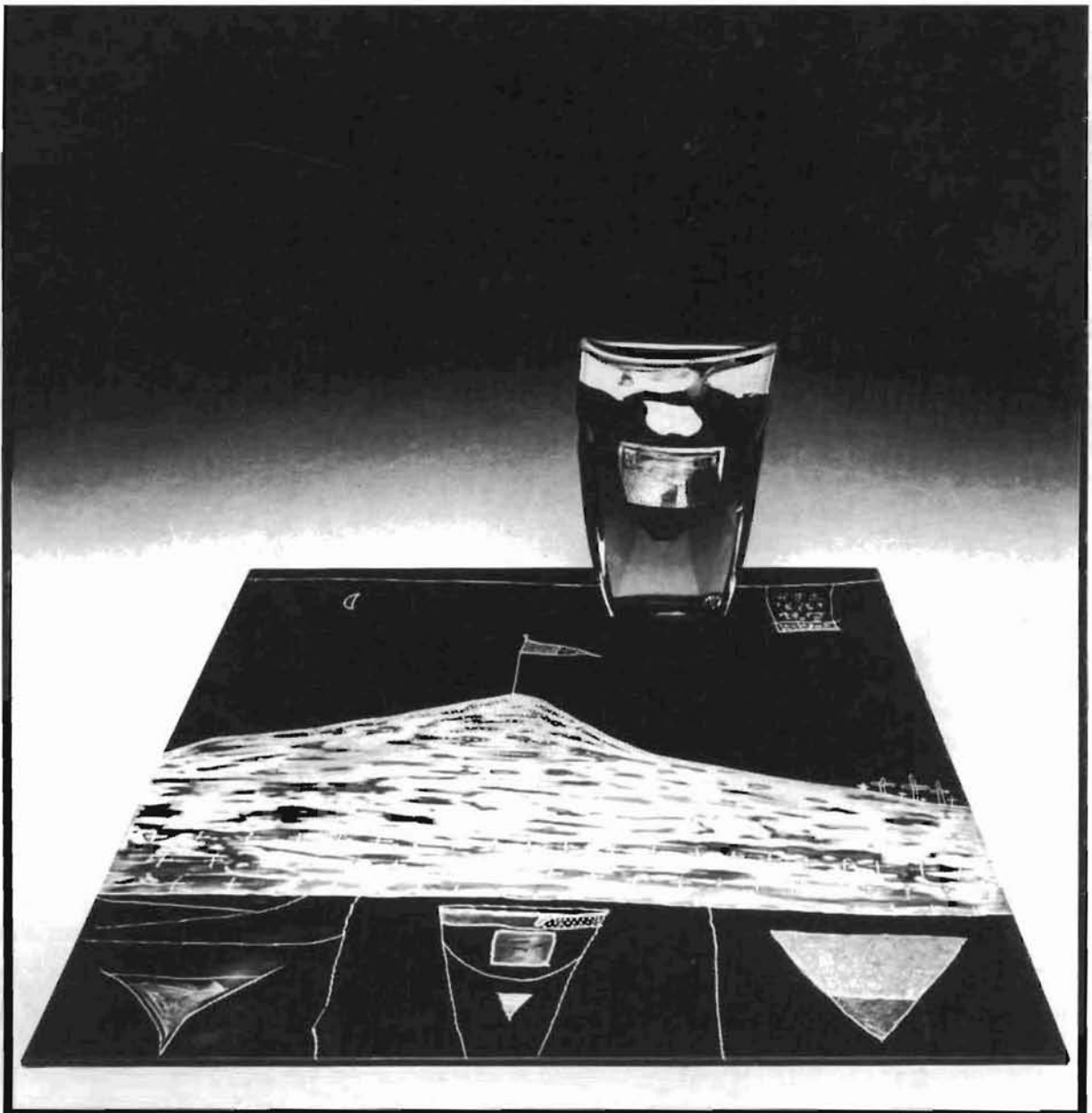

Ausglass Magazine

A Quarterly Publication of the
Australian Association of Glass Artists

ausglass



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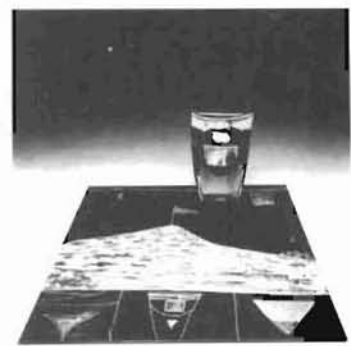
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ausglass magazine

WINTER EDITION
JUNE 1987



FRONT COVER:
Brian Hirst — 'Cycladic Forms'
from an exhibition of contemporary
glass 1986. Gates Gallery, N.S.W.
Photograph by Greg Piper.

NEXT ISSUE:
All contributions must reach the Editor C/- 312a Unley Rd,
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A LETTER FROM OUR PRESIDENT

Nick Mount
20 William St
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Dear Members

Is this the way a President starts a letter to the members of an association like Ausglass? As the new President and a President for the first time, this is the way things have been getting done on my part since the election in January. Do it first, ask questions later. We have had a few meetings, set up a few systems for dealing with the running of the association, started getting the magazine and news letters together, answered a few letters, been to a few related meetings and started to learn how to get things moving in a new state.

Jan and the magazine crew have been able to get things under way very quickly. They have come up with a new format and published deadline and printing dates so we know what we can look forward to and what our responsibilities are as far as getting articles and news in for publication. Don't forget to send anything in that you think may be of interest to the rest of us, also keep an eye out for people who may be interested in taking a bit of advertising space at very reasonable rates.

Jud has taken on the Treasurer's position with enthusiasm and is looking forward to dealing with the very healthy account forwarded from Victoria. We have (as instructed at the A.G.M.) been discussing the uses and distribution of these funds but have, as yet, made no major decisions other than to inform the members of Ausglass that the funds are theirs and that although there are already a lot of things that have to be covered, (like magazine, mailing and the conference) funding for special projects is available (in a small way) and any submissions made to the executive committee will be looked into and acted upon.

We have appointed a Membership Secretary in Declan Somerville who has got his time cut out for a few weeks yet I imagine, in wading through lists of past, present and prospective members, checking with Jud as to their financial position with the association and updating everybody concerned. If there are any queries as to your own status or you know somebody that wants to join up, give Declan a call.

Judy will be taking up her role as our Secretary on a more regular basis soon. She has had a few minor prior commitments to take care of during the first part of the year and although we were probably a bit mean in insisting that she take on the job, she has been getting things done very efficiently with the assistance of Jan Beyer and various other co-opted help.

Berin and Gerry are our honourable Vices (hot and cold that is) and any enquiries of importance should be directed to one of them as we have elected three other people to back them up in times of overly intense activity. This leaves me free to deal with any minor things that may crop up that fall outside of the responsibility areas of the people I have already mentioned.

You will probably have read that the Victorian contingent under the leadership of David Turner have taken responsibility for the next conference. Any ideas on what you think should happen at the conference, who you think could be invited, or format suggestions should start coming in soon to David or myself. Don't hold back, let us know what you think so we can do something about it and the good ideas won't get lost in the rush. We have scheduled meetings for the last Monday evening in every month. Let us know if you want anything dealt with. **DON'T HOLD BACK AND GET LOST IN THE RUSH!**

Hope to hear from you soon,
Your president

Nick Mount

PAST PRESIDENT'S REPORT

Over the past two years the role of Ausglass has changed and will continue to do so with the different expectations of its members and the public's greater awareness of the diversity of Australian made glass. If we as a group can promote the quality and versatility of our work, through exhibitions, public commissions, utility glassware, demonstrations and marketing, everyone will benefit in the future. Being separated by such vast distances in Australia, the role of the Ausglass magazine has been vital in keeping us in touch. Julie Brand, our editor produced a 'classy' little booklet, packed with important information. Collating articles, proof reading, running around to typesetters, graphic artists, printers and distributing the magazine was fairly demanding. At times her studio looked like the mailing section of the G.P.O. or a chinese laundry with hundreds of t-shirts drying out. Reg Loats, our Treasurer, has been performing mental gymnastics keeping the financial aspect of Ausglass in perspective. Reg has kept meticulous accounts of all our monetary dealings, memberships and the registration forms for the workshop and conference. It is too difficult to single out each executive committee member and try to divulge their contribution over the last two years. As a group we stayed strong and united, ready to support each other, offer advice, exchange ideas and help where-ever possible. At times we worked in pairs or in larger groups. My thanks go to Julie Brand, Alan Crynes, Pauline Delaney, Carol Gibson, Reg Loats, Richard Morrell, Alan Steer, David Turner, plus the many state and interstate members for their encouragement and help. Personally, the rewarding aspects of being President were meeting so many people fascinated in glass,

gaining new friends and a variety of acquaintances. Also, learning organizational skills and developing the ability to talk coherently and concisely. Co-ordinating a conference, liaising with guest speakers, procuring sponsorship on a government and private level. The list keeps on going - I did find the time commitment more intense than I had anticipated yet how else could I have learnt all these new skills and met such good people. I would like to wish Nick Mount, our new President, and the executive committee our best wishes and support. I know the enthusiasm and energy in South Australia is there, and they are raring to go.

Good Luck
Ede Horton

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EDITORIAL

Well, hi everyone ... we have finally pieced together this "jigsaw" more commonly known as the Ausglass Magazine. If Julie Brand is interested in moving to Adelaide, I can arrange?!!!! ... oh well, only 6 to go! ... Thank you to those who contributed articles to this, the winter edition 1987. To the editorial committee, thanks heaps for your time and energy.

I am very interested in creating a, *letters to the editor*, column. To this end I would appreciate hearing from you. Letters expressing just about anything, giving you the chance to air your views. I, and the editorial committee, would be interested in feedback too -- the magazine, what you did or didn't like (make it constructive folks!), what would you like to see as articles or features: Let's use the best resource we have for communication between States ... the magazine/newsletter.

We now have some names of state editors. These people will be responsible for gathering local

information and articles for the magazine. If you don't want to talk to me, then talk to them. In Victoria ever reliable Julie Brand is your local contact ... Tasmanians can talk to, and share information with, Kathy Sinkora or James Dobson. In the ACT Hero Nelson and Patrick de Sumo are ready to exchange letters and information and New South Wales has a good contact in the form of Deb Cocks. They are the only names I have for the moment, but as soon as the others are known to me, I will let you know.

The next issue of *Ausglass magazine* is due out in September. The deadline to get information to us, is August 28th (not long away). Before this the *newsletter* will be in production - and mailed out by 31st July, all going well. Any current information, which can't wait, can be sent for inclusion in that newsletter (deadline 24th June).

The special feature for the spring edition of Ausglass magazine is to be "Glass in Architecture". This will be

an expansion of the themes and concept of the '87 Melbourne Conference. Along with this will be the regular articles ie; exhibition news and reviews, profiles, etc. We intend to make overseas contact with glass artists for articles in this edition and involvement from Architects is also being sought. If you have any contributions yourself, which you think would be of value, please contact me.

I, and the editorial committee, are interested in your views on whether or not to offer our magazine for sale through galleries, colleges and university book shops. We feel it will bring glass and Ausglass to more people's notice ... what do you think? ...

I hope to hear from you ...
... thank you

Jan Aspinall

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76 King William Street, Fitzroy 3065

Food for thought

The Victorian Contingent would like to have feedback on a suggestion for an Ausglass study centre. The centre would be along the lines of Pilchuck, ie: Ozchuck. This would be a long term project, with need of funding. It aroused much interest and enthusiasm in Victoria and they are interested in your thoughts.

Either write to David Turner direct, or, we may be able to utilise the "letters to the editor" column for this one.

At the moment there has been no time set for the next conference.

During the National General meeting held at the last conference, requests were made to investigate the possibility for having one in April instead of January. This also can be thrown open for discussion in your letters, etc. Think about it and let us know your thoughts.

NEXT ISSUE: - Copy deadline 28th August 1987.

- Next newsletter deadline 24th June 1987.

CONFERENCE REVIEW

AUSGLASS - 5th National Conference

The strength of Ausglass as a National organization to support and encourage glassworkers was evident at the 5th National Conference in Melbourne, January 1987. This biennial ritual provides a rare chance for members to congregate and immerse themselves in talk about glass. Any lingering doubts about the ability of Ausglass members to party were put to rest with a finality which left many reeling. The workshops prior to the conference proper, established a mood of expectation and excitement that carried through the lectures, seminars and slide-talks; and the various exhibitions mounted, provided plenty of provocation. It is this heady mixture of social, technical and aesthetic interaction which gives the impetus for Ausglass to grow and evolve.

All members owe a debt of gratitude to those who gave their time and energy, and their willingness to share their knowledge to make the conference a success. Workshop leaders *Warren Langley, Gerhard Emmerichs, Graham Stone, Vaughan Briars, Gerry Cummins, John Greig, Tony Hanning and Richard Morrell*, and overseas guest *Fred Daden* (hot glass) *Susan Stinsmuellen* (design) and *Michael Glancy* (sandblasting and electroforming) are all to be congratulated; and so in particular are the co-ordinators *Alan Steer* and *Alan Crynes* who worked so hard organizing workshops of considerable impact, and lasting benefit.

By the time of opening party, the level of exhilaration was high, and the influx of more participants generated a frenzy of good fellowship which echoed the sentiments of the founders of Ausglass. Perhaps it is understandable in light of the level of expectation that some sessions of the four day conference disappointed. It is the positive aspects, however, which should be

highlighted, and there were many. The panel discussion "Catalysts - The creative process" with *Ede Horton*,

Susan Stinsmuellen, Neil Roberts and Warren Langley offered a fascinating lifting of the veil in an area many find obscure. *Clive Murray White's* offbeat approach made his talk on "Glass as a Sculptural medium" entertaining and challenging. His insistence that there are "no rules" was an apt admission to practitioners steeped in traditional techniques. The entertainment factor in the "Personal View" offered by American guests *Susan Stinsmuellen and Michael Glancy* was never in doubt, and their unashamed enthusiasm and thorough approach to their work ensured we saw the qualities essential to a successful glass artist. *Stephen Skillitzi*; presented a thorough slide talk of his "Directions in glass" which illustrated the point that although recognition of Australian glass (both here and abroad) may be a long time coming, the ideas for and execution of impressive, questioning glass have been present for many years. There was ample evidence to support this amongst the numerous slides shown, and although many hours were spent in semi-darkness, it is a tribute to the quality of slides and speakers that the notorious "slide overload" did not occur. *Marilynne Bell and Lyndsay Handy* are to be thanked for their presentation of glass from Canada and New Zealand respectively. Without exception, the sessions entertained and informed, and the contribution all speakers made ensured a satisfied auditorium. Mention should be made of the event, code named "Beirut by Night", which occurred during the glass age. During the transmogrification of a building from derelict to discotheque the words "ingenuity" and "objets trouve" acquired new meaning.

Master chef Neil Roberts provided the ingredients - idea, neon, candles, indemnity forms - and stirred the pot, and with others, inspired by that monument to 20th century civilization, 79-81 Hobson's Road, Kensington (now completely razed) created an atmosphere and event to cherish.

The Ausglass Auction had moments of high drama, hilarity and astonishment. Bruce Wiley presiding over perhaps his most unusual auction, performed with uncanny skill (how did he keep a straight face?) and helped Ausglass raise a tidy sum, and sent many a bidder home with a bargain.

The fifth conference of Ausglass offered something for everyone and generally pleased. That it stopped short of asking the hard questions is atypical of such conferences and takes no gloss off the wonderful job done by *Ede Horton* immediate past president, and the officers of the association in organizing an impressive conference, and setting a high standard for future ones.

GLASS IN PUBLIC SPACES : WESTPAC GALLERY

Ausglass acknowledges a debt of gratitude to T & K Glass (An A.C.I. Company) for sponsoring the National Ausglass Exhibition. The best work of twenty-five members in the high-profile Westpac Gallery with a \$5000 prize - shared by Rob Knottenbelt, and Peter Minson & Giselle Courtenay - was cause for pride, and certainly put the versatility of glass in the public eye. Our thanks to Rodney Hoyle and Tony D'Alton and their staff.

David Turner



This is called **Spot The Glass Artist** at the Ausglass Conference Auction !!

Photographs
courtesy of and by **Graham Stone**.



CONVENOR'S REPORT

Carol Gibson.

The 5th Biennial Ausglass Conference – Melbourne Jan '87

When I was asked by the President to be convenor for the conference I was surprised - it was 18 months away and what did I know about glass workers and conferences, but intrigued by the challenge of something new I accepted, unaware of the actual involvement this would mean in the ensuing months.

I soon realised that my knowledge was not altogether inadequate but to familiarise myself with the people and project involved I started attending the committee's regular monthly meetings, a year prior to the conference. This early involvement proved invaluable to me in the collating and co-ordination for the conference. The committee had the foresight to negotiate projects by preference, skill and aptitude - either working together, in pairs or singularly. The dedication and efforts of the committee members was magnificent from procuring much needed grants and sponsors, looking after membership funds and finances, providing newsletters, organising workshops and exhibitions, hiring equipment and venues, arranging for overseas and interstate guests and many many more, too numerous to mention.

This team spirit, mutual co-operation and collaboration and support is an essential ingredient to the success of any conference.

As the conference loomed closer, it became evident - as organised as we possibly could be - that January is an awkward month and nearly everything relating to the conference must be in the pipeline and out by November - prior to Christmas - printing, advertising, mail can all be disrupted adding a lot of extra pressure. It is worth considering these points for future conference dates.

I was constantly surprised by the willingness and enthusiasm of all the members who contributed their valuable time and services in: organising and manning exhibitions, tapes and documentation of the

conference, photography of the workshops and billeting, to name but a few; without them it would have been impossible. It is essential to have these reserves and be organised and flexible enough to use them.

It is also important to initiate a good system from the beginning; relating to the current list of members names, addresses and telephone numbers. This gets used constantly in repetitive mail outs and if in photostat - adhesive label form or on computer enabling print out - the many hours at the typewriter are reduced. If you have access to a computer, or - computer friend use it.

Be prepared, and prepare your household for the takeover of the telephone by Ausglass members and their queries. An answering machine, frustrating as they are, proved invaluable at times. Careful planning - and proofreading of the conference brochure and enrolment form is essential - this is where all your information about "who wants what" comes from and the fun really begins when you start to get them back - if there's been any errors and contradictions.

Looking back over the year, I realise that Ausglass became part of my existence at times overriding the other issues in my life and I am pleased to have been involved. I made many new friends and thoroughly enjoyed it all although we were all exhausted and a bit deflated when it was over.

As I leisurely explore this vast country away from the pressures of city life - I can easily say I'd do it all again - with the right ingredients - it would be a piece of cake -- well almost. There's always the unexpected. Good luck with Ausglass '89.

DOCUMENTATION OF CONFERENCE

James Thompson is currently putting together 10 c90 tapes of the 1987 conference lectures. A set of these will be sent to each State Crafts Council. Individuals may then either borrow or hire them. You may also want to duplicate part of them. Cassettes will be accompanied by relevant printed matter also. These should be available from your local crafts council by mid-June.



The Arts Law Centre

For those who are experiencing the tax man for the first time and those who wish it were the last take a little heart — get hold of the Arts Law issue of taxation laws and how it effects you.

Making sense of the recent tax changes is difficult enough for most people, but help is at hand for the artistic community.

The Arts Law Centre, in association with the Australian Society of Accountants, has prepared a 20-page guide which answers some of the most commonly asked tax questions. The Tax Office includes both performing (such as dancers) and non-performing artists as well as craftspeople in its definition of artists.

1988

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"Confronting illusions of German Stained Glass" ... by BERIN BEHN



Joachim Klos. Stained glass window in the Police Academy Münster-Hiltrup, 1983. 6,3 x 14,3 m.
Execution: Hein Derix Studios, Kevelaer.

In July 1986, I attended the 2nd Architectural Stained Glass Seminar held at the Hein Derix studios in Kevelaer, West Germany.

The seminar was conducted by Jochem Poensgen, assisted by Rodney Bender and Werner Heymann, and was attended by sixteen participants from Australia, New Zealand, USA and West Germany.

The three-week course included design, technical demonstration and practice, tours and discussion. The highlights of the seminar for me were:

a) the five tours to over 40 examples of stained glass, ranging from the 13th century Altenberg Cathedral, via works by Thorn Prikker to the recent works of Meistermann, Bushulte, Schreiter, Spierling, Klos, Schaffrath and Poensgen. In most cases we were accompanied by the artist, and we also visited the studios of the last three mentioned artists.

b) being able to see the most recent works of Klos, Schreiter and Lunenburg being constructed in the studios, and

c) the interaction amongst the participants.

Before and after the seminar, I had the opportunity to look at other German and European stained glass and I would like to share some of my impressions as they evolved during the tour.

Those of us involved in the 10-year-old resurgence of stained glass in Australia have been influenced in some way or other by the input of overseas work ... particularly the well publicised German glass via American and European magazines and books. This influence has been further enhanced by visits to Australia by Schaffrath, Poensgen and Schreiter over the last six years. For me this has meant an awakened interest in designing for large scale architectural commissions and in the design/art/architectural field in general.

Works in stained glass that addressed these areas appeared to be coming almost entirely from Germany. They were not happening here in Adelaide and certainly not for me, so it was perhaps obvious that I should look up to these works and the artists/designers involved. They were my heroes! (which I may add, I don't see as a bad thing). However having heroes entails a certain shadowing of the reality, especially when they are afar off.

On arrival in Frankfurt, I ventured out to see my first "known" work, that of Schreiter's Dalle-de-verre windows for a church in Preungesheim made in 1968. They seemed so much smaller than I had imagined and the atmosphere of the space was also unexpected. Although I went to several more sites on my way to the Kevelaer seminar, I did not feel as inspired by them as I had expected.

And then I happened upon the Cologne Cathedral on a Sunday morning as the choir and organ started up. This situation moved me considerably; here was a massive Gothic cathedral in use and the atmosphere was awesome; the glass was only a part of it! I believe this event helped me begin to make an important transition; initially I was looking at the stained glass and comparing its size, colour etc. with the photographic images in my mind; now I was beginning to experience a more wholistic view of the space.

What is strange is that the purpose of my trip was to experience stained glass in its architectural context; yet I did not have enough experience of doing this. Being involved in the Kevelaer seminar, particularly the tours, helped develop my critical appreciation. I began to ask the questions: does the stained glass fit into the form

and function of the building? Is it effective overall? I was often pleasantly surprised and sometimes disappointed by the effectiveness of various windows when I saw them in context. Seeing so many previously unknown works added an extra dimension to the sense of adventure; notably, the massive works of Spierling and Bushulte's range of design styles.

On the last tour of the seminar, we went to see Jochem's work. I found the windows in the Police Academy at Munster left me puzzled. Up

to this time, almost all work we had seen had been in chapels and churches where the role of the glass provided an obvious focus. What were the intentions of these windows by Poensgen and Klos?

In hindsight, the perforated screens of Klos and Poensgen seem such obvious solutions to the high security and self-conscious atmosphere of that institution. The glass created a more open, humane atmosphere for the training of the police cadets.

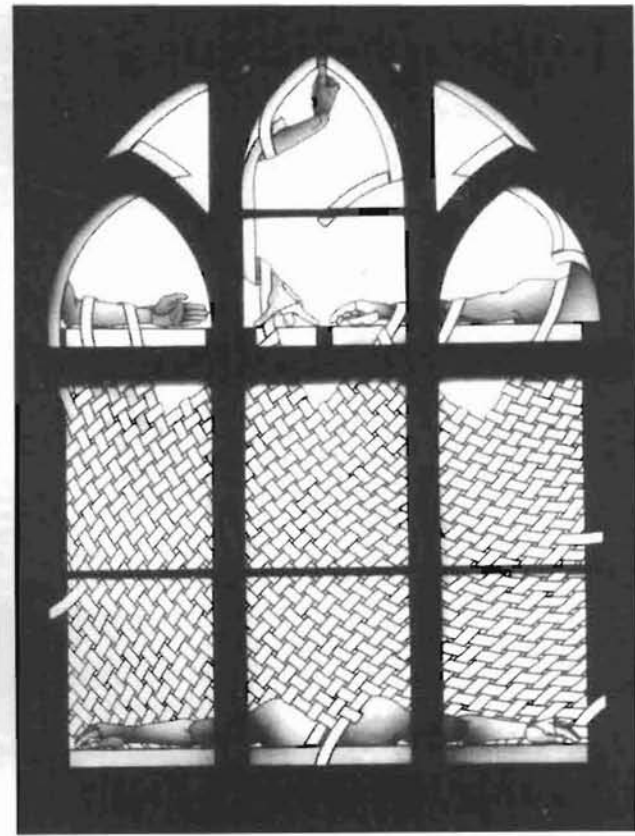
I continued touring in Germany for another 3 weeks after the Kevelaer Seminar. I was then able to follow up works by artists seen during the Kevelaer tour (e.g. Poensgen's work in the Black Forest) and search out work by other artists (e.g. Van Look, Trgut, Margarethe Keith).

Highlights included Schaffrath's set of windows at the Priest Seminary in Aachen (1972 and 1982), Schreiter's windows for the Limburg Cathedral Chapels (1976, 1977) and Meistermann's work in the crypt of Wurzburg Cathedral (1957).

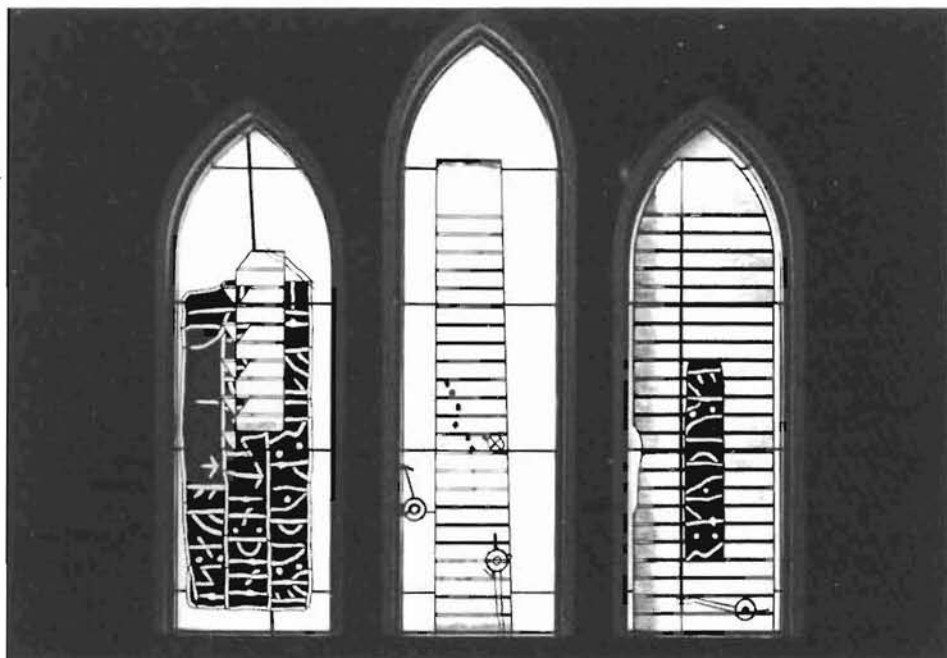
Touring in France and Britain further widened my appreciation of glass and architecture. Before my trip to Europe, my interest in glass was firmly entrenched in very recent work. Now I have come to appreciate a wider body of work, such as the earlier works of Thorn Prikker, Buschulte and Meistermann, the 19th century work of the



Jochem Poensgen.
Stained glass window in the Police Academy Munster-Hiltrup



Margrethe Keith-Grell. Frankfurt



Windows by **David Pearl** at the European Centre for Folk Studies Llangollen, Clwyd

William Morris Studio and the medieval glass of Chartres, Rheims, Ely and Gloucester cathedrals to name but a few. In sharp contrast to the style of most German glass, I was pleasantly surprised by the work of John Piper, a style that I have not previously appreciated; notably, Robinson College Chapel, Cambridge and St. Andrews, Woverhampton. Also the impressive works of David Pearl at the 'Channel View' Recreation Centre Cardiff and Amber Hiscott's London commissions for Unilever and Liberty were a breath of fresh air.

Looking back at German glass after seeing an overview of other glass, has tended to sober my view. Other styles have much to offer.

Also, the German stained glass movement is by no means ideal; the commissioning system and designer-studio links are such, that it is very difficult for a young designer to break in. And

yet there is a need to let them in as the current group of designers are over 50 years of age.

The studios themselves don't necessarily have a secure future as the opportunities in Germany dwindle and they begin to look further afield.

The number of stained glass commissions in Germany since the war would suggest that stained glass is everywhere, in every possible architectural niche. However, almost all glass is in churches and chapels. Few public secular commissions exist as there is little general acceptance of stained glass for such situations.

My overseas study has reinforced my motivation to see the cause of architectural stained glass furthered in Australia. I have also been reminded that as designer/artists we need to leave ourselves open to contacts with other art forms and styles and not restrict ourselves to overseas glass influences only.

My understanding of stained glass has been greatly extended by my overseas study tour and I would like to thank the Crafts Board of the Australia Council for their assistance.

FOOTNOTE: I am presently compiling a comprehensive listing of British, French and German Stained Glass. Anyone who is about to go overseas and would like a copy, please contact me at 312A Unley Road, Hyde Park, S.A. 5061.

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"What I can say for certain is that, working with glass I will never stop learning and never stop being surprised!!" Vicki Torr

glass artists in profile:

VICKI TORR IAN MOWBRAY

Ian Mowbray and Vicki Torr began their careers in warm glass from different angles. Ian from a flat glass background, and Vicki from ceramic design studies at Underdale College, S.A..

Initially they installed one small kiln in their studio in 1983. Using Ian's glass skills and Vicki's ceramic skills they plunged headlong into warm glass, working as individuals for most of the time but collaborating on general commissioned work.

Vicki is a self-confessed glass designer, preferring to practise her art on the functional form. With a strong feeling for texture, colour, form and decoration she makes large platters and trays using opaque glasses, textured moulds and sandblasting to obtain a ceramic or stone-like quality to the pieces.

In the earlier years she also worked on a theme producing a series of fans numbering thirteen, and more recently a series of open lattice work made with fine threads and ribbons of glass, fused and slumped to create delicate open baskets. This technique has also led to several wall-pieces.



Ian was entranced by the action of the heat fusion of glass as opposed to lead. The transition from leadlight to fused glass was rather swift, and the last leadlight window he was commissioned to make for a shopping arcade in Adelaide in 1983, resulted in a fused glass circular window 2 metres in diameter and contained not a single piece of lead. He began fusing and slumping by making small functional pieces. Fusing thousands of small squares in a multitude of colours and patterns. Working with form and colour, he created bowls, plates and a series of free-standing forms with a vague functional flavour. His work 'barrelled' along with each firing leading the way, the glass dictating the next direction. More recently his work has become sculptural and he uses an extremely wide range of techniques to achieve the desired results.

IAN:

"I was drawn slowly away from the functional form when I began experimenting with a type of three-dimensional fusing".

Initially I achieved this using ceramic fibre board, but quickly realised a powder would hold the glass better and would be a re-usable mould material. It would also help in cleaning the glass more easily after firing. I am currently working on a variation of this spiky three-dimensional fusing and slumping. With this type of fusing I use a lot of different components which are fused, then sawn, and sometimes re-fused or lampworked.

A couple of years ago I was introduced to casting by Pavel Tomecko, and proceeded to experiment with this kiln-technique. Casting in moulds in the kiln has been great fun, and I have even enjoyed cutting and polishing, as with each grit progression the glass becomes clearer.



Take in photo

I have been fascinated by the property of glass to perfectly contain an object, particularly when coloured glass is cast inside clear glass, forcing one's focus inside the glass block.

In casting, the fluidity and turmoil of glass during the firing and the appearance of frozen motion when cooled also interests me, and I'm enjoying using this particular property of glass.

One of the directions resulting from my cast work is the series of snow-scenes which are, again, glass objects entrapped in glass. The first of these I exhibited with a cast block at the Meat Market Easter show in 1986. One reason for making these pieces was to refine my casting techniques — another was to test construction ideas on a small scale. I enjoy making these particular objects and they will continue to appear from time to time.

Because many of my pieces require the use of a number of techniques, it is necessary to work on several of them simultaneously.

Currently, my production work involves using heat to mould the shapes and also the decorations on tableware. There is no way of totally controlling the end result, and the decorations have that quality of frozen movement and are, once again, spiky.



Take in photo

There are things I still want to pursue using kiln-casting methods, and, after a change of workshops, I hope to be able to make and use a glory hole which will add another dimension to our work."

VICKI:

"After four years of trial and error in both technique and design, I have found warm glass work is rich in surprises and challenges.

In retrospect I feel I approached it with great gusto, trying anything which occurred to me and always doing lots of testing which led to interesting discoveries and greater understanding of the medium.

Firing glass with other materials was potentially exciting — the substances I have most commonly used are clay, in slip, extrusions and pieces. Paper, fused between two pieces of glass and metals fused between and on top of the glass.

The kiln techniques I mainly use are fusing and slumping. Being very interested in surface texture and finish as well as decoration, often means firing a piece many times. Decoration fused into the platters consist of small pieces of glass which I have made in separate firings — also sometimes adding lampworked glass threads and ribbons, squiggles and lines.

Take in photo



Vicki Torr Fused Glass Platter 450mm dia.

To achieve a matt finish all over or in certain areas, I mask and sandblast a piece — the final firing being at a low enough temperature (around 640°) to take the dryness off the sandblasted area without fire-polishing it to a sheen. Only 10° too high can mean the masking, blasting and firing must be repeated. Sometimes the edges are arrised, or ground and polished.



Vicki Torr Fused Glass Platter 430mm dia.



Ian Mowbray 430mm X 430mm

I rarely do any preliminary drawings, but write down ideas — sometimes in rough sketches. Usually I assemble the parts I need, such as the base glass and the components for the decoration, and lay them out — changing the design around until I am satisfied, sometimes making up extra pieces of decoration needed for inclusion.

My first large commissioned piece was a conical frosted glass lightshade 700mm in diameter, for the Australian National Line headquarters in Adelaide in 1984. The challenge of this and other commissioned work is a great high-point for me. I enjoy the "tests" set by working to definite specifications and trying out new ideas and techniques, usually on a large scale. The number of commissions and repairs requiring kiln-techniques has been astonishing — and so many of these (even the jobs which did not come to fruition) have provided an opportunity to increase my knowledge and experience in glass.

After collaborating with Ian last year in designing making and installing a large glass mosaic of mostly kiln-formed tiles, I feel keen to do more work along this line, and perhaps some production runs of tiles on a small scale. For my other work, well, it will continue and perhaps it will change too — what I can say for certain is that, working with glass, I will never stop learning and never stop being surprised."



Vicki Torr Lampworked Glass Threads Fused and Slumped 200mm X 70mm

AN OUTLINE OF MY DIRECTIONS IN GLASS — STEPHEN SKILLITZI

Stephen is a full time lecturer on glass and clay at the South Australian College of Advanced Education who, since obtaining his Masters degree in 1970 at the University of Massachusetts, has shown a perpetually questioning attitude at the forefront of studio glass practice. Amongst many achievements, he has lectured and exhibited broadly both overseas and in Australia, has established over ten hot glass studios and is represented in many private international glass collections as well as the Australian National Gallery and various state and regional galleries.

The following paper was presented to the Ausglass Conference of January 1987 accompanied by 160 slides of Skillitzi's glass work.

PERSONAL PHILOSOPHY

My various activities in the glass medium seem to have been complex (even disjointed) to some observers over the years. Yet complexity (even contradictoriness) is inexorably a part of our very society and our environment and predictably within the artists that share that world. Nevertheless my end point as of today could be traced back throughout the 19 years of accepting the various challenges of glass to my starting point in 1968. As that time I was inspired by my professor Lyle Perkins' mixed media and by Marvin Liposky's California Loop Series, and I was taught basic blowing the furnace making skills by the graduated Dale Chihouly who was the foundation catalyst for my glass career.

I had a missionary-type zeal for the U.S.A. spawned Hot Glass Movement. The introduction to Australia of the philosophy of working with hot glass was first manifested in my first Sydney Studio established in 1971. My lectures and demonstrations of blown glass in those early years targeted Potter's groups for all the obvious reasons. Putting aside my own clay works of the Seventies, the glass works I tackled consolidated the issues of organic abstract expressionism, mixed media, utility and references the human image. Those varied 'hot' and 'warm' glass techniques formed the craft basis for my current art glass direction which got under way about 1979. There are three pillars supporting this one direction or viewpoint which I will very briefly illustrate. In capsule form all three pillars expose Mankind's ethical dilemma in our 20th century world.

Firstly, are the games series. So far more than 30 differently documented fully playable games have been exhibited. A corollary to the satirical contemporary-issue games series are the performances that also seek to experience vicariously life-cycles or situations. These Performance Art works are a definite link between the

Games and the Environmental or Site-specific works, and are the least resolved or polished. A small number of craft/design trained artists have made inroads into well-mapped preserves of post object and performance art. The 'Berlin Wall' dividing craft and fine art disciplines and practitioners has often been breached. As for my own efforts in performance art I acknowledge the validity of the critical comment in an Ausglass newsletter: "Perhaps, then, this is Skillitzi's role - a catalyst who points to directions and innovations that can be explored, with out ever, himself, drawing fully on the potential of such explorations". Whilst I don't personally regret the raw edge often apparent in my exploratory work, I see no clash with the above quoted modus operandi and my principal, salaried role as an educator. Students should be able to stand on a lecturer's shoulders, but the students themselves are best placed to assess that factor, often more clearly years after their graduation.

The second pillar supporting my direction deals with environmental works, about 35 in number since 1983. These works show my desire to simulate the tyrannical, abrasive hold Mankind has over the fragile environs that nurture and refresh us.

The urge to alter, modify or even transform the environment often without reason has been fundamental to mankind's psyche throughout history. To 'leave ones mark' underlies both graffitied slogans and Pharaoh's tombs. In the contemporary art scene the much publicised, 'big league' U.S.A., environmental artist, Christo, continuously alters our perceptions of both manmade and natural environs. Will Little Bay in Sydney ever be viewed the same way following Christo's enshrouding of its cliff face?

The third pillar has been much more craft and material based. Indeed the casting projects undertaken since 1984 lead directly to my exhibit, The 'Columns of Life' at the Westpac Gallery in Melbourne. Lost wax castings predominate with a definite avoidance of unnecessary colouring. The same underlying theme is usually human images which allude increasing to the psychological or mental state of ourselves, rather than to governmental or social systems as in the Games Series; or to Mankind's environment-altering activities as in the site-specific series. My discussions in Prague with Labinsky, glass artist, in 1981 inspired me to pursue large scale architectural glass castings. That resulted 5 years later in the 'Columns of Life'. This zig-zag room space divider with glass panels of mass up to 275 lbs. is the most ambitious so far. The mold techniques required for the divider are complex. The material sequence was clay, plaster, clay, latex, investment, glass kiln cast at 950 degrees. Both positive and negative investments from a latex mold were required for the itaglio and bas relief surfaces.

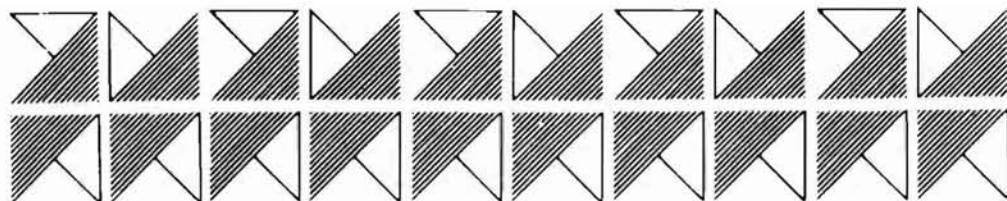
The \$6,000 electric kiln which I designed in 1982 and constructed in 1986 has over 12 different size and shape configurations, by rearranging the insulating panels. It has the capacity to cast units of 9 feet by 4 feet by say two and one half inches thick, estimated mass of 750 lbs. each cast if the need arose. (Incidentally of the 25 firings of this modular kiln in 1986, 10 of them were of my glass student's work for our 4 year degree course at the School of Design. My duties as glass educator and as glass artist have always been interwoven.) I have adopted a 12 day annealing cycle to be ultra-safe from stress cracks. Potentially the glass modules could multiply and zig-zag endlessly across a building foyer, framed by stainless steel of aluminium or concrete or suspended on wire from the ceiling. The imagery of this architectural space divider explores the paradox of our inner submerged serenity contrasted to the outer crusty brutalized reality of our 20th century civilization. In terms of the glass itself the watery womb-like plasma of the optic crystal envelopes human images which maintain a clear smooth dreamlike presence. Yet on the one 3D half panel these same faces are scarred, lobotomized, often blinded, often disturbingly

non-symmetric, often exuding paranoia. It is relevant to mention four figurative artists that I greatly admire - Edward Munch, Willem de Kooning, Giacometti and Francis Bacon. All four understand the Primal Scream that lies deep within us all.

That deep anxiety is due largely to the fact that 20th century Man has been subjected to many paradoxes. For instance Knowledge and Enlightenment on many levels are possible today more than ever before. Yet the brutalizing and desensitizing process assaulting the human spirit through the overdose of negatively-charged world media information systems is greater than ever before. Truly enlightenment and grief are not mutually exclusive. We protect ourselves from excessive exposure to emotion-wrenching media stories. Thus our natural empathies and sensibilities are cauterized and stunted by our self-preservation instincts.

And finally, we glass artists are acutely aware of our cliff-edge place in the swirl of History. Politics, ecology and mental stability need never surface in our glass work but in my case since 1979 those 3 factors have been my prime mover. They are of course three faces of the one reality.





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Ph.(03) 435 7411

FILM AND VIDEO RESOURCE

Compiled by Kate Forrest.

FOR ALL GLASS WORKERS: films and video's are available for seminars and lectures, or private.

ACCESSIBILITY: The National Library of Australia has a film-lending collection. Catalogue's are available from the Film Reference Officer, National Film Lending Collection, National Library of Australia, Canberra, ACT 2600. Telephone: (062) 62 1361.

Autonomous state institutions such as the State Film and Video Library may have additional material available. Contact your state library for catalogues.

CONDITIONS: Full catalogues are subject to a charge. Written requests need to be received 14 days **before** screening date.

MURINI WINDOW: a window by Dudley Giberson. — United States: A film by Michael Hall, 1980. — 1 film reel (30 min.): sd., col.: 16mm.

Summary: Depicts the life and work of the prominent and nationally recognised glass blower, Dudley Giberson. Records the year-long creative process from the artist's conception to the installation of the "Murini Window" at the University of Connecticut. The unique result is Giberson's beautiful, three panelled, stained glass window, part of which is composed of thousands of the free blown glass murini symbols.
A10677402

— GLASS BLOWING AND WORKING

Hot Glass: Great Britain: National Film School (production company): Crafts Advisory Committee (sponsor), 1977 — 1 film reel (60 min.): sd., col.: 16 mm.

On deposit from the Crafts Council of Australia.

Summary: Several expert glass makers demonstrate their skills and techniques. Includes Simon Pearce, Fred Daden, Milki Adolpson, Dale Chihuly, Jamie Carpenter and Gianni Toss.
A105333320011

IMAGES IN GLASS: Great Britain: British Broadcasting Corporation (p.c.), (197-?) — 15 min.: col., sd. — (The craftsmen: no. 3).

Summary: Caithness glass, in its many shapes and colours, has become a serious competitor with the more familiar Scandinavian designs. Wick, in the County of Caithness, in Scotland, is probably the only place in Britain where the art of copperwheel engraving on glass is practised as a regular part of a company's output.
A1012067X

The chances of upgrading state and national collections would be greatly enhanced by greater use of that material already available and by requesting these institutions to purchase new programs when they are released.

— Glass courses are available to Australian glass artists interested in overseas study in America.

CAMP COLTON GLASS PROGRAM 1987

At Camp Colton our glass program provides an intimate encounter between instructors and fellow students. Our goal is to provide a knowledge base for the glass arts. We hope to educate the individual so he may advance in his personal goals and to provide technical answers to help the glass artist prosper. In our program, the skill levels and ages of participants vary widely. We have been pleased to find that all seem comfortable with the facilities and at ease with our classroom-studio teaching format. Our glass program can provide the basics for a new craft endeavor or the advanced knowledge necessary to accomplish glass commission. Craftspersons at all levels of involvement and experience have found our instructors, all accomplished artists, to be knowledgeable and well versed in teaching. Our studios are equipped with commercially available fusing kilns, grinders, saws, and sandblasters. All glass and materials used are available nation-wide.

INFORMATION

Contact the camp director:
Kathy Lundstrom
Camp Colton
Colton, Oregon 97017
(503) 824-3152

BRIAN HIRST IN REVIEW:

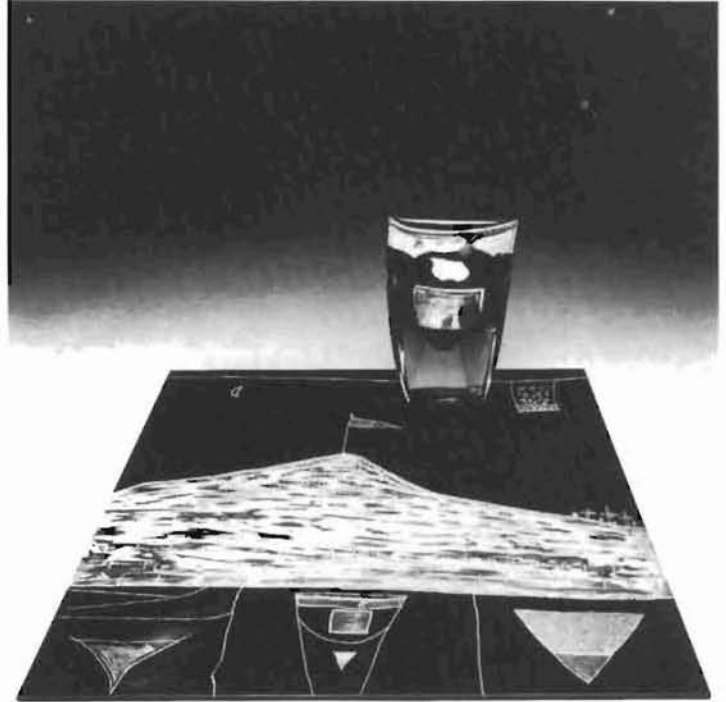
Brian Hirst has joined Klaus Moje as co-head of the glass workshop at the Canberra School of Art. An unusual and innovative arrangement in educational circles, where they share the same job, working one on, one off throughout the year.

Brian writes "In many ways, we compliment each others particular area of expertise; Klaus being kiln glass and mine being blown glass."

Both are accompanied by Scott Chaseling, Kirstie Rea and Mezza Ritdijk (who also combine in job sharing arrangement) on an extensive visiting artists program. Brian is also, (and at the same time), establishing a new studio, living upstairs and building furnaces, etc, downstairs.

For the last 9 years Brian has blown glass, mainly contributing to group exhibitions. From the 1st Wagga Wagga Biennial in 1981 he worked constantly, but with restraints until 1986 when his first major one-man exhibition was shown at the Gates Gallery in Sydney. Although this exhibition was late last year, I still feel that the review should be published in Ausglass magazine. This I hope will share with you a little of the uniqueness of Brian's approach to glass. The following is an extract from a review given by Michael Bogle.

... Jan



Brian Hirst. Contemporary Glass. The Gates Gallery, Neutral Bay.

This was an important exhibition for the Australian studio glass movement for two reasons. Brian Hirst demonstrates that the glass medium knows no artistic boundaries by showing "offering bowls", sculptural "Cycladic Forms", Neon, a glass statue of a human form, engraved glass pictures and finally, prints made from a glass plate. Secondly, the artist provides a rare illustration of how a well-developed decorative vocabulary can integrate a wide range of techniques into an aesthetic whole. Hirst is the master of his materials but his work conveys ideas, not just command of a craft.

Since he took up glass in the late 1970s, he has developed a subtle ornamental style based on the geometric decoration of early Greek ceramics.

This style was not drawn out of the post-modern bag of tricks, it is an archaic language that Hirst has discovered, adopted and mastered. It is used as pure decoration to enhance the rims on his bowls but he also uses it in narrative forms in engraved vignettes on his sculpture and glass pictures.

Hirst uses an inverted pyramid to represent the human form, as the Greeks did, but he has added a colour symbolism of red and green that extends the vocabulary. It is a simple language of human figures and geometric symbols but it conveys complex thoughts.

A large print struck on paper uses this same range of symbols. It is relief print from an engraved and etched glass plate, not a *cliche verre*. While the technique is novel, the print style and composition is completely integrated into the theme of the exhibition.

Prints made from engraved glass plates are rare and this may be the first time this has been done in Australia.

Michael Bogle

AN EXHIBITION OF RECENT WORK IN GLASS AND CLAY

As reviewed by Enza Sgroi and Stephen Smith.

Lorraine Bodger, Gaylene Allan-Richardson and Diane Ripper.
Blackwood Street Gallery, Meat Market Craft Centre, April 1987.

The refreshing aspect of "An Exhibition of Recent Works in Glass and Clay" at the Blackwood Street Gallery was the spontaneous nature of the exhibition pieces. In the works of Lorraine Bodger, Gaylene Allan-Richardson and Diane Ripper a relaxed, almost buoyant execution of three distinctive creative styles was witnessed.

Lorraine Bodger's work has expanded from the pretext of developing children's images and symbols into subjects and into a medium normally reserved for more traditional subjects. The array of glass panels exhibited revealed a transition from the series presented 18 months ago.

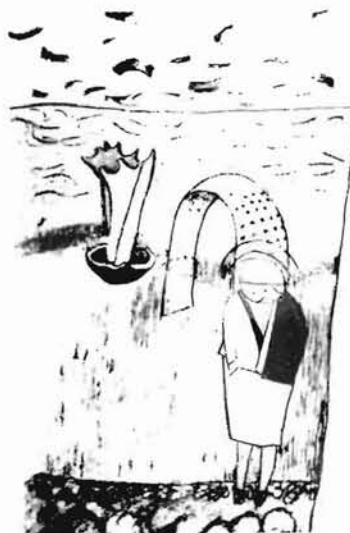
However, a consolidation of palette, lead usage and texture, together with images that are distinctive in their own right, provided this series with an unusual flavour. Based on Lorraine's current approach a unique style promises to emerge. Gaylene Allan-Richardson's panels make excellent use of the physical presence or conspicuous absence of lead. The result was almost that of "fenestration", which added interest to spacious textured backgrounds and simple yet elegant figures, as in "The Tea Party" or "Play Me A Tune". Gaylene adopts an uncluttered approach leaving the subjects as focal and attention seeking. Her panels rely less upon interest derived from the borders to which leadwork has traditionally lent itself. The use of light within the panels provided a strong sense of definition to the material.

Dianne Ripper's pottery exudes a warmth and vitality which is only exceeded by her skill in execution. "Saving Sandy" provided particular appeal and all in all the contrast between the pottery and the glass work was pronounced. It is not always sensible to invite comparisons, especially across media, yet Diane's style was appealing in its dimensionality.



Lorraine Bodger
'Sweetheart I'

I concentrated on developing children's images and symbols to create these small windows. I see them as representing small "snapshots" embraced by a merriment of colour."



Above Diane Ripper
'Paradise Garden'

"We all have "visions" from childhood. I have tried to acknowledge some of the influences people and places have had on me, which maintains my inner happiness and a desire to create and make pots."



Gaylene Richardson
'A Picnic'

"I like to paint what is real, for that which is real is often absurd and that which is absurd is often real."

This was my second Exhibition at the Blackwood Street Gallery, Meat Market Craft Centre, Melbourne; the first being with Lorraine Bodger in November 1985. Having sold out at our first Exhibition, I managed to cover my costs by selling a third at this one - a practical goal to achieve. The Blackwood Street Gallery was an excellent venue for our Exhibition.s There was almost a constant flow of people coming through each day, the rental fees were reasonable and the Exhibition Officers offered their advice and assisted in any way they could. Having an Exhibition at the Blackwood Street Gallery meant that we had to run the Exhibition ourselves. There proved to be a tremendous wealth of experience gained through the practical aspects of such a task, i.e.: organising our own invitations, catalogues, advertising and the opening night, to mention a few.

It was essential that each Exhibitor was flexible and had a compromising attitude when making decisions. Fortunately we did not encounter any problems in that area.

An aspect to consider was whether each person's work held together aesthetically. I was delighted having Diane Ripper join us this time; the complimentary aspects of our design approaches and use of colour worked well in the Gallery space.

We are soon to have another Exhibiton at the Waverly City Gallery, Melbourne, in November this year, with the possibility of another in Perth, 1988. Overall I can thoroughly recommend the process of running your own Exhibition as an enjoyable experience.

Gaylene Allan-Richardson

Exhibition/Competition News

"Group Glass '87"

at: The Glass Gallerie
156 Burno Bay Road,
Lane Cove West
opening: July 3rd at 6 p.m.
exhibition duration: july 3rd - 31st
This is the Glass Gallerie's survey
show of Australian glass 1987.

An exhibition of glass and jewellery is being presented at Allyn Fisher Fine Arts at the PAINTSPOT GALLERY in Bendigo from 5th to 28th June 1987. Glass artists featured are:
Richard Clements (Tas.)
Richard Morrell (Vic.)
Nick Mount (S.A.)
Denis O'Conner (N.S.W.)
Julio Santos (N.S.W.)
ALLYN FISHER FINE ARTS
at the
PAINTSPOT GALLERY
75 View St., Bendigo

A reminder of the **7th National Craft Acquisition** award exhibition in the Northern Territory. Closing date for entries is 1st July 1987. Check with your local crafts council for further information and forms.

Circular Head Arts Festival

Annual. First week in September.
Award for leadlight and copper foil work. \$100 prizes. Working displays and sales of work encouraged.
Closing date: end of July.
Contact: Kay McKay
Secretary
Alexander Terrace
Stanley, TAS 7331
Ph: (004) 58 1117

WINSTONE CRAFTS BIENNALE '87

I am writing to invite participation from members of your organisation in this major new event on the New Zealand arts calendar. To be staged at the Auckland Museum in Late August/early September 1987, this event, with its single, substantial, non-acquisitive award is being established to stimulate excellence in all areas of applied arts and studio crafts in our country. It will be an ongoing biennial exhibition on which no effort will be spared to ensure a presentation and profile of the highest calibre. An integral part of our philosophy is to invite overseas participation, thereby providing another yardstick for our efforts, exposure to different ideas and influences, and building stronger ties with other national crafts organisations who may in time be in a position to reciprocate.

The receiving date for work submitted is 3rd August 1987, and as in some cases this will not allow a great deal of time to produce suitable work, I would greatly appreciate any effort you can make to bring this exhibition to the attention of your members in the near future. Information and entry forms can be obtained by your members by writing to me direct at my Auckland address.

John Abbott
Exhibition Co-ordinator
P.O. Box 37171
Auckland 1, New Zealand

A Letter from the Commonwealth Institute

The Commonwealth Foundation and the Commonwealth Institute are looking for five talented artists or craftspeople to receive Fellowships in arts and crafts. Funded by the Commonwealth Foundation and administered by the Commonwealth

Institute, these Fellowships are open to artists and craftspeople under 35 from Commonwealth countries. They are worth up to \$12,000 each and are tenable for up to 9 months.

This cultural initiative aims to encourage excellence in the arts and crafts in Commonwealth countries and to foster cultural co-operation. One of the particular aims of the project is to open up opportunities for younger artists to work with more established artists and learn from this contact. To this end the Commonwealth Institute should be grateful to hear from any artists who would be willing to share their studios and work with award-winners in this way.

The first year of operation was 1986 when placements included an Australian ceramic artist working in Baroda, India; a painter from Singapore attending Sydney College of Art, Australia; a Trinidad textile artist being given the opportunity to work with the Institute of Handloom Technology in Banares, India; and a painter from Antigua visiting Middlesex Polytechnic, London. The Fellowships cover the return airfares, accommodation and subsistence and the cost of mounting an exhibition of the resulting work.

The deadline for completed entries is 1 October 1987. Further information and application guidelines are available from the Arts Department, Commonwealth Institute, Kensington High Street, London W8 6NQ, England, to which completed entries should also be sent.
Head of Press and Public Relations:
Miranda McKearney
Press Officer: Rosalyn Fry
Marketing Officer: Adrian Hodges
Direct line: 01-602 0702

THE AUSTRALIAN COPYRIGHT COUNCIL

The Australian Copyright Council was established 18 years ago to assist the arts and copyright industries. It receives continuing assistance from the Australia Council.

The council provides a free legal service, researches issues, and supports copyright law reform. It provides a free advisory service offering advice on copyright and legal matters such as confidential information, contracts, design law and moral rights. Advice may be obtained by telephoning (020 957 2941 (toll free [008] 22 6103) or by writing to the Australian Copyright Council, 22 Alfred Street, Milsons Point NSW 2061.

The council also produces a quarterly bulletin and each issue deals with a particular copyright subject. Two issues which may be of interest to designers are *Bulletin 56* which deals with *Copyright and Architecture*, and *Bulletin 43* which is titled *Visual Artists and Photographers: Copyright and Design*. Each bulletin costs \$8 and may be obtained from the council at the above address.

Correspondence has come from Annette Keenan of the Power House Museum NSW, regarding a membership drive for the International Association for the History of Glass. Anyone interested should write directly to the

Association in the Netherlands c/o Mr P.C. Ritsema van Eck, Secretary, Rijksmuseum, PO Box 50673, 1007DD Amerstadam, The Netherlands.

Costs for membership are Dfl50; student member Dfl15.

The *International Association for the History of Glass* (A.I.H.V.) was founded in Belgium in 1958 on the initiative of Professor Joseph Philippe, former director of the Musees Curtius et du Verre, with the City of Liege as patron. From the onset, the A.I.H.V. has been a most important platform for the exchange of ideas about glass, its use, its history and its artistic merit. Every three years, at the international congresses organised by the A.I.H.V., leading scholars, artists, collectors and scientists from all over the world have the opportunity to present new ideas and

the results of their research. In the past they have met in many of the major historic centres, such as Berlin, Damascus, London, Prague and Venice.

The aim of the Association is to advance the knowledge of the history of glass. It pursues this goal by organising triennial international congresses and excursions, publishing academic papers and supporting the activities of its National Committees.

Membership of the A.I.H.V. is open to individuals, corporate bodies, and institutions interested in keeping abreast with the latest developments in glass and glass studies. Among the present members are archaeologists, art historians, artists, collectors, historians and scientists. Membership to the A.I.H.V. offers the following benefits:

- Participation in the triennial international congresses
 - Participation in the activities of the National Committees
 - Excursions with visits to glass collections and institutions not normally open to the public
 - A copy of the *Annales* of each congress (providing the subscription has been paid for the three preceding years)
- Back numbers of the *Annales* and the *Bulletins* at a special rate. If you wish to join contact the Association.

Special Development Grants Project Grants Overseas Study Grants Workshop Development Grant Craft Training

For all you go getters out there seeking assistance through the Crafts Board of the Australia Council, time is drawing nigh! Australia Council Crafts Board Programs of Assistance closing date is 15th August, 1987. Contact Judy Silver (Project Officer) on (02) 923 3346 or (008) 226912 (toll free).

For Exhibition Grants the contact is Vic Keighery.

FROM: Crafts Council of Australia - Information Service
SUBJECT: American Mail Order Catalogue "Pieri & Pine"
Jules Pierei contacted CCA by telephone requesting to contact Australian Hot Glass craftspeople. She is particularly interested in production orientated craftspeople who would be interested in making large quantities of perfume bottles, 100 - 1000 at a time. Her contact address is :-
30 Chestnut Street
BOSTON MA 02129