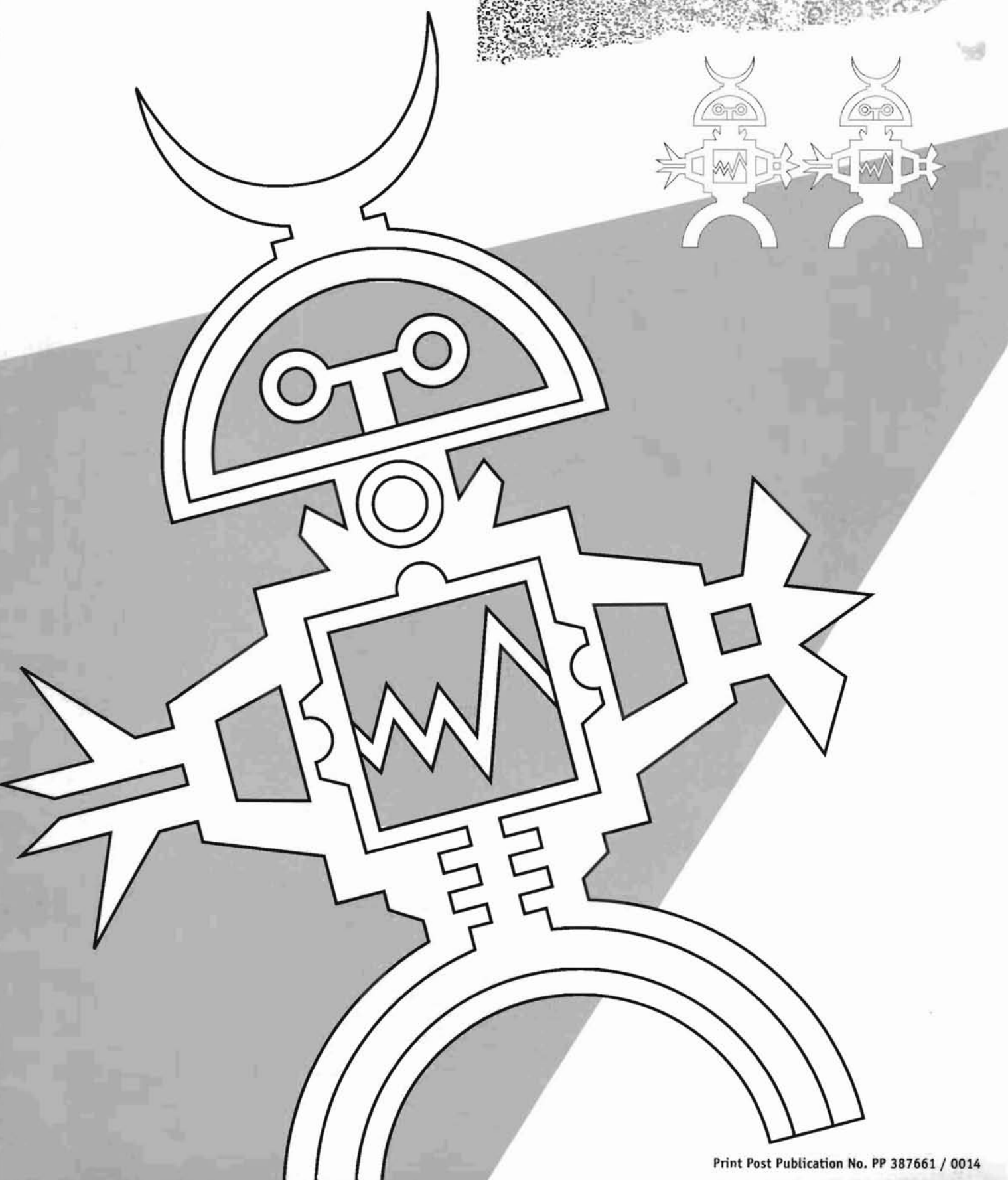


SPRING

Ausglass

MAGAZINE



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JOURNAL OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS

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Ausglass

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Edition '95

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Front Cover

Adapted from computer drawings by Robert Krottenbelt. The drawings are the basis for his 1995 glass sculpture, *The Healer* (Totemic Series #5).

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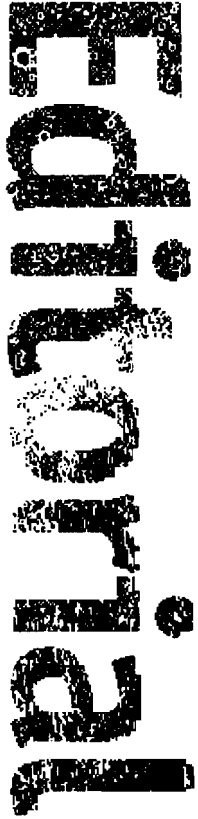
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Graham Stone

The Adelaide Conference, 'Heart of Glass', reinforced how constructive and stimulating such events are. It also gave some pointers to future directions, including the greater involvement of glass people in our region.

The Adelaide Conference, 'Heart of Glass', reinforced how constructive and stimulating such events are. It also gave some pointers to future directions, including the greater involvement of glass people in our region.

Good too, to see our suppliers getting more involved. The trade displays were the best I've seen and it's significant that they were as much sources of valuable information as they were promotional vehicles for the companies concerned.

We all owe Pauline Mount and her committee our thanks for the splendid organisation of the Adelaide Conference, and for the financial management that has ensured a healthy Ausglass, able to look to the future rather than beginning from scratch. It was largely due to the efforts of Declan Somerville that a sound basis for the Sydney Executive has been established. Thanks Adelaide.

Our new President is Linda Fraser (see Gerie Hermans' interview, this issue), supported by an experienced crew in Sydney. We wish them well and will help in whatever way we can.

It has been some time since our last magazine issue. First up, we had hoped to bring you the report of the Adelaide Conference, but that has had to be held over for a forthcoming issue. The magazine is being re-vamped and we hope you like the new, evolving format.

I wish to thank my predecessor, Bronwyn Hughes, whose editorship of Ausglass Magazine raised the standard of our journal to unprecedented heights, despite the meagre resources available to her. It is perhaps not well known that the magazine under Bronwyn's guidance was entirely funded from the Victorian Branch. Special thanks also to David Hobday for his computer skills and all the members of the magazine committee.

As always, we need input from Ausglass members for future issues. Let us know what's happening in your neck of the woods and get some exposure. The preferred format for text is *Word for Windows* on a 3.5" floppy disk, though any written material can be accommodated. Photographs can be supplied in any format but those featuring strong contrast work best. Send articles, comments, letters, postcards, reviews, technical data, etc to:

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The Tao of Glass

Marc Grunseit

A traveller journeyed into the land of Ozglass. He carried in his right hand a walking stick fashioned from a stainless steel punty, which gleamed in the harsh light and occasionally he stopped to refer to the thermocouple which swung from his belt. This he used much as a divining rod, seemingly guided in his choice of path by its readings.

In time he came upon an ascetic figure. Seated in the lotus position and wearing only a fez, the man perched improbably at the apex of a green glass triangle and stared into the distance, occasionally inhaling certain fumes which wafted from the crucible he held in his lap.

"How do you do that?" asked the traveller.

The ascetic grinned broadly and after a short while said:

"It's just a cheap trick!"

Indeed, when the traveller had walked slowly around the triangle, he noticed that all that stood between the firmament and the fundament was a strategic blob of silicone. Nodding his appreciation, he continued his journey.

His next encounter was an altogether different character. The first hint of something unusual in the otherwise mundane landscape

was the glint of Sun from a distant object. Approaching nearer, he saw this to be a pyramid of glass and when closer still, he perceived it to be constructed entirely of goblets, stacked base to rim. A short, stocky, hirsute man ran frenetically about the construction, extracting a seemingly endless number of goblets from a battered suitcase he carried, muttering maniacally to himself the while.

On his next pass around the base, the traveller stopped him and asked:

"What are you doing?"

The man looked at the him as if the traveller were mad and just said:

"Art!" and rushed off to his seemingly endless task.

Continuing his journey, the traveller encountered a young woman. Resplendent in a black leather suit, boots, gloves and a full face helmet, she slowly rode a large motorcycle around and around the rim of an obsidian crater.

"Why are you doing that?" he asked her.

After many circuits she pulled up, opened up her visor and looked intently at the traveller.

"I am exploring the vessel," came the reply from inside the helmet. She then flipped the visor down and resumed her circuits.

After many days, the traveller came to a landscape littered with extraordinarily shaped formations. Many shapes and sizes, colours and textures were there, some shiny and smooth, others dull and rough and

every permutation between. A path wound through them and eventually led to a fork, at the junction of which stood a tall bearded figure in a billowing cape and wearing a pointed cap with stars on it.

"Where to now?" asked the traveller.

The wizard cast his eyes upwards. The traveller followed his gaze and beheld the most beautiful piece of glass he had ever known. Its form spoke to his very soul as its colour and light made him cry out with delight, but no sooner had he done so, than the glass began to fall upon them. As the many coloured shadows it cast grew larger around them, the wizard rushed down the path to the left and the traveller took the right path.

Or did he?

Marc Grunseit is a Sydney based glass artist and ex-president of Ausglass.

'Approaching nearer, he saw this to be a pyramid of glass'...

INTERVIEW

with
Pauline Mount

Ex-president of Ausglass.
Adelaide, January 1995.



The Hermans Tapes

'Some people thought it was a bit heavy for a first cab off the rank, but it would have been better for all of us to talk to her and have some question time.'

GETTING TOGETHER.

GERIE: I will tell you what my favourite speakers at the conference were... Some were so nervous I thought that they were going to cry... I really liked David Hopper, he was so relaxed...

PAULINE: He really holds the floor, doesn't he...it is embarrassing listening to those nervous people...

GERIE: I liked Werner Herzog's film *Heart of glass*...

PAULINE: I liked the film...

GERIE: I really liked Ruth King, Tony Hanning, Yumiko Noda from the Nijima Glass Art Centre, Rick Bzowy...

PAULINE: Yes. He was great.

GERIE: Deb Cocks was very pleasant... and Beverley Sherry about the social meaning of stained glass was enlightening! So, there you are, my eight favourites.

PAULINE: We did well...

GERIE: So. Are you happy with all of it? Or are there things you would have liked to have done differently?

PAULINE: ... I am thinking...

Both of us want to smoke and neither of us brought cigarettes. We are in a very lively, trendy coffee shop in Rundle Street. Pauline goes and buys a packet.

PAULINE: I think one of the best things of the conference was, that we had the workshops first. It was good that people got to know each other, especially the international and interstate people. Also in this way the

conference became the high point. There was still time to get work out of kilns and finish pieces. I really liked that idea; we did have it in mind and it worked.

GERIE: Did you have a talk with Liz McClure about her findings of the Canberra Conference?

PAULINE: Yes. The day after the conference I had a two hour meeting with her. That was really good. When we got the rest of all the paperwork about the Canberra Conference, it included a survey of feedback of all the people in the workshops.

GERIE: What did you discuss with Liz McClure?

PAULINE: The mechanics of the conference. Liz was still immersed in the huge job that it is and in her case there were still all the workshops to do.

GERIE: Let us go back to the initial question; what would you have liked to have done differently?

PAULINE: What I really liked was Sylvia Kleinert's talk; 'The Ruby Palace at Bondi Point'. But I forgot to have question time after that talk. She gave that fantastic lecture, absolutely wonderful. Some people thought it was a bit heavy for a first cab off the rank, but it would have been better for all of us to talk to her and have some question time. I never thought of it. I just imagined that if a speaker wished to invite questions that they would do so. But when Sylvia finished we all clapped and she sat down and that was the end.

GERIE: When David Hopper came up he said straight away: "Please, no questions..." That was very funny. But I understand that you felt bad about it. From then on every speaker got question time.

PAULINE: Yes. Because afterwards I asked Sylvia and she said that she would have loved questions. I wished that I could have turned the clock back.

GERIE: It is all volunteer work, isn't it?
The organising of a conference?

PAULINE: Yes. But I have loved it. I got really inspired after going to the Canberra Conference. I loved it, all the talking and I love all of us getting together.

GERIE: I have heard that the Canberra Conference had a much higher pace, that there was less time to hang around together in between lectures. Quite a few people found that very pleasant. I heard someone say that this conference could have been done in three days instead of four, something that was preferred because then you could go home earlier. This was a Sydney person. It could be that Sydney people feel a bit out of place in Adelaide...

PAULINE: We actually thought about the pace. I loved Canberra, and I loved all the speakers. But because we had such full on lectures between nine and twelve and speakers ran over time, as they are inclined to do, especially when they are wonderful and you can't stop them. So lunch in Canberra was beautiful but short and then back into the lecture theatre for another four hours. We did not want to do that. And of course the venue that we found; a lecture theatre with 160 seats, lead to finding the solution of the audio visual in the bar, in the case that, like in Canberra, 250 people would show up. We thought it was a good idea, because sometimes you are not sure if you do want to hear the speaker. Nothing is worse than having people walking in and out of the lecture and I don't think we totally prevented that, but I noticed a lot of people sitting in the bar having a great time talking with each other and they could still see what was going on in the theatre. We could have improved this with having the camera not as much on the speaker talking but

more on the slides that they were presenting. I realised that early on, but it was too late to change and I am not very technical and so I had to go with the flow.

GERIE: How did you go with the forming of your committee?

PAULINE: That went wonderfully. As I said, up in Canberra I got all



Linda Fraser (left) and Pauline Mount.

inspired and I thought: I can do this! After I told Nick, he said: Are you sure? Do you know what you are doing? But it was lovely for us because after we left our studio in Norwood, we said that a hot glass workshop should work with a group of people. We were toying with the idea of doing a cooperative with two or three people owning the studio. But people we asked were not up to that and some of them did not think we were serious. It turned out that we made it into an access studio. So with renting out our space we got this wonderful family of people that we would see all the time. So to get the executive committee together was easy. I had developed this really nice network of young people. And they were keen to help organise a conference. I send out a letter to everyone and at the first meeting 25 people came to our house. Just wonderful! All these people ended up helping with the organisation. In that first letter I had put my vision of the conference: what I really loved

to have happen. We started with a good feeling and it ended with a good feeling for all of us. The only thing that was a bit of confusion in the beginning and I talked about it with Linda: you have a core of people that manage Ausglass, as usual with a chairperson and a treasurer, etc. And you also have a group that convene the conference. Some of the people that manage

Ausglass are also on the conference committee. It means that the net can be spread wider. That first night we nominated people. Declan came to that first meeting wanting to get involved but never imagining that he was going to be treasurer.

GERIE: Talking about the treasurer: is it true that Ausglass is getting richer?

PAULINE: Yes. I think that is really important. We had the problem that we did not know the financial state of Ausglass when I became president. At that first four hour meeting we had a real bunfight about how much money would the new executive get. Obviously Canberra was very reluctant to relinquish anything because they were not sure whether they were going to have the money.

So we had a clear aim in mind; we would not spend a cent before we knew how much we had. Every subcommittee had a budget, right down to their tea and coffee spending. We squared everybody when we said that this conference would cost \$140000. What we had in the bank when Canberra was ready was around \$9000. The corporate laws changed in 1993 and every executive member would have been responsible for eventual debts. If the conference would not have done what it did we all would have been in danger of losing our houses. So being on an executive

Continued over...

like that is an incredibly responsible position. So Ausglass needs to be more financial so that we personally are not under such threat. We never planned to make a profit, we planned to break even. But we have \$26000 that we are going to hand on. And of course the auction that raised \$16500. We are going to get \$8000 of that. So we are handing over more than \$30000. When I got home after the closing party on Sunday night I thought: The post conference document! That costs money! I hope that that was taken out! But I have since spoken to Diane and we have \$10000 in the bank to have that done. Every one that has paid the full conference fee gets one for free. It has just occurred to me that the conference document could be part of the magazine, then everybody can get a copy!

GERIE: So, Sydney is lucky then to get so much money?

PAULINE: Yes, extremely lucky. I think it is important for Ausglass to establish a financial basis so that we hand on a nice solid structure so that people are freed up a bit from the worry of it. Because it is a real worry. I know that we cannot make a profit but we need a foundation. We have to keep building on that. The conferences can not go on getting bigger and better like this. Perhaps we should look at a three day conference. Perhaps we should have our workshops spread throughout the year. Perhaps we can encourage each state to organise something like the glass weekend, that Graham Stone and the Victorian people organised in Melbourne last year.

GERIE: This glass weekend made \$1300 profit and the 'Lights of Our Past' seminar, also organised by Ausglass Victoria made \$3000.

PAULINE: Well after we have had a good rest here in South Australia, I think we would really like to do a nice big Ausglass... 'Who knows what... in a year or so. It will be a

South Australian thing but we will invite everybody.

GERIE: Are we going to get a sort of mini conference?

PAULINE: Or a workshop or else... a bit like what we did with the Dante-Marioni tour... get someone important from wherever and offer them the opportunity to go and teach at different places. I am a real believer of: 'the more you give, the more you get back'.

GERIE: Whenever you went onto stage during the conference I admired your caring, yet casual presentation...not nervous at all...

PAULINE: I was nervous about what I was going to say in my opening address. I felt that was really important. I thought; when I get up there I want to feel really good about what I am saying so I prepared it well. That and my B.G.M report. I wanted to get that right.

GERIE: There was some criticism about the members show, that it should not have been a selected show.

PAULINE: Yes. Let me think. This is what I was talking to Linda about. The way I used my presidency was to break everybody up in groups with a task to organise one aspect of the conference: the workshops, the auction, the program, the exhibitions, etc. Stephen Skillitzi was in charge of the exhibition group. He had his own subcommittee. At the outset I discussed with everybody my vision and the larger broader aim. Then they left and had a meeting with their own group to think about what they

had to do. For the members show it was decided to have it in the Jam Factory gallery.

A couple of months later we had an executive meeting. Stephen had talked with the curator, Janeen Pellerin and she was interested in putting up a really great show. Even though my aim was to have every man and his dog in a members show: the Jam Factory gallery wanted to have "the best exhibition" and recommended to have a selected show. Stephen and his committee had agreed with that very easily. If it would have been a venue that we hired, instead of an existing gallery, it could have been more open.

GERIE: I thought that it had to do with the size of the gallery. In that case you could have suggested members submit a small work.

PAULINE: The good thing about it being a selected show was that it actually committed people to participate.



GERIE: I personally thought that it was the best exhibition. I don't like it if a show looks like a fair. I think Ausglass made a good impression with it. Maybe if there would be a theme, a bigger show could be more interesting.

PAULINE: What I liked about this members show was that three quarters of the people I had not heard of. I mean I did not know their work. So, there was a new core of people and a lot of the older members, like Nick, did not get in because they never got their slide in. Some of the more known people have commitments elsewhere.

GERIE: If you look at it this way, it has been an opportunity for the lesser known people to get into a very classy show! That is great because otherwise it is mostly the same 10 people that get in a show like that. I regretted that I had not sent a slide. It is great that also in the book of Noris Ioannou many lesser known people are represented. I did not send a slide for that either...

PAULINE: If the book goes well, Noris will consider doing an update in a few years. I think we have about 80 people's photographs in it and about 120 people's work is mentioned in the book. Noris and I worked on that, because Ausglass facilitated it.

GERIE: What do you think of Linda's plans for an Ausglass slide library?

PAULINE: When Lucas Sultan went to Japan, I wrote him a supporting letter how Ausglass could benefit. Anyone of Ausglass doing something like that offers an opportunity for all of us to learn if the information is spread. Now Lucas did want slides and I advised him to approach people individually. I think it is a great idea of Linda but I think it is going to be a hell of a lot of work. But Linda does not have to do it. It can be a bit like the student show. Trevor Woodwool

had spoken to Stephen about it. I did not do one thing for that show, except offer my full support. Trevor wrote the grant application. I wrote a letter endorsing it. He got the money, he got the venue, he got all the students, did all the advertising, invited the speakers, he did not go to the conference for two days so he could set it all up. That sort of thing is just wonderful. I think that is why our conference was so successful is that people got to do it their way.

GERIE: You must be a democratic person and able to delegate with peace of mind.

PAULINE: Yes. I don't feel threatened and I am not afraid to miss out. We did make everything very clear. All of us knew what was happening. Everybody submitted reports to the executive committee. At any time I could have told anybody what the student show was going to do because of the comprehensive report submitted. These reports were the plans of the subcommittees that were sent to the executive to be endorsed. So when these reports came in I could give some feedback and also keep an eye on the overall picture. If you have got something written, concrete and solid in front of you, than you can add to it and everyone will know what is happening. Our convener, Diana MacMullin took direction from me only. That was her choice; she did not want all the different committees ringing her. So there was a nice clear path to her. I could ring her up and she had all the information in files. That was good because...I am...messy.

GERIE: I have understood that at the General Meeting you were not seriously interested in being re-elected as president?

PAULINE: What happened was that about a month ago, Gerry King said that we needed to talk about what would happen if nobody wanted to take on Ausglass; was South Australia

then prepared to do it...we decided then that we would be willing to be temporary caretakers. I would then stay on as president until it was time to move on. There was absolutely no thought in my mind about another conference. When Claire Belfrage nominated me at the meeting, I said: 'Of course I would do it again, I have had a wonderful time!' That was a spontaneous reaction. When I got out in the bar I thought: 'My God...this is a minuted meeting', and Nick was looking at me...But then I thought that it was all right because I did not want there to be a power struggle between Linda and Brian Hirst. Maybe me being a candidate diffused the situation somewhat. I hope that it did not ruin the voting. I must say I would have gone for president again because nearly everybody would have helped again. All of us found it an enriching experience and we all feel that we could do it so much better and easier and I must say, because we have been successful financially, I would love to get my hands on that money! Ah...I could have another vision and we could... Most important I think for a president of Ausglass is that you look at someone who is going to be good at helping us all get together.

Gerie Hermans is a Melbourne based glassblower and regular contributor to Ausglass magazine. She is currently exhibiting at Craft Victoria in Gertrude Street, Fitzroy.

Interview

with
Linda Fraser

President of Ausglass.
Adelaide, January 1995.



We are sitting just outside the conference centre on the steps to the Living Art Centre's gallery. Next to us is noisy building site. But we are not letting that distract us.

THE AMERICAN CONNECTION

GERIE: You have just been elected president!

LINDA: They don't call me Lucky Linda for nothing!

GERIE: Why do you think there was such an overwhelming amount of people voting for you?

LINDA: That is a very dangerous question. I was really pleased with the amount of support. I was interested in being NSW representative. Nobody else knew this. Someone who was asked to be president and did not want to, proposed it to me and I said: "Sure I would do that". I had been thinking and I had ideas about Ausglass and my personality is: if I have an idea I have to be ready to put it into action.

GERIE: What sort of ideas had you been thinking about?

LINDA: Just ideas that Ausglass needed a little direction. Like the two points I brought up just before the election. To have a directory of Ausglass members and what they do.

GERIE: What about the slide directory of the Craft Council. That includes glass practitioners?

LINDA: Great. But we need one of ourselves. We are the Australian Association of Glass Artists and we need to know who we are. I pay dues to an association and I want to know who is in it and what they do. I should not have to go around to every state and find out that way. Belonging to

this kind of association should help this process. It can help promote one another. Every time I have gone overseas just for a holiday I come back with colour rods, tools (let's not tell the customs department), something someone I know is looking for. It is that kind of interaction of a community of artists. It is my only familiar way of working amongst other artists: in that total open door policy of helping one another.

GERIE: Are people other than glass practitioners going to have access to this new directory? Architects for example?

LINDA: I have worked in many different areas. I worked in a gallery first when I came to Australia, the Blaxland Gallery in Sydney, to find out who was making what, where they were making it, who was selling it and who was buying it. That was a very quick way for me to learn. Which were the gallery directors that knew what they were selling and which ones did not. Which ones cared about what they were doing and had a passion and which ones did not. I learned that same thing about the artists. It is great having a job like that. If I was a craft buyer and if I wanted to know who was making what in Australian glass I would have thought to call Ausglass. It is easier than having to go around to all the studios.

GERIE: So craft galleries are going to have a look at this Ausglass directory and slide index?

LINDA: I think they should certainly be invited to the conferences. They should be aware of conferences.

GERIE: Aren't they? I saw Rita from Distelfink Gallery and some American gallery owners.

LINDA: Yes, but I think they should be swamped with mail. Let them know!

GERIE: So the Ausglass slide library and directory is going to be quite a big task for you?

LINDA: Yes, and I have volunteers already to help; very effective

The Hermans Tapes

'Is that where the collectors got to blow glass? That is very smart. It works! ... It gets a lot of jazz happening, a lot of excitement and that is our job.'

volunteers. I guess that is another thing I have learned. Before I tried glass I was a secretary at Dale Chihuly's and I learned a lot there.

This was before he was famous. I learned which galleries to approach if you start out and which ones not to because they would be way to big, out of your league. I researched that. I am that type of person. If I want to know something I will find out.

GERIE: When was this Linda?

LINDA: That was in 1980 and 1981. Dale had just left teaching at the Rhode Island school of design, right before he really packed up and moved out to Seattle permanently. It was an interesting time. I had avoided the glass department at Risdy because that was going to limit me. I studied sculpture because there were more materials at hand for me to learn. I thought: Glass, that is only one material, I will go and check that out later. I was part-time secretary and part-time artist and I ended up leaving the secretarial work to pursue a great commission. I had learned a lot in the ten months that I was there. I was the one at the desk, I was the one with the fingers running through all the information. I also learned a lot about professionalism.

GERIE: What? To dress up when you visit a gallery?

LINDA: No, no. How to put a slide properly in a carousel so that when you show it, it comes out straight. Very simple little things. But if you know them you look a lot smarter.

The Ausglass slide directory is also going to be a resource for students. For example, you could ring up and say: I have heard about so and so, could you send me an image of their work. I know it may take a lot of organisation but it will be a growing thing. I would be great to have the information of who is doing what in glass in Australia at your fingertips.



Linda sees a demand for it.

GERIE: Apart from working for Dale Chihuly and producing glass yourself, which other of your work experiences are going to make you a good president of Ausglass?

LINDA: I have been a craft buyer and assistant to the director of a gallery. I have been a bartender for fifteen years. I was the bartender at the very first collectors conference at Pilchuck! Do you want to know what the collectors in America drink? I'll tell you! Dorothy Sacks drinks Luxosour Vodka!

GERIE: I heard someone say, Linda is really good, she pushes things, she makes things happen!

LINDA: Yes, as I said in the beginning, if you have ideas and thoughts, and if you want to keep excitement in something like Ausglass, then you have to be willing to go over into action. I am like that with everything.

GERIE: Was the other point you mentioned in the meeting before the election about corporate sponsorship?

LINDA: What I have in mind from the top of my head is a lot of really small sponsorship. For example if you have a sponsor for the Ausglass T-shirt and let them put their logo on the sleeve, they would pay for them and therefore they could be cheaper and everybody could have one. If you have corporate sponsorship you also have responsibilities. You have to be careful

who it is. It should be as relevant to our industry as possible. We don't want to prostitute ourselves. But there are lots of simple ways. Open the Yellow Pages under Glass. Call them and send them all a letter of introduction, tell them who we are and ask them whether they have any ideas; do they want to promote themselves amongst our members. If you don't ask you don't find out.

GERIE: Did you hear about the glass weekend in Melbourne last year?

LINDA: Is that where the collectors got to blow glass? That is very smart. It works! I have seen them before and they work! It gets a lot of jazz happening, a lot of excitement and that is our job. Let's get everybody excited because isn't it a great material? That is why we are all here.

GERIE: It seems as if the interest in glass in America has really sky rocketed.

LINDA: Yes, it has and that is because other folks got taken along for the ride. It is about getting a group excited. Not only one guy got famous: he took along his team of five. And then that team of five got famous and took along their teams of five. It exploded.

GERIE: Not only the amount of artists also the prices of the works are high and a good amount of buyers.

Continued over...

LINDA: All this happened because of this group excitement. Not only excitement about what you yourself do... also about what others do! I have a problem when people isolate themselves. I understand that sometimes it is the only way of producing work, to pull back and be isolated, but in a conference type situation, when we all gather, we ought to share the excitement and spread it around. Glass is a very seductive material. Not only for ourselves.

GERIE: The enthusiasm in America is waning a bit. I hear that some galleries have closed. Have they reached a limit?

LINDA: Yes, there are a lot of financial problems with galleries right now. I haven't helped at all with the way I have been working the past few years.. I do sand cast glass, but I don't own a furnace. From when I moved to Australia in 1986, it took me a long time to establish myself, to let people know what I do, get them to believe that I knew what I did in order for me to be able to work in their studio. My work is heavy, I use a lot of glass and that is expensive. I am also a mother. I have financial responsibilities to my family. The first time I exhibited in Australia was in 1993 in the Bare Gallery in Newtown outside of Sydney. It has since closed. You see. It is happening everywhere. Previous to that I had exhibited in small group shows in the U.S. and one woman exhibitions in sculpture, not in glass. But when I started working in glass I found it hard to come up with a large enough volume of work to have an exhibition. I would make six pieces and a collector would buy one. Before I knew it, I had only one piece left. Over the past ten years I have only cast three times per year. I made about 18 pieces a year that I sold directly to collectors. I never have quite enough work to exhibit in a gallery. Till two

years ago nobody knew me. The first Ausglass conference I went to in Canberra nobody knew me. Only the Sydney people who's studios I had worked in knew me and my work. It basically had been financial hardship that I had not exhibited.

GERIE: Is that why galleries in America are closing, because people sell directly to the public?

LINDA: I think it has a lot to do with financial problems we see all over the world. In the U.S. there is a financial concern. People with a lot of money who started to collect glass 30 years ago may now have enough of a collection. Their houses are full. The next generation is looking at the work, younger people and they are enjoying what they see. Even if they are not purchasing it, as long as they enjoy looking at it, I will keep on making it.

GERIE: You mentioned that a friend of yours in America was yesterday elected president also! Of the Glass Art Society! Who is that?

LINDA: Bob Carlson. He does sand mould blowing and painting on glass.

GERIE: His job is going to be different to yours. He is in a situation where things have been at its best and you are in a situation where things only can get better...

LINDA: Exactly! We can learn. It's not the excitement for our material that is diminishing. What we have to do is trying to grab a broader audience. Be willing to show the work and not have it sell.

GERIE: I thought it was interesting to listen to Rick Bzowy, the architect. There are many ways to broaden the audience of glass.

LINDA: Yes. What a concept. He is not putting aside his ego and what a breakthrough! He is willing to let artists enter into the process. I think he is a genius. He was pulling us out there into

a different arena. It may need a bit more thinking but he is going to have a vision of how to translate visually pieces of glass art into architectural applications. Applications that the artist would never have come across because it is not the way he/she thinks. It is important to listen to these people and to work together. I think that I will introduce G.A.S. to the great ideas that we come across and I will certainly ask Bob what is happening over there. I travel to the U.S. at least once a year. Let us tap into that. And I know the other travellers and they will get their jobs.

GERIE: Do you have any ideas for the next conference?

LINDA: I have basic general ideas and I am not a committee of one. I am really lucky that I have already had a lot of suggestions. My idea is to cover as many different aspects of glass as possible. The people chosen have to be able to give the feel of the conference and to give some personality, some spark, some life to an event that otherwise could have a lot of technical information that puts everyone to sleep. If there is going to be hot glass there should be a beginner hot glass workshop. There should be flat glass by someone that has a background in stained glass commissions. Painting in glass. And someone that combines those disciplines. So we go from blowing to flat glass to someone that can incorporate all of that. Painting on vessels perhaps. Print making. And kiln forming. I would like to have as many disciplines as possible and try all of them to focus on a theme or idea as opposed to it being focussed on some person or some star.

Editor's note: any slide library would need to include copyright agreements and conditions. Remember, it is the artists who own copyright for the images of their work.

Melbourne Exhibitions

in

Graham Stone

The expansive Klaus Moje retrospective at the National Gallery of Victoria, curated by Geoffrey Edwards, filled in many gaps in my knowledge of this man's work. I was not aware, for instance, of the cut and ground pieces of only one colour or no colour at all, nor some that explore transparent dimension and opacity in the one piece.

Of the formal patternation that typified earlier works, a 1987 black and white one called *Split Form* in the Gallery's own collection is a particularly fine piece. Of the more vibrant and less structured newer works, I respond best to the ones containing fewer colours that evoke striated lava flows. Yet it is the wild colouration that Klaus will probably be best remembered for.

To those who regard Klaus' work as *unglassy* because of its apparent opacity, I have two comments. Firstly, most of Moje's art has considerable translucence, though this aspect is rarely featured or lit accordingly in exhibitions. In transmitted light, another dimension is often revealed and I would like to see some works displayed to exploit both aspects. Secondly, the depth of colour is often so intense that it's hard to imagine it being achieved in any other medium. Between transparency and opacity there is an infinite scale of variation. The intensity is due, I believe, to

the very fact that Klaus' glass is not completely opaque. Light seems to penetrate the glass, bouncing back through it to expose the richness and depth of colour. If you get the chance to see this show as it travels around, don't miss it.

Another show that included one of Moje's works was the **Canberra Contemporary Craft** exhibition at the State Craft Collection Gallery in the Meat Market. This was an unusual piece for Klaus, featuring green striations that appear to have bubbled and coalesced with other colours in ways previously unseen, at least by me.

Jane Bruce's work, called *And the Women*, was less concerned with technical virtuosity. Instead, simple positive/negative imagery was cleverly exploited to communicate her concerns. The engraved and blasted imagery was embellished with lathe cutting and gold leaf decoration, though my feeling was that it didn't need the gold. In the same show, I was very taken with the work of Brigitte Enders, Johannes Kuhn and Szuszy Timar. The only one of these that contained glass was Brigitte Enders' dark stoneware offering, a strikingly well composed piece.

The **Vichealth National Craft Award** at the National Gallery of Victoria included the glass work of Deborah Cocks, Brian Hirst and Ian Mowbray. The award was won by

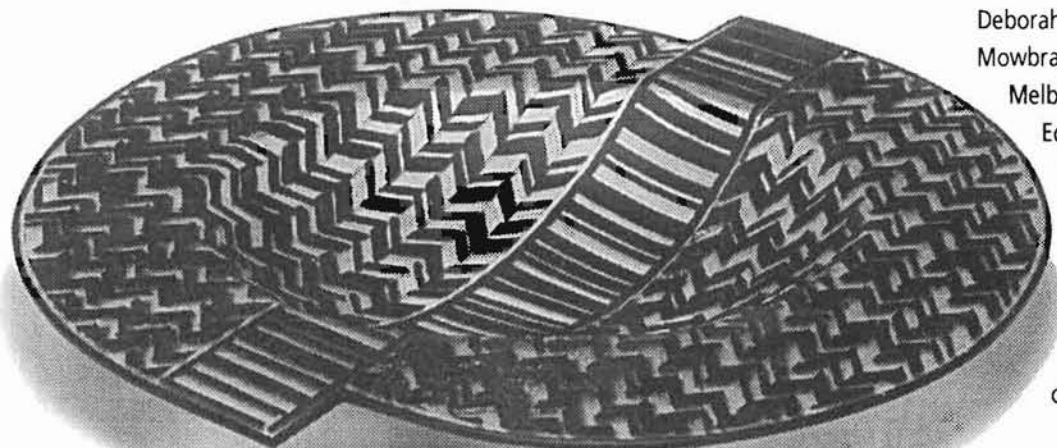
Melbourne metal artist, Mark

Edgoose. Deb Cocks' painted plates were as good as anything I've seen from her.

The imagery has shifted from the medieval hints to more contemporary rural domestic scenes. They are slices of life that contain great charm

With the National Craft Conference in Melbourne recently, there has been a plethora of shows leading up to and during the event. Taking them all in was impossible, but I did manage to get to some of the ones that involved glass. Let me share some of my responses.

Klaus Moje "Split Form" 1987





Mary Van Cline, "The Listening Point", 1990. Cast photo-sensitive glass, copper leaf patina.

and clarity. At roughly the same time, Distelfink Gallery had a solo show by **Deborah Cocks** that emphasised the prolific output she is now achieving. Her painting continues to improve and gain lucidity.

But back to the National Craft Award. I wasn't really taken with Brian Hirst's *Guardian 2*. It was not of the same calibre as the winning entry in last year's *World Glass Now*, probably because it is the first to go off on a tangent from the two dimensional/three dimensional combinations we've come to expect. The standing, leaning painted panel didn't seem to work as well as the hung panels of the past.

Of Ian Mowbray's painted inclusions I enjoyed the floating knickers best because they seemed to be drifting in the wind though,

in reality of course, they are trapped in glass. The detail Ian has incorporated into the liquid filled *snow storm* bubbles is a sheer delight and these were the first such pieces I had seen from him in a long time. In a sense, they parallel Cocks' work in seeking to record scenes of modern life, but focus more on frozen moments.

Ironically, in another show just around the corner at the Westpac Gallery in the Arts Centre, *snow storm* bubbles were featured again, this time by American artist, Mark Soppeland, though with very different imagery. I preferred Mowbray's but both were well executed pieces with a story to tell. The exhibition, opened by the American Ambassador, was appropriately called *Tell Me a Story*, subtitled *Narrative Art in Clay and Glass*. The show included many fine

pieces by names familiar to people on our side of the globe. Ginny Ruffner, Jack Earl, Ricky Bernstein and John Brekke to name a few.

I was quite besotted with Brekke's pieces, large elaborately blasted and blown *graal* works that have to be seen to be believed. The cast pieces from Robin Grebe and Mary Van Cline were also a treat. Yet my favourite piece in the exhibition (forgive me!) was not glass. It was a stylised ceramic piece by Nancy Carman called *Shackled*. A truly beautiful sculpture despite its gruesome story (and one of the smallest in the show, incidentally) that was full of refined, elegant power.

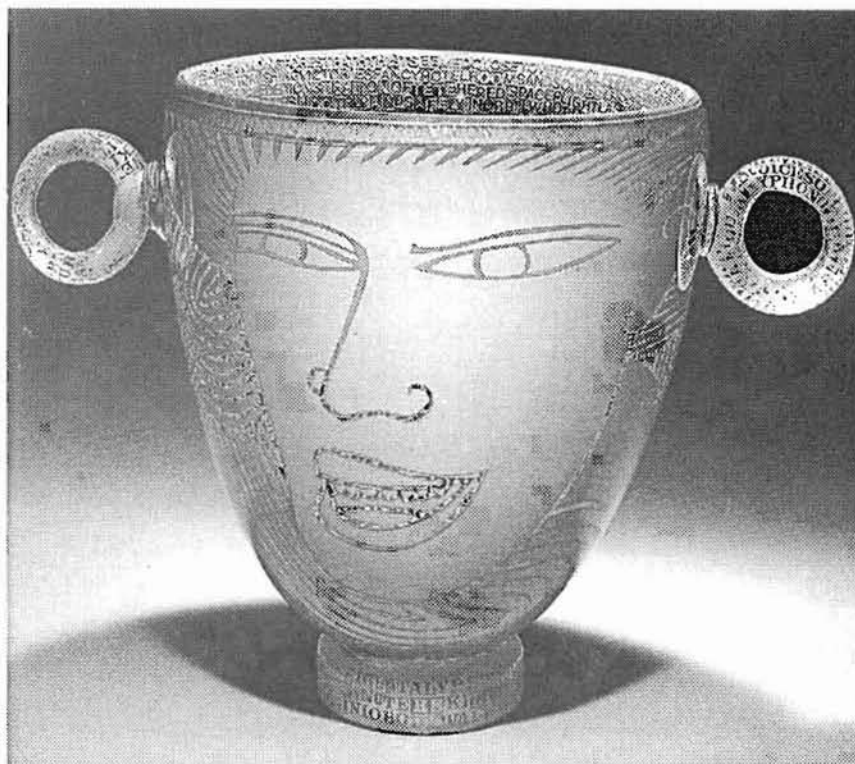
This exhibition had apparently been touring Asia for some time, and we're fortunate to have had it reach our shores. At the opening, I was amazed that the Ambassador was able to speak so well about what the artists were on about. He had obviously spent considerable time looking at the work. When I mentioned this to another guest, her response was "Darling, that's why he's the ambassador!" I would like to think that our own ambassadorial staff are so thorough. I do know many are enthusiastic about what's happening here.

Glass in Australia 1995 at the Meat Market Craft Centre featured 25 glass artists from veterans like Skillitzi, Mount and Langley through to newcomers like Emilija Marodic and Lorry Wedding-Marchioro. It was sponsored by the Melbourne Glass Centre and the City of Melbourne. I had plenty of time to look at this

show thoroughly and it's perhaps inevitable that the pieces that tickled my fancy most were from the newcomers.

The works from Wedding-Marchioro in particular were very exciting. In form, the multi-layered painting called *Noare* was not as well executed as *Canary Pudding*, but, technically at least, it was attempting more. It is loaded with potential for further exploration and both pieces indicate the possibility of a bright future for this artist. Marodic's work was very different but also noteworthy. Simple mould blown forms decorated with lustre and acid etching that reveal a keen sense of colour, balance and knowing when to stop.

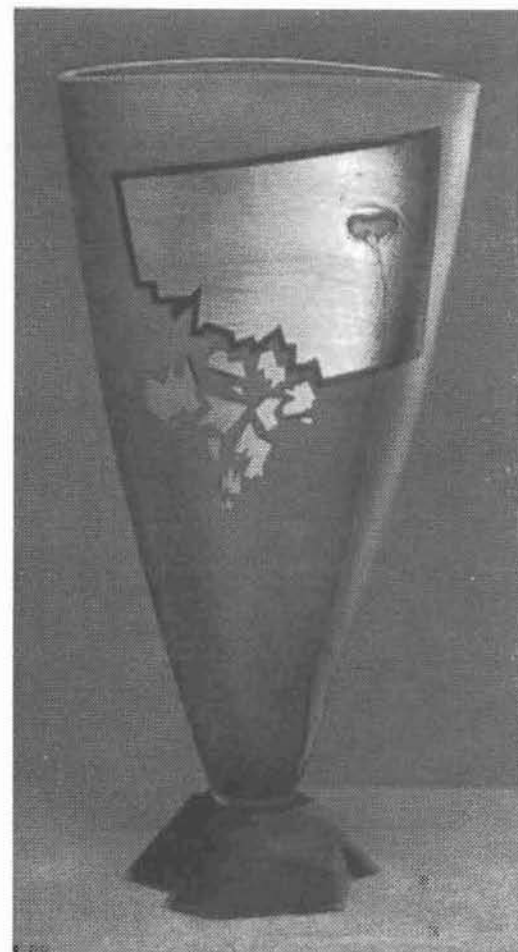
Nick Wirdnam's blown bowls were beautifully executed in the refined manner we've come to expect of him. These are not statements about the meaning of life, just superbly shaped items that celebrate



John Brekke, "More Tough Questions", 1992. Blown & Sandblasted glass.

beauty of form. There is an *openness* about them I find endearing yet difficult to articulate.

Robert Wynne has resolved the issue of how to stand his elongated vessels and as remarkable as these pieces were, the best I have seen to date was the one shown in Adelaide at the Ausglass Conference. Kazumi Ikemoto's three works were all wonderful and he is managing to have the exquisitely painted sections better incorporated into the jagged clear surrounds that in earlier days. Exciting stuff, and unmistakably Kazumi's. I have seen far better work from Judith Bohm-Parr than her offering in this show, so much so that I question her wisdom in including the piece she did. One of Judith Candy's cast bowls, on the other hand, was very satisfying. It featured finely decorated patterning in greens and blues with more than a touch of class.



Robert Wynne (untitled), 1994. Cased, blown and sandblasted glass

Graham Stone is a practising glass artist who co-ordinates Melbourne's Cold Glass Access Workshop and is editor of Ausglass Magazine.

Beyond and Matting Tracing

Ellen Mandelbaum

**This article was originally published
in *Professional Stained Glass*.**

Glass painting may seem very technical and forbidding to the novice. Materials such as gold oxides and \$150 badger blenders make it seem inaccessible enough. In addition, the common practice of explaining the painting process in terms of tracing (line) and matting (tone) may make it seem more limited than it really is. This division into line drawing and shading favours modelling and realism. A pointed brush is used to create a perfect and supple line, free of hesitation. The use of the armrest protects this ideal line from errors of the human hand, idiosyncrasies of handwriting, and hesitations of the human spirit. All together, these techniques reflect a very particular traditional aesthetic not unlike the light perfectionist world of ballet en pointe in toe shoes. It is not the only aesthetic, just as ballet is not the only kind of dance.

Imagine instead a dance in bare feet, the freer down-to earth feeling world of modern dance. Imagine Van Gogh's fluent, expressive brushwork which shows agitation and other moods, where the gesture of his 'hand-writing' is as expressive as any other aspect of his work. No armrest for him! Free painting on glass is more like modern dance and it uses the opportunities opened up by artists such as Van Gogh. Imagine an expressive brushwork like Van Gogh's, painted on glass (though not so thickly painted or it would fry in the kiln). This suggests only the beginning of the opportunities open to a more freely painted glass art, which is meant to be a liberating concept at the service of the artist. It can also help to ameliorate some

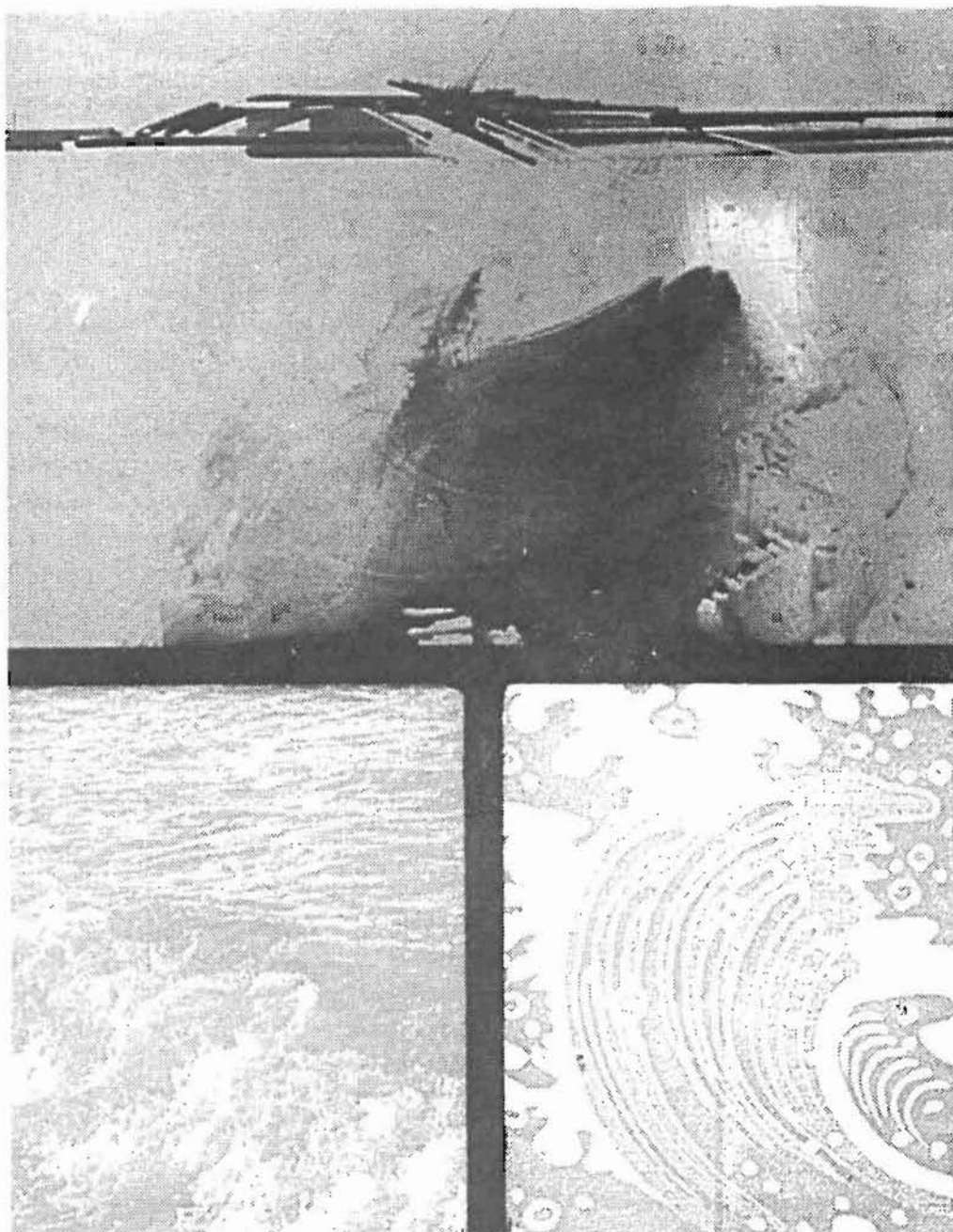
of the harsh design limitations that concern the field of stained glass as a whole.

This concept of glass painting is based in part on modernism and its experimental attitude towards materials. But since it is truly free, older approaches such as drawing and perspective are welcome. Many of the experimental methods described here were developed by fine glass painters and to varying degrees they are in general use. In fact, whatever the artist needs for expression is possible in this type of glass painting, whether it refers to the older systems of spatial reference or the modernist interest in the flatness of the picture plane. All the materials and total space are viewed with respect and honesty. All techniques, brushwork, tones and lines can freely be explored on the glass surface, limited only by the tolerance of the materials and quality of the artist's vision. Everything is potentially expressive, every gesture and, unlike the elegant old glass painter's line, every hesitation of the brush.

The brush can make many kinds of lines - hard, dark, light. A painted line can end in the middle of a piece of glass, which is impossible for the lead line to do unless a lead applique is used (which is cumbersome to cut and may not be so permanent an application). In any case, no cut lead line can be as subtle as a painted line.

There are many possible ways of handling paint. A wash of water can be put down and the brush can be worked wet into this puddle. It will flow unpredictable, although the artist can help it along by tilting it to various angles so that gravity provides somewhat of a control. The blender can move it in the same direction or another direction and change it into tone. Glass paint can be spattered onto dry or wet glass. Water can be spattered onto a dry mat of paint. The possibilities are endless. Jochem

Poensgen used this technique with silver stain on white opal glass to create golden marbled surfaces, thus creating the appearance of a handmade glass. It is a common practice in Germany to apply a dark glass paint over the whole panel and then brush or rub it off so that a wispy, all-over grey tone remains to emphasise the surface and modify the light. The line in wet-into-wet applications will be soft and irregular. This contrasts with the crisp line of a brush stroke applied to clean, dry glass. There are infinite effects to try by varying brushes, sponges or other implements. The glass painter, John Nussbaum, demonstrated the ingenuity possible in finding brushes and tools. For example, he uses an Afro comb, a styrofoam paint brush, and makeup brushes (often as good as art store brushes and much cheaper). An application of paint can be modified by a blender or stippler, and once an area has dried, whole shapes can be 'edited' with a razor



Ellen Mandlebaum, 1989. *Waves* (detail).

blade, fired, added to or totally deleted. The blender is, of course, valuable for softening any line or form. It can give a sense of direction by the way it is pulled and can participate in the rhythmic motion of the whole. The natural irregularities of a piece of glass can be a fine stimulant for uninhibited painting.

The marbling of streaky or opal/clear wispy can suggest shapes and subject matter ('found images'). These can be developed by drawing and made more visible with painted lines and washes. The glass serves as

an instigator of artistic vision.

The intention of the artist may change in response to suggestion of a newly painted line or brushwork or accident in the paint. The sense of process is very important and actually show up in the final product. Some of this resembles Rorschach tests in randomness and suggestiveness. Many of these techniques (for however chaotic they seem, they are conscious techniques to evoke chance and the subconscious) were developed by surrealists in the 1920s. Infatuated with the new Freudian psychology,

they developed techniques to stimulate the unconscious such as the 'exquisite corpse' (a group of people adding to a drawing in sequence where each one cannot see the one before) and 'frottage' (finding images from rubbings on rough surfaces). Variants of these techniques were later taken up by the abstract expressionists like Jackson Pollock with his accidental drip paintings.

Geometry, stability and architectural strength are not ruled out from this free exploration. I am very concerned with structural aspects

of the lead line and like to use strong, mechanically straight lines to counterbalance my more fluent glass painting. All lines and tones created by glass painting need to be seen in the context of the mechanically even structural lead line. It's part of the picture. It is also interesting to view the glass design in the context of the surrounding architecture, so that the smallest painted line is related to the scale of the total space.

For the modernist painter the world is flat. Painting occurs on a flat surface and negative and positive space are interchangeable or interlocked. The background space does not fall away in perspective but participates in the expressive energy of the whole. This concept is interesting to glass painting because there is a real background beyond the transparent glass. The old system to trace and matte in glass painting would have favoured setting up a foreground and background illusion on the glass. A modernist vision incorporates all areas, so background space paradoxically might be clear glass shapes which show the real background seen through the panel.

A glass painter, like any other artist, can draw or paint the illusion of light by observing the position of light and shade coming from a light source. One of the most unique and exciting things about painting on glass is that the glass painter can scratch into a dark paint and can reveal real light itself. Albinas Elskus likens this to 'painting with light'. It has also been compared to the effect of light suddenly flooding a dark room when the door is opened. Scratching into paint or removing dry paint with a scrub is a basic method for glass painting. With its bold expressive use of the medium, a free approach may add another dimension. Elements such as a freely moving strong brushwork and abstract rhythms can add a kind of

running commentary on the arrival of the light.

Standards demand that even though the paint is freely applied, it must be technically viable. Several firings may be needed to develop an idea or image. With water as a medium, corrections and second layers are possible only as long as the paint is wet. After that, re-painting creates an ugly blend edge around the line. The regular rules apply as to behaviour of the different mediums and ways of layering water, vinegar, oil, etc.

It may be necessary to repaint if an application is too thick, or if it is so thin that it won't show up after firing.

'Standards demand that even though the paint is freely applied, it must be technically viable.'

It is useful to paint in a light similar to that of the final installation. While the paint is wet, it is easiest to see how the painting will look after firing. Once the paint is dry and powdery, it looks flat and disagreeable and though it is tempting to try to fix it at this point, it is best to leave it alone because it is easy to lose good work. This raises an interesting question:

if the work depends so much on experiment and spontaneous expression, what is good work? How do you know? How do you judge with all this freedom?

The answer is personal and subjective. Often artists can tell how good their work is by how they felt doing it. They know what seems alive and authentic to them. Most important, it has meaning. But standards are not exclusively personal. Even modern artists have seen the same historically-valued works of art and, though there appear to be no rules, some guidelines have developed within the best of the modern tradition; honesty is important (to yourself, to your vision). The medium must be respected. Form should have meaning and, reciprocally, the artist tries to find form for his or her intentions.

It is the basic design problem of stained glass that every change in colour is generally wrapped in a mechanically even border. This unvarying edge of black lead surrounds every cut shape. This has been called 'the tyranny of the lead line'. I have heard these limitations discussed from Cologne to Okalahoma City. Are the limits to be respected or broken? Do the lead lines add visual strength to the design or do we succumb and wish for a more forgiving material? Other limits dog stained glass design. You can only design shapes that can be cut, avoiding brittle long lines and narrow inside curves. You can only change colour by cutting a new piece of glass. Etching, streakies and selection of shading helps, but you cannot blend real glass or model it or soften unyielding glass edges.

Creative glass painting can help with these problems. While respecting the structure and limits of the lead armature, the brush can move around the total panel softly or crisply. It can blend and promote harmony, unity and communication between the glass pieces and it can set up rhythms revealing the warm touch of the human hand. So, used creatively, glass painting is not just another limitation or old-fashioned skill, but a flexible technique and a concept for expanding artistic vision in the medium of stained glass.

Ellen Mandelbaum holds an MFA in painting from Indiana University and currently executes architectural commissions from her studio in New York City. Since beginning her career in art glass in 1975, she has studied glass painting with Albinas Elskus and has won several design awards.

Kirstie
Rea

Latitudes

LATITUDES

Part 1 Bullseye Gallery
Portland Oregon USA
July 1995

Part 2 Craftspace Gallery
Sydney NSW Australia
Oct 25-Nov 12 1995

In July this year a group of ten artists working in glass exhibited their works in an exhibition entitled *Latitudes* at the new Bullseye Connection Gallery in Portland, Oregon, USA.

This exhibition was the first show for the Gallery and coincided with the opening of the new Bullseye Connection, a glass working centre which includes the gallery, studio space and a retail outlet. This exhibition will be followed up in Australia by *Latitudes* Part 2, at Craftspace Gallery at the Rocks in Sydney in October this year.

Works exhibited in these two shows are a result of two very exciting, intensive and innovative working sessions held earlier this year at the Canberra School of Art. These sessions were sponsored by Bullseyes Glass Co. for all materials and the Canberra School of Art for the use of the Glass Workshop.

A group of ten artists, some glass blowers, some kilnworkers and some with skills in both areas were invited to participate. These were Klaus Moje, Stephen Procter, Jane Bruce, Scott Chaseling, Elizabeth Kelly, Ben Edols and Kathy Elliott, Rob Wynne and

myself. Students from the glass workshop were offered the opportunity to assist the artists. Work from two of the assistants, Giles Bettison and Tome Rowney will be included in *Latitudes* Part 2.

Bullseye Glass Co., whose co-owners and directors are Lani McCreor and Daniel Schwoerer, is known for its extensive Research and Development Department. In 1993 they began producing a glass for blowing that is compatible with their coloured sheet glass for kilnwork thus making the combination of blown and kilnformed glass very possible and an exciting new prospect for glass artists.

During 1993 Klaus Moje, whilst in the U.S., experimented with this combination of techniques with Dante Marioni from Seattle. They jointly produced a series of works some of which will be exhibited in these exhibitions.

Klaus, having firmly established kilnformed glass here in Canberra during his nine and a half year period as Head of the Glass Workshop at the Canberra School of Art, brought the work and slides of these pieces back. I for one was immediately inspired and began experimenting with this combination with glass blower Ben Edols from Sydney.

In July 1994 I attended a session at Pilchuck Glass School, USA, where this combination of kilnformed and blown glass was further explored, after which I travelled to Bullseye Glass Co. and was artist-in-residence for a short period.

On arriving back in Australia, Bullseye contacted me, very interested in running a workshop in Australia similar to the session I had done at Pilchuck. What resulted was a 3 day workshop at the Jam Factory Craft and Design Centre in Adelaide in January, 1995, run by Ben Edols and myself and then two 'Masterworks' sessions held here at the Canberra School of Art in February and April this year.

During these sessions the participating artists worked alongside, with and for each other. A wide variety of works evolved with some participants intensely exploring the technical concepts of combing pre-made kilnformed glass pieces, others used elements made in the hot shop and then went to the kilns for a second and third firing, while others used the exciting and rich Bullseye colours melted in the colour pot as a basis for their work. By having use of the Bullseye sheet glass and through techniques such as multiple glazing and the interweaving of colours a rich new palate was developed.

Overall it has been an exciting and creative time and for many of the participants the beginning of new directions.

Kirstie Rea is a practising glass artist based in Canberra who played a major role in the 1993 Canberra Ausglass Conference.

News From Toronto

Fusion, the Ontario Clay and Glass Association, is celebrating its 20th Anniversary with an exhibition called Still Life. The show features the work of Fusion members and is open until September 10 at the Canadian Clay & Glass Gallery (Galerie Canadienne de la Céramique et du Verre), 25 Caroline St N, Waterloo, Ontario N2L 2Y5, Canada. Phone 519 746 1882.

The address for Fusion is c/o Carolynne Pynn-Trudeau, 204/80 Spadina Ave., Toronto, Ontario M5V 2J3, Canada.

News From Frankfurt

Rena Jarosewitsch, well known to many of us in the Pacific, has relocated back to her homeland in Germany. After many happy years living in New Zealand, it was not an easy decision for Rena to return. We all wish you well Rena, and expect to see more of your work on both sides of the globe.

News From Auckland

The New Zealand glassies have decided to retain their original name, N.Z.S.A.G. (New Zealand Society of Artists in Glass) after all. They can be contacted: c/o Peter Viesnik, 8 Scarborough Terrace, Parnell, Auckland, New Zealand.

News From London

An attic in rural England has yielded an intact piece of Roman glass. The blue and white mosaic bowl came from a Roman grave at Minas de Tharsis in Sth West Spain that dates from around the time of Christ. The bowl was put in a mine museum after it was found in a mine by a 19th Century grave robber who was apprehended by a guard.

The bowl was given to the present owner's father after his mine was nationalised by General Franco. It remained in the family attic until recently. Only two comparable pieces are known, though they differ in shape and colour. One is in the Metropolitan Museum, New York, the other was formerly in the private Neissan collection. The latest find is just over 200mm high and 325mm in diameter with a ribbed pattern. It is the only one of its kind with a base. (London Weekly Times)

News From Melbourne

Following the resignation of Janet England, (they made her an offer she couldn't refuse) the new General Manager of the Meat Market Craft Centre is Deborah Klein, formerly of Vichealth. We all wish Deborah the best for her new role and career.

Ausglass To Ebeltoft

Posters available from Gerry King, School of Design, University of South Australia, Holbrook Road, Underdale SA 5032. Cost: \$15 each. Make cheques payable to Gerry King

A Note From Cedar Prest

In the next 5-10 years I am looking to identify another passionate glass artist to take over my studio (in Adelaide.) I want to sell it and the stock and am prepared to mortgage the artist in. They are not having to buy a business name, just the church and if possible stock. I would also be interested to hear from people interested in the glass-lots of antique-English, German, French and other curiosities.

Mornington Peninsula Glass

Students at Monash University's Peninsula School of Art at Frankston in Victoria are conducting a survey of glass artists on the peninsula. Their purpose is to produce a guide to glass art and its practitioners in their region. Any professionals working on the Mornington Peninsula who wish to be included should contact Bronwyn Hughes, Monash University, Peninsula School of Art, McMahons Rd Frankston Vic 3199.

Glass Dinosaurs

Dinosaurs are considered to be extinct, yet palaeontologists have uncovered 4 remaining dinosaurs who have attended all 9 Ausglass Conferences. They are Cedar Prestosaurus, Brian Hirstasaurus, Stephen Skillitzisaurus and Graham Stonesaurus.

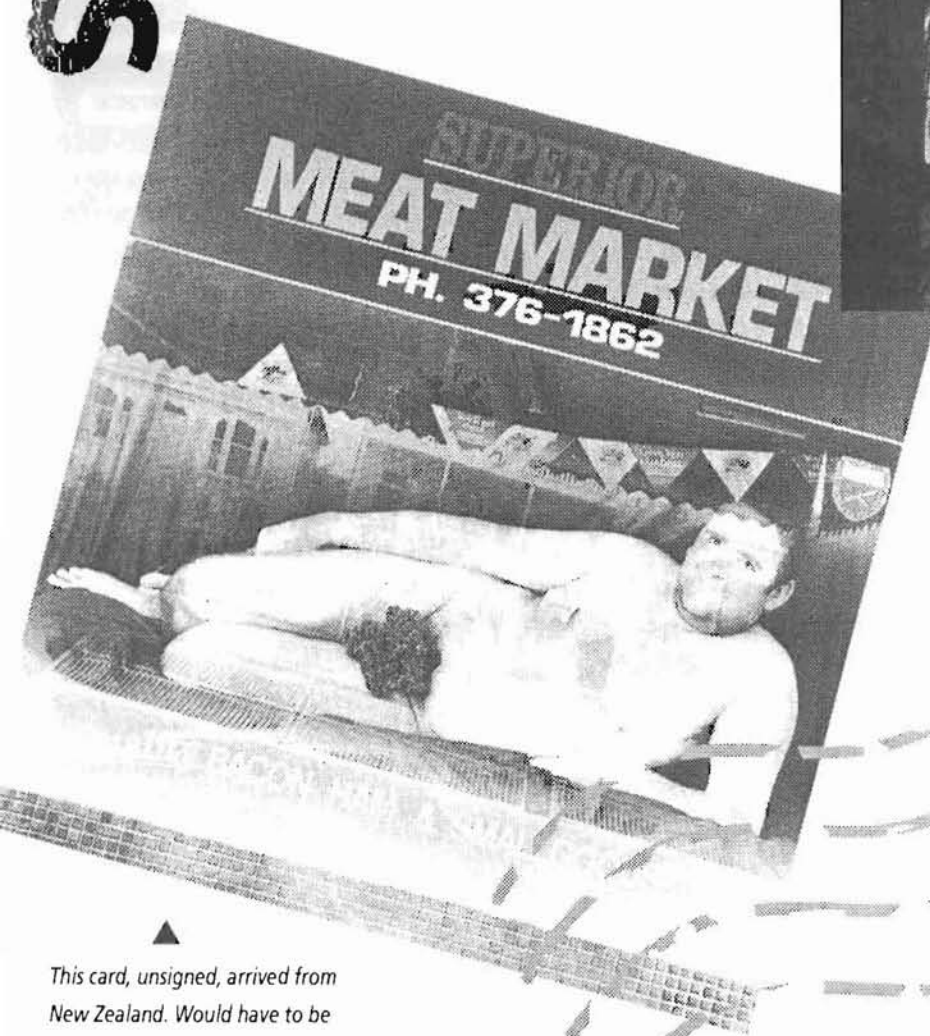
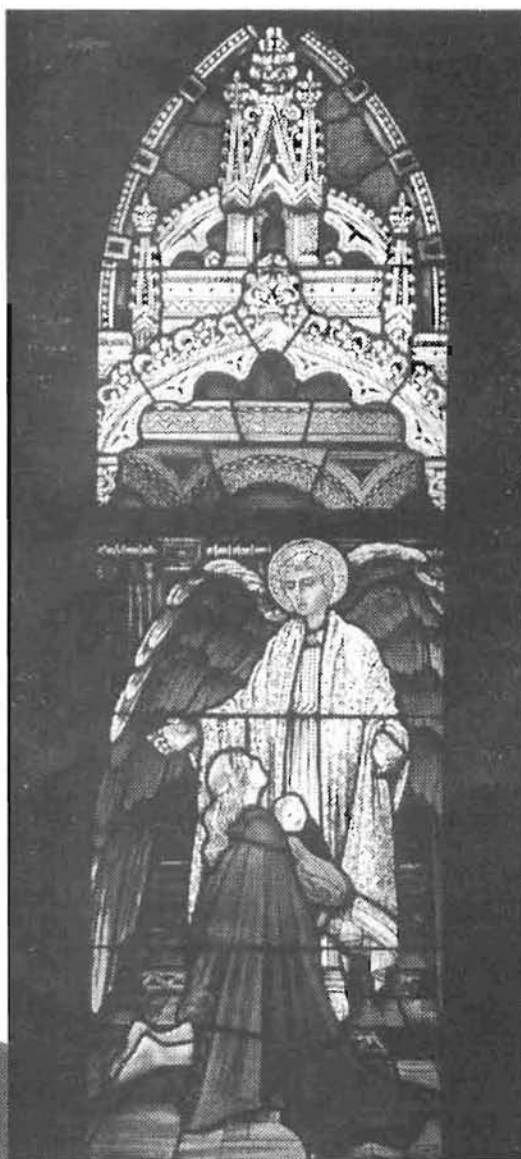
Glass On The Internet

A glass newsgroup called rec.crafts.glass has been proposed. Apparently it's been tried before, but the net's a lot bigger now so it's worth a shot. Contact John at jds@media.mit.edu

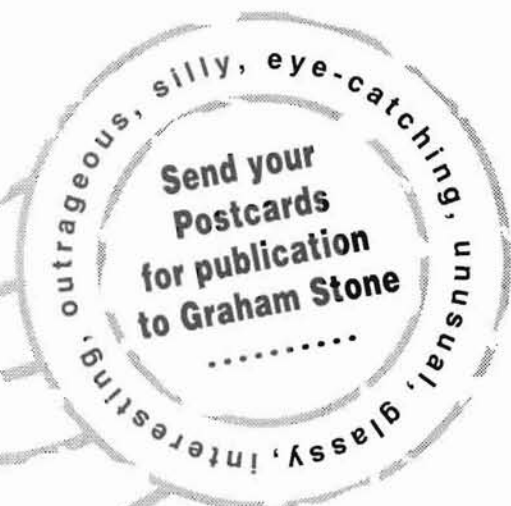
Postcards

From...

Angel Window, ▶
Epping Presbyterian Church,
Design & Painting
Lance Feeney



▲
This card, unsigned, arrived from
New Zealand. Would have to be
Elizabeth McClure wouldn't it?



Broken in Black heath makers at Rowe

Blow Out

Keith
Rowe

'The enthusiasm expressed by all those who participated has encouraged me to make this an annual event.'

How do we learn and where do we learn? Traditionally, through watching, questioning and teamwork. My studio at Blackheath was the venue for a glass blowing workshop from the 14th to the 24th of July, for the purpose of shared learning. The ten days culminated in an exhibition at the Glass Artists Gallery, Glebe, Sydney.

The final weekend (July 22/23) incorporated an opportunity for collectors to *meet the makers*. Everyone talked and got to know one another; the collectors were also given a chance to learn more about the glass art by producing pieces of their own, with one-on-one tuition from the workshop participants. The exercise proved to be a valuable experience for teachers and collectors alike. The teachers learned what most interested the collectors and the collectors learned what the artists most wanted from the glass, thus creating a cross-fertilisation of understanding for each others' passions.

The artists, from all over the country, included Lydia Brichta (Sydney), Simon Butler (Adelaide), Scott Chaseling (Everywhere), Penni Clarke (Melbourne), David Herbert (Melbourne), Miles Johnson (Adelaide), Maureen Williams (Melbourne) and Michael Wilson (Sydney). I played host to what turned out to be a dynamic and rewarding forum. The enthusiasm expressed by all those who participated has encouraged me to make this an annual event.

A special thank you is due to my assistant Mathew Whalley, whose sixth sense enabled him to pre-empt the whims of the milling multitude of artists. At the end of the year, we will be saying farewell to Mathew and his

wife, Helen, as they head for Broken Hill. We wish them all the best. I must also thank Misti Davis, whose mature contribution to our group went way beyond the scope of her 16 years of age. Misti travelled from Margaret River, Western Australia where she works glass at the Melting Pot Glass Studio. Thank you for travelling so far to help us.

The collaboration began with arrivals on Friday 14th, and we started blowing the following day. Everyone was involved in deciding the format for the ten days, each day beginning at a casual 10.00am with two hour blow slots which wound up at about 8.00pm each evening.

With two glory holes operating at all times, nine participants and two assistants in action all day, the studio was a hub of activity. The ten days utilised everyone's abilities through working and assisting, there being no teaching as such, just lots of learning. Each of us received eager, energetic assistance with our individual work.

A great (and lasting) camaraderie formed early in the session. Foreseeing the desirability of such a working environment, I organised a four bedroom house to accommodate the nine visitors. The sharing *family* initiated by these living arrangements suited the group particularly well. They created, cooked, stalked, walked, explored and relaxed together. This aspect of the workshop was unanimously enjoyed. Evenings consisted of food and fun, and the opening party on the evening of Saturday 15th left everyone just a little mellow on the Sunday!

At the beginning I wondered how we were all going to be able to fit into the studio ... I now look, and once again wonder how we managed. It brings to mind something reminiscent of a hive of bees - apparent visual chaos - infused by a subtle, complex choreography sustained by the fact that each worker/performer was

intimately aware of the goal pursued by each member of the team.

There was a definite experimental feel with the early work of the session. The burning questions being: How will we work together? What heights can be achieved with such talent working towards a common purpose? Is there a limit? As the answers to these questions slowly became apparent over the course of time, a more tangible influence was thrown into the pot: *deadline*. The exhibition opening at the Glass Artists Gallery was scheduled for Tuesday 25th July, and there was

no denying the expectations we had to fulfil. As is often the case, however, the heightened demand that was placed upon us served as an invisible catalyst, triggering an explosion of energy. The work exhibited, though not all pieces reached completion, showed an enormous variety of concepts and concerns in process and attitude.

By day three, both furnaces were going: green and blue in the 50kg pot and clear in the 180kg tank. Approximately half a tonne of glass was pulled over the ten days. The studio's four lehrs and one open

top were constantly in demand for the pre-heating of parison and cane, with the garage packed full of colour, bowls and additions, etc.

Bearing this level of activity in mind, I find it curious that we never seemed stretched for space; my only concern (and daily I found myself gazing at my rapidly diminishing stockpile) was: will there be enough glass?

Keith Rowe runs a glassblowing studio in the blue Mountains and is a member of the National Executive of Ausglass.

QUEENSLAND

The
Glass
Artists
Association

Chuck
Simpson

The Queensland Glass Artists Association Inc. has established a glass access studio at the Eumundi Brewery Complex, supported by Arts Queensland and the Eumundi brewing Group. The hot section features a 125kg pot furnace melting beautiful glass to a Richard Morrell recipe, three glory holes, two lehrs, two chairs and lots more. The cold section features a flat bed wheel, sand blaster, linisher, drill press and diamond saw.

Hot glass rental is \$30 per hour for a six hour session with exclusive use of one lehr. Two simultaneous sessions per day are available from 9.00am to 3.00pm.

Cold equipment is available for \$10 per hour, including belts, grits, etc.

Eumundi is situated 20 kilometres inland from Noosa and 120 kilometres north of Brisbane. It is a beautiful village in the foothills of the Great Dividing Range on the northern end of the Sunshine coast and 15 minutes drive from Noosa. The studio and gallery are connected to the Eumundi Imperial Hotel with its beer garden and accommodation for glassies at \$75 a week.

Come to the Sunshine Coast for a working holiday and check it out.

For more details contact:

Chuck Simpson
Queensland Glass
Artists Association
Eumundi Brewery Complex
PO Box 283 Eumundi
Memorial Drive
Eumundi QLD 4562 Australia
Ph. (074) 42 8835

Chuck Simpson is a practising glassblower on the Sunshine Coast who is the driving force behind the Queensland Glass Artists Association and the Access Workshop at Eumundi.

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Materials

In an occasional series, this column acknowledges suppliers of materials for glass artists who have assisted Ausglass members and the glass community over a number of years.

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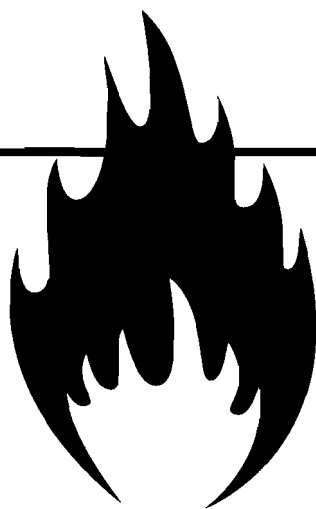
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