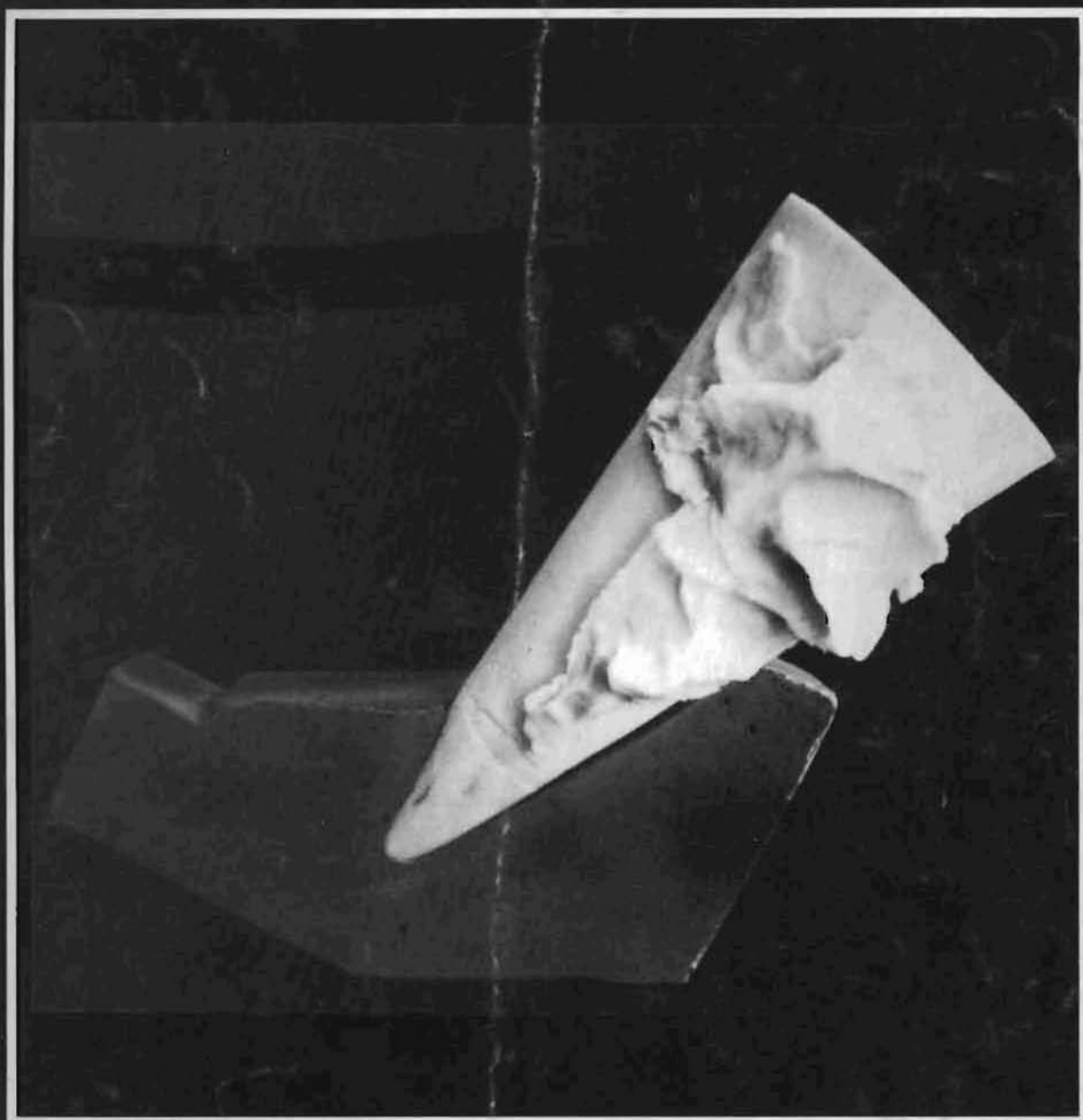

Ausglass Magazine

A Quarterly Publication of the
Australian Association of Glass Artists

ausglass

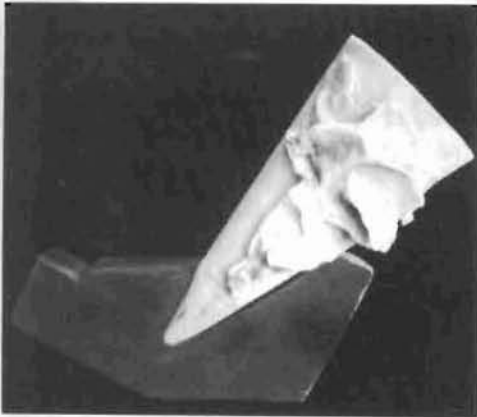


WINTER EDITION



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FRONT COVER:
"No Place For Kids" by Shar Feil
(Pate de Verre)

NEXT ISSUE:
All contributions must reach the Editor C/- 312a Unley Rd,
Hyde Park, S.A. 5061 by November 20th.

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ausglass magazine

WINTER EDITION
1988

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COMMENTARY

This is obviously a widespread and controversial issue. Ausglass members from NSW, WA and Queensland have written to me in my role as vice-president of Ausglass, and I thought it time to bring it to the attention of the general membership.

What is imitation stained glass? The forms with the highest profile are: "Stained Glass Overlay" (SGO) and "Reproduction Stained Glass" (RSG). The former uses "overlays" of coloured plastic film ("mylar") bonded to a sheet of clear float glass. Adhesive leads are then applied to complete the illusion. The latter floats coloured dyes (non-fired) between adhered leads on a backing sheet of clear glass (float or textured glasses such as European Cathedral, Flemish, etc.).

"Well, what's the problem?" you may ask. "If it's not the real thing, it's obviously inferior and it'll go away." Such comments do not look closely at the issues involved. Through clever marketing these imitation products have aligned themselves with the name "stained glass", and unfortunately the unsuspecting public do not know the difference. This confusion is obviously planned so as to profit from the prestige and historical meaning of real stained glass. Imagine how much business they would do if they were to use words like "plastic" or "imitation" in their product name.

One argument I have heard goes like this: "These products are OK, it's all (something) we can use in our artworks – it's just mixing media." I see no problem with this argument, in terms of what one wants to mix in one's own artwork. But to me, this argument misses the basic point: that these products are not advertised and promoted as "dyes" or "plastic overlay". They are pretending to be what they are not – stained glass. To those who ask "Won't it go away?" I'm sorry to say that this appears not to be the case in the United States, where "SGO", with massive and clever marketing, is capturing a fast-growing section of the markets which real stained glass studios have developed. For instance, from an "SGO" advertisement in "Homes & Living" (WA), September 1987: "SGO", "Designers in Glass", for "shower screens, bathrooms, dividers, door panels, mirrors, sidelights, skylights" in "restaurants, florists, hotels, salons, commercial, retail – worldwide", accompanied by a photograph from a commission for a Parisian restaurant.

Some of the advertising put forward by these imitations is not only questionable, some of it makes outrageously false statements, particularly about "real stained glass". Here are some gems from a sponsored article for RSG in "Home & Living" (WA), October 1987.

1. That "the glass (RSG) is actually stained as it was in the early days of the art".
2. that RSG "are producing a product that many had thought had died in Australia."
3. "It (RSG) is also totally waterproof . . . a problem which has always beset buildings with traditionally made stained glass windows in outer walls."

There are more from this article, but I won't even comment on quotes (1) and (3). As for (2), those of us who have been involved with the re-emergence of stained glass over the last 10 or so years, know that it is this renewed interest in real stained glass that these imitations are attempting to take advantage of.

One of the main points used in the marketing of both imitations has been that they are stronger because of their use of a single sheet of glass as a backing. Stronger in what sense? Are we talking about a truck or a stone coming through it?

Using 3mm or 4mm backing glass must make it a close call between real and imitation stained glass in whatever sense.

Using a single backing sheet of glass gives these imitations one of their biggest marketing weaknesses: they are irreparable. Once broken that's it – try and repair a single sheet of glass.

If these products use a thicker glass, say 6mm or 10mm, then it's stronger, but it's more expensive and their initial cost saving of 10%-40% over real stained glass becomes rather foreshortened.

Imitation stained glass is being demonstrated in public areas and written about in papers and magazines (see "Interior Designer & Decorator Handbook 88"). They are getting their message across to an unsuspecting public. How long before this affects our members' livelihood? Members are already losing commissions to them. What can we do? It seems to me that the industry will have to begin to educate the Australian public about real stained glass in a much more up-market way. Perhaps this is one direction for Ausglass to look at in the future. We need to promote the qualities of appearance (particularly of high quality glasses), investment value, reparability, and durability of real stained glass, thereby increasing the perceptive powers of the public so that they can more easily discriminate between real and imitation stained glass.

✦ To finish, I quote the conclusions of an article printed in "Stained Glass", the official journal of the Stained Glass Association of America, on (in this case) SGO:

- "You have an application for overlaid plastic film panels:
1. If you are concerned about a permanent product.
 2. If you realise that repair is impossible.

continued...

3. If you will not expose the panel to direct sunlight.
4. If abrasion can be kept under control.
5. If there is no moisture problem.
6. If there is no concern about investment or collectable value.
7. If you can live with the fact that the overlaid plastic film LOOKS LIKE PLASTIC!"

"Stained Glass", Summer 1987.

For more information

"Stained Glass", Summer, Fall, Winter 1987 issues, and continuing.

"Glass Pattern Quarterly", Winter 1986

SGO & RSG advertisements, articles, etc.

"Homes & Living" (WA), August-October 1987, SGO & RSG

"West Australian", March 26, 1988 advertisement for RSG

"Sydney Morning Herald", continuing advertisement for RSG

"Interior Designer & Decorator Handbook" 1988

° from article "Will the real Stanley please stand up" by Jim BRITCHER.

Vice President: Berin Behn (flat glass)

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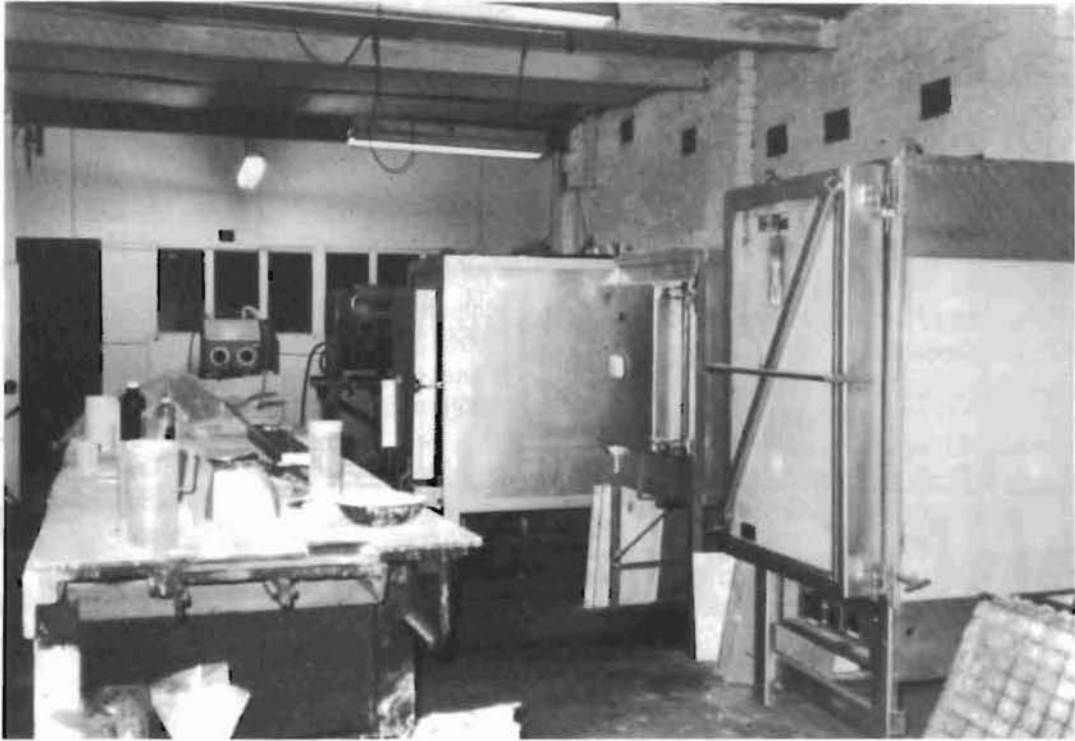
ACE CHEMICAL CO.

10 Wodonga Street
Beverly, S.A. 5009.

Ph.(08) 268 5055

GLASS FURNACE

Stephen Skillitzi's Glass Furnace



MELT FURNACE

A one cubic foot capacity square bath-type 1" thick crucible built into the side walls of the furnace, backed by castable and diatom bricks. Removable 5" fibre-lined canopy housing:

1. Burner inlet in right-hand side
2. Enclosed pipe warming area using radiant heat,
3. a 10" diameter dipping and reheating opening
4. Exit flue to overhead lehr.

These four openings have stoneware linings to prevent fibre contamination. Side sliding fibre door positioned either 1/2 inch from the wall during use or closed tight during non-blowing periods.

The burner (home-made from plumbing fixtures) fired with LP gas and either naturally-aspirated air through a sleeve-type venturi OR forced air via a vacuum blower with an excess air bleeder adjustable valve. The burner has 250,000 BTU's/hr. approximate capacity with a 2" alloy flame retention nozzle and standard pilot burner with flame failure device.

LEHR

Heat is distributed via underneath floor channels. Eight vents in the roof provide basic updraught convection currents. Wall cross-section is 1" low duty ceramic fibre

blanket backed by 2" high duty Rockwool bats in steel mesh and angle iron frame. Glass ware is side loaded onto perforated steel shelf of 14 x 36" with 15" clearance. Two dampers control lehr temperature and cut off heat transference to lehr when closed off, which allows glass removal by the next morning, reheating again to 500°C in half an hour from cold.

CONCLUSIONS

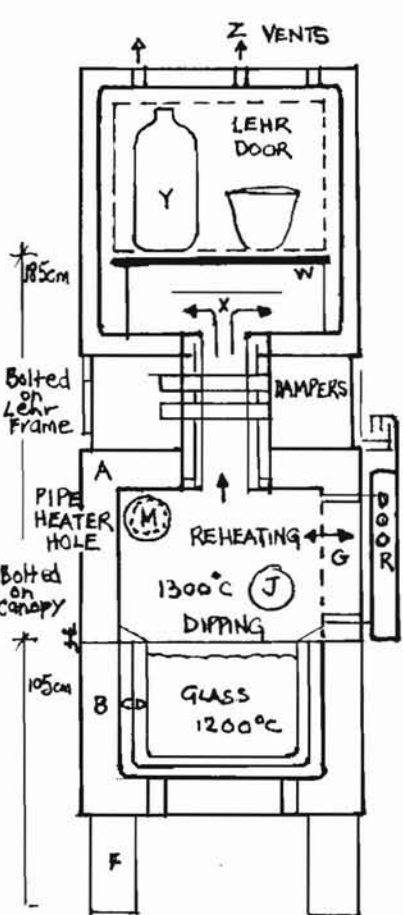
1. This design has proved portable enough to transport (in sections) by trailer. The weight of the canopy is 50lb, the glass bath section is 200lb, the lehr 60lb.
2. It is suitable for melting cullet but not batch due to fibre lining of canopy.
3. The burner system is comparatively unsophisticated and cheap, yet reliable enough for consistent use. It is not recommended for permanent college installation because of regulations.
4. There is significant fuel economy due to recycling of furnace flue gasses through lehr.
5. Low capital outlay of approximately \$1500, and LP gas costs of approximately \$20 per working day (1987 prices).

KEY

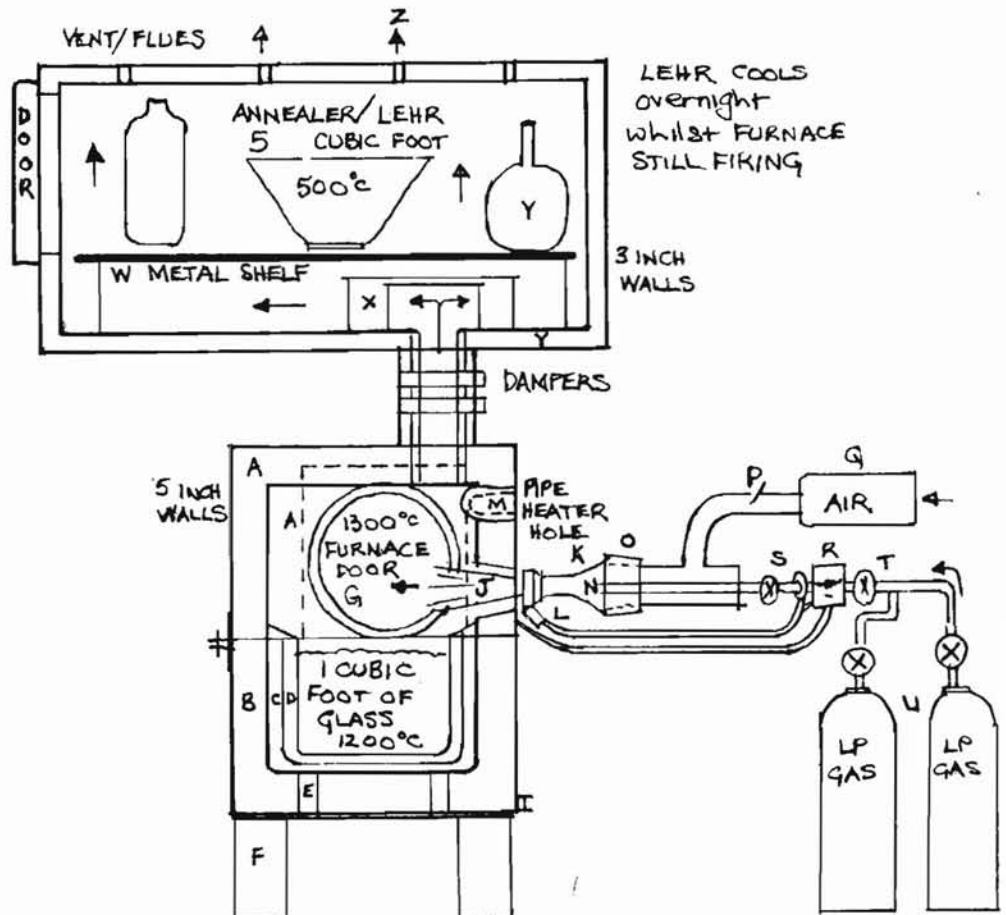
A.	Canopy of high grade 1" ceramic fibre, low grade fibre back-up, 2" and high grade Rockwool, 2". Inside steel mesh and angle iron.
B.	Diatom (insulating refractory brick) 4 1/2".
C.	Castable (Super Armo cast) 2".
D.	Zalcon "Z" square crucible 1" thick approximately \$150 ex. H.A.C.I.
E.	High alumina fire brick supports.
F.	Four cement blocks to floor.
G.	10" diameter side slide door for dipping/reheating.
H.	Combustion area – glory hole.
I.	Angle iron and mesh frame and mineral board.
J.	Burner port and flame.
K.	Home-made burner.

L.	Pilot burner and flame failure.
M.	Pipe warmer stoneware recess.
N.	Gas orifice 1/64th inch.
O.	Movable sleeve for air (venturi or forced).
P.	Bleeder valve on air line.
Q.	Vacuum cleaner blower for forced air.
R.	Solenoid.
S.	Stopcock valves.
T.	Gas regulator.
U.	LP gas cylinders in tandem.
V.	Lehr (5 cubic feet).
W.	Perforated steel shelf 1/4" thick.
X.	Flue gas dispersing channels.
Y.	
Z.	Updraught vents.

SIDE ELEVATION



FRONT ELEVATION



The Case for Directional Heat Sources for Kiln Glass Firing

By Stephen Skillitzi

Glass is a relatively poor conductor of heat energy, so heat unevenly or quickly applied to a glass mass below the annealing temperature will cause a dramatic temperature gradient through the glass. The lower viscosity of glass at blowable or castable temperatures permits some internal convection currents to ameliorate that gradient. For tempered glasses such gradients are vital in order to achieve great compressive strength which is measurable by the specified number of stress fractures per given area when broken.

However properly annealed glass must have neutralised those stresses from temperature gradient by a more prolonged cooling cycle in order to avoid cracking perhaps occurring years after manufacture.

Ironically, temperature gradients inside the kiln and the glass itself can be most beneficial even essential for forming glass. Blown glass relies on relatively hot and cold zones in the single mass. So does much of kiln glass work, particularly thicker cast items. Hence arises the notion of heat sources from various positions ideally within various kiln shapes.

Heat from an unchangeable source in an unchangeable shape is the traditional notion in both glass and clay firing. Nevertheless firing factors often conflict, requiring a compromise to be chosen in regard to kiln shape and heat source.

Example 1: A single sheet of float glass slumped or cast into porous flat "bas relief" type refractory mold supported by kiln shelving. The best heat source is from underneath the shelving since the relatively hot mold will impart detail to the glass above it at a lower average glass temperature than if the heat source was from the kiln ceiling.

Example 2: Broken glass, cullet or small glass ingots cast into the same mold as in Example 1. The optimum heat source is above the glass, because the air inevitably trapped between the collapsing melting (broken or small) glass pieces must rise to the top surface in the form of large and/or small blisters. These unsightly thin walled blisters require extra localised overhead heat to melt them back to a smooth surface. However, to achieve this smooth surface by heating from underneath would risk (a) overheating the plaster content of the mold leading to possible mold shrinkage fractures/fissures, or (b) bubbles of sulphur introduced into the fluid glass (again from the overheated plaster), or (c) scumming due to an increased mold-to-glass interface layer.

Example 3: Full fusing or enamelling onto flat glass without a mold. Heat from above preferably to minimise possible reaction of unenamelled underside with kiln shelf wash or fibre paper texture.

Example 4: Aperture mold sagging or overheat hole-in-the-bottom crucible casting are conducive to side or top-

and-bottom heat sources due to the glass taking on a 3D form.

Footnotes (1)

Side heating for large flat or thick glass can cause heat shock fractures starting from the edges which are heated up sooner than the middle. That is, heat parallel to the flat glass surfaces from top or bottom enables a faster heating cycle than side heating.

Footnotes (2)

Annealing is theoretically better done by heating from underneath the glass rather than overhead, since heat naturally rises more evenly than heat radiating down or sideways. However in practice elements or gas burners under the glass are at risk from glass spillages or mold material lumps inhibiting heat escape from elements or blocking burner nozzles.

Footnotes (3)

Burn out of mold combustables (binders, paper pulp, chemical water) that can cause blisters is more thorough with "bottom" heating than "top". So for optimum firing results for a wide variety of kiln firing techniques, a kiln allowing variable heat sources and variable interior spaces is desirable. This is possible if a modular rearrangeable bolted-panel system is utilised.

Modular Electric-fired Kiln (for Glass and/or Clay)

Location: Stephen Skillitzi's Glass Studio, Adelaide.

Designed: Mid 1982, first firing February 1986, 50 firings so far until mid-1988.

Description:

Panels of ceramic fibre bolted together to create differing interior spaces for a range of casting, slumping, enamelling techniques. The modules can be separated to create two independently fireable kilns with one heating panel each.

Two heating panels each 5' x 5", holding 27 elements total, with 24kW power, nine elements per phase, three-phase power. Each phase independently controlled. Four pyrometers linked to the temperature/energy controller allow very accurate slow annealing. Elements are Kanthol A1 wound round silica glass tube mandrels suspended free from the panels with sections of ceramic tube. When full-on electricity costs are about \$5 per hour and \$2 during off-peak time.

Mulcorite shelving each 24" x 24 1/2" x 1" thick, to maximum flat bed setting area of 4' x 9'. With underneath heating a gap of 3" is necessary to avoid localised overheating. The weight of shelves, molds and glass is transferred via ceramic shelf supports and removable steel legs through the 5" of fibre to the cement floor. 1mm thick ceramic fibre paper covers these shelves (not kiln shelf wash) which is recycled into mold mix.

Panel cross-section is 1" high density duty "K wool"

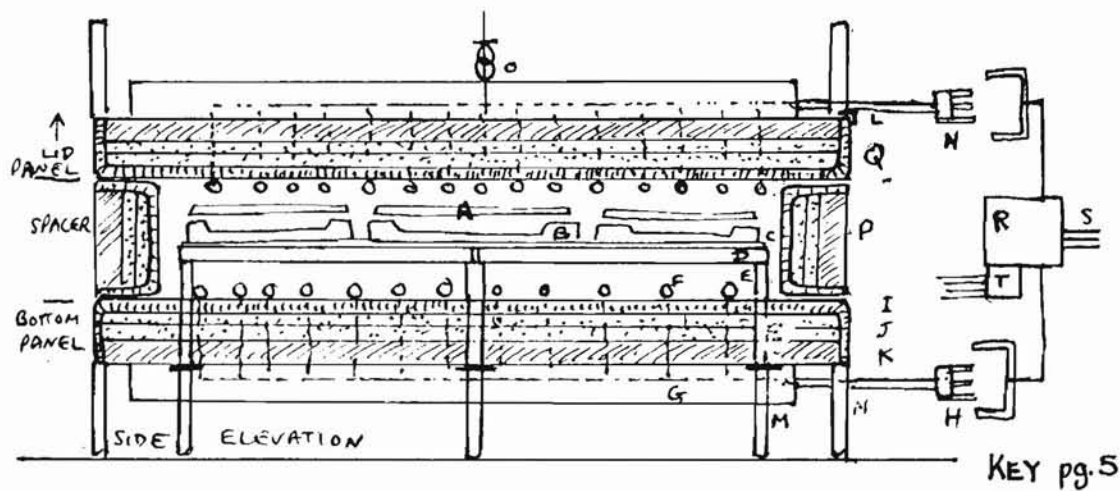
blanket, backed by 2" low density low duty off-cuts of "K wool" plus 2" Rockwool "C" grade tied with nichrome wire and stoneware "buttons" to a square steel and 1" thick angle iron frame. The cost of one square foot of this 5" thick wall is about \$10 (which is about half the cost of equivalent 9" of insulation brick wall). When not in use the entire kiln can be dismantled and hung up on the studio wall to create a versatile studio floor area. Large spyholes on two sides provide vital visual checking. The lid(s) are raised and lowered by a winch and guidance poles and counterweights of 70kg per heating panel lid of five square feet. This facilitates stacking and fast cooling in the devitrification zone of 950°C to 550°C. However "firing down" is necessary for thick glass due to the kiln's very low thermal storage capacity. The heating panels can be wheeled to different parts of the studio to be used for drying out molds, etc., by an independent gantry system, which is also needed for moving the glass panels of 130kg each cast of area 15 square feet.

Conclusions:

1. Ceramic fibre wall cross-sections provide greatly reduced fuel costs (despite "firing down" requirements).
2. Kiln panel modularity provides optimum heat sources for widely varying glass (and clay) projects. At least 12 different configurations are possible.
3. A disassemblable kiln provides versatile studio space deployment.
4. This concept of variable configurations could readily be made in smaller sizes, providing the ratios of panel exterior measurements are utilised, that is 60:30:10:5.
5. The approximate overall cost was \$6000 in 1985.
6. The specified maximum temperatures can be increased if less than 70°C/hr. rise is acceptable.
7. If a faster temperature rise is required then more than the 24kW would be installed.

Firing Capabilities:

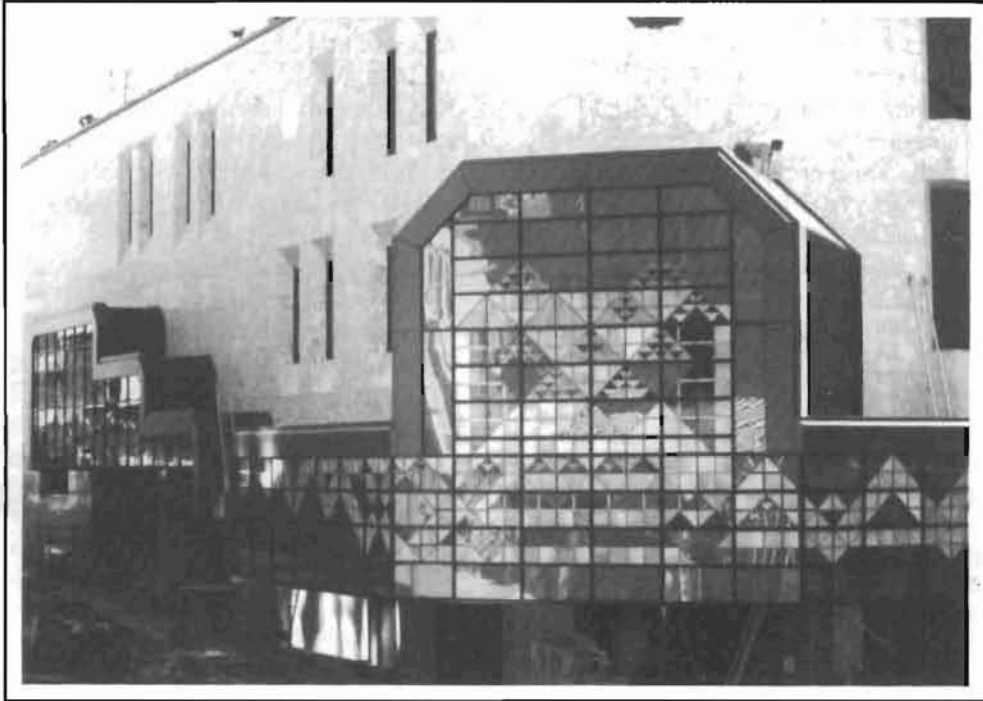
Interior Stacking	Max. temp. for over 100°C/hr. rise	Heating Panels	Max. temp. for over 100°C/hr. rise	Heating Panels
9 x 4 x 3/4	1250	top and bottom	1100	top or bottom
9 x 4 x 1 1/2	1100	top and bottom	1000	top or bottom
4 x 4 x 3/4	1250	top and bottom	1100	top or bottom
4 x 4 x 1 1/2	1100	top and bottom	1000	top or bottom
4 x 4 x 2 1/4	1000	top and bottom	800	top or bottom



KEY pg.5

N.Z. GLASS

Lyndsey Handy reports from New Zealand



LEFT:
*Stained glass
commission
by Holly Sanford
AUCKLAND DIST COURTS
1988*

Glass is entering a new arena in New Zealand. It is now being accepted as a major "Craft Art". Several Craft Design Schools have begun, most recent being Carrington Polytechnic in Auckland. An extremely well equipped, large glass studio has opened to 30 students. Objectives include the acquiring of "in-depth" art and design knowledge, glass crafting skills in all areas and experience. Holly Sanford, Linley Adams, Robert Middlestead and myself are the tutors.

It is exciting to be in at the beginning of something like this. We hope overseas tutors can visit, teach and inform.



ABOVE: Stained glass commission by Robert Middlestead
(glass panels in steel frames)

With the commitment of the students, the enthusiasm and the vibrant alive feeling within the school, great things will be done.

There have been some notable commissions recently in the flat glass area: the largest (164m²) being an installation on The Terrace in Wellington. "Northern Lights" was designed by Christchurch artist Philip Trusttum and fabricated by Suzanne Johnson and Ben Hanly. Constructing the 403 panels was not without its hassles. A crate of harmonizing blue glass was smashed in Australia and much panic resulted until a substitute glass could be found. A string of Indian beads acted as a design source. The colours, red, purple, amber and blue spill onto the pedestrian walkway and they say delight the "windworn" Wellingtonians.

Holly Sanford is just finishing the installation of a major work in Auckland's new District Court, Department of Justice building. When I spoke to her recently she was about to "tear out her hair" waiting for the final silk-screening of the glass to be completed. There were only ten more panels to finish. This is also a very large commission of 150m² which is being installed in three entrance canopies. Holly was successful in winning the contract for a variety of reasons. Her geometric design in red, white and a grey tinted background glass complements the canopies and the linear aspect of the project. It reflects Maori weaving patterns and has the necessary refinement to suggest the order and hierarchy within the judicial system. There are many variations within each triangle which create individuality and interest.

Robert Middlestead has also used Maori weaving pattern designs to relate to the State Services Commission Building in Wellington. These are four steel framed panels with leaded glass inserts.

I saw Gary Nash recently and told him how much I liked his three dimensional glass sculptures. They stand about 2 and a half feet high and are constructed using rods of glass and cast and polished pieces. They are stuck together with large blobs of delicious "toothpaste" looking glue. They have colour, line, panache and flair. He told me that recently the Smithsonian Institute in Washington D.C. had bought one of his enormous blown pieces for their collection.



ABOVE : Stained glass commission by Lindsay Handy
"Northern Lights"

Anne Robinson will soon be in Canberra and has taken time off from blowing to prepare some cast pieces for Japan and Australia. They are beautiful, translucent and massive.

I rang James Walker who has returned from overseas. He spent time in Germany as invited "Artist in Residence" at the Wilhelm Derix Studios in Taunusstein, west of Frankfurt. After doing the basic design work for three projects he visited various installations and the flat glass "greats" (i.e. Johannes Schreiter, Joachim Klos, Ludwig Schaffrath and Jochem Poensgem). He was most interested in the depth and integrity of Johannes Schreiter's works. He feels he is a true artist and always evolving, harnessing glass for his work.

James' favourite "Schreiter" window was in Douai, France – quiet, powerful and beautiful. James also feels New Zealand and Australia are being influenced by the American School and not yet for the better!

For myself, I'm working towards an exhibition in Kiln work. I'm learning all the time and passing on knowledge to my students. Kiln work is creating a lot of interest now in New Zealand. It continues to fascinate me, but the age-old quote is true – the more I know, the more I need to know . . .

LYNDSEY HANDY

EXHIBITION IN REVIEW

SHAR FEIL

Glass Artists Gallery – March 18-April

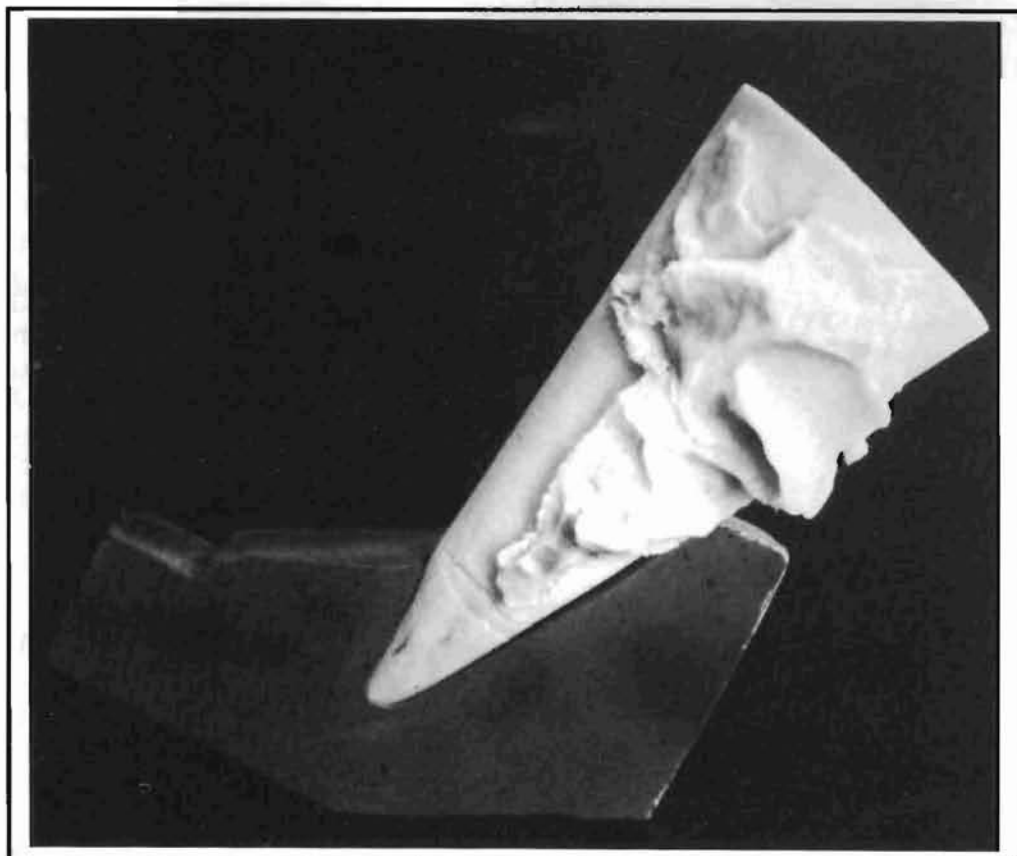
Shar's exhibition "Threads Baked" combined several mediums and glass techniques, constructing an emotive and sensitive setting. "No Place For Kids" is set around a draped white leather armchair. A sandstone table earths the setting with a conical cast glass form leading the eye to the wall panels (pate de verre) concerning the relationships between mother and child.

The conical form continues to other sculptural pieces: cones sitting in brick-like bases (picture); supporting cloud-like forms, angled rectangles and carrying titles "Unyielding", "Awareness", "Evasion of Worry" – emotive tags to abstracted forms. The central part of the exhibition is a sandstone plinth from which a glass "fabric" structure floats. "Dust To Dust" (picture 2) containing an antithesis of form as well as material. It was an adventurous combination of ideas and materials which were successful in most pieces.

DEB COCKS



2



Stephen Skillitzi's Modular Fibre Kiln (See pg.9)

Key:

- A. Glass
- B. Molds
- C. 1mm fibre paper
- D. Mulcorite kiln shelf
- E. Shelf prop (3")
- F. 27 Kanthal element coils around silica glass mandrel
- G. Terminal box for elements
- H. Two 3-phase plugs
- I. High duty/high density fibre frax blanket
- J. Low duty off-cuts of fibre-frax blanket
- K. High duty Rockwool
- L. 1" angle iron frame, 3" square mesh, bolts to join panels
- M. Removable steel legs
- N. Permanent steel legs
- O. Counterweighted wire for lift-up of lid
- P. Spacer panels
- Q. Heater panels
- R. Control box
- S. Mains power (3-phase 24kW/hr.)
- T. 4 thermo couples and switch

Workshops

Hancock & Cocks (formerly Cocks & Blum) is running the following workshops this year:

August 20-21

Beginners Fusing/Slumping/Painting

September 10-11

Advanced Fusing/Slumping

November 12-13

Surface Decoration

We are still an Access workshop. Machinery includes kilns, belt sander, sandblaster, engraver and lampworking equipment. You can hire one piece of machinery for half an hour or have full workshop use for a whole day or half a day.

Enquiries to Bridget or Deb
38-40 John Street, Leichhardt 2040
(02) 560 9136

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Phone: (03) 350 4044.

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L.F. Spittle
Manager - Lead Products



AUSGLASS ... The Australian Association of Glass Artists

MEMBERSHIP FORM

RETURN TO:

Declan Somerville
68 B Woodville Rd., Woodville, 5011,

Name in full

Given name

Surname

Mailing address

Postcode

Telephone No

Please indicate in which area of glass work you are predominately interested

Hot
 Flat

Flame
 Other (please specify)

Please indicate which category of membership requested:

A. Associate membership

- 1. open to any interested person
- 2. Fee \$20

B. Affiliated membership

- 1. open to interested organisations, institutions, company's, libraries etc.
- 2. Fee \$25

C. Student membership/trainee

- 1. open to all full-time students or trainee's
- 2. Fee \$20

D. Full membership

- 1. Full membership is granted after 12 months membership as associate or student/trainee to committed glass workers who are nominated by an existing members
- 2. Fee \$30

3. If newly applying as opposed to renewal, nominated by

For all categories - supply a biographical summary related to glass interests - over-seas study, interests in future, exhibitions, awards, etc.

.....
.....
.....
.....

If applying for student membership - supply details of course attending

.....
.....

Visual/Arts Craft Board

The Visual/Arts Craft Board have now established the seven committees which will assist the Board in grant assessment and policy development work.

A total of 45 people, representing the Board's overall constituency, make up these committees. Membership has been drawn from all states and territories, and provides a broad cross-section of artists, curators, administrators and educators. Initial appointments are for 12 months, and could be extended in some instances, depending on the work of the committee. A Board member will chair each committee and present its advice and recommendations to meetings of the Board.

Lists of membership of each committee, and the representatives in each state and territory, follow:

Visual Arts/Craft Board Committee Membership 1988-89

1. Professional Development of Artists – Fellowships

Margaret Ainscow	Tas.
Robert Jacks	Vic.
Inge King	Vic.
Colin Lanceley	NSW
Hilarie Mais	NSW
Klaus Moje	ACT
John Teschendorf	WA

2. Professional Development of Artists – Development/Projects

Anette Bezor	SA
Pat HOFFIE	Qld.
Allan Leach-Jones	NSW
Sue Ostling	NT
Carol Rudyard	WA
John Smith	Tas.
Ray Stebbins	Vic.

3. Professional Development of Artists – Overseas Development

Tom Arthur	NSW
Ann Brennan	SA
Warren Langley	NSW
Kay Lawrence	SA
Wendy Mills	Qld.
Lutz Presser	Tas.
Dawvid Watt	WA

National Infrastructure

Ray Arnold	Tas.
Grace Cochrane	NSW
Simon Elliott	Qld.
Marion Marshall	Vic.
Louise Neri	Vic.
Peter Timms	NSW
Pam Zeplin	SA

Exhibitions

Robert Bell	WA
Glenda King	Tas.
Frances Lindsay	Vic.
Ron Radford	SA
Margaret Rich	Vic.

International

Alison Carroll	Vic.
Paula Latos-Valier	NSW
Bernice Murphy	NSW
Dick Richards	SA
John Stringer	WA

Advocacy

Pamille Berg	ACT
Norman Creighton	Vic.
Julie Ewington	ACT
Tony Jones	WA
John McDonald	NSW
John Odgers	SA
Jenny Zimmer	Vic.

Committee Membership by States

1. New South Wales

Tom Arthur
Grace Cochrane
Colin Lanceley
Warren Langley
Paula Latos-Valier
Allan Leach-Jones
Hilarie Mais
John McDonald
Bernice Murphy
Peter Timms

2. Victoria

Alison Carroll
Norman Creighton
Robert Jacks
Inge King
Frances Lindsay
Marion Marshall
Louise Neri
Margaret Rich
Ray Stebbins
Jenny Zimmer

3. South Australia

Anette Bezor
Ann Brennan
Kay Lawrence
John Odgers
Ron Radford
Dick Richards
Pam Zeplin

4. Queensland

Simon Elliott
Pat HOFFIE
Wendy Mills

5. Western Australia

Robert Bell
Tony Jones
Carol Rudyard
John Stringer
John Teschendorf
David Watt

6. Tasmania

Margaret Ainscow
Ray Arnold
Glenda King
Lutz Presser
John Smith

7. ACT

Pamille Berg
Julie Ewington
Klaus Moje

8. NT

Sue Ostling

If you would like more information on the work of the Visual Arts/Craft Board, please contact Tim Jacobs, the Board's Director.



Changes to Constitution

Changes to the constitution can not be implemented at this stage, due to only 40.6% of membership answering the ballot paper questionnaire. 67% is needed to carry any changes to our constitution, therefore the motion will be reprinted with the next issue of the newsletter. Please give your vote at this time or nothing will be carried on the ballot question.

Correspondence from Overseas

Hello Ede
It has taken a long time, but my gallery in NYC has sold the small piece I made at the Ausglass meeting last January (the collectors are buying the largest ones first – a problem I can get used to!) Please find enclosed a cheque in US\$ for my share of the proceeds from the sale. I am happily giving this to your care to be directed to Ausglass – I hope you don't mind doing it, even though your tenure as El Presidentè is over. I want the monies to be given to Ausglass to continue the great work of uniting glass artists around the world.

I look back on my trip as a wonderful opportunity. I had a great time. I hope Ausglass can use the US\$525.00, every little bit helps.

Best of luck with your work and I look forward to my next trip to Australia, whenever that may be!

Sincerely,
Michael Glancy

WANTED!!!

The William Morris Gallery in London is interested in knowing the whereabouts of a **STAINED GLASS WINDOW IN MELBOURNE.**

The window was made by:
KARL PARSONS (1884-1934) a former apprentice of Christopher Whall.

All known details:

1. Dated 1921-22
2. War Memorial window for 1914-1918 war.
3. Includes a figure of St. George.
4. Possibly a Crucifixion or Resurrection of Christ.
5. Possibly 2 lights, St. George with St. Michael, with the Archangel and Christ in the Tracery Light.
6. Possibly 3 lights, St. George, Christ, St. Michael, and some other figures or scenes in tracery. Only brief details exist in Parson's diary.

If you can assist in locating this window or provide slides, it would be greatly appreciated by the Gallery keeper Peter Cormack. Please ask your friends.

A major exhibition of the works of Karl Parsons is at present taking place at the William Morris Gallery in London .

For further information:
Frans Kat
66 King William Road,
Goodwood, SA 5034
(08) 373 1807

"Anyone staging exhibitions who want to let others know . . . Write to us and we will include it in the Exhibition news. . . ."



**n.g.
brown**

and associates

Manufacturers of gas burners and controls for furnaces, annealers, slumpers, flame polishing etc.

Temperature control equipment.

Oxygen atmosphere analysers.

Balances and weights for weighing chemicals.

Hand held and bench mounted torches.

Suppliers to most of the hot glass workers.

New generation recuperating hot glass burners available to reduce gas consumption.

For full details contact:

N.G. Brown & Assoc. Pty. Ltd.
7 Albert Street, Richmond 3121.
(03) 428 7766 (03) 428 1588

Ask for Mark Brabham.



**n.g.
brown**

and associates

MEAT MARKET CRAFTS CENTRE

COLD GLASS WORKSHOP RESIDENCY AWARDS

The Meat Market Craft Centre is offering two residency awards in the Cold Glass Access Workshop during 1989. The Cold Glass Access Workshop has been established with assistance from the Victorian Ministry for the Arts and the Crafts Board of the Australia Council to provide a facility for craftspeople whose work requires space or equipment not otherwise available to them.

The workshop is a pleasant, well-lit area, fully equipped for the designing and making of architectural art glass and exhibition panels. Along with a range of smaller kilns, a fusing and casting kiln has been built, with cutting, grinding and polishing equipment currently being acquired, allowing for the production of functional and sculptural warm glass pieces.

Major advantages of working at the Meat Market Craft Centre are the exposure to the exhibition in the three main galleries, the communication with professional craftspeople working or exhibiting in the building and contact with various craft collectors, writers, gallery directors and the many other people integrally associated with the crafts industry who visit the Craft Centre regularly.

The awards will cover all workshop fees and will provide a private workspace within the studio, giving full access to the equipment seven days and four evenings per week during an agreed period within 1989.

1. The Cold Glass Access Workshop Award

Open to all glassworkers.

Judged on best proposal and slides.

For 3-9 months depending on proposal.

Residency period to be completed in one continuous block during 1989.

Application form, 5 slides and proposal to the General Manager, Meat Market Craft Centre, by 31st October, 1988.

Decision announced 11th November 1988.

Further information:

John Greig (03) 329 9966.

2. The Ausglass-Meat Market Craft Centre Residency Award

Open to all Ausglass members.

Judged from work in the members' exhibition during the 1989 Ausglass conference at Melbourne University.

Residency for a 6 months continuous period during 1989.

Further information:

Maureen Williams (03) 534 7355.

EXHIBITIONS

Glass Artists Gallery
70 Glebe Point Road, GLEBE

Hamilton Design Glass Gallery, 156
Burns Bay Road, Lane Cove West
(02) 428 4281.

1988 calendar for exhibitions has been prepared. The following exhibitions are group shows. We hope to have a greater selection of unique and varied works to exhibit this year.

WEARABLE GLASS –

5th August-1st September.

This is our very successful yearly show which we hope will stretch your imaginations and extend the boundaries of body adornment.

THE LIGHT SHOW –

2nd September-29th September.

This exhibition is geared toward interior design and environmental media.

October 28th-November 24th

Sydney College of the Arts
Student Show

October 1988

Diamond Valley Art Award Exhibition

Includes Glass, Works on Paper,
Textiles, Ceramics, Painting, Metal
and Sculpture

Shire of Diamond Valley

P.O. Box 115,
GREENSBROUGH, VIC. 3088
(03) 434 7411

October 2nd-22nd
Glass

A group exhibition of glass artists

John Brigdon – Paintings

(A book on John Brigdon which will
include the paintings in this exhibition
will be launched at the opening).

Beaver Galleries

81 Denison Street, DEAKIN
(062) 82 5294

AUGUST 5-27

JILL McGUINNESS – Featured
Artist (kiln-formed glass and copper
foiled work).

SEPTEMBER 2-30

KEITH ROWE – Featured Artist (blown
forms).

October 1st 1988

4th National Glass Biennial

Survey exhibition of current works by
Artists in all glass media.

Wagga Wagga City Art Gallery
40 Gurwood Street, WAGGA
WAGGA
(069) 21 3621

GENERAL INFORMATION

World Crafts Council

A comprehensive illustrated Report of Proceedings at the World Crafts Council Conference will be published in September 1988.

It will include: An overview on the outcome of the Conference; colour coverage of the Canberra Symposia and the work produced; the rapporteurs' notes on each Session of the Conference; numerous black and white photos; list of the Resolutions agreed by the General Assembly; list of participants and details on the major speakers.

Price \$25 plus postage
Orders to Freepost 5, Craft Australia Magazine, 100 George Street, Sydney, NSW 2000. No postage stamp required if posted in Australia.

THE GLASS ARTISTS GALLERY

70 Glebe Point Road, Glebe N.S.W.

is pleased to present:

the ANZ Glass Prize

7th October-5th November

Offering two categories:

1. Aquisitive

Pieces suitable for reproduction to fit within a 15cm cube size, e.g. corporate gifts.

2. Non-Aquisitive

Wall piece measurements not exceeding 1 metre x 1 metre.

Please ring the Gallery on (02) 552 1552 immediately for conditions and notification to participate form.

To be returned by mid-August.

Works to arrive at Gallery for selection by Friday, 9th September. (Apologies for the lateness of this notice.)

FOR SALE

STAINED GLASS STUDIO

Situated at Coffs Harbour on the NSW North Coast, this studio is the largest stained glass business between Newcastle and the Gold Coast. Established over five years, the studio is well positioned right on the main street in the unique "Old Butter Factory" two minutes from the beautiful harbour, beach and city centre. The business involves private and commercial commission work and the owners have always been kept busy with a constant stream of firm orders (present workload booked well into mid-winter). As well as commission work, a good weekly cash flow is generated by the retailing of stained glass and supplies and tuition of classes (guaranteed 90 students p.a. in three 10-week terms). This business comes with genuine goodwill, and has the potential for even further growth as the Coffs Harbour area expands. Presently operated by husband and wife team. Premises are approximately 120m², rent is low. Very good turnover and nett profit, figures will be available to genuinely interested parties. \$30,000 plus S.A.V. For more information ring Dieter or Denise Gogel (066) 52 1643 or (066) 54 1505.

Collaborative Designs:

Working together in architecture

Exhibition:

July 27-September 7, 1988
Meat Market Craft Centre,
North Melbourne

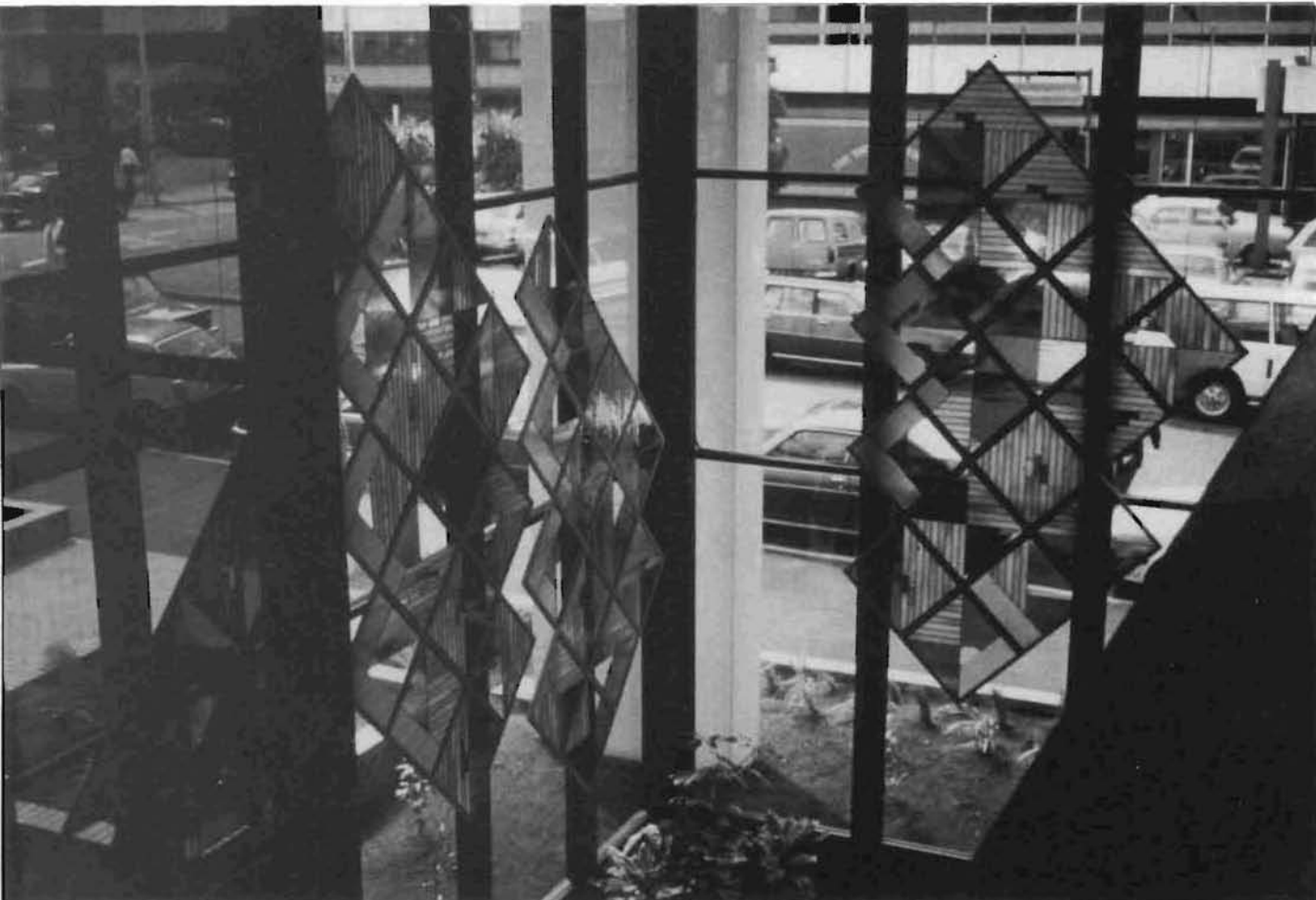
This event demonstrates the many ways that artists, craftspeople, architects and designers can collaborate to enhance our environment.

Exhibition

The architects involved in the exhibition are: Ashton & Raggatt; Bates Smart & McCutcheon; Gregory Burgess; Edmond and Corrigan; Peter Crone; Denton Corker Marshall; Peter Elliott; Kevin Greenhatch and Partners; Graham Gunn; Daryl Jackson; John McNabb; and Reed Mussen Styant-Browne. The list is representative of the best firms working in Victoria.

The artists, craftspeople and designers include: John Cherry, Peter Sands, Victoria Howlett, Barry Mills, Sue Cohn, Carlier Makigawa, Les Kozzatz, Jan Senbergs, Tony Pryor, Geoffrey Bartlett, Russell Petherbridge, Keith Thomas, Guy Walker, and Helmut Lueckenhausen. All of these are experienced exhibitors and most have works in public collections.

The exhibition itself will take the form of 10 projects which will illustrate the results and processes of the collaboration between the architects and their nominated artists. About half of the projects are experimental and being done specifically for the event, and half are related to buildings which are to be constructed.



*Stained glass commission by Robert Middlestead.
(glass panels in steel frames)
from N. Z. Glass pg 10 & 11.*

NZSAG will have a hot/warm glass conference with Richard Marquis at the end of August. Write to Peter Raos C/- The Works, Church Street, Devonport, Auckland. Peter recently got a large grant from the Queen Elizabeth Arts Council to equip and extend a home workshop to provide a small, workable furnace for students.