

Pilchuck Experience Glass Assemblage.

With the support of the Thomas Foundation I had the opportunity to attend Pilchuck and the GAS Conference at Corning, NY. This was my first time overseas and America was a great destination.

First experiences that I'll never forget include arriving at LA airport. I must have appeared on every Mormon's radar for miles around — an inexperienced new arrival. And catching the 174 bus from SETAC airport into Seattle - the cultural diversity and colourful local dialect made a big impression.

I couldn't believe where the city of Seattle was located. Surrounded by the Cascade mountains in the east, Mount Rainer on the other side and over looking Puget Sound. It was an amazing sight.

I took a mosaic panel for the Pilchuck student show as there were lectures on contemporary and traditional mosaics and I thought my work might be of some interest. I made a large wooden case that had castors, rubber stoppers, a handle and a golf strap as well (to make it as easier to lug around). I was proud of it until I found out at the motel in Seattle that the panel had broken.

The next day I arrived at Pilchuck, just north of Seattle. Pilchuck is in picturesque surroundings - all you could see were fir trees, hills, and in the distance the Pacific Ocean. A great meeting spot for people with similar passions.

Henry Halern was our teacher for the class "Glass Assemblage". Henry has had a long history in the glass scene, is a past board member and one of the founders of GAS, taught for 30 years at Kent State and is an artist in his own right. He is known in particular for editing "Glass Notes". I got to know

and like him for his upbeat personality and his love for golf. Jeremy Lepisto was his assistant. Jeremy works for Bullseye Glass, and showed the class a few neat tricks in kilnforming.

Henry, with the assistance of Jeremy Lepisto, provided in-depth knowledge and skills in kilnforming. Their passion for the medium was reflected in everyone's approach towards the class.

In the class everyone realised that technique should not be the driving force behind the work. The idea is what helps to develop your work. The idea could be anything that stimulates your senses and that you're drawn towards - even the smell of breakfast in the lodge each morning. You then conceptualise it through sketches or drawings. From there you use whatever technique necessary to make your work. If it requires a high level of skill like blowing you learn it or get someone to help you with it.

Henry gave a few demos on low and high techniques, such as enameling, gluing, etching, sandcasting, etc that could be used to help visualise an idea through glass, metal or wood.

I'll admit I did struggle with my work. I didn't want to continue with what I was doing back home and the new surroundings were amazing but very different. So I spent the first two days drawing with my oil pastels. I drew the hotshop and the sandcasting shop and the surrounding trees. I became interested in the repetition of line that was reflected in the thatched roofs but also in the branch structure of the fir trees.

Henry also discussed philosophical aspects of being an artist and the work we produce. He provided some handouts and one in particular got my

attention - an extract from Suzi Gablik's book "Individualism - Art for Art's Sake or Art for Society's Sake?". Henry's outgoing, open manner, and long history in the visual arts made our class and Session 1 a big success.

Fritz Drisbach, one of the many visiting artists during Session 1, gave a slide talk that helped me understand what Pilchuck, GAS, Ausglass, and being at art school was all about. He was one of the founders with Henry Halern of the Glass Art Society, and was a major contributor in the hotglass studio movement of the 1960s. What he found extraordinary was how quickly the studio glass movement spread. It was the gathering of a group of people with the same interests and passion, and the free exchange of ideas that 'got the ball rolling'. It created a snowball effect and before he knew it, he was seeing new faces, as passionate about working with glass as he was.

At the end of Session 1 everyone had some fresh ideas to continue with and had learnt a few techniques. It felt good to be a part of the art community in general. (I also learnt not to try to enter another country - Canada - without a Passport!)

I want to thank the Thomas Foundation for giving me the opportunity to attend the Pilchuck Glass School.

Pilchuck is a gathering place where there is free exchange of ideas, information, skills and experiences. The work produced there comes about from interacting with people from diverse backgrounds, from other countries and cultures, some of whom have no direct experience with glass. Whether you're just beginning, or you have experience, Pilchuck is there for everyone.

That's what I got from my time there. No doubt the next person that has the

opportunity to attend will come back with his or her own unique experiences and memories to share with others.

I hope that the Thomas Foundation continues its support for the contemporary Australian glass movement so that other students like myself can experience this unique place.

Richard Neumann



Pilchuck Experience

Hot Glass Video Afternoon

Sunday 14th October, 2pm
Hot glass video afternoon at the Farmer's Arms Hotel, Daylesford, screening the famous Indian glass blowing factory video, and, hopefully, selected bits from the 2001 conference workshops. Coinciding with a band put on by the pub at 4pm. All members and friends welcome. No charge. Cheap accommodation at the Continental in Hepburn Springs if you want a weekend away. Contact Alison if you need more details via email on...
terps2@yahoo.com
or on 040 9143308

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ausglass

Spring 2001 Newsletter

The newsletter of the Australian Association of Glass Artists Limited

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Ranamok Prize 01

Judges Statement

Identifying one work of art that stands out singularly from a number to award it a prize is a complex task for any individual or group to carry out. There is always the question of why that one.

For Andy Plummer, Darani Lewers, Glenn Cooke and myself the decision was not an easy one but it was a unanimous one.

Each year the range and quality of entries to the Prize increases. This is most satisfying to observe and confirms the significant role that the Ranamok (formerly RFC) Glass Prize plays in the development and promotion of Australian and New Zealand contemporary glass.

Challenges are vital to creative endeavour, especially one that invites young and emerging artists to compete with more senior and high profile artists with rapidly growing international reputations. And while there is only one winner of the coveted prize all are winners for taking up the challenge to enter.

All slide entries were viewed and artists statements considered with a settlement on thirty-five works for the touring exhibition. Works were selected that reflected a mastery and variety of technique and were well resolved with regard to the stated idea or theme. Innovation, humour and an extension of individual practice were also key criteria.

It is encouraging and exciting to see works by artists such as Warren Langley, pushing

the sculptural barrier and Nick Mount defying balance with his out-sized scent bottles alongside the minimal and elegant forms made by Mel Douglas and Natasha Fillipelli. The painterly and abstract wall work by Lisa Cahill and the mysterious and illusionary vessel form by Richard Neumann are strong contrasts to Kerleena Mitchell and Tom Moores' more humorous works.

Mark Thiele's three vessel forms took the prize for their technical beauty and elegance of form. The surface patterns seem to flow below the surface and the subtle change of surface treatment from matt to gloss is seamless. These forms are extremely well resolved and reflect a distinct progression in this artist's practice.

The Ranamok Prize is entering a new phase of development with an invitation to new corporate partners to increase the prize pool and support the organisation of the exhibition and there is also an exciting opportunity to tour internationally. Congratulations to Andy Plummer and Maureen Cahill for initiating the Prize seven years ago and in taking it to this current high level of prestige and professionalism.

Congratulations to all artists who entered the Prize in 2001 and we wish you every success with your practice now and into the future.

Louise Doyle, Gallery Manager
Wagga Wagga Regional Art Gallery
Judge, 2001 Ranamok Glass Prize.

Mark Thiele won this years Ranamok Prize with 'Time 1, 2 & 3'. Andy Plummer said in The Sydney Morning Herald "Thiele's work showed an absolute mastery of an often difficult medium. The superb craftsmanship created an innovative edge to the work, modelled on the patterns and seasons of nature, while maintaining a traditional emphasis on form and function." The remaining finalists are an exciting mixture of well known, established glass artists, students, and emerging artists. The combination makes for a wonderful body of work to represent some of the finest art glass from Australia and New Zealand.



Time 1, 2 and 3 by Mark Thiele

Head of Glass Workshop Academic Level C

The Canberra School of Art offers one of the most successful programs of undergraduate and graduate visual art and craft courses in Australia. The strength and success of the School lies with the exceptional quality of the staff in their professional experience, scholarship and teaching. The School requires a senior academic appointment to head the Glass Workshop. The role includes responsibility for both undergraduate and graduate teaching and oversight of research, professional practice, outreach activities, technical and resource management of the Workshop. If you have proven University level experience and recognised standing in glass, we would welcome your application.

Standard continuing appointment to commence in Semester 1, 2002 (negotiable).

Salary range Aust \$62,407- \$71,641 pa plus superannuation benefits and relocation allowance.

For further information contact Prof. David Williams, CSA Director, at +61.02.61255805 or the School of Art website, <http://www.anu.edu.au/ITA/> Selection documentation is available from the Human Resources Office, NITA on: +61.02.61255707 or email: Personnel.ITA@anu.edu.au

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VIDRIO.

A new kiln-formed studio, 'Vidrio', is to be opening on 31st October 2001 at Shop 11 427 Hampton Street, Hampton, Victoria.

Run by **Tom Corbett** and **Linda Roberts**, the studio will have two good size kilns, 700x1200 & 1200x2300 and a sandblaster, and therefore opportunity for artists to fire their work at reasonable rates. Their will also be opportunity for artists to **teach classes** at the studio, and we are now looking at class proposals from experienced artists.

Phone/fax the shop on (03) 9598 1369 or 0407 839 730. An **open invitation** is extended to all glass artists and friends to see in the opening of the studio, 31st October from 7pm till late.

The AGM for 2001 is to be held on Monday November 26 at 6.30 pm at the Iris Cinema, Lion Arts Centre, 19 Morphett St, Adelaide, SA 5000. All members are invited.



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Winner, Remack Prize 2001
Bug Light, Aaron Robinson, Design Associate 2000 - 01
Winner, Remack Prize 2001
Bug Light, Aaron Robinson, Design Associate 2000 - 01



Matthew Larwood
Glass Studio Head

information on membership visit our website www.ausglass.org.au or contact

ted to attend. Please forward Agenda items to the Administrative Officer, Pauline Mount ausglass@vicnet.net.au by the 20th October 2001

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Contributions

Ausglass Newsletter
PO Box 4018 McKinnon
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Email: ausglass@vicnet.net.au
Submission deadline for Summer 2001
Issue is 30th November.

Guest Editors

for our Ausglass magazine wanted Expressions of interest are requested by members willing to be guest editor for one of the four issues of the Ausglass magazine due Autumn, Winter, Spring or Summer 2002. Email Pauline Mount ausglass@vicnet.net.au or ph. 08 83643170

Ausglass members

Neo-Industria Glass has received several letters of support in principle for a Glass Center at the Abbotsford Convent Melbourne. As we advance, it is now even more important than ever that you write your letters and show your support for this important community based project. Your input is needed now: 47b Coppin St, Malvern East, Vic, 3145 neoindustriaglass@iprimus.com.au

Denise Sullivan 1958 - 2001

Denise Maree Sullivan 7/1/1958 - 12/7/2001

"My practice is shaped by multiple skills blurred around the edges, which is how and where I prefer to work. Nothing is quite what it seems and everything is experimental"

This is how Denise Sullivan recently described her approach to her work, a practice which was constantly evolving, as Denise herself evolved. Displaying a prodigious talent at an early age, Denise was accepted into RMIT without having to complete secondary schooling. She graduated in 1978 with a degree in Graphic Design, and went on to become a partner in her award winning advertising firm, Serious Business Advertising. Despite the success of this aspect of her activities, she still found time to pursue her interest in the medium of glass. By the mid 1990's, she had co-founded Deston Glass, a company which specialised in studio and architectural glass. Some of us were lucky enough to gain an insight into the glass world of Denise Sullivan when she gave a presentation at the 2001 Ausglass conference. For those who missed out, a short stroll round central Melbourne will reveal the extent of her talent. The new Melbourne City Square is home to a 60 metre long example of Denise's expression in glass and water, while the Hotel Sofitel houses a three metre high crystal curtain, chandeliers, light sculptures and murals. There is much more. Her work may be found in every Australian capital city, in Indonesia, Singapore, Malaysia, Vietnam, China, Hong Kong, Taiwan, the Philippines, Canada, the United States, Mexico, Britain, France, Israel, Bahrain, and the Emirates. Denise recently completed a Masters Degree, and was starting to refocus her work in new directions. As a founding member of pArt- "Ten women making new art public", she was involved in organising access to exhibition space for emerging artists. Forever evolving, and giving back.

Denise required surgery, and was advised there was a ten per cent chance she would not pull through. Faced with the prospect of leading a severely limited lifestyle without the operation, she took a decision which displayed the courage typical of her, even leaving instructions should the unthinkable happen.

The unthinkable did happen, and Denise Sullivan died, at age 42, of a cerebral aneurysm.

Denise was a shooting star, whose brilliance we were privileged to witness.

Richard Morrell



News Flash

Bronwyn Black Wins New Design Award!

In an exciting new initiative for South Australia, Starvedog Lane Wines and JamFactory Contemporary Craft and Design Inc. have joined forces to establish a new annual design award.

The Starvedog Lane Magnum Design Award' is a showcase for superb quality South Australian wine and will bring to our attention the strength of emerging design talent found in this state.

Starvedog Lane Wines are a relative new comer to S.A.'s wine industry, having just released their third vintage. They share a common vision with JamFactory's Design Associates, who, as emerging artists are also heading for the top of their chosen fields.

Each year Starvedog Lane produces a limited number of 1.5L magnums which are presented as gifts or donations, to be bought only at fundraising events such as charity auctions. These limited edition (198) magnums are destined to be collectors items.

For the annual competition JamFactory Associates will put their skills in motion to design a stylish and practical adornment for each magnum. Designs must identify with the wine and be capable of being efficiently and effectively reproduced for the full years production. The logo of the dog and/or bone must be incorporated into the design and a predetermined per unit price acts as a further guide.

This year the winner was announced at the beginning of SALA Week (South Australian Living Artists), August 6th 2001. Bronwyn Black, a first year Design Associate at the JamFactory Glass Studio, is the 2001 inaugural winner and her stunning design was chosen over submissions from the metal, furniture, ceramics and glass design workshops.

John Edwards, Starvedog Lane vigneron states " The piece is beautiful - we've come to the right place!..." As the winner Bronwyn gets the contract to produce her design for this years production of 198 magnums. She also receives 6 magnums and 1 magnum complete with her design, as well as a \$400 bonus. Her name will also appear on each label.

Bronwyn is extremely happy to have won the award, which has given her the opportunity to incorporate her interests in both murrine glass and jewellery/metal work in the successful design. A clever 'dog bone' white/clear murrine has been housed in stainless steel and wrapped diagonally around the vessel by a tapered stainless steel band. Daniel Schutt assisted Bronwyn in making the original prototype whilst head of the Metal Design Studio, Sue Lorraine produced the version presented for judgment.

Those at the award ceremony had the opportunity to sample the many fine wines produced at the Starvedog winery, situated in the Adelaide hills. The most recent addition to their range, the 1998 chardonnay pinot noir pinot meunier has already received three gold medals prior to release. Ms Black also recommends the '98 shiraz for those looking out for the Starvedog wine label at their local wine cellar!

On a closing note John Edwards is "...absolutely over the moon to be working with these emerging artists. The work and design coming out of JamFactory: Contemporary Craft and Design is amazing.

The world should know about it... " It is the likes of Bronwyn Black and her fellow associates, part of the unique career development scheme at JamFactory, who will continue to give JamFactory the profile it rightly deserves. I'm sure we all look forward to seeing the work of Starvedog Lane Magnum design Award winners in future. Natalie Pierce

The RFC Art Glass Prize is now the Ranoamok Prize

The RFC Art Glass Prize has been around now for seven years. At its inception no one would have imagined the size, scope or calibre of prize it has become. When Andy Plummer of RFC and Maureen Cahill of The Glass Artists Gallery decided to 'have a glass prize' they had no idea what they were in for!

Seven years down the track we could not be happier, or more impressed at how big and prestigious the prize has become, and hopefully this trend will continue. With those thoughts in mind it became necessary to expand the budget of the prize. Increasing funding for a prize badged with a business name is difficult, hence the name change. The name "Ranamok" was chosen because it's generic but unusual. It has an edgy, 'out of control' feel to it (an attribute that we hope to encourage among glass artists!). It is also a word that has a historical and happy meaning for Andy Plummer. The reason we have chosen a magpie is because it's a distinct and common bird in both New Zealand and Australia. In addition, we believe the magpie is an intelligent

and curious creature with an innate larrikin nature...again, attributes that we hope to foster among glass artists.

We feel immense gratitude to the glass community within Australia and New Zealand for their continuing support of the prize. Without the art, there would be no prize. We can set the framework in place, but what has created the prize's depth, strength and power is the art itself. All applications, whether successful or not, work together to create a body of work that resonates the excellence of thought, skill and craft that mark glass artists from Australia/New Zealand. We are most grateful for all applications, and hope that artists will continue to submit work to continue to make the prize the success it is now. Whether selected or not, the works created are important and valued by the judging panel. The prize is limited in size and nature by the fact that it is a touring show and a competition. It is never a commentary on the calibre of entries not successful.

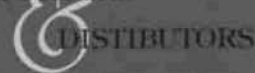
Andy and I, along with Maureen Cahill of the Glass Artists Gallery, are most excited about the future of The Ranamok Prize for Glass as it enters a new era of larger and more diverse funding, more extensive travel in Australia and an international touring programme. And we are thrilled we are able to do this with glass art from Australia/ New Zealand.

For any comments or queries contact: Deirdre Plummer 0419 49 3345 or Megan McInnes 02 92500037.

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held during the 2003 Ausglass Biennial Conference

Stephen Proctor 1946-2001

A much loved artist, teacher, mentor, colleague, friend and family man has died. Head of the School of Art Glass Workshop, Stephen Proctor was a man of stature who strode the campus shaming his warm, gentle personality and love of his subject and life with all with whom he came in contact. He leaves a legacy of impressive achievements through his own standing as an artist, the international reputation of the Glass Workshop and the high standing of his talented students.

Stephen established his first glass-engraving studio in 1970 in Devon overlooking the River Dart. He was fascinated with the glass medium and with light and its effects on water. These elements remained with him as the source and inspiration for his imagery through his very productive working life as an internationally renowned glass artist. His choice of materials, his imagery, his mastery of technique and his ability to imbue his work with the sensational effects of light were his hallmarks. He set high standards and demanded them of himself and his students. A sustained commitment to quality in his own practice and in his teaching characterized his contribution to the Glass Workshop, the School of Art and the University.

Journeyming was important to Stephen. At various times he lived and worked in the U.K, Europe, and USA and since 1992 in Australia. Sharing his networks of contacts, he encouraged his students to see themselves as part of the global community, to see the world, meet new people, explore new horizons and understand and learn. In recent years, several trips to Asia linked exhibitions and conference activity with an important Australia Council residency in Taipei. This resulted in the establishment of academic and artistic connections in the visual arts generally. Stephen was a congenial travel companion, good humoured and generous and always considerate.

Stephen's observation of the natural landscape was another preoccupation and motivation for his glasswork, painting and prolific brush and ink drawing. In May this year in an exhibition catalogue prepared for one of his graduates, Stephen wrote: "The appointed day was magnificently clear, and the mountain revealed many unexpected surprises such as the wonderful butterflies on the wooded paths." His work often took on a dimension of spirituality - a sense of the intangible. In discussion he had the ability to lift the ordinary

to the realm of the extraordinary. These attributes and ideals marked him as an inspiration in the workplace and at home with his affectionate family.

At the Institution, Stephen contributed generously to policy development and management processes. He strongly supported his colleagues and was devoted to his students. He was a regular contributor to various committees, academic issues and to conferences and seminars. His work has been collected by major art museums in the UK, Europe, USA and Australia. At ANU his work was commissioned for the foyer of the Innovations Building and completed in 2000.

Vale Stephen Proctor. Tributes and condolences have been received from around the world. He is survived by his wife Christine and children Anna and Ben.

David Williams, Director, School of Art, ANU

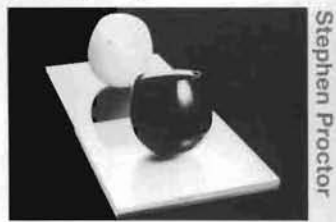
August 2001...Presented at the memorial for Stephen Proctor by Klaus Moje

We all have those moments in our lives where we meet other human beings to whom we feel immediately bonded to. For me, and I do know that others had the same experience, Stephen was one of them. Please allow me to repeat a story that I have told so many times when I gave lectures or just shared with others the history I had with Stephen. It was in 1976 that we came together at the very first exhibition opening of the international studio glass movement in Frankfurt in Germany. Both, we did not play with the big boys of the movement at that time. I knew of his work. He did these very intricate and romantic diamond point stipple engraved glasses, depicting landscapes in the reflection of the broken light that flew through the otherwise transparent material of the crystal, his material of choice. We introduced our self, we talked - I was hardly speaking a word of English and Stephen not coping with the German language. But the spark was there. This spark that I can not describe, this spark that always was with Stephen, the spark that can be called humour or twinkle. Or else. But it is this spark that fused us together and created a lifelong bond. But let me come back to the opening and my story. We were standing outside in the garden, watching the opening crowd and suddenly, Stephen was asking: "would you like a cup of tea?" and with this, he was leading down to the

river main, where he had parked his camper van on the most beautiful outlook. He slid back the doors and there it was. A simple, but effective kitchen ready for a cup of early breakfast. And we had our cup of tea. This picture has always been with me; Stephen, this tall man, standing in the mist of the park, facing the river and offering a cup of tea. Sure, his history is going back much farther. Before he made the conscious decision to work with glass, to live a life as an artist he studied engineering and agriculture. It also was the spoken word that fascinated Stephen and made him join a poets society. But in the end it was the 'light'. The light that is staying like a title over his artwork. From those very early works of diamond point stipple engraved glasses to his later glass work of light and shadow and beyond that into the strengths of his drawings, water colours and prints. Stephen was never a 'glass artist', (whatever that means). He was an artist who used glass to express his fascination with light and there is no better answer to that than his piece for the new innovations building at the A.N.U. Which in it's reflective qualities is showing us in clarity the begin of a new body of work in Stephens career, which now needs to be further explored by those who follow in his path. The title of this piece, 'light-works', is like an answer to his ever-standing quest. Before Stephen came to Canberra he established his own engraving studio in Ashburton, Devon, worked in the Franzensbad studio near Vienna, had several appointments as visiting artist, e.g. Illinois State University or the Royal College of Art in London. He became a lecturer and later a senior lecturer at the West Surrey College of Art & Design, where he also established again his own studio near Farnham. In 1992, when we were searching for a new energy to lead the glass workshop into the next decade and were asking artists around the world for advice, we also asked Stephen, not knowing that he was available and looking out for a new experience, for a new adventure. The university offered him both and it was one of the best decisions ever made in favour of the glass workshop. Stephen arrived with Christine, his wife and their children Anna and Ben in 1992 and under his guidance, the strong support of the university and his supporting staff the glass workshop established itself as the leading educational institution in its field world wide. Testimony is the invitation for a special exhibition of works from the glass workshop at the international 'Aperto Vetro' exhibition in Venice in 1998. Testimony is the

appearance of former students on the international gallery circuit. Testimony is the appearance of former students as teachers of workshops presented around the world. What makes this workshop so different from others is the philosophy on which it is based. It is the exception of the individual, the exception of the difference of ways of seeing, receiving and expressing. And over all - to respect that. Students learned not to be conformed and finding their ways of expression beyond their limitations. None of them will forget his ever-open house, his pride in his family Anna and Ben and his wife Christine. In quiet they were the ones who supported a man that was in love with them and determined in his work.

If Stephen's world worked out as it certainly has than it is because he always had the backing of these three. Stephen wrote down Robert Frost's poem: "two roads diverged in a forest, and I, I took the one less travelled by" for Stephen it was also the road to paradise. A road of doubt, of pain and hope. Walking this road he found balance and peace and a new power that made him create a wonderful body of work. With D.H.Lawrence words in mind, that Stephen wrote down in fat letters: "nobody made a greater mistake than he who did nothing because he could only do a little" Stephen left glass and works on paper that I wish to see exhibited for all of us as an example of joy to have found the light and with it the colour that is created from it. Stephen is with us, he never will leave. Today we may cry, but tomorrow we will feel the warmth in our heart when he is crossing our thoughts and we will feel his smile that so often was touching us. This life is only one-stepping stone of many and we have to fulfil each of them in a different pattern. We are learning. And as a last reflection I want to come back to that cup of tea. When my time is coming and I stay up there, if I ever make it, wearing this white shirt and these little wings on my back, I know - Stephen will be there with his smile on his face and taking my hand he will ask... "Do you want a cup of ambrosia?" God bless you Stephen.



Stephen Proctor

State Reports

Tasmanian Report

Southern members recently met at the Republic Bar in Hobart to share a drink and ideas for future activities. Some good ideas were raised with good support for future activities discussed. We will keep you posted as things develop. Most members are keen to encourage activities that combine professional development with an enjoyable social side as well. We will meet again before Christmas. It is hoped similar get togethers can be arranged in other areas of the state.

The recent opening of a new gallery dedicated to showing glass and ceramics is a welcome addition to the gallery scene in Tasmania. Fremantle Gallery (Free 9752) is situated in North Hobart and has already had some fine showings by local and interstate glass artists. It can only serve to raise the profile of glass art previously developed by other quality galleries in the state.

Remember - if you are visiting Tasmania on holiday or professionally please get in touch with us. We are keen to meet other glass artists, to share information and generally to show you a good time in Tasmania.
Merinda Young

South Australian Report

Drawings again, this excitement comes to you brimming with congratulations. Firstly, well done to all selected as finalists in the Ransome Glass Prize: Andrew Baxby, Matthew Lawwood, Gabriella Baxby, Judith Clark, Tim Edwards, Tom Moore, Nick Mount, Aaron Robinson, Tim Shaw, Mark Thiele, Debra Vazant. An extra big congrats goes to Mark Thiele for taking out the prize (go sparky!!) and to Tom Moore for receiving the Bank of Tokyo-Mitsubishi Japan/South Australia Award through the Arts South Australia Emerging Artist Mentorship Committee to work in Japan with renowned artist Yoshitomo Takahashi for 3 months. An award also goes to JamFactory glass design associate Bronwyn Back for the inaugural 'Stone Dog Lane Winery Magnify Design Competition'. Another JamFactory glass associate, Andrew Baxby, has added to previously winning a Pischuck scholarship by also being offered a part scholarship to extend his stay and attend the Rio Quares goblet session.

There have been visits of late at JamFactory... Deb Jones recently conducted an 'Investigating New Forms' workshop with the glass associates. This workshop has resulted in a collaborative project between JamFactory and the award-winning Magill Estate Winery Restaurant to create an ongoing display of underwale art. Deb has now headed off to Canberra to take up a position at Canberra School of Art. Tim Edwards unveiled the 'Party Mover' in JamFactory's glass studio... a damn joy of wheels available for hire!

Henry Clifford has been taking the glass associates and Linc of S.A. students through a 2 week master workshop. (Article next issue.) Mark Thiele and myself will be heading down to the glass studio at Linc of S.A. for a visiting artist academy over Sept/Oct. And along with all this carry on, we in S.A. would like to let you all know that JamFactory Contemporary Craft and Design will be hosting a week long workshop by international glass star Herich Thoenes. April 2002. The workshop will be sold and places are limited to 8, please direct

Ausglass President's Report

I hope the winter months in Australia have not been too harsh for the ones who have not had the chance to escape to the North Hemisphere for a glass workshop, or two...

I have been one of the fortunate ones to follow the summer months north. I was invited to teach at the Bild-Werk Summer Academy in Frauenau, a small town south/east of Munich in the Braverian forests. It was in these forests that a large part of the German glass making tradition was first established.

Erwin Eisch, born into the tradition of glassmaking, started to work with glass in a small studio, separate from the family factory way back in the early 60's.

His aim was to make art out of the glass and he subsequently became an influential figure in the emergence of the studio glass movement in the 1960s. He had his first one-person glass art exhibition in 1962. More recently, some 13 years ago, he with support of the Eisch factory, the Mayor of Frauenau and other enthusiastic individuals, established a Summer Academy for the Arts in Frauenau. Courses include glass blowing, glass engraving, ceramics, print making, animation, bronze casting, painting, drumming, performance and woodcarving.

The Academy centres around two locations, "Tom's Hall" an old and beautiful German barn and "Bild-Werk", a studio building owned by the Eisch Factory. A Board of volunteers, with one paid administrative person, run the academy. Good-will, enthusiasm and the verve of the Board members and the artists involved, are what drives the Academy which is charged with an artistic freedom and energy that is at times electric.

The Bild-Werk Academy holds workshop courses every year, during the European autumn and summer months. In principle it is run in a similar manner to Ausglass. It was wonderful, as an invited artist and teacher, to experience and appreciate the

efforts that individuals put in (behind the scenes), to keep the Academy going strong each year.

It was also a great opportunity to reacquaint myself with the glass making, romance and traditions of Europe, as well as meeting artists, making new friends and to provide everyone with information about Ausglass.

In my absence Janeen Toner undertook the job of Acting-President. Many thanks to Janeen, the rest of the Executive, Matt Larwood and Jenny Verne-Taylor, the Ausglass Board and our Administrator, Pauline Mount, for maintaining the effective operation of the organisation and Ausglass business.

In July the proposal for the **2003 Ausglass Conference**, "Isolation and Collaboration" was well received by the Board. A Conference Management Committee has now been appointed and it is up to the Conference Committee to implement the proposal, get us (and others) excited and over there, to Western Australia for what will be an excellent Conference.

I note with interest that the Conference plans include:

- a prominent student programme
- virtual exhibitions via the internet
- co-operative exhibitions in Western Australian galleries
- links with the local community of architectural glassmakers
- associated activities in collaboration with various museum programs
- the opportunity to enjoy other events occurring concurrently, such as the Festival of Perth
- as well as time to enjoy Western Australia, its landscape, surf, food and wine, fine weather... and of course its glass

ausglass.org.au continues to be a useful

tool for communication. Keep an eye on the Ausglass website for information regarding the conference, as well as information about events, exhibitions and competitions. The internet continues to grow as an information resource and as an effective way for Ausglass members to communicate with each other.

During August the Board had an "Extra-Ordinary Meeting", to discuss long term strategic goals and ways in which the Board can be further developed. It was a useful meeting with many good ideas emerging.

With the new Constitution in 1999 and a new National Board of Directors that are dispersed across our large country, it is important that not only the Board have the ability to communicate with each other, but that the State Representatives communicate with the membership in their respective states. The State Representatives play an important role in the effectiveness of Ausglass so that the organisation is to be responsive to the needs of its members.

State Representatives not only instigate state meetings, but they can also organise events, such as slide shows, lectures by visiting artists, short workshops and provide information on current Board discussions (as they should receive the Minutes of all Board meetings). The State Reps can also provide a representative voice about particular issues to the Board and raise issues for discussion at state level.

Board members are all volunteers, and it can get pretty busy running ones own affairs as well as assisting and contributing to the Ausglass Board. However, working within the team can be rewarding and satisfying. If you are interested in becoming a Board member, get your nominations to your State representative now.

There will be four positions available on the Board of Directors to be filled at the next Annual General Meeting (AGM).

Board Members are elected for a three year term and the elections are held on an annual basis. Gerry King and David Turner are due to step down this year (note that they may stand for re-election) and Natasha Filippelli and Pauline Mount have resigned.

The National Board meets face to face once a year and via telephone conferencing three times during the year. We are conducting the face to face meeting in Adelaide this year, the day after the AGM. It will most likely be a 'whole day' meeting. It is desirable that the newly elected members attend this meeting, although, elected members will only find out about their successful appointment during the Annual General Meeting the day before....

At this face to face meeting the Board will elect the Executive members. The Executive consists of the President, Vice-President, Secretary and Treasurer and they are responsible for the day to day management of the association. All other matters of policy remain the responsibility of the whole Board of Directors. The Executive hold monthly meetings via telephone conferencing and the term of office for an Executive member is two years.

I will be expecting to see many of our S.A. members at the Annual General Meeting **Monday 26 November 2001 6.30pm** Iris Cinema Lion Arts Centre **19 Morphett St Adelaide, SA 5000.** Remember that all members are welcome and pre meeting drinks at 5:30pm will be in the JamFactory Glass Studio.

Please submit any agenda items to the Administrative Officer, Pauline Mount **ausglass@vicnet.net.au** before the 20 October.

See you then.
B Jane Cowie
Ausglass President 2001-2002

Deadline December 02 to be announced at the Annual General Meeting

New South Wales Report

We've had a few days of rain and it's been a very successful...

My friend said it's not a bad idea to have a...

It's a bit of a shame that the film 'Sawyer' and its sequel...

It's a bit of a shame that the film 'Sawyer' and its sequel...

Victorian State Report

It was great to see so many members of the...

As I'm sure you'll know, I was at the...

The members of the group in the...

There are a few things...

There's a lot of things...

There's a lot of things...

Ausglass members Exhibition held at each Ausglass Biennial Conference... In the Back Door

The fast talking American pointed to me, "You going to Manhattan? Get in we take you."

"Upper east, lower west, 3rd & West, West & 9th. Greenwich Village."

We are on the express way and the furnace is getting hotter. Now what was that travel tip 'don't get rides with strangers or in unusual vehicles!'

"Excuse me I've never been here before, what's that building over there?" "That's the Empire State."

Things start to cool down, and before you know it we are on Manhattan Island and the Brazilian born New Yorker is getting out of this land bound stealth bomber and wishing me the best on my trip.

I was sitting on the floor at the back of

the auditorium at the Ausglass conference during the annual general meeting. They were just about to announce the recipients of this year's Thomas Foundation Pilchuck Scholarship.

I was to attend session two. There were a heap of classes during that session that really suited what I wanted to learn. Nick Mount's class was the choice. Some commented on why go all that way to do a Nick Mount class, well simply because you can't do classes in Australia with him, and he happens to be a great teacher and not bad at blowing a bubble.

New York was truly fantastic. I had dreamed of being there and then I was. All this architecture, people, food, museums, galleries, exhibitions and music. It is a must place to visit. I was blown away by the MET Museum of Art, loved the Egyptian art and armor displays and was astounded at the European sculpture and arts, and the paintings were incredible. It was great to see the things I'd viewed in books right there in front of me, just amazing. After looking at Van Gogh it was time to leave. Just too much great art all at once is a bit over powering. Then it was time for SOFA. The opening night tickets were from \$1000 American dollars. This would stretch the bank balance. Martin has a ticket as he is a displaying artist, but I really want to get into the opening night. So I decide to get all dressed up, look the part and try and find a back door to this event. I'm all

dressed up to the nines, I walk around the back of the SOFA building, and there it is, the BACK DOOR. I walk up, the security guard looks at me and says, "good evening sir", um "geeday mate", and in I go. The evening was great. The art was fantastic and enough food to last the week.

Afterwards, for the grand finale, Martin and I thought we would grab a coffee. It is 2am in the morning. We are outside our apartment at a little café. The street is just humming with hundreds and hundreds of people. It was busier than Bourke Street at peak hour. We are sitting on the corner, when we both stop talking and look around. About 6 feet away this guy has just walked up, stood on the corner with a huge parrot of some description on one arm, and draped around his neck and over his arm is this 15 foot long boa constrictor. It was huge. The people flock around. Out comes his Polaroid. "\$10 a photo with 'the snake or parrot!'" He leaves about 1/2 an hour later, pockets bulging about as much as his snake's stomach.

After living 1 months' worth of events in 1 week in New York I touched down in Seattle. I spent some time working with Martin in his studio. He makes huge hot glass sculptures, about 80-100kg on the end of an iron. It was a pretty 'awesome' experience working with that much hot glass. I also had the good fortune of meeting Lino Tagliapietra and watching him for a couple of days to create his latest line of work, and I checked out the Boathouse and the Chihuly workshops. Seattle does have a very thriving glass scene, much of it is simply incredible and some of it is pretty ordinary. I got around on a push bike for the ten days I stayed in Seattle, as public transport is almost non existent. So I was in pretty peak condition arriving at Pilchuck. Seattle is just one hill after another.

It's true Pilchuck is quite picturesque. Awesome setting, with great buildings. It was the cookies though. They were great. I had the late night shift, started blowing at about 8pm and finished at 1am, then clean up, a few beers, a LOT of cookies and sometimes watch the sunrise and off to bed. The facilities were great. I've never really liked cold working, but with the facilities over there, I now love it. I was also in the print shop nearly every day with an artist from San Francisco and he got me hooked on Hank Williams, Willie Nelson and Johnny Cash, just for a short time anyway. It was an excellent session with a lot going on. I was fortunate to team up with a blowing partner from Sweden, actually Mattias was a master blower from Kosta Boda, and pretty handy at handling the glass. We hit it off really well and had a ball trying new things, and fully enjoying the adventure. There were quite a few demonstrations happening throughout the day as well as slide shows, it all added to the learning experience. The sun was out quite a lot and we managed a few day trips. There was an Australian, American, Swede, Hawaiian and a Canadian, in a beetle - sounds like the start of a good joke! Anyway we managed to see some amazing scenes around the San Juan Islands. We also caught sight of a mother black bear and her two cubs in the forest near Pilchuck. So with all the goings on, in and around Pilchuck, I had a pretty gutsy time. I learnt a hell of a lot from Nick, others at the school and Martin, and I feel as though my work and skills have improved dramatically. I was extremely fortunate to have received the Thomas Foundation Scholarship and I am grateful for the trip. There was a lot to take in, in such a short time and I met some wonderful people and achieved all and more than I wanted to. So thanks to one and all. Glenistair Hancock

The Australian Reporting Corporation has been added to and approved as a member of the reporting body for the conference. We are all open to a corporation that will of our members may help. We can help you register to the Reporting Corporation and we can contact the RAC. Please contact on 04 98 9574 2026 or by fax 04 98 9574 2027. Alexander Death, Liaison

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Australian Capital Territory Report

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Vicki Torr Memorial Prize Selected from the A

Outsourcing of Admin / Secretarial tasks

Ausglass is seeking a person to receive instructions on a number of regular secretarial duties, and other tasks which may arise from time to time, to facilitate and encourage the efficient co-ordination of the organisation.

Description of tasks

- This engagement is anticipated to be ongoing, with a preferred time commitment of 18 months.
- Must be available to work from own home office, be self-employed, and have own tax arrangements, work-cover, and superannuation contributions.
- Skills required
- Typing, computer familiarity
- MS office or similar, basic accounting knowledge, familiarity with e-mail & Internet, Website management useful.

General scope of duties

- To act as a "clearing house" for all external enquiries and correspondence
- To liaise with and receive instructions from the President, Secretary, Treasurer, and Conference Director.

Ausglass email list

The easiest, cheapest and most IMMEDIATE method for members to be informed of relevant information. Send your email address to... ausglass@iconet.net.au

Outsourcing of Admin / Secretarial tasks

- To handle membership - date files and applications, mail-outs etc.
- To handle mail-outs - newsletter inc. (4 issues per year)
- To report monthly to the board
- To attend tele-conferences and face to face meetings
- To be minute secretary

Time commitments

It is anticipated that duties should entail no more than 10 hours per week with the appointment commencing January 2002

For information & to discuss remuneration please contact

Ausglass Secretary
Jenny Verne-Taylor
PO Box 593
North Perth
WA 6006
PH/Fax 08 9370 4553
Email taylor@halmac.com.au
Expressions of interest to be received by October 31st 2001

Reflections on Maggie Stuart

For all but our most recent members, first contact with Ausglass has generally been via a certain Maggie Stuart, in her capacity as Membership Secretary. In an organisation which, until recently, periodically replaced its entire management team and relocated offices, Maggie's continuous presence was a vital and reassuring factor in the smooth running of the organisation. Maggie joined the Ausglass board in 1983, and was part of the then President Michael Keighrey's team developing the 1985 Sydney Conference. A measure of Maggie's contribution can be gauged by noting that she serviced membership during the term of 9 presidents. That is an awesome commitment to an organisation that pays nowt and demands a lot. Maggie's management of the membership files was only part of her contribution, given that her extensive knowledge of the history of Ausglass afforded her the status of "tribal elder", the "knower (and keeper, thankfully) of secrets" relating to board business. Whilst generally a calming influence on proceedings, Maggie would always become aroused if she felt the rights of members were in any way compromised. It is, however, her smile, her friendly, helpful advice and her belief in the culture of the association that most defines Maggie's official contribution to Ausglass over nearly twenty years. These words are meant as a celebration for finally being rewarded by no more Ausglass commitments; and also an acknowledgement on behalf of all Ausglass members of an unparalleled achievement. Thank you, and good luck. — David Turner, Past President of Ausglass

Announcing Australian National University Stephen Procter Fellowship Fund.

After discussions with Stephen's family we are very pleased to announce the Australian National University Stephen Procter Fellowship Fund. The Fellowship to be established is intended to assist (in alternate years) an Australian artist working in glass to work/study abroad and on the condition they visit the Canberra School of Art, Glass Workshop for two weeks as a visiting artist, and an international artist working in glass to work/study in Australia at the Glass Workshop, Canberra School of Art. We are aiming to begin the fund with AU\$50,000 and are already on our way thanks to the generosity of those who have already contributed. There is a possibility the University will give a \$ for \$ matching grant to the fund. We are aiming to begin the application process for the Fellowship in 2002 with the first Fellowship to be taken up in 2003. Information, guidelines and applications materials will be available on request from 1 November, 2001. Donations to the fellowship fund can be made in a number of ways:

- by mailing a cheque (AUS only please) made out to The Australian National University - Procter Fellowship addressed to: The National Institute of the Arts, Attention Finance Officer GPO Box 804, Canberra ACT 2601
- by electronic transfer: The Australian National University National Institute of the Arts, Canberra School of Art, Stephen Procter



Stephen Procter



Glenister Hancock
working with Martin Blank in his studio

- The National Australian Bank, Canberra Office
BSB: 082-902
Account: 674507553
Please provide all the details as above as well as your name and address in the transfer details
 - by credit card
Type of Card: Visa, Mastercard,
Bank:.....
Name on the card.....Credit Card number
- Expiry Date on the Card.....Total Donation \$.....
Donations are tax deductible
- As travel and experiences other cultures were very important to Stephen we look forward to this Fellowship being an important and exciting link between the glass communities around the world. Thank you for your support.
The Procter Family and the Glass Workshop