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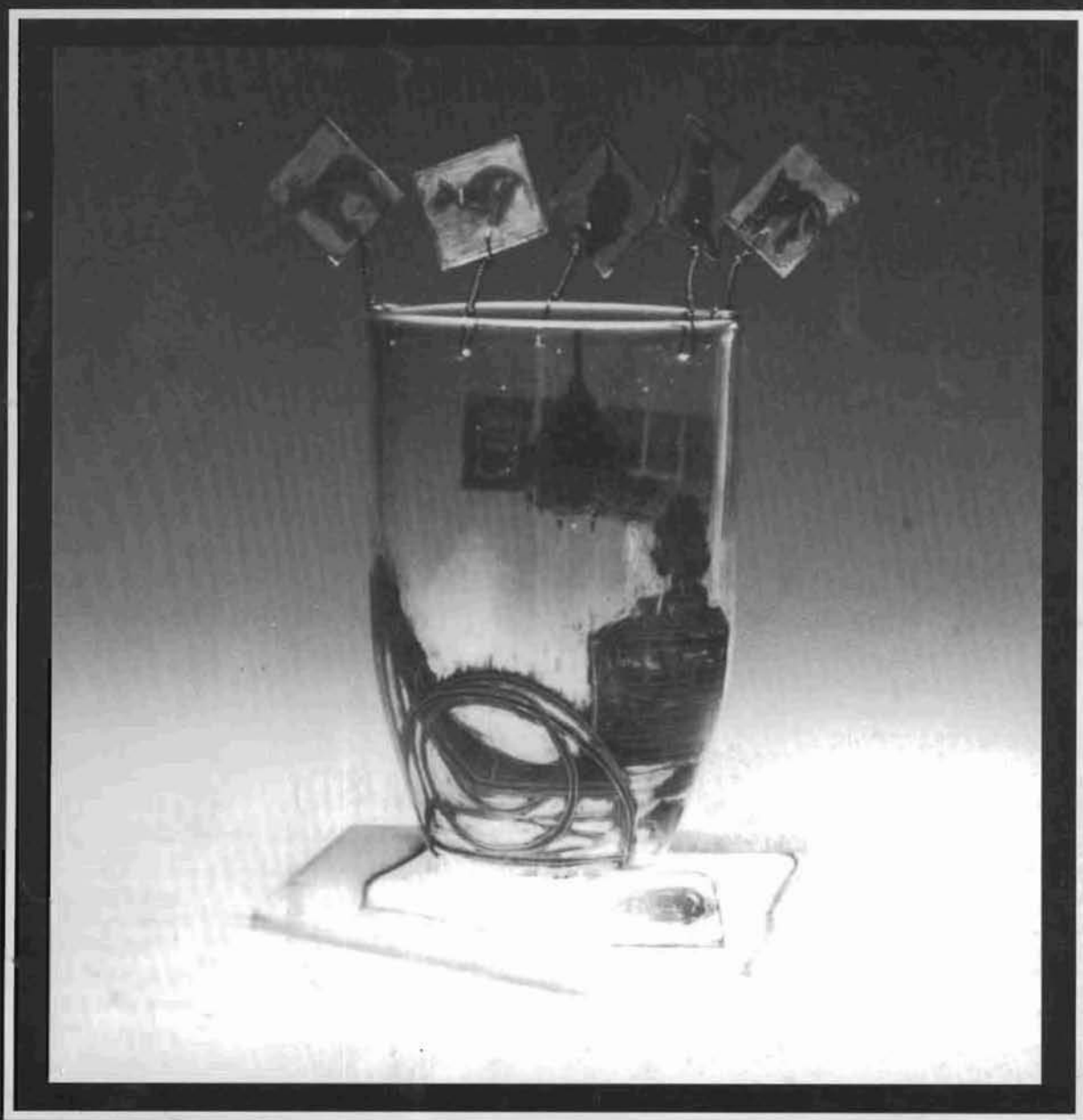
Ausglass Magazine

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A Quarterly Publication of the  
Australian Association of Glass Artists

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# ausglass



SUMMER EDITION

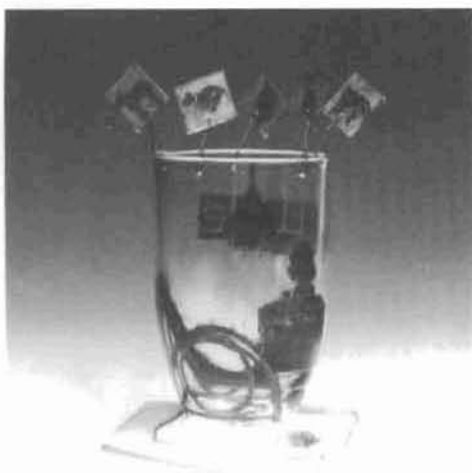


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# ausglass magazine

SUMMER EDITION  
1988-89



FRONT COVER:

*"Home" 1987 300mm high glassware by Deb Cocks.*

NEXT ISSUE: To be advised.

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# 1989 CONFERENCE

Melbourne January 1989

## Workshops Profile on the Artists:



### Deb Cocks

Deb studied at Sydney College for the Arts. Since then, she has attended many workshops, one of which was Pilchuck in the U.S.A. to which she was invited back, earlier this year. The area in which she specialises is surface treatments to 3 dimensional glass forms. Currently working in and running workshops in Sydney, Deb, along with Bridget Hancock, manages Hancock and Cocks Access Glass Workshop (funded by the Australia Council).

Participants in the Cocks & Allan workshop will be using the techniques of painting (from traditional paints, stains and enamels to slumping and fusing colours), sandblasting, acid etching and use of lustres. They will be working on flat glass and 3D forms, combining the techniques for coloured and textured surfaces.

and has held two major Exhibitions at the Meat Market Craft Centre, Melbourne in 1985 and 1987. Work which Gaylene has produced is represented in public and private collections, including the Victorian State Craft Collection.

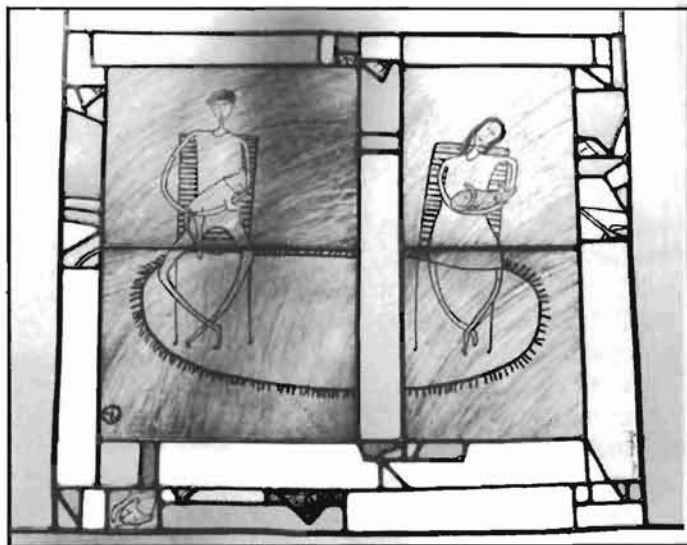
In 1985 she received a Grant from the Crafts Board of the Australia Council in support of further development of her work. In 1987-88 she was involved in Community Arts Projects and an Artist in Residency Program in Portland, Victoria (see photograph). At present Gaylene is tutoring at the local College of T.A.F.E. and conducting workshops for various groups in the area whilst currently producing work for Public and Private Commissions. "Descriptively my work is usually figurative with colourful borders surrounding the subjects. It adopts an uncluttered approach while leaving the images prominent and attention seeking. The techniques I employ expand on the more traditional methods of glass painting and staining."

### Gaylene Allan

born in Melbourne 1956



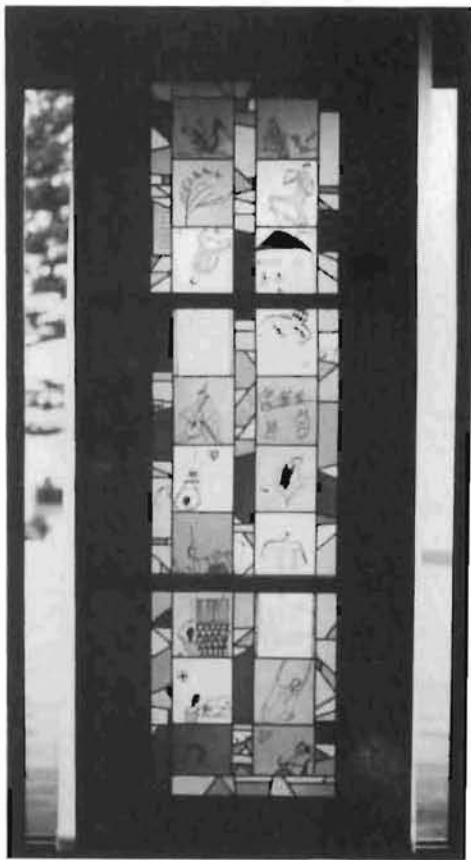
Gaylene was a graphic artist before completing her Bachelor of Art Degree (Ceramic Design) at the Chisholm Institute of Technology, Melbourne in 1983. Since then she has been residing in Eden, a small town on the far south coast of N.S.W. During the past six years, she has participated in numerous Exhibitions throughout Australia



## Workshop Information

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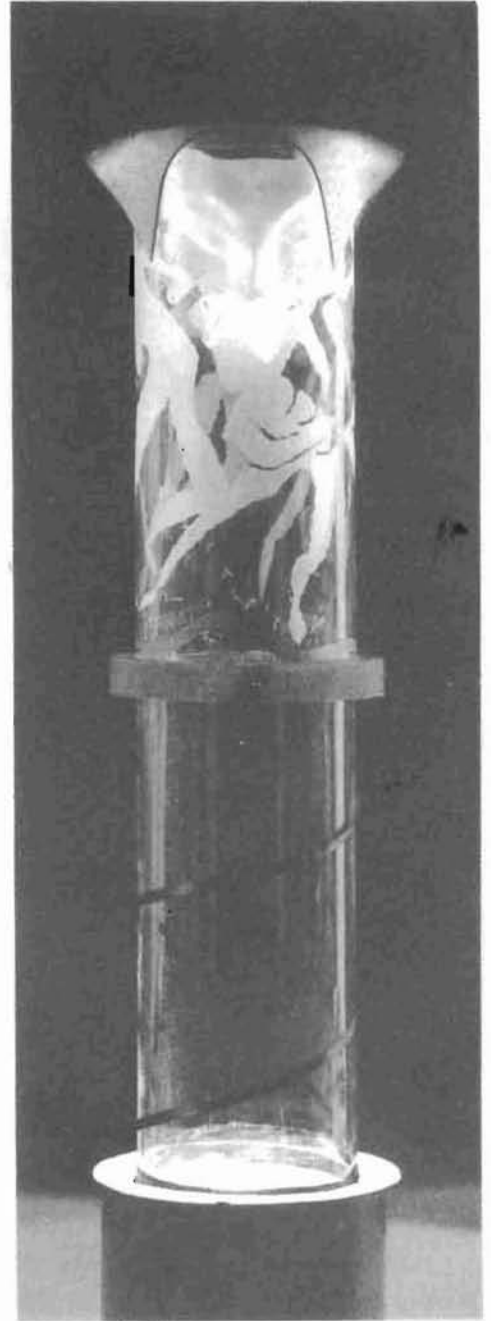
Conducting the **Surface Techniques** workshop during the '89 Conference will be Deb Cocks and Gaylene Allan. Together they offer a diversity of painting and staining skills as well as other surface techniques employed on both flat and 3 dimensional glass. The workshop will be presented at the Meat Market gold glass access workshop space and will run till the 28th of January. For those wishing to join this workshop the time for enrolment has been extended to January 5th.



*Gaylene Allen -  
- Portland Community Project.*

*Right: Deb Cocks,  
'Dance for a World Without War'  
1986, from Private Scream Series,  
blown, slumped and painted glass*

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## Garry Nash

Conducting the **Hot Glass** workshop during the '89 Conference

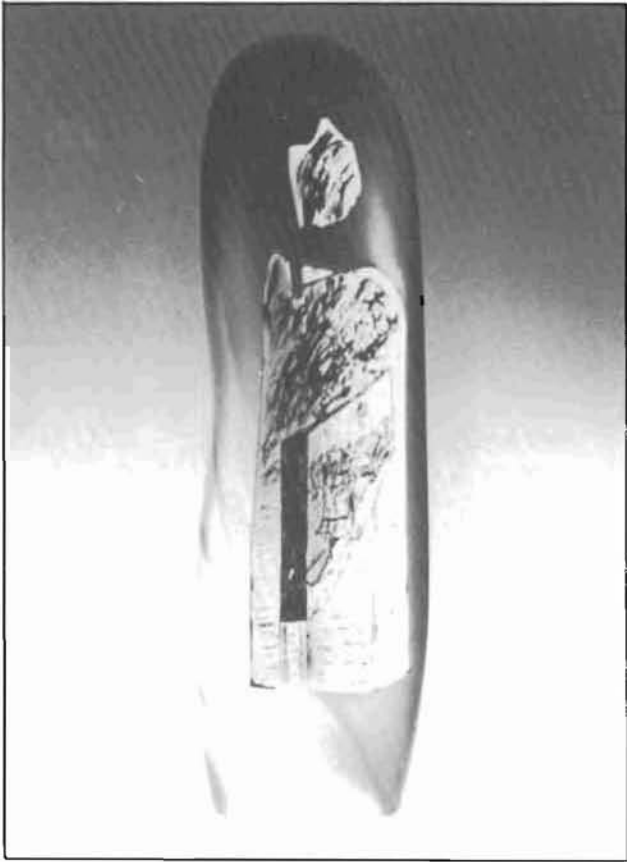
"I am interested in capturing some of the feeling of what it is like to be part of the contemporary world at this time. Each generation wishes to leave behind some artifacts as a record of the fact of their existence. There appears to be a subconscious urge to record the essence of experience in a personal, idiosyncratic manner. People

look to artists, writers and craftspersons of a generation to sum up and record the achievements of their era. In this way, I see my images, and forms, as being a reflection of my time, like the school photo, the family portrait, the sports team photograph".  
Garry Nash

INTERNATIONAL GUESTS

**Garry Nash.** From Auckland N.Z.

A hot glass artist who incorporates etching and sandblasting into his large sculptural forms in a highly innovative manner.



*Overlayered blown form – by Garry Nash.*

**Lutz Haufschild.** From Toronto, Canada.

A sculptor and stained glass artist. He has created some of the largest stained glass commissions in North America and Canada.

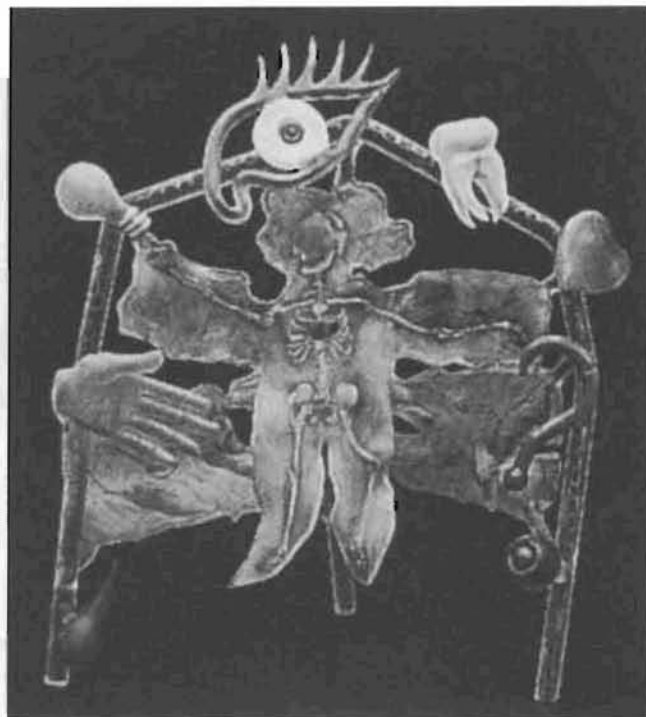
Lutz has studied and taught with the best that international glass has to offer, so he comes to Ausglass with a wealth of experience. Recent trips throughout Europe will give us the opportunity to discover and discuss the latest commissions and art glass.



**Lutz Haufschild** has resided in Canada since 1967 and much of his work has been done in that country. It has been said of Lutz that his work represents a worthy contribution to the heritage of Architectural Art. In contemplating his work in its various contexts one notices that neither the architectural glass nor the architecture seem encumbered or diminished by the other; rather, the appreciation of each is heightened by the interplay of the two (Joel Russ – Stained Glass Quarterly, Winter 1987).

**Ginny Ruffner.** From Seattle U.S.A.

A flamboyant lady who has taken the souvenir shop techniques of lamp work to new intellectual heights.



*Ginny Ruffner*

**Ginny Ruffner** comes to us from Seattle, USA. She was born in Atlanta, Georgia, in 1952, taking up her interest in lamp work in her own way in 1985. From there Ginny and her "seriously goofy glass menagerie have come blasting out of the furnace into the limelight of the international glass art scene" and her lamp working techniques to new intellectual heights. They are also hilarious, instantly fixing, with their creator reserving first right of refusal to take herself too seriously. We look forward to an inspiring time for those involved in her workshop and her overall participation in the 1989 Ausglass Conference.

*Ginny Ruffner – "How Daylight Saving Time Was Invented" 1988.*

Stephen Skillitzi is from South Australia. Specific under implemented innovations will be focused on theoretically.

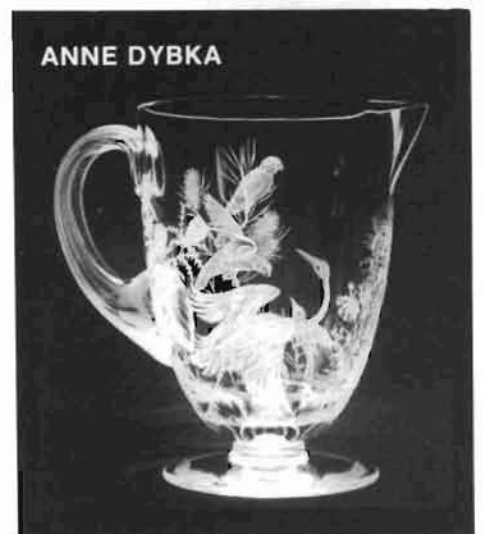
**Stephen Skillitzi** will be taking the workshop in Technical Glass Innovation, which will run from Monday to Thursday during the morning groups at the Conference. Most of us are now familiar with Stephen's innovations in glass kilned works of three dimensional form. His knowledge will be invaluable to the participants in this workshop.



*Stephen Skillitzi, 'Columns of Life' 1987, installation housed in stainless-steel structure 2.4 metres high, mould-cast, kiln-fired glass*

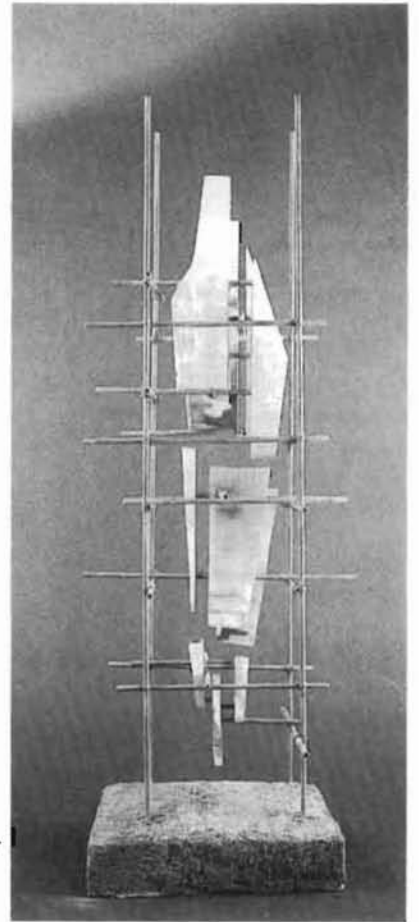
**Anne Dybka** is also very familiar to us all by now, her work has been displayed with pride in many galleries and magazines. Anne is going to take participants into the area she has expounded so very well, that of traditional techniques in engraving, and showing the abounding possibilities which can evolve from these standard tools and equipment.

Anne Dybka assisted by Annette Kalnins, both of N.S.W., will be using traditional methods with a new approach.





Meza Rijdsijk, N.S.W.  
A workshop for those interested in experimental fusing techniques.



Right: Meza Rijdsijk, AUSTRALIA, 'Untitled' 1985, mosaic glass, copper and concrete, 100 x 35 x 35 cm

**Meza Rijdsijk**, a recent student at the Canberra School of Art, will be conducting the Creative Fusing Techniques workshop. The wealth of experience developed over the years of working with fused glass and her experimental approach with glass will prove an exciting combination for leading this workshop.

## LETTER TO THE EDITOR

Dear Jan,  
Re the furore about imitation stained glass.  
Here in the Far North, we also have franchises for various types of imitation stained glass. Our business has continued to grow despite this. We feel that this growth has been attained by a continuing effort to educate the public and allowing that public to compare our genuine, handcrafted article with its imitators. Even in our sparsely populated part of the country, we manage to display our work to over a quarter of a million people, annually, by attending Agricultural Shows, Home Shows and Craft Shows as exhibitors. This allows the public to see the depth, texture and beauty that only glass has, and compare it with other less attractive materials. Their curiosity

does the rest, and we are invited to explain to them about the durability, strength, individuality and price of the genuine product.

There seems to be no point in spending time gnashing teeth, tearing hair, and litigating against imitators. But we don't have to make it easy for them, either. Get out and educate the public, don't leave it for someone else. People then can choose with knowledge, and in most cases, they will choose the genuine article.

After all, the sellers of imitation products can only sell by advertising to the public. Let us do the same. Don't let us hide our beautiful coloured lights under any imitation bushels.

Regards,  
Chris Oswald  
Mirriwinni, Qld.

Sherry Bliss mass  
Happy dew reat  
From the S.A. Exec.  
Happy holly days!  
and see you at the  
Conference!







AUSGLASS... The Australian Association of Glass Artists

1989 AUSGLASS CONFERENCE

PROGRAMME UPDATE

25 people have agreed to lead various discussion groups.

A change

"Women in Glass" Tuesday 24th 4pm will now run until 5pm not 6pm. Between 5pm & 6pm a session on Constitutional issues has been programmed.

WORKSHOPS

Places are still available in the following:

"HURRY"

Hot Glass Workshop  
Engraving Workshop  
Surface Techniques Workshop  
Marketing Workshop  
Photography workshop.

"HURRY"

After December 16th all Conference participants will receive maps and details of the venues. Further information will then be available for workshop attendants, such as necessary materials or equipment to bring.

MEMBERS EXHIBITION

3 pieces max. to be delivered to the Meat Market during Registration Sunday 22nd January. Exhibition Opening 2pm Wednesday 25th January.

ACCOMMODATION

College accommodation will now be at Trinity College not Newman. This will be \$3 per night extra, now \$30 per night. The Arden Motel has single, double or family rooms.

TRADE FAIR

There is no official opening but this will be set up in time for the "Australian Glass 1989" Opening 8pm Sunday 22nd.

*CONFERENCE AND WORKSHOP REGISTRATIONS WILL STILL BE ACCEPTED  
AFTER 16th DECEMBER, subject to availability.*

# EXHIBITION IN REVIEW

## Inaugural Glass Exhibition

By David Tickell

Toowoomba glass artists Joan and Andrew Mladenovic scored something of a triumph when they staged the Bicentenary Glass Exhibition, the first such display of glass art ever to be held in Queensland.

Featuring the works of 13 of Australia's leading glass artists, the exhibition was a major event in the Heritage Festival of the Arts, which is the arts segment of the annual carnival. Other events on the arts program covered art exhibitions, theatre, music, craft and photography.

The glass art exhibition, that was held in the Raff Street studios of Classic Stained Glass, attracted considerable interest from carnival visitors and the Mladenovics had to learn how to handle busloads of tourists, at the height of the carnival's activity.

The exhibition of contrasting works, styles and textures was a kaleidoscope of colours and shapes that contrasted and complemented each other throughout the brilliant displays.

Artists whose work was on display were Nick Mount, Chris Pantano, Margaret Bell, Mark Galton, John Elsegood, Leslie Faulkner, Mitch Foley, Peter Goss, Colin Heaney, Joan and Andrew Mladenovic, Keith Rowe, Liliane Urech and Jennifer Farley.

Exhibits of stained glass, leaded, slumped, fused, blown, etched, sculpted, sand-blasted glass were attractively and dramatically displayed in colour and texture groupings around the studio. And one of the prize pieces on display was Bill Harman's exquisite Bicentennial Bowl that was specially loaned for the exhibition.

Made of lead crystal, the bowl is decorated with finely detailed images of Australian flora and fauna, that have been executed in the most painstaking style. Also on display was another of Harman's works, this one being a ship's port decanter that was decorated with Australian lighthouses.

Whimsy was there in a fused glass wall hanging of the celebrated cartoon character Dog, created by Peter Rumball, who also presented a vibrant fused picture of Sturt's Desert Pea.

In dramatic contrast Liliane Urech displayed a medieval stained glass picture in which she showed her exceptional skill in recreating the traditional style of early European stained glass work. Her two contemporary pictures displayed her unique talent for highlighting social issues and themes with the simplest of imagery.

In the blown glass display, Colin Heaney's iridescent shapes, vases and bottles were breathtakingly beautiful, while Andrew Mladenovic's fused and slumped bowls displayed a fascinating range of delicate colourings.

"The response to our exhibition has been nothing short of fantastic, and we shall be staging other shows throughout the year," Andrew Mladenovic said.

Taking pride of place in the exhibition was the Mladenovic's commission of a two metre tall stained glass window of The Assumption of the Virgin Mary, that they had designed and completed for All Saints Church in Brisbane. The window took the Mladenovics several months to complete,



*Above: Paul O'Gorman admires Jennifer Farley's "Jelly Fish". One of the many exhibits at the inaugural glass exhibition.*

# GENERAL INFORMATION

## Swiss Research Centre for Stained Glass

The name of Romont, a small mediæval town located in the French-speaking part of Switzerland (near Lausanne), has by now become familiar to all those interested in stained glass. For Romont has the privilege of sheltering, in the enchanting frame of a Savoyard "chateau", the Swiss Stained Glass Museum. With its collection of ancient and modern stained glass, as well as with its regular special exhibitions, this famous museum attracts visitors from the whole world.

A second public institution has been recently opened in Romont: The Swiss Centre of Research and information on Stained Glass, which is concerned with the scientific analysis of such objects, namely with a view to their conservation. It is meant to collect and treat documentation and information mainly on Swiss stained glass windows, but not exclusively. This institution has been set up in the framework of a Swiss research programme dealing with the conservation of cultural properties. It fulfills the purpose of a public authority in the fields of conservation techniques, scientific preparation, attendance and documentation concerning the conservation and restoration of stained glass. Another of its concerns is the long term survey of the fragile objects d'art. It finally aims at supplying information, advice and scientific know how and at fostering the exchange of experiences, e.g. through the organisation of seminars.

Another task the centre has set itself is the investigation of the rich stained glass stores in Switzerland. English and American collections also own hundreds of the small "Swiss panels". Specialists and amateurs well know the immense and fascinating material they offer.

For further information contact  
Centre suisse de recherche et  
d'information sur le vitrail, Grand  
'Rue 46, CH-1680 Romont.  
This article has been taken from  
"Neues Glas" 4'88.



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Ask for Mark Brabham.



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# GENERAL INFORMATION

## Introduction to Hot Glass/Glass Blowing Workshop 1989

The Glebe Hot Glass Studio will be holding a workshop with Dick Marquis as tutor, from Monday 3rd April to Friday 7th April 1989. Monday and Tuesday of the workshop have been set aside for demonstrations, and the last three days will be hands-on tuition.

**Six positions are available for the first two days at \$100 per person.**

**Six positions are available for the full five days at \$300 per person.**

All enquiries should be directed to Keith Rowe at the Glebe Hot Glass Studio on (02) 660 3329 or 660 6931.

This workshop has been made possible through the assistance of Ausglass.

The Glebe Hot Glass Studio is offering an introduction to hot glass/glass blowing workshop, during February/March 1989. The workshop shall involve basic instruction in hot glass techniques, including freehand blowing, mould blowing and decoration of blown form. Lunch, morning and afternoon tea provided. Classes are limited to four positions for each workshop, making a total of eight positions available.

Details are as follows:

**Total amount for workshop is \$685, payable in advance. The first workshop commences Monday 20th to Friday 25th February.**

**The second workshop commences Monday 27th February to Friday 3rd March 1989.**

All enquiries may be directed to Keith Rowe at the Glebe Hot Glass Studio. Positions are limited.

### 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.

*The Adelaide Glass Centre*

20 a COLLEGE ROAD, KENT TOWN

*Vince Rushby and David Wilson*

*Phone 363 0766*

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- RETAIL AND WHOLESALE ACCOUNTS AND COUNTRY ENQUIRIES WELCOME

# GENERAL INFORMATION

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**New Work and the New York Experimental Glass Workshop announce . . .**

## NEW WORK TECH

### The Quarterly Review of Studio Glass Technology

Artists have been left to scrounge for any information they might need. There are few references to turn to, the best are out of print, and we all have encountered experts unwilling to share advice. NOT ANY MORE! Starting early in 1989, NEW YORK magazine and The Glass Workshop will publish a quarterly technical supplement. The goal is to make accurate, up-to-the-minute technical information available to anyone who needs it. An advisory board consisting of respected experts in studio technology will assure that the material presented is relevant and accurate. Each forty page issue will consist of feature articles on subjects ranging from home-made tools to the formulation of new batching solutions. One section will look into the future at how the highest of high tech is being adapted for use by artists. New product reviews, product samples, computer programs, manufacturer's spec sheets and more: all you need at arms reach, and every article in looseleaf form so that it can be inserted into the NEW WORK TECH binder for easy reference. For a FREE copy of NEW WORK TECH, complete the attached questionnaire. I would suggest photocopying this form for sending to America.

## NEW WORK TECH

### The Quarterly Review of Studio Glass Technology READER SURVEY

Complete and return to the New Work Table in the Technical Area or to: New Work Tech, NYEGW, 142 Mulberry Street, New York, New York 10013. **Your free copy will arrive in early 1989.**

Name: .....

Address: .....

.....

Telephone: .....

Underline your areas of interest:

Glassblowing

Casting

Coldworking

Pate de verre

Fusing

Neon

Sandblasting

Lampwork

Stained Glass

Other – Please describe in white space above

What sort of information would you like to see in NEW WORK TECH? Use the back of this page if you wish.

Do you own a computer? IBM or Apple compatible?

Please describe the brands of equipment you favour and the specific type of glass you use. Include tools, annealers, torches, burners, grinders, polishers, etc. Use the reverse side if necessary.

# Craft Export Agency

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## Meat Market Craft Centre

Many Australian craftspeople are currently producing work which is equal in quality to the finest anywhere in the world but are still having difficulty in selling enough to make a viable living from it because of the small scale of the Australian market. This includes craftspeople working at the top end of the scale as well as those who have perfected the production of smaller, less expensive items. Some craftspeople already exhibit their work abroad and a few now have regular contact with overseas galleries or agents. However, there are some grim stories floating around about agents who have disappeared with samples, have gone bankrupt or have simply acted in an unprofessional or unethical manner towards their clients. Exporting overseas is a specialised and often time-consuming and risky business for small producers. They need knowledge of freight terms, local regulations and customs tariffs in order to sell their work overseas but can still face the risk of not being paid.

The Meat Market Craft Centre recently received funding to set up a Craft Export Agency which will assume both developmental and marketing functions to facilitate the export of Australian craftworks overseas. Roger Bell and Sue Forster have been appointed on a part-time basis to research potential suppliers in Australia and overseas markets, and to establish the structure and running of the agency. Roger Bell has a long background in export and currently teaches this subject at R.M.I.T. Sue Forster has experience as a designer and craftsperson, and has worked as an arts consultant for the Meat Market Centre and projects officer for the Crafts Council of New South Wales.

The functions of the agency will include:

- Marketing and despatch of quality Australian craft works overseas.
- Provision of an overseas outlet for craftspeople who do not wish to engage directly in export.
- Services to overseas clients who wish to import Australian craft works.
- Provision of export marketing expertise on a fee for service basis to those who wish to engage in their own export sales.
- Researching potential overseas markets to provide feedback to craftspeople to develop products to suit specific demand.
- To become a source of high quality craft for Australian companies and government bodies seeking gifts for goodwill purposes for their clients overseas. In addition, to provide products to enhance the interior design of their premises overseas.

The agency also hopes to increase potential sales of craftworks to overseas tourists in Melbourne as part of its policy to develop onshore exports.

The benefits to craftspeople working through the agency will include:

- overseas exposure without the need for overseas expertise
- increased sales potential
- increased time for production
- minimal financial risk

The agency will secure the most advantageous terms of payment for the supplier, including protection against adverse currency movements. It will also research methods of packaging to ensure minimum loss due to breakages, and the best methods of freighting craftworks overseas.

To achieve its aims the agency will be involved in collecting visual and written data about craftspeople and their products (particularly production capacity and availability). It is envisaged that promotional activities will include exhibiting and advertising overseas, as well as establishing a flow of visual documentation to keep clients informed of changes in the type of items available. The agency needs to hear from craftspeople who are willing to share experiences in selling their work overseas, as well as those who are interested in this as a new direction for their work.

Craftspeople who would like to make use of the marketing services of the agency will need to fill in a questionnaire and supply us with photos of items which are typical of the type of ranges they produce. Suppliers will be selected on the basis of quality of the work, marketability, production capacity and their ability to meet orders.

The agency will endeavour to make its procedures as flexible as possible to accommodate craftspeople producing small series of expensive items which are closer to a fine art definition, as well as smaller items produced in higher volume. It will also be working in close co-ordination with other organizations and departments of the Meat Market Craft Centre to help craftspeople develop the export potential of their work.

Please contact Sue Forster (Monday, Tuesday and Friday) or Roger Bell (Monday and Thursday) if you would like further information or a suppliers' questionnaire sent out to you.

Tel. (03) 329 9966  
Meat Market Craft Centre  
42 Courtney Street  
North Melbourne Vic 3051