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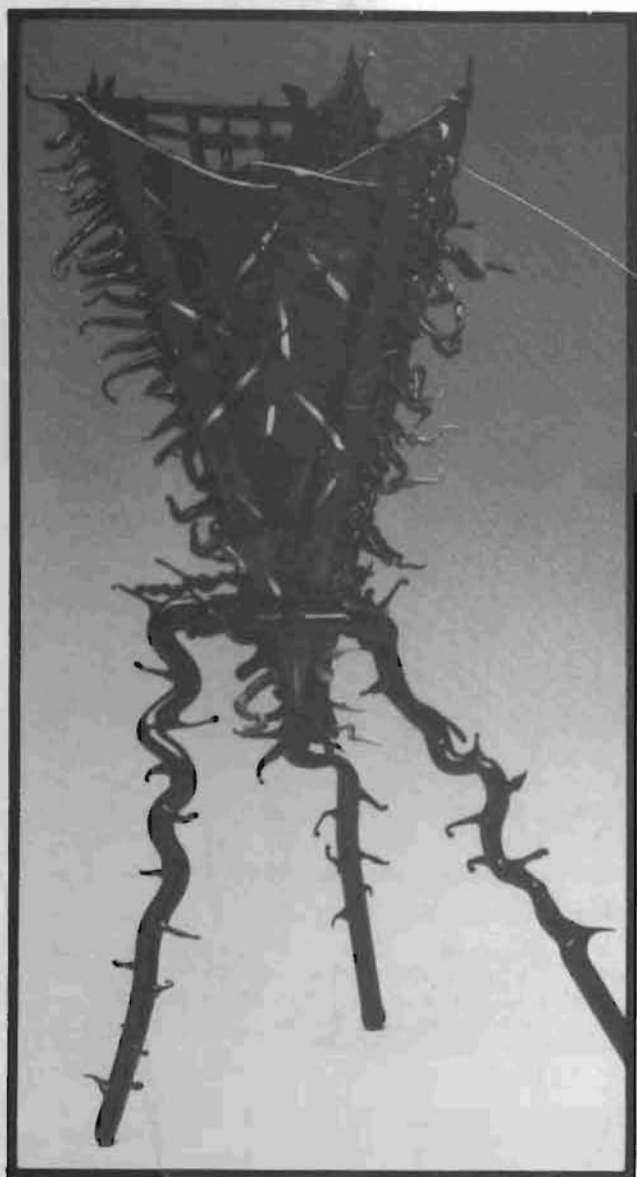
Ausglass Magazine

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A Quarterly Publication of the  
Australian Association of Glass Artists

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# ausglass



SPRING EDITION  
1987

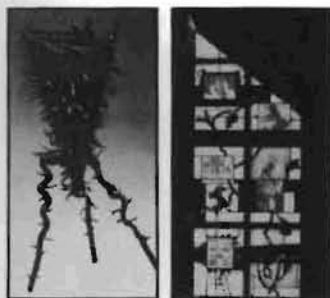
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## ausglass magazine

SPRING EDITION  
1987



### FRONT COVER:

Left: Jan Blum 'Femme de la Nuit'  
One of seven works in her Naughty Bits collection  
Right: Ede Horton, Glass window

### NEXT ISSUE:

All contributions must reach the Editor C/- 312 a Unley Rd,  
Hyde Park, S. A. 5061 by November 16th 1987

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# EXHIBITIONS IN REVIEW

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## JUGGLING REALITIES

Deborah Cocks at The Glass Artists Gallery  
August 3 - 29 1987

Reviewed by Marilynne Bell

Deborah Cocks solo exhibition at the Glass Artists Gallery, "*Juggling Reality*" is the mature realization of a variety of approaches to glass, mixed media assemblage and origins in figurative representation. Three lamps lit the entryway. Tiered "Totem" lamps with etched scenarios in black and white speak to vanity, interpersonal relationships and peer group pressure. In the latter "Totem" a vulnerable appealing person is curled up in a self-protective posture while supplanted by a group of men as the howling chorus of conformity.

Two painted wall panels entitled "Elysium I and II" invite one firstly

to read the pictorial story of Stella and the Jester, then a written story script, establishing the circus metaphor. Jugglers toss paper thin glass balls or fall free-form from fluttering glass parachutes decorated as rich woven tapestries. Cast glass jesters heads handled like mirrors, stare out of pastel lamp housings, encouraging self-identification. Harlequin masks encircle glass cylinders sprouting swirled pulled glass rods. They lay on white Dori columns decorated with cane laced bottoms. Butoh dancers howl and facially contort on a blue glass bowl while dancing in overcoats. Deborah Cocks wants us to acknowledge the ways in which we perceive ourselves and others, then she wants us to take a step back in order to laugh, grimace or grin at life's mundanities and ironies.

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## MAD PLATTERS

Sallie Portnoy at The Access Gallery  
July 8 - 26 1987

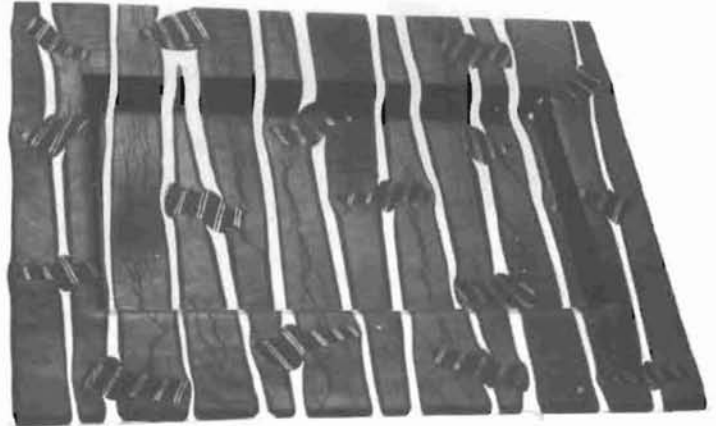
Review by Marilynne Bell

When en route to a ceramic workshop in New York in 1984 Sallie Portnoy found herself in a friend's glass studio with time on her hands, glass on the table and that indefatigable need to make something. In Canada she studied ceramics at the University of Manitoba in her home city of Winnipeg and later in Nova Scotia Collage of Art and Design in Halifax.

Having lived in Australia for two years prior to her studies she had returned in 1981 to work at Tarikido Pottery in Victor Harbour, in South Australia. The following year she moved to Sydney setting up a pottery in Narrabeen.

The initial experiments with glass fusing had triggered an interest which culminated in a glass workshop which virtually took over her apartment. Ceramics and glass vied for her attention that year which ultimately resulted in the production of a line of jewellery and wearable set in flush glass. Over the next year she extended the process into larger fused slumped vessels and platters. More recently Sallie was affiliated with Sydney College of Art. This association allowed her access to larger kilns and a cold workshop. The sophistication and scale of her platters increased dramatically. She was able to realize her design ideas. The resulting *Mad Platter* series was exhibited recently at Access Gallery, a newer Sydney fine art gallery housing varied media.

Sallie Portnoy "*Contemplates 1*" 1987 Fused and Slumped glass



The "*Three Sisters*" in blacks, greys and pastels with surface lustre decoration each earlier vessels while evidencing a new refinement. "*Contemplates*" employed bold graphics with an organic geometry reminiscent of the Australian bush. The "*Mad Platters*" combined a cacophony of colour in whimsical patterns which evoked a visual rhythm of ordered chaos. Brush work and surface markings in gold and silver lustres have become Sallie Portnoy's signature.

An exciting movement in Sallie's work has been towards figurative fused sculptural forms. Inspired by Aboriginal cave drawings she has reinterpreted these with her own sensibility. An amalgam that is generating pleasing results. A recent move to a new expanded studio space will facilitate her current explorations.

# GLASS ART

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## Kiln formed - at The Beaver Galleries (Canberra)

Beaver Galleries, Canberra, chose kiln formed glass art as the medium for its annual invitation award show. The artists, who were represented commercially by the gallery, were Peter Crisp, Judi Elliot, Michele Fermanis-Winward, Ian Mowbray Sallie Portnoy and Vicki Torr.

Klaus Moje, in awarding the prize to Vicki Torr, gave an interesting potted history of the studio glass. He alluded in particular to the growth of interest in American studio glass, as reflected in the massive increase in average price - a trend which we would certainly applaud in Australia.

Vicki's prize winning piece was a large bowl consisting of opaque black fused, cut and refused squares ornamented with pastel threads and beads. The strong geometric impact on of square and line was refined by the overall shape of the bowl.

Peter Crisp's work again demonstrated his skill and control over pate-de-verre. Of particular interest were his Cloisonne bowls using clear canes of glass with pink and white fused pate-de-verre ornamented with white and green dots of pate-de-verre. In the midst of these geometric constructions floats a delicate free form translucent bowl.

Strong geometric elements also characterised Judi Elliot's "*Architectural Series*"

Sallie Portnoy's "*Mad Platters*" continued the celebration of colour in a carnival tone.

On a more sophisticated note Sallie her control of colour in her "*Three Sisters III*" and "*Platemates*." Her "*Contemplates*" were also quite sophisticated, using iridised glass shards suspended in clear glass "taped" together with the opaque black silverstriped amoebic forms which are Sallie's current trademark.

The two most thoughtful or thought provoking works were the presentations by Ian Mowbray and Michele Fermanis-Winward. Ian's black humour was revealed in three "snowballs" entitled "*Dining Alone*," "*Room for One*" and "*What the Hell*."

Michelle presented wall pieces which were statements about light. This "sun" series used kiln fused flat glass cut on sculptured lines, over segmented drawings with differing colour themes. The show was impressive for reasons other than the works presented. Betty and Ron Beaver know their public and managed to draw a large audience. Also, there was solid media coverage from two newspapers and a radio station. All of those and a cash prize as well . . . would that every gallery contributed as much.

**Kevin Fermanis-Winward**  
Associate Member, Collector



*Vicky Torr*  
Winning entry  
Beaver Galleries

# EXHIBITION IN REVIEW

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## NAUGHTY BITS

Jan Blum at The Glass Artists Gallery, Glebe.

Held May 16 - June 21

By Michael Bogle

Jan Blum is a local artist trained in glass at the Sydney College of the Arts. This exhibition of works will give her tradition-bound peers in the glass world some sleepless nights.

She showed seven works created by the unspeakable practices and unnatural acts of "Debrism" which Jan describes as "smashing vessels and putting them back together".

Her *Big Mother* was the first alarming confrontation on entering the gallery. A two-metre high, cone-shaped sculpture made up of shards of fused and lamp-worked glass, standing beligerently in a steel tripod. A diminutive blue tag fused into the encrusted surface says, "Mother".

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*'A liberated Jan said: 'People should have fun with sex and people should have fun with glass'.*

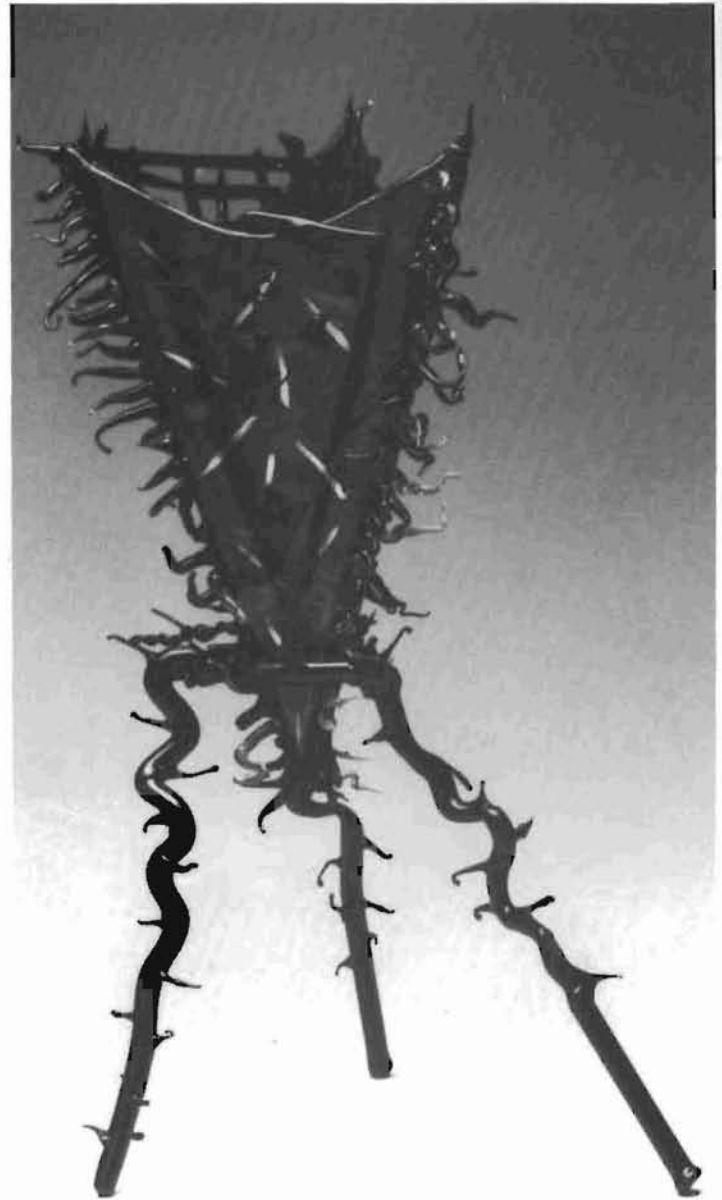
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Her other works were more a modest scale, between 30 to 50cm. Their titles reflected the shows theme: *Safe Sex*, *Femme de la Nuit*, *Decadent Vessel*, *White Death*. Like *Big Mother* they are coneshaped vessels nestled in tripod stands. Most of the vessels included blown glass while many of the stands were lamp-worked, an intimate process she likens to drawing.

The *Naughty Bits* in this exhibition suggested a boisterous sexuality rather than intimacy. But gallery-goers who were expecting prurience would have been dissatisfied. This is the 1980s sex: armed and dangerous. *Bella Donna*, for example, is a receptive-looking vessel but its jagged opening is not so *bella*. The moral is clear. DON'T.

Even her most voluptuous work, *White Death*, made from clear, uncoloured glass, is studded with sinister, lamp-worked thorns. *White Death* is Jan's decadent metaphor for dying from intense pleasure.

A liberated Jan said: "People should have fun and people should have fun with glass." The seven works are certainly evidence that she is having fun with the latter. They are exuberantly excessive. It may seem silly to counsel restraint to a "Debrist" but her most successful works seemed to be those that were "less" rather than "more."



Jan Blum "Femme de la Nuit" One of seven works in her *Naughty Bits* Exhibition May/June 1987

*In my studio I have a sign on the door that says, 'At the end of the day it's the idea which is important' I read this as I leave work thinking I wish there were more hours in the day.*

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# ARCHITECTURAL GLASS

## glass artists in profile:

*'My approach to the process involved in large scale commissioned work'*

by EDE HORTON

Mostly clients approach me after seeing my name in situ or exhibitions. I'm on the national & state library index which I endeavour to keep updated with good quality slides displaying past commissions in their architectural environment, slides of the work in detail and as a whole. In the past I have given talks to architectural firms on the current trends in contemporary glass Overseas and in Australia, often it's not until years later that I may hear from them.

The initial meeting with the architects is very important. For a successful collaboration one must compliment the other not only aestically but symbolically. We discuss the roles of the people who will work there, the utilitarian aspects of the building and why they have designed it in this manner.

My large scale work to date has been church commissions. This requires research into the theology of the religion and translating part of the doctrine into everyday terms for the congregation to reflect upon.

The process of creation I find extremely arduous. I like to get the feel for the people, the immediate environment and the shape of the window in its architectural context. Next I must find a theme and develop various design approaches within the overall concept. Usually I sit down with pencil and pad and draw to get ideas. Five and a half hours design a day is about my limit. Its a discipline to stay at the desk for long periods of time so when I lose concentration I tend to do mental tasks around the home still mulling over in my mind what I want to portray. From there I apply collage to obtain a basic form which compliments the shape of the window or rhythm of the space. This is the skeleton upon which I elaborate. From the collage to transparent paper to develop and refine the design. The final work for presentation is with repeater pen and ink on acetate with a coloured background.



I don't bother about colour initially I'm more concerned with shape and spaces, but before presenting my final design I visit my glass distributor to verify that the glass colours are in stock. I've been caught out in the past and found it difficult and time consuming to redefine colours. Structural concerns come later with the headaches.

Once a committee has approved the final design, selection of glass and a mutual agreement is reached on a contract of sale, I'm ready to make the large-scale cartoons. These days I am collaborating with David Turner and James Thompson of 'Tucan Glass' on the fabrication of my work. Most of my love and attention is required by my young son, Max, and this arrangement suits us all. The window space is measured by the studio and I am presented with the tracing papers to draw up the cartoon. All colour, lead and zinc comes are defined, plus any other information. I supervise the cutting of the glass stressing how I wish the colours to blend (from light to dark etc.) and they are placed on clear glass panels with blue tack to get an overall impression. At this stage we make alterations. The work is reviewed after leading up and I help with the lead applique. Again it is studied for any changes before it goes to the site. I feel it is important the work is installed in the building prior to the client moving in so it is considered an integral part of the building.

During all these procedures one must draw on all the skills of communication, persuasion and public relations. To understand architectural plans and conduct presentations on their level. I have to learn costing and management skills, diplomacy and protocol, local authority procedures, union regulations and engineering requirements.

I recommend reading 'Art within Reach' edited by Peter Townsend, published by 'Art Monthly' in collaboration with the Arts Council of Great Britain and the Craft Council by Thames and Hudson 1984. Informative book worth reading. Available from Craft Council Library.



# GLASS SCULPTURE

Neil Roberts

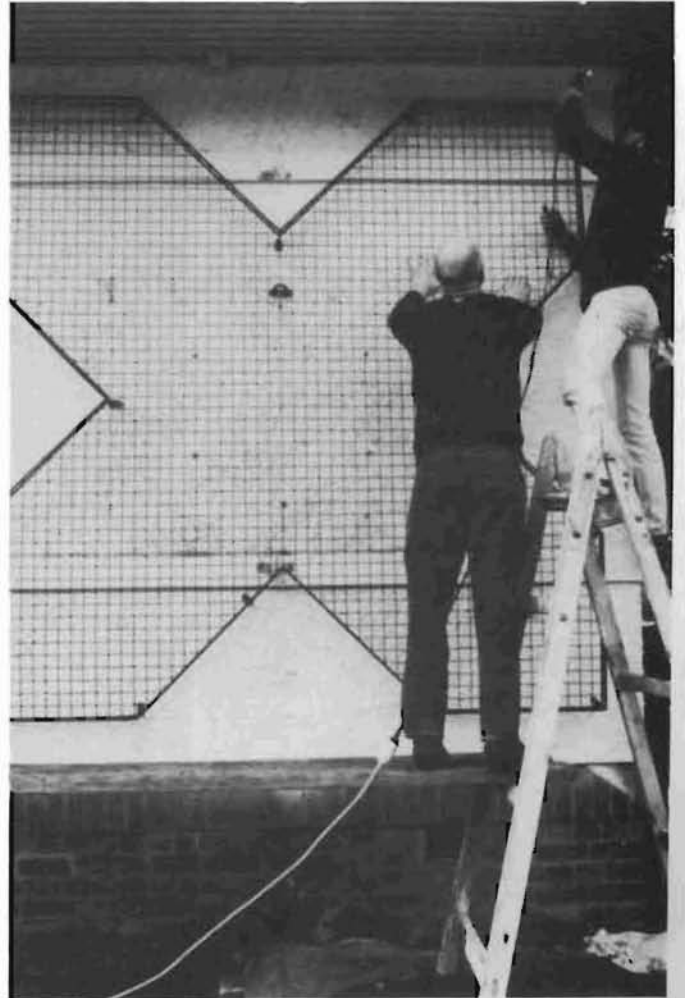
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Neil Roberts' encounter with the 'notorious' N.C.D.C. (National Capital Development Commission), were both frustrating and frequent, making the Peloponnesian wars seem a minor skirmish.

**Flashback** - December 1985, when "our mild man about-town", submitted, and won a commission for a sculpture to be constructed in the courtyard of Gorman House, A.C.T. Gorman House was built in 1926 as a youth hostel. It now houses activities incorporating various community groups, artists, theatre groups, etc., all of which are supported by government funding.

After submissions of proposed sculpture and materials, method of construction etc., Neil was shortlisted and eventually selected to create the sculpture. He then began a twelve month vigil of thinking, re-thinking and resubmitting

until all agreed to the criteria and objectives of the piece (no mean feat). With a great sigh of relief, it finally went into place during August 1987





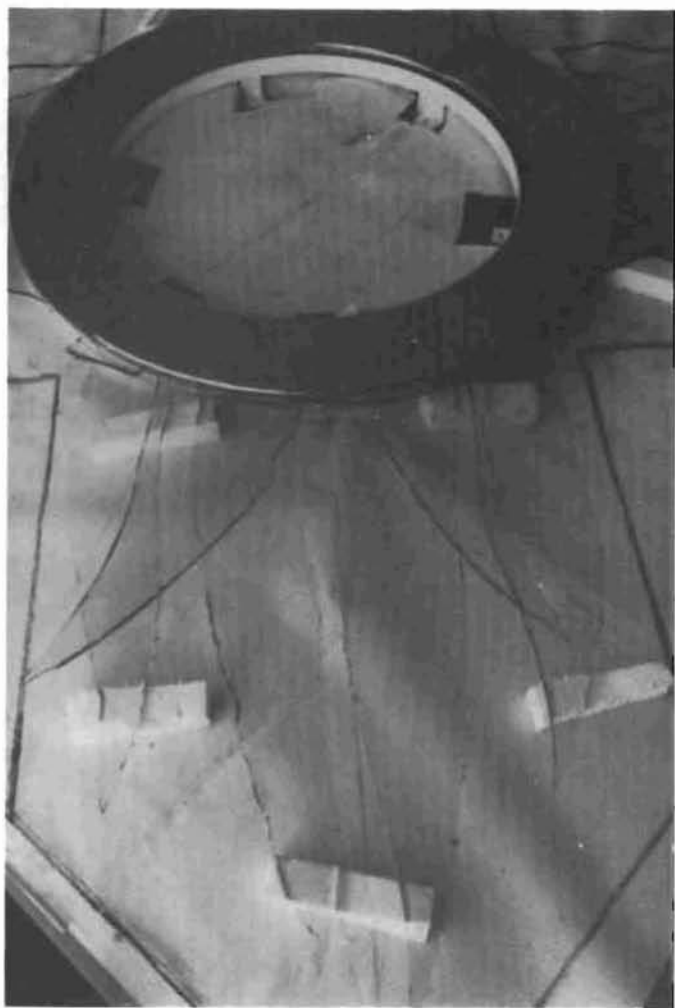
# GLASS SCULPTURE

Neil Roberts

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Continued from page 9

Much of the physical layout and working on the construction was carried out at the Canberra School of Art, where Neil was working as artist in resident for eight weeks.



Although students were not involved in the project, they were certainly drawn to the presence and activity that Neil's professional attitude generated in the workshop. It was an exchange of mutual respect for all, in the sharing of information time and support.

As for the final design, well, of course it's broken glass and neon (but only hints of Neil's previous passions), coupled with copper and a steel grid to form a gladiator's armlet, fixed to the wall. Pointless glass jutting from a central (copper ring), rivet those driving by (the accident rate is up in A.C.T.?). Not a piece "highlighted with neon to be effective" but **strong** visual sense of **glass** - lit, raw and jaggedly beautiful. A statement to the energies and commitment of the artist.

**By Hero Nelson**  
(Canberra)



# ARCHITECTURAL GLASS

*These views present some of the problems and interpretations of Architectural Glass.*

*There will be other questions and answers shared in our magazine over coming issues of 'Ausglass' 87/88.*

*Also see article from Ede Horton (page 7)*

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## 'Discussions on Architectural Glass'

An extract from the lecture  
"Stained Glass in the eighties"  
given during the conference  
'Glass in the Environment'  
held in London, April 10 1986

### JOCHEM POENSGEN

The correlation of stained glass and architecture is often described as a dialogue. If this is so, then here, too, it is true that a dialogue with a partner who does not let you have your say is as frustrating as a dialogue with a partner who hasn't got anything to say.

For the stained glass artist there are three partners to the dialogue: the building, the architect, and the client. In certain instances, we may have to do with only two of the possible partners, in the others with all three of them; committees and authorities may also join in.

For me, however, the most important partner, demanding all my loyalty, is the building. This may sometimes even go to the extent that I feel I must protect it against my other partners. Although this sounds rather arrogant, I would like to put it exactly that way since I consider it highly important that my notion of what is appropriate in relation to a particular building be not mistaken for a simple conforming with, or even submitting to unacceptable ideas of clients and architects.

A discourse on the technical constraints upon the design of architectural stained glass, a personal view. . . **MARC GRUNSEIT**, MARCH, 1987

One of the many topics discussed at the *2nd International Stained Glass Seminar*, held in Kevelaer, West Germany, concerned the technical constraints of the medium upon design. Initially, the issues arose during a session concerning construction and installation techniques which was held in the light of the viewing tower in the Derix Studio. Displayed on the light wall was a panel by Jochem Poensgen and leaning on the wall temporarily defying the laws of physics, was a panel by Johannes Schreiter.

They graphically represented two different approaches to design and the two became the focus for analysis of the topic "*How far, if at all, should the medium constraint the design?*"

Schreiter provocatively expressed his attitude both in his work and in print, that he refused to be in any way constrained by the medium. He doesn't even want to consider its technical limitations. Regularly he makes technical demands upon the studio which extend the limits of what was considered possible; but not without cost. Some things are still not possible; as is tacitly admitted by his increasing resort to plexiglass and glue. Poensgen, on the other hand, considers the given parameters as inherent aspects of the design process and works with them, not infrequently generating his design from them.

Philosophically one can argue the pros and cons ad infinitum; but eventually, the panels must be constructed and in that process rests the crux of the issue: *What as stained glass designers, are we doing?*

*Are we designers in glass, or are we primarily designing co-incidentally, for the medium of glass?*  
My view favours the former.

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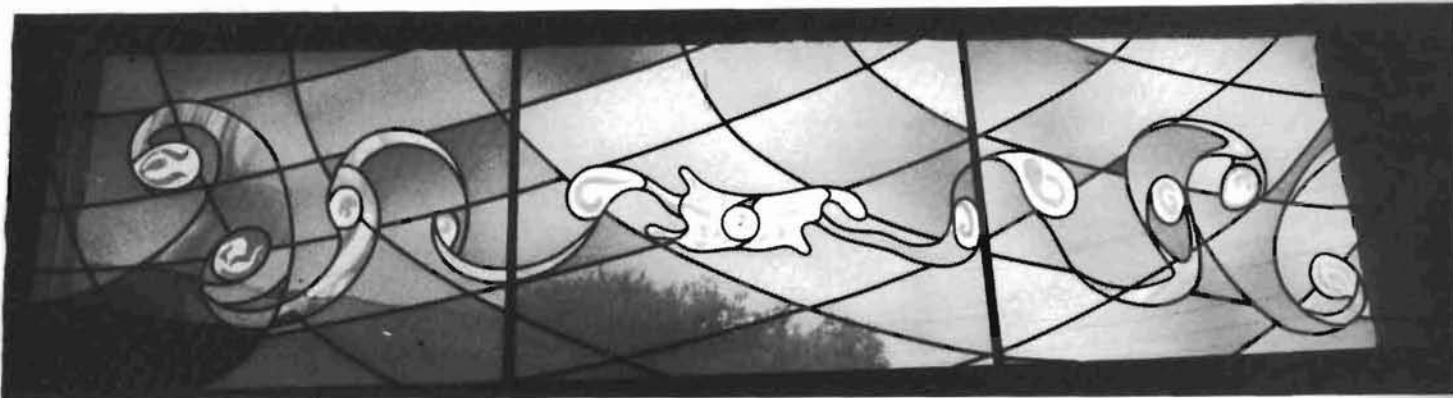
We chose to work with glass in an architectural setting so fulfilling one aspect of architectural art. There are many others: tapestry, mosaic, sculpture, architecture itself, to name a few. Each involves particular materials, the physical properties of which require respect and consideration. *So why choose glass?* I can only give a personal answer: For its interaction with light and ability to relate internal and external environment to the illusion of no barrier whatsoever. Combine this capacity with a superb medium of artistic expression and the ability to keep the rain out and we have a unique material, allowing us to paint, weave and sculpt - to transmute light itself.

Glass is a versatile material and as architectural alchemists, we can make it look like many other materials. Unless it retains its "glassiness" however, I find such techniques irrelevant. *What is the point of using glass if one must be told that it is in fact glass not wood or marble for example?* Often, it seems, this is more technical virtuosity for its own sake, irrelevant and shallow.

My experience of being in the Derix Studio, which has the expertise and facilities to overcome most technical problems was inspiring and gave me the confidence to attempt many of those techniques, which are, once one is familiar with them, only "cheap tricks" after all. There is no doubt that one's designs become freed if one knows how to realise them, but with all this knowledge I am the more sobered for experiencing first hand some of the celebrated installations in Germany. They did not all succeed, aesthetically or architecturally and this was a surprise. I went to Europe expecting to be overwhelmed by the quality and expertise and found that, as in antipodes, stained glass is designed and executed by mere mortals.

In conclusion, a quotation from the master Netsuke carver, Kodo, whose remarks about his art are as cogent for stained glass: *"The newer and freer the design the better it is, so far as the design per se is concerned, (but) the traditionally imposed restraint is very important; it is the sine qua non. . . ."* Restraint should rest in the design, not superimposed by the architecture, but emphatic with it.

Marc Grunseit 'Wave Window' Paul Commission 1987, Etched Plashed, Leaded Glass.



# PILCHUCK '87

by Velta Vilmanis

In June/July of this year I attended the Pilchuck International Summer School in Washington state as one of the recipients of a Crafts Board of the Australia Council grant to students studying glass. I am in my third year of a Degree in Visual Arts majoring in Glass at the Canberra School of Art.

Pilchuck has 5 sessions offering between 3 to 5 workshops per session. These are quite diverse. This year the courses include hot glass, pate-de-verre, surface decoration, engraving neon, lampworking, furnace and kiln casting, printmaking, fusing, and stained glass. Instructors come from all over the world as do the students although the policy is to keep the School predominantly American with a maximum of 25% intake from overseas.

Students are accepted without qualification so that there is a wide variety of skill levels ranging from practising artists to people who have worked in glass. This diversity can encourage a fresh approach to work.

The atmosphere is very much like a summer camp. Everyone lives on campus, in dorms and cottages spread around the 40 acres. Dining is a communal affair and there are daily slide shows by the instructors and artists in residence. Visitors are discouraged, television and radio news is unimportant (the bliss of missing the Australian elections!), and the isolation is complete by being 20 miles from the nearest town. All in all the experience is very concentrating.

I attend the pate-de-verre course taught by Diana Hobson from England. I'll give the basic technique and if anyone would like more detailed information please contact me.

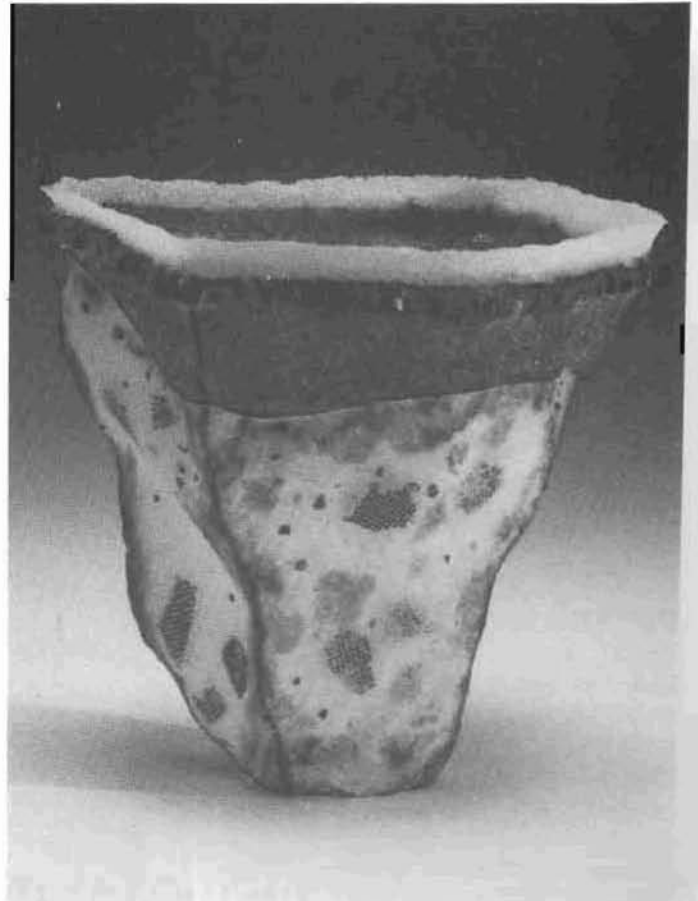
Diana makes extremely thin walled (4mm) vessels by the traditional 'glass paste' method. The glass is ground to a fine powder, mixed with water and then layered into a mould. It is then fired to a temperature high enough to fuse the glass crystals without allowing the glass to slump and distort. The mould is then broken away. Diana has created her own distinctive style by incorporating into her designs objects normally alien to the fused glass. Small pebbles, metal scraps, dirt, crushed stones, pieces of sandpaper as well as crushed glass and oxides, form patterns of texture and colour within her pieces.

The first step in the process is to make a clay model. From this the refractory mould can be made, but the original model is destroyed as it must be dug out of the mould. To preserve the model a plaster mould is made and from that a silicone rubber master model is made is produced from which many refractory moulds can be made. The mould should follow the contours of the model as closely as possible. The refractory mould mix used in Pilchuck is unavailable in Australia and England. Called 'Satin Cast 20' it is manufactured by Kerr Manufacturing Co., P.O. Box 455, Romulus, MI 48174, U.S.A.

Satin Cast 20 : water : fibreglass strands  
40 oz : 16 oz : handful

In England Diana uses:  
25% plaster  
30% chrystobalite (a fine quartz)  
45% quartz (300 sieve)  
1% fibreglass strands

*More technical information to come in next newsletter.*



*Diana Hobson, Pate de Verre*

# EXHIBITION NEWS

## FIRST GROUP EXHIBITION OF AUSTRALIAN GLASS ENGRAVING

*“life through glass”*

ANNE DYBKA



EXHIBITION HALL  
THE SYDNEY OPERA HOUSE

1st - 21st  
OCTOBER

10 am - 5 pm DAILY

ANNE DYBKA  
ALASDAIR C. GORDON  
ANNETTE KALNINS  
CECIL RENFIELD  
PADDY ROBINSON

ANNETE KALNINS



### FIRST GROUP EXHIBITION OF AUSTRALIAN GLASS ENGRAVING

This will be the first ever Australian exhibition devoted entirely to engraved glass and will feature many new and exciting methods of presentation

Anne Dybka, well known Sydney engraver and motivating force behind this show, has collaborated with Paul Dawson, a hologram expert, to create a series of holograms incorporating Anne's engraving.

Also on display there will be engraved glass lit only by fibre-optics which creates quite a magical effect. Other work will feature optical illusions. There will be work by a calligraphy expert and pieces incorporating diamonds and other precious stones. Copper wheel engraving will also be represented.

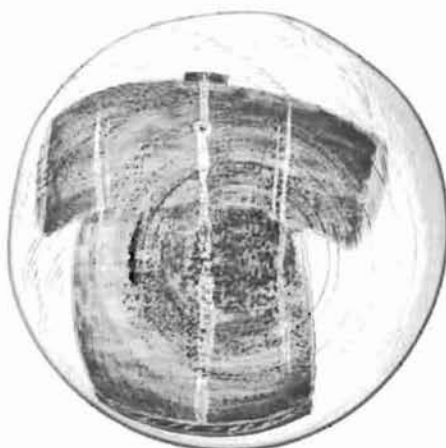
The Exhibition Hall at The Opera House is particularly suited to special lighting effects and we feel sure this, combined with the beautifully engraved glass, will focus a new awareness on this ancient and fascinating art.

#### OCTOBER 1987

Venue: Devise Gallery,  
263 Park Street,  
South Melbourne. 3205  
Ph: (03) 690 6991

They will be presenting a solo exhibition of recent works by Internationally acclaimed German glass artist Isgard Moje-Wohlgemuth

This exhibition to be held during October.



#### SEPTEMBER 1987

Prism Galleries W.A. staged an (expo) exposition of the story of glass through September.

Prism Galleries  
21-23 Pakenham St.,  
Fremantle. W.A.  
Ph: (09) 335 8483

*Isgard Moje-  
Wohlgemuth  
Glass*

# LETTERS TO THE EDITOR

---

Dear Jan,

I think the magazine is GREAT! Congrats to you and the rest. A juicy letter column will be a good addition. More reviews, perhaps; but, well I've no criticisms! For my part, I think the idea of offering it for sale is worth persueing. I suspect cost may be a factor, but it would be worth subsidizing a great exposure. Anyway I just wanted to write immediately to say what a good job I think you have done, and all the efforts to increase the base of Ausglass have my fullest support.

Well done  
David, 143 Church St,  
Brighton, 3186  
Victoria

---

Dear Jan'

Hello to the new friends we met at the Ausglass Conference and Workshops in Melbourne. We thank you for your hospitality and help during our stay.

We have now made our move to our new location at 37 Raff Street, where we have a small gallery as well as our studio. Business is brisk and we are putting to good use the new skills and techniques we gained in the Workshops (Design and Warm Glass), thanks to Susan and Warren. If any Ausglass members might happen to visit Toowoomba, Queensland, please call and make yourselves known to us.

Sincerely,  
Joan and Andrew  
Mladenovic.  
Classic Stained Glass  
Ph: (076) 38 2597

Dear Jan,

I am writing on behalf of my partner Mandy Carttell. We are looking for one or two persons to work in partnership in our glass studio as glass burners in artistic and creative direction rather than domestic ware.

We built up our own equipment and have been operating for a year. I am going overseas for an indefinite period and want to sell my share for \$8,000. My partner wants to carry on, but unfortunately there is no one available at present, so I am writing to Australia, hoping their may be interested people there. We've been making a variety of pieces of sculptures, bowls, perfume bottles, plates, paperweights all individual. So if anyone is keen, please let us know soon. I am going overseas in 2-3 months.

Yours Sincerely,  
Glen Anne Brayshaw  
Hot City Glass  
85 Jervois Road,  
Ponsonby, Auckland, N.Z.  
Ph: 766 486

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## OCTOBER 1987

8th - 25th

Warren Langley will be exhibiting a recent series of his glass sculptures at the Craft Council Gallery A.C.T. The series continues his developments in the fused cast process use in the Druid site series of 1986-87

Venue: Crafts Council of A.C.T.  
Gallery  
1 Aspinal Street,  
Watson. A.C.T. 2602  
Ph: 062 41373  
October 8-25 1987  
Wednesday to Sunday 10am -  
4pm

Dear Jan,

With reference to your Ausglass write up on publishing info, could you please put in the following for publication.

I am looking for shared studio space, either in the city area or country, preferably town gas an advantage and three phase power not essential, interested in hot glass facilities, but prepared to build furnace. I am able to offer a range of equipment i.e. Clemco large sand blast cabinet and compressor and extensive range of grinding and polishing plant and 2 kilns etc. Would be interested in anyone who also is trying to get a glass studio together. Will consider any proposition and am prepared to travel.

Please write or phone to:

Don Wreford,  
228 Alexandra Parade,  
Fitzroy 3065  
Melbourne Victoria  
Ph: (03) 419 3148

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## NOVEMBER 1987

14th - 23rd

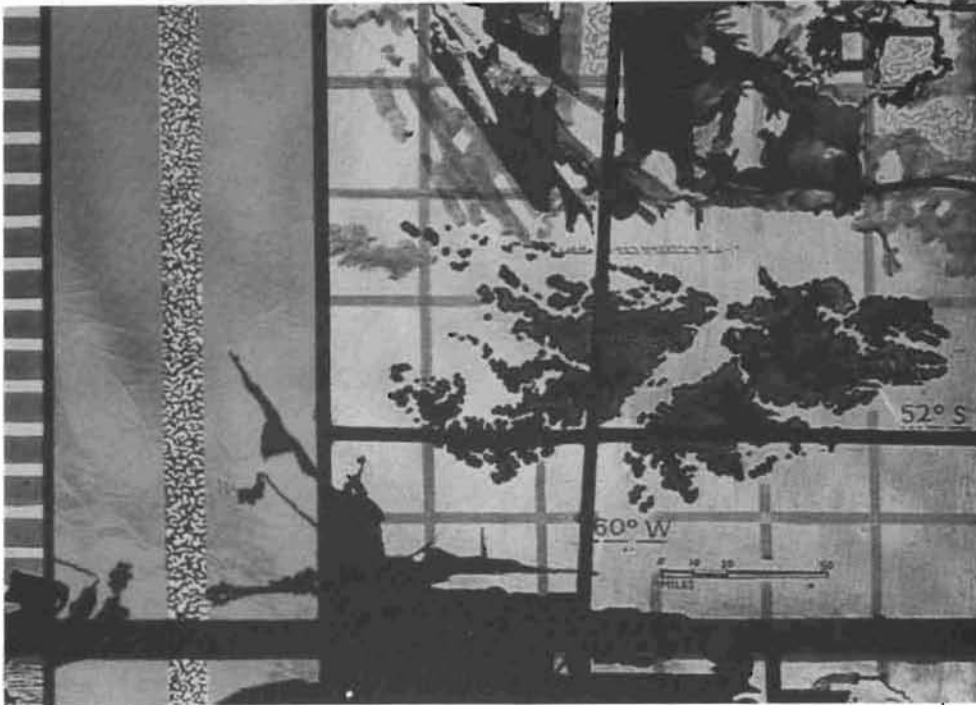
"Australian Glass Designers Exhibition"  
Venue: Malvern Town Hall  
Cnr. Glenferrie Rd., & High St.,  
Malvern, Victoria.

*"Anyone staging exhibitions who want to let others know . . . Write to us and we will include it in the Exhibition news. . . ."*

# CONFERENCE PAPER IN REVIEW

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*Rodney Bender is an Australian, born in Brisbane who worked in stained glass in Adelaide during the late 70's. He left Australia to study architectural stained glass at the Swansea School of Art; he later lectured at the college and has just recently received his Master's Degree. During this time he has also studied architecture, art, and has travelled extensively throughout Europe. Rodney assisted Jochem Poensga at the "Architectural Stained Glass Seminar" in Kevelear, West Germany in 1986 and is currently engaged in Ph.D., studies on art and architecture in England.*



*Section of the window by Rodney Bender, Chapel Window, St. Mary's Swansea.*

The following is a brief summary of Rodney Bender's paper given at the Ausglass conference in January, 1987. The paper was titled *"Two Contemporary Approaches to Glass in Architecture: John Piper/Johannes Schreiter."* The paper itself is an extract from Rodney's Masters thesis.

The paper attempts to explore the differing responses of Piper and Schreiter to the challenges of designing stained glass for architecture.

Rod is not looking for their 'formula' for success, but rather hopes that his article will shed light on the problems faced by every artist who makes Public Art.

To the question *"What do we look for when making an appraisal of stained glass?"* it is pointed out that stained glass has a symbolic relationship with architecture. This

relationship with architecture, he suggests, makes it impossible to make this appraisal of stained glass without considering its setting, and still more difficult to determine what is appropriate for a particular situation (see other articles on this topic in this issue and the last).

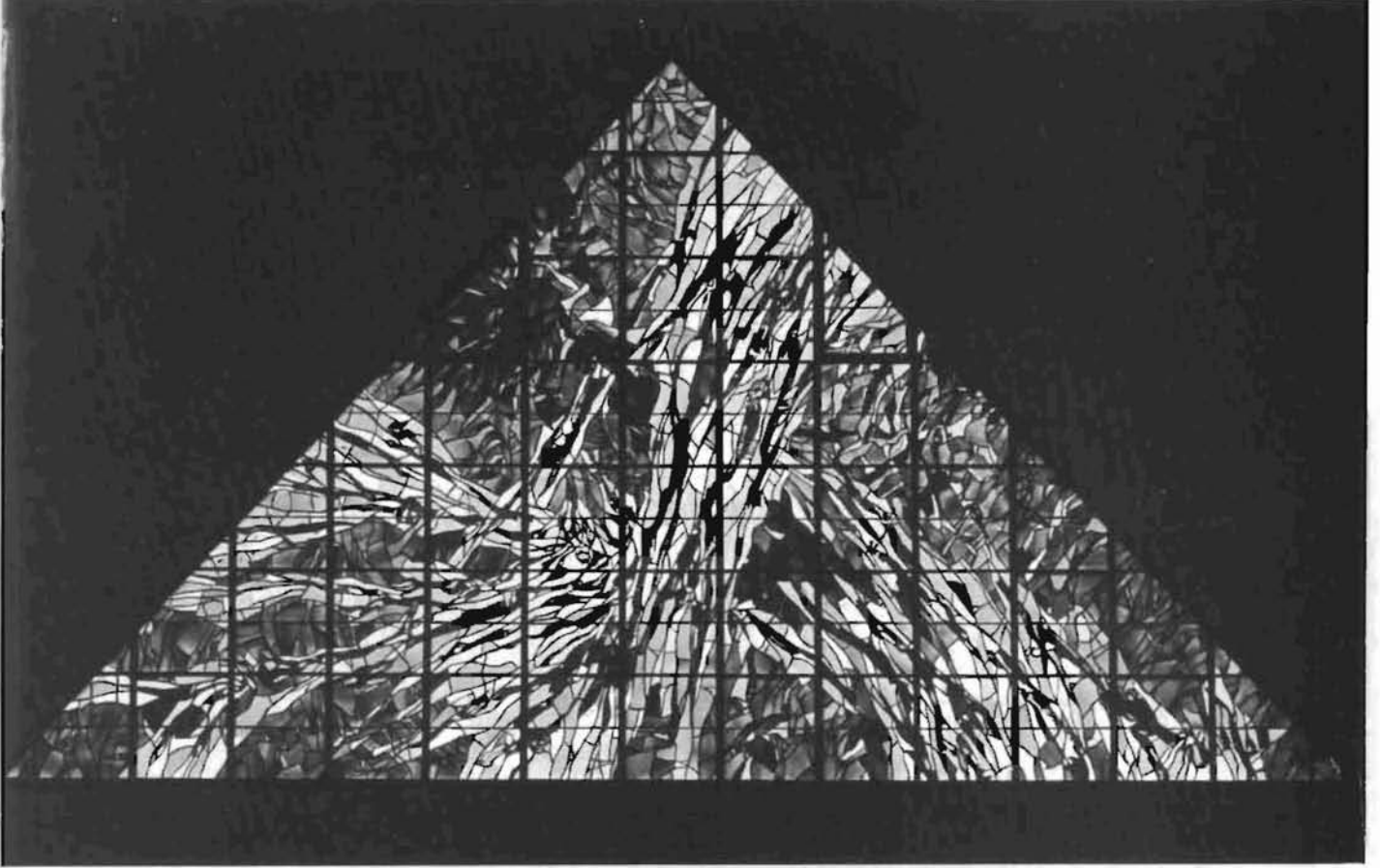
Rod then goes on to look at 3 examples of John Piper's work, pointing out that it is the two factors, 'the combination of a romantic vision and a highly personal, some might even say insular, view of architecture, that influences Piper's designs for stained glass...'

In the large window for St. Andrew's Wolverhampton, made in 1968, 'the tonal use of colour to produce spacial effect reflects something of Piper's particular concerns as a painter. When this is applied on such a grand scale the effect is not only dramatic, it modifies ones physical perception of the space'

*Johannes Schreiter . . . 1960*

*Southern Leaded windows of St. Margareta Church, in Burgstradt, W. Germany.*

*Height 11 mt; Width 21 mt.*



*Schreiter at work in  
W. Derix Studio,  
Rottweill*



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76 King William Street, Fitzroy 3065



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It is stressed that both the physical aspects of the architecture and the abstract function of the buildings were taken into account, not in some formulated way, but in sensitive response to each individual situation.

Then Rod moves on to look at Schreiter's first work of note, the massive (120 sq metre) triangular window at St. Margareta's, Burgstradt.

"Rather than echoing the stable shape of the triangle, the design juxtaposes a succession of elements that seem entirely unrelated to the physical elements of the building. Like some fantastic micro or macroscopic confluence lying beyond the window plane. Were it not for the subdued earth colours it could easily have been oppressive but it seems to me that he skillfully avoids this and produced a design that is expansive and invigorating.

Indeed he suggests that the design responds to 'the aspects of the architectural function that cannot be seen and these are in turn influenced by his concerns as a painter...'.

"Furthermore it would be wrong to conclude that Schreiter's stained glass does not integrate with its architecture; just consider his Meditation Chapel at Leutesdorf or his windows in Limburg Cathedral, to name two of many. His approach is merely one of 'complementary integration' where-by the imagery of his stained glass interacts with a space much in the same way as does a picture on the wall. In this sense they have many of the formal concerns of a picture and yet they are specific to one architectural space and conceived of in terms of transmitted light and glass. They are not windows in the usual sense but glass pictures or picture windows where the view has been transformed into a metaphorical landscape...".

The full lecture is available on the conference, cassette tapes from the craft council office in your state.

Compiled by Berin Behn



# GENERAL INFORMATION

## 1988 selection for the National Selected Slide Library

Submissions are invited from Craftspeople who would be interested in professionally promoting their work.

The National Selected Slide Library has been operating successfully since 1980 to promote Australian crafts and craftspeople on a National level.

The National Selected Slide Library is in constant use by the media, architects, interior designers, craft shops and galleries, for individual and corporate commissions. It is also the basis for selection for major exhibitions in Australia and overseas.

**CAN YOU AFFORD NOT TO BE CONSIDERED FOR INCLUSION ON THE NATIONAL SELECTED SLIDE LIBRARY?**

If you are a full-time or semi-professional Crafts person and would like your work to be promoted by the Crafts Council of Australia's Information Service, we would like to hear from you.

**CLOSING DATE FOR SUBMISSIONS IS THE 31st DECEMBER.**

Information Brochures on the National Selected Slide Library and entry forms are available from your Group's Secretary or the Crafts Council of Australia, 100 George Street, Sydney, 2000. Tel. (02) 241 1701

Advertised in the *British Crafts magazine* recently, was a book for stained glass people called 'GLASS TODAY' edited by Michael Wigginton. It is a report on the proceedings of the Glass in the Environment Conference, held in London on April 1986. The report is available from: Crafts Council, 12 Waterloo Pl. London. SW1Y 4AU. At £7.95 per copy. There would also be postal costs to consider. (For enquiries I suggest you write to them first).

## SYDNEY WORKSHOP Aug 22

As you have read in the last newsletter Jan Blum and Deb Cocks received a Workshop Development Grant from the Crafts Board of the Australian Council. It is not, as stated, for a hot shop.

They will be providing machinery such as kilns sandblaster, linishall, etc. for *access 3 days per week*

There will be a space and tables available for short term use, as well as the machinery for about ½ hourly rental.

At this point in time they are waiting for council approval on a building in Leichhardt. It is a wonderful space which they will be sharing with glassworker Brigit Hancock and several others who work in different mediums. There is heaps of enthusiasm and support from other glassworkers here in Sydney and everything seems to be slotting into place quite magically. So hopefully very soon the workshop will be operational and we will be able to provide a contact number for enquiries.

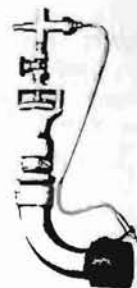
## COLD GLASS SPECIALIST WORKSHOPS MEAT MARKET CRAFT CENTRE MELBOURNE

### 12th October 1987

'Glass painting and staining' from 12th to 16th. (10am - 4pm Mon. - Fri.) \$110 per person (\$20 deposit secures a place). Tutor: GERRY CUMMINS (15 vacancies)

### 2nd November 1987

'Screen printing and surface treatment of glass' from 2nd to 6th (10am - 4pm Mon. - Fri.) \$110 per person (\$20 deposit). Tutor: JOHN GREIG Contact John at workshop (03) 329 9966 (10 vacancies)



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Ask for Mark Brabham.



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**16th November 1987**

'Introductory glass fusing and slumping' from 16th to 20th (10am - 4pm Mon. - Fri.) \$110 per person (\$20 deposit)  
Tutor: JAMES THOMPSON  
(10 vacancies)

**7th December 1987**

'Design for glass' Monday 7th (10am - 4pm) \$36 per person (\$10 deposit)  
Tutor: TONY HANNING  
(15 vacancies)

**8th December 1987**

'Fine sandblasting and applied colour' from 8th to 11th (Tues. - Fri. 10am - 4pm) \$95 per person (\$20 deposit)  
Tutor: TONY HANNING  
(8 vacancies)

for further enquiries please contact

JOHN GREIG  
COLD GLASS WORKSHOP  
SUPERVISOR  
MEAT MARKET CRAFT CENTRE  
42 Courtney Street,  
North Melbourne 3051  
Tel. (03) 329 9966

## EXHIBITION IN REVIEW

### GUNWINGUU STORIES

Lee Gaywood at The Bindi Arts and Crafts  
August 13 - 29 1987

Reviewed by Marilynne Bell

Lee Gaywood is now in her final year of study at Sydney College of Art in the glass department. Her primary attraction is to kiln-fired glass techniques. She kiln slumps forms which maintain a reference to the vessel yet are open ended. She then resolves these openings with fused cane work or bindings of tied and knotted fibres, setting up a visual tension between fragility of glass and taut lines of the string weaving.

Lee was recently invited to exhibit in a group show of Aboriginal Art works at the Bindi Arts and Crafts. Her textural treatment of the glass with both high and low firing enamels in salmon and pinks and earth-toned yellow highlighted by splashes of complementary colour worked successfully in this setting. Collectively they were offering bowls for the purpose of ritual and as such were in harmony with their sister carved wooden bowls.

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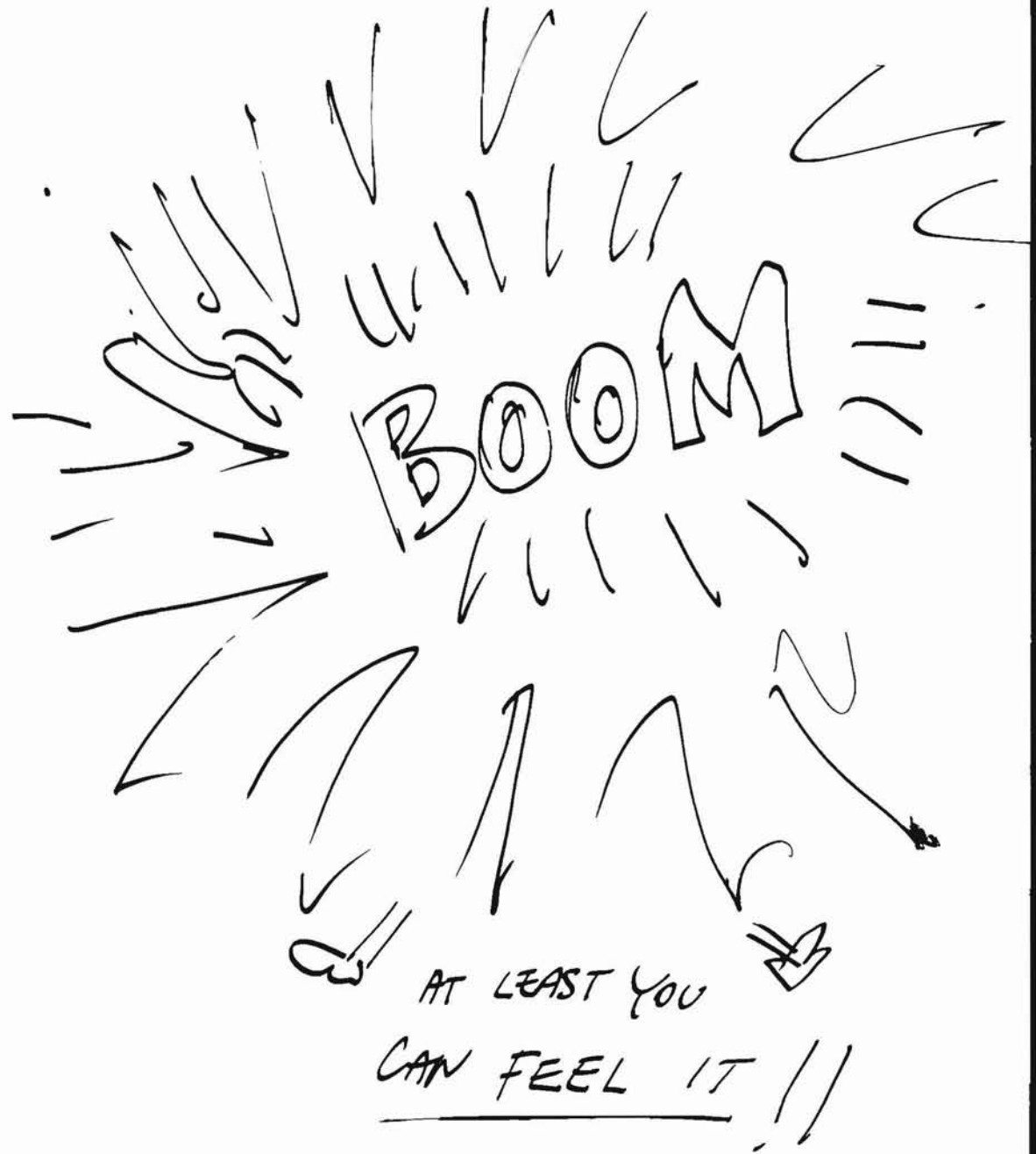
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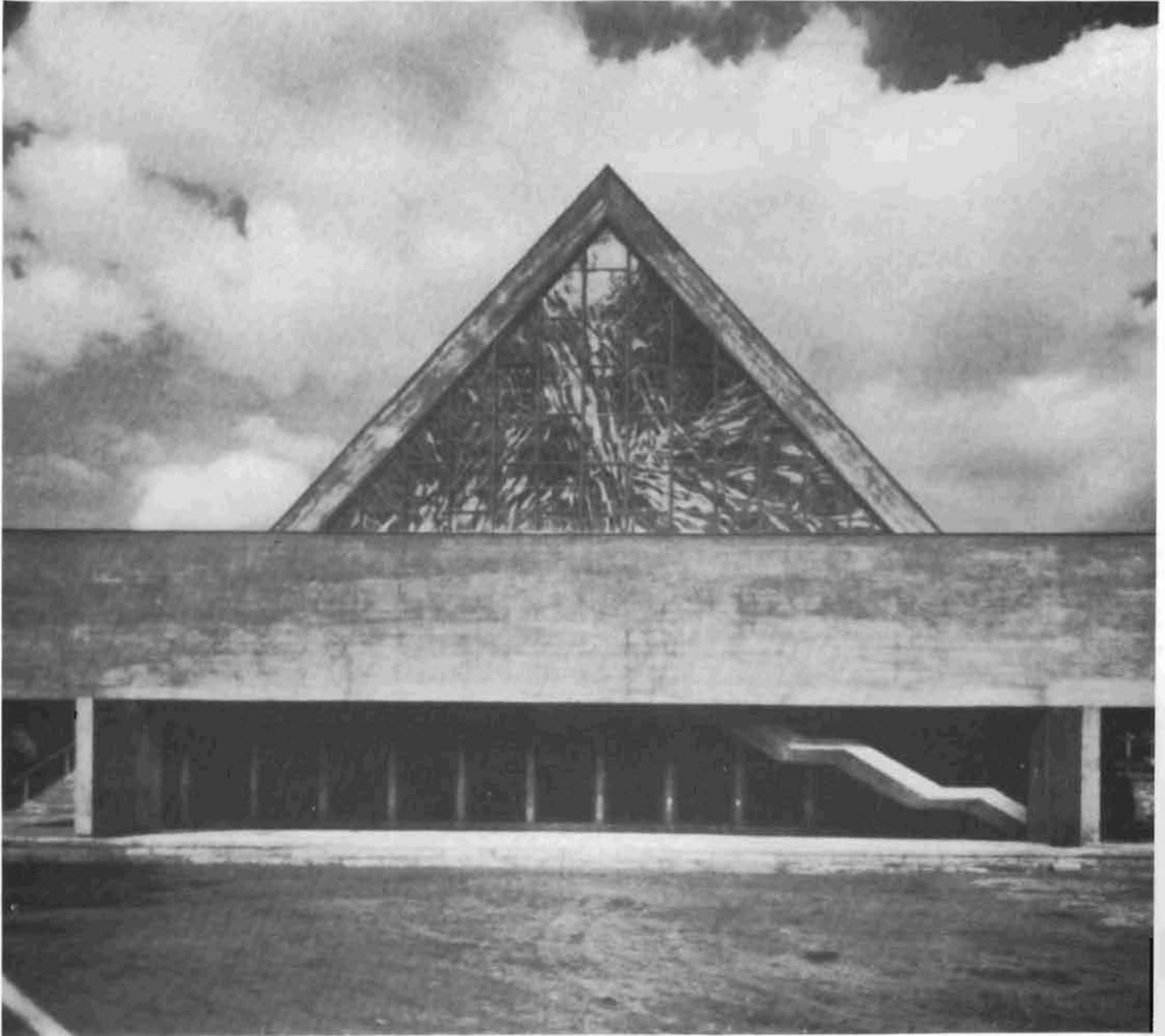
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Johannes Schreier . . . 1960  
Exterior view of Southern window at St. Margareta Church



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# COMPETITIONS

## October 1987

National Arts and Crafts Exhibition conducted by Royal Agricultural Society of Victoria. Various categories. Professional category by invitation. Further info from Tim Morgan, Public Relations Manager, or Jan Gray, Arts and Crafts Officer on (03) 376 3733.

## 9th October 1987

Australian Crafts 1988 Exhibition. Australian craftspeople producing major exhibition pieces of high standard are invited to submit 3-5 slides of work produced within the last 12 months, for consideration by jury for invitation to exhibit in 1988 Easter Exhibition at Meat Market Craft Centre. If slides are to be returned to you at conclusion of jury process please advise.

Slides and enquiries to:  
Exhibitions Director,  
Meat Market Craft  
Centre, 42 Courtney St,  
Nth. Melbourne, 3051.  
Ph: (03) 329 9966

## 1st December 1987

The International Exhibition of Glass Craft '88.

NEW GLASS REVIEW  
#9 CORNING MUSEUM

Invitation for glass artists to send 3 slides (35mm) with application forms (+\$5.00 U.S.). Only 1987 works eligible. All entries must be postmarked no later than 1st December 1987. Permitted entries vessels, objects, environments, glass pictures, glass windows, architectural related glass and glass related designs.

For entry forms and further information write to:  
New Glass Review,  
The Corning Museum of Glass and Glass Design,  
Corning New York,  
14839-2253, U.S.A.

## December 1987

The International Exhibition of Glass Craft '88 . . . Japan Conducted by representatives of the Prefectural and Municipal Government, Kanazawa Chamber of Commerce and Industry and others. Only craftwork will be accepted.

Apply for entry by submitting slide(s) of each piece with the completed application form.

Deadline for receipt

31: December 1987

(Airmail to Japan takes one to two weeks) Selection: January 1988 Transport of work: Works to Ishikawa Design Centre must be paid by artist . . . return paid by organisers.

For application and enquiries write to: Executive Committee

International Exhibition of Glass Craft '88

c/o Kanazawa Chamber

of Commerce

and Industry,

9-13 Oyamacho,

Kanazawa City,

Iswikana Pref. 920

Japan

Ph: 0762 631151

(Country code :51 Japan)

This competition carries prizes of:

500,000 ¥ (one artist) 1st Prize

200,000 ¥ (two artists) 2nd prize

100,000 ¥ (three artists) 3rd Prize

Grand prize winner will receive an

all expenses paid trip to

Kanazawa for the duration of

exhibition.

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L.F. Spittle  
Manager - Lead Products