



AUSGLASS

The Australian Association
of Glass Artists



FROM THE PRESIDENT



Conference plans are moving ahead rapidly. ^{mm} Pel Fesq has taken on the job of Conference Convenor and the order of events will be sent to you in August. ^{mm}

A large workshop program is planned for the week before the Conference and it will include long (5 day) workshops as well as 1-2 day sessions to cater for a lot of people and allow interplay of processes and people.

At the moment, one overseas visitor, Jochem Poensgen, is confirmed. He is being bought to Australia by the Goethe Institute for the Conference. In February, Jochem Poensgen goes to New Zealand and then returns to Australia for a workshop/lecture tour.

Particularly attention is being paid to documenting the Conference, workshops and exhibitions. Crafts Council of Australia wants a slide record and "Craft Australia" is keen to do a supplement on the exhibitions for the issue after the Conference. We plan to compile the colour supplement, exhibition catalogues, conference extracts and technical workshop notes into an "Ausglass 85" report which will be a very useful document.

Don't forget the dates:

Workshops	19th-26th January
Conference	28th January-1st February

Apart from Conference information, Ausglass newsletters will (sufficient copy permitting!) be out September and November. Apart from the difficulty of eliciting copy for the newsletter, the problems of a small organization, like Ausglass, run by voluntary representatives, and trying to keep effective communication going as well as planning and organizing a Conference are painfully clear. Two ideas have been suggested. Firstly, to pool some financial resources with another specialist group (or groups) to hire, say, a publicity person. The second suggestion is, after the Conference, to divide Ausglass assets (on a membership basis?) among the states.

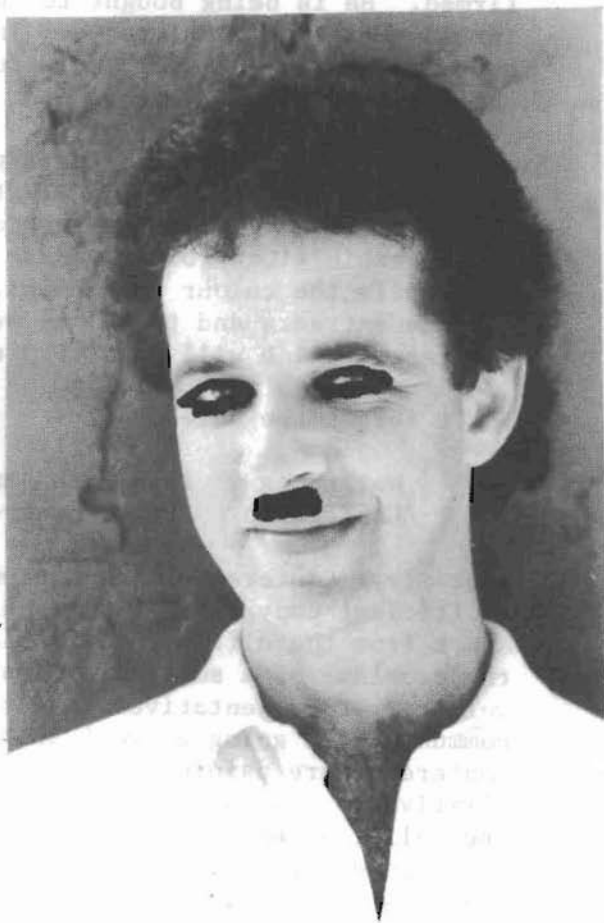
FROM THE PRESIDENT

In this scenario the executive would be responsible for national representation and Conference planning with the states responsible for intra-state activities and publishing a national newsletter in rotation. These are suggestions at the moment. Do you have any ideas?

Meanwhile, Brian San (Vice-President Hirst) is representing Ausglass with Crafts Board assistance, at "Glass '84 in Japan" in Tokyo in September. I told him we didn't really expect him to bring us back a nice present, but we are looking forward to his diary.

Regards

Michael Keighery,
PRESIDENT.



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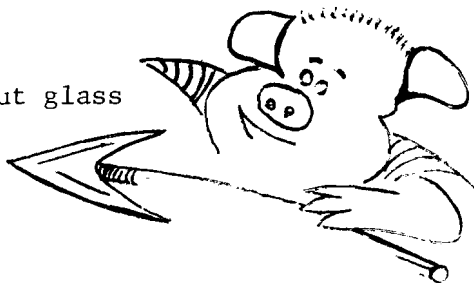
MICHAEL KEIGHERY

AN OPEN LETTER TO ALL ARTWORKERS

ART WORKS GLASS: an exhibition about glass

CRAFTS COUNCILS CENTRE GALLERY
100 George Street, The Rocks

25 JANUARY - 3 MARCH, 1985



I present to you a challenge: to produce a special creative work - with resolution, conviction and spirit - exploring the concept and qualities of glass as a creative medium.

Art Works Glass will be an investigation, education and inspiration about glass. It will not be about another glass survey, weird and wonderful indulgences, or feats of technical dexterity.

Australian 'glass art' is at a watershed: it has come a long way in the past decades, but still suffers from a medium-based insularity, a preoccupation with material and process at the expense of resolved aesthetic statement. There is need for a greater cross-fertilisation of ideas and critical analysis in a broader arts and cultural context.

This invitation extends to all artworkers - painters, sculptors, printmakers, photographers, craftspeople in all media, architects, interior designers, fashion designers, performers, film and video. Consequently, the exhibition will embrace all art forms: artworks, decorative objects, design-based functional works, architecture, fashion and performance.

Artworkers may choose to work on their own, as a natural evolution of current work, or in collaboration or ideas exchange with others.

The exhibition will be selected and curated by Dr. Peter Emmett, Director of the Crafts Councils Centre Gallery and presented at the Crafts Councils Centre Gallery in conjunction with the Ausglass National Conference. The project is assisted by the Crafts Board of the Australia Council and private sponsorship.

Timetable

- 20 July, 1984 Indication of initial interest in participating in the project (to give me an indication of the range of people interested). Please include slides of recent work if not already held in the Crafts Council slide library.
- 20 September Presentation of proposal: documentation of proposed work for exhibition (written, drawings, photos, marquet etc.). The exhibition selection will be based on these proposals.
- 1 October Final selection of exhibitors.
- 10 January, 1985 Work due at Crafts Councils Centre Gallery.
- 25 January Exhibition opens.

Conditions

- . The exhibition is non-selling.
- . Artist pays freight to Gallery.
- . Gallery covers all costs associated with presentation, promotion and documentation.
- . A fee of \$200 will be paid to each exhibitor on final selection of works in January, 1985.

In essence, I want you to take up the challenge and present me with a proposal that I cannot ignore.

Please do not hesitate to contact me for further information and discussion on the project.

Regards,

Dr. Peter Emmett,
Director, Crafts Councils Centre Gallery,
100 George Street,
THE ROCKS. SYDNEY. 2000
Phone: (02) 27 9126

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CALLING ALL PIGS

(multiple in glass)

CALLING ALL FLAT-GLASS
AUSGLASS MEMBERS

Please spend ten minutes writing to me. I want to hear what you're up to - who you are, where you are, and even possibly a photo of some of your work. Our situation is rather different to that of many hot-glass people, inasmuch as few of us are able to work autonomously - we are much more at the "mercy" of our clients - I'd like to hear both of your aspirations, and of your realities - so please write.

One particular area of interest to me is the aspect of payment for submitted designs - do you charge a design fee? - or is it costed into your quotation - and how do you feel about charging and actually verbalizing a "design fee"?

Secondly the aspect of "compromise". How often are you asked to change things in your designs, and how far are you prepared to go?

Thirdly, how can AUSGLASS help you? Write and tell me the kinds of things you'd like to read about - why not be really up front and write me an article about yourself and your work and photo of work.

Remember - if you don't make a sound, then how can I hear you?

Looking forward to being inundated by your letters -

Cherry Phillips,
No. 1 Bank Street,
PYRMONT. N.S.W. 2009

JAPAN 1984

JAPAN, BRIAN STYLE

Brian Hirst is off to Tokyo in September as the Ausglass representative at the opening of "JAPAN GLASS '84".

He will be addressing the glass artists assembling for the conference and showing slides of Australian glass, so if you wish your work to be included in this address, as well as being shown to galleries with the view to possible exhibitions in Japan. Please send your slides to:

Brian Hirst,
C/- 43 Wilson Street,
NEWTOWN. N.S.W. 2042

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FUSING WORKSHOP

Yencken Sandy Glass Industries, held a glass-fusing workshop in early May, in Sydney. Boyce Lundstrom from Bullseye Glass Company ran the three-day course. And it was an excellent and informative series of sessions, of great value to the twenty five participants.

For those who couldn't attend, Boyce's Book "Glass Fusing Book One" is an extremely good handbook.

Yencken are hoping to hold future workshops, and welcome any enquiries regarding fusing, fusing supplies, and kilns etc.

b.a.g. 83

Here is a report on the 1983 British Artists in Glass Conference held at the Royal College of Art in London. Having spent two and a half years in your part of the world I was returning home to Scotland and passed through London while it was on. I hope you find it interesting - some of my facts may be slightly adrift so my apologies to those concerned, may I blame it on jet-lag?

The Conference began with the opening of the "Directions" Exhibition at the Commonwealth Institute. It was opened by Ada Polak. This was a very different exhibition from the ones I had previously attended. There is a move towards techniques which are not tied to the furnace - laminating, casting, fusing, cutting, slumping, pate de verre were all represented and new ideas such as electroforming and neon are beginning to appear. A refinement of technique and detail contributed to a professional and well presented exhibition. The initial enthusiasm for hand-working hot glass has been taken over by a more selective and refined exploration into the mediums many diverse qualities.

There were about 150 delegates at the conference with a very international air - we were pleased to welcome friends from right around the world. Of Antipodean note Richard Morrel from Melbourne and Mel Simpson from Auckland were present. We were quartered in Halls 5 minutes walk from the conference - a veritable maze of rooms in which it was difficult to find an exit far less another B.A.G. member. After the exhibition a bar and buffet were supplied an my first (well not quite) English pint slipped down rather well.

The theme of both Conference and accompanying exhibition was "Directions". Many of the artists/craftsmen in glass feel that a fresh look and re-evaluation is due now that studios and galleries have been and are being established, courses completed, techniques and information made readily available. An overall look at work and artists internationally would give us a better view of contemporary glass. Although hot and cold facilities were readily available at the Royal College - the Conference dealt purely with guest speakers, showing slides and talking about their work and

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development in glass. An interesting, informative and welcome change I found - especially with such a broad spectrum of artists present.

Bill Carlson from the U.S.A. was the first speaker with an exciting slide show of retrospective and current work covering, his sources of inspiration from architectural pattern, solutions to problems in laminating, cutting and polishing and the evolution of his work.

Willem Heesen of the Netherlands spoke delightfully of his early design training at Leerdam using cold techniques and the frustration he felt working with surface decoration. His early meeting with Sybren Valkema (present with family at the Conference) of the Gerrit Rietveld Academy in Amsterdam resulted in a move to more sculptural, cut, monumental pieces. He went to the States in 1964 where he met Harvey Littleton, Marvin Lipovsky and others and discovered a new direction into hot glass. Returning home he set up a workshop with a partner and engaged two seventy year old winemakers to teach him how to blow. He now has his own large glass workshop, but still continues to work as an industrial designer at times. He summed up his thoughts on the glass industry by saying that the artist should now design the machines.

Next, Arlon Bayliss, an ex. Royal College student took us with him on his glass trip around the States last year. Having seen earlier glass slide trips of the U.S.A. it was interesting to see the development of ideas and approaches there, and it seems, the hospitality that is afforded travelling glass artists.

We welcomed Zoltan Bohus and Maria Lugosy from Hungary. Few people travel from Hungary and it was a rare chance for us to view the work developing there. The quiet, tentative delivery of this lecture combined with the monumental size and quality of their work made this slide show very inspiring. There were many architectural forms and installations in public buildings, combining glass, stone, metal and wood, showing a sensitive use of interior light.

By this time we were thinking we might need traction to rearrange our joints, but fortunately an hour's lecture was delivered on the

Alexander Technique by Walter Carrington - an expert in this subject. With Peter Layton as the dummy he explained about the benefits of correct posture and relaxation through the Alexander technique and how it could rectify our stiff necks. Several members of B.A.G. have been using this technique and found it very beneficial in their working lives, particularly the glassmakers who tend to contort themselves into horrendous positions while creating masterpieces.

Next we had, descending from a long line of glassmakers, Veronique Monod from a studio in Paris, who, with her brother, has been around glass since they were both wee. She spent some time working in the States before establishing her studio with a furnace built by Dirk Valkema and is now developing a range including jewellery, goblets and lighting fitments.

After supper Kes Van Olst showed two films from Glasmuseum Mollenneide, the Dutch Museum where he works. This Museum has an operational tank furnace with a chair of glassmakers working there. The first film featured an African tribe where the whole village is traditionally involved in the production of glass beads, bangles and rings. In a small, gloomy grasshut, using a lampwork technique, fire, handpumped bellows and old bottles they skillfully manipulated several colours of glass into intricately patterned bangles and beads. To follow this was an early film of a glass factory making cylinders for stained glass sheets. A wonderful film where a chair of men worked through the process of blowing a cylinder of shoulder level height - we watched in amazement.



Clifford Rainey, one of Britain's leading glass sculptors very quickly ran through three carousels of his work. This for me, was the most stimulating show - starting with college work and ideas through to his present commission for a piece which has to stand at the end of a motorway. He plans to construct a hill or two and create a monumental sculpture incorporating glass. Clifford works with maquettes and wax before casting the pieces in glass. End of a busy day and a second? Pint was called for.

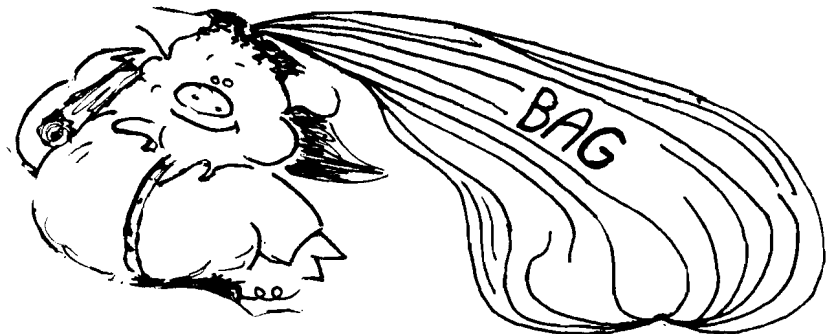
Saturday morning and the A.G.M. went well. After a quick cup of coffee Wendy Evans from the Museum of London and Whitefriars, a very knowledgeable lady in the glass world, spoke about the

Whitefriars factory in London. Whitefriars closed down in 1980 and the Museum of London acquired much of the equipment and records to add to their collection. It was originally a jobbing factory working in the Anglo - Venetian style. The runs were very small and the patternbooks, melt records, files and accounts, which the museum is presently trying to make sense of, were fascinating. This, along with Wendy's knowledge and obvious enthusiasm for glass made a historical lecture alive and very relevant to the glass movement today.

Liliane Lijn is a sculptress who works on large commissions with town planning departments and is not primarily involved in glass. She is however, through her sculpture, very interested in the nature of light and has been using prismatic glass, neon, plate glass, mirror etc. to produce the quality of light through and on her pieces. Her slides, philosophy and approach to her work therefore had a very different flavour. Most of her pieces were kinetic with some circular motion involved.

Ulla Forsell presented a slideshow on the development of the studio glass movement in Sweden. While the glass factories are closing and amalgamating all over Sweden.

Anita Pate



GALLERIES

GALLERY & MUSEUM SURVEY - GLASS ACQUISITION POLICY

MUSEUM AND ART GALLERY OF THE NORTHERN TERRITORY

..... "Although we have been established since 1970, we have only had a permanent home for our collections for the past two years. Most major acquisitions have been acquired in this time.....

..... So far the emphasis has been on paintings, but it is hoped in the future to establish and develop the sculpture and ceramics collections.

Hence, our glass collection at present is relatively small. It is our intention to acquire contemporary Australian glass, either functional or sculptural, and not necessarily by well known artists, during 1984.

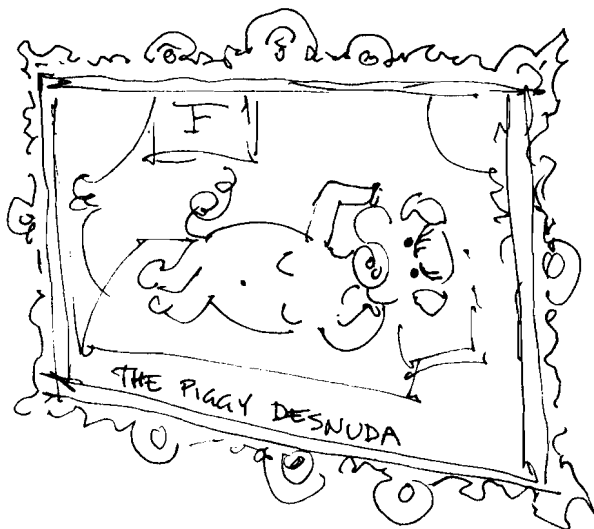
The Historical glass collection is presented in the history division. I hope that this will give you some insight into this Museum, and I will be most delighted to meet any of your members if ever they are up this way.

Yours sincerely,

Wendy Flynn,
ASSISTANT CURATOR OF FINE ARTS.

Listed in the Gallery Annual Report, Fine Art Acquisitions:

Julio Santos
Cylinder
Glass - Height 31
Acquired 1981



THE ART GALLERY OF SOUTH AUSTRALIA

Our Gallery collects glass in a modest way from all periods and civilisations, but with a special emphasis on Australian, English and French. We have examples of Roman glass, English glass from the early 18th century to the present day. We have Scandinavian glass from the 1940's to the present and Australian glass from the early 1970's. We have not collected contemporary American glass, or for that matter, contemporary European glass except for a few examples. We have a small European "design" collection of machine blown glass of the 1960's and 1970's. We also have 16 pieces "Lalique" glass, recently acquired.

The criteria for collecting contemporary Australian glass is the same as all other collections - excellence, regardless of how the works are produced.

Judith Thompson has recently been appointed Curator of Australian Decorative Art, so I am no longer responsible for that department. Her appointment will allow me to concentrate on the European and Asian fields.

Kind regards,

Dick Richards,
CURATOR OF DECORATIVE ARTS.

AUSTRALIAN NATIONAL GALLERY

Thank you for your letter on behalf of Ausglass enquiring about the Australian National Gallery's collecting policy for glass.

The Australian National Gallery policy for Australian glass is the same as for all areas of Australian decorative arts, i.e. to form a collection indicative of the history and development of Australian art. This collection is drawn upon for display within the Galleries of Australian art, but it is also a study collection of Australian art. It is to include examples, where possible, from the earliest colonial to the most recent production. Examples acquired for the collection are to be of the highest standard of artistic achievement in the medium.

At present the collection of Australian glass and related work is very small. It is expected that in future years as the art of working in glass develops so will the Australian National Gallery collection. No differentiation is drawn between flat or blown glass in the collecting policy. The current holdings centre around the origins of the studio glass movement in Australia, with examples of the work of Sam Herman and Stephen Skillitzi, some of which are exhibited. The acquisition in 1980 of the collection of the Crafts Board of the Australia Council further enlarged this collection while adding examples of the work of several glass artists who have visited Australia such as Eva Almeberg, and Richard Marquis.

Included in the Crafts Board Collection was the Glass exhibition, composed of contemporary American glass, that toured Australia in 1975.

In recent years a few examples of contemporary glass have been acquired, and some are exhibited. In line with the Gallery's policy of not exhibiting in the Australian National Gallery building the work of young artists who do not have an established career or reputation these works are held in the study collection. Exhibitions of contemporary art held outside the Australian National Gallery, such as the "A.N.G. at A.N.U." exhibitions at Melville Hall, on the Australian National University campus, will include Australian glass. A survey of contemporary Australian decorative art planned for the summer of 1983-84 is expected to include such work.

The collection of Australian drawings includes designs for stained glass windows by Christian Waller and Richard Montgomery. It is hoped that future acquisitions will add to this aspect of the documentation of Australian art.

The Australian National Gallery has no intention of developing a collection of international decorative art, except in the instances where some examples may complement an aspect of painting and sculpture of the period. Examples of domestic ware designed by Christopher Dresser, and Josef Hoffman, and sculpture by Georgii Augustovich Stenberg, Joseph Cornell, Keith Sonnier and Robert Smithson are among those in the collection which incorporate various aspects of glass, and are currently on exhibition.

I hope this letter answers your questions, and clarifies your understanding of the Australian National Gallery collecting policy for glass.

Yours sincerely,

John McPhee,
Curator, Australian Decorative Arts,
DEPARTMENT OF AUSTRALIAN ART.



GLASS EDUCATION

We are going to survey all the colleges in Australia, offering courses in glass and starting our survey with Canberra School of Art, from the wealth of information in their Handbook 85 - we extracted the following on their glass course:

GLASS - BACHELOR OF ARTS

The Workshop and the Program

The Glass workshop is the process of establishment as an integrated workplace for the manipulation of glass in hot and cold form. As a material and as a medium for artistic expression glass has an ancient and varied tradition in which technical/industrial processes and aesthetic concerns are interwoven through the centuries.

The modern movement in glass is a revival of interest by contemporary artists in the possibilities of glass as a medium of expression, both architecturally and sculpturally. This movement reached Australia during the past decade. The establishment of this workshop represents an attempt to provide a comprehensive study centre for contemporary glass in which the technical possibilities and intergration of hot and cold glass can be explored.

It is the aim of the workshop to familiarise students with the technical possibilities of working with glass and to facilitate their use in artistic work.

This aim will be achieved by intensive teacher/student co-operation in working on objects, on a variety of projects and through training on appropriate machines, tools and kilns.

Course Content

Semesters 3 and 4

The project oriented program will continue and be adjusted according to the technical advances made by individual students. Independent work and team work will be developed to a point where students can begin to apply their own artistic decisions to the glass medium. Students will be introduced to further technical and artistic developments in glass and its contemporary applications.

Semesters 5 and 6

The year will provide for individually determined work programs resulting from consultations between students and the head of the workshop.

These programs will be planned before the beginning of the academic year and students will complete at least two projects during the year. The projects will be defined in written as well as in two dimensional form before the practical work begins.

The independence which students will enjoy at this stage will be accompanied by intensive consultation and discussion with the workshop head.

Semesters 7 and 8

Documentation of the student's work throughout the course is required and will form a record of his/her artistic progress.

GLASS - ASSOCIATE DIPLOMA

Course Content

Semester 1

A project orientated program guides students into various aspects of working with glass and on glass. Glass Blowing will introduce students to manipulation of molten glass. The theory of Glass.

Technology as well as tool and workshop principles will accompany the practical work at the appropriate stage.

Semesters 2 and 3

The project oriented program will continue and be adjusted according to the technical advances made by individual students. Independent work and team work will be developed to a point where students can begin to apply their own artistic decisions to the glass medium. Students will be introduced to further technical and artistic developments in glass and its contemporary applications

Semester 4

The year will provide for individually determined work programs resulting from consultations between students and the head of the workshop.

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These programs will be planned before the beginning of the academic year and students will complete at least two projects during the year. The projects will be defined in written as well as in two dimensional form before the practical work begins.

The independence which students will enjoy at this stage will be accompanied by intensive consultation and discussion with the workshop head.

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Canberra School of Art,
G.P.O. Box 1561,
CANBERRA. A.C.T. 2600

Cherry Phillips and Brian Hirst

TAKE_5

"CELEBRATION OF LIGHT AND LIFE"

Performance devised and designed by Stephen Shillitzi

Dancers: Diana Rosu (choreographer), Sally, Lesel

Players: Lincoln Bell, Rod Smith

Sound Artist: Nil Lyon

Imagine, if you can, the plaza of the Adelaide Festival Theatre on a chilly Sunday evening in March. Amongst wisps of dry ice, Shillitzi, in characteristic red cape and goatee, uses laser beams to direct two players, in top hats and tails, to more lumps glass cullet around a knee-deep ornamental pool. Three dancers in coloured leotards move from the pool to a grassed area nearby and perform a dance around an impressive structure of glass rods, cullet and cast glass mash, to a percussive and resonant glass-derived soundtrack. Shillitzi, in also characteristic black cape and Darth Vader helmet, appears as the Glass King, to rise to power and fall from grace in a five minute movement accompanied by glowing fingertips, more lasers, growls and dry ice.

This is the uncharitably brief scenario of a crowded and chaotic "Celebration of Light and Life", devised, funded and performed by Stephen Shillitzi and a cast of five during the Adelaide Festival, 1984. For me, it was a performance that on most levels mixed the mark. I enjoyed the soundtrack, and have been able to appreciate it further through a tape recording - it is at times evohative and strangely haunting. The idea behind the work (maniputation? power structures? good and evil?) were dealt with superficially, and yet the technological and theatrical devices used did not sufficiently compensate for this lack of depth (if, ultimately, such a compensation is possible anyway). And yet I wonder what drives Shillitzi to invest the considerable resources to bring such works together. His efforts seem illresolved, but his intentions are challenging.

It is for this reason that I have difficulty with a criticism of Shillitzi's work. His output, as it manifests itself in shops, galleries and now performance and the environment, is in need of a far greater critical selectivity and restraint. His works are rarely refined, either conceptually or constructionally but they are occasionally inspired. And that unfettered imagination, which seems to range far and wide, is responsible for pushing some existing boundaries that have confined other artists in the glass movement.

Perhaps, then, this is Shillitzi's role - a catalyst who points to directions and innovations that can be explored, without ever, himself, drawing fully on the potential of such explorations.

Neil Roberts



YOUR INFO TIME

HYDROFLUORIC ACID

Just a few words on the subject:

HIDIOUS, a. FRIGHTFUL, REPULSIVE, REVOLTING TO SENSES OR MIND.....
FOUL, a., n., adv., and v.i. and t.1. OFFENSIVE TO THE SENSES,
LOATHSOME, STINKING.....
EVIL, (-v1, - vi1), a., n., and adv. 1. BAD, HARMFUL, BAD REPUTE.....

This chemical, which of necessity is stored in plastic bottles, though it is considered a "weak" acid chemically, is nonetheless a very dangerous one when it comes to human flesh and lungs. Be especially careful when working with it, that you don't get it under your fingernails.

When etching, always stand up wind of the fan, to avoid the fumes. If you have cuts on your fingers and hands, WAIT until they have healed before you etch. Never use your hands to put glass in or take it out of the acid bath - use TONGS. I know that in the "Techniques of Stained Glass" by Patrick Reyntiens, he says "use the hands, quite bare, to place the glass in the acid, and to take it out, with the proviso that you must DIP THE HANDS CONSTANTLY, BETWEEN EVERY MOVEMENT IN THE ACIDING COMPOUND, INTO A LARGE BATH OF WATER. Wash your hands with soap in cold water after a general acid session, before doing any other work. If you stick to these simple rules, you will never have acid burns, and you will be able to handle glass in the acid bath itself without the least ill-effect. One further precaution: take the individual pieces of glass up between the thumb and forefinger, top and bottom of the glass, not on the edges as you would handle a clean lens, because the process of etching sharpens any little cutting edges on the sides of the glass."

"The problem with metal tongs is that they may cause the glass to gyrate about the point where the tongs pick it up; they are apt to grip the glass inadequately and if the glass slips from the tongs, dangerous splashes of acid may occur."

In six years of acid etching, I have in fact always used my hands, or one and sometimes two egg-lifting type spatulas, rather than

tongs, and my one burn occurred from a spark back spurt of acid from the bottle as I stood it back down after pouring it into the water. It was a silly moment on my part, because I know the narrow nozzle pouring neck of the bottle of industrial strength acid, has a tendency to do this if not stood down gently.

Anyway, many other people using this acid, never use their hands, but use plastic tongs, perhaps modified somewhat, to get a good grip and balance when lifting glass in or out of the acid bath.

Everyone however, seems to be in agreement about the danger of feeling "safe" in rubber gloves - all the acid burns I have known have happened to people who thought they were well protected, and did not constantly wash their hands. One small pin-prick hole in an otherwise good pair of rubber gloves, will cause a great deal of trouble.

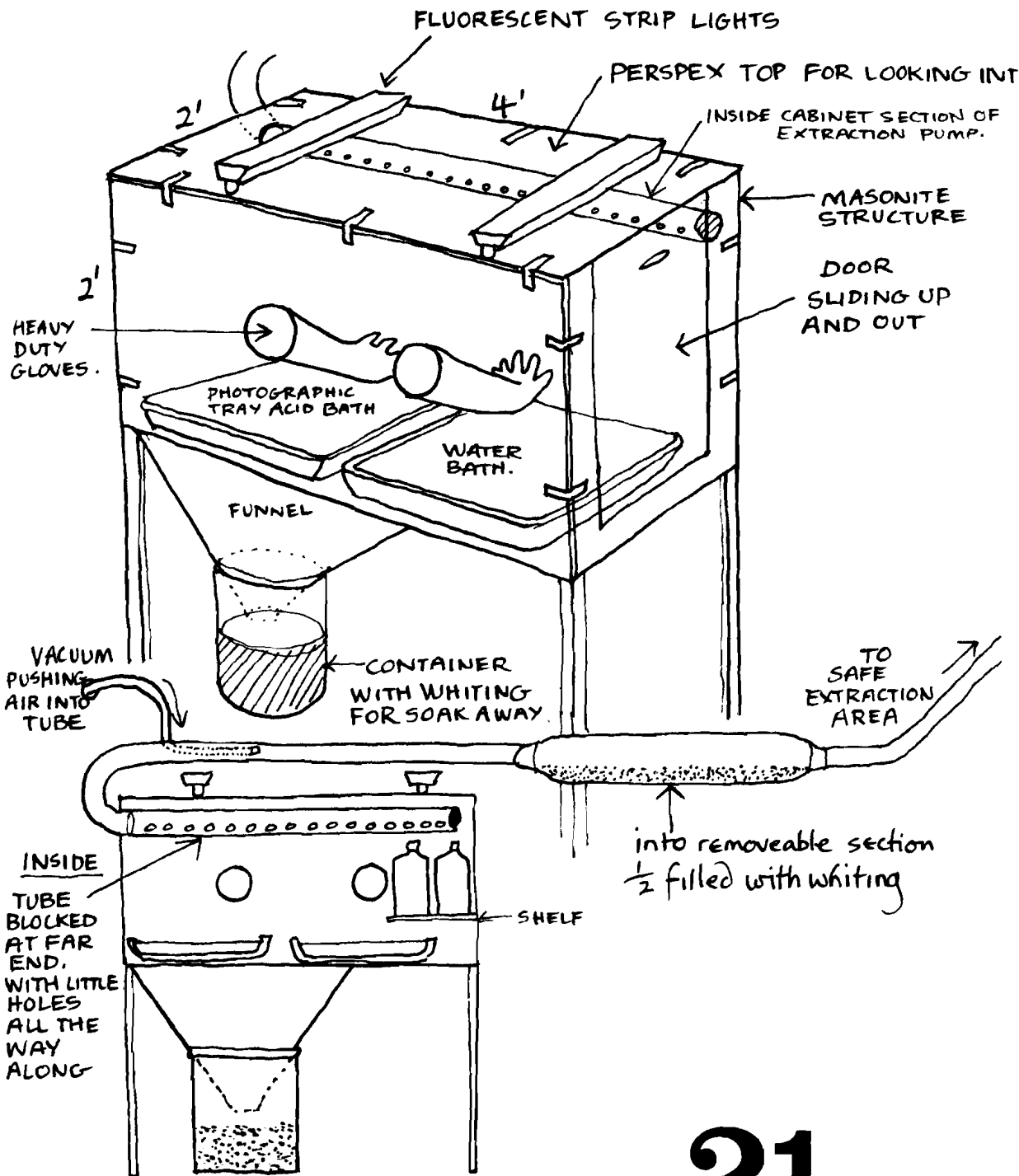
If a burn should occur, it looks like a reddish area of irritation, perhaps with a pin-prick of blood in the middle, which rapidly becomes intolerably painful, and opens into an ulcer, very like a quick lime burn. Hydrofluoric acid acts subartaneously and is slow to begin - when started, it is usually noticed too late to arrest. Have plenty of sodium bicarbonate in powder form, and pack the wound with this until you can get to a doctor (as soon as possible).

The second and less considered area of danger, are the FUMES. We become so involved in what we are trying to achieve with the glass, that we don't take nearly enough precautions to avoid breathing the fumes. You MUST be in a well ventilated area, wear a mask suitable for acid fumes, or else build a FUME CHAMBER. Please don't be careless - this stuff will EAT your delicate lungs.

Remember always to add acid to water, and not water to acid, as a deal of heat is generated, driving off noxious fumes.

The next AUSGLASS newsletter will carry an article on a variety of techniques used in etching, and if you feel you have any interesting things to contribute, please write to Cherry Phillips, No. 1 Bank Street, PYRMONT. N.S.W. 2009

THE ROD HENMAN FUME CHAMBER.



There are two basic types of annealing problems.

- I Incompatibility of glasses used
- II Incorrect annealing

Firstly No. I

With slumping and fusing a manufactured product (sheet glass) is reworked into functional or artwork. Because different manufacturers use different formulas to make their glass out of, then it stands to reason that glasses joined together from these different manufacturers will not be compatible. No amount of correct annealing will stop the piece from cracking. The same applies to "Hot Glass Artists". With the studio glass maker working from batch (i.e. sand and chemicals) and then using a proprietary product (Vugler colour) to colour his work, stress will occur unless the glasses are matched.

A simple layer test can be carried out as follows. Taking two types of glass, lay one on top of the other and treat until they are fused together. While still hot grasp the ends of the piece with pliers and stretch it until it is fairly thin (0.5mm thick approximately). Be careful to keep the glasses as a layer and not mixed or twisted together. Now as they cool any incompatibility will be seen to cause the flat strip of glass to bend in a curve. The more severe the curve the greater the degree of incompatibility. See Figure I.

Next in using the annealing oven tests can be carried out by fusing small strips of glass together and when cooled, looking at the results using a polarscope or strain viewer.

A simple inexpensive unit can be made using a box with a light bulb in it and two sheets of polaroid. Figure II. When the glass sample is held between the two sheets of polaroid and the light from the box shines through them and the glass sample, any strain will be seen as light and dark areas. If the sample is lightly stressed there will be little colour change. However, the more stress the stronger the colour change. A highly

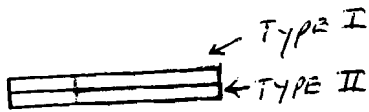


FIG I

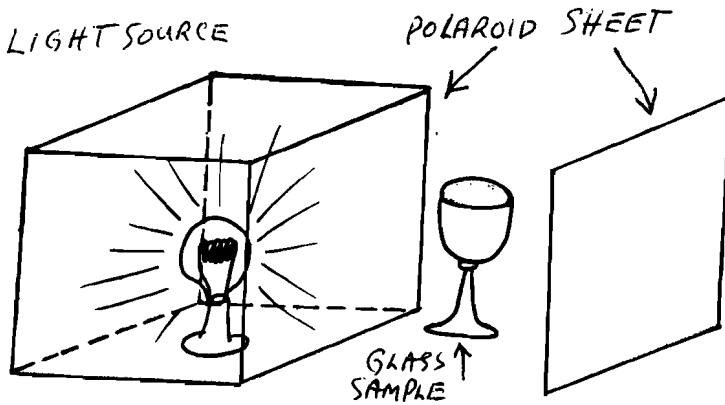


FIG II

stressed piece will have a rainbow colour effect around the area of tension.

Secondly No. II

It must be kept in mind that glass is a poor conductor of heat. Therefore the thicker the object the more care and time must be given to annealing and cooling the piece. This also applies when heating the object up from room temperature to its annealing point. Sufficient time must be allowed for the glass to absorb the heat being applied, and in reverse, after reaching the annealing point and commencing cooling, allowing enough time for the heat to transfer from the inside to the outside of the article and escape to the surrounding atmosphere. See Figure III.

FIG III

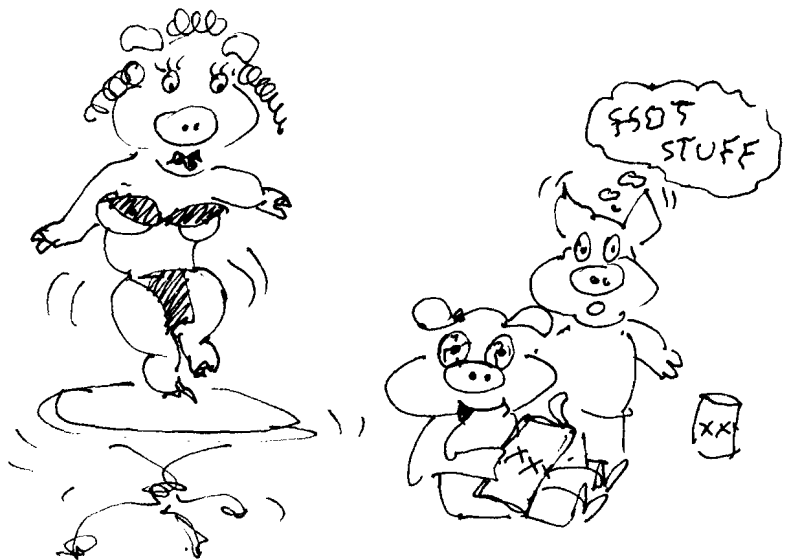
THICKNESS OF GLASS	A	B	C	D	E
3mm	50	5	5	3	50
7mm	11	15	1	2	11
12mm	3	30	0.3	0.6	3

A rough guide is as follows. Figure III:

- A - °c rise/minute up to annealing temperature
- B - suggested time in minutes temperature should be held
- C - °c cooling rate/minute down to 450°c
- D - °c cooling rate/minute down to 300°c
- E - °c cooling rate/minute down to room temperature

When the piece is cooled check, using the polarscope, for stress. No colour change indicates good annealing.

Peter Minson.



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KOKOMO FUSING TESTS

With the growing interest in glass fusing, I have been busy in a series of compatibility tests. The unique vibrant colour range of Kokomo Glass was my original reason of choice, little did I realise its tremendous scope, specialising in opalescent glass yet possessing a wonderfully full range of clear strong transparents; in U.S.A. 500 colours are offered. Neil and Pat Finn of the Stained Glass Shoppe, 129 Boundary Road, Peakshurst 2210, the Australian Importers have a well chosen 110 colours in regular stock and offer a sample range of some supplies and available in all state capitals.

The table below lists the code numbers of a palette of 79 proven compatibles with an additional 8 colours suitable for small amounts - stringers etc.

All were tested on clear base No. 33 and further testing remained to be done. I feel confident with cross matching many more combinations will be found. The results of further experimentation will be advised in later issues of Ausglass.

1 - 0	19 - 33	37 - 163ML	55 - 654B
2 - 1GLL	20 - 33A	38 - 164	56 - 659
3 - 1LL	21 - 33LGt	39 - 165	57 - 659G
4 - 1LLL	22 - 34 PL	40 - 172	58 - 659GZN
5 - 5NLL	23 - 39	41 - 172G	59 - 665
6 - 11	24 - 476NLL	42 - 181	60 - 691
7 - 11DX	25 - 49	43 - 182N	61 - 709
8 - 11DK	26 - 59	44 - 205	62 - 7944
9 - 11GL	27 - 59pLL	45 - 216LL	63 - 789
10 - 12ML	28 - 61D	46 - 222X	64 - 797
11 - 13ML	29 - 68	47 - 231	65 - 805
12 - 13LL	30 - 118	48 - 236	66 - 808
13 - 18A	31 - 118spL	49 - 509	67 - 809
14 - 18DD	32 - 125	50 - 510A	68 - 840
15 - 18L	33 - 125G	51 - 510LLDS	69 - 1075
16 - 21LL	34 - 134pL	52 - 610A	70 - 1075LL
17 - 28N	35 - 134spL	53 - 633	71 - 1424G
18 - 28NLL	36 - 163	54 - 650	72 - Violet Blue

73 - Green Blue
74 - Green F
75 - DK Amber
76 - Gray
77 - Gray No. 3
78 - B/Orange
79 - B/Orange St

Small Amounts: 39 : 45 : 64LL : 637 : 609 : St Primrose : St Amber :
STR White

Joy Ballard,
Student,
Sydney College of the Arts

history

In 1882 TWO Hoosiers began making glass insulators in a small shop in Marion, Ind. Six years later the company moved to Kokomo to a building at State and Market Streets and two years after that expanded its production to include the manufacture of colored sheet or opalescent glass.

Today that company, one of the three oldest opalescent glass manufacturers in the country, has continued to grow to fulfill the increasing need for colored glass not only in churches, but for all kinds of offices, exhibit halls and homes.

"We have almost 3 million square feet of glass back ordered," explains William R. Malone, Vice-President. "And residential and commercial requests make up almost 65 percent of our orders.

"It has become a broad art form," he adds.

Malone points out that opalescent glass is not to be confused with stained glass which is produced by artists through a method in which glass is painted and then fired. The company does, however, provide glass for this purpose.

Ironically the company uses the same "secret" formula it started with and is still able to match the glass made in its infancy.

Pure silica sand is shipped in from Ottawa, Ill., to the tune of 1200 tons a year. That is combined with several other ingredients in a process that is still done primarily by hand.

Furnace, kept at a temperature from 2,300 to 2,800 degrees, are hand filled and the mixture is hand mixed until it is thoroughly melted (about 17 hours are required). When the glass is the consistency of red hot taffy it is spread onto a table where it is mixed with a fork and placed into a rolling machine where it is fashioned into 1/3 inch thickness. The sheet glass is then cooled to around 1000 degrees and it undergoes a gradual cooling process to remove strain and reduce brittleness. The cooled sheet glass is conveyed to the cutting department where it is given a final inspection and cut to a standard size of about 32 inches by 80 inches.

Color is added to the mixture before it is melted and is run in a cycle that takes almost a year to complete.

In the last several years the company has had increasing requests in the area of restoration work.

"Vandalism has taken its toll," says Malone. "Often we will receive fragments which are matched with original master colors. In some cases we go to the studio where the glass is being worked on or to the site of the building. It takes anywhere from 6 to 18 months to work on replacements."

Malone is particularly proud of the fact that Kokomo Opalescent supplied almost 80 per cent of the opalescent glass for the Tiffany Studios in New York.

Old ledgers still maintained by the Kokomo plant show detailed transactions with the well-known Tiffany Glass Company.

They made their own glass for about a year and a half and then we were their major supplier until they closed in 1932," he points out.

Until the middle 1890's the major chemist at the company was one of the original founders. Before the turn of the century J. W. Francios joined the firm as chemist, coming to Kokomo from the Chicago area. He remained with Opalescent until 1903 when he moved to Clarksburg, W. Va., where he organized and operated the Clarksburg Opalescent Glass Company.

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J. W. Learner, one of the new owners, had become skilled in glass chemistry and together with Kent Blackledge, who came with the firm in 1906, was responsible for making the colors for the next 30 years.

In 1910 the company bought the Francios company in Clarksburg and operated both firms until World War I. Following the war the Clarksburg firm was moved to Kokomo.

Today glass from the Kokomo company graces numerous churches in the U.S. and in such buildings as the Air Force Chapel in Colorado, Lovers Lane Methodist Church in Dallas, which will be completed this year, and Disneyland and Disneyworld.

"We ship all over the free world, to Australia, New Zealand and Japan and we hope to better serve these markets with the new facilities we just installed," explains Malone.

A new furnace has been installed at the plant which will help broaden foreign business.

"It's one of two in the U.S.A.," says Malone. "It is the same kind used by Waterford to make fine crystal, and was shipped to us in Kokomo from England."

Malone says that through the years the company has improved the quality of its colored sheet glass and has added new glass patterns and colors, so that it is now capable of providing more than six patterns and more than 100 colors.

Credits:
STAR MAGAZINE
The Indianapolis Star
1/21/79



DENIS O'CONNOR AND RHONDA O'CONNOR: BLOWN AND SANDBLASTED
'ARCHAEOLOGICAL' GLASS FORMS AT BEAVER GALLERIES
9-29 OCTOBER, 1983

Denis O'Connor's recent work at Beaver Galleries exemplifies a fascination with materials that stays uppermost throughout the whole creative process. His fascination, as he puts it, is in 'glass as a frozen liquid', and is reflected in a distinct formal emphasis on surface, shape and shape relationships. Viewed within the gamut of new glass possibilities, Denis O'Connor's work leans towards a conservative sculptural approach, though there need be no apology for that since he has found a language that best suits, at this stage, what he wants to say about glass, and his general approach holds the potential for future new directions.

His statement about glass and the properties to which he is most attracted comes through clearly in the Eroded Forms, sets of multiple, hollow spherical forms of various sizes, placed inside one another, each with a roughened 'eroded' opening. The spheres are clear, crisp and simplified, with an organic mood created by the erosion. This interference by natural forces on an otherwise neatly geometric shape introduces an expressive element that steers the work away from 'minimal' statements about Glass as Material.

The worlds within worlds of the Eroded Forms are distilled into a more classical statement in single forms of a similar format: smooth founded shapes with eroded rim. Again the emphasis is on the tension created when classic forms are interrupted by seemingly random deterioration.

O'Connor's interest in glass as a frozen liquid means that The Object pays public homage to The Processor, the way it has been made is clearly reflected in the final form. There is a feeling that the creation process has been one of diplomatic agreement between artist and material, and the diplomacy in this case has created a logical relationship between form and medium. The Twisted Forms and Bottle Forms, (hollow, elongated, and bottled shaped respectively) where fullness has been gathered at the

neck, are products of such material/process relationships. Soft formal contours are complemented by colour modulations that follow expected logistics: stretched to whiteness at the rounded end, condensed to full hues at the twisted neck. There is also a logical tension between the rounded enclosed end and eroded neck opening.

O'Connor's interest in eroded forms began while was working as artist-in-residence at the Riverina College of Advanced Education, and some were included in his exhibition at Wagga Wagga City Art Gallery in 1982 and again at a Market Row Gallery exhibition of the same year. The bottle form arose from his contribution to the 'Australian Bottle Show' at the Distelfink Gallery in 1983. Given his interest in exploring the transformations between liquid and solid glass, this continued use of rounded forms makes sense. The rounded form also provides a playground of contrasts: enclosed versus eroded, fullness versus constriction, matte versus shiny. Materials are the starting point, and formal contrasts provided the points of interest along the way.

In Rhonda O'Connor's work, form is a vehicle for graphics. Rhonda uses a stencil process in which layers of glass are selectively reduced by sandblasting. The result is a delicate and sophisticated graphic image on her Reed Bowls. Since the stencil method is a very direct process where a glue is applied like paint when the glass is in the cold state, there is a great deal of control over the finished surface design as well as a great deal of freedom. The freedom is a direct result of the glue stencil technique which allows Rhonda to work with the drawn line, which contrasts to her previous work such as that in the 2nd National Glass Biennial. Here the design was created by a tape stencil and is much less fluid though not less effective.

Nola Anderson,
Canberra, December, 1983

I received a letter from Gary telling me how good it was to receive his Ausglass magazine last year. "Living a long way from a major city makes it hard to find out much about glass and glass artists" he said. I asked him how he came to find glass as a medium to work in. The following is his answer to some of my questions. "Editor".

"My background is fairly checkered - in the past 10 years I have spent the time doing numerous things (job some people call them). The real turn on to glass came through building my own house out here in Silver Valley about 20km outside Herberton on a real rough road. I am tucked away in the hills with my family, which includes 4 children, on a "MINERS HOMESTEAD PERPETUAL LEASE". These are the only way I know for people to obtain land in Australia for virtually free. It is only in Queensland they still fund and then only on certain mining fields.

Suffice to say that eight years ago we moved out here virtually without a penny and thus began an exciting period for June and I. Up until two years ago I was working during the dry season for a mining company diamond drilling further out in the bush. Drilling is an incredible life - a bizarre way of life. During the wet season I would come home and poke along with my house and homestead. River stones, bush timbers, recycled wood, sleepers reject iron, anything and everything was utilised in building.

When it came to the windows (once the second or third lot of temporary plastic had cracked up under the ultra violet light) I thought of coloured glass, why not. So I bought some books, experimented, made mistakes, (still do) and that's how it all started. Doing glass work was infinitely more rewarding than nursing along high revving diesel drillings rigs, so drilling had to go. Enter the age of glass.

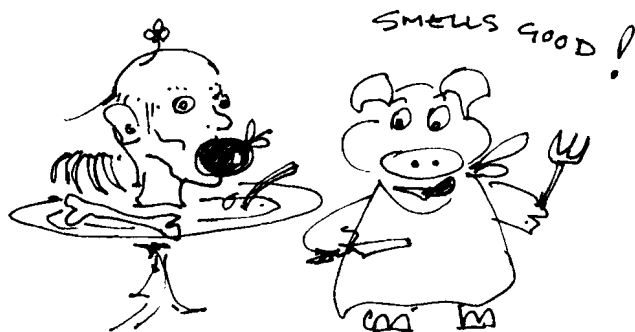
The bush telegraph worked well for me for a while and then I managed to land this "Burdekin Library" commission. The window is six metres high by 600mm wide and doylegged at the

top. My work could be described as "bush eclectic". I do something of everything I can - orindigenous glass crafting - to go along with the architecture of owner built houses. My flat panels reflect the taste of clients, their houses and their incomes. Not too many well leeled clients at that. Mostly on the lower end of the income scale.

I have a reasonable background (self taught) in the kiln side of glass work. I do quite a bit of experimenting in this field of hot glass. My latest panels incorporate quite a bit of fused assemblages. To round of my current level of skills, I feel a small pot furnace (suitable technology to a bush environment) where if I felt like making some 3 dimensional objects that I could not make in the kiln, would be ideal. Regarding tools - I do have a 240V-4KV a diesel generator, oxy/acetallene gear and some power tools etc. My L.P.G. fired kiln is ceramic fibre lined. I easily get 2 firings a day. People like my kiln work especially the bowls. As for my sculptural work, chandeliers and lamps, they have received a mixed reception. I enjoy using a glass/wood, glass/steel combinations.

Since the "Burdekin Library" commission, work has picked up dramatically and I now have enough commissions for the balance of this year. I was trying to get down south to meet other glass people, but it will now have to wait until the "Sydney Ausglass Conference". While there, if possible, I'd like to arrange for a brief apprenticeship period for myself with one of the "hot glass freaks". In the meantime I'll keep in touch, if you guys will. Letters are an important means of communication for me. Thanks again."

Gary.



CRAFTS BOARD OF THE AUSTRALIA COUNCIL - GRANTS - GLASS

Currently, with the Board's view that developments in wood, textiles, leather and GLASS, requiring priority attention. Glass grant applications have a success rate of over 50%.

General Information

The Crafts Board splits its \$1.4 million budget roughly into thirds. With "Individual Grants" for 1982/83 totaling \$478,795. The other areas receiving each 1/3 of the Board's budget are "The Craft Council Networks", and "Education Exhibitions Projects".

The Board considers applications from individuals twice yearly. In the first round of applications 1983/84 financial year, the Board considered 227 applications from individuals of which 74 were approved totaling \$414,231.

Of these 74, twelve were glass workers. They are:

- Tony Hanning - \$9,348 for 6-month workshop experience with Paul Marioni in U.S.A. on flat glass and glass casting.
- Ede Horton - \$6,000 to study architectural stained glass in Germany and U.S.A.
- Con Rhee - \$9,600 for development of blown and non-blown glass mosaic.
- Graham Stone - \$10,000 to work towards exhibitions at M.G.M. Gallery in Melbourne and the Glass Artists Gallery in Sydney.
- Anne Hand/
Nick Mount - \$6,500/\$3,300 respectively - for Crafts Training Grant.
- Robert Bind - \$6,500 Crafts Training Grant to train with David Wright.

- Brian Hirst - \$8,000 to develop an electric glass furnace.
- Michael Keighery - \$9,000 to develop a mixed-media workshop.

-
- Riverland Regional Cultural Trust - \$3,500 fees for Cedar Prest to work with the community on stained glass windows.
- City of Knox - \$7,500 salary for Genay Cumins to execute 12 stained glass panels with local community groups.

For information on grant applications contact:

The Secretary,
Crafts Board,
Australia Council,
P.O. Box 302,
NORTH SYDNEY. N.S.W. 2060
Phone: (02) 923 3333

Brian Hirst

QUESTIONNAIRE - PART I

- 1) Glass artist's name
- 2) (a) How long have you been working/specialising in glass?
(b) What is your area of specialisation? E.g. hot/cold/flat, please give specific details.
- 3) (a) How did you first become interested in the medium and what constitutes its special appeal for you?
(b) What did you do before becoming involved in glass art. Where and with whom did you study/train?
- 4) (a) What are the main sources of inspiration and/or stimulus for your work?
(b) Whose work has most influenced or inspired you?
(c) Who do you consider the three most important glass artists working today?
- 5) (a) Could you briefly state your working philosophy and aspirations. (Please use separate sheet if necessary)
(b) To what extent does visual research (drawing etc.) play a part in your creative process?
- 6) Please briefly describe the main phases of development in your work.
- 7) What possible directions can you envisage in the future:
 - (a) In your work in glass
 - (b) In other media
 - (c) For the Glass Art movement?

PART II

- 8) (a) Do you make a living from your glasswork?

- (b) If not, what else do you do (e.g. teach, design, other)?
- 9) (a) Do you work alone?
- (b) If not, how many are you and on what basis do you collaborate (e.g. partnership, co-operative, other)?
- (c) Do you plan to expand your operation?
- 10) What proportion of your time is spent on:
- (a) Actual production. How many hours per week does this constitute overall?
- (b) Administration
- (c) Promotional activities
- (d) Visual research
- (e) Other work-related activities
- 11) Please describe your personal working methods discussing those techniques (e.g. making, decorating, assemblage, finishing etc.) which are of particular interest to you; particular problems and pleasures you experience working in this medium.
- 12) What proportion of your work is:
- (a) Fine art
- (b) Functional/decorative
- (c) Architectural
- (d) Other?
- 13) (a) How do you market your work (e.g. wholesale, retail, craft fairs, exhibitions)?
- (b) To what extent do you control the way your work is displayed and/or promoted?
- 14) What are your views on the way in which your work is handled by:
- (a) The galleries
- (b) The museums
- (c) The collectors
- (d) The media

- 15) Please supply a c.v. listing major exhibitions where your work may be seen and/or bought, also any graphic material (catalogues, postcards etc.) that you can spare.

PART III

- 16) (a) How much studio space do you have and how is the work-space organised?
(b) Do you build your own equipment, or buy it in?
- 17) If hotworking (or kiln-working) please give details of the following:
(a) Furnance(s) - type and capacity (fuel)
(b) Annealing oven(s)/kiln(s) - type and capacity (fuel)
(c) Glory hole(s)
(d) Finishing equipment
(e) Other
- 18) If you melt batch or cullet:
(a) What type?
(b) Can you give any recipes (for publication under your name)?
(c) Do you use bought in colourants (e.g. Kugler, Plowdens, other), or do you mix your own?
- 19) If coldworking, please give details of your equipment (cutting, sandblasting, acid etc.)
- 20) Do you have any recommendations regarding:
(a) Items of equipment
(b) Particular manufacturers
(c) Health and safety precautions/hazards
(d) workshop layout?
- 21) Any additional information?

"STUDIO GLASS BOOK"

Peter Layton, Chairman of British Artists in Glass (B.A.G.) has written wanting information for a book on international glass. The following is a compressed copy of Peter's questions which, in the original form, took seven foolscap pages. Please complete the questions as fully as possible and return to:

Peter Layton,
B.A.G.,
109 Rotherhitle Street,
London SE 16
ENGLAND

Also include 2/3 good colour transparencies and/or black and white photographs of reproduction quality.