



AUSGLASS

The Australian Association  
of Glass Artists



# \* FROM THE PRESIDENT \*

Dear Friends,

The 4th National Ausglass Conference is looming fast; January is just arround the christmas corner and organizational work in Sydney is frantic.

Our tireless convenor, Pel Fesq, is channelling our energies into ensuring the conference is exciting and well organized. After seeing the name "Mr Pel Fesq" on so many letters, a nameless member of the executive composed the following

"PEL  
IS A  
GEL".

The only improvement I could make to Brian's literary masterpiece is to say that

"PEL  
IS A  
HELL  
OF A  
GEL".

Please note Pel's letter in this newsletter regarding registration, notification for lunches and other catering arrangements. Your speediest response will help us enormously.

At the time of writing this, vacancies still exist in many of the workshops but they should fill rapidly. While this will be the last newsletter before the Conference, participants in the workshops will be notified of their place and any requirements in late December. For those attending the Conference, full session outlines, speakers biographies etc will be available in early January.

I would like to stress the importance of the members & students exhibition to coincide with the conference. Your support (& early indication) is essential in ensuring these shows are representative surveys of Australian Glass. Both shows will also be documented as a record of who is doing what in early 1985.

A lot of consideration has gone into the Conference format. To facilitate discussion, the Conference is surveying contemporary glass in Australia and New Zealand. A global perspective will be provided by guests: Jochem Poensgen (Germany)  
Durk Valkema & Anna Carlgren (Holland)  
Clifford Rainey (U.K.)  
and Lloyd Herman (U.S.A.)

Against this backdrop, sessions are designed to lead discussion into speculation on the future of Australian Glass and how we, as individual artworkers, see ourselves in the future. The Conference is planned to be an active discussion & its success will be based on your active involvement.

Two active steps you can take before the Conference are, firstly, to register as soon as possible and, secondly, to bring to the Conference the experience of a happy and fun filled christmas.

Until January  
Michael Keighery,  
PRESIDENT.

Regards

MICHAEL

There were 6 exhibitors from Australia, Maureen Cahill (who also attended the opening), Michael Keighery (who almost got there), Warren Langley (who was there 2 months earlier), Klaus Moje, Klaus Zimmer and Brian Hirst (yours truly who couldn't believe he was there - I experienced "Culture Shock" for a week). While our New Zealand neighbours had four exhibitors - Holy Stanford, Mel Simpson, Robert Middlestead and Tony Kupfer. The last two being present on the 14th September.

The glass in "Glass '84 in Japan" was of a very high standard. With some large Czechoslovakian sculptured pieces and some American artists like Littleton, Ben Tre, Carlson etc. It was great to actually see these textbook pieces often done with extraordinary technique in the real. Not behind museum cases.

So it was with pride that I accepted the prestigious Suntory Museum Prize (¥200,000 = A\$1,000) on Klaus Moje's behalf. It was awarded to Klaus' mosaic glass bowl entitled "My Geometric Garden" 48 x 7 cms. The Japan Glass Artcraft Association gave its major prize of ¥300,000 to Yumiko Yoshimoto for her large flameworked piece called "The Skyscraper".

The Australian and New Zealand glass was received very well by Japanese and overseas artists and public alike. Maureen Cahill and I showed an extensive cross-section of Australian glass; including student works at the glass exhibition, private galleries, studio glass artists and one of the Japanese Universities. I hope that this has strengthened the ties between both countries in the glass field and other glass exhibitions will eventuate both in Australia and Japan.

After Tokyo our party moved on to Kyoto. Hoping that we were leaving the frequent earth tremors behind.

In Kyoto I visited Mr Fukanaga, Curator at the Museum of Modern Art in Kyoto, who I had met 3 years earlier in Sydney. When he was selecting glass for Contemporary Glass - Australia, Canada, U.S.A. and Japan. Unfortunately I wasn't able to see the museum's glass collection because as Mr Fukanaga explained, "..... his building was broken". But I was able to see another part of the museum.

"Contemporary Jewellery - The Americas, Australia, Europe and Japan" was selected by Mr Fukanaga.

I went to Osaka while in Kyoto and met Kazuko Eguchi, known to a number of us here in Australia who were fortunate enough to meet her when she visited Australia 2 years ago. Her piece in the "International Directions" was 2 large bent sheets of glass and a glass umbrella. She toured with Robert Middlestead (New Zealand) and I through 2 small glass factories. One in the morning that had some 20 glass blowers making tumblers. The head of this factory teaches Kazuko to blow glass on Sunday mornings in a once-a-week class. While in the afternoon we visited another factory that produces lampshades, and until lately some blown sheet glass. Kazuko makes her exhibition pieces with the assistance from one of the workers at this factory. It was a very interesting day again and the hospitality of the Japanese was quite astounding. I hope we can return it to Kuzuko when she comes to Australia to study for 6 months at C.I.T. in Melbourne.

In one of the railway stations we were in that day, we came across a large mural by Ludwig Schaffrath, the famous German glass artist. I was fortunate to meet him in my return to Tokyo in the "Glass '84 in Japan" exhibition where he had come to see the work after arriving in Tokyo the previous day to supervise the installation of another 2 of his works. He made favourable comments on the exhibition, and was a very interesting person to talk with. As it was his 12th visit to Japan over many years.

Before I left Tokyo, I went to the Iwata Glass Co. It had some 25 glass blowers making studio-type glass and commercial lampshades. It was a very modern factory and the major point of interest for me was the electric glass furnace. My own electric furnace had just had its first firing with some problems I might add, before I left for Japan.

In all I considered the trip very successful and I wish to thank the Crafts Board of the Australia Council for their assistance, Ausglass, and of course the Japan Glass Artcraft Association for making it possible.

*B. Hirst.*

BRIAN HIRST

# YOUR INFO TIME

## ADHESIVES

# 1

### Experimenting with Glues for Glass

Introduced to 3 glues, but only tested 2. The 2 are:

- Loctite 358 which is a specialised glass bonding adhesive.
- Silicone window and glass sealant.

Untested:

- Araldite - still have information on it.

### Loctite

- Specialised adhesive, but does other materials and glass.
- Any surface to be glued should wipe with alcohol i.e. ceramics.
- Cures by ultra violet light and allow to dry. Only the glue sealed from the air will cure the rest stays tacky. Would take about 1 week to cure if left outside in sun whereas under U.V. light only takes a couple of minutes. 5 minutes is like a few years of outside sunlight conditions. If left too long the glue tends to discolour, slightly yellow or would occur naturally outside in a great number of years.
- Loctite is in special yellow bottle that cuts out 99. something % of U.V. light so should never be left open around the lamp. It's also permeable so should never be changed into glass etc.
- Can get an activator which is sprayed on both surfaces to be glued, the border is then added and it sets it off like U.V. light. Messier and more hassle.
- The lamp puts out infra red as well as U.V. and some glasses absorb I.R. and expand. Put under a lot of pressure which could cause cracking. Use less extreme lamp for less time.
- Organically based glue so can't stand extreme temperatures,

but is quite heat resistant up to 110<sup>o</sup>c. It later carbonises.

- In uncured state excess adhesive can be wiped off with alcohol. In cured state its almost impossible unless take it to it's heat limits and pry apart.
- Shelf life minimum of 1 year. Glue removed from the container may be contaminated so excess can't be returned to container.
- Isn't overly toxic unless its got in the eyes. Excessive or repeated skin contact may cause dermatitis.
- Can't thin the adhesive down to introduce stress.
- There is another loctite '350' which is better for heat and humidity i.e. dishwasher.

Applied and cured the same way as '358'.

- Special surfaced cured loctite '363' more like resin, but needs a much stronger U.V. light which can be very dangerous to the eyes and also very expensive \$2,000.

Loctite '358' is a great general purpose glue for glass. Good for work that is exposed to the elements i.e. humidity and long term heat. It's reasonably clear, highly viscose and very strong.

It's downfalls are that it's not very flexible, it's hard to apply evenly on large areas, and its expensive. Also if a mistake is made once its cured its virtually impossible to fix.

### Silicone

- Adheres to most glass, most woods, ceramics, canvas and rubber.
- Flexible waterproof seal.
- Can only be applied to clean, dry surfaces.
- Cures due to exposure to air. It forms a skin in 5 minutes, is cured enough to touch within an hour and is totally cured in 24 hours.
- If misapplied it can be removed with alcohol before it is cured.

- The cured glue can be scraped off, but it is difficult. It's best to smooth it within 5 minutes of application using spatula dipped in mild detergent.
- Has a shelf life of 1 year maximum, but the entire contents should be used within one year of it being opened.
- Can be applied by gun or by hand. It comes with a nozzle with a tip which can be cut to the desired size.
- Once used the cap is replaced and the glue in the nozzle is allowed to cure then just pulled out.
- It is waterproof, but isn't recommended for underwater use on any porous material. Would be O.K. for fish tanks and terrariums.
- Guaranteed against drying out cracking and crumbling for 20 years.

Silicone is a good glue for edges and is more a sealant than to glue flat areas together because it is too thick to draw out evenly. It's great on anything that needs a flexible waterproof seal.

Its downfalls are its milky white colour and the length of time it takes to cure. Actually I shouldn't say downfall because these characteristics could be advantageous at times.

### Araldite

- Is an epoxy resin.
- Good adhesion to various substrates.
- Over 400 different types, but the general purpose is best for glass.
- Slight flexibility.
- Effective up to 60<sup>o</sup>c above that it breaks down into properties.
- Expands and contracts without causing stress which is good on 2 flush surfaces. Loctite doesn't has a natural elasticity.



- Araldite contains 2 products which have to be mixed. A resin and a hardener. Depends on product as to the amounts.
  - Takes 24 hours to cure at room temperature. Quicker with a heat up to 30<sup>o</sup>c. Warming the surfaces also gives a better, clearer bond.
  - Once cured it can't be returned to the separate materials, the original states, because epoxy-resin is a thermo plastic.
  - There's a solvent made to remove the excess glues. 'Eposolve 299' doesn't react with metal and removes excess from cured state too.
  - Surface preparation is important with this product because it needs an abraded surface on which to stick. Rubbing with emery paper. This is no good when a high gloss finish is wanted because the clarity of the gloss is gone. It can take more stress this way.
  - Shelf life in excess of 3 years, but recommended at 3.
  - Araldite exposed to U.V. light yellows in a few weeks. In years it begins to breakdown in a film forms, then it chalks and then breaks down completely.
  - Can get a protective coating to stop this occurring. "Acrylic Topcoat LC 263". By applying 2 coats it stops U.V. light from passing through the epoxy. Chlorine would break it down though.
  - Epoxy hardener is more toxic than the resin though neither are bad. There are fumes and it can be dangerous to skin and eyes etc.
  - Can get a 5 minute super strength araldite which is waterproof in a terrarium and aquarium situation.
  - Can be coloured with special pigments made in all colours. Added when mixing the resin and hardener.
- Also with solvent there's ease with which mistakes can be made right.

Araldite good for bonding glass that needs to take stress, flush

surfaces, also for bonding edges for waterproofing and for use where colour is wanted in the glue. Possibility of being colour for loctite too.

Not good to use when high degree of clarity is needed because not clear and because of surface preparation. No good for situations of high prolonged heat.

Test piece with loctite at  $750^{\circ}$  in kiln 8. Hoping to achieve similar burnt orange, yellow, brown colours as in piece taken to  $400^{\circ}$ .

#### Tests done so far for glues (Loctite and Silicone)

- 1) Spot glued on thin sheet glass.
- 2) Spot glued on thin sheet glass and thick.
- 3) Spot glued on thin sheet glass (8 sheets), layered, clipped and finished.
- 4) Glue thinly drawn with cardboard (thin sheet).
- 5) 4 panels thin glass sheet glued onto larger thin panel by thinly drawing with cardboard.
- 6) Glue thinly drawn with cardboard then hole sandblasted through.
- 7) Sandblasted one inner surface of thin sheet then spot glued.
- 8) Sandblasted both inner surfaces of thin sheet then spot glued.
- 9) Small square coloured glass (soda), spot glued onto thin sheet glass.
- 10) Thin sheet spot glued then taken up to  $400^{\circ}\text{c}$ .
- 11) Thin sheet glass box made.
- 12) Thin rods glued onto thin sheet lengthwise and by end.

- Silicone edge much sharper.
- 8) Same as above.
  - 9) With opaque glass either are as good.
  - 10) Loctite burnt a brown, orange, mustard colour because organically based and so carbonizes at high temperature. Parts seem to have spread as if glue has moved, but still a definite line where glue was seems to have remain stuck.
    - Silicone remained clear - milky white seemed to have guitinized. Not stuck as well because breaks down properties of the rubber. Seems to have expanded the rubber slightly.
  - 11) Silicone better for edges that need to be water resistant because is a sealant and has elastic rubbery properties, whereas loctite is a thin hard glue.

Edges must be very precise fitting because loctite cures an aerobically so any gaps can't be filled in with glue as won't set. This is what happened to ours.
  - 12) Silicone is easier to fix because thicker, but loctite much neater and stronger. Silicone will still wobble with the canes attached by their ends.

JACQUI ARCHER,  
SYDNEY COLLEGE OF THE ARTS,  
GLASS DEPARTMENT.

NOVEMBER, 1984



## Results of Tests

- All were tested for stress because some glues bind together so tightly that cause stress. Has been known to happen with loctite, but in our tests no stress was present.
- 1) Loctite neater because relatively clear and more closely bonded.
  - Silicone more visible, milky white in colour.
- 2) Same as above.
- 3) Causes optical effects.
  - Loctite where glued it's drawn so close that it's more like one block than layers of glass.
- 4) Loctite draws well because much thinner. Small area easier to do because less change of air bubbles. Drawing better than spot glueing in many situations because uniform and can't see glued area.
  - (i) 2 sheets of glass glued with loctite came apart when scored twice. One was reglued and returned to U.V. light where it stuck. The other
  - (ii) Was returned to the U.V. as it was appeared stuck, but broke apart again.
  - Silicone has big air bubbles and drag marks and is a slightly milky colour. Thicker glue and much more efficient to spot glue. Not meant for glueing large surfaces rather corners and edges.
- 5) Hard not to trap air bubbles on such a large surface area and can see streak marks, but loctite best to use in such situations because clearest, thinnest and strongest bond.
- 6) Glass remained together, but grit got in between the 2 sheets with both loctite and silicone, more so with silicone.
- 7) Relatively clear circle of glue in contrast to sandblasted background.
  - Loctite circle clearer.

Araldite Adhesives - Ciba-Ceigy Australia Limited, 14 Orion Road,  
LANE COVE. N.S.W. 2066. Ph: 428 0222

Surface Preparation and Pretreatments

Degreasing: The removal of all traces of oil and grease from the surfaces to be bonded is essential. Decreasing by one of the 3 methods given below should be carried out even when the surfaces to be bonded appear clean.

Remove all traces of oil and grease as follows: Suspend in trichloroethylene or perchloroethylene vapour.

OR: Where a vapour degreasing unit is not available wipe the joint surfaces with a clean cloth soaked in clear trichloroethylene. Allow to stand for a minute or two to permit complete evaporation from the joint surfaces.

NOTE: This solvent is toxic both in liquid and vapour form. The place of work must be well ventilated and no smoking should be allowed while vapour is present.

OR: Scrub the joint surfaces in a solution of detergent (e.g. Teepol) or, for metals only, immerse or spray in a suitable alkaline degreasing agent. Wash with clean hot water and allow to dry thoroughly - preferably in stream of hot air, e.g. from a domestic hairdryer.

Ultrasonic degreasing has been found to give excellent results when pretreating very small components. Trichloroethylene, acetone, methylene chloride, tetrachloroethylene, etc. are good decreasing agents. Alcohol, gasoline (petrol) and paint thinners are not.

To find out whether a surface has been properly degreased, drip distilled water onto it. If water forms a film, the surface is free from grease. If it forms drops, the surface will have to be degreased again more thoroughly (reliable except with anodized

light alloys).

Abrading: Lightly abraded surfaces give a better key to adhesives than do highly polished surfaces. Properly abraded surfaces show no smooth, polished areas.

Abrasion treatment should be followed by a second degreasing treatment. This will also ensure the removal of loose particles.

Acrylic Glass (Plexiglas, Perspex, Resartglas etc.): Degrease with detergent solution. Roughen with emery cloth or by grit-blasting, and remove all dust particles with a dry-air blast or a non-colouding solvent such as methanol.

Glass and Silica: Degrease thoroughly. Better still, grit-blast until matt or abrade with carborundum water slurry, dry and degrease. Then either heat for 30 minutes at 100°C and apply the adhesive before the glass cools to room temperature, or apply a silane primer at room temperature (e.g. 2% silan 186 in acetone)

Glassfabric laminates:

Epoxy/glass: Degrease, abrade with emery cloth or steel wool, and degrease again.

Polyester/glass: Degrease, abrade down to the glass with emery cloth, degrease with a proprietary aqueous detergent, and dry.

Coefficient of thermal expansion  $10^{-6}$  mm/mm°C - 0.5 (silica glass)

-----

Which type of araldite adhesives to use with Glass and silica?

Hot-setting Adhesive. Liquid (solvent-containing) Araldite AZ15; HZ15 Rigid

- High bond strength (Nature of fully cured joint)

Cold-setting Adhesive. Liquid. Araldite AY103; HY956 Rigid

(Nature of fully cured joint)

- High bond strength

Cold-setting Adhesive. Free-flowing paste. Araldite AW106; HV953U (Nature of fully cured joint) Flexible

- Excellent bond strength

Cold-setting Adhesive. Past (gap filling) non sandable. Araldite LC125; LC125. Rigid (Nature of fully cured joint)

- High bond strength

Cold-setting Adhesive. Liquid. Araldite AW134 semi-rigid HY994 (Nature of fully cured joint)

- High bond strength

Cold-setting Adhesive. Paste (gap filling) High temperature resistance. Araldite AV138M, HV998. Nature of fully cured joint. Semi-rigid.

- High bond strength

Cold-setting Adhesive. Free-flowing paste. Araldite LC214; LC214. Nature of fully cured joint. Flexible

- High bond strength

Cold-setting Adhesive Liquid. Araldite LC219; LC219. Nature of fully cured joint. Flexible

- Adequate adhesion

Cold-setting Adhesive. Paste (gap filling) sandable. Araldite LC230; LC230. Nature of fully cured joint. Rigid.

- High bond strength

Cold-setting Adhesive. Liquid Marine Application. Aerudux 185; HRP155. Nature of fully cured joint. Rigid

- Not recommended for use with this material.

Cold-setting Adhesive. Liquid. Permabond 910. Nature of fully cured joint. Rigid

- High bond strength

## Notes about Araldite AW106; HV953U (Hardener)

### Properties:

Mixing Ratio:                Resin 5  
by weight                    Hardener 4  
by volume                    Resin 1  
                                  Hardener 1

Usable Life at 25<sup>o</sup>c minutes: 45-60

coverage g/m<sup>2</sup>: 220-380

Minimum cure time hours:	15 <sup>o</sup> c	48
	25 <sup>o</sup> c	24
	60 <sup>o</sup> c	1
	100 <sup>o</sup> c	20 minutes
	150 <sup>o</sup> c	5 minutes

Tensile Shear Strength (MPa): 12-32

Operatint Temperature<sup>o</sup>c: 60 to +60

colour of the glue line: Translucent, Amber

The usable life of the resin/hardener mixture depends upon the total amount of the batch and on the processing temperature. For a 100g batch it is about 2 1/4 hours at 20<sup>o</sup>c and about 85 minutes at 30<sup>o</sup>c.

Araldite glues may be coloured with pigment pastes - a range of colours are available including red, blue, white, green, yellow, brown, beige, orange/red, and red ochre. Most of the colours at college are translucent, though some are opaque. The colours are easily added to glue mixture - a small amount only is needed.

A colour test was also done by glueing celephane between 2 pieces of glass.

### Notes on glues

When using glues (e.g. to stick a stem to a base) adequate preparation must be done. After thorough cleaning (lint-free cloth helpful) check to see if a support is needed. Most glues need at least 24 hours to cure properly and are not secure to



touch for a minimum of 1 hour. Therefore make a simple construction to support your glass pieces in the position required (e.g. a piece of foam with a rig cut into it may support the stem so it would stick to the base at the required angle). This will eliminate the need to hold a loctite piece when under the U.V. light if you do not have gloves, or ensure against accidental movement.

Silicone is best used as a sealant. When constructing corners or box the most secure method may be to join with loctite, let cure then seal with Silicone.

Silicone (and other glues) can be very messy and ruin the surface of your glass. As it is very hard to clean excess or unwanted glue away once it has cured (though it may be peeled or scraped off with a razor blade) the best is to be extremely careful in application. e.g. when making a box tape all areas where glue is not wanted with masking tape. Leave only the areas to be joined. The tape can be taken off when glue has cured.

#### Silicone (Shelleys. Window and glass sealant)

It will adhere to glass, most woods, masonry, ceramics, canvas, rubber and other household materials, forming a permanently flexible waterproof seal.

Surface preparation: Surface must be clean, dry and free from soap, oil, grease, flaking paint and old sealant. It cannot be painted over as the paint will not adhere.

Curing: The sealant will form a skin in 5 minutes and cure to touch in 1 hour. Fully cures in 24 hours.

Should be used within 6 months. Dow Corning Window and Glass Sealant is guaranteed against drying out, cracking or crumbling for 20 years.

Price for 75g tube was \$4.75.

Loctite TDS358e

- . Very fast curing.
- . Clean, transparent and strong durable bonds between glass/  
glass or metal/glass substrates.
- . Positioning is possible until U.V. light exposure is applied.
- . Easily applied by convenient ready to use package or automatic-  
ally with commercially available equipment.
- . Single component adhesive system, no mixing, long shelf life.
- . No heat or activators required.

FIONA COCKBURN,  
SYDNEY COLLEGE OF THE ARTS,  
GLASS DEPARTMENT.

NOVEMBER, 1984

## GLASS CASTING USING THE LOST WAX PROCESS

During the Melbourne Ausglass conference of 1981, Stephen Skillitzi demonstrated and presented a paper on electroforming of copper and nickel onto glass surface.

Similarly, the techniques of lost wax casting of glass, either directly onto preformed glass or via kiln crucibles, need a "show and tell" approach plus back up written technical/proceedural data to be fully appreciated. It is anticipated and hoped that this presentation during the 1985 conference of these casting methods will prove to be of more relevant for Ausglass members than the Electroforming Lecture of 1981 has been.

As a few readers will recall, these lost wax casting techniques were used in work exhibited at Expo '84 and the Glass Artists Gallery by Skillitzi.

There are of course other Australian glass artists personally familiar with lost wax glass casting and also one might assume lost cast glass being made in the more anonymous period prior to the Studio Hot Glass Movement's 1971 Australian 'renaissance'.

Relevant information about those individuals' work should be of interest to all Ausglass. Any contributions???

S. SKILLITZI

# AUSGLASS '85 conference

## INFO.

Jochem Poensgen Workshop (5 days, January 22nd-26th) will be a design based workshop for architectural glass work for advanced people only. Selection for the workshop will be done by Jochem Poensgen from slides (3) sent to Ausglass by people wanting to be involved. Number of places 12.

### JOCHEM POENSGEN

Born	Dusseldorf (FRG), 1931
Currently	Dusseldorf (FRG) Artist, Designer, Educator, Art Critic
Education	Self-taught
Exhibitions (selected)	
1984	Skulpturen in Glas, Kornschutte, Luzern (Switzerland), and Villa Reale, Monz (Italy)
1984	Die Glasmalerei-Werkstätten Hein Derix, Niederrheinisches Museum, Kevelaer (FRG)
1984	Image/Light/Structure, Michigan Glass Month, Pontiac, MI (USA)
1984	Pichuck Glass, Nicolaysen Art Museum, Casper, WY (USA)
1983	Neues Glas in Deutschland, Kunstmuseum Dusseldorf, Dusseldorf (FRG), and Kestner Museum, Hannover (FRG)

1978 Glass/light, An International Exhibition of Stained Glass, Royal Exchange, London (England)

Commissions  
(selected)

1984 Chapel, Ytterlannas/Angermanland (Sweden)  
1984 Chapel, Kolping Family Recreation Centre, Olpe (FRG)  
1984 Chapel, Old People's Home, Heiden (FRG)  
1983 Foyer, Policy Academy, Munster-Hiltrup (FRG)  
1982 Chapel, Old People's Home, Rumeln-Kaldenhausen (FRG)  
1981 Chapel, Hospital, Davos-Wolfgang (Switzerland)  
1981 Synagoge, Krefeld (FRG)  
1980 Church, Knivsta/Uppland (Sweden)  
1980 St. Mauritius, Nordkirchen (FRG)  
1980 Mid Glamorgan Crematorium, Bridgend (Wales)  
1979 St. Josef, Ahaus (FRG)  
1979 St. Johann-Nepomuk, Hovelhof (FRG)  
1978 Parish Church, Schopfheim (FRG)  
1978 St. Helena, Barlo (FRG)  
1977 Chapel, Hospital, Ahaus (FRG)  
1977 St. Michael, Wachtendonk (FRG)  
1977 St. Georg, Bleibach (FRG)  
1977 Catholic Church, Dundenheim (FRG)

Publications  
(selected)

1984 "Bildkunst im Kirchenraum" in: "Bild im Raum", Munich (FRG)  
1984 "About the Benefits of Daydreams" in: STAINED GLASS, Volume 79, Number 2  
1984 "Ludwig Schaffrath - zum 60. Geburtstag/for his 60th Birthday" in: NEUES GLAS/NEW GLASS, 2/1984  
1984 "Symbiose von Glas und Architektur/Simbiosis of Architecture and Stained Glass" in: NEUES GLAS/NEW GLASS, 1/1984  
1983 "Zur gegenwartigen Situation der Glasmalerei in Deutschland/On the present Situation of Glass-painting in Germany" in: "Neues Glas in Deutschland/New Glass in Germany", Dusseldorf (FRG)  
1983 "Die Geschichte vom glucklosen Pfefferkuchenbaker oder dem rechten Verstandnis der Glasmalerei" in: DAS MUNSTER, Volum 36, Number 2 (English summary)

- "Architectural Glass - Reflections on an Exhibition"  
in: NEUES GLAS/NEW GLASS, 2/1983
- 1983 "Licht - Farbe-Glas: Glasfenster von Ed Carpenter/  
Light - Colour - Glass: Architectural Glass by  
Ed Carpenter" in: NEUES GLAS/NEW GLASS, 2/1983
- 1983 "Glasmalerei in Deutschland - öffentliche Kunst  
unter Auschluss der Öffentlichkeit" in: Exhibition  
Catalogue, Augustinermuseum Freiburg (FRG)
- 1982 "The Possibilities of Architectural Stained Glass"  
in: THE LEADLINE, Volume 7, Number 1
- 1981 "Glas & Architektur" (+ English Translation) in:  
NEUES GLAS/NEW GLASS, 4/1981
- 1981 "The Justified Fear of Architects" in: GLASS ART  
SOCIETY JOURNAL
- 1981 "In Praise of Accepted Limitation" in: GLASS ART  
SOCIETY JOURNAL

Literature  
(selected)

- 1984 Lutz Haufschild "German Architectural Stained Glass  
1984" in: STAINED GLASS, Volume 79, Number 2
- 1983 Helmut Ricke "Neues Glas in Deutschland/New Glass in  
Germany" in: "Neues Glas in Deutschland/New Glass  
in Germany", Dusseldorf (FRG)
- 1983 Lutz Haufschild "Architectural Stained Glass" in:  
ARCHITECTS FORUM, 1/1983
- 1983 NEW GLASS REVIEW 4, Corning Museum of Glass,  
Corning, NY (USA)
- 1982 Lutz Haufschild "Architectural Glass in Germany:  
Thoughts on its Development and Influence" in: THE  
LEADLINE, Volume 7, Number 1
- 1982 Lutz Haufschild "The Pilchuck School - Teaching  
What Cannot Be Taught" in: STAINED GLASS, Volume  
78, Number 1
- 1982 Kenneth von Roenn "The Development of Contemporary  
German Glass and its Influence on American Artists"  
in: NEW WORK, Number 7/8/9
- 1981 Exhibition Catalogue "Contemporary German Glass in  
Australia", Sydney (Australia)
- 1981 Robert Sowers "The Language of Stained Glass",  
Forest Grove, OR (USA)

- 1981 Stuart Reid "Architectural Glass as Environmental Art" in: NEW WORK, Number 4/5/6
- 1980 Martin Harrison "The Development of Contemporary Stained Glass in Germany" in: THE LEADLINE, Volume 6, Number 1
- 1980 Hans H. Hofstatter "Neue Glasmalerei in Deutschland" in: DAS MUNSTER, Volume 23, Number 3
- 1980 Amber Hiscott "Glass Masters" in: CRAFTS MAGAZINE, Nov./Dec. 1980
- 1980 Exhibition Catalogue "Glass Masters", Welsh Arts Council, Cardiff (Wales)
- 1979 Patrick Reyntiens "Elements of Architecture: The Window" in: "Decorative Art and Modern Interiors", London
- 1979 Brian Clarke "Architectural Stained Glass", London
- 1979 Exhibition Catalogue "Glass/Light, Festival of the City of London," London

Collections Hessisches Landesmuseum, Darmstadt (FRG)  
 Städtisches Kunstmuseum, Dusseldorf (FRG)  
 Museum Schlob Lembeck, Dorsten (FRG)  
 Augustinermuseum, Freiburg (FRG)  
 Victoria & Albert Museum, London (UK)

#### Teaching

- 1984 Artistic Director of "Architectural Stained Glass Seminar", Kevelaer (FRG)
- 1983 The Pilchuck School, Stanwood, WA (USA), Faculty
- 1983 W.G.I.H.E. (Faculty of Art and Design), Swansea (Wales), Visiting Fellow
- 1983 Oregon School of Arts and Crafts, Portland, OR (USA), Workshop
- 1983 Artists in Stained Glass, Toronto, Ontario (Canada), Workshop
- 1982 The Pilchuck School, Stanwood, WA (USA), Faculty
- 1982 Philipps University (Institut für Kirchenbau), Marburg (FRG), Visiting Lecturer



Ausglass . . . The Australian Association of  
Glass Artists

## The 4th National Conference

Dear "Comers-to-the-Conference",

I guess there had to be a blunder somewhere in the organisational works for Ausglass '85! Unfortunately, it went unnoticed until the conference brochure had been printed, that the cost of lunch each day had been included in the registration fee.

This jotting is to tell you that this is not so. The College charges \$3.50 per head for lunch each day. This usually includes a hot entree and as much cold meat and salad as you can eat, so it's pretty good value!

As you can imagine, we have to be able to let the College know how many people will be eating in their dining room for each meal. In order to help us do this, we have decided to issue tickets for the welcome B-B-Q, the Conference Dinner and Bush Dance, and lunches. The first two are, of course, included in your registration fee, but a book of lunch tickets (5) will cost \$17.50 per person. Please would you indicate on the enclosed form which of the gatherings you will be attending. If you want lunch tickets, please would you send your cheque with the form. All tickets will be issued when you register for the conference on Sunday, 27th January.

If you would like to bring a husband, wife or friend to the B-B-Q and/or the Conference Dinner and Bush Dance, we shall have to ask you to include a cheque for any non-conferee coming with you. The B-B-Q ticket will cost \$10 per head and the Dinner and Dance ticket will cost \$17 per head.



The Exhibition openings at the Crafts Council and Sydney College are included in the registration fee plus the cost of your guests.

We are sorry to bother you with all this form filling etc., but we hope that in the end it will make for a really enjoyable and smoothly run conference.

We look forward to seeing you all in January.

Best wishes,

PEL,  
CONVENOR, AUSGLASS '85

# **Ausglass '85**



## **4th National Conference of the Australian Association of Glass Artists**

**A conference to assess  
the development and to  
explore the future  
directions of glass art in  
Australia.**

**Workshops:  
Jan 21st-26th  
Conference:  
Jan 28th-Feb 1st**



AUSGLASS '85

TICKET ORDERS

LUNCH

I should like to buy a book/s of tickets @ \$17.50 each

WELCOME B-B-Q

I shall attend

I wish to buy ..... extra tickets @ \$10 per head

CONFERENCE DINNER & BUSH DANCE

I shall attend

I wish to buy ..... extra tickets @ \$17 per head

MEMBERS' & NATIONAL STUDENT SHOW OPENING

I shall attend

I shall bring ..... guests

CRAFTS COUNCIL GALLERY OPENING

I shall attend

I shall bring ..... guests

I enclose my cheque in payment for: Lunch tickets  
B-B-Q guests  
Dinner/Dance guests

TOTAL

---

---

NAME: .....

ADDRESS: .....

Please return this form and payment to:



Ausglass Conference Convenor,  
27 Thorne Street,  
EDGECLIFF. N.S.W. 2027

# letters ...

20th September, 1984.

Dear Cherry,

Thank you - the invitation to write to you is welcome. The concept of an open-forum newsletter needs nurturing.

In this busy life one hardly has time to breathe let alone discuss vital matters such as work and the timing of the universe with one's associates. Exciting things are happening - in glass, in art, and in the world at large. Amidst the optimistic gloom.

".... at a watershed ...."

Here then, a run-down on what I'm doing. In my new studio, my new "Glass Gallery" at Lane Cove. This is an open letter to all Ausglass members - and anyone else who may chance to read it.

Having elected to 'go public' I now suffer the benefits and the consequences.

Having chosen a certain path....  
And after all this, I may be wrong.

Nevertheless, I invite you - maybe you'll like it.

My stock at present includes work by Keith Rowe, Brian Hirst, Moshe Pleshett, Warren Langley, Nick Mount, Tony Hanning, Peter Goss, Stephen Morris, Richard Clements, Shirley Gibson, Mitchell Foley and Con Rhee. I also use the space to design and produce stained glass and leadlight, both commission and exhibition work, the odd detergent packet, and artworks in other media. There may be the occasional one-man show. There will, now and then, be exhibitions of work in media other than glass - primarily though perhaps not exclusively two-dimensional.

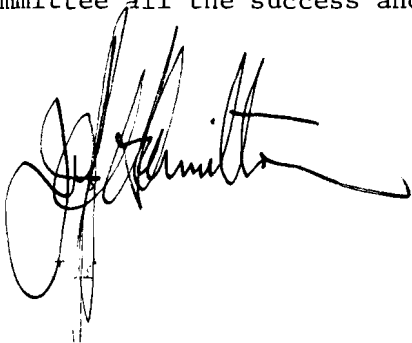
There will be an annual group show of glass artists, mid-year. Our first, 22nd July - 19th August this year, presented work by Maureen Cahill, Brian Hirst, David Wright, Keith Rowe, Shirley Gibson, Stephen Morris, Moshe Pleshett, Mitchell Foley, Warren Langley and three New Zealand artists: Peter Raos, John Croucher and John Abbott. Michael Keighery opened the show; his words of encouragement and enthusiasm were warmly received by the 200+ guests, who then sang a round of "Happy Birthday Dear Gallery" led by Chris Parkinson, a member of the Lane Cove Chamber of Commerce.

There is still much to do. At times almost too much.

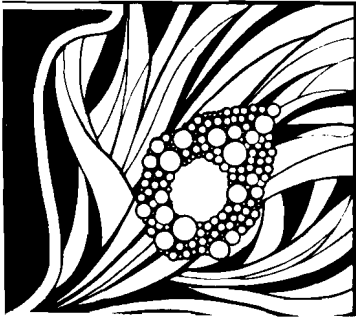
And now then one is struck by a burning inspiration which cannot be ignored. The commissions wait a little longer. Some of them even get impatient and disappear altogether. One can hardly blame them.

The nice thing about glass is that it is constantly exciting; centuries of history, yet right at the forefront of technological and artistic development. A constant stream of people come through my front door, expressing amazement - some at what they see, some at the mere fact that I am here at all, and surviving, many wishing to take part in some way in 'the Movement'. The nett result for me is a constant affirmation of my artistic philosophy, my deepening love affair with glass, my faith in the medium as a valid means of exchange of ideas and thus, a livelihood.

I look forward to participating in the Conference and wish the committee all the success and encouragement they could hope for.

A large, stylized handwritten signature in black ink, which appears to read "Jeffrey Ian Hamilton". The signature is fluid and cursive, with long, sweeping lines.

JEFFREY IAN HAMILTON



10 minutes? Sure

7.59 p.m.: Hi Cherry,

Mitch here, I was just imagining your smile as I read the Pigs message.... who I am? Where I am? Hard questions, to be sure. But, if we can skip the 1st, I'm in Brisbane working on a new job, 2 or 3 new jobs, actually - 2 churches, one in Sydney and one in Brisbane - St Stephen's Catholic Cathedral - a restoration job - I'll be employing 2 or 3 people to help on that - probably Queensland glass people and a new window for an old client in Sydney. Christ Church St Lawrence - yes with a \$100 design fee up front - this is a flat rate for all my design work over the last 3 or so years - never any trouble (8.06 p.m.) in fact people tend to take it much more seriously if they know they don't get anything for free - I also have 4 small private jobs on glass without lead, more in line with my artwork, and they still happily pay a design fee, except that I don't show them a design - I still work on one, but I tend to explain it to them and show glass ideas from my imagination to their's - they still pay for the time (8.11 p.m.) and I don't have any complaints.

Enclosed is a copy of my contract, which they also willingly sign. It seems to give them confidence in my work and general approach (8.13 p.m.). So. If they ask for a new design, which does occasionally happen, another \$100 - more time, more money. At first, I must admit, it was hard to ask for, but that didn't last, and the clients seem to expect it now (at least they do accept it, anyway).

Secondly the aspect of compromise. No Artist likes this word, and since I earn quite a good living from restoration, I tend to play up a bit at times - I definately do not compromise. There really is no need - if they like my work, as they usually do (I mean why else would they have come to me as opposed to anyone else) then they like my work!! Their place will be my latest (and greatest?) creation - I mean, it just depends on how you package it - y' know? (8.20 p.m.)

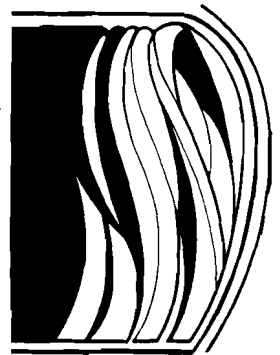
10 minutes eh? Well thirdly, how can Ausglass help me?

By employing a P.R. person or maybe talking to some one like Joe Eisenberg, who is interested to start an Art (glass?) Entropan - ontropenair? err an um, an arrhh well, you know - what I really hate is the way we have to use french bloody words in our language - that's what Ausglass could do - rewrite the dictionary and send around a parcel or maybe just a small block of chocolate. Oh yes! the other job - it's not quite official yet - sort of all, but if you know what I mean - I'm to start in November '84, as Glass Artist-in-Residence at the Sth Brisbane T.A.F.E. College, Ceramics Department for 2 years, doing among other stuff, research a design of studio glass equipment for the likes of us (broadly speaking). This is very exciting for me and I have gone a little bit bananas about it.

Your friend, Mitch.

See ya.....

P.S. Just a little bit, that is (bananas 8.33 p.m.)



- NON-DELIVERY 3. If the TAR isn't delivered in 30 days, Artist may compute "gross art profit" and Artist's 15% as if it had, using the fair market value at the time of the transfer or at the time Artist discovers the transfer.
- NOTICE OF EXHIBITION 4. Before committing the Work to a show, Purchaser must give Artist notice of intent to do so, telling Artist all the details of the show that Purchaser then knows.
- PROVENANCE 5. Upon request Artist will furnish Purchaser and his successors a written history and provenance of the Work, based on TAR's and Artist's best information as to shows.
- ARTIST'S EXHIBITION 6. Artist may show the Work for up to 60 days once every 5 years at a non-profit institution at no expense to Purchaser, upon written notice no later than 120 days before opening and upon satisfactory proof of insurance and prepaid transportation.
- NON-DESTRUCTION 7. Purchaser will not permit any intentional destruction, damage or modification of the Work.
- RESTORATION 8. If the Work is damaged, Purchaser will consult Artist before any restoration and must give first opportunity to restore it, if practicable.
- RENTS 9. If the Work is rented, Purchaser must pay Artist 50% of the rents within 30 days of receipt.
- REPRODUCTION 10. Artist reserves all rights to reproduce the Work.
- NOTICE 11. A notice, in the form below, must be permanently affixed to the Work, warning that ownership, etc., are subject to this contract, if, however, a document represents the Work or is part of the Work, the Notice must instead be a permanent part of that document.



AGREEMENT OF ORIGINAL TRANSFER OF WORK OF ART

Fill in names,  
addresses of  
parties

Artist:.....Address:.....

Purchaser:.....Address:.....

WHEREAS Artist has created that certain Work of Art  
("the Work"):

Fill in data  
identifying  
the Work

Title:.....Dimensions:.....

Media:.....Year:.....an

WHEREAS the parties want the Artist to have certain rights  
in the future economics and integrity of the Work. The  
parties mutually agree as follows:

SALE

1. Artist hereby sells the Work to Purchaser at the  
agreed value of \$.....

RETRANSFER

2. If Purchaser in any way whatsoever sells, gives or  
trades the Work, or if it is inherited from Purchaser,  
or if a third party pays compensation for its des-  
truction, Purchaser (or the representative of his  
estate) must within 30 days

- a. Pay the Artist 15% of "gross art profit", if any,  
on the transfer; &
- b. Get the new owner to ratify this contract by  
signing a properly filled-out "Transfer Agreement  
and Record" (TAR); and
- c. Deliver the signed TAR to the Artist.
- d. "Gross art profit" for this contract means only:  
"Agreed value" on a TAR less the "agreed value"  
on the last prior TAR, or (if there hasn't been  
a prior resale) less the agreed value in Para. 1  
of this contract.
- e. "Agreed value" to be filled in on each TAR shall  
be the actual sale price if the Work is sold for  
money or the fair market value at the time if  
transferred any other way.



TRANSFEREES  
BOUND

12. If anyone becomes the owner of the Work with notice of this contract, that person shall be bound to all its terms as if he had signed a TAR when he acquired the Work.

EXPIRATION

13. This contract binds the parties, their heirs and all their successors in interest, and all Purchaser's obligations are attached to the Work and go with ownership of the Work, all for the life of the Artist and Artist's surviving spouse plus 21 years, except the obligations of Paragraphs 4, 6 and 8 shall last only for Artist's lifetime.

ATTORNEYS'  
FEES

14. In any proceeding to enforce any part of this contract, the aggrieved party shall be entitled to reasonable attorneys' fees in addition to any available remedy.

Fill in date  
Both sign

Date: .....  
Artist  
.....  
Purchaser

TRANSFER AGREEMENT AND RECORD

Fill in data  
identifying  
the Work

Title:..... Dimensions:.....  
Media:..... Year:.....

Fill in date

Ownership of the above Work of Art has been transferred between the undersigned persons, and the new owner hereby expressly ratifies, assumes and agrees to be bound by the terms of the Contract dated..... between:

Artist:..... Address:.....and

Fill in names,  
addresses of  
parties

Purchaser:..... Address:.....

Agreed value (as defined in said contract) at time of  
this transfer: \$.....

Do not FILL IN  
anything  
between these  
lines

Old owner:..... Address:.....

New owner:..... Address:.....

Date of this transfer:.....



4th NATIONAL CONFERENCE

**PROGRAMME**

Overseas Guests  
from New Zealand  
working conditions around  
and Members' Exhibition at

Evening:

Afternoon session:

Evolution of Perspectives of Australian and New  
and

Overseas Guests.

Afternoon session:

Historical Perspectives – Panel discussion.

Evening:

Reception for "Art Works Glass" Exhibition at the

**WEDNESDAY, 30th JANUARY**

Morning session:

Education: Nurturing

Panel discussions on formal and informal levels. A  
Professional Presentation.

Afternoon session:

Tutorial sessions on the morning education discussion.

Education: Professional Development

Panel – the legal and moral aspects.

Evening:

Free.

**THURSDAY, 31st January**

Morning session:

Reality of Survival

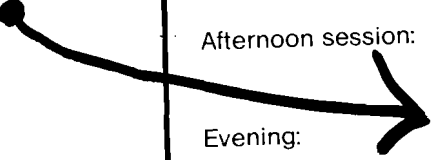
Papers on problems of survival. Discuss  
the individuals on the panel have met

Evening:

Reality of Growing

Papers and panel

**NB**





COMMISSION CONTRACT

Mitchell Foley, doing business under the name of Mitchell Foley, Stained Glass Designs, Australia, and who is hereinafter referred to as "Artist", hereby proposes to provide all the service, labour, equipment and materials necessary to the production of that work shown in the "Design Sketch" and according to the design specifications therein. The "Design Sketch" shall be initialled by all parties and attached hereto.

..... hereinafter referred to as the "Client", agrees to purchase such goods and services, subject to all terms and conditions hereof.

1. Client shall pay the Artist, for the performance of this contract, the sum of: \$..... (\$ )

2. The Client shall make payment as follows:  
1/3 minus "Design Sketch" fee (or \$.....) upon execution of this contract.  
1/3 or \$..... upon request by the Artist as progress payment.  
1/3 or \$..... upon notification that the work has been completed and may be claimed.

3. It is agreed by the parties that the work contracted for is a work of "Art", and with the exception of critical dimensions, the "Design Sketch" is a quick sketch and actual colours, design, patterns, non-critical dimensions, etc., shall be subject to sole discretion of the Artist.

4. Installation is not included in this Contract. The cost of installation shall be: 1st hour free and \$20 per hour hereafter. The cost of any scaffolding, equipment hire or additional personnel shall be added to the cost of the installation.

5. Goods remaining uncollected upon notification of completion shall be at risk of the Client. Interest shall accrue at the rate of 2% per month on moneys outstanding more than seven (7) days. Storage charge as determined by the Artist shall be charged if Client is unable or unwilling to accept delivery when proffered.
6. Any change in "Design Sketch" or work in progress requested by the Client must be agreed to in writing and shall be paid for by addition to the contract price (Para. 1), of an amount determined by the Artist.
7. This Contract shall not be suspended or cancelled by the Client except upon the condition that payment for all materials procured and work progressed at the time of notification of such cancellation or suspension become immediately due.
8. All material received from Client shall be held by Artist at Client's risk and Artist shall not be held liable or responsible for loss or spoilage of or damage to any such material, nor for imperfect work resulting from the use of such material.
9. In any proceeding to enforce any part of this contract, the Artist shall be entitled to reasonable Attorney's fees or court costs in addition to any available remedy.
10. The Artist shall remedy any defects due to faulty craftsmanship which appear within a period of twelve (12) months from the date of completion of the Work.

Date: ..... Artist: .....

Client: .....

C/- P.O. Herberton,  
NTH. QLD. 4872

28th August, 1984.

Dear Cherry,

I read your request for information in the last Ausglass magazine.

In the same issue there was an article by me on page 31 - the spelling and punctuation must have been done by Peter after a flagon of rough red!!!

If you can read between the lines - you will get an overview of how I cam to be involved in glasswork.

With regards to your particular requests:

- 1) I often spend days/weeks in preparing designs for my work. Always I present to my prospective client a range of possibilities - and they select the one they want. I do not charge for this service, but try and recover in my final quote some of my time. Generally speaking, I never recoup this time - but then again, I see it as a time of learning and experimenting for myself. Perhaps a future commission might emboddy some of the ideas in a past design that was not chosen for actual glass realisation?
- 2) Generally - I have had little to do with my designs re 'compromise'. My designs are presented to my prospective clients and they chose the one they like. Often - they will chose a design which I don't like particularly - but, after all, I give a range and if people are conservative; so - that's their business. I keep my more adventurous ideas and concepts for exhibitions or personal windows.

So with me it is not so much that I change my designs once completed - but rather that people tend to opt for traditional/ representational designs. Whereas I might try and convince them to be a little more adventurous - they are most determined once they make up their minds they like a particular design. That's what they want!!!

- 3) I will bring my portfolio to Sydney next January for the Ausglass Conference.

Some of the things that I personally would like to talk to all you 'southerners' about (considering I live out in the bush away from any other glass freaks) are:

- (a) I would like to see/read/learn about all the latest techniques of utilising glass. Especially fibre optics! It looks like a total revolution in communication is about to get under way utilising glass fibres - this sounds exciting to me yet I have read nothing in the current glass literature about these modern advances.

A suggestion for Ausglass is to have a seminar/lecture on these new directions in glass. Otherwise we will be great at fabricating leaded windows - yet ignorant of the future glass is taking!

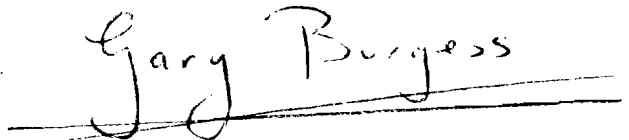
- (b) Again - there must have been over the past few years significant break throughs in glass furnace design. Just as the ceramic blanket and digital pyrometer revolutionised kiln design - what's new in the technology of furnace construction? I am looking for a way to melt glass - so that I can afford it!

Now we can all look forward to having a small furnace in our studios - another tool.

Well - I'll let you get back to taking a whiff of the Pymont air!

I am really looking forward to meeting all you people in January.

Keep smiling

A handwritten signature in cursive script that reads "Gary Burgess". The signature is written in dark ink and is positioned above a horizontal line that spans the width of the signature.

GARY BURGESS

## **Workshops**

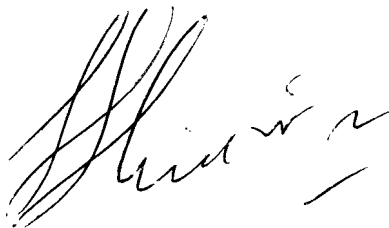
### DAVID RUTH WORKSHOP

The successful and popular series of workshops conducted by David Ruth at the Eagle Foundry at Gawler recently was videoed by Tom Molnar of the South Australian College of Arts and Education and edited by S. Skillitzi. This V.H.S. video (edited to 25 minutes with commentary) will be available for viewing during the Conference.

Also available for viewing will be a video made of Skillitzi's production at the Adelaide Festival of Arts 1984 Performance with lasers, lights, water, glass and glass derived sound tract.

Would there be any other "glassy" V.H.S. videos that Ausglass conferees could bring along?

S. SKILLITZI

A handwritten signature in cursive script, appearing to read 'Skillitzi', written in dark ink.

# GALLERIES

GLASS ARTISTS' GALLERY  
118B WINDSOR STREET  
PADDINGTON 2021  
PHONE (02) 328 6013

The Glass Artists' Gallery is looking at ways of re-structuring its membership on a broader "Associate" basis.

As you are probably aware, many galleries are now charging 40% to 60% commission for sales.

Our commissions of 25% for solo shows and 33 <sup>1</sup>/<sub>3</sub>% for group shows together with our policy of showing unique and diverse works which "Challenge the traditional notion of Glass" is distinct from most commercial galleries, and we have continued to keep to our original standards.

However, in today's economic climate the idea of associate membership would help to contribute towards time and expenses related to running a gallery on this basis.

We have had many offers from artists who wish to be involved in the gallery on a lesser level than it's full members, because of economical and professional commitment limitations.

Therefore we invite you to a general meeting to discuss matters and ideas. This meeting will be held during the Ausglass Conference in January, at a time to be announced then.

We look forward to your participation and/or interest.





168 Walker Street  
North Sydney NSW 2060  
PO Box 302  
North Sydney NSW 2060  
Telephone (02) 923 3399  
923 3387

Telex 26023  
Telegrams Ozarts Sydney

The Australia Council is  
an independent statutory  
authority established by  
the Commonwealth  
Government to assist and  
advise on the promotion  
of the arts in Australia.

# **NEWS**

## MEDIA RELEASE

### AUSTRALIA COUNCIL SEEKS SUBMISSIONS ON IMPROVING EMPLOYMENT FOR ARTISTS AND ARTS WORKERS

The Australia Council has set up an inquiry to investigate means of improving employment in all art fields.

The ARTS EMPLOYMENT INQUIRY COMMITTEE will be making recommendations to the Australia Council and State arts authorities on feasible programs of action to improve general arts employment opportunities and conditions.

The inquiry will also review the impact of Community Employment Program funding of arts projects, especially its effect on longer-term arts employment opportunities.



This is in response to the findings of THE ARTIST IN AUSTRALIA TODAY - a report released by the Council in January this year. It surveyed conditions of Australia's estimated 30,000 professional artists and found that they are more susceptible to unemployment and have less regular income than most other groups in the community, despite high average levels of training.

Specific findings include:

- \* Artists are more susceptible to unemployment and have less regular income than the rest of the community.
- \* Only 40% can work full-time on arts-related activities.
- \* Only 1/3 of artists receive a regular income from arts related work.
- \* Nearly half the group has a regular income of less than \$5,000 per annum.
- \* Only 4% of writers make more than \$6,000 per annum.



The new inquiry was also recommended by the Australia Council's Assessment Committee for Commonwealth-sponsored CEP arts projects.

The Committee seeks the help of the arts community in the form of written submissions. These should be addressed to:



Arts Employment Inquiry Committee,  
C/- Policy and Planning Division,  
Australia Council,  
P.O. Box 302,  
NORTH SYDNEY. N.S.W. 2060

The closing date for submissions is 10 December, 1984.

For a copy of the inquiry's terms of reference or further information, please contact:



Dale Lowe,  
Policy and Planning Division,  
Australia Council

923 3416 (from Sydney metropolitan area)

(008) 22 6912 (toll-free, from elsewhere  
in Australia)



168 Walker Street  
North Sydney  
NSW 2060

PO Box 302  
North Sydney  
NSW 2060 Australia

Telephone (02) 923 3333  
(008) 22 6912 (toll-free)  
Telex 26023 Facsimile 922 7 560  
Telegrams Ozart Sydney

## CRAFTS BOARD PRESS RELEASE

Increased assistance to individuals, a new Comparative Work/ Study grant program, and a major initiative in developing a computerised information service for the crafts are important decisions made by the Crafts Board at its meeting in Sydney last week.

Following the meeting, the Board Chair, Mr David Green, said that the Board's new programs and revised levels of grants are important responses to the economic plight of the individual artist recently highlighted in the report of the Individual Artist's Inquiry (The Artist in Australia Today). The Crafts Board considers its direct support for the work of professional practitioners as balanced for the work of professional practitioners as balanced by support to a wide variety of organisations highlighted by the Crafts Council network.

Mr Green stressed the need for the Board to maintain its direct support of professional practitioners in order that they continue to sustain and lead the widespread crafts involvement throughout Australia. The development of a computer-based information service for the crafts is another important aspect of this work. It will provide increased access to better co-ordinated information for the professional craftsman, their organisations and the general public. Mr Green was confident the system would also provide leadership for the arts community in applying new technology to meet the community's arts information needs.

In the area of direct support to practitioners, the Board has decided to increase its 1985 level of support for Special Development grants. The new grants of \$20,000 p.a. represent a 14% increase, and the grants, which will be decided in 1985, will enable a limited number of established craftspeople to take leave from current involvements to explore major new directions in their work. A revised program of grants up to \$12,000 will assist the establishment and development of workshops, new projects and overseas study. A new program of Comparative Work/Study grants offer up to \$9,000 p.a. to assist craftspeople to gain practical experience by "journeying" to a variety of studios and workshops around Australia. The Board's long running and highly successful program of crafts training grants, which enable emerging practitioners to work with established professionals in their workshops and studios, will continue in 1985 with increased levels of assistance. Grants have been set at \$7,500 p.a. towards a living allowance for the trainee and at \$3,500 p.a. compensation for the trainer.

In a major initiative the Board has allocated an initial \$88,000 to begin the development of a computer-based nationwide information service for the crafts. This innovatory system, to be based in the Crafts Council network, will provide increased access to a better co-ordinated information service for the practising crafts professional and the general public. The project will commence with the appointment of a Systems Co-ordinator in the Crafts Council of Australia and is expected to initially involve two State Crafts Councils with support from their State Governments, in year one of the phase-in program expected to be completed by 1988.

In pursuit of its access and participation objectives, the Board has allocated increased funds totalling \$340,000. The Board will support local/regional initiatives in artist-in-the-community projects and encourages all organisations, groups and trade unions to develop initiatives in multicultural arts, youth arts, art and working life, and community access projects generally.



Under the touring and access program, the Board is collaborating with the Visual Arts Board and State Governments in the first stage of development of a national exhibition touring structure for the Australian community. This initiative is also supported by the Aboriginal Arts, Community Arts and Literature Boards and special provision for the project has been made in the Australia Council budget.

For further information please contact:

Mr David Williams,  
Director,  
Crafts Board.  
Phone: (02) 923 3307

# PHOTOGRAPHY FOR CRAFTSPEOPLE

23 - 24 February 1985

## Australian Centre for Photography

"Photography for Craftspeople" is being organised by the Australian Centre for Photography in conjunction with the Crafts Council of New South Wales. The weekend workshop aims to teach craftspeople how to photograph their work in their own environment. It will cover colour and black and white photos and slides production with the intention of helping craftspeople to put together a portfolio of work for exhibition purposes, grant submissions etc.

The workshop will include:

- choice of camera format
- perspective control
- choice of film / film speed
- previsualisation (how you want the work to be seen in the final photo)
- lighting techniques
- paper and chemistry choices

The fee will be \$70.00, payable in advance.

Applications close January 31st, 1985.

The workshop will take place at the Australian Centre for Photography, 257 Oxford Street, Paddington.

For further information contact Anne Howard, Workshop Supervisor on (02) 332 1455.