



Her Majesty's Gift Was Typically Queensland

Festival '82's gift to the Queen during her Brisbane visit was uniquely Queensland, symbolising in hand-crafted glass the sea and sand.

It was designed and executed by leading glass blower, Peter Goss of Tewantin and throughout it shows three colours - waves of white to represent the surf, blue for our oceans and a tinge of gold for the beaches.

It took forty minutes of intense concentration for Peter Goss to create the symbolic form marrying this State's important geographical attributes.

The completed form stands 28 centimetres on a 12 centimetre square base.

As a former Briton who emigrated to Australia in 1973, Peter Goss was extremely proud to be commissioned by the Visual Arts Co-ordinator, Roz MacAllan, to create the Royal gift on behalf of Festival '82.

Peter Goss is widely recognised in Australia as a leading artist in glass.

In this country he has had many successful one-man exhibitions in New South Wales, Queensland and South Australia, and is represented in the collections of South Australia's Art Gallery, the Victorian Craft Collection and the Queensland Art Gallery.

Former South Australian Premier, Don Dunstan, has Goss creations in his private collection.

The craftsman last year received a workshop grant from the Crafts Board of the Australia Council, and used it to help develop 'Paraison Studio Glass' on the Sunshine Coast.

His gift was presented to the Queen by Festival '82 Chairman, Mr Les Padman, on the evening of October 7, 1982, after the Festival '82 Commonwealth Gala Performance.

It was presented in a simple and elegant case made from Queensland Beech.

### Jam Factory Craft Centre

An exhibition of glass called the '2nd National Ausglass Show' is being held at the Jam Factory Gallery from 14 January to 11 February to coincide with the Ausglass Conference. The people were selected by the Jam Factory to exhibit because of their innovative design concepts, technical skill and artistic sensitivity and with that it promises to be an interesting display.

The Jam Factory is inviting people to become a 'Friend of the Jam Factory' to help support their exhibition programme. The \$10 subscription will entitle someone to receive a quarterly bulletin with invitations to exhibitions, and a membership card allowing 10% cash discount on Craft Shop items.

### Fragile Art 1983

Spectrum Glass Company (USA) in association with Glass and Glass Studio Magazines is sponsoring this international glass competition. The prize-money is \$10,000 in cash, with valuable awards in five classifications. Those interested can obtain further information and entry by writing to :

Fragile Art 1983  
PO Box 23383  
Portland, Oregon 97223  
United States of America

They have not given a closing date for entries.

### Travel Subsidy

The Crafts Board will not be able to provide a travel subsidy for members attending the conference and workshop. Anyone having difficulties in getting to Adelaide may contact some of the executive to get names of others attending so that some group transport can be organized.

Graham McLeod	home	(08) 463625	work	(08) 503604
Gerry King		(08) 3394706		
Vaughan Taylor		(08) 3330539		

### Items that students need to bring

It is suggested that students bring the items appropriate to their workshop :

Hot glass	:	protective glasses for furnace work (some will be available).
Flat glass	:	protective glasses (Wright & Langley workshops).
Engraving	:	a small cushion or piece of foam for resting the work; 2 or 3 pieces of glass to work on, eg tumblers, jug; a fine felt tip pen or rotring pen (.03).
Flamework	:	needle nose pliers, 9 inch metal file.

### Conference Reminders

People bringing pieces for the Members' Exhibition are to deliver them to the Ceramics Section between 12 noon and 4pm on Sunday, 23rd. The exhibition will be opened by Dr Gregor Ramsay on Monday the 24th at 6pm.

Those attending the pre-conference dinner can catch the bus at 6pm on the 23rd at either Lincoln College, North Adelaide or Victoria Square (Grote Street), Adelaide.

Conference registration will be in the Ceramics Section at the Underdale Campus between 9am and 10am on the 24th.

### Exhibition Notes

David Driden would like AUSGLASS members who would be interested in exhibiting 'Goblets' to contact him. He is planning an exhibition to coincide with the Ausglass Conference at his gallery at the Old Clarendon Winery. Should you wish to be involved in this exhibition please contact David Driden as soon as possible at PO Box 696, Clarendon, SA. Telephone (08) 383 6056.

~~Studio~~ Studio 20 is planning an exhibition of 'Slumped Glass' in conjunction with the conference as well. Studio 20 is one of Adelaide's leading glass galleries and this should provide an excellent opportunity for those who would like to display slumped glass. Contact the Director, Terry Eyre at 20 Coromandel Parade, Blackwood, SA : (08) 278 7737.

The 'AUSGLASS Members Exhibition' promises to be an integral part of the conference and it is hoped that each member will contribute examples of their work for display at the School of Design Gallery. All flat glass pieces should be properly framed and all work must be delivered to the School of Design by Sunday, 23rd January.

Other major glass exhibitions to be held at the time of the conference will be the 'Second National AUSGLASS exhibition' at the Jam Factory Gallery and the 'Julios Santos Exhibition' at Elmswood Gallery.

Should you require any further information regarding the exhibitions please contact Terry Beaston (08) 298 7826 or (08) 296 9411, or Gerry King at (08) 339 4706

### New Glass Review 4

All glass makers are invited to submit glass designed and made in 1982 for selection in this review run by the Corning Museum of Glass.

A committee of four, drawn from artists, museum directors, curators, and critics, will make the selections. The program is intended to keep its audience, which includes museums, artists, libraries, collectors, scholars, and dealers, informed of recent developments in the field. Objects considered innovative from any of several viewpoints - such as function, subject matter, aesthetics, and technique - will be chosen.

In the spring of 1983, The Corning Museum of Glass will publish the objects selected in color with the names and addresses of the makers, and brief descriptions of the pieces. Everyone submitting slides will receive New Glass Review 4 without charge.

Participants are requested to complete the attached form, submitting a maximum of three (3) slides illustrating one work or design series per slide. Slides should be standard 35mm, 2" x 2" (5.1cm x 5.1cm) size, of pieces designed and made during 1982 and should be labeled with identification number and title. Please indicate the top of each work. The quality of the review depends upon the quality of the slides; each should be suitable for accurate reproduction. Entries, illustrating the objects only, should be sent by 10 January 1983, to :

New Glass Review  
The Corning Museum of Glass  
Corning, New York 14831

All slides become the property of The Corning Museum of Glass and will be added to its archives.

Clements - Flame Working

Julie Brand  
Dennis Brooks  
Curtis Clark  
Giselle Courtney  
Shar Feil  
John Grillmeier  
R. Jaugietis  
Neil McKenzie  
Susan Seier-Hickman  
Graham Stone  
John Walsh  
Alex Wyatt

Newton - Stained Glass Design

Phil Barfield  
Albert Blakebrough  
Mrs Bond  
Connie Cario  
Peter Chapman  
Lyndy Danby  
Gerhard Emmerichs  
Gwen Ford  
Charles Graham  
John Hancock  
Leoni Mayes  
Mazza Rijdsdijk  
Gavin Sweeny

WHO'S IN WHAT WORKSHOP AT THE CONFERENCE

Meitner - Hot Glass

John Croucher  
Pauline Delaney  
James Dodson  
Abraham Fynnaart  
Eileen Gordon  
Peter Goss  
Judy Harris  
Brian Hirst  
Michael Hook  
Akihiro Isogai  
Peter Minson  
Garry Nash  
Maria Poletti  
Peter Viesnik  
Don Wreford

Marioni - Flat Glass

Joy Allan  
Bevin Behn  
Liza Bush  
Daryl Buchanan  
Bridget Hancock  
Ede Horton  
John Newnes  
Gregory Potter  
Judy Rodsted  
Nikki Stern  
Alexander Syndikas  
Richard Whiteley

Elsegood - Hot Glass Blowing

Les Baxter  
Julian Bloxam  
Allen DeRozario  
Luke Foley  
Carole-Anne Fooks  
Allen Loone  
Timothy Newbold  
Karin Rumpf  
Kathy Sinkora

Langley - Surface Decorations

David Corbett  
Joan Crabtree  
Alan Fox  
Ian Frith  
Matthew Goodlet  
Will Heidt  
Ruth Marshall  
Valerie Mason  
Gene Polt  
Merethe Tingstad  
Rod Smith

Wright - Experimental Techniques

Joy Ballard  
Joan Brassil  
Vivian Bunn  
Gary Burgess  
Bruce Greenshields  
Tom Henty  
Paul Kempen  
Maxine Komlos  
Denese McQueen  
Geoff New  
Cedar Prest  
Leonie Russell  
Helen Sadgrove-Brown  
Laurie Thal  
John Ulstrup

Gordon - Glass Engraving

A.J. Antram  
Jan Aspinall  
Innes Elliott  
Leon Johnston  
Setsuko Ogishi  
Fergus Reilly  
Gus Saunders  
Peter VonCzarnecki  
Mr Bond

----- MEMBERS EXHIBITION -----

----- SCHOOL OF DESIGN GALLERY -----

THE EXECUTIVE COMMITTEE WISHES TO EXPRESS TO ALL MEMBERS AND CONFEREES THAT THE CONFERENCE EXHIBITION IS DESIGNED TO BE A VITAL PART OF THE NATIONAL CONFERENCE THAT PROVIDES THE OPPORTUNITY FOR ALL MEMBERS TO EXHIBIT EXAMPLES OF THEIR BEST RECENT WORK. THE EXHIBITION WILL PROVIDE AN OUTLET FOR EXPERIMENTAL AND INNOVATIVE IDEAS.

CONSIDERABLE PREPARATION HAS BEEN UNDERTAKEN TO ENSURE THAT THIS EXHIBITION BENEFITS BOTH THE EXHIBITORS AND THE CONFERENCE.

MEMBERS WHO ARE EXHIBITING IN THE JAM FACTORY EXHIBITION, OTHER CONFERENCE EXHIBITIONS, AND WORKSHOP TUTORS ARE PARTICULARLY REQUESTED TO CONTRIBUTE.

THE EXHIBITION WILL BE OPENED AT 4.00PM, JANUARY 24TH BY DR. GREGOR RAMSEY, PRINCIPAL, S.A.C.A.E.

AUSGLASS HAS RECEIVED A LETTER FROM B. MUNYARD, AN EXPATRIATE AUSTRALIAN WHO IS RUNNING A SMALL GLASS STUDIO IN NEW YORK STATE. THE WORD IS THAT " THE AUSTRALIAN ART IDENTITY IS GAINING RESPECT OVER HERE, PEOPLE SEEM TO BE WONDERING AND WAITING TO SEE WHAT COMES NEXT. " THE LETTER CONTINUES...." I WOULD REALLY LOVE TO SEE SOME OF THE GLASS BEING CREATED DOWN THERE. AND IN THE SAME REGARD IF YOU EVER NEED ANY COVERAGE OF THE NEW YORK GLASS WORLD, " FROM GRASS ROOTS LEVEL " BE SURE TO WRITE. "

B. MUNYARD  
72 NORTH HAMILTON ST.  
POUGHKEEPSIE  
NEW YORK 12601 U.S.A.



BILLETS

ADELAIDE MEMBERS AND CONFEREES ARE ASKED TO OPEN THEIR HEARTS AND DOORS TO INTERSTATE COMRADES.

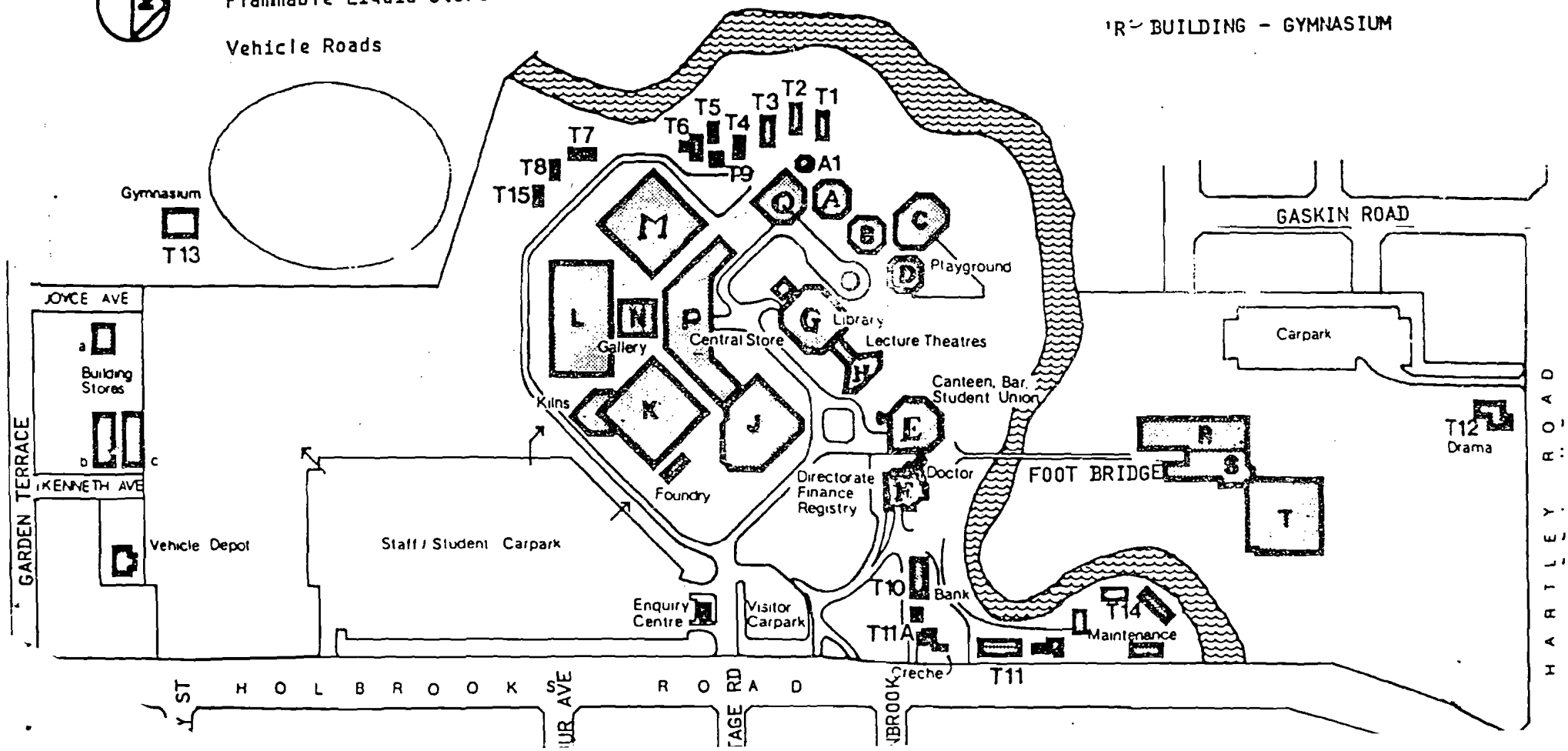
GENEROUS OFFERS TO ACCOMODATE FELLOW CONFEREES HAVE BEEN MADE -BUT MORE ARE NEEDED!

PLEASE ADVISE JUDY HANCOCK (HM. 2720527, WK. 2237258) IF YOU CAN SQUEEZE A VISITOR OR TWO ONTO THE SOFA - UNDER THE TABLE - OR BETWEEN THE CHOOKS!

- 'A' BUILDING - SCIENCE
- 'B' BUILDING - CRAFT
- 'C' BUILDING - CLERICAL
- 'D' BUILDING - SPECIAL ED.
- 'E' BUILDING - CANTEEN
- 'F' BUILDING - ADMINISTRATION
- 'G/H' BUILDING - LIBRARY/ LECTURE THEATRES
- 'J' BUILDING - INDUSTRIAL DESIGN
- 'K' BUILDING - CERAMICS
- 'L' BUILDING - ART
- 'M' BUILDING - TECH. CRAFT
- 'N' BUILDING - GALLERY
- 'P' BUILDING - ART/Common Course
- 'Q' BUILDING - HOME ECONOMICS
- 'R' BUILDING - GYMNASIUM

Underdale Campus

- Pedestrian Paths
- Hydrant Booster Pumps
- Fire Hydrants - Ground Level
- Flammable Liquid Store
- Vehicle Roads





Please print or type

Name Ms. Miss Mrs. Mr.

(First) (Last) (Name of individual or company)
Address

Telephone

Slides

Table with 3 columns: Title, Technique, Dimensions (metric). Dimensions is split into Height and Width. Rows are numbered 1, 2, 3.

I certify that I designed / made (check one or both) the work(s) described above in 1982. I understand that my entry cannot be considered if it is postmarked after the January 10, 1983, deadline and that the U.S. Copyright law, effective January 1, 1979, requires that I sign this document to permit The Corning Museum of Glass to reproduce and sell on the Museum's behalf, and without compen-

sation to me, slides, postcards, microfiche, or photographs of my objects selected for New Glass Review 4. I also understand that all slides submitted become the property of The Corning Museum of Glass.

Signature Date