process all over again.

VARIABLES

GLASS COMPOSITION Metal containing glasses, non-metallic glasses.

METALLIC GLASS SURFACE Oxidation and reduction in the glory hole.

SPRAY COMPOSITION Different chemicals, different ratios of water/acid chemical.

TEMPERATURE OF GLASS WHEN SPRAYING
OXIDATION/REDUCTION AFTER SPRAYING
Too much reduction = matte surface.

QUALITY OF MIST Try them all for each different spray.

TIME (AMOUNT) OF SPRAYING Too thick or too thin = nothing.

OVERSPRAYS Sometimes you repeat spray with the same solution, sometimes you repeat spray with different solution(s), try thick and thin layers. Many unique colors with oversprays.

SEQUENCE OF OXIDATIONS/REDUCTIONS WITH OVERSPRAYS

THE WEATHER Room temperature and humidity.

MYSTERIOUS UNKNOWN FORCES THAT EAT GLASSBLOWERS

When experimenting try to work with one variable at a time and try all aspects of that variable. Eventually you will have a combination of variables that belong to a particular kind of glass and spray.

This sounds like a lot of experimentation, but if you set up for it and set up a lot of bit rods you can test hundreds of variables in one day. If you do not see results forthcoming, try a different spray. Different glasses react to different sprays.

CHEMICALS USED FOR IRIDIZING

preparation:

1. Weigh the proper amounts of the metallic salts and mix and crush these with a mortar and pestle.

2. Add these to the wet medium.

A Distilled water. Often used. May cause checking of the sprayed surface.

B Alcohol or Water/Alcohol. Seems to work better. Evaporates quickly.

C Water and acid. Generally use Hydrochloric Acid, (Muriatic Acid) (Swimming pool acid). The acid allows more of the metallic salt to be held in solution. If the salt dissolves in water (Ferric Chloride), dissolve it in water and add acid to this solution. If it dissolves in acid (Stannous Chloride) dissolve it in acid and add this solution to the water.

It is possible to brush these solutions on the hot glass rather than spraying.

The amounts of metal salts are by weight, unless otherwise indicated. Mix dry and use for fuming, or mix dry and make into solutions.

BLUE

Stannous Chloride	90
Strontium Nitrate	5
Barium Chloride	15

RED

Stannous Chloride	88
Strontium Nitrate	7
Barium Chloride	5

OPALESCENT

Stannous Chloride	90
Bismuth Nitrate	10

GOLD

Stannous Chloride	350gm
Strontium Nitrate	150gm
Ferric Chloride	2.5gm
Hydrochloric Acid	5000gm

REGULAR OPALESCENT

Stannous Chloride	100
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BLUE-GREEN OVER DARK GLASS

Stannous Chloride	60
Ferric Chloride	40

BLUE OVER AMBER GLASS

Stannous Chloride	70
Strontium Nitrate	15
Barium Chloride	15

RED OVER DARK GLASS

Stannous Chloride	80
Strontium Nitrate	5
Barium Chloride	5
Ferric Chloride	10

STANNOUS CHLORIDE SOLUTION

- 1 part by volume stannous chloride crystals
- 1 part by volume muriatic acid
- 2 to 4 parts by volume water

You may replace the one part metal with Ferric Chloride.

AQUEOUS STANNOUS CHLORIDE

To make a saturated solution of stannous chloride, add as much as you can dissolve in distilled water. Heat helps it to dissolve. Store in a stoppered bottle at room temperature. There will always be an excess of undissolved crystals in the bottom of the container. Pour off and use the clear solution.

TITANIUM (IV) ISOPROPOXIDE 98%

This is used as -is to spray directly on the glass. It is a colorless to pale-yellow liquid. Melting point 20 degrees C. Boiling point 58 degrees C. Flammable. Flash point 81 degrees F. Burning releases toxic and corrosive fumes. No unusual fire or explosion hazards. Hydrolysis releases isopropanol. I have found this easier to use and clean up than the Englehard preparations. It is relatively safe and easy to work with if you follow the simple precautions of not ingesting, applying to skin and eyes, and not inhaling the substance. I spray it directly on the glass and have not had any instances of flame or ignition. It gives great results as a general iridizing solution. The solution must be kept warm (it is a liquid above 20 degrees C) and boils at 58 degrees C. It does not hurt the liquid to freeze, but for the spraying it must be warm enough to be a liquid. On chilly days I keep the sprayer ready by supporting it in a warm water bath. The safety data sheet indicates that the flash point is 81 degrees F but I have had not problems with temperatures above 81F.

I clean up with alcohol, and if titanium deposits in a fine nozzle, I clean up with hydrochloric acid wash and rinse with water. Always use a clean, dry sprayer.

David Gruenig

Reprinted with permission from The Independent Glassblower Issue No 27 September/October 92

David Gruenig, West Barnet, Vermont is the Editor of The Independent Glassblower. Mark Brabham of Australian Combustion Services brought the article to the attention of the Magazine Board.

It is recommended that anyone using the information contained in this article first checks with suppliers of chemicals for appropriate data sheets and possible hazards in handling the substances. Fume cupboards and protective clothing are essential for chemical preparation.

DAYDREAMING AT MEETINGS:

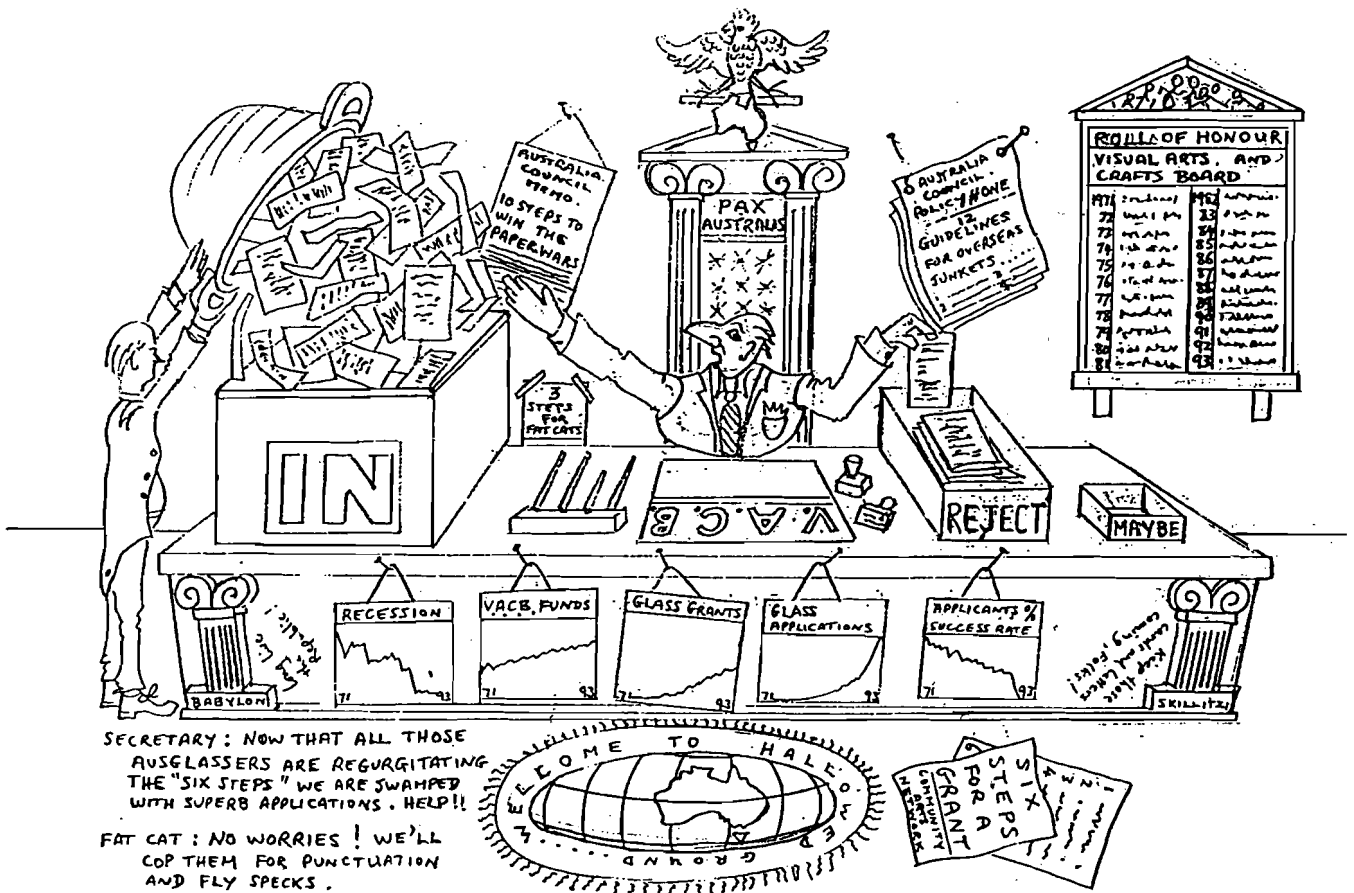
The NAVA/CCS Professional Development Seminar, Adelaide, November 11, 1993.

Stephen Skillitzi

The following is reprinted from SA Crafts 4 1993.

Gratifyingly well-attended and cogently presented, the collaborative exercise at the Lion Art Centre's Nexus venue came very close to seminal in its three-pronged message: grant applications, self-promotion and commercial gallery/exhibitor interaction. Without seeking to ignore the latter two topics which certainly deserve equal billing, it was the broader implications of the Community Arts Network's Funding Application Workshop Notes that triggered, for this attendee at least, the most irreverent and delinquent daydream.

(given the arts industry's divergences, its vested interests, its cheerful supporters) seems an impossible dream, we may be too far downstream to swim to a different shore - too entrenched in ongoing battlefield funding tactics between rival phalanxes, councils, associations, societies - to ever resolve those weaknesses. After 23 years or so of Australia Council grants is it futile to question the philosophical basis for the entire program? Have the megadollars allocated to the hundreds of recipients been so successfully carried out that the cynics, critics and lateral thinkers should bite their dissident tongues?



The bottom line of the lecture notes supplied, headed "Six steps to guide the preparation stages", instructs grant applicants to *play the devil's advocate.. to find the weak points in your application...* But outside the lecture's terms of reference were the "weak points" of the entire funding system. Even if detailed consensus on these broader *weak points* was achieved, which

In the early seventies it was politically correct to be sceptical about these freebies, a legacy of the Whitlam era's largesse. For example, Peter Rushforth, who, from the fifties, advocated pottery-making as a viable lifestyle choice of high integrity, confided to his 1970 Sydney National Art School colleagues that *I don't like these new Craft Board*

grants; they will make us potters too dependent on government handouts and will generate an avalanche of time-consuming paperwork. While these off-the-cuff broadsides were no doubt assuaged by pro-grant system comments, they appeared to have more than a grain of truth. Perhaps even prophetic words, as this meeting attendee dreamed his way through the 15 minute presentation by the obviously-qualified grant committee ex-member now turned consultant.

Then the nagging, be-devilling thought occurred: what if all these sage pointers for getting the jump on the other rival grant applicants could be likened to a sort of benign arms race? Historically, that has fostered ever-more sophisticated means of outwitting, outgunning the enemy in a never-ending escalation and lust for dominance. Could the efficiency-driven, debt-laden, ethically-bankrupt collapse of the Soviet Empire (for decades haemorrhaging in its anti-Western alliance stance) be an oblique metaphor for our own dollar-driven grant application escalation? After all, both political and artistic visions expand, whilst the targeted geopolitical totality and the arts-funding allocations are essentially static in real terms. Has the crunch come in both arenas? Where the real growth seems to be is in the advisory services available to artist-craftspeople - a burden-sharing exercise to ameliorate rising competitive pressures.

That brings us back to the relevance of the circulated Community Arts Network's six-step guide. How the arts industry has radically reinvented itself under the grants system post-1970 (Australia Council plus the myriad other funding bodies). Take the first-ever Crafts Board grant to a glass-worker in May 1971 - that successful applicant would have failed dismally the current six steps that are apparently *de rigueur* in 1993. That was hand-scrawled on a page or two ripped from an exercise book, accompanied by some questionable slides and loads of unstated optimism. But one would be an unabashed Luddite to wish for the return of those native application starved days. After all, today's highly competitive grants scene spawns healthy professionalism and clear focus and self-analysis, but can this competitive pendulum swing past the happy balance into counter-productive arts industry wide? That is, if we could total the immensely-energating grants-related paperwork and time and expense for artists and administrators nationwide and somehow qualify that total against dollars allocated to arts workers, would we get a nice warm glow of satisfaction? Has anyone attempted such an equation as that? Would the figures have sufficient credibility for cost-benefit purposes? To

be sure, many grant committees and advisers provide helpful orientation aimed at reducing the burgeoning glut of 'also-ran' applications.

Missing from the six steps guide was the pragmatism of persistence and recycling previously rejected application material, with suitably up-dated c.v. and slides of course. Professional development does not need a major revamp to meet each annual deadline, since arts workers are usually more stable and in for the long haul. If that street-wise recycling mentality really caught on, how would the current committee structure react to the paper flood? And do we practitioners of the 1990's relish such a grants-polarised lifestyle so foreign to those visionary architects of the sixties craft movement? Cynics would equate the six-monthly application syndrome with the integrity of idly spinning a Tibetan prayer wheel or of lip-sync opera tenors, the deceit of acrylic stain glass overlay or pretend wheel-thrown slip-cast pots. There may well be a personal advantage short-term but collectively long-term does our arts industry benefit? However pragmatists would echo Woody Allen's homily: *Seventy percent of life is just showing up on time!*, so in these recessionary times let's grind out that paperwork by rote.

One suspects that the economic market pressures and the entrenched infrastructure for disbursing Federal and State budgets together lock us into this current system. Of course, other cultures espouse contrasting models for fostering the art/craft scene but with often less to show for their efforts than in Australia. Besides, it is "the devil we know". So why not, as the Community Arts Network notes dictate, "play the devil's advocate"?

Abruptly wrenched from these tangential musings, this attendee dutifully joined in the well-earned applause.

Stephen Skillitzi

Stephen Skillitzi has been working with glass since the beginning of the hot glass movement in Australia. He is currently entangled with preparations for the Ausglass Conference "Heart of Glass", Adelaide January 1994.

COMMUNITY ARTS NETWORK South Australia
Funding Applications Workshop guidelines are available from:
Community Arts Network, 278 Halifax Street
Adelaide SA 5000, Ph: (08) 232 4343, Fax: (08) 232 4336.

ART OF THE OBJECT

South America

An exhibition featuring 25 Australian craftspeople is currently showing in South America. Craft Australia is managing the presentation of the exhibition which opened at the Salon Municipal de Exposiciones in Montevideo, Uruguay on June 7. The next venue, in Santiago Chile, plays host to the Australian work in October.

Five glass artists are represented in the *Art of the Object* exhibition: Gerry King, Nick Mount, Giselle Courtney, Ian Mowbray and Graham Stone.

Chief curator of the Montevideo Gallery, Professor Alicia Haber visited Australia last year to assist in the planning stages and Robert Bell of the Art Gallery of Western Australia acted as consultant advisor for the project. He co-ordinated 5 selectors, each a specialist in either glass, ceramics, textiles, metal and wood.

Robert Bell, who witnessed a great response, reported that the show had a considerable impact on the local cultural scene. Apparently they had not seen a presentation like it before, and Robert speculated that *Art of the Object* could become a watershed for South American exhibitions, at least in the diversity of work on offer.

The Australian Consulate in Buenos Aires was apparently so impressed with the work that they tried to organise funding to have *Art of the Object* shown in Buenos Aires. This did not eventuate but appreciation for the work has been so strong that it will be interesting to see whether the show sows the seed of further cultural exchanges between Australia and South American nations.

Graham Stone



C o r n i n g

Cameo plaque carved by George Woodall at Thomas Webb & Sons, Stourbridge, England, about 1890. 46 cm diameter.

In the collection of The Corning Museum of Glass. Corning, New York, 14831.



WORKSHOP - ENGRAVING ON GLASS

MARGOT FREEMAN

MONASH UNIVERSITY, PENINSULA CAMPUS
FRIDAY 15TH APRIL. 1994

Margot Freeman is a Sydney based artist, who studied drawing at the Julian Ashton School of Art, London and spent two years working with Ann Dybka in the methods of intaglio engraving.

Her trip to Melbourne was sponsored by the Monash Peninsula School of Art and the Students' Arts Society.

The day started with an informal talk by Margot about the methods of engraving on glass and the responsibilities of the artist to respect the medium. Engraving on glass, as Margot made clear, needs a high level of concentration and the drone of engravers showed that all participants were prepared to

undertake this level of commitment.

There was an opportunity to relax and to talk of 'glassy things' during a barbeque lunch in the garden, then back to more engraving. Margot gave all her energy and experience towards assisting each participant to realise his or her individual design in glass and developing a greater knowledge and awareness of glass engraving.

Participants agreed that the workshop was highly successful. Thanks to the students from Peninsula Campus for organising and hosting a great day.

Jane Byrne

To whom it may concern,

From DAVID MILLER

13809 Cronese Way, Apple Valley, California,
USA, 92607 (619) 946-4756

I am interested in employment at a glass shop/studio/factory in Australia. I am also interested in information on the Jam Factory in Adelaide. Enclosed is my resume.

Sincerely yours,

David Miller

OBJECTIVE, To be a career glass blower.

EDUCATION

7-1-92\7-14-92 Penland School, North Carolina
studied glass blowing under Richard Jolly.

9-1-82\12-12-85 Cal State, Fullerton
studied basic glass blowing under John
Stockesberry.

9-1-77\12-12-80 Dana Hills High School, Dana

Point, Ca.
graduated in general studies.

EMPLOYMENT

1-12-94\2-12-94 Sun Beam Glass, 70 Macklevy
St. Grey Lynn, Auckland, New Zealand
assisted master glass blower/artist Gary Nash.

11-12-87\11-12-87 Blodgett Glass, Ca.
blowing and finishing glass oil lamps and perfume
bottles

5-5-87\8-8-87 John Barber Glass
apprentice punty and bitt boy

REFERENCES

Buzz Blodgett, Owner Blodgett Glass, 1086 Hygie
Encitas, Ca. (619) 942-2002

John Stockesberry, Glass Professor at Cal. State,
Fullerton, 10th St, Laguna Beach, Ca. (714) 499-
5157

Grant Miller, Sculptor, 702 Monarch Way, Santa
Cruz, Ca. (408) 429-6192

G L A S S S H A R D S

Church Scene of March 11, 1994 reported the opening of a new building at St Catherine's Anglican School, Waverley NSW by Dame Joan Sutherland, a student at the school between 1934 to 1943.

The new building, named The Dame Joan Sutherland Centre contains a wide range of spaces for arts activity containing computer and multimedia state-of-the-art equipment.

At the heart of this centre is a new chapel coordinated by consultant architect, Alec Tzannes. Light is the central design element with light being brought into the space through hidden skylights. A seven-metre window was designed by Warren Langley and uses a range of modern glass technologies to express the St Catherine's motto from Colossians: "In Christ are hidden all the treasures of wisdom and knowledge".

A small secluded space, off the main chapel, is the setting for a stained glass window commissioned by the Old Girls' Union. The artist, Jeffrey Hamilton, has designed 'an abstract portrayal of the faith of St Catherine' in colours appropriate to the purpose of the room - a quiet place of refuge and for meditation.

During Summer 1994, the Central College of Arts and Design, London, has an ambitious program of contemporary stained glass exhibitions running in the Cochrane Theatre Foyer Gallery.

1. May 23 - June 11
MARK ANGUS
2. July 4 - 16
KLAUS ZIMMER
3. August 8 - 26
JULIA ST CLAIR FORDE
JOHN PATSALIDES
4. August 30 - September 16
ADELE CORRIN
CAROLINE BENYON
JEAN BAILEY
5. September 19 - October 8
MIKE DAVIES

The exhibitions are curated by Amal Gosh. Head of Glass at the College, and are sponsored by the London Arts Board. Our congratulations to Klaus Zimmer.

Recent glass exhibitions in Melbourne have included two shows at Art Affair in Carlton. The work of Alan Ward (glass / metal sculpture) and Gisela Hunter-Hanesch (stained glass panels) proved that monumental ideas can be slotted successfully into tiny spaces. (Art Affair is possibly Melbourne's smallest gallery). Their successful show was followed in July with a selection of glass formed and blown sculptural forms by Alison McMillan.

'Symmetry', curated by Kevin Murray, has been showing at the Ian Potter Gallery, Melbourne University. The premise of "Symmetry" was the dialogue between crafts allied to kindred trades and professions and exploited their inherent parallels and differences. "Glass" was teamed with "Jazz", Maureen Williams and Neil Roberts interpreting the theme in very divergent ways. Maureen's "Octavv" - tall, brightly colour - banded tubes - suggested rhythm and counterpoint while, Neil built towers from clear commercial glass objects to create his "Cryonic Quintet".

Derek Pearse has completed and installed a lancet window of St Claire in St Peter's Anglican Church, Brighton Beach, Victoria. It completes the historiated windows in the nave and is designed to complement the St Francis window made by Whipple's of London in the 1940's.

David Wright's latest commission for the Cabrini Hospital Chapel, Malvern, Victoria was unveiled recently. Using familiar Wrightian themes it marks his return to glass-in-architecture after the successful completion of his environmental work in the Bourke Street Mall in the centre of Melbourne's shopping district.

STUDIO TO LET (SHORT TERM)

From Christmas '94 until end of March '95 in Leichhardt, Sydney

Fully equipped for kiln-forming glass, suitable for many art/craft practices.

Please call Meza on (02) 560 9136

Crafts Council of the Northern Territory,
Alice Springs Division



Alice Craft Acquisition

19th MAY TO 4th JUNE 1995

THE ARALUEN CENTRE EXHIBITION GALLERY

Closing dates: entry forms 26 April 1995;
craft works 5 May 1995.

Crafts Council NT, Alice Springs Division.

PO Box 85, Alice Springs NT 0871.

TEL. (089) 524417.

Paperweight Collectors

Mrs Rosalind Gray of Melbourne is a paperweight collector and is interested in either joining or establishing a collecting circle.

Anyone who knows of an existing one or would also be interested in getting one going, contact Graham Stone on (03) 329 9966 and he will introduce you.

James Thompson in New Zealand

Following the success of the James Thompson kiln building workshop at Melbourne's Cold Glass Workshop in 1993, he has now conducted a similar event in Auckland, New Zealand.

The question being asked around here is will New Zealand, or James, ever be the same again?

The event, organised by Elizabeth McClure, was held at the Unitec Glass Studio from the August 8 to 12. (Unitec was formerly known as Carrington Polytech)

Graham Stone reports that the "Irish Kiln" in Melbourne is performing admirably and the Refrasil lining shows no signs of deterioration after a year's constant use.

More From Aotearoa

N.Z.S.A.G. is seriously considering changing its name to *SPLINTER*, the Glass Art Association of Aotearoa/New Zealand, and at time of publication is likely to have already done so. Across the Tasman, we like the name.



Ruth Allen