



AUSGLAS
NEWSLETTER
1980

The Australian Association of Glass Artists

FROM RETIRING PRESIDENT

At the conclusion of the 1st term of AUSGLAS presidency, this is I suppose an ideal time to pause and reflect. Several things came to mind.

Firstly and importantly, AUSGLAS continues to exist as a loose-knit organisation held together by common interests. Added to this shared interest is the possibility of physically gathering every two years for conferences to this end I am looking forward to the Melbourne Conference in early 1981. The six-monthly newsletter fills the communication gap in the interim.

There can be no doubt in anyone's mind that the overall quality and standard of Australian glass is ever on the rise. Much of this is surely due in part to the increased communication and imparting of knowledge within the glass community. Hopefully the Wagga Wagga City Gallery Show early next year will reflect the present state of the glass arts.

Thirdly and reassuringly, it appears that the ever spiralling cost of working in glass (both hot and cold) has still not defeated the determined, and professional viable glass studios are operating in most States. With increased college facilities, and better glass education opportunities we can expect a continual input of new ideas and energies into the existing glass scene.

*Warren Langley,
June 1980.*

FROM EL PRESIDENTÉ

Ausglas remains the only wide-ranging association of glassworkers in Australia. I see its main reasons for existence as firstly to provide a formal link between people with an interest in aspects of glass, a link which once established is often carried on in an informal 'friend' basis, eliminating the isolation that can develop in this country where distances often prohibit frequent contact. Secondly Ausglas acts as an information bank, both on specific technical matters and also on who is doing what and where. This helps to break down the 'don't let anyone know how I do such and such' which most of us suffer from time to time and is more a measure of insecurity than anything else. Thirdly Ausglas can act as a focus to present some consensus of Australian Glassworkers in dealing with the public and administrative bodies and as an indicator in measuring various aspects of glasswork in this country, and also to be an organisational machine for the occasional conference.

Most of these ideas will be brought together in an Ausglas conference to be held in Melbourne early next year. Details are being worked out now as you will

see further on in this newsletter and ideas are being asked for. It is your conference and will be based on participation. The Melbourne Committee has put forward some suggestions but at this stage we are keen to receive your thoughts on the form and content of the conference. Our great strength is the support we can give each other by sharing good and bad experiences and I think that the amount of common ground to be found therein will be enormous.

Inability to follow our chosen course is a spectre that lurks in all our minds, whether financially based or otherwise. This is probably closer to those who have newly graduated or started in glass work than it is to the lucky established few; hence contributions to the conference can be made equally by students, newcomers to the field, new graduates, as well as those who have been working in glass for some time.

The conference will provide an opportunity to assess what has happened since 1978, both individually and as a whole, to look at issues of health, marketing, education, discrimination and so on.

Apart from all this, it will be good to see each other again and to meet new members.

See you then,
David Wright.

THE GLASS WORKSHOP AT THE TATACHILLA SUMMER SCHOOL, JAN 1980

The old buildings of the Tatchilla Winery have been used for a number of years as the venue for the South Australian Crafts Council Summer School. The choice is an inspired one. Stairways link many levels of cavernous rooms making for a Gormenghast environment with sunlight and the laughter of people in crafts.

Jean Pattison, the Summer School Convenor, mothered, organised and co-ordinated a group of craftspeople from different areas, who in turn each led a group of enthused students further into the skills and insights of those fields of Ceramics, Leather, Weaving, Jewellery, Fabrics and Leaded Glass and Hot Glass.

Con Rhee was the leader of the Hot Glass Workshop. He had set up a small, primitive, but workable, hot glass studio with equipment mostly loaned by the Jam Factory. Con and assistant tutor Gerry King had arrived early at Tatchilla and worked to 'red-eye' stage organising the furnace, annealer, and all the necessary tools and equipment in readiness for the thirteen students from most parts of Australia to begin on the Saturday morning.

Friday evening found the 'glass people' clustered around the reassuring roar of the furnace. The edge of the mystery was near revealing. Con Rhee gave a detailed introductory address on Saturday which covered the use of all tools and equipment. He demonstrated wherever possible stressing the sense of safety. The student group was then introduced to their work schedule and the idea of programming two demonstrations daily with the tutors followed by personal tuition for part of each two-hour session. Films, slide shows and discussions became part of the 'finding-out' process. Meals were either totally forgotten or sometimes attended. Glass fascination gets one and all.

Con's work echoes his intensity of purpose in searching for a purity of form in glass. He passed on that disciplined approach to his students at Tatachilla. His working style of assured thoroughness offered the opportunity to see and understand the meaning of 'flow' in a craft.

In his demonstrations of various techniques each morning or afternoon, Con was ever the teacher, explaining the complexities of the creation of a piece and always able and prepared to answer questions about any development.

During the tuition times inspiration and wonder wrestled through the practicalities of new skills. Con teaches at a demanding level, as does Gerry, and all students in the group now have an understanding of personal creative exhaustion. To learn by asking and doing, is a joy fraught with challenges and difficulties of a peculiarly personal nature. To have the added element of inspired example makes the spirit sing.

Tatachilla Hot Glass Workshop began with primitive work conditions and tentative feelings. The discovery was made that an involvement in a craft can be both compelling and total. The students from Tatachilla came away with glass, most beautiful; and with a creative need in closer focus.

*G. Thompson,
Student, Caulfield Institute of Technology.*

REPORT ON 'HOT GLASS GATHERING' AT SHEOAKS STUDIO, CRAFTERS

The counterpoint between art and technology is fascinating, and the gathering at Crafters early in 1980 certainly demonstrated a combination of technical skills and artistic expression.

Though the gathering was primarily intended as an educational workshop for newcomers to the glass field, the demonstrations of technique by obvious experts was of great interest to all concerned.

Proceedings commenced on Monday 28th January 1980, with Con Rhee giving a demonstration/lecture on cane decoration. This was followed by a discussion of hot glass since the 1978 Ausglas conference. The evening was filled with a talk on furnace design options followed by Con's slides of ancient and contemporary glass. During the day, those who had enrolled for the

workshop received instruction from Gerry King and Con on glassblowing technique.

During the ensuing week, Maureen Cahill did some fascinating demonstrations on glass slumping, sagging and casting. With her strong influences from the pre-blown era of glass making (the process of glass-blowing was not discovered till around the time of Christ) she demonstrated many practical alternatives to furnace work. This was of great interest to many people present at the gathering, as many of these techniques could be performed in a simple pottery kiln. Maureen's demonstrations included the manufacture of moulds for slumping glass, made from insulating paper, fired ceramic or graphite. Patterns of glass cane were fused in a circular mould, glass slumped while suspended with wire, or into sand moulds.

There were on-going demonstrations of sophisticated blowing technique by Julio Santos, whose mastery of technique enthralled everyone. Also present was Michael Mulholland from Leonora, who demonstrated his technique with large bottles and a well-executed glass fish.

During the conference we all had the chance to visit the many existing hot glass studios around Adelaide. These included Rob Knottenbelts studio, a triumph of ingenuity over capital, the very professional studio at Paris Creek with Dot and Eddie Andrews, where Peter Minsen is resident glass maker, and, by contrast, the backyard studio of Barry and Kay Wraith, who proved that weekend glass blowing is a practical proposition.

Peter Docherty was present, with a strange box of tricks called an 'expansivity meter', which he demonstrated the use of to a somewhat mystified audience.

In the evenings, we were all treated to an on-going sequence of slides, some historical, some of current work by people present, all of which were of great interest.

To sum up, the whole week was a great success. The event was informal, which allowed much discussion between the newcomers and the more informed. In the workshop many people had their only chance to experience glass blowing first-hand. The slides, discussions, visits, and demonstrations were almost too much for one week, but we can't wait for the next one.

Last, but far from least, all thanks must be expressed to Gerry King, who generously opened up the use of all his facilities and, in collaboration with Con Rhee, put in all the enormous effort required to make the whole thing possible. It was a memorable occasion for all concerned.

J. Grillmeier.

REPORT FROM CON RHEE IN TASMANIA (now running a full-time studio)

One thing that has become obvious since running a hot glass studio is that Tasmania is not an ideal place to conduct such an operation from, both from a marketing view point as well as the technology/materials availability aspect.

I am melting full batch, being dissatisfied with the cullet quality available here; the recipe is one for a sand/soda/lime mix that I got from Dick Marquis. The sand I dig myself, very high quality stuff, the other materials being purchased.

I am investigating ways to reduce fuel consumption, but I've come up against some brickwalls there, and am starting to think about other fuels, particularly sump oil. I use a small pot furnace, like the one demonstrated at Adelaide Hot Glass Gathering earlier this year, to melt some simple colours such as cobalt blue, manganese amethyst and copper ruby. The crucible is of stoneware.

The glass quality has improved from an optical viewpoint, and it is rewarding to see the improvements I have achieved in the execution of the ware.

I have been doing a small amount of rotary diamond burr engraving on some of the goblets I make, which results in some very nice objects but consumes a lot of time.

I seem to spend much of my non-blowing time building and altering or repairing equipment, I think I tend to overdo the tool/equipment side of the whole operation. Other people seem to manage with less or simpler gear and therefore spend more time blowing. I do enjoy building equipment, but it all has to be paid for.

My schedule is working out at about 12 days blowing — from about 9.30 am till dark, then I shut down and spend the next 3–4 weeks cold finishing, shipping, packing, repairing and trying to recharge my batteries. I'd like to reduce the time between blowing sessions, but I seem to be an inveterate experimenter with equipment.

I recently received some hand tools from the Swedish company Essemce, from which several issues arose.

Firstly, I would advise anyone against buying any tools from this company, perhaps with the exception of their various shears.

Among other items I bought several sets of Jacks which suffered from the following defects.

- length of handles unequal.
- blades welded to handles at an angle to each other.
- rough surface (coarse grinding marks) on blades.
- metal in handles not suitable to act as spring, seems to be made of mild steel.
- general finish very sloppy, flux from handles not removed, causing paintwork to blister. Rough edges on sheet metal not removed.

Pincers:-

I bought 2 of these and they are a joke, apart from the fact that they are crafted in the "5 for \$1" type of hardware one sees from Taiwan. I cannot use them because it requires Herculean effort to squeeze the points together.

Footing tool:-

The action works o.k., but the thumb piece design is poor. The finish is generally shoddy, rough sharp edges, screw threads jammed etc.

In conclusion, I guess the company is up against production costs like all of us, and certainly the prices

are reasonable, but I recommend that others buy elsewhere. Previous to this company, I have dealt with Putsch, their tools were not marvellous but certainly better.

Also there is the matter of import duty. Officially there is 19% duty payable on glassworking tools, except shears; God knows why. I think this is an unreasonable burden to bear and I'm trying to get the Craft Council on to this. If anyone has any information or similar tales of hot wallets, please let me know so that we can get some action on this front.

Con Rhee,
Tasmania.

The following information was received from Rob Knottenbelt in Adelaide.

211 INCORPORATED

In April 1980, six Adelaide artists formed an association known as 211 Incorporated, and established a co-operative studio in an ex-funeral parlour. (211 Incorporated refers simply to the street number of the building.—

The group does not necessarily share a common philosophy about the nature of art/craft or the functions of art/craft. Individual members may hold views which are exclusive and possibly contradictory to those of other members. Each is free to pursue his/her concepts as s/he sees fit, and are not seen as indicative or binding on other members.

211 Incorporated sees itself as a pragmatic entity solely concerned with providing adequate workspace facilities, cost sharing, and security which would not be possible if sought by an individual on a low income. Its aim is to provide a support structure that will allow members to pursue their disciplines full time and without compromise.

Bo Jones (sculptor) Nicholle Ellis (painter)
Rob Knottenbelt (glassmaker) Jane Hylton (painter)
John Walsh (glassmaker) Lyn Ingoldsby (sculptor)
211–213 Port Road, Hindmarsh, SA 5007.

HOT GLASS IN VICTORIA

In comparison to SA and NSW, hot glass in Victoria is on quite a small scale. There are only three hot glass studios functioning in the State, and one of these, Nick Mount's, is temporarily inactive, whilst Nick is in America studying advanced colour decorating techniques with Richard Marquis.

Apart from Nick's studio the south-east of the State, there are two hot glass studios in Melbourne. One of these is at Caulfield Institute of Technology, where glass blowing can be taken as a major study area of the Ceramic Design Degree Course. This studio is run by Richard Morrell, a Stourbridge graduate, who is co-ordinating the glass studies programme, and Julio Santos, Master Glassblower on semi-permanent loan from NSW.

The third hot glass studio in Victoria is at Preston Institute of Technology in Bundoora (again a part of the Ceramics Department). It is a small studio, originally established by Eva Almaberg, the Swedish glass-

blower who was Artist-in-Residence there in 1978, and stayed on till June 1979. Since early this year it has been run by Geoff Viney, who, along with 'myself', is one of the two tank workers to come out of CIT at the end of 1979. I am currently using the CIT facilities two days a week (at the weekends), and in the meantime buying equipment and looking for a suitable location to establish my own studio in the next 8 – 12 weeks.

Gippsland College did have a hot glass studio on the go, but owing to a few problems (largely financial), have suspended operations. They are hoping to start up the furnace very soon.

Compared to places like Paris Creek and 211 Incorporated in SA, and private studios in NSW, not much is happening in Victoria. But perhaps this will all change in the near future, particularly with the proposed conference in February, and the momentum it should generate.

Michele Super.

A NOTE ON PARIS CREEK

Really, there is no need to explain where Paris Creek is or what it is, as most of you have been there at one time or another. However, for those who have missed the experience, I'll explain a little.

Paris Creek is Paris Creek Craft Workshops. Total population is approximately 30, give or take a few who float in and out. On workdays it swells to about 35; and on weekends, thanks to an extensive advertising programme, the influx of an inquiring public may swell the numbers to 45 or so.

We have an open weekend once a year when we are all on display with our work and it is possible to count 200 people there. On these weekends the old complaints arise over parking, and where to put one's chariot.

Still, when it's all over, the public disappearing with the setting sun, etc., we all gather to discuss and assess what the devil happened to the last few days, drink a little fluid and finish off the scones or leftover chicken before adjourning to the local watering hole for dinner. Hopefully, by this time, we should all have made enough to pay for dinner.

So, about Paris Creek, SA., The workshops were started by Dot and Eddie Andrews, who are potters, yet have an ever expanding interest in other crafts. They have been established there for around 8 years and have potted on ever since.

In Eddie's free time he built extra workshop space attracting others to come and work there. First was Robin Turner, a wood worker who makes articles from small toys and games in wood right through to large pieces of furniture, including cupboards, chairs and now four-poster beds. Robin's main means of transport is a mini-moke and late one night recently two of us helped to load the four-poster on top of it, upside-down of course, ready for delivery the next day!

Next to arrive was Clive Simmons from England, another potter, and his wife Margaret who is a leather worker specialising in leather bags and purses. Chris' speciality is cutting and drilling holes in his pots before

they are fired. He calls this piercing his pots, but I think it's really to save using too much clay! The pieces he removes he re-wedges and makes into another bowl or mug, or an unusual personal ash tray with a chimney. Margaret works at home on her bags again using all the offcuts by re-stitching them on to her bags to make pictures. In her spare time she is to be found sanding down the lumps and bumps in Clive's pots.

Next comes myself. After being seduced by the atmosphere of serenity, Dot and Eddie have created on their property, I arrived in October 1979 to start a glass blowing workshop.

The equipment was partly built and only needed a few finishing touches, most of the construction having been done by Eddie with the assistance of a grant from the Crafts Board of Australia.

Since that time the workshop has expanded to accommodate Judy Harris, a lamp worker in glass who was working in Sydney until just recently. A five week spell in Paris Creek studying lamp-blown glass convinced her that she would like to progress to work on tank glass and has now taken up residence to do just that.

Next to arrive were Graham and Karen Crosby. They specialise in making Tiffany Lamps using a copper foil technique. After many inquiries, Graham and Karen found the Tatchilla Workshop held in SA last January, and following that, the glass gathering at Gerry King's Sheoak Studio.

From that area they contacted me and after a week's rest and recreation on the Paris Creek rest and Recreation farm for weary glassblowers, convinced me that they were serious about wanting to blow hot glass, so now they are both here.

Finally, another potter has turned up to train with Dot and Eddie, he is David Owens, a dedicated vegetable gardener, or so it appears, as he really can't decide where he should be, in there throwing or out there sowing!

All in all, it is a good atmosphere to work in, each being independent in his or own right yet combining to do open days together and generally enjoy life and work.

Morning and afternoon teas are always lively sessions, especially if one feels like stirring a little! Surrounded by the rolling hills, cows, horses and sheep, together with Oscar the duck who wanders regularly from workshop to workshop, it is a good place to be, in Paris Creek.

Peter Minsen.

ACID ETCHING

The use of acid to etch both flat and blown glass is gaining in popularity. Various acid combinations can be used effectively, though here I wish to cover the simple process of hydrofluoric acid-etching.

Despite the subtle yet dramatic effects possible, this technique is often avoided due to fear of the acid and lack of technical knowledge.

For etching flat sheet glass to remove an area of surface colour or pot glass to produce an embossed

effect, a 50% or 70% solution is used. This is readily available over the counter from Selby's Chemicals in most capital cities.

Other large chemical retailers (e.g. Ajax) should also have a supply and will sometimes aid in disposal free of charge. The acid retails at about \$8 per 500 mls.

As a precaution, also purchase sodium carbonate, which is an alkali, thus neutraliser.

Set aside a well ventilated area with running water for using the acid. The ideal situation is to have a fume cupboard with extractor fan to eliminate the effects caused by acid-fume inhalation. An alternative is to wear a total face mask attached to a specific acid filter. These are available through CIG.

In the past, little attention has been given to the effects of fumes on skin, eyes and mucous membranes. Medical opinion is that these are dynamic.

In addition to these precautions, protect exposed skin by wearing suitable over-clothing, perhaps a cheap plastic raincoat plus surgical gloves.

Acid burns are extremely painful and not immediately evident. They manifest in the appearance of a reddened area, followed by a pin-prick blister on the skin surface. The acid is not neutralised until it reaches the bone.

The most convenient material resistant to hydro-fluoric acid is polythene. Therefore, all utensils used in the process should be of such material.

You will need a flat container as an acid bath and a funnel to decant the re-usable acid after use.

The fume cupboard (with water tap and drainage) should be coated on the base with bitumen and ideally have a perspex viewing front, as glass will rapidly frost over. The plumbing should be of the new plastic variety and as a luxury touch have an acid filter attached to which a neutralising substance can be added.

There are a variety of acid resists readily available. The two I prefer are bitumen and adhesive plastic. The bitumen should be diluted with turpentine to a syrupy consistency easily applied by brush.

Clear contact or Fablon can be applied to the glass then areas exposed by cutting away the plastic with a sharp surgical knife (No.3 handle with No.11 blade).

A third resist is made up of equal proportions of paraffin wax, beeswax and sheep tallow, heated and applied by brush. Protect the undersurface of flat glass with adhesive plastic.

Following aciding and thorough rinsing of the glass, remove the bitumen with turpentine, plastic by peeling and wax by scraping.

Have fun, and take care.

Anne Atkins.

ALTERNATIVE GLASS FORMING TECHNIQUES

While freehand glass blowing is without doubt the most exciting aspect of the various hot glass forming techniques, there are inherent problems in this process, particularly for the novice.

The major problem is obviously one of technique, freehand glass forming requires an inordinately large amount of practise before any level of competence can be achieved. The other problem, and one closely related to the level of skill, is the time factor involved in production of the work, an element which we are all aware of in this period of economic difficulties.

Due to the almost seductive quality of forming hot glass by the freehand processes, the alternative techniques are often overlooked or even unheard of. As the alternatives offer great advantages in terms of speed and a relatively low skill requirement, they are perhaps worthy of a re-appraisal.

CASTING

Casting is a relatively simple process which has been used to great effect recently by several European glass-houses. While steel moulds are often used in the factories, these are expensive and offer little scope for experimentation. I have found the following process to be not only economic but versatile.

A piece of plaster is cast large enough to accommodate the desired piece. From this a relief is carved in one face. Care must be taken to avoid undercuts, ideally, all sides should be at least 5 degrees from the vertical.

The plaster, when dry, is then pressed into a suitable casting sand, and is removed by tapping the sides a few times to compact the sand, then carefully lifted clear.

Hot glass is then poured into the sand mould. The best way to do this is to build up a few gathers on the iron, and allow the glass to go quite hard. A fresh gather is then made of sufficient quantity to fill the mould, and this is then run off into the mould. When the mould is full, the glass can be either sheared or if hot enough, gathered back on the iron till the tail breaks. The trick in casting like this is to ensure the first gathers are cold before making the last gather, as only the fresh glass is required for the mould. If the whole mass is allowed to slither into the mould, not only will the cooler first gathers impede the acquisition of detail, but great difficulty will be experienced in shearing.

As far as the sand is concerned, I have found Neo-Bond Premix, available from Wormald International Chemicals, to be most suitable: It holds its form well, and, unlike the usual mixtures of sand and water, is easily cleaned from the cast glass.

While plaster is useful for controlled designs, almost any item can be pressed into the sand for a successful cast, springs, glassmakers shears, clenched fists,..... the imagination could run riot!

PRESSING

There are infinite ways in which this can be performed. The simplest method is to drop a gather of molten glass on to the steel marver, the design is then stamped into this with a suitable die. Dies may be made from a variety of materials, fired stoneware, steel; graphite rod with a design carved in one end is most suitable. Plaster does not perform well.

Pressing can also be used for producing shallow hollow-ware. Plaster is formed to the external shape, coated with graphite to act as a release agent, then a female mould is made from this with a material known as resin bonded sand (available from foundry suppliers, look in yellow pages for agents).

The plaster is then placed face up in a container fabricated from sheet steel, and then covered with the resin sand, the whole is then baked at 200°C for between 3 – 5 hours depending on size.

When cooked, remove the plaster from the sand, which will now be quite hard. A wooden former is made to the inside shape, and allowed to soak in water for a few days.

Having completed this lengthy preparation, the next step is comparatively simple. A gob of hot glass is placed in the bottom of the mould of sufficient quantity to produce the desired item. The wooden former is then pressed firmly into this, spreading the glass across the mould. The former is held in place till the glass is rigid, then removed and the form shaken free, then annealed.

Unfortunately, both the wooden former and the resin sand burn out rather quickly, so the process is really only useful for prototypes. However, once a good design is established, the moulds may be made in steel which will last indefinitely. Although the cost of steel moulds is rather high, due to the high production rates possible (one a minute!) this expense could soon be recovered.

There is a great deal of work now being imported from Europe which is manufactured by this and similar processes.

Resin sand is remarkably versatile, and may also be used for the production of cheap blow moulds. Once again, a model is made in plaster, the mould then being produced in resin sand as described above. Separation between the two halves is achieved by placing paper in the sand.

Techniques such as this are rather difficult to explain verbally, therefore, if there is sufficient interest, I will demonstrate these processes at the conference next year.

Richard Morrell

GLASSWORKING AT PRESTON INSTITUTE OF TECHNOLOGY

For the past six months I have worked enthusiastically in the building of a furnace and practical application of a functional glass workshop. I have succeeded in making seedless, cordless and very workable glass. I'm exploring the aspects of glass not only in functional work but also experimenting in form and colour of this beautiful medium.

Glass at PIT is not a major study, although Eva Almeberg in her stay with us generated much interest and we keep this interest alive by offering elective study in glass. The facilities are not first class but nevertheless adequate on a small scale. We are at present considering a further move to larger facilities, but that's still at negotiating stage. We are encouraging

burgeoning professionals to work in the studio and over the next few years develop a more viable workshop situation.

Geoff Viney

Lecturer in Glassworking, PIT.

SHORT – OR SEMESTER COURSES IN GLASS STUDIES AT CIT

Twice a year – always between Semesters – short courses in 'Stained Glass and Related Studies' are advertised by the School of Art and Design in the Caulfield Institute of Technology.

This practice is beginning to form a tradition and the courses advertised have become increasingly popular.

When checking through my records to see what changes these ads have undergone since first placed, I discovered that we have been offering short – or semester courses for five years already!

The first ad went into the Age on Saturday 14th February 1976 and 21st February 1976. It was meant to 'feel the pulse' of the community. The response we had from it was a clear indication for the need to establish courses in glass studies – 'stained glass; cold glass; flat glass', call them what you will.

The ad had a rather laconic flavour and read thus:—
CIT Stained Glass

we have had many enquiries from people who are looking for courses in stained glass. If you are interested, please write directly to

Names, address and telephone numbers were then supplied!

Now we have arrived at course number ten which will start on August 5th 1980.

The ad. for it was printed in 'The Age' literary supplement on Saturday, 14th June 1980 and was supposed to be repeated on the 28th June 1980. However, the course had already sold out by the following Wednesday and we cancelled the second ad.

This ad. read thus:—

Stained Glass Techniques (Painting)

Second Semester Course 1980

A course for professionals and those who are interested to learn how glasspainting works.

Teaching methods used are according to those at the

State Technical College for the glass professions,

Hadamar, West Germany. Some design will be taught.

Slides of contemporary glass in Germany will be shown.

Commencing: Tuesday 5.8.80 should have stated 6–9pm

Finishing: Tuesday 4.11.80

Fee: \$150

Includes the use of kilns and firing of glass, paints,

stains, badger brushes as well as painting equipment.

A slide library of stained glass is available for individual information.

Venue: Glass studio, level 7, Phillip Law Building

Enquiries and enrolments: K Zimmer, on 573 2454 or

School of Art & Design: 573 2265

NOTE: All enrolments must be finalised by July 31st 1980.

Meanwhile, our newly appointed administrator for

the School of Art and Design, Mrs Eileen Wilson, is taking care of any future enrolments.

Any of you who read this and might be interested to take part in a glass painting course, may I suggest to you to ring or write to Mrs Wilson and ask to be placed on a waiting list.

We do not normally keep a waiting list, for as you realise, these courses 'sell like hot cakes'. But I feel that 'brothers of the craft' should have priority.

I must mention to you that these semester courses have to pay for themselves and do not receive any subsidy whatever. If they did run at a loss to the College, they wouldn't receive the o.k. from the registrar. (For every short course, an application has to be filled in with a projected cost and expenditure table. This first has to be accepted and signed by the Dean of the Art School, before it reaches the registrar. At the end of each course, a written account will have to be submitted showing the actual costs incurred. Experience with these courses over the years has made it easier for me to cost them with good accuracy.)

Usually I hand out lists with addresses from here and overseas to people who would wish to purchase tools, paints and materials for glass painting.

A badger brush, for example — a must for the glass painter — costs around \$75 and can only be bought overseas. A list like this saves a lot of time and tedious searching.

The last two courses were taken up by about 40% professionals; i.e. people who are either running their own glass studios or are working in some way in the glass industry. Quite clearly this exposes the need of professionals to extend their repertoire into the field of painting and restoration, because they are finding remunerative reward there.

I did conduct classes in 'leadlighting' and design in earlier years. But now there is no need to do this any longer. There is the Melbourne School of Arts and Crafts which can accommodate quite a large number of students; there is the Adult Education Centre in the city where Robert Clarke teaches. Then of course there is Melbourne University (David Wright) and Monash University (Anne Atkins and Derek Pearce) who seem to have plenty of people to look after. Also there are other avenues, private studios and the like within the Melbourne area.

I feel that my best plan is, to adjust the CIT courses to whatever needs are dominant at certain times. As painting is at the moment. In another eighteen months or so, I expect it to become necessary to focus on designing. It seems that in this area many people who come to me feel somewhat lost.

Unfortunately, I cannot take more than fifteen to thirty people into each semester, depending whether one or two evening classes can be managed. Because my major work is with full-time students who are taking glass as a minor or elective study, I cannot make myself available any more than I already do.

However, in some cases it is possible to enroll as a 'single subject student' for one or two semesters. This depends on the suitability of the enquirer and on whether he/she can be fitted into normal day classes.

Studio time is three hours per week but this can often be exceeded by utilizing time slots during which the glass studio carries a light load.

If you have any questions you feel I can answer please ring me. Or else contact our administration officer.

The address is:—

School of Art & Design,
Caulfield Institute of Technology,
900 Dandenong Road, Caulfield East, Vic. 3145.

Klaus Zimmer,

Senior Lecturer-in-charge of Glass Studies.

HOT GLASS AT CAULFIELD INSTITUTE OF TECHNOLOGY

The decision to initiate a hot glass course at Caulfield was made in 1975. As it was felt that an enterprise of this nature would require the support of another area of study, hot glass was established under the 'umbrella' of the Ceramic Design course, which at that time was branching out into several areas of study such as Architectural Ceramics & Concrete.

In 1975 the American glass artist Richard Marquis ran the first hot glass workshop utilising equipment built by Eugene Kupsch, who soon after went on study leave to America where he made some investigations into the possibilities of studio glass.

In late 1976, Nick Mount was employed for a short time as a tutor in hot glass; he was followed by Dennis O'Connor who joined Caulfield in 1977. In the same year, with a view to arousing interest in the new area, Dennis and several other staff from CIT toured Victoria with the Crafts Council's mobile trailer, giving demonstrations at schools and colleges.

The event certainly attracted interest to the course, which has been gradually consolidating itself ever since.

Due to the noise and heat generated by the equipment, there were some initial problems with location of the studio, resulting in no less than three relocations. However, thanks to Dennis' ceaseless effort and the continued enthusiasm and support of the department, these problems have been solved, the studio now being located in a purpose designed structure on the roof of the building.

Once the problems of establishing the studio had been resolved, it was felt that the course would benefit from the skills and experience of the profession, to which end Julio Santos, a glassmaker of some 35 years standing joined the department in late 1979.

This was closely followed by my own arrival in the same year. Having recently completed my studies at Stourbridge College of Art, where I specialised in hot glass technique. I took up my position in November 1979.

In January of this year, Dennis left for a year's study leave in Europe, where he has been working with Finn Lyngaard in Denmark, and at Isle of Wight glass in England.

That completes a short history of the development

of the course, which is now well established. In addition to the hot glass equipment, which consists of a vortex flow tank furnace of some 65 kgs capacity, 2 glory holes and ample annealing space, facilities are also available for sandblasting, diamond point engraving, cutting and polishing, and mould making for slumping, blowing, casting, and pressing.

From the educational point of view, particular emphasis is placed on the acquisition of the requisite skills of glass forming procedure, in conjunction with the mental skills of design problem-solving in glass. Technology classes are also run as an integral part of the course.

As far as course structure is concerned, a student may only undertake a major study in hot glass for the final two years of the four year Ceramic Design degree course, although a limited time is allotted for experience in the area prior to this. Due to the problems of creating a new specialist course in view of the currently restricted funding for education, I understand this will be the situation for the foreseeable future.

However, recognising the requirement for available facilities in this and other areas, the School of Art & Design is in the process of initiating what is effectively a post graduate course which will encompass various aspects of Ceramics, Concrete and Glass.

The aim of the new course will be to allow professional designers, potters, glassworkers etc., to study new developments or specialised interests which have arisen as a result of their practice. Candidates will be required to prepare, in consultation with staff, a carefully considered program of work and present this through the Head of Department to the Schools Board. As the course will be aimed at practitioners in the field of Art & Design, applicants must have at least 2 years experience outside College.

It is hoped that the course will commence in 1981, any enquiries should be addressed to:-

Lindsay Anderson,
HOD Ceramic Design,
Caulfield Institute of Technology,
900 Dandenong Road,
Caulfield East, Victoria, 3145.

Richard Morrell.

Tutor in Hot Glass Studies

Caulfield Institute of Technology.

MELBOURNE AUSGLAS CONFERENCE 1981

*Tuesday, February 10 to Friday February 13,
Caulfield Institute of Technology,
7th Floor; School of Art and Design,
900 Dandenong Road,
Caulfield East, Vic. 3145.*

Ausglas was established at the first conference of Australian glass artists in Sydney in 1978, with the aims of being a focal point for all fields of glass artistry, establishing and maintaining contact, and disseminating information. The bi-ennial conference is an integral part of this.

Broadly, the conference will encompass papers,

discussion panels, demonstrations, workshop participation and with an emphasis on contribution from all attending in the way of ideas and techniques.

Conferees are invited to bring slides (up to 12) of recent work and time will be made available for showing and commenting on these. Also an area will be available for display of recent work, experiments (both successful and failed), samples of new techniques and any other items of interest. [see attached program.]

A travel subsidy is being sought from the Crafts Board of the Australia Council, so partial re-imbusement of inter-State fares may be possible. Accommodation may also be available so please let us know if it is required. Feedback is necessary too, for any items or topics you would like in the conference not already included in the preliminary program.

The fees for the conference are:

Ausglas member	\$40
Non-member	\$50
Student (member or not)	\$30
Combined fee & annual subscription	\$60

Lunch will be provided each day.

Other meals by own arrangement.

AUSGLAS MEMBERSHIP

This issue of Ausglas newsletter includes a membership application form which you may like to hand on to interested parties.

Ausglas is a rather informal organisation formed to improve contact between people interested in all aspects of hand-glassworking. Exchange of information technical and otherwise is a prime purpose but from this contact flows fellowship and support. Every few years a conference is organised to re-focus our ideas and re-establish contacts and make new ones. Between conferences a twice a year newsletter goes out to members giving news, technical information etc. Contributions of articles is appreciated.

For membership, fill out application form and send with appropriate annual subscription fee to:-

Ausglas, 35 Cummins Grove, Malvern, Vic. 3144.

There are three categories of membership, which are listed on the application form.

AUSGLAS CONFERENCE 1981

The Ausglas Conference in Melbourne in 1981 is in its early stages of planning and is proposed to be held at Caulfield Institute of Technology, starting Tuesday, February 10, till Friday, February 13. Indications of interest in attending are now called for so that we can get a rough idea of numbers and also an indication of whether you would need accommodation, would help at this stage.

Some topics for discussion and or demonstration have been put forward already and comments on these and/or suggestions for other topics would be welcome, but are needed immediately so that speakers/demonstrators can be organised.

Some of the topics suggested already are briefly:

- Health: broad health issues in working in hot and cold glass, long term ramifications. (Discussion.)

- Education: Trends and developments in education of glass. Should Ausglas have a policy and what part should we endeavour to play in the formulation of education of glass. (Discussion and Paper).
- Hot Glass: access to workshops for graduates or Public Access Workshops: The role of colleges.
- Marketing of Glass: particularly Blown Glass. Should Ausglas be playing a part in this. Public image of Australian handmade glass.
- Exhibition of Glass: The economics, insurance, setting-up, packing and sending glass. Quality and maintaining standards under pressure for exhibits.
- Flat Glass: carrying out large commissions, contracts etc.
- Demonstrations: flame working of glass, lamp glass.
- Flat Glass: acid etching, engraving glass, staining & painting etc. etc.

Slides of favourite work, recent work, experiments etc. Please send your comments suggestions etc. to Ausglas, 35 Cummins Grove, Malvern, Vic. 3144., and also indicate whether you think you can come and if you would require accommodation.

It is planned to start the conference off by meeting first for dinner as in Sydney. I look forward to seeing many of you there both new and old members.

Regards,
David Wright.