

GLASS

AUS GLASS AUS GLASS AUS GLASS AUS GLASS

ASS AUSGLASS aus glass

AUS · GLASS aus glass AUS (

AUS GLASS AUSGLAS

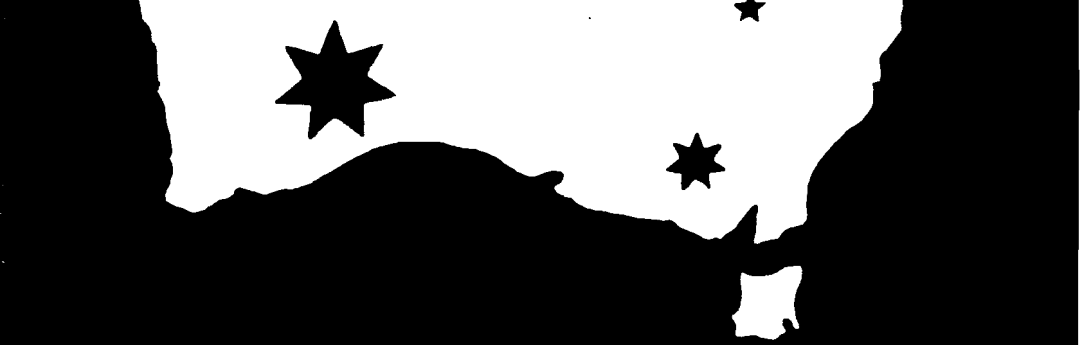
GLASS

AUS AUSGLAS

AUS AUSGL

SGLASS AUSGLASS

AUSGL



AUSGLAS NEWSLETTER 1979. No. 1.

At last the long awaited newsletter. Numerous reasons for the delay, many arising from the difficulty of interstate communication. Little in the way of technical information in this, the first newsletter. The major reason for this absence has been the lack of incoming, volunteered technical information for subsequent dispersal.

If forthcoming issues of our newsletter are to function as a courier for valuable information can we PLEASE receive information you feel may be of value to others working in similar fields, irrespective of what form it arrives in. We need it if the newsletter is to function as was envisaged. All such information can be addressed to: AUSGLAS, P. O. BOX 193, FORESTVILLE, N.S.W., 2087. This also applies to membership applications and the questionnaire on the last page of the newsletter. It is important that the replies to this newsletter be returned within the month to enable processing of the responses and subsequent inclusion in the next newsletter.

The four person Sydney executive has been formed and is as follows:

- David Saunders
- Maureen Cahill
- Ellis Eyre
- Cherry Phillips

By now everyone has had time to assimilate and assess the first national glass conference. It is reasonable to assume that the conference was a success. Certainly it was the first opportunity many of us had to meet others working in the same field and suffering under the same problems of isolation and poor to non-existent dispersal of information. It is hoped that the seeds have been sown for a better communication and freer interchange of information.

Ideally, and with the support of members, this newsletter should act as a forum for ideas, queries, results of experimentation and so on.

Speaking of Australian Glass, it will by now be obvious that P. I. G. has given way to AUSGLAS. Although People in Glass was amenable to most at the end of a tiring conference, it was subsequently met with increasing distaste and disapproval by the various boards, councils, media etc. The constant criticism was that the flippant, humorous nature of the name was not in keeping with the serious, professional vein which we wished to convey in the promotion of our chosen medium.

Prior to adopting the new name, I had a series of discussions with a number of conference participants regarding a suitable alternative. Nothing positive was forthcoming, resulting in the autonomous decision to adopt the second biggest vote catcher at the conference - namely AUSGLAS. As usual, there will be those who object for one reason or another. The decision though, was justified in view of the constant flak and unwillingness of many to take the glass movement seriously.

In the interest of maintaining a credibility and a professional approach to the newsletter, we must also ascertain whether members wish to allow advertising as part of the newsletter (bearing in mind this is one way of defraying costs).

Those who attended the conference may recall two copies of constitutions which Rob Knottenbelt presented for consideration. These were available for reading along with other reading matter in the conference room. One was the South Australian Constitution, the other from the Potters' Society. As no decision was reached, would those interested in re-reading through these constitutions with the purpose of adapting and/or adopting an organizing our own constitution, please indicate in

questionnaire. This is of paramount importance if we are to function as a society and unless we hear from others interested, the executive will meet to put forward a proposal in the next newsletter. However, we look forward to some responses.

OPEN FORUM & TECHNICAL SECTION

THIS MAY BE HELPFUL

Recently, I arrived in Orange to find my drum of Leonora cullet had been dumped during my absence. In an effort to flux-down window glass to a compatibility with the Kugler colour rods, I found that various necessary ingredients can be gleaned from obscure sources in country areas.

- Borax from the local fertilizer company.
- Soda ash from swimming pool suppliers.
- Barium Sulphate (barytes) from the local radiologist and of course there is always a local potter who can help out with some feldspar.

Warren Langley.

BASIC GENERAL DATA FOR KILN USE

I hope this information on mould-making and kiln use will be of some help to those interested in this area of glass working and will serve as a "kick-off" point for what this open forum and technical section will represent to us in the future, as we receive a wide and varied input from all of our members.

CASTING

For 3 dimensional form requiring modelled shapes, layered colour, opaque and translucent effects, use glass in powder granular or lump form. Originals can be modelled in wax

(lost wax process) or clay. As the mould is broken from the glass after firing a one piece mould is best if possible.

There must be:-

1. A feed into the mould to hold excess glass to compensate for air in granules.
2. In most 'enveloping' moulds air holes must be drilled.
3. Always crush glass into smallest particles possible, avoiding the shrinkage into large air pockets.

Temperatures: When using crushed glass in heavy moulds, moulds must be taken up slowly to avoid cracking and kept in excess of 900 degrees for a period to soak. This varies with mould size and glass type etc. For instance, do not take Soda-lime glass in excess of 950/1000 degrees and hold for too long at these temperatures or glass will devitrify.

When casting plaster or crystobolite and/or both are recommended.

Crystobolite (a form of silica)

When used as a mould-making material for small moulds and crushed glass, use and mix like plaster. Always securely 'wire' mould by reinforcing the outside walls with wire tightly wound around mould.

Plaster and Sand

A mixture of 3 pts. plaster to 1 pt. silver sand is used to make draping moulds requiring forms not possible in metal sheet (they are usually cast from clay originals). It is also a much more sensitive texturing material and a stronger mix than plaster only.

Other Mould Materials

Metals, sheet or welded, bolted wire constructions (Rust free). Glass must be able to expand and contract within a metal mould, this usually means it is best to split a mould into pieces.

Ceramic A variety of ceramics, kiln props, refractory bricks can be used as kiln formers providing separators are used. Bisque moulds (use stoneware clay, fired to stoneware temperatures) are best suited for reproduction

SEPARATORS OR 'RESISTS'

ALL Moulds and any surface which touches the glass should be coated with a separator.

1. Whiting, crystobolite, sieved or painted (diluted with water) for a variety of textures.
2. French Chalk (purified talc) for a fine finish or for separating glass from glass.
3. Ceramic Fibre Paper (high insulation paper).

Maureen Cahill.

An Exhibition is being held at SPRINGWOOD, N. S. W., in September and profits from the exhibition are to raise funds for a stained glass window for the island "GALOA" in Fiji.

For more details, anyone wishing to submit work, contact: Joy Ballard,
Box No. 1,
NORTH SPRINGWOOD, 2777 N.S.W.
'phone: (047) 541770.

A special thanks to Mark Thompson who did such a tremendous job in organizing The Jam Factory Exhibition and making it the success it was.

INTERSTATE NEWS

Reports from state representatives have come from Con Rhee in Tasmania and David Wright in Victoria.

TASMANIA: It appears that the hot glass facility at the T.C.A.E., established by Dick Marquis, is once again firing under the auspices of Les Blakeborough. Glassblowing forms a one unit option within the ceramics department and four students are utilizing the facility.

Late March saw Con Rhee's first major, homestate exhibition of freeblown glass. Well accepted, by all accounts.

VICTORIA: The Mornington area, Victoria, staged a recent flat glass show. Unfortunately it was plagued by the traditionalist brigade who felt that any glass not painted did not qualify for inclusion. This was despite the fact that many of the non-painted works by contemporary glass artists included the equally demanding treatments of sandblasting, etching, fusing and other kiln-worked effects.

Eva Almeberg, from Sweden has completed her craftperson in residence at Preston Institute of Technology, culminating with an exhibition of her work in June, after which she'll spend a month looking around at a bit of Australia, returning home end of July. We wish her well and look forward to her keeping in touch with us in the future.

N.S.W.: Sydney College of the Arts has installed two new, sizeable kilns and now have a separate studio area solely for usage by students electing to study glass as a minor area of study, as a part of the Visual Arts course under Maureen Cahill.

Warren Langley had a recent exhibition at the Willoughby Workshop Arts Centre featuring, for the most part, three series of blown glass works executed on the Crafts Board's mobile furnace; also included were some recent flat glass panels.

Nick Mount showed in Sydney from 19th June, for two weeks at the Art of Man Gallery, Paddington.

SOUTH AUSTRALIA:

REPORT ON THE JAM FACTORY EXHIBITION AS WRITTEN BY CON RHEE FOR THE CRAFT COUNCIL OF TASMANIA'S NEWSLETTER.

The Jam Factory Gallery was the venue and sponsor for the first Australian Contemporary Glass Show organized by Gallery Director, Mark Thompson.

Over 200 glass items were exhibited including leaded and stained glass, etched and engraved flat and hollow ware and a large range of hot blown glass. The leaded glass panels were mounted in black false walls along one side and back of the gallery and the backlighting illuminating these works made them irresistible. The effect rather overpowered the impact of the blown glass which was mostly displayed on matt black boxes. These boxes, together with the black walls, ceiling and dark floor; tended to push the glassware into the background. The high intensity back-illumination of the panel glass, coupled with low gallery light intensity would seem to preclude the satisfactory showing of blown glassware in the same space.

David Wright from Melbourne exhibited a large rectangular leaded panel as well as two freeform panels, all with biological, anatomical themes with detail shown in fused glass. Klaus Zimmer showed two metal-framed windows which radiated a very peaceful, quiet, dark atmosphere.

David Saunders and Cherry Phillips, both from Sydney, each showed large rectangular panels; Cherry's being a detailed stained/leaded glass statement based on tantric symbolism of the cosmos and its elements. Ann Atkins submitted four small square abstract panels - "Sardinia 1-4" and Cedar Prest showed a panel "Homage to Bali" in which there was almost as much lead as there was glass - the image being composed of hundreds of small diamond-shaped pieces of glass, put together by Kurt Florimond who works for Cedar in Adelaide.

Sando & Taylor (S.A.) exhibited some attractive Art Nouveau botanical themes with powerful but simple chromatic effects. Some very painstaking and skilled etched and engraved work shown by Ann Dybka and Helmut Hiebl working with hollow glass, glass rock and plate glass.

Blown glass from S.A. was heavily influenced by the forms and techniques introduced by Sam Herman via the Jam Factory Workshop, e.g., the work of John Walsh, Tom Persson, Richard Kay, Stan Melis and Rob Knottenbelt with emphasis on colour in abstract patterns via enamels on loose bottle and bowl shapes. The exception from S.A. was Gerry King who submitted some attractive sandblasted, lustred, blown sculptural forms.

The work from Tasmania: Les Blakebrough, Richard Clemens and Con Rhee showed no common influence. Richard exhibited some well-controlled perfume bottles produced by lampwork techniques and Les showed a series of very glossy, stoppered bottles and colourful bowls while Con presented some delicate, large, opaque white plates decorated with cane work and trail decorated bottles.

Nick Mount's (Vic.) work was readily identified by his controlled, thin, coloured forms, decorated with cane work. Denis O'Connor from Caulfield Institute in Victoria showed a series of tall, cylindrical, clear blue bottles with very delicate necks and a pair of well executed open vases decorated with trails were exhibited by Warren Langley of N.S.W.

Con Rhee.

MEMBERSHIP

Membership to the society was discussed at the conference and three categories will be adopted.

1. FULL MEMBERSHIP

- i) Limited to practising artist/craftsmen working with glass including blowing, casting, kiln forming, carving/cutting, stained glass, lampworking etc.
- ii) Fee. \$20.00 per annum.
- iii) The applicant must reside in Australia.
- iv) Eligibility as a full member requires that the applicant be registered as a craftsman with the Resource Centre, Crafts Council of Australia.

2. ASSOCIATE MEMBERSHIP

- i) Is open to ALL those with an interest in glass.
- ii) Fee. \$15.00 per annum.

3. STUDENT MEMBERSHIP

- i) Is open to all full-time students.
- ii) Fee. \$10.00 per annum.
- iii) Full details of the full-time course attended.