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Ausglass

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JOURNAL OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS

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Detail from Cactus drawing
by Anne Hand.

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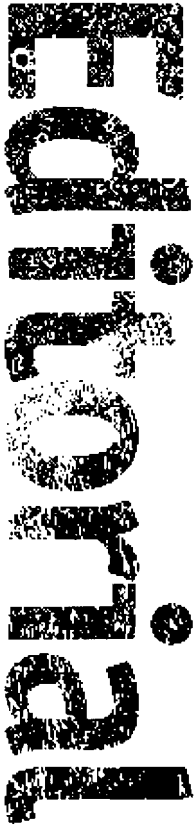
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Graham Stone

If you have any queries regarding articles or images in the magazine, fax me at:

**Cold Glass Access Workshop,
Meat Market Craft Centre,
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It has been more than a year since Melbourne glassblower Anne Hand took her own life. The front cover drawing is by Anne and this issue also contains a tribute to her. Anne's death had a resounding impact on the glass community (not to mention her family) and the repercussions are still being felt. When Penni Clarke also committed suicide months later it seemed as if the glass world in Melbourne was imploding.

The traditional mid-winter darts/pool night was held recently at Toucan Glass Studio, and it seemed to mark the end of a dark era. Glass people responded to the event as never before and everyone agreed that it was the best darts night to date. Its real significance for me, though, was that the glass community was beginning to heal.

We will not forget our former colleagues, but the worst of missing them is over.

Apologies to all for the absence of Ausglass Magazine for so long, but hello again and keep those cards and letters rolling in. Each edition of Ausglass Magazine from now on will carry an issue number. This one is issue 11. The number should facilitate establishing sequence, especially in the Northern Hemisphere where, of course, the seasons are reversed.

Tribute

to Annie

Fortunately for us Anne was an artist and she has left us a lot of beautiful works in different mediums that were part of herself and therefore her memory will linger.

Anne's career in glass panned fifteen years after finishing college with high distinctions. She has worked in many glass studios ranging from Julio Santos, Brian Hirst, Nick Mount, Richard Morrell and the Meat Market Craft Centre. Anne also spent many years assisting Michael Hook in the setting up of his studio in Melbourne.

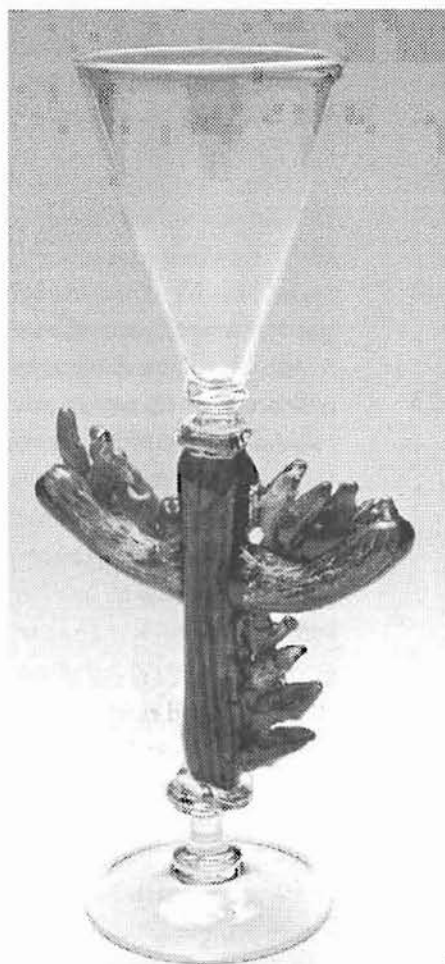
She has exhibited widely throughout Australia and has works in private and public collections. Anne also sold her work to international clients. She has left behind an exquisite collection of unique articles, which she will be remembered for, as each piece portrays her zest for life. Anne was one of the leading female glass artists in Australia and has held respect and formed many friendships throughout the glass community.

To hold a piece of Anne's glass in your hands is to experience the essence of life.

She was a quiet achiever and we miss her very much.

Robyn Hand and

Pauline Delaney



◀ *Cactus goblet
by Anne Hand*

▼ *Cactus drawing
by Anne Hand*



1998

Workshops

July 1997

Dear Ausglass Member,

I hope that work and play is in full swing for all. Your neighbours – the Kiwis – have been hard at it organising the next major Southern Hemispherical jam. Following is information compiled to date. All artists and venues have been confirmed for workshops/ conference and exhibitions planned for Pacific Light.

The NZSAG Committee has recently submitted an extensive grant proposal to Creative NZ (our funding body for the arts). Such an ambitious extensive happening as described requires substantial support. I have full confidence this event will come to fruition. I extend an invitation wholeheartedly from the New Zealand Society of Artists in Glass to Ausglass members to attend our workshops and conference – make the Tasman link and come eat some food in the ground with us. We will keep you posted with up-to-date information as we receive it.

To contact direct write to:

NZSAG
PO Box 68805
Newton, Auckland NZ

The Workshops

The artists the committee has invited and the classes they shall instruct are as follows:

Ann Robinson, New Zealand
Cast Glass Seminar – from the conception of idea through process, to finishing.

Klaus Moje, Germany/Australia
Fused and Slumped Glass

Dana Zamecnikova, Czech Republic
Mixed Media Assemblage

Marian Karel, Czech Republic
Monumental Concepts

Hank M Adams, USA
Teamwork – Direct furnace casting, construction and performance.

William Morris, USA
Hot Glass

Harumi Yukutake, Japan
Resident Artist

NZSAG PACIFIC LIGHT WORKSHOPS/CONFERENCE 1998

JANUARY 22nd – FEBRUARY 1st

The objectives of NZSAG for the PACIFIC LIGHT workshops are as follows:

- For members to make contact with accomplished international glass artists.
- To create an environment for all participants to learn, achieve and inspire.
- To facilitate these workshops with the best NZ has to offer.
- To cross-fertilise these workshops where possible.
- To bring focus to institutions and private studios.
- To have an inspirational and exciting time.

All of these events are to stimulate the realisation of the versatility of glass as an art medium.

Proposed Timetable

Mon 19th

Harumi Yukutake commences her ten day Artist in Residence. Supplied with hot glass and kilnforming facilities for an installation to be exhibited at the 'new' Auckland City Art Gallery, Auckland.

Wed 21st

Tutors have arrived settled and been taken to their various workshop venues. First scheduled dinner with workshop hosts, Tas and organisers – opportunity to meet the core and identify people.

Thurs 22nd

One day seminar by Ann Robinson on the process of casting – from the conception of ideas through process, concluding with finishing. Slides and discussion. Juried class.

Fri 23rd

9am WORKSHOP REGISTRATION and orientation.
4-6pm Exhibition opening National Student Show – Unitec foyer.
6-8pm Exhibition opening NZSAG Members Show – Masterworks Gallery.

Sat 24th

Commencement of the six-day intensive workshops.

Sun 25th

Day two

Mon 26th

One day seminar directed by Rob Hooper and Vivienne Bell targeting secondary school students. A basic introduction to glass. Videos, slides and workshop visits.

Tues 27th

Day four

Wed 28th

Performance installation piece by Hank and his crew – Artspace, evening function.

Thurs 29th

Discussions and workshop assessment.
3-6pm CONFERENCE REGISTRATION
8pm Workshop closing BBQ party hosted by Alannah.

CONFERENCE

Fri 30th

9am-4pm Opening addresses, talks.
6pm International Exhibition Opening – Auckland Museum/powhiri by Ponamu.

Sat 31st

9am-5pm Day of talks
7pm Hangi and Auction

Sun 1st

10am-4.30pm Day of talks
– Conference close.
6pm Closing party

TOURS

Transport provided by Unitec minibuses, each group has NZ host.

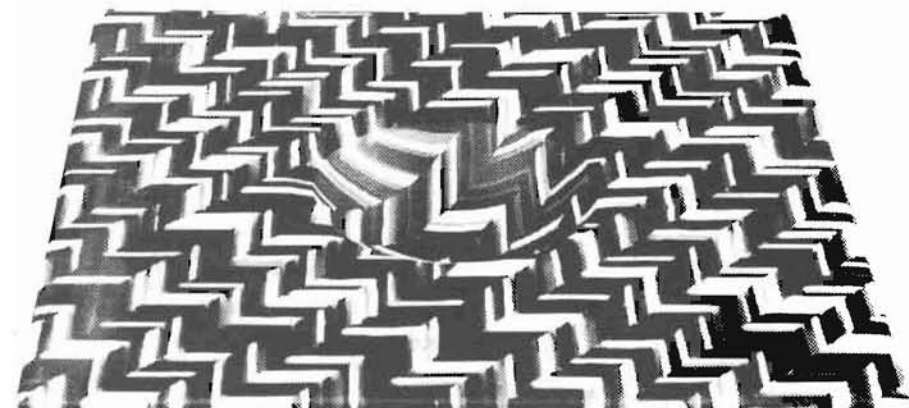
GAFFER GLASS

2 Collins Street, Morningside, Auckland. Manufacturers of coloured glass rods for glassblowers and casting crystal for casters.

THE WEST COAST WITH ANN ROBINSON

Karekare beach plus tour of Ann's extraordinary workshop.

▼ Klaus Moje
Untitled 1989
Collection of the artist,
Canberra.



Float Glass

Graham Stone

Specifications

The first major revolution in 20th Century glass manufacture was that of continuous production. In 1959, the float glass process became another major breakthrough in the manufacture of sheet glass. Some claim it was the most significant industrial glass development since the blowpipe.

Float glass flows onto a bath of molten tin, with the advantage that it does not pick up any texture from the bath and ensures uniformly flat surfaces. It has largely replaced plate glass that must be ground and polished to achieve clarity. The float process takes place in an oxygen free (reducing) atmosphere to prevent oxidation of the tin. It features a pouring 'spout' or refractory lip, designed so that the texture it imparts flows out to the edges of the resulting sheet, for removal later.

Though not normally visible, float carries a 'memory' of the tin on its underside. This can have repercussions in subsequent studio firings. Tin bloom is a frosting that emerges when fired. At low forming temperatures, it reveals a slight iridescence, more evident where the glass bends most.

While much subtler, this iridescence is similar in appearance to the effect on ancient glass artefacts that so inspired Tiffany. (On ancient

glass it is apparently caused by weathering, and was never seen by its maker.) At higher temperatures, the bloom colours disappear, but the frosting can become more pronounced and remain quite attractive for some applications, even breaking up into stretched, scale-like patterns.

The tin side of float may affect the performance of enamels. Certainly with some forms of silver stain, it is preferable to avoid the tin side. It may also contribute to devitrification but is less likely to adhere to mould surfaces. Different float batches vary, with tin bloom occasionally pronounced, at other times negligible. The top temperature is an important factor in its retention and the iridescence can disappear with subsequent firings.

To test which side contains the tin imprint, expose the glass to an ultraviolet lamp. Learning to recognise the steamy glow, or fluorescence, that typifies the tin side can be tricky when the residue is slight or the UV weak. It involves looking through the glass and bouncing the light off the other side at about 45°. If it glows, the tin side is the one facing the lamp. You may need to turn lights off or move the glass into a darker place to see it. Portable UV testers are the most convenient to use. They also reveal uranium tints in old glass. There is an acid test that determines the tin side, but I have never used it.

Many of the following float specifications also apply to other soda-lime sheet glasses.

Type of glass: Soda-lime.

Approximate composition: Silica 73%, Soda 14%, Lime 8.7%, Magnesium 3.6%, Alumina 0.2%, Potassium 0.2%, Sulphur 0.2%, Iron 0.1%. (Iron is responsible for the green colour.)

Visible light transmission: 85% (6mm or 1/4", approximate).

Tensile strength at surface (weakest point): modulus of rupture determination for sustained loading 20-28 Mpa.

Equilibrium thickness: 7mm or just over 1/4". (The 'natural' thickness of the glass, due to surface tension and gravity.)

Co-efficient of thermal expansion: 75-85 (x 10⁻⁷ / 0-300°C).*

Density: 2,500 kg/m³

Chemical durability: Reasonably resistant to both acidic attack and adverse effects of water, but like most glass, very susceptible to alkali damage such as the lime leached from concrete. Note that glass generally is 100 times more prone to alkaline attack than acid. (Dishwashers are about the worst possible environments for glass, especially the softer lead varieties.) Consequently, I would prefer cleaning solutions that are slightly acidic rather than the more popular neutral PH.

Weight in kilos:

2500 x Length x Width x Thickness all in metres (6mm = .006 metres). (Convert inches to metres by multiplying by 0.0254, kilos to pounds by multiplying by 2.2046.)

Thermal endurance: 6mm (1/4") glass plunged into water at 21°C (70°F) shatters if the glass is already warmer than 76°C (170°F), a differential of 55°C (100°F).

Thermal conductivity (K Value): 1.05 W/m°C.

Hardness index: 6 (Moh's scale; diamond 10, gypsum 2, talc 1.)

Strain point: 505-525°C (940-980°F).*

Annealing temperature: 545-560°C (1015-1040°F).*

Softening point: (Littleton definition) Approximately 730°C (1345°F).*

Common commercial edge finishes: Rough arise, flat smooth, flat polish, round polish or 'pencil' profile. (The round polish is often only available on circular shapes.)

Recommended horizontal span: not greater than 100 times thickness.

Recommended largest length/width ratio: 7:1

Toughened glass: Fractures into small, relatively safe pieces without dangerous shards.

Tensile strength: modulus of rupture 175 MPa for sustained loading (5-8 times as great as annealed glass).

Thermal endurance: 6mm (1/4") glass plunged into water at 21°C (70°F) shatters if the glass is already warmer than 271°C (520°F), a differential of 250°C (450°F).

Laminated glass: Temperature at which laminate melts and contracts: 200°C (390°F). Standard minimum thickness for architectural uses up to 3 metres (10') high: 6.38mm (1/4"). Consult Standards Associations for variety specifications. Australian Standards AS2208 & AS1288.

Holes: Diameter not less than glass thickness, nor more than half minimum dimension. A single hole in the middle is safest, but holes are not generally recommended (unless the hole is ground and polished or the glass can reach fusing temperatures intact where the hole becomes well fire polished, or the hole is cast; holes render the glass weakened by an enormous factor, especially when expected to support weight).

'Solar' coatings: Reduce solar heat gain by up to 40%; require 7:1 light ratio to work as full mirror.

* *Varies from manufacturer to manufacturer.*

THE Painterly Alternative

Ellen Mandelbaum

Ellen Mandelbaum holds an MFA in painting from Indiana University and currently executes architectural commissions from her studio in Queens, New York. Originally published in Professional Stained Glass.

Important new work is being done around the world in glass painting and related painterly techniques such as etching, fusing, lamination, etc. These fields are broad and many wonderful artists work in them. The works included here particularly emphasise the power of the means of expression; an idea typical of much Modern Art. Washes of paint, brushstrokes and colour take on an important life of their own.

Glass painting is a particularly dynamic and flexible tool through which glass artists can break out of the 'tyranny of the leadline' and the limits required to cut a very brittle material. Painting makes it possible to create shapes of great complexity that are difficult to cut and to create varied movement and blending. It is much easier to paint the features of a face than to construct them out of tiny pieces of glass and lead. Drawing and storytelling are natural. The brushstrokes themselves are abstractly expressive of many kinds of feelings, from a 'line of beauty' to jagged pain.

Glass painting is a flexible, wonderful tool. The possibilities are astonishing considering that, historically, art has helped give form and meaning to the world. Mainstream art is, in many respects, jaded and cynical, while many glass painters feel they have discovered something fresh

and full of promise in glass painting, a place where their vision could add to the growth of meaning and value in the world.

This sense of mission is apparent in several outstanding artists who have begun to do large scale architectural work. **Jean-Dominique Fleury** would "like to lay down a touch of poetry in a solid building to re-establish a balance of warm-cold yin/yang". He is an outstanding French artist who uses heavily painted glass for large architectural spaces. Windows are scribbled and painted with a sense of a life force, inspired by Chinese Taoism and, possibly, Abstract Expressionism.

Graham Jones has used painterly techniques to add focus and a human element to many large speculative commercial office buildings in England. He uses the simple geometric shapes of architecture contrasted to organic details of etching and painting. Derix Studios scales up his painterly drawings via photosilkscreen, which Jones later adjusts with free painting. The art consultant Andrew Moor suggests that the use of texture in works such as Graham Jones' evokes questions of decay and death; a humanistic approach.

Joachim Klos has long been an imaginative and successful architectural painter, highly regarded by all the German artists. He paints and draws

silkscreened details against vast architectural spaces. He has painted the surface of a entire glass wall with an almost continuous thin line. In Walbeck, he summoned silver stain and collage elements to create an overwhelming vision of horror and peace in 'The New Jerusalem'.

Around the world many fine artists have begun to define artistic interests and stimulating problems in this field. Space permits mentioning only a few of special relevance.

Using paint to dramatise the light and removing paint to reveal the light is basic to glass painting. There is a problem that, except for silver stain, colours of paint are less glowing than the colours of glass. Etching on glass keeps the glow but sometimes looks like candy with a stepped edge. **Maya Radoczy** of Seattle now makes glass with hot glass techniques as though she were painting. For example, she fuses crushed Kugler glass colours onto a compatible clear glass surface and creates glowing colours that would also work well as a background for glass painting. **Udo Zembock**, a German artist now living in France, laminates glass and paints "to see the freedom of colours in space." **Lutz Haufschild** of Canada has sensitively stencilled silver stain and **Jochem Poensgen** of Germany has dripped and spattered it to produce something like sheet glass. **Holly Sanford** painted sheets of glass with platinum for a New Zealand lobby.

The motion of the brush is a basic impetus for **Helga Reay-Young**, **Yoshi Yamauchi** of Germany, and **Marie Foucault**, a Parisienne now living in New York. **Albinus Elskus**, also of New York, uses it as a strong, free, abstract element, particularly in his innovative exhibition pieces. **Systa Asgeirsdottir's** black brushstroke sweeps over many smaller pieces in her Iceland studio to create monumental wall works visible in reflected light. In 'Krystallnacht', clear jewels in the passionately painted

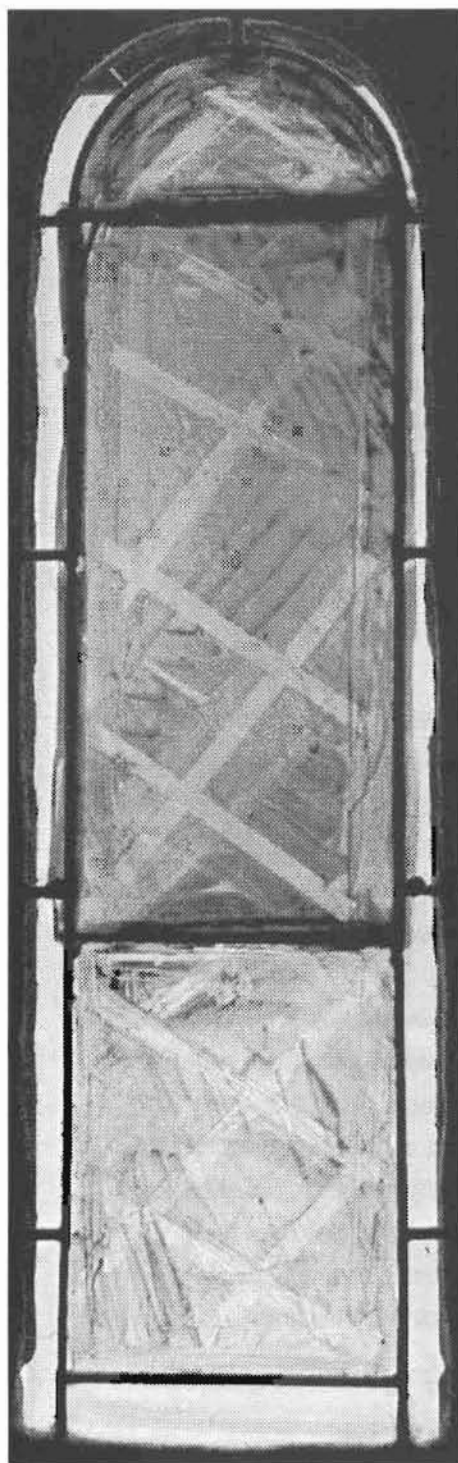
surface stand for "each individual life lost in the Holocaust." Subject and form work together. Drawing and painting in **Patrick Reyntiens'** narrative panels are more like Rembrandt than like traditional glass painting.

Mimi Gellman of Canada tends toward Surrealism with surprising figures defined by a scratchy line.

Linda Lichtman's glass is very intense; this American artist uses many techniques, especially etching and enamel painting, and invents new techniques to achieve appealing work with sophisticated painterly and architectural goals.

From my point of view, having worked in watercolours and oils, I was very excited to discover glass painting. Paint has a life of its own. Brushstrokes express a range of feeling from structured to free and spontaneous. The changing flow of paint suggests subject matter, usually landscaped, and lately wheat and waterfalls (the lines are the same for wheat growing up and waterfalls coming down). It is fascinating to relate this excitement to architectural commissions.

Reviewing the important exhibit, 'Personal Visions/Silent Voices', curated by Saara Gallin at the New York Glass Workshop in 1991, critic Karen Chambers (in *Glasswork* #11, March 1992) singled out the painted works: "the broadest range of experimentation could be seen in the many artists who paint on glass." The works were actually not technically showy but there was something more important: the way glass painting allowed the artists to reinvent their acquaintance with glass, colour, the light, drawing and meaning.



Painted lancet by Jean-Dominique Fleury, Toulouse, France.

Defining

Technical Terms

Graham Stone

There are many misconceptions regarding the definitions of technical terms in our discipline. There are also variations in conventions and jargon around the world and within any one country.

Following is a list of technical terms that may may or not be contentious. They could clear up confusion, or indeed, add to it! In the interests of clarifying things, I invite readers to take me to task over these definitions, or simply to discuss their various meanings.

Annealing: Maintaining a specific temperature long enough or cooling slowly enough when firing glass down to reduce internal stress.

Annealing point: A temperature in the annealing range that corresponds to a viscosity of 10^{13} poises and where stresses in glass are relieved in the shortest time.

Baffle: Kiln barrier between glass and elements or flames, but also sometimes flue cover in gas kiln.

Bag wall: Permanent barrier between flame and work in a gas kiln.

Cased glass: Result of an initial gather dipped in molten glass of a different colour before blowing.

Cathedral glass: Machine made clear, coloured or non-opal glass. (Not opaque, usually textured.)

Clear slumping: Kiln forming techniques imparting minimal or no mould texture to the glass.

Co-Efficient of thermal expansion: A measurement of a material's expansion through a specified temperature range.

Copper wheel: Type of engraving involving the application of an abrasive to glass surfaces with the use of a fixed vertical wheel on a spindle.

Cords: Grain-like streaks that reflect local differences in refractive indexes and that can render glass unstable. Causes include impurities in glass melt and insufficient blending.

Crown glass: Type of blown sheet, made by opening the bubble while still on the pipe, then spinning into a flat disc.

Cullet: Recyclable broken glass mass for re-melting to make new glass, or to add to batch.

Damper: Chimney shutter that controls air intake in a gas kiln.

Dichroic glass: Glass displaying different colours, depending on the viewing angle and whether light is reflected or transmitted. (Metallic particles deposited on the surface scatter light.)

Enamels: Coloured powders made from frit and metal oxides that contain more glass than 'paints'. Produce transparent or opaque permanent colours when fired onto glass.

Flashed glass: Sheet glass 'cased' with a veneer of one or more additional colours to the base. Made by dipping shaped bubble in separate colour melts before full blowing and used for etching and abrading to reveal separate colour motifs.

Flux (Hot Glass): Batch chemical that lowers melt or fusing temperature and improves homogeneity.

Flux (Stained Glass): Permits lead soldering by removing oxidised surface.

Frit: Crushed glass in particle form or, less often, synonymous with batch.

Gather (verb): The action of picking up molten glass (from a furnace) on the end of a blowpipe.

(noun): The molten glass gob on the end of a blowpipe.

Glassblowing: Inflating molten glass from within by gathering on the end of a pipe, then blowing through the pipe.

Glassforming: Kiln shaping of glass. Also an umbrella term for all glass firing techniques.

Graal: Technique involving a flashed colour blank being abraded with motif prior to reheating, over gathering and blowing.

Hard glass: Glass with a high softening point (not necessarily glass with a high hardness index).

Iridescence: Glittering display of interchanging rainbow colours.

Long glass: Glass with a shallow temperature/viscosity curve, making it easier to work (also called 'sweet glass').

Machined antique: Drawn coloured glass sheet made to look hand made. Examples include German (GNA), French and Russian.

Marver: Flat polished metal bed for rolling molten glass on.

Matting: Applying opaque paint to broad areas of sheet glass.

Mild steel: 'Everyday' steel (not stainless).

Onglazes: High firing opaque paints, used for ceramics and glass.

Opalescent glass: 'Milky' translucent glass.

Paints (for firing on glass): Usually black or brown tracing colours. (Elskus calls these 'glass stainers' colours.) Contain less glass than enamels, tend to require higher temperature.

Polarising film: Used for detecting strain in transparent glass by sandwiching glass between two layers of the film and transmitting light through them. The light rays reveal the maximum difference in levels of stress when the layers are at right angles to one another.

Pot colour: Glass coloured in the furnace rather than outside it so that the colour is not confined to the surface.

Punty: The metal rod attached to the opposite end of blown work prior to detaching the blowpipe. Detaching the punty is the final stage before work is placed in the Lehr.

Reducing atmosphere: Kiln or furnace atmosphere deficient in oxygen (being burnt off).

Short glass: Glass with a steep viscosity/temperature curve, requiring speedy manipulation. Also called 'short natured' or 'quick setting'.

Sillimanite: A refractory substance mainly comprising of a silicate of alumina.

Soft glass: Glass with a low softening point.

Softening point: Temperature hot enough to cause viscous flow, not enough to lose shape (when well supported). Alternatively, the maximum point reached on the complete thermal expansion curve of the glass. Strictly speaking, the S.P. is not the temperature at which glass begins to bend, because that depends on many variables, but is often used as such.

Strain point: The glass temperature below which, effectively, permanent stress is not induced or relieved. Lower end of the annealing range.

Striking: Permanent colour transformation during firing within a particular temperature range.

Temporary strain: Examples include sudden impact and temperature variations in the one piece of glass. If glass survives the impact, the strain is dissipated, leaving no residual tension.

Thermal history: The previous heating and cooling experiences of glass above the strain point.

Three-phase power: Electricity supplied in 3 'streams', each out of phase with the other. Enables greater energy supply than single phase.

Tracing: Painting on glass in (usually dark) lines.

Vitreous paints: Umbrella term for paints, stains and enamels.



Review

***Chaos making a new science* by James Gleick**

a Cardinal book (ISBN 0 74 74 0413 5)

Bob Wilson

***Chaos is where art and science meet,
the artist should be there with the
scientist for their mutual benefit.***

Chaos attracted an oddball collection of Technicians, Mathematicians, Research Workers, Academics, and Computer Nuts. At the start there was no word for their activities, but a common thread running through their studies was non-linear mathematics. This is a branch of maths the established mathematicians regard as too hard because it does not respond to classical mathematical rigour. The real world, however, has non-linear events going on all the time such as the weather, backlash in a gear box, turbulence or organic growth. The people interested in these real subjects started using new techniques to shed light on the problems that the scientific establishment did not want to know about.

Mr Gleick's book traces the events, images and people who were at the foundation of the new subject that came to be known as Chaos. The name is suitable. If you observe the release of energy in a big thunder storm, or experience the chatter of an overloaded lathe or follow the behaviour of a well fancied horse in race 5, you are looking at chaotic events in the older and the newer meaning of the word.

I list a few of the things that these guys got into:

- 1 Mathematicians did sums by the million using digital computers. Normally they use their craft to avoid repetitive calculations.
- 2 Technicians did experiments to explore experimental errors.
- 3 Academics formed communes to work on non-linear maths, while others worked surreptitiously, and in their own time, because Chaos was not a respectable or fundable academic subject.
- 4 Theorists found creative stimulus in the work of great artists who were 'pseudo-scientists' such as Goethe and Schwenk.

Here is a brief list of some of the things that they turned up:

- 1 They found a few lines of computer code could plot a picture of a biologically recognisable fern in great detail.
- 2 They annihilated the philosophy that the mechanical course of the universe is predetermined.
- 3 They have made it clear that existing mathematics only describes a part of what goes on around us.
- 4 The images they generated provide an aesthetic compulsion to investigate further.
- 5 They have legitimised the 'gambler's lucky streak'.
- 6 They have evaluated a number (4.699--) that takes its place with ' π ' (3.141----) and 'e' (2.718---) to help us evaluate the world around us.

7 They HAVE NOT discovered a 'Chaos Theory'. The subject is still being explored so we can all keep our eyes open and share in the question 'What does it all mean?'

Let me outline why Chaos could interest the glass artist. The way I see it, for ages some glass pieces have been a three dimensional blackboard for mathematical ideas. Look at peoples fascination with basic geometric shapes made from glass, such as spheres, cylinders or pyramids. Or the way people will play with a few twisted canes as they investigate the properties of sine waves!

A lot of the heavy mathematics of Chaos involves topology, which is the study of surfaces and shapes and the folding, stretching and inflating of these. This is the stock in trade of glass blowing. So again glass may be able to illustrate a new science.

Chaos is found lurking in boundaries and frontiers. The wonderful intricacies of the 'Mendelbrot set' are found in the boundary between the points that are members and non-members of his set.

The glass blower works with plenty of boundaries, they exist where dissimilar glasses are fused together, or between regions where copper oxide is either di-valent or tri-valent. A close look at these boundaries show patterns that are not described by conventional mathematics.

May I suggest that a glass artist who is interested in any of this stuff, gets hold of this book and looks at the illustrations. If the images excite his/her curiosity then have a go at the text. If the narrative is good but the maths and technology is too heavy, then bottom-hole a chaotic mathematician and crack a bottle of red, or a mutually acceptable substance, and have a good session on the subject.

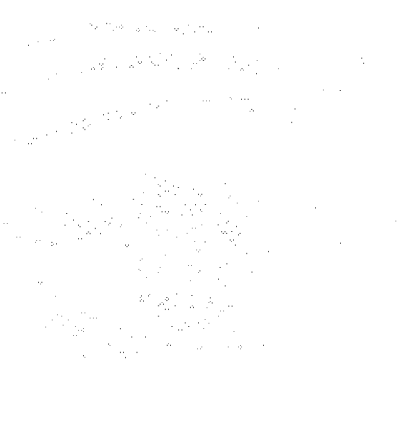
Chaos is where art and science meet, the artist should be there with the scientist for their mutual benefit.

Observations

Marc Grunseit

Crushing glass the other day it struck me as quiet mad to buy relatively expensive glass so I could put it in a tyre tube to smash it up with a small sledge hammer. Though it does have the advantage of releasing aggression, so when you end up in line in the supermarket to purchase a single item and only two of the twenty registers are open for forty customers you manage to smile with clenched teeth at the 'check-out chick' instead of strangling her.

Anyway, back to the glass; the transformation, by smashing off sharp glass shards which require bandaids if mishandled, to rounded glass chunks which feel quite soft to run your fingers through, is amazing. They transform again after kilning into sharp edges if the pate de verre piece is kept very granular rather than left longer for the particles to melt into each other. But I guess that's part of the fascination of working with glass, it's ability to be formed into so many tactile states.



Only one major problem with all this smashing of glass, it can be somewhat detrimental to your health if a mask isn't worn. I forgot mine the other day so I wet a scarf and tied it round my head to cover my nose and mouth. Once glass dust is flying the scarf dries out very quickly and needs to be redampened, but after a few times it starts oozing a whitish liquid; a whole new concept of liquid glass. I left the smashing and sieving then, having learnt there really isn't an alternative to a good dust mask.

Cultural Exchange Opportunity

Cross cultural exchange on glass art: sharing ideas, techniques and creativity.

Melbourne glassmaker Kazuko Eguchi has been selected as a Japan Foundation Fellow for 1998.

Her proposed project is to establish a cross cultural exchange on glass art, and to encourage the sharing of ideas, techniques and creativity between glass artists.

She will stay in Japan for six months, beginning early 1998, and visit such institutions as the Toyama Glass institute on the recommendation of the Hokkaido Museum of Modern Art.

A feature of the project is to introduce the work of contemporary Australian glass artists to various institutions in Japan, including galleries.

To carry this out Kazuko Eguchi would greatly appreciate interested Australian glass artists sending her three or four slides as soon as possible, giving technical details; a brief curriculum vitae; and short statement about your art, ideas, principles, and why you use glass as a medium of expression.

This information will contribute towards the public lectures she gives in Japan about contemporary Australian glass artists and their work.

Kazuko Eguchi's address is:

6/11 Rose Street
Ivanhoe Victoria 3079
Australia
Ph: (03) 9499 4546

Culture at the Crossroads

Performer, former Australia Council member and Adelaide Festival Director Robyn Archer, businesswoman Janet Holmes a Court and Council Chair Dr Margaret Seares are just three of the keynote speakers who'll air their views on the effect of arts, cultural, media, and telecommunications policies at the Cultural Crossroads conference, the Australian Key Centre for Cultural and Media Policy confirmed today.

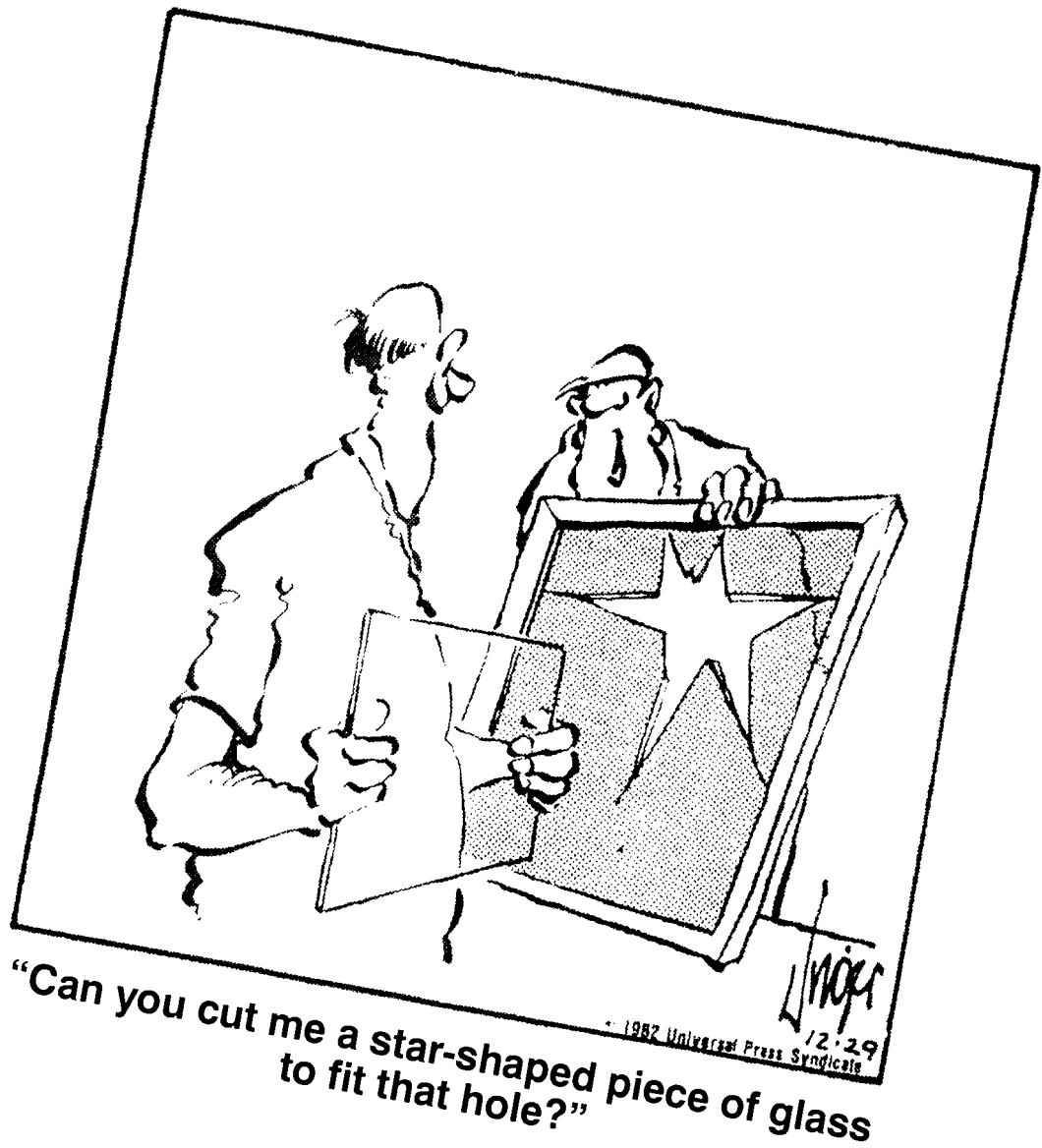
The conference, assisted by the Australia Council, which will take place in Sydney at the end of November, will bring together policy makers, industry workers, artists, creators and academics to debate the rapidly changing patterns of the relationship between public and private and their implications for the future development of Australia's arts, culture, media and communications industries.

For further information about the conference, contact Karen Perkins at the Australian Key Centre for Cultural and Media Policy on (07) 3875 5350 or by fax on (07) 3875 5511.

Furnace for Sale

Jan Blum's glass blowing furnace (by Vaughan Bryers), as used in the movie 'Oscar & Lucinda', is for sale. The 'bargain basement' price is \$10,000 and includes the glory hole.

Call Jan Blum on (02) 9564 1398 or Ian Johnstone on (02) 9564 5078



HiGlass 'Gin' Range

HiGlass have added some exciting new colours to their 'Gin' range, including a ruby red that strikes when fired. If you've encountered compatibility problems in the past (I did early on) its bound to be due to the fact that the float is not from Pilkington Australia.

The devitrification problems still have to be dealt with when using the Gin range but the colours and compatibility are so good, it is worth it.

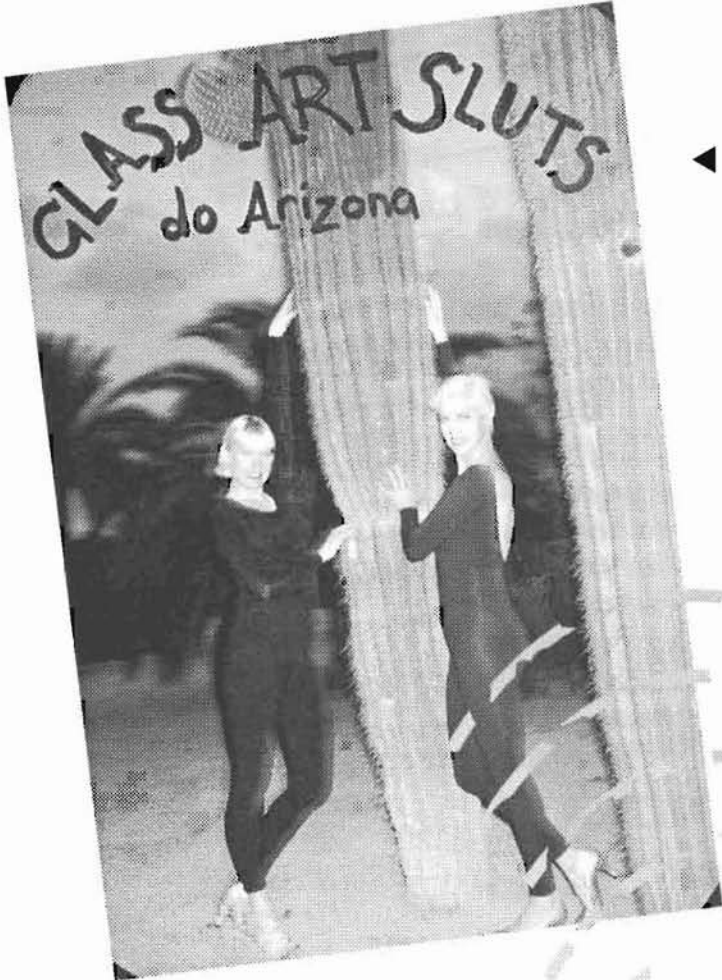
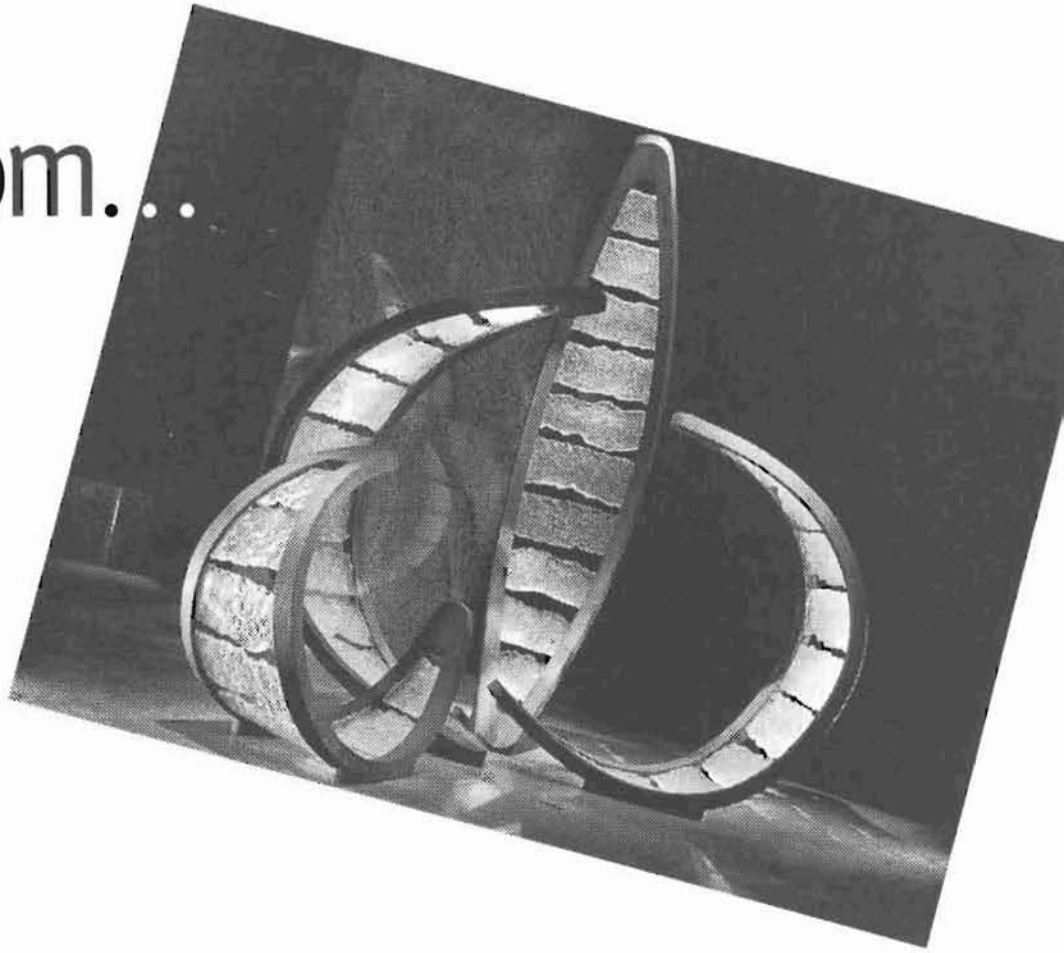
New Gallery

A new gallery dedicated to glass is opening at the end of October in Melbourne. Called 'Glass Mainia', it will also be retailing glass supplies to artists. Anyone interested in exhibiting should contact:

Rikki Main
Glass Mainia
477 Glenhuntly Road
Elsternwick Victoria 3185
Australia
Ph: (03) 9528 4832

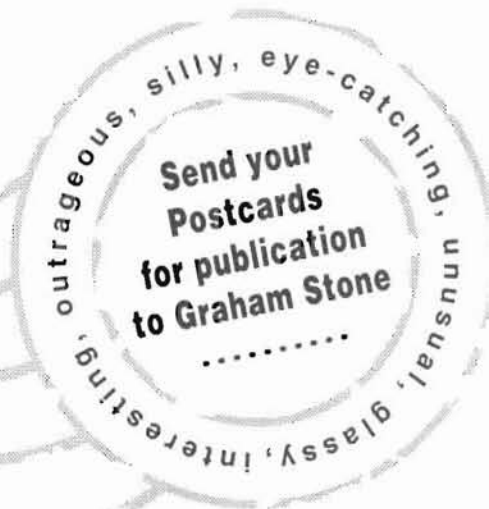
Postcards

From...



◀ Not any more they don't!
Mies Grybaitis & BJ Katz in Pheonix

▲ Colin Reid: Cast optical glass commission for Standard Life offices in London.
The mixed media piece is 2.5m high and inspired by the lotus, in reference to the historic site (formerly the East India Co. premises).





from the *President*

Jane Bruce

If any of my friends in New York had told me five or even three years ago that in 1997 I would be living in Australia and be president of Ausglass I would never have believed them. But travel broadens the mind and change can be seen as a catalytic to move forward, to grow.

Over the next two years Ausglass will change, it will move forward and it will grow. However, how it will change and what form it will grow into is as much your responsibility, as members, as it is mine or the new board's. I would like all the members to be involved, to take part in shaping the future of Ausglass. It is your organisation and at this time it is vital that everyone thinks about Ausglass; what you want the organisation to be and what you want it to do for you.

Here are some of the things the board is thinking about and taking action on:

The Constitution

- Rewriting it to reflect where Ausglass is in 1997 and where we want it to be in the year 2005.

Membership

- Structure, levels and benefits.
- Funding and financial structure.
- Putting in place an ongoing fundraising and financial structure which will not revolve around each conference.

The Newsletter

- Making it relevant to the membership and publishing it on a regular schedule.

And lastly we are beginning to plan the next conference.

I am sure that most of you know at least one member of the board and even if you don't, please feel free to communicate your thoughts, ideas, criticism or praise to any one of us.

The Board is comprised of:

Jane Bruce, President

Declan Somerville, Treasurer

Maggie Stuart, Membership Secretary

Rozlyn de Bussey, Secretary

Brian Hirst, Chair, Sub-committee

for the constitution

Michael Whitely, Pauline Delaney,

Ede Horton, Maureen Williams,

Meza Rijdsdijk (fundraising)

A new draft constitution should be ready for mailing to members for approval next month.

Let us all work together to take Ausglass, us, into the 21st Century.

Thank you.

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Access Workshop

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MEAT
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CRAFT
CENTRE



All courses are held at the:
Meat Market Craft Centre,
42 Courtney Street, North Melbourne
Vic 3051 (Cnr. Blackwood Street)
Contact Graham Stone
for more information on:
Phone: (03) 9329 9966 (ext. 33)
Fax: (03) 9329 2272

Kiln Working

A five day hands-on course with **Allan Crynes**

Aspects of Fusing, Slumping, Casting, Pate de Verre and more, all rolled into one intensive week!

When: Monday September 29 to Friday October 3, 1997 **Time:** 10am – 4pm

Cost: \$350 (\$50 deposit secures a place).

Payable to the Meat Market Craft Centre

Glass Fusing and Slumping

A five day hands-on course with **Neville Spears** and **Graham Stone**

The course involves melting pieces of glass together in a kiln and slumping into moulds to create functional or decorative objects. Basic glass cutting an advantage but course is open to all.

When: 5 Sundays; October 5, 12, 19, 26 and November 2 1997 **Time:** 10am – 4pm

Cost: \$350 (\$50 deposit secures a place).

Payable to the Meat Market Craft Centre

Sandblasting, Engraving & Surface Decoration of Glass

A four day hands-on course with **Tony Hanning**

This course involves decorating the surface of flat and formed glass, principally involving sand-blasting, a form of abrading or etching. It delivers a characteristic granular frosting to the glass surface and can be used to 'carve' glass. Tony's extensive knowledge makes him a leader in this field. No experience necessary.

When: Tuesday October 28 to Friday October 31 1997 **Time:** 10am – 4pm

Cost: \$250 (\$50 deposit secures a place).

Payable to the Meat Market Craft Centre

Glass Casting

A five day hands-on course with **Helen Stokes**

This course features the Lost Wax Process of mould making, with an emphasis on fibreglass hand-built moulds.

When: 5 Saturdays; October 18 & 25 and November 1, 8 & 15 1997 **Time:** 10am – 4pm

Cost: \$350 (\$50 deposit secures a place).

Payable to the Meat Market Craft Centre

Hydrofluoric Acid Fatality

Anthony Terry

On October 28, 1994, an accident with hydrofluoric acid led to a person's death.

Whilst sitting at a fume cupboard processing mineral samples, a laboratory technician knocked approximately 100mls of hydrofluoric acid onto his thighs. Immediate 10% body burns ensued. Tragically, and despite rapid flushing with water and emergency hospitalisation, he died 15 days later.

Contributing Factors

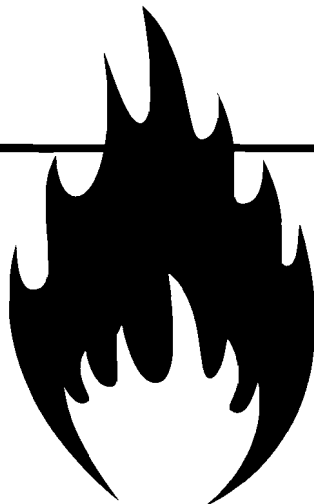
- Corrosive and systemic poisoning properties of hydrofluoric acid following dermal exposures, i.e. 2% body burns from 70% hydrofluoric acid may cause death.
- Failure to protect skin from exposure.
- Failure to restrain cups of hydrofluoric acid in secure holders.
- Failure to apply neutralising cream (calcium gluconate gel).
- Lack of emergency planning/facilities/personnel.
- Poor work station design.

Recommendations

- 1 Ensure that work is carried out in accordance with the Material Safety Data Sheet provided by the manufacturer/supplier.
- 2 Plan work in the knowledge that any exposure may cause permanent incapacity or death, i.e. absolute protection.
- 3 Where practicable, substitute less dangerous substances.
- 4 Alert workers to the lethal properties of hydrofluoric acid.
- 5 Train workers in safe work procedures, personal protection and first aid/emergency procedures in accordance with the the Worksafe Guide on Hydrogen Fluoride 1989.
- 6 Ensure that safety showers, eye wash facilities and calcium gluconate gel are available wherever hydrofluoric acid is used.
- 7 Laboratories should conform to Australian Standard AS2243 for Laboratory Safety.
- 8 Persons should not work alone with hydrofluoric acid.

*Editor's Note: Though this accident happened some time ago and did not involve glass work, its lessons are perennially relevant. I am indebted to the Department of Occupational Health for the accident summaries they produce to prevent future accidents. Note that the calcium gluconate gel is not only worthwhile for applying to the skin but also for sub-cutaneous injection. **Take it with you to the hospital, don't rely on them having any, or knowing what's required.***

Anthony Terry is the Director of Occupational Health in the Department of Occupational Health, Safety and Welfare in Perth, Western Australia.



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