

Title

Influences on Contemporary Australian Studio Lathe-worked Glass Practitioners

Overview/Abstract

This dissertation examines the influences on the work of a small selection of contemporary Australian studio lathe-worked glass practitioners. A review of Australian history and of the writings of commentators and practitioners within the field was conducted, in order to identify the potential influences on the development of their work. A questionnaire based upon the key influences identified in this review was then sent to eight Australian studio lathe cutters whose work I find inspiring. Participants' responses are summarised and the key influences identified are discussed. Overall, responses suggest that the most important influence on quality and quantity of contemporary Australian glass cutting is the strength of the 'glass network' in Australia. Finally, comparisons to – and implications for – the state of contemporary studio lathe cutting in the UK are examined.

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1. Introduction: State of the Art

Studio glass came relatively late to Australia, at least 10 years later than to the US or UK. Despite its relatively short history, however, many commentators have noted the surprisingly high quality and wide variety of Australian studio glass.

'In just over two decades, Australian studio glass has gained a critical presence on the international stage. Geographical isolation, the mere 200 years or so of European settlement, and a small population of 18 million, make it a significant achievement that so much has happened in such a short time.' (Jirasek, 1997a: p.46).

With the expansion of the studio glass movement in Australia throughout the 1980s and 1990s, increasing numbers of artists have been attracted to the medium, making it 'Undoubtedly...the most dominant art medium in Australia's recent history of contemporary art and design.' (Grigson, 2000: p.94). Australian studio glass has variously been described as 'rich', 'colourful', 'fresh', 'varied', 'enthusiastic' and 'inventive'. The lathe-worked glass currently emerging from Australia – including primarily lathe-cut and engraved work – follows this relatively recent tradition of excellence. But why are these Australian practitioners so prolific and, in particular, what has influenced the rapid development of the Australian lathe-worked glass?

Contemporary Australian studio glass is clearly the product of a unique set of historical circumstances, and its origins have been written about extensively. Noris Ioannou's *Australian Studio Glass* (1995) has become a seminal work in the field. The book is organised chronologically, starting with an account of the establishment of the studio glass movement in Australia and moving on to provide in-depth interviews with key practitioners in the field. According to Professor Jenny Zimmer, another prominent commentator on Australian glass:

'Studio glass [had] not previously been documented within a single coherent text – though copious quantities of short essays, reviews and publicity have appeared in magazines, journals and the daily press.' (Zimmer, 1995: p.58).

Zimmer herself has been responsible for many of these articles, appearing in publications as diverse as *Craft Australia*, *Craft Arts International*, *Design Ink* and *Neues Glas*. Her brief introduction to the 1984 *Hessisches Landesmuseum* exhibition catalogue (Zimmer, 1984) provides a particularly useful text and is frequently quoted in this research. Her 4 part series in the now defunct Australian magazine *Design Ink* (1990a-d) also gives an engaging account of the history of hand blown and

decorated glass in Australia. The last part of the series (Zimmer, 1990d), in particular, identifies a number of influential practitioners in the Australian studio glass movement who are not credited in other sources.

In *Masters of their Craft* (1997), Ioannou provides us with another opportunity to revisit his theories on Australian glass, as well as to appreciate the glass movement in the wider context of the development of Australian decorative arts. Other key commentators on Australian glass include Dan Klein and Gerry King. Klein's *Artists in Glass* (2001), for example, provides biographies of key contemporary Australian glass practitioners. Gerry King's chapter in *The Story of Studio Glass* (Lynggaard, 1998), in particular, provides an in-depth first hand account of Australian glass history: 'which seeks to record events as remembered by those present.' (King, 1998: p.114).

Despite the wealth of literature on Australian studio glass from the 1980s and 1990's, very little has yet been written about the influences on contemporary Australian lathe-worked glass practitioners. Indeed, although commentators have proposed a number of theories to account for the emergence of studio glass in Australia over the last 25 years or so, there is often little consensus between them. As King has noted (e.g. 1998) the various accounts of the emergence of studio glass in Australia have tended to stress the significance of different influences:

'Although the rapid growth in the quality and quantity of Australian glass is readily acknowledged, agreement as to the hierarchy of significance and the historic ascendancy of events is far from reached...The various assertions of outright parenthood are without proof or substance. (King, 1998: p.114).

Furthermore, both King and Ioannou have distinguished 3 distinct phases – or generations – of Australian studio glass, each influenced by different factors. For example, according to King again:

'There are now three discernible generations of Australian glass workers. The first generation spring from three sources, those who were introduced to contemporary glass while overseas, through the transfer of knowledge from the closing factories, or those who engaged in their own experiments at approximately the same time. The second generation are those who were inculcated in the ways of contemporary glass by the first generation or by the various visitors to these shores. We now have a bevy of graduates from the Universities and former trainees from public and private studios. This third generation are

now making significant contributions to Australian and international contemporary glass.’
(King, 1998: p.132).

This dissertation seeks to identify the key influences on contemporary Australian lathe-worked glass through questionnaires delivered to a sample of key practitioners. A review of the literature is undertaken in section 2 in order to uncover the factors that influenced the Australian studio glass movement. These factors are then used to structure the questionnaire delivered to participants. Brief participant profiles are provided in section 3 and their responses are summarised in section 4. Finally, participant responses are examined to establish the key factors influencing contemporary practitioners in the field.

2. Key Influences on Australian Glass

This section outlines the results of a review of Australian history and of the writings of commentators and practitioners in the field. The key influences on the development of contemporary Australian studio glass are identified (**highlighted in bold**) and are then used to inform the design of a questionnaire in section 3. Comments from Mark Thiele¹ – a participant in the research who was kind enough to provide extensive background information – are included where appropriate to illustrate the importance of specific influences.

On the 26th January 1788 captain Arthur Phillip and his 1500 strong band of soldiers and convicts arrived in Sydney to give birth to modern day Australia. The unique **landscape, flora and fauna** that they encountered in Australia were unfamiliar and dramatic – from the barren outback, to the lush bush, rainforests and coral reefs. Numerous commentators have discussed these primal influences upon the work of contemporary glass practitioners:

‘White man has clung to the edges of Australia. He has not come to terms with it – yet it is his most fervent wish that he might... Australians have a fascination with the landscape and the environment – matters of perennial concern in the Antipodean cultural context, and now explored anew in the medium of glass.’ (Zimmer, 1984: pp.14-15).

Contemporary glass worker Giles Bettison, for example, describes how he started to make works in the subtle colours of the Australia landscape: ‘...the ochres, wheat colors, reds, blacks, the colors of storm clouds, rows of paddocks, a soft chalky pink with small bits of strong color coming through...’ (Cochrane, 1998a: p.30) rather than the bold yellow, red, and black colours of earlier textile-influenced work.

Similarly, commentators have noted the influence of the **particular quality of light in Australia** on practitioners’ work:

‘Almost from the moment that the first European draughtsmen arrived in Australia to document the topography, flora and fauna of a land so very different from their own, there is evidence of the extent to which the European sensibility was inflected by the experience of colour, space and light in the Australian environment.’ (Edwards, 1995b: p.48).

¹ Mark Thiele. See section 3.7 for brief biography.

Remoteness, vast scale and the scatter of her population have undoubtedly shaped the development of glass in Australia: 'Australia's **geographical isolation** has always been instrumental in the development of distinctive artforms.' (Fitzpatrick, 2000: p.93). Cooke (1989), for example, has suggested that geographical isolation coupled with fragility of glass has made it difficult to transport to and from Australia for inclusion in exhibitions.²

Geographically and culturally isolated on a barren land, the early settlers in Australia were generally ignorant and contemptuous of the history, culture and achievements of the indigenous Aboriginal people. Although there is no tradition of Aboriginal glass, traditional Aboriginal crafts included cave painting, basket weaving and decorated wooden and bark objects. More recent non-traditional crafts have included ceramics, textiles and glass spear points.³ A wide variety of Australian glass artists now include **Aboriginal arts and crafts**, including the imagery and legends of aboriginal cave art, as one of their sources of inspiration.

The rapid and often erratic development of the new colonies following the first landing continued until slowed by economic depression in the early 1840s. Key events such as the Australian Gold Rush in 1851⁴ and the two World Wars triggered huge influxes of migrants from Europe and beyond. 'Multicultural Australia became a more interesting and less parochial place to be.' (Zimmer, 1984: p.15). Indeed, several commentators have discussed the importance of the **mixture of races and cultures in Australia**, particularly for the influx of learning and experience these migrants brought with them.⁵ Similarly, the '**laid back**' **Australian character** – characterised by 'disregard for the difficulty of impossibility of a situation, dislike of rules, great resourcefulness, optimism, 'mateship', endurance, and humour.' (Jirasek, 1997a: p.46) has been suggested as another important influence on contemporary work.⁶

² Despite modern day advances in transport and communication, the great distances between the major population centres in Australia continues to impose a certain provincial isolation on the individual Australian states themselves. The endeavours of Western Australian glass artists for example – isolated not only from the rest of the world, but also from the rest of Australia – continue to be less well known (despite being the venue for the 2003 Ausglass conference).

³ Aboriginal spear points, produced in Western Australia for most of the 20th century, were first displayed in the context of Australian Glass Art in the *At the Edge* exhibition Brisbane City Gallery in 2000 (Fitzpatrick, 2000).

⁴ The discovery of gold in commercial quantities in 1851 brought major changes to Australia, one of the most obvious being a dramatic increase in population – more than doubling in 10 years, increasing from 437,665 in 1851 to 1,168,149 in 1861 (after Menz, 1996).

⁵ For example, Zimmer (1990b) describes the role of Russian workers in some Australia's first glass factories: 'The Russians spoke little English, but they didn't have much opportunity to, since they were constantly blowing glass.'

⁶ According to Zimmer (1992: p.115), Barry Jones sets out a different perspective on the Australian character: '...passive and easily discouraged...[they] look for simple fixes, are materialistic and a bit dim, unable to get things quite right.'

The **lack of local glass working tradition** in Australia is one of the most frequently cited influences on contemporary Australian studio glass. For example, according to Zimmer (1984: p.15): '[Australian] studio artists are still developing their skills; they lack the benefits of centuries of tradition and the expertise and facilities provided by long established trading firms and studios.' Several commentators argue that this lack of tradition has created a blank canvas for Australian practitioners, allowing them to develop their own identity and uniqueness: 'In Australia the studio glass movement has developed as a very pure form.' (Le Lievre, 1990: p.64). According to Mark Thiele (personal communication, 18.09.2003):

'I think lack of tradition is great as people can be too locked into tradition. I think that the success of Australian glass is because we have the opportunity through freedom of exploration to create something quite unique.'

Australia does, however, have a history of glass making.⁷ In *Australian Glass of the 19th and Early 20th Century* (1981), Marjorie Graham provides an engaging account of this often neglected local tradition. Australian glass making traditions were inherited from Britain, but in time these took on a local flavour:

'...those colonialists who established stained glass firms⁸ and glass factories modelled them on English and European prototypes and imported their artists and designers...many adapted the glass arts admirably for Australian conditions...' (Zimmer, 1984: p.14).

Indeed, German commentator Peter Nickl has argued: 'It is true that studio glass in Australia does not have all too long a tradition, but a counter question: which country does have a long tradition in that sense?' (cited in Klotz, 2000: p.24). The studio glass movement grew out of Dominic Labino's demonstration of small furnace technology in 1962 and Australia was not far behind.⁹ Nickl goes on to suggest:

⁷ The first glassmaking in Australia is credited to ex-convict Simeon Lord. Lord advertised for glassblowers in the Sydney Gazette of May 1812 and set up a small glass-blowing workshop at Pyrmont in Sydney. In June he stated that more than 12 dozen perfect tumblers had been made, but the venture was short-lived and discontinued in 1813 (after Graham, 1981).

⁸ Stained Glass was first made in Australia in the 1880s. According to King (1998: p.113): 'the evolution of Australia contemporary glass is more attributable to this group than is generally acknowledged'.

⁹ By the late 1960s several Gaffers from the Philips Glass Company had built their own backyard furnaces, although all of these had closed by early 1970.

'What differentiated the Australia glass artists from the Europeans or even the Americans was the lack of training. The pioneers in the first hour were basically self-taught. They acquired the necessary know-how either through practical experience in European glasshouses by participating in international workshops.' (Peter Nickl – cited in Klotz, 2000: p.24).

By the early 1930's Crown Crystal Glass had even started to produce hand-cut crystal in Australia. This lasted only until the onset of World War 2, however, and by 1970 commercial glass-blowing activity in Australia had virtually ceased. Although several of the remaining practitioners from these factories contributed to the studio glass resurgence through demonstrations and instruction¹⁰, their impact was eclipsed by the influence of the US Studio Glass movement and has tended to be neglected by commentators.

The Crafts Movement in Australia: A History (1992) by Grace Cochrane and *Australian Decorative Arts: 1820s-1990s* (1996) by Christopher Menz are both valuable sources for understanding glass in the wider context of Australian craft history. Paralleling that in Europe, there has been a gradual shift in focus from production-ware to more sculptural pieces among Australian craft artists. The Arts & Crafts societies established around Australia during the early twentieth century offered their members training, access to libraries and opportunities to exhibit their work.¹¹ With their critique of modernism and **mass production**, the main achievements of the societies were in promoting the one-off art object and in the teaching of crafts in art.¹² Low-cost, mass produced production-wares – typically sold from craft shops – have, however, been important in allowing glass workers to improve their skills and to finance the costs of operating a furnace. 'These wares were functional, well designed, and economically accessible and did much to establish popularity and consciousness of the craft.' (Zimmer, 1990d: p. 55).

¹⁰ The Australian male stereotype is brought to mind by a description of one of the first demonstrations of hot glass in Australia where one of the practitioners 'played to the crowds by demonstrating glassblowing while wearing thongs...short trousers and a singlet, all-the-while smoking a cigarette.' (King, 1998: p.115).

¹¹ Indeed, according to Menz (1996) a fine of sixpence was originally imposed on society members who *failed* to exhibit their work.

¹² Another feature of the Arts & Crafts movement in Australia was the inclusion of women in all areas of craft production. Indeed, Menz (1996) has suggested that the growth of feminism in Australia approximately parallels the growth of studio glass, both in terms of the calendar and the recognition of individual women as leaders in the field.

Several commentators have argued that the history of studio glass in Australia is largely due to the support and promotion of various government bodies. The 1973 Australian Crafts Enquiry¹³ revealed an alarming lack of glass activity in Australia and encouraged the Australian Crafts Board (founded 1970) to start a long-term sponsorship and funding program. According to Cooke (1989) between 1973 – 1978 the Australian Crafts Board expended AUS \$210,000 on grants to develop the glass movement. During the 1970's a number of initiatives were setup to promote and support Australian glass through **government funding** of training, workshops, overseas visits and exhibitions.¹⁴ The first glass grant by the Australian Council for the Arts (established 1968), for example, was awarded to Stephen Skillitzi in 1971. In 1974 the enthusiasm generated by the government-funded visits by overseas glass practitioners helped to lay the foundations for the Australia studio glass movement. Funding and grants began to diminish in the 1990s, however, reflecting a downturn in the economy and changes in government policies, and practitioners have been forced to look to other sources for generating income.

Another frequently cited influence on the development of the studio glass movement in Australia is that of **the work of practitioners in other countries**.¹⁵ According to Klein: 'The spirit of the new Studio Glass movement is an international one which from the very beginning has been characterised by a generous exchange of ideas.' (Klein, 1996: p.11). Several of the earliest Australian glass practitioners received their introduction to the medium from exposure to contemporary studio glass in the USA and UK during **visits overseas**. On the other hand, a number of eminent practitioners from the US – including Stephen Skillitzi, Bill Boysen, Richard Marquis, Sam Herman and Ron Street – were invited to Australia during the early 1970s. US born Stephen Skillitzi, in particular, is credited with having pioneered the hot-glass movement in Australia with the establishment of his first Sydney studio in 1971. He then returned to Sydney in 1972 from studies in the UK and US to actively promote the new possibilities of glass through an extensive series of workshops and demonstrations.¹⁶

¹³ The Australian Crafts Board commissioned a survey of Australian craftspeople between 1973 and 1974. This Australian Crafts Enquiry revealed that only 13 of the 1165 craftsmen who answered its questionnaire worked in glass. Eight of these worked in stained glass and only 5 in hot glass. Only 8% of craft shops and galleries had glass on their shelves, or walls. (after Zimmer, 1979).

¹⁴ ACI International Ltd – Australia's largest industrial glass manufacturer – has also been notable for the support it has given to Australian public galleries for both acquisitions and exhibitions. For example, in 1980 it donated \$20,000 over 4 years to the Queensland Art gallery Foundation for the acquisition of contemporary Australian glass.

¹⁵ The 'Cultural Cringe' (a term coined noted Australian historians G. Blainey and A. A. Phillips to describe the Australian phenomenon of assuming that foreigners are, know and make better), although at times repressing acknowledgement of local talent, has helped to make Australia more receptive to international expertise (after Zimmer, 1984).

¹⁶ Using a domestic vacuum cleaner to provide air for combustion during some of his demonstrations, Skillitzi received mixed appreciation for his equipment (according to Klein, 1988).

'If the Americans have been designated early missionaries in Australia, they were quickly joined by Europeans who brought a very different mix to the medium.' (McGregor, 1998: p.2). The European influence on Australian glass became more prominent with the founding of the glass workshop at the Canberra School of Art by Klaus Moje¹⁷ in 1982. Both Moje (from Germany) and his successor Stephen Procter¹⁸ (from England) brought traditional European lathe working expertise and a new sense of craftsmanship to the Australian studio movement. Attention to detail and enthusiasm for surface worked glass became characteristic of Australian studio glass in the 1990's.¹⁹ European influence on contemporary Australian glass has also been felt indirectly via the US Studio Glass movement. In particular, the willingness of US practitioners to work with, and learn from, Italian maestro's such as Lino Tagliapietra²⁰ has given glassmakers world-wide the opportunity to learn traditional European methods of glassmaking through their visits to Pilchuck, the Corning Glass Centre and other US glassmaking studios.

The **Jam Factory Studio** in Adelaide, South Australia (established by Samuel Herman in February 1974) was the first sustained production glass studio in Australia and its state funded **workshop facilities** continue to be one of the most significant sources of influence in the hot-glass movement. For example, according to Mark Thiele:

'It has been my base and I could not make the work I am producing if it was not for this facility. I do not want to set up my own hot glass studio as I feel too expensive and I do not want to be tied down to such a outlay.' (Mark Thiele, personal communication, 18.09.2003).

Through its unique training-through-production program it has launched the careers of a large number of successful glass artists, helped to determine standards for college courses and acted as a model for the establishment of other studios and workshops in Australia and overseas.

Following the Jam Factory, the idea of converting a derelict factory into a series of artists' workshops proved popular and a second, similar enterprise called the **Meat Market** Craft Centre

¹⁷ Klaus Moje. See biography on page 18.

¹⁸ Stephen Procter. See biography in Appendix A.

¹⁹ Helping to address criticism from practitioners such as Richard Clement, speaking in the early 1980s: 'Glass in Australia seems to me to be inflated with prestige which does not coincide with quality. There are only a handful of people who have done the hard grind of working in a workshop eight hours a day for many years to perfect their technique and control of glass. At the moment there seems to be a great deal of luck involved.' (cited in Zimmer, 1990d: p. 57).

²⁰ Lino Tagliapietra. Born in Venice, Italy in 1934. Worked as an apprentice in several glass factories in Murano until artistic director of *Effetre International* in 1976. Now travels and teaches around the world as one of the most admired *Maestro Vetraios* in the glass world.

was founded in Melbourne in November 1978 to promote education in, and general public awareness of, the crafts. During the 1980s the Meat Market provided practitioners with access to glass workshops, as well a substantial exhibition space that has hosted many important glass exhibitions. Indeed, Zimmer (1979) identifies a glass event held at the Meat Market on 25th November 1978 – the final part of the year long *Victoria '78 Crafts Festival* program – as being the turning point of the Australian glass movement:

'It is significant that the press release for this event described it as a weekend for the 'lesser-known' craft – glass! The event was in fact a recognition of the new state of glass consciousness in this country and marked, in a concrete way, its *birthday* [author's italics].'
(Zimmer, 1979: p.18).

The Meat Market continues to provide **easy access to studio facilities** for local practitioners, allowing them to build competency without the necessity of establishing individual workshops.

Australian glass and crafts magazines have played an important part in promoting the work of Australian glass artists to both Australian and international audiences. Since 1984 *Craft Arts International* (formerly *Craft Arts*), in particular, has provided a high profile journal showcasing Australian glass for an international audience. It has also been particularly useful as a source of illustrations of contemporary lathe-worked glass, which is neglected in other sources. Indeed, the huge increase in glass exhibitions, biographical articles and illustrations documented in such magazines over the past 8 years provides a clear indication of the recent upsurge in interest in Australian glass.

Australian glass has, however, traditionally been underrepresented in **international glass and crafts magazines**. *Neues Glas* – or *New Glass* – was one of the first international publications to begin featuring illustrations of contemporary Australian glass, with the photographs of some pieces from the 2nd *Australian National Glass Biennial* appearing in a 1983 edition. Other international magazines – such as the *Urban Glass Art Quarterly* – and catalogues – including those of the Corning Museum in the US and the *World Glass Now* series of the Hokkaido Museum of Modern Art, Japan – also provide useful resources. According to Mark Thiele: 'This is the only way I get to see other works from overseas and gives me a really good feel as to what is out there at the moment.'
(personal communication, 18.09.2003).

The first full-scale **exhibition of international studio glass** did not come to Australia until 1982. Curated by Robert Bell of the Art Gallery of Western Australia with the support of the Crafts Board and Australia's oldest glass manufacturer Australian Consolidated Industries (ACI)²¹, *International Directions in Glass Art* toured Australia between 1982 – 1983, showing works from Czechoslovakia, England, France, Holland, Italy, Japan, West Germany and the US. This exhibition was the first opportunity for many Australians to see the highly individual works of glass artists from around the world and generated considerable public excitement. According to King (1998: p.124): 'Various accounts accord high significance to the change in intention and practice engendered by the exhibition when witnessed by Australian glass artists.' To local disappointment, however, the exhibition did not include any Australian glass.²²

Apart from occasional inclusion of works of individual craftsmen in trade exhibitions, Australian glass was seldom exhibited in Australia prior to 1970. Several commentators have noted the importance of this restriction: 'Artists...share limited opportunities for exhibition and publication. This is the disadvantage of living on an island continent deep in the southern hemisphere.' (Zimmer, 1984: p.15). The first major survey exhibition of Australia glass – *With Care* – was held at the Jam Factory between April and May 1979. Between August – October 1993 *the 2nd Australian International Crafts Triennial Exhibition: International Direction in Glass* – was held at the Art Gallery of Western Australia, Perth as a sequel to the 1982 exhibition. It included 8 Australians out of 44 participants world wide. **Exhibitions of Australian glass** continue to play a crucial role in exposing Australian artists to the **work of other Australian glass practitioners**.²³

The Wagga Wagga City Art Gallery (established in June 1979) has the largest collection of Australia contemporary glass held by any public institution. The gallery organised a national biennial (and later triennial) glass exhibition between 1981 and 1994, providing a survey of contemporary glass in

²¹ Australian Consolidated Industries Ltd. (ACI) has a long and distinguished history in Australia. As Australia moved into the 20th century the demand for glass products, particularly containers for food, drink, cosmetics and drugs increased. This led to the formation of the Australian Glass Manufacturers Co. Ltd. (AGM) through the amalgamation of several individually owned glass making factories. In 1939 AGM changed its name to Australian Consolidated Industries Ltd. as its activities expanded, and by the early 1960s ACI was Australia's seventh largest company. According to Zimmer (1990b: p.41): 'The company prided itself on exceptional teamwork and the integration of workers from all over the world.'

²² Some commentators have noted that this lack of Australian glass is somewhat surprising given that by January 1983 the *2nd National Glass Biennial* featured 68 works from 39 Australia artists. The task of choosing pieces for the 1982 exhibition fell to Michael Esson, a British immigrant who had trained at the Edinburgh College of Art and the RCA in London. Not surprisingly, the practice of allowing a single glass artist to select all the works for an exhibition has not since been popular.

²³ Indeed, several commentators have noted the importance of inter-state rivalries and jealousies – particularly between Sydney and Melbourne – in the development of the Australian studio glass movement: 'Although the population of Australia is small, there is great inter-state rivalry, so that innovation in one state is seen as a challenge to the others, setting up a chain reaction.' (King, 1998: p.121).

Australia. Although the importance of the gallery has waned in recent years as alternative exhibition opportunities have appeared for practitioners, the **Wagga Wagga National Art Glass Collection** has played a major part in focusing attention on glass and exposing studio glass to a wider audience. The Wagga Wagga City Art Gallery catalogues (e.g. Ioannou, 1988; Le Lievre, 1998) provide an invaluable overview of the history of contemporary Australian studio glass.

Writing in 1984, Zimmer identified the lack of a market for Australian studio glass as a key impediment to its development:

'Australian studio glass artists... lack a large, consistent and critically aware audience for their work and, as yet, they lack an adequate number of commissions and sales to enable them to become fully professional. But conditions are changing...' (Zimmer, 1984: p.15).

The first galleries dealing exclusively in glass opened as late as 1983. Since that time there has been a significant increase in the number of glass galleries within Australia, such that there are now numerous galleries in every state capital in Australia showing work by both graduates and established practitioners. The Glass Artists' Gallery (established in 1982 in Sydney by Maureen Cahill et al.) was the first gallery to focus on contemporary Australian art glass and continues to be one of the most successful. The gallery has been instrumental in promoting work both in Australia and internationally (particularly in the US), in establishing glass awards (including the Ranamok prize), and in exporting work to international craft fairs and exhibitions (including SOFA). **Promotion by Australian galleries** has been extremely important for developing links with, and educating, audiences and markets for Australia glass.²⁴ They have become the centre of a strong Australian glass network linking practitioners with the growing number of collectors in Australia, Europe and the US. Several of the gallery websites (e.g. Glass Artist's Gallery, 2003) have been particularly useful as a source of artists' statements and biographies, as well as of illustrations of their work.

With a population of only 18 million, however, Australia affords limited opportunities to sell glass and leading practitioners have since the 1980s relied upon the international market to foster sales. Indeed, Australian artists have traditionally needed international recognition before being

²⁴ After King (1998) we should not forget the importance of the numerous production glassblowers in Australia, whose work is destined for the craft shop customer rather than the gallery, but nonetheless has a dramatic effect upon public perceptions of studio glass.

accepted at home.²⁵ Early commentators extended this notion by suggesting that the only true test of excellence was to have work selected for exhibition by **international galleries**. The history of international exhibition is certainly central to the development of Australian glass. Contemporary Australian glass has benefited from regular exposure in international exhibitions – including *World Glass Now* in Sappora, Japan – as well as links with US and German galleries and museums (particularly the Corning Museum in the US). Inclusion in overseas exhibitions is key if Australian practitioners are to build an international profile. Unfortunately, just as Australian glass reached the US in the 1980s, the US economy was hit by recession.

Whereas the majority of Australian glass exhibited in Australian galleries has traditionally been sold to overseas collectors, the Australian market is growing. Many Australian galleries are now selling a substantial percentage of their glass to Australian collectors:

'[The Quadrivium Gallery] tell me that their market is fifty percent Australian and fifty percent overseas. In the past they would have sold more to overseas collectors so it is nice to know that we are building our own group of collectors here.' (Mark Thiele, personal communication, 18.09.2003).

According to King: 'There are now notable private collections of contemporary glass in Australia some rivalling the smaller public collections.' (King, 1998: p.133)

The availability of **Bullseye glass** may also have been an important influence on Australian studio glass. For example, according to Klaus Moje (cited in Brennam, 1997: p.52): 'The palette that I developed [in Australia]...is as much the outcome of the availability of the Bullseye glass as it is a response to Australian conditions.' Over the years the Bullseye Glass Company – and the Bullseye Gallery in the US – have supported the development of Australian glass particularly through the funding of international exhibitions, workshops and collaboration.

'Bullseye's involvement with glass artists is of a very special kind: they have developed a fascinating two way collaborative research process between artist and manufacturer. The company, on the one hand, has developed new products for the market: compatible fusible glasses. But not only are the artists now able to work together in new ways, extending the physical possibilities of the development of their ideas through combining glassworking

²⁵ Australia's 'inferiority complex' continues to be evidenced in advertising and product labelling – the term 'fully imported' entices Australians to purchase motor vehicles and 'export' labels improve the sales of domestic beer (after Zimmer, 1984).

processes, a number have also directly contributed to the research of the new glass itself.’
(Cochrane, 1988b: p.3).

Whether they admit it or not, **collectors requirements** are likely to be a key influence on practitioners’ work. For example, according to Mark Thiele: ‘I make what I wish to, though I also try to be aware of what colours and aspects of the work that collectors are attracted to.’ (personal communication, 18.09.2003). Several glass workers have claimed not be seeking to make a living from their craft. For example, according to Gerry King:

‘Making a living from glass is not, to me, an ambition or means of having a desirable relationship with the seductive fluid. I make glass objects because I want to. To be financially dependent on glass-making changes the nature of the art. I would only enter into this situation if the demand for my work was such that I would not need to make glass that did not contribute to my development as a craftsman/artist.’ (cited in Zimmer, 1990d: p.57).

Similarly, practitioners need to be receptive to **reviews by glass critics** if their work is to achieve critical acclaim. Not surprisingly perhaps, Zimmer – one of the foremost critics of Australian glass – concurs: ‘Feedback, especially in the form of unbiased and informed critical appraisal, is necessary if our glass artists are to progress...’ (1985: p.52).

The annual **Ranamok Glass Prize** (previously the RFC Glass Prize) was inaugurated in 1995 and has become Australia’s (and New Zealand’s) most prestigious glass award. The Ranamok Glass Prize Website (2003), with its archive of competition entries from previous years, provides an invaluable source of illustrations of contemporary lathe-worked glass and practitioner’s statements. The prize provides an importance showcase for Australian glass, as well as an impetus for practitioners. For example to 2001 prize winner Mark Thiele: ‘[It] has been really good mileage for me and has opened up a lot of doors in terms of being invited to show work.’ (personal communication, 18.09.2003). Similarly, the **SOFA** (Sculpture Objects Functional Art) show in Chicago provides a high profile international showcase for Australian glass practitioners.

The first Australian glass conference was held in 1978 at the Sydney College of Arts.

'The event commenced with a restaurant dinner during which strangers met, associates exchanged information and a certain jostling for position ruled the day as those wishing to be recognised as established glass artists sought the spotlight. Intended as a unique information exchange the conference drew comments from some inferring that their knowledge was complete and the notion of forming an association on the basis of sharing insights quite without purpose.' (King, 1998: p.120).

Nevertheless, it was decided that a national organisation of people working in glass should be formed, initially named PIG (People in Glass), and soon changed to '**Ausglass**'.²⁶ Initially with 47 members, subsequent conferences – most recently in Fremantle, Western Australia in 2003 – now consistently draw over 300 participants, including gallery directors, curators, authors and collectors as well as glass practitioners. This first conference established the model continued to the present: combination of lectures, discussions, studio tours, exhibitions, auctions, workshops, international guests and public showing of members work on slides. Through its biennial series of **workshops and conferences**, Ausglass continues to be the principal body for the promotion of glass artists and crafts people in Australia. The Ausglass website (2003) provides a useful resource for researching Australian glass practitioners, including an online gallery of their work.

Until the full development of the university courses in Sydney, Melbourne, Canberra and Adelaide the Ausglass conference was the major glass studies education provider in Australia.²⁷ Indeed, the lack of a glass education tradition in Australia is a frequently cited influence on Australian glass:

'The pioneers of the Australian Studio Glass Movement created glass in an environment with no formal teaching, and furthermore, no infrastructure. Not only were they busy establishing the technical foundations for working glass, they were also developing an aesthetic with little or no critical guidance.' (Jirasek, 1997a: p.46).

²⁶ The objectives of Ausglass are: 1. To convene National Conferences, 2. To disseminate information and services to members through electronic and printed material, 3. To represent members interests, nationally and internationally, 4. To encourage prizes, exhibitions, scholarships and other opportunities for glass artists, 5. To promote Australian glass art internationally, 6. To contribute funds to the Vicki Torr Memorial Fund, a separately existing charitable fund, established to award a prize for excellence in glass art making. (Ausglass, 2003).

²⁷ Ron Street is credited with teaching the first glass course in Australia at the Western Australian School of Art and Design and Curtin University between 1973 – 1974. The course was short-lived, however, and although Street subsequently held exhibitions in Perth and Sydney by the 1990s he is unknown to many practitioners.

However, graduates from Australian glass courses are now beginning to play a major role in the development of glass in Australia and the influence of a **college training in glass** is now being seen in the new generations Australia artists.

One of the most important influential institutions is the Glass Workshop at the Canberra School of Art, founded in 1982. The history of the school and its students, and in particular the contributions and influences of Klaus Moje and Stephen Procter are described in a number of sources, including the 1996 and 1998 editions of *International New Glass* (Dorigato & Klein). Canberra School of Art – and the affiliated Australian National University (ANU) – have been instrumental in introducing a European teaching methodology based upon tradition and craftsmanship values into the Australian glass educational system.²⁸ The primary aim of the course was to establish:

‘...a facility in Australia comparable with the best glass studios in teaching institutions world-wide. This has been achieved by creating an atmosphere of professionalism and providing young students with a sound understanding of the diversities of the glass media.’ (Bruce, 1998: p.31).

The Canberra glass workshop (and its tutors) has had a strong influence on the lathe-worked glass that has emerged from students over recent years. Graduates from the school have produced some of the most exciting, sophisticated lathe-worked glass seen in Australia.

Klaus Moje, born in 1936 in Germany, trained as a traditional lathe cutter and grinder in the family workshop in Hamburg. Between 1957 – 1959 he trained at the German glass schools of Rheinbach and Hadmar and qualified as a master glass grinder and etcher. In the late 1960’s Moje began developing techniques of kiln forming and mosaics and held a successful exhibition of his work in Germany in the spring of 1982.²⁹ In the same year he was invited to establish the workshop in Canberra to:

‘...build up a glass department that was very different from either those of the Americans or Europeans. I had the chance to apply some of the ideas, which I had for quite a while, and

²⁸ This highly disciplined and rigorous approach to glassmaking was different to that of the Americans who had dominated the early stages of the Australian studio movement.

²⁹ He considered this work to have reached ‘A point that I knew whatever I did after this exhibition would be a repetition of this work, and that I had to challenge myself with something new.’ (Brennan, 1997: p.50).

try to realise it in such a way that this department could have a lasting effect on the artistic community. That was the reason I came to Australia.' (Brennan, 1997: p.50).

Moje has clearly been an important influence upon contemporary Australian practitioners.

According to Klein: 'It is still too early to say what effect Moje will have in the long run but recent graduates from Canberra certainly display a degree of sophistication only very rarely seen before in Australian glass.' (Klein, 1989: p.204).

Moje resolved to teach for no longer than 10 years before returning to his full time studio practice. In 1992 **Stephen Procter** (1946 – 2001), a prominent British glass maker, took over as the head of the Canberra Glass Workshop and become an influential presence on the Australian art and craft scene. Procter began working with glass in 1970 as a self-taught stipple engraver concerned with traditional landscape imagery. Towards the late 1970's (after travelling to Austria and the U.S.) he became involved with engraving and lathe cutting his own blown forms. Procter began teaching at the Surrey College of Art in the 1980's eventually becoming the head of its Glass department. Bruce (1998: p.31) describes the Canberra course under Procter:

'The nature of the workshop's teaching policy, focusing on a one-on-one basis, fosters individual potential and creativity, thus maintaining and furthering the high quality of student achievement. The breadth and variety of work concepts and techniques, to which students are exposed, creates continuous stimulation and inspiration to explore the versatile medium. On completing their course, students are prepared and equipped to pursue their chosen direction in the field of glass.'

3. Selected Participants

There are a number of key studio practitioners who are representative of the position of lathe and surface worked glass in contemporary Australian studio glass. These practitioners have been chosen primarily for their technical expertise and because they are considered leaders in this type of attention to surface detail. They are from a range of backgrounds, ages, gender and location and are well represented by the Australian galleries.

Following Ioannou, over half of the selected participants were graduates of the Glass Workshops of the Canberra School of Art:

'Annual waves of graduates from the numerous art institutions around the country are constantly entering and invigorating the field of studio glass practice. It is not possible to select a comprehensive representation of them in this text, but a number of recent graduates from the Glass Workshops of the Canberra School of Art serve to illustrate the verve many of these young, would-be masters exhibit.' (Ioannou, 1997: p.119).

The most useful resources for researching participants were the Ausglass (2003a, 2003b), Glass Australia (2003a, 2003b) and Quadrivium (2003) websites. These sites provided biographies for many of the practitioners, as well as showcases of their work. The journal *Crafts Arts International* was another invaluable resource, providing illustrations of and commentary on contemporary lathe-worked glass.

All of the selected participants were contacted by email. Contact details for several participants were listed on the Ausglass site (2003), and Ausglass was kind enough to forward contact requests to several additional practitioners whose contact details were not listed. A number of galleries in Australia and the US, which were either currently exhibiting – or had recently exhibited – the practitioners' work were contacted by email and asked to forward contact requests.³⁰ Surprisingly, responses were received from only 2 of the galleries. Galleries were also contacted by email with a

³⁰ The galleries contacted were: the Bullseye Gallery (US), Axia Modern Art, Beaver Gallery, Glass Artists Gallery, Jam Factory, Quadrivium and the Soho Gallery.

request to answer some background questions,³¹ but no responses were received. The lack of response from the galleries was in stark contrast to the overwhelming support provided the practitioners themselves. Responses to the contact request were received from 8 participants, all of whom agreed to participate in the study.

The questionnaire design was based upon the key influences identified in section 2. It was composed of 2 sections: 11 open-ended questions in part A, followed by 34 statements to be rated on a 5-point scale in part B. The questionnaire is presented in Appendix B. Given their remoteness, the most practical way to deliver the questionnaire and elicit responses was to email it in electronic form. This resulted in some technical problems for a minority of the respondents, accounting for the absence of section 2 rating data for Kathy Elliott (see Appendix D).

Short biographies and descriptions of the work of each participant are provided in the following sections to provide context for their questionnaire responses.

³¹ Background questions sent to galleries. Q1. How much do you think that collectors value Australian studio lathe-worked glass, in comparison to kiln worked and blown glass? Q2. What do you think the future holds for lathe-worked glass in Australia? Q3. In your opinion, what makes Australian studio glass unique?

3.1 Andrew Baldwin

Andrew Baldwin was born in 1977 in Scotland. He graduated in Applied Arts from the University of South Australia in 1999 and in Visual Arts from Canberra in 2000. He received a scholarship to attend the prestigious Pilchuck Glass School in the US in 2001 and is currently an associate designer at the Jam Factory.

Baldwin's work is blown, wheel cut and often kiln-formed:

'The process of blowing and carving glass inform my work, I look to nature for inspiration, for colour, form and texture: Lines in feathers, ripples in sand and the luminosity of leaves are resources from which I draw my ideas'. (Baldwin, 2002).



'This work continues to explore my interests in nature, meditation and the processes of glass-making.' (Baldwin, 2003).

Illustration 1: *Finding Balance* (2003)

– Blown glass, lathe cut.

3.2 Gabriella Bisetto

Born in New South Wales in 1968, Bisetto studied glass at Canberra School of Arts between 1986 – 1990 and was a resident designer at the Jam Factory between 1990 –1992. She has been a self-employed glass blower since 1993 and for the past 3 years has been a lecturer at the South Australian University School of Art.

Bisetto's work is blown and much of its surface worked using the lathe, hand finishing and polishing tools:

'Recent trends towards restrained simplified forms and matt surfaces that mediate the translucency of glass, are evident in the work.' (Osborne, 2001: p.95).



Illustration 2: *Distend* (c.2001) from the *Hover* series
– Blown glass, cut and polished.

'Gabriella Bisetto has based her latest series of blown glass work around the visual concepts of balance, weight and gentle distortion. The organic shapes of the human body influence her asymmetrical and quietly poised forms.' (Masterworks, 2002).

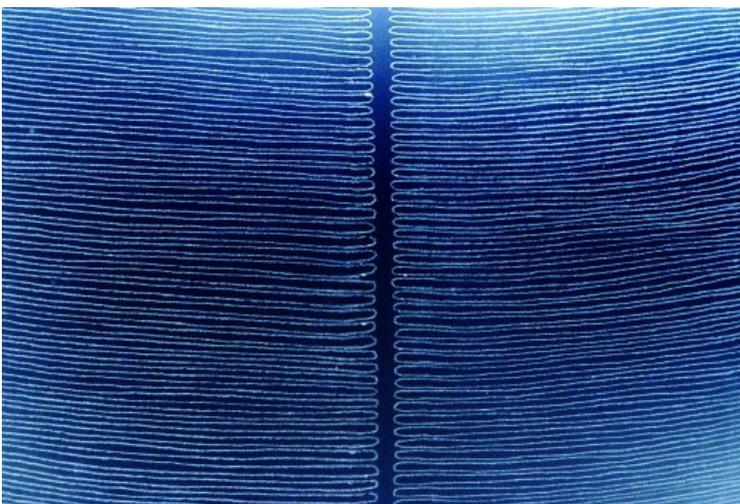
'In balancing its asymmetrical form on one small foot, this piece achieves Bisetto's aim for creating a space for reflection and quiet serenity... with simplicity and form.' (Fong, 2000b: p.91).

3.3 Melanie Douglas

Born in Australia in 1978, Douglas graduated from Canberra School of Art in 2000. In 2001 she studied Cold Working Techniques with Kathy Elliott. She took up a residency at the Bullseye Glass Company in the US in 2002 and won the RFC Glass Prize in the same year. She currently works at the National Gallery of Australia and is preparing work for *Collect* at the V&A in London, UK in February 2003.

Douglas's work is blown and surface worked using a Dremel hand engraver:

'Building surfaces through the use of repetitious line, each line and vessel slightly differs from the next. Making it a necessity to look closely at surfaces, outlines and textures, searching for changes in colour, shape and pattern. Refining, simplifying, segmenting and translating these differences into blown vessels with engraved graphics.' (Douglas, 2002).



'Melanie Douglas works characteristically with a simple vessel form, closing to a relatively narrow aperture at its rim. The outer skin comprises a kind of sgraffito map of patient, deliberate markings – a finely weighted exercise in continuous line, repetition and duration – that develops first as a micro-texture, eventually enduring as a kind of temperament, coolly extending to the entire outer surface of the work.' (Brewerton, 2003: p.95).

Illustration 3: *Between the Lines* (2002) and detail
– Blown and engraved, blank by Stephen Procter.

3.4 Kathy Elliot

Born in 1964 in Sydney, Elliott graduated from Canberra in 1991. She then worked at the Experimental Glass Workshop in the US, both as a practitioner and technician and met Ben Edols in 1996. Edols graduated from Canberra in 1992 and has developed his glassblowing skills working with master glassblowers such as Tagliapietra and Dante Marioni.³² Edols & Elliott have won numerous awards, including the RFC glass prize in 1998, and are currently based in New South Wales.

Elliott uses the lathe to cut the forms which Edols has blown:

'Deep grooves, cut close together, give high relief to the surface of Groove II and play with the translucency and transparency of cobalt and emerald glass. Cutting or engraving not only adds texture and tension, but also enhances the intensity of the form.' (Hinchliffe, 2000a: p.55).



1998 RFC Glass Prize Winner

'This piece of glass reflects the qualities of the material we are preoccupied with at this time; use of colour, sensuous bottle shape, exploiting transparency of colour to reveal volume, bold carved lines accentuating the form underscored with subtle surface texture.' (Edols & Elliott, 1998).

'Groove II is a triumph of collaboration. The spiralling of blues and greens in Edols' blown form, the transparency of colour revealing the volume, has been luminously accentuated by Elliotts' bold carved lines and subtle surface texture.' (Hatton, 1999: p.87).

Illustration 4: *Groove II* (1998)

– Blown and lathe-cut glass

³² Dante Marioni. Born in 1964, California. His father, Paul Marioni was a prominent glassmaker of the 1960s. He began making glass at age 15 and is now considered a *maestro* in the Venetian style of glassmaking.

3.5 Natasha Filippelli

Born in 1975 in Melbourne, Filippelli graduated in Ceramic Design from Monash University, Victoria in 1998. She became an artist in residence at Monash University in 1999 and was an RFC Glass Prize finalist in 1999, 2000 and 2001. She continues to live and work in Victoria, and is currently working on a new series called *Reflect* and experimenting with different forms and ways of cutting glass.

Filippellis' work is blown and lathe cut:

'The relationship between form and its exterior is my focus. My practice in glass making involves the combination of free form blowing in the hot state, followed by diamond impregnated and natural stone wheel cutting in the cold state.' (Filippelli, 2002).



'The understated elegant blue bottle...is cautiously hewn to expose the beauty of a sparse curvilinear insinuation of form. Viewers recognised and were accepting of the patient toil that imbued serenity to the piece.' (king, 2003: p.90).

Illustration 5: *Armour of Defence* (2002)

– Blown and lathe-cut glass.

3.6 Kevin Gordon

Born in Norway, Gordon lived in Scotland before moving to Australia at the age of 12. He began working in glass 4 years ago, with no formal art training, having learnt many of his lathe skills from his father, a traditional copper wheel engraver. Gordon has had 7 pieces selected for the RFC Glass Prize and won the Peoples Choice Award in 2001. He is currently working on 3 exhibitions, including *Collect* at the V&A museum London in February 2004. Gordon is based in Perth, Western Australia. Gordons' work is blown mostly using colour overlays. He uses a combination of techniques on the surface of the glass, including lathe cutting, intaglio engraving, sandblasting and fire polishing.

'Glass is the purist form of colour. The translucency of colour adds to the dimensions you can achieve. And I enjoy pushing the limits of glass.' (Gordon quoted from Crompton, 2003: p.50).

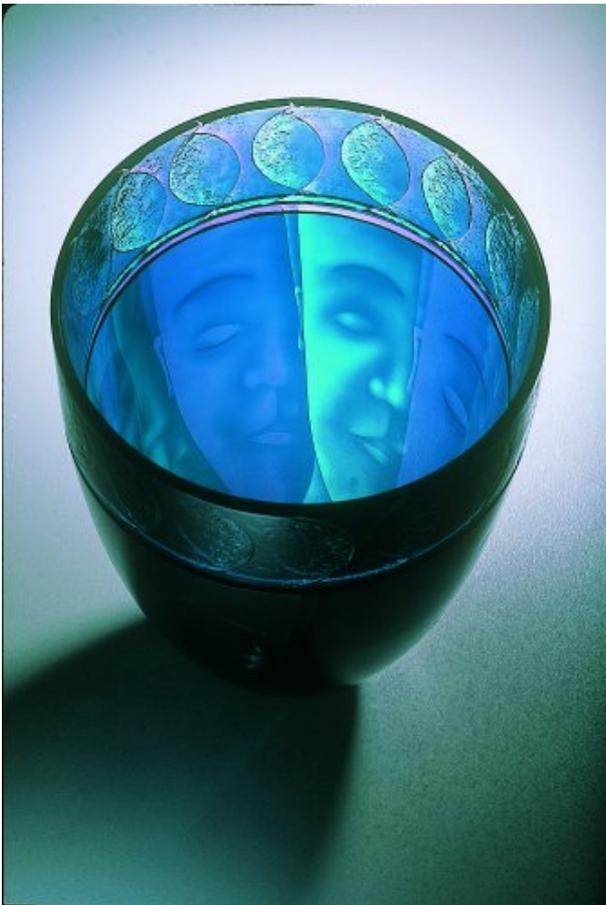


Illustration 6: *Sleep* (2002) – Blown glass, double overlay, double inner cased colours, intaglio engraved, sandblasted inside and out, hand polished and fire polished.

'The continuous motion of the mind; like the tides of the sea moving in and out, from the conscious to the unconscious; and where they meet, the medium, the area of balance, is where I find my most creative experiences.' (Gordon, 2000).

3.7 Mark Thiele

Thiele was born in South Australia in 1970 and studied at Canberra between 1995 – 1998. He has worked at the Jam Factory since 1999 and won the RFC Prize in 2001. In 2002 he was awarded a grant from the South Australian Arts Board to research and develop new work exploring the surface – pattern, rhythm, colour and form – of his blown glass.

Thiele uses a combination of techniques on the surface of his blown glass:

'Elegant, tall and narrow blown vessels...in a palette of earthy colours. The surfaces are cut, engraved, sandblasted and acid etched to achieve the desired results. He considers the role of form, colour and pattern in each piece.' (Hinchliffe, 2002: p.49).



'Capturing elements derivative of those found in nature through movement, line pattern and rhythm, I wish to instil a feeling, emotion that one may also find through exposure to our rich Australian landscape. Creating pieces that prompt curiosity by way of poise and stature to be used as vehicles in the transfer of information to the viewer. Nature herself being perfect and beautiful has given me great inspiration and perspective to be able to create this significant and important new work.' (Thiele, 2003).

Illustration 7: *Earth Dreaming* (2003) – Blown glass with overlay, lathe-cut & sandblasted.

3.8 Lienors Torre

Born in Canberra in 1972, Torre (nee Lienors Allen) won a grant to study glass engraving at the Crystalex Glass Factory in Czechoslovakia in 1991. She studied Glass & Computer Animation at the ANU, Canberra between 1992 – 1995. In 1996 she represented Canberra students in the Italian *Vietro* exhibition in Venice and was a teaching assistant at Pilchuck School in the US. As well as teaching animation at the ANU, she is currently developing new cast and cold-worked pieces with projected animated sequences from her home cold-working studio.

Torre's work is blown and lathe cut:

'Clear glass is responsive to the mood of its surroundings: it reflects the luminous warmth of sunlight, it glimmers coldly at night, or can assume an overcast melancholy. Surface textures collect and disperse light, facets reflect direct light making the forms glow and sparkle. Tactile surfaces draw people to contemplate, hold and feel the pieces.' (Ioannou, 1997: p.119).

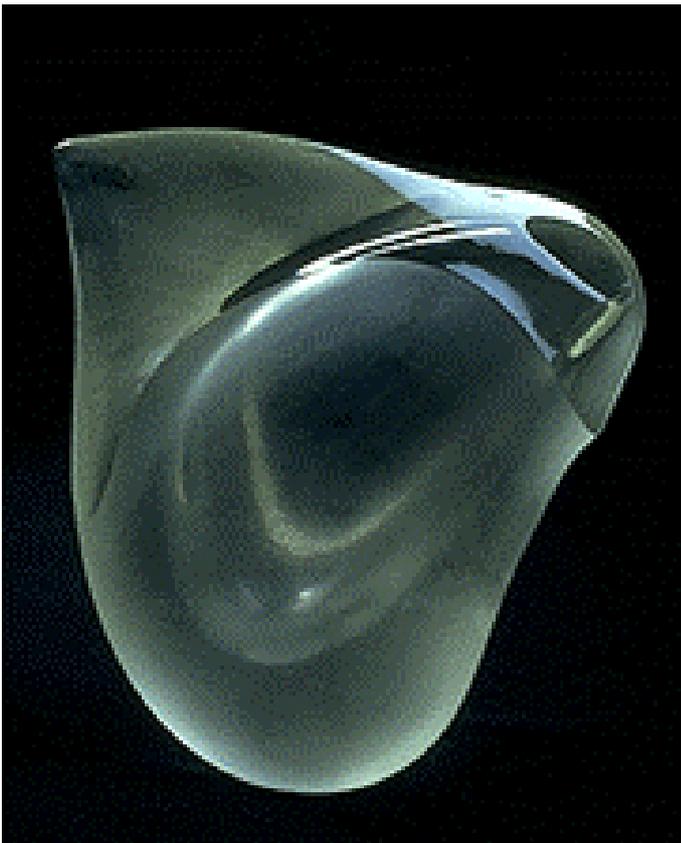


Illustration 8: *Wingform* (1996) – Blown, lathe-cut glass.

'I live in a 'country' city around which live a multitude of wild birds – some timid, some rawcous, all entertaining. They provide me an endless source of ideas. I work in two media both of which gain their vitality and radiance through light. My glass is sculptural, deriving from bird forms, striving to capture the essence of birdliness in still pieces. Computer animation brings the added dimension of time, but flight and birdliness remain the theme. My aim is to create glass and animations of equal quality, each complementing the other in exhibition.' (Torre, 1996).

4. Participant Responses

The sections below summarise participant responses to the questionnaire. Section 4.1 summarises major themes identified in responses across all participants, while 4.2 summarises responses for individual participants. Quotes are drawn directly from questionnaire responses are displayed in *italics* and presented unabridged in Appendix C.

4.1 Overall Responses

Overall, participants rated their college training as the primary influence on their work, despite the fact that one participant (Kevin Gordon) has had no formal college training. The next most important overall influence was the work of other practitioners, both in Australia and overseas. Other important influences included workshop facilities, workshops and conferences in Australia, Stephen Procter, promotion by Australian galleries and the Australian natural environment. The least important influences for participants were the Meat Market, Bullseye glass, mass production, the Wagga Wagga glass collection, the Australian character and collectors’ preferences.

The table below summarises the rating data provided by 7 of the eight participants in part 2 of the questionnaire. Raw rating data from part 2 of the questionnaire is presented in Appendix D.

Rating	Factor	Rating	Factor
1	Your college training in glass [most influential]	=8	The particular quality of light in Australia
=2	The work of other Australian practitioners	=8	Australian glass and crafts magazines
=2	The work of practitioners in other countries	9	Ausglass
=3	College workshop facilities	10	Glass in the UK
=3	Australian workshops and conferences	11	Reviews by glass critics
=4	Stephen Procter	12	The Jam Factory studios
=4	Exhibitions of Australian glass	=13	Easy access to government funding
=4	Glass in the rest of Europe	=13	The geographical isolation of Australia
=5	Promotion by Australian galleries	=14	The mixture of races and cultures in Australia
=5	The Australian landscape, flora and fauna	=14	Aboriginal art and crafts
=6	Exhibitions of International glass in Australia	=14	The SOFA exhibition and prize
=6	Visits overseas	=14	Klaus Moje
=6	International glass and crafts magazines	15	What collectors want to buy
=6	The RFC/Ranamok glass prize	16	The 'laid back' Australian character
=6	International workshops and conferences	17	The Wagga Wagga glass collection
=7	Easy access to studio facilities	18	Mass production
=7	Glass in the USA	19	The availability of Bullseye glass
=7	The lack of a local glass working tradition	20	The Meat Market in Melbourne [least influential]

Table 1. Overall Influence Ratings (where rating of 1 = strongest influence and 20 = weakest).

Participants listed a variety of influences on their decision to specialise in lathe cutting and surface worked glass, including experimentation and the work of other practitioners, particularly of Procter and Edols & Elliott. Most participants gained their technical skills through a combination of college courses, workshops with experienced practitioners and extensive experimentation. Several participants said that they enjoyed 'the process' of cutting and that the end results made the effort worthwhile. Seven of the 8 participants said that they intended to continue to use lathe cutting as a major part of their work.

Several participants mentioned the importance of access to workshop facilities. For example, according to Mark Thiele:

'I feel quite limited in where I can produce my work as I rely so heavily on the studio facilities here. Some time I wish I had taken up painting as I could then travel wherever and not be bound by a location.'

Most of the participants said that they were not familiar with the lathe-worked glass currently emerging from Europe and the UK. Comments included:

'I am familiar with the work of Ronald Pennel³³, which I love. Alison Kinnaird³⁴ and Ray Flavell³⁵. The work that I have seen is always beautifully done, which is important to me. From Europe I see a little lathe-cut work, especially the revival in Venice led by Lino Tagliapietra. Lino's work is head and shoulders above the rest, I see a lot of work inspired by his designs.' (Kathy Elliott).

'I am very curious as to what is happening in Europe and the UK but have been quite isolated here doing my own work.' (Mark Thiele).

³³ Ronald Pennell. Born in Birmingham, England in 1935. Trained as a metal smith at Birmingham College of Art. Studied Gem Engraving at Idar Oberstein, Germany. Began to engrave glass in 1977. 'Whether engraving or sculpting in glass or bronze Pennell's ideas are always based on drawing. Drawing is his way of thinking and developing ideas.' (Klein, D. 2001. *Artists in glass*. p169 Octopus Publishing Group Ltd, London)

³⁴ Alison Kinnaird. Born in Edinburgh, Scotland in 1949. Trained under at Edinburgh College of Art under the renowned glass engraver Helen Munro Turner. Kinnaird's copper-wheel engraving is concerned with imagery, the human figure featuring prominently in her '3-dimensional' engravings.

³⁵ Ray Flavell. Born in England in 1944. Trained at the Orrefors Glass School, Sweden. Head of the glass department at West Surrey College of Art and Design, then of Edinburgh College of Art since 1990. His more sculptural work comprises of lathe cutting and sandblasting blown and flat glass elements, which are then assembled.

'My perception of the UK is that it tends to be beautiful but more conservative, but this may be because I am unaware of recent developments.' (Lienors Torre).

Most of the participants thought Australian galleries, museums and collectors currently value studio lathe-worked glass as much as – if not more than – they do kiln worked and blown glass. Comments included:

'I think in some cases if the lathe is used for surface treatment it has the potential to go unnoticed. Australian galleries and collectors are becoming more educated about technique and in turn value lathe cutting as much as blown and kiln formed work.' (Melanie Douglas).

'Galleries and Museums have chosen to educate themselves about it and there are so many Australian practitioners using these techniques now that it has forced them to notice it...these studio based skills are becoming a little exotic and seem to satisfy a need in certain types of collectors also. In my experience there are a growing number of collectors that choose to understand what goes in to this work, recognise it's historical position and appreciate the effect.' (Kathy Elliott).

'I am told that Australia is very much known for its surface worked glass and the bigger galleries like Quadrivium and Axia will mainly stock this type of work because this is what the collector is mainly buying.' (Mark Thiele).

'...the glass educated public also value it. Though there must still be many people who...wonder why a frosted piece of glass is so expensive.' (Lienors Torre).

Five of the participant agreed that European galleries and museums were aware of developments in Australian glass. The other three participants were unsure. Comments included:

'I do believe that Europe are aware of Australian glass and want to show it.' (Natasha Filippelli).

'I really do not know how Europe views our glass. I am more aware that America is very much interested in Australian glass, particularly the cut work.' (Mark Thiele).

4.2 Individual Responses

The sections below summarise responses to the questionnaire by each participant. Sections vary in length according to the level of detail of the responses and include additional biographical detail where it is relevant to descriptions of key influences on participant's work.

4.2.1 Andrew Baldwin

Baldwin's decision to specialise in lathe cutting resulted from limited access to hot glass facilities, the new possibilities associated with the technique, and the work of Procter, Monica Guggisburg & Phillip Baldwin³⁶, Carlo Scarpa³⁷ and Edols & Elliott. He gained his technical skills from extensive experimentation and the tutoring of Procter, Torre and Elliott. Apart from these other practitioners, the main influences on Baldwin's work at college included meditation and the environment around him (*'particularly the bush and lake around Canberra'*), whilst his work is now *'driven more and more by technique'*. He enjoys the process of lathe cutting, as well as the *'variety of qualities of surface treatment available'* and expects to continue to use the technique as a major part of his work.

4.2.2 Gabriella Bisetto

Bisetto doesn't regard herself as a specialised lathe cutter. She was introduced to lathe working while studying at Canberra under Moje, although she had no interest in using these techniques at the time. She later gained her lathe cutting skills in a class with Kathy Elliott.

'The incredible tactility of the surface of lathe cutting interests me. The surface texture works on so many levels-gentle and subtle, or carving and sculpting the forms...The process enabled me to imbue the work with particular emotive responses – in particular a subtle and gentle surface evocative of skin.'

³⁶ Monica Guggisberg (born in Bern, Switzerland in 1955) and Philip Baldwin (born in New York, USA in 1947). Husband and wife glassmaking team since 1979. Specialise in the Swedish under-lay and overlay method of applying colour, which is then primarily lathe cut.

³⁷ Carlo Scarpa. Born in Venice, Italy in 1906, Died 1978. Began his career as an architect at the Royal Superior Institute of Architecture of Venice. Between 1933 to 1947 was artistic director of *Venini*, one of the most prominent producers of Venetian glass.

However, Bisetto felt that the effects were too *'beautiful'*, and started using a lathe dressing stone to *'scratch'* the surface of her work, creating a *'worn and eroded'* surface. She identifies several inspirational figures, in particular Procter (*'the main instigator'*), Edols & Elliott, Jessica Loughlin³⁸ and Franz Xavier Höller³⁹.

4.2.3 Melanie Douglas

Douglas does not consider herself a lathe cutter, but rather an engraver (using a Dremel to engrave her glass). Her college lecturers Stephen Procter and Jane Bruce⁴⁰ introduced her to cold working and its *'limitless possibilities and diversity of mark making'*. She gained her technical skills in classes with Stephen Procter, Jiri Hrcuba⁴¹, Kathy Elliott, from books and from extensive practice and experimentation. Her college work was inspired by Procter, ceramics (particularly Lucy Rie), light and printmaking. Her contemporary work is inspired by form, light, texture, minimalism, traditional cutting techniques and *the work of Le Corbusier*. *She enjoys the meditative and repetitive process of lathe cutting: 'Working with such a labour intensive technique gives one the chance to understand form and its interrelationship and balance with surface.'*

Douglas identifies Procter as a particularly influential figure: *'Stephen had an understanding of the true properties of glass, able to utilise the material like no other. His work was always considered in every sense.'* Other influential figures include Hrcuba (*'for his appreciation of abstraction'*) and several Italian designers, including Archimede Seguso⁴² and Carlo Scarpa.

³⁸ Jessica Loughlin. Born in Melbourne, Australia in 1975. Awarded a Bachelor of Arts in Glass from Canberra School of Art in 1997. Works with fusing, engraving, enamelling and lathe cutting Bullseye glass.

³⁹ Franz Xavier Höller. Born in Germany in 1950. Trained as a master engraver in Zwiessel: *'I can create, draw, and think with the cutting wheel on glass and attempt to elevate this apparently banal process of cutting.'* (Klein, D. 2001. *Artists in glass*. p92 Octopus Publishing Group Ltd, London.)

⁴⁰ Jane Bruce. Born in Buckinghamshire, England. Began making glass in the 1970's in the UK and has also lived and worked as a glass artist in the US and Australia, where she has been teaching at Canberra School of Art Glass Workshop since 1994.

⁴¹ Jiri Hrcuba. Born in Harrachov, Czechoslovakia in 1928. Trained as an engraver at the Glasfashule in Novy Bor. Taught at the Prague Academy as Head of the Glass Department during the 1990's. His work specialises in *Intaglio* engraved portraiture.

⁴² Archimede Seguso. Born in Italy in 1909. Trained as a glassmaker under his father Antonio Segusa. Set up his own glassmaking company *Vetzeria Archimede Seguso* in 1946. Well known for his *Filigrana* (pre-formed drawn and twisted coloured cane) glass designs.

4.2.4 Kathy Elliot

Elliott was introduced to cold working at college by Moje but, concentrating on kiln working at the time, used the lathe simply to produce a 'nice' surface on a casting. She began lathe cutting '*as a retreat from casting*', inspired in part by the collection of Vennini cut glass in the Corning Museum. She has developed her skills over the years through trial and error experimentation, as well as through contact with other experienced cold-workers, including workshops with Tomas Tisch⁴³ at Pilchuck in the US, and with Jiri Harcuba. In 1994 spent a few months at Canberra, at the invitation of Procter: '*As always Stephen was so generous with his knowledge.*' Ever modest, Elliott says of her skills: '*I would never consider myself having anything more than a passable level of technique due to such a haphazard and undisciplined approach. I have good hand skills and a perfect temperament for cold working but having seen good cold workers I know I am not in their league.*'

Moje was the main influence on her work at college: '*Very simply Klaus Moje was the main influence...It all came from Klaus and the baton was carried powerfully by Stephen Procter.*' Her current work '*is inspired by what is possible in terms of carving and decoration working with light to generate a breathtaking effect.*' She speaks of the need for a '*particular temperament*' for lathe cutting as it is often a labouring task, but notes that it is '*positively speedy in results*' in contrast to the often-tedious preparation for kiln castings:

'Over the years when I look at how I am with it and having taught people the skills I realise that some people have a temperament for that kind of work which helps with the requisite attention to detail, also I love the result. I don't become pre-occupied with the heavy labor aspect of it because I love the process and the result. I think I will always use the lathe for myself. Even if we design work that doesn't require the lathe I would continue using it somehow. It is a technique that I really enjoy. It is a substantial part of my job satisfaction.'

4.2.5 Natasha Filippelli

Filippelli was introduced to lathe working at university as a result of experimenting with different glass making techniques: '*I really enjoyed the different effects and textures that could be created by cutting glass. The process is also what I enjoy.*' The influences on her work have evolved from a

⁴³ Tomas Tisch. Born in Austria. Trained at his family's glass studio and at Glasfachschule, Kramsach. Established the Cold-Glass program and taught at the California College of Arts and Crafts in Oakland California. In 1990 he formed A.N.T. Art in Ithaca, NY which specialises in wheel-cut and engraved glass.

fascination with the various optical effects and surface textures achieved by using the lathe, into an overall concern for the object and, particularly, for the inter-relationship between a form and its surface. She imagines that lathe working will continue to be the principle technique in her work and enjoys the process of cutting glass, motivated to keep going by the end result. Her work has been inspired by a number of artists, particularly at a technical level, including the work of Edols & Elliott to which she has been most frequently exposed.

4.2.6 Kevin Gordon

Gordon works with many cold working glass techniques (primarily sandblasting) but finds he is using lathe cutting progressively more in his current work. He acquired his technical skills through trial and error, from his father Alisdair Gordon⁴⁴ and from working with David Hay⁴⁵. His main inspiration '*living in the most isolated city in the world...Perth*' has come from trips to the East coasts and from magazines. In his recent work, Gordon enjoys '*the combination of optical movement and the layering of colour and blending*'. He considers lathe cutting to be '*just a tool to achieve effects, textures, optics etc... just another process in the palette*'. Unlike the other participants, Gordon does not identify any particular inspirational figure for his work but mentions his respect for '*the skill of work of cut crystal of old*'. He considers Eastern Europe and Scandinavia to be strong influences on the style of Australian glass, with an American on '*the studio model*'.

4.2.7 Mark Thiele

Thiele was introduced to the lathe at college and found that the process opened up so many possibilities in terms of working with glass. This scope and the possibilities of working the surface really excited me'. He gained technical skills mainly through Stephen Procter ('a great lecturer') and by observing other practitioners. Developing his own way of working and experimentation were particularly important to him. Nature has been the main influence on the development of Thiele's work. Whereas his earlier work was concerned with growth (and, in particular, the transformation of seedpods), his current work focuses on line, pattern and rhythm, using forms as 3 dimensional canvases. Thiele says that his work is gradually moving away from deep lathe carving

⁴⁴ Alisdair Gordon. Born in Scotland in 1931. Graduated from Edinburgh College of Art in 1959. The father of Kevin Gordon, he has operated the Gordon studio in Western Australia with wife Rish since 1980. He is one of only two glass artists in Australia still fluent in the 400 year old technique of copper wheel engraving.

⁴⁵ David Hay. A glassblower who worked for Neil Wilkin in England.

towards shallower, surface patterns and textures created with engraving and sandblasting. He has found the work of Anna Dickinson⁴⁶, Guggisberg & Baldwin, and Franz Höller particularly influential and says that he aspires to a comparable level of quality in his own work.

4.2.8 Lienors Torre

Torre was exposed to cold working glass techniques during her high school work experience with Sydney based engraver Anne Dybka⁴⁷. She was advised by Dybka of the importance of gaining good technical skills and spent a year after school at an apprentice school in Novy Bor, in the Czech Republic, studying copper wheel engraving. Torre began to explore lathe cutting at Canberra under Stephen Procter: 'He was my teacher and friend. There was a truth and broadness about the way he spoke about work, that one could link directly into ones own life and work.' She was also greatly influenced by her time as an assistant on a short class taught by Franz Höller.

The main inspirations for Torre's work are her life, and the people and places within it. She distinguishes between 2 outcomes of this inspiration. The 'story', seen in the landscape and people around her, is expressed mainly through her animation. The 'essence of something in a single moment or form', in contrast, was developed in glass with Procter and, although the subject matter has differed, it has remained fundamentally the same throughout her career. Both the qualities and the process of lathe cutting are important to Torre:

'The results are subtle and sensitive. They have the appearance of drawing with a tactile quality. I find the process is actually meditative and allows me to reflect on my life and think about new work at such a slow pace that it becomes meaningful. I see myself using any glass technique appropriate to the piece I wish to create, but always having a sensibility for lathe working and the qualities it creates. This probably means that I will always be a lathe cutter!'

Torre identifies Procter, Moje, Dybka, Alisdair Gordon and Edols & Elliott, as well as the international influence of the Czech Republic, Italy, the US and UK, as key influences in the development of Australian lathe-worked glass.

⁴⁶ Anna Dickinson Born in England 1961. Gained an MA: Glass at the Royal College of Art, London. Specialises in lathe cutting and electro-forming blown glass vessels at her London based studio.

⁴⁷ Anne Dybka. Born in England in 1921. Studied with George Bell at Crown Crystal Glass (1959-61). Established Bohemian Glass studio in Melbourne. Fellow of the Guild of Glass Engravers, London, Dybka's work 'exemplifies the development of the European engraved crystal-glass tradition in Australia, especially in free-standing glass carving and cameo glass.' (Ioannou, 1997: p.113).

5. Discussion

Despite their different backgrounds, participants identified similar influences on their work. This section examines some of the general themes which emerged from their responses. The discussion is supported with quotes from an interview with Jane Bruce (head lecturer at Canberra School of Art since 1994) conducted over the telephone on the 16.09.2003, and from email correspondence with Colin Webster (head of the Glass Department at the Surrey Institute of Art and Design, England) on the 02.10.2003. Quotes are drawn directly from questionnaire responses are displayed in *italics* and presented unabridged in Appendix C.

The most important influence identified by participants was their exposure to the work and expertise of other practitioners in the field – both at college, and through workshops and apprenticeships in Australia and overseas. Most of these expert practitioners were European, and the European influence appears to have left participants with an appreciation for high standards of technical craftsmanship and attention to detail. For example, according to Kathy Elliott: *'There was a definite European influence of attention to detail [at Canberra] which was the foundation for an excitement about lathe cutting in that workshop.'*

Most of the participants agreed that Stephen Procter had been particularly influential on their work, as well as on the development of Australian lathe-worked glass in general. Not surprisingly, this influence was felt most strongly by former Canberra students. Although Moje set a good foundation for glass at Canberra, Procter 'brought a broader view of glass to the course' (Jane Bruce, personal communication, 16.09.2003). Under Moje, for example, students at Canberra had little involvement with the preparation of the lathe and wheels. According to Kathy Elliott: *'Klaus gave me a basic introduction on how to use the stone wheels. However we were not allowed to true [sic] or dress the wheels, that was the work of the technician.'* With the arrival of Procter in 1992, however, students were encouraged to become more involved in the whole process of preparing and maintaining the lathe, allowing for a greater affinity with the cutting process: *'Stephen's work and example inspired his students to explore those machines and the techniques were revealed to them.'* (Kathy Elliott). Indeed, many participants stated that the years of experimentation with the 'meditative' process of lathe-working was key to the development of their individual styles. For example, according to Mark Thiele: *'...more important is that I learnt how the wheels worked for me and really experimented until I found my own way of working.'*

Both Procter and Bruce used the lathe as a process in their own work at Canberra. Although they did not impose this approach – ‘we didn’t put an emphasis on the cold working side, we put more emphasis on well resolved work’ (Jane Bruce, personal communication, 16.09.2003) – the presence of two UK-born cold working tutors in the college workshops clearly had a profound effect on the Canberra students.

The work of other Australian practitioners – particularly that of Ben Edols and Kathy Elliott – has been a key influence on all participants. For example, according to Gabriella Bisetto: *‘The work that they create is my favourite lathe cut work. The forms are simple, the cutting amazingly detailed or used to sculpt, accentuates the forms.’* Edols & Elliott graduated sooner than the other participants – *‘At that time there was no-one doing the surface treatment on vessels as there are now’* (Kathy Elliott) – and their work has brought them international acclaim. Having learnt her skills from European practitioners such as Jiri Harcuba, Elliott passed on her knowledge to other practitioners, particularly through workshops at Canberra. Indeed, Edols & Elliott are probably the most widely known – and therefore the most influential – of the contemporary Australian glass practitioners: *‘I have been mostly exposed to Ben Edols and Kathy Elliott work, therefore they would have to be the most inspirational figures in my experience of Lathe cutting.’* (Natasha Filipelli).

The unique qualities of the Australian landscape are another important source of influence on participants. For some it is a direct and explicit influence on their work: *‘I just came back from the desert the light was amazing an intense the colours were so much more vibrant than I have seen any were else’.* (Mark Thiele). For others, the influence plays at a subtler, perhaps even subconscious, level. For example, although Bisetto does not rate it as a key influence, several of her surface worked pieces embody subtle qualities which appear to reflect the Australian natural environment. Much of the landscape in Australia is ‘faded and old’ and Bruce argues that this ‘non shiny’ quality is characteristic of Australian glass: ‘Very little shiny work comes out of Australia. It is very bright and sunny in Australia but not shiny...[Australians are] very attached to their land and I think this comes through a lot [in their work].’ (Jane Bruce, personal communication, 16.09.03). This is particularly true for surface worked glass: ‘The shiny, glossy surface usually associated with blown glass is nowhere to be seen.... Form is important, but engraving the surface and drawing the viewer into the piece is just as important.’ (Hinchliffe, 2002c: p.51).

Most participants viewed promotion by Australian galleries as an important influence on the development of contemporary Australian glass. Australian galleries are becoming more educated about lathe cutting and surface treatment, and have started to value and exhibit cut glass more. Similarly, there are a growing number of collectors both in Australia and overseas who '*choose to understand what goes in to this work, recognise it's historical position and appreciate the effect*' (Kathy Elliott). As evidenced from exposure in magazines such as *Craft Arts International*, the popularity of glass in Australia is at an all time high:

'...the 1990s have emerged as the decade for studio glass. For more so than any other craft medium, glass seems to suit this decade with its frantic pace, its paradoxes and in short, its millennial temperament.' (Ioannou, 1997, p.85).

Not surprisingly, contemporary Australian lathe-worked glass – just like the studio glass that preceded it – appears to have been influenced by a variety of factors. Together, most of these factors are embodied by the strength of the glass community – or 'glass network' – in Australia. This network is illustrated most clearly by the support and promotion of colleges and galleries in Australia, as well as showcases such as *Craft Arts International* and the Ranamok prize.

'Australian' Glass

'Personally I want to see Australia produce a glass movement of originality, vitality and quality, not a duplication of overseas trends. Australia is a unique country and any craft which is going to flourish must put down roots into its own soil and grow in its own sunlight.' (Prest, 1979: p.14).

So spoke Cedar Prest – former chairperson of the Crafts Board of the Australian Council and a lifelong proponent of Australian glass – at the inaugural Ausglass Conference in 1978. The writings of some contemporary commentators suggest that Prest's dream of an original glass movement has become a reality. For example: 'Over the past five to 10 years a distinct style has emerged which is distinctly Australian...' (Grigson, 2000: p.91) and 'Australian artists have...succeeded in developing a uniquely Australian idiom.' (Hinchliffe, 2002b: p.87). What then are the defining characteristics of this distinctively 'Australian glass'?

According to Bruce: 'A strength of the Australians is that there are no boundaries so far as techniques are concerned.' (personal communication, 16.09.2003). Along with their 'thoughtful approach' and 'huge attention to surface', Bruce suggests that this crossing of boundaries has been key to the development of Australian glass. Colin Webster (personal communication, 02.10.2003) who argues that: 'built upon attitudes of adventure, discovery and a strong sense of freedom...[Australia has] remained open to possibilities not bound by tradition.' echoes this view. Similarly, Bell (1992: p.13) has argued: 'Like the material itself, the glass 'scene' is fluid and energised by artists moving from one glass centre to another, sharing skills and actively engaging in fusions of culture and design traditions.'

'Antipodean' literally means 'upside down', and it is the willingness of Australian practitioners to explore different techniques, processes and approaches to glass working which gives Australian glass it's own particular identity. This willingness to cross boundaries is in turn is a product of the unique set of historical circumstances which have given birth to Australian glass. These circumstances will certainly continue to ensure that: 'In whatever way Australian glass develops now, the inherent vitality and commitment of its makers will ensure that it will be worth our attention.' (Jirasek, 1997a: p.49).

6. Conclusions: Glass in the UK

'Australia inherited English glass-blowing traditions. Glass products had been manufactured in and around centres like Stourbridge for centuries and had reached extraordinary standards of technical brilliance by the time the settlement of Australia took place.'

(Zimmer, 1990a: p.39).

Despite this heritage, there is a surprising lack of contemporary lathe-worked glass emerging from the UK. Not surprisingly, most participants in the research were unfamiliar with contemporary UK lathe-worked glass. Those UK practitioners who were mentioned – in particular, Ronald Pennel, Alison Kinnaird and Ray Flavell mentioned by Kathy Elliott – are well established, having learnt their skills prior to the 1980's. The two characteristics of Australian glass identified in the discussion – the strong glass network and the willingness to cross boundaries – may help to explain the lack of 'fresh and new' contemporary lathe-worked glass from the UK.

The UK lacks a strong glass network. There are few galleries dedicated to showing contemporary UK glass – particularly lathe-worked glass – and those venues that do display it tend to be located in the north of England. Similarly, there has been little exposure of contemporary glass in *Crafts*, the UK's leading crafts magazine.⁴⁸ There is little new and exciting work emerging in the UK to inspire new generations of glass-workers. The lack of lathe worked glass emerging from colleges such as the Surrey Institute of Art and Design (considered the leading glass course in England in past years) is attributable, at least in part, to the absence of expert practitioners in the college cold working workshops. For example, when Stephen Procter was teaching at the Surrey Institute during the 1980's, the use of the lathe as a major part of students' work was commonplace.

'My perception of the UK is that it [glasswork] tends to be beautiful but more conservative...'

(Lienors Torre). Perhaps UK practitioners are more 'conservative' – and less willing to explore new ways of working – than their Australian counterparts, because of the long history and overbearing tradition of glass in the UK. For example, according to Colin Webster:

'We must remember that cut lead crystal was invented in Britain and that heritage has lived with the Studio Glass movement in this country as the pre-eminent method and style of

⁴⁸ Indeed, with its primary focus on ceramics, the content of *Crafts* over the last few years bears a striking resemblance to that of the Australian *Craft Arts International* during the 1980's.

cutting glass. This approach has definitely influenced the teaching of glass cutting in British Universities and Colleges and by association the attitudes of many British Studio Glass practitioners...The fact that we also have a long history of glass production, has I suspect, tended to make us complacent in terms of a search for new ways of doing things.’
(personal communication, 02.10.2003).

On the other hand, the glass network in the UK is getting stronger, with organisations such as the Contemporary Glass Society (2003) helping to provide a link between practitioners, galleries and collectors throughout the UK. Similarly, it can be argued that a willingness to cross boundaries has always been characteristic of the European approach to glass. Exposure to the work of contemporary Australian practitioners at events such as the *Collect* art fair – to be held at the Victoria & Albert museum, London in February 2004 – may help to rekindle the fire of enthusiasm for lathe-worked glass among the new generations of UK practitioners. Having sowed the seeds for lathe-worked glass in the Antipodes, it is time for the UK to reap the benefits of Australian practitioners’ labours.

Credits

My thanks to all of the participants in this research, who were consistently helpful and interesting. Many thanks also to Jenny Verne-Taylor (from Ausglass), Lani McGregor (from the Bullseye Gallery) and Dr. Janice Lally (from the Jam Factory) for their help in contacting participants. Thanks to Susi Muddiman (from the Wagga Wagga Art Gallery).

Limitations

Due to time constraints, the number of participants taking part in the study was limited, as was the diversity of their backgrounds. The research was also limited to glass practitioners. It would have been interesting to involve a wider range of glass professionals, particularly gallery curators, as well as collectors themselves. It would also have been interesting to involve participants from other countries, particularly from those from New Zealand whose have shared many of the same influences as their Australia neighbours.

Appendices

Appendix A – Stephen Procter Biography

Key dates:

1946	Born in England
1970	Studied engineering and agriculture before establishing own glass engraving studio in Devon
1978 – 79	Artist in residence in Illinois State University (USA)
1979 – 81	Artist in residence (glass) with Northern Arts/ Sunderland polytechnic
1981 – 91	Senior lecturer at West Surrey College of Art and Design. Own studio near Farnham
1991 – 92	Visiting assoc. Professor (acting head of glass), Illinois State University
1992	Appointed Head of Glass Workshop, ANU Canberra School of Art, Australia
1997	Australia Council <i>New York</i> project grant
1998	Australia Council, artist in residence Taipei Studio, Taiwan
2001	Dies in Australia
2002	<i>Dialogue – Stephen Procter & Friends</i> exhibition

Stephen Procter began working with glass in 1970 as a self-taught stipple engraver concerned with traditional landscape imagery. He worked in his own studio in Devon overlooking the River Dart. He was fascinated with the glass medium and with light and its effects on water.

Towards the latter 1970's (after travelling to Austria and the US) he became involved with engraving and lathe cutting his own blown forms.

'One day, after working on a series of drawings reflecting o the movement of elements through landscape, I cut a corresponding rhythmic line into a piece of glass. The interaction of this line with sunlight and the shadow it cast, showed me a direct relationship with form.'
(Klein, 2001: p.170).

Procter began teaching at the Surrey College of Art in the 1980's as a senior lecturer and was promoted to head of its Glass Department in 1990. In 1992, after a year as associate professor in Illinois, he was appointed head of the Glass Workshop at Canberra School of Art in Australia. At Canberra he encouraged his students to see themselves as part of the global community.

'He set high standards and demanded them of himself and his students. A sustained commitment to quality in his own practice and in his teaching characterized his contribution to the Glass Workshop, the School of Art and the University'. (Williams, 2001).

It is in Australia that Procter became a key influence in the development of the Canberra glass programme, and as an artist in glass, drawing and painting. Poor health towards the late 1990s resulted in him becoming less focused on developments at Canberra and more focused on his

own work: 'The irony being that as he became unwell he finally had time for his work and he was so prolific'. (Kathy Elliott, personal communication, 09.09.2003).

Procter's' inspiration came from the landscape. Not only concerned with the visual elements, but also with the 'experience' of space, stillness, movement and sound:

'It's the stillness and the empowerment that is important. It is not passive, rather, it is like meditation, a focusing which releases the power within'. (Stephen Procter – quoted from Edwards, 1997: p.54).

Many of his spherical pieces explored the qualities of sound: 'The forms focus on the quality of silence, and yet I regard them also as structures of sound, like a shell held to the ear, to hear the rhythm of the sea.' . (Stephen Procter – quoted from Edwards, 1997: p.54).

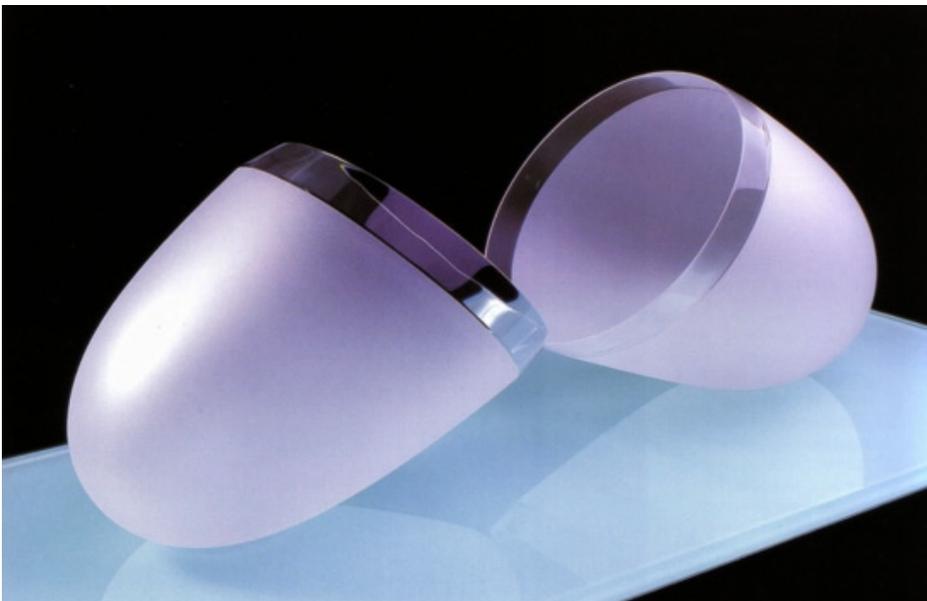


Illustration 9: *Dialogue* (1995). Blown, cut, sandblasted glass forms resting on sandblasted glass base.

This affinity with his understanding of his surroundings has been an inspiration to many of his students:

'Stephen had a strong connection with nature and this was evident through the thoughtful way he interpreted it in his work. Stephen also spoke of 'the journey' and his philosophy and work practice continue to influence me'. (Mark Theille – cited in Hinchliffe, 2002a: p.53).

Stephen Procter died in 2001. An exhibition *DIALOGUE – Stephen Procter & Friends* took place in 2002 in recognition of a remarkable career as both teacher and practitioner within the international contemporary studio glass movement. It consisted of approximately 40 of his contemporaries representing the most outstanding glass being created in Australia.

Appendix B – Questionnaire

Thank you very much for agreeing to participate in my research – I really appreciate your help.

This questionnaire is in 2 parts. Part A includes several open-ended questions about the general influences on your work as a glassmaker/cutter. In Part B you will be asked to rate the influence of some specific factors on your work. Please complete Part A before proceeding to Part B. The whole thing should take 20 minutes or so of your time – depending upon how fast you type!

Part A.

Please complete the questions below typing where indicated '>>' in the white boxes. Please write as many lines of text as you like for each answer.

1. Who – or what – influenced your decision to specialise in lathe cutting in the first place?

>>

2. How did you gain your technical cutting skills (e.g. books, tutors etc.)?

>>

3. What were the main influences on your lathe-worked work whilst you were training / at college?

>>

4. What inspires your work now as a practitioner?

>>

5. Lathe cutting is a relatively labour intensive and demanding technique. What is it about cutting that inspires you to do it?

>>

6. Do you think you will continue to use lathe cutting as a major part of your work, or do you see yourself moving away from it as your work develops?

>>

7. Who has been the most inspirational figure in your experience of lathe cutting and why?

>>

8. Are you familiar with the lathe-worked studio glass currently emerging from Europe and the UK? If so, what do you think of it?

>>

9. Do you think that galleries, museums and collectors in Australia value studio lathe-worked glass as much as they do kiln worked and blown glass?

>>

10. What countries and individuals do you feel have been most influential in the development of Australian studio lathe-worked glass?

>>

11. Do you agree that European glass galleries and museums are aware of developments in Australian glass and want to show Australian glass?

>>

Part B

Please rate how much of an influence the following factors have been on your work by typing an 'X' in the associated boxes. Please type any comments you may have below each question where indicated '>>'.</p>
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<th></th>
<th></th>
<th></th>
<th>No Influence</th>
</tr>
</thead>
</table>
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<p>e.g. 'Australian beer' <input type="checkbox"/> <input checked="" type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

What collectors want to buy					
>>					
The RFC/Ranamok glass prize					
>>					
The SOFA exhibition and prize					
>>					
Reviews by glass critics					
>>					
Easy access to studio facilities					
>>					
Australian workshops and conferences					
>>					
International workshops and conferences					
>>					
Ausglass					
>>					
Your college training in glass					
>>					
College workshop facilities					
>>					
Stephen Procter					
>>					
Klaus Moje					
>>					
Mass production					
>>					
Promotion by Australian galleries					
>>					
Glass in the U.S.A.					
>>					
Glass in the U.K.					
>>					
Glass in Europe					
>>					
The availability of Bullseye glass					
>>					

Thank you very much for agreeing to participate in my research. Please return the completed questionnaire to liz@userface.net

Appendix C – Questionnaire Part 1 Responses

1. Who – or what – influenced your decision to specialise in lathe cutting in the first place?

- Andy Baldwin** Three main reasons:
- Limited access to hot glass use
 - The further range of possibilities in creating glass objects, brought about through lathe cutting
 - The profound beauty of works by Stephen Procter, Phillip Baldwin and Monica Guggisburg, Carlo Scarpa and Ben Edols and Kathy Elliott.
- Gabriella Bisetto** Sorry – I don't really see myself as a specialised lathe cutter.
- Who – I really love the surfaces of Franz Xavier Holler's work, Stephen Procter's forms overall and the work of Ben and Cathy.
- What – The incredible tactility of the surface of lathe cutting interests me. The surface texture works on so many levels-gentle and subtle, or carving and sculpting the forms.
- Melanie Douglas** I do not use the lathe to cut, I use the dremel (hand held engraver)
- Canberra School of Art
 - Lecturers Stephen Procter and Jane Bruce
 - Limitless possibilities and diversity of mark making
- Kathy Elliott** I ended up specialising in lathe cutting as a retreat from casting. I had been introduced to lathe cutting by Klaus Moje in my second year at art school but it was considered another tool in the realm of cold shop techniques. At that time there was no-one doing the surface treatment on vessels as there are now. I had seen the work Klaus had done as a younger artist, he is a highly accomplished lathe worker but I considered myself a 'caster'. The whole story is that after having so much trouble getting successful castings and also working alongside Ben, who blows beautiful blanks and having spent a few weeks in Corning NY looking at the collection of beautiful Venini cut glass we were inspired to use cutting techniques on blown forms.
- Natasha Filippelli** My decision to specialise in Lathe cutting came purely from experimentation of different glass making techniques. I really enjoyed the different effects and textures that could be created by cutting glass. The process is also what I enjoy.
- Kevin Gordon** I work with many different techniques, the lathe has always been there for me but my earlier work has been more concentrated on sand blasting techniques and properly still is. I am using the lathe more and more these days properly because I am now able to afford diamond wheels rather than using stone wheels.
- Mark Thiele** I was interested in exploring all avenues of glass working while studying and found that the lathe opened up so many possibilities in terms of working with glass. This scope and the possibilities of working the surface really excited me.
- Lienors Torre** I have always been interested in art. While I was in high school we had the opportunity to do work experience. This was a two week period spent in the work place of ones choice. At the time I had been looking at some work commissioned by Stueben glass, painters had designed works which were then engraved onto glass. I found them to be beautiful, un-muddied and purist in their sensibility. I spent two weeks of work experience with Anne Dybka (a Sydney based glass engraver who works with a hand held engraver) and have continued to concentrate in cold working techniques since then.

2. How did you gain your technical cutting skills (e.g. books, tutors etc.)?

- Andy Baldwin** My tutors include Stephen Procter, Lienors Allen and Kathy Elliott. Also a lot of experimentation.

- Gabriella Bisetto** Class with Cathy Elliott.
- Melanie Douglas** - Numerous hours of practise and experimentation
- Classes – Stephen Procter, Jiri Harcuba and Kathy Elliott
- Technical lessons from books
- Kathy Elliott** At art school Klaus gave me a basic introduction on how to use the stone wheels. However we were not allowed to true or dress the wheels, that was the work of the technician. After art school I did a workshop with Tomas Tisch at Pilchuck , he is a classically trained Austrian cold worker. That opened my mind to a lot of applications for lathe working, also my first experience of diamond wheels. The time in Corning in 1992 after Tomas was helpful with some of the Steuben engravers taking the trouble to answer questions and show me the engraving lathe. I used stone wheels while we were there. A lot of trial and error over the next few years . In 1994 we spent a few months at Canberra School of Art at Stephens invitation and I drew a lot from his experience. As always Stephen was so generous with his knowledge. A few years ago I did another workshop with Jiri Harcuba which showed me more versatility. Over the years I have encountered some skilful cold-workers who understand the need to talk about the techniques and along the way I've learned from them. People such as Pavel Markus who was teaching at Toyama in Japan, Martin Rosol who now lives and works on Massachusetts. The people at Merker, Isabell and Gernot have given me great advice through the e-mail over the years. I would never consider myself having anything more than a passable level of technique due to such a haphazard and undisciplined approach. I have good hand skills and a perfect temperament for cold working but having seen good cold workers I know I am not in their league.
- Natasha Filippelli** I gained my skills by experimenting, whilst I was studying at University.
- Kevin Gordon** Trial and error mainly. My father works with the traditional copper wheel which many of the skills are relevant also he had basic understanding of lathe work I guess I learnt from him.. also some ideas and skills have come from David Hay whom I work with.. he worked in England at Neil Wilkins studio and I guess quite a lot of ideas have filtered through to me.
- Mark Thiele** Stephen Procter was a great lecturer. I also gained by watching other people use the lathe but more important is that I learnt how the wheels worked for me and really experimented until I found my own way of working.
- Lienors Torre** Anne advised me that it was important to gain the technical skills to execute ideas and that Czechoslovakia was renown for its cold working. When I left school, I had the opportunity to spend a year at an apprentice school in Novy Bor, where I studied copper wheel engraving and drawing.

3. What were the main influences on your lathe-worked work whilst you were training / at college?

- Andy Baldwin** Beyond the people who inspired me my biggest influences were meditation and the environment I lived and worked in, (particularly the bush and lake around Canberra).
- Gabriella Bisetto** Klaus Moje was very supportive of us all using it to 'finish' work at college but at that stage I had no interest at all.
- Melanie Douglas** - Stephen Procter
- Ceramics, particularly the work of Lucy Rie
- Light
- Print making
- Kathy Elliott** Very simply Klaus Moje was the main influence.
- Natasha Filippelli** My influences first began by being fascinated with the optical effects you could create by cutting glass.

- Kevin Gordon** living in the most isolated city in the world ..Perth.. with no one else working with a glass lathe there isn't many influences apart from work you might see on your travels over east or what you see in magazines.
- Mark Thiele** Nature has been very much a big influence in my work while at college. I looked at seedpods, growth and transformation of one form into another and really enjoyed cutting back of one layer to reveal a second layer underneath.
- Lienors Torre** I studied glass at the Canberra School of Art under Stephen Procter. Stephen was my main influence. During that time I was TA for a master class taught by Franz Holler who has also been a substantial influence even though I only knew him for two weeks.

4. What inspires your work now as a practitioner?

- Andy Baldwin** My work is driven more and more by technique, also I find less time to draw ideas from the environment
- Gabriella Bisetto** At college I was very technically based and strongly influenced by the Memphis range of work-especially colour use.
My work is now much more conceptually based as a starting point for my designs.
- Melanie Douglas**
- Form inspires my mark making
 - Light
 - Texture
 - Minimalism
 - Landscape
 - Traditional cutting techniques
 - The work of Le Corbusier
- Kathy Elliott** My work with the lathe now is inspired by what is possible in terms of carving and decoration working with light to generate a breathtaking effect. Whereas before the work was only about getting a nice surface on a casting.
- Natasha Filippelli** The relationship between surface and form is my inspiration. As a practitioner I am interested in an overall object, creating interest within a form.
- Kevin Gordon** in my more recent works I enjoy the combination of optical movement and the layering of colour and blending
- Mark Thiele** Now I am very much interested in line, pattern and rhythm and how I can use my forms like three-dimensional canvases to carry this information. I am still very much influenced by nature and draw from our vast Australian landscape.
- Lienors Torre** I have always been inspired by my life and the places and people within it, and I believe that this is reflected in my work. The outcomes of this inspiration can be broken down into two areas. The first is story and this is something that I see in the landscape and people around me. The other is formulating the essence of something in a single moment or form. This latter inspiration is one that I developed with Stephen Procter as my teacher in college and has undergone differences in subject matter but otherwise remains the same inspiration. The former inspiration of story is one that I have carried through into animation but also comes back into glass as more pictorial narratives and combinations of the two media.

5. Lathe cutting is a relatively labour intensive and demanding technique. What is it about cutting that inspires you to do it?

- Andy Baldwin** I enjoy the process and also the variety of qualities of surface treatment achievable through lathe cutting.

- Gabriella Bisetto** (Again-I feel that I did it for a particular body of work where it was relevant-I don't use it for my current work..) Lathe cutting enabled me to imbue the work with particular emotive responses I was after- in particular a subtle and gentle surface evocative of skin. I use a lathe dressing stone to scratch the surface of my work now as lathe cutting was to 'beautiful' – I wanted the skin of my work to become more worn and eroded.
- Melanie Douglas** - Meditative process
- Repetition
- Working with such a labour intensive technique gives one the chance to understand form and its interrelationship and balance with surface.
- Kathy Elliott** As I mentioned before I came to lathe working from casting which is probably the best direction to head from . Compared to the tedious casting preparation which for me yielded so little in terms of successful work I found lathe working to be positively speedy in results. Over the years when I look at how I am with it and having taught people the skills I realise that some people have a temperament for that kind of work which helps with the requisite attention to detail, also I love the result. I don't become pre-occupied with the heavy labor aspect of it because I love the process and the result.
- Natasha Filippelli** Although Lathe cutting is labour intensive I really enjoy the process of cutting glass. Whilst I cut glass I really look forward to the end result and this motivates me to keep going. The idea of having an object which tells us nothing is purely enhanced by cutting the glass surface.
- Kevin Gordon** For me it is what I want to achieve , whether it is sitting on the sandblaster, the drill or the lathe for 20 hrs that is what I have to do to achieve the results I am hopefully looking for.
- Mark Thiele** Yes it is very demanding though it can produce some great affects, which is why I have used this way of working.
- Lienors Torre** The results are subtle and sensitive. They have the appearance of drawing with a tactile quality. I find the process is actually meditative and allows me to reflect on my life and think about new work at such a slow pace that it becomes meaningful.

6. Do you think you will continue to use lathe cutting as a major part of your work, or do you see yourself moving away from it as your work develops?

- Andy Baldwin** I will continue to use the lathe as a major part of my practice
- Gabriella Bisetto** I imagine it will continue to be used in my work depending on the intent of my overall form.
- Melanie Douglas** No, I will continue to engrave.
- Kathy Elliott** I think I will always use the lathe for myself. Even if we design work that doesn't require the lathe I would continue using it somehow. It is a technique that I really enjoy. It is a substantial part of my job satisfaction.
- Natasha Filippelli** I imagine I will continue using the Lathe as a major part of my work.
- Kevin Gordon** At the moment I am properly using it more and more. But for me it is just a tool to achieve effects, textures, optics etc. Just another process in the palette.
- Mark Thiele** My work is very much changing and I am moving away from the lathe as my work changes. More and more I have been using the engraver and sandblaster with less and less lathe working. I am moving away from the deep cutting and feel that I can convey just as much or more with out having to chew the glass away.
- Lienors Torre** I see myself using any glass technique appropriate to the piece I wish to create, but always having a sensibility for lathe working and the qualities it creates. This probably means that I will always be a lathe cutter!

7. Who has been the most inspirational figure in your experience of lathe cutting and why?

- Andy Baldwin** Hard to say, most probably, Stephan Procter
- Gabriella Bisetto** Ben Edols and Kathy Elliott. The work that they create is my favourite lathe-cut work. The forms are simple, the cutting – amazingly detailed or used to sculpt, accentuates the forms.
- Melanie Douglas** - Stephen Procter, his patience, precision and achievement of perfection. Stephen had an understanding of the true properties of glass, able to utilise the material like no other. His work was always considered in every sense.
- Jiri Harcuba for his appreciation of abstraction.
- Fluvio Bianconi, Archimede Seguso, Carlo Scarpa, Napoleone Martinuzzi, Paolo Venini and Alfredo Barbini.
- Kathy Elliott** The two people who have been the strongest catalysts in my own development of lathe cutting are Tomas Tisch and Jiri Harcuba. Tomas because he was the first one to show me the potential of lathe working in terms of carving, not just surface work. Jiri because he encouraged us to use the wheels differently in order to make marks. Mixing rough and smooth textures. I guess with both of them it was a workshop situation and they were completely open with their experiences and approaches .
- Natasha Filippelli** There have been a number of artists that have been an inspiration to my work. I appreciate other artist work especially at a technical level. I would have to say that I have been mostly exposed to Ben Edols and Kathy Elliott work, therefore they would have to be the most inspirational figures in my experience of Lathe cutting.
- Kevin Gordon** Can't say I have one , I respect enormously the skill of work of cut crystal of old but I have enjoy seeing its evolution particularly in the past ten years in Australia, I feel cold working barely existed in Australia prior to then.
- Mark Thiele** Anna Dickinson, Franz Holler, Philip Baldwin and Monica Guggisberg. These artists have been inspirational. I only get to see bits of there work in magazines. They have helped me in that they have given me a reference in terms of what can be achieved on the lathe. I think their work is beautiful and this has helped me to aspire to this level of quality in my work.
- Lienors Torre** Stephen Procter. He was my teacher and friend. There was a truth and broadness about the way he spoke about work, that one could link directly into ones own life and work.

8. Are you familiar with the lathe-worked studio glass currently emerging from Europe and the UK? If so, what do you think of it?

- Andy Baldwin** Not so much.
- Gabriella Bisetto** Not so familiar - cant think of any particular artists off-hand.
- Melanie Douglas** Not really.
- Kathy Elliott** I am not as familiar enough with it as I would like to be. I don't subscribe to Crafts magazine and I don't see enough of it in the US publications. I am familiar with the work of Ronald Pennel, which I love. Alison Kinnaird and Ray Flavell. The work that I have seen is always beautifully done, which is important to me. From Europe I see a little lathe-cut work, especially the revival in Venice lead by Lino Tagliapietra. Lino's work is head and shoulders above the rest, I see a lot of work inspired by his designs.
- Natasha Filippelli** Unfortunately I am not familiar with a lot of Europe and the UK studio glass. I have seen some work in my travels and what I have seen I think it is great.
- Kevin Gordon** Not really.
- Mark Thiele** Not as familiar as I would like. I only get to see work that is in magazines like Craft Arts International. I am very curious as to what is happening in Europe and the UK but have been quite isolated here doing my own work.
- Lienors Torre** I am aware of some lathe-cut studio work in the world. (Mostly America, Australia,

Eastern Europe, Scandinavia and Italy) My perception of the UK is that it tends to be beautiful but more conservative, but this may be because I am unaware of recent developments. I find that most lathe working in the world does not really add much to the work but it seems to have become fashionable as we begin to detest shiny glass. Where it is utilised to effect it is often integral to the work adding another element to the form.

9. Do you think that galleries, museums and collectors in Australia value studio lathe-worked glass as much as they do kiln worked and blown glass?

Andy Baldwin Yes, maybe more so.

Gabriella Bisetto Yes – if not more so.

Melanie Douglas I think on some cases if the lathe is used for surface treatment it has the potential to go unnoticed. Australian galleries and collectors are becoming more educated about technique and in turn value lathe cutting as much as blown and kiln formed work.

Kathy Elliott Galleries and Museums have chosen to educate themselves about it and there are so many Australian practitioners using these techniques now that it has forced them to notice it. Yes I think they recognise the value in the work especially as the lineage to traditional cutting is so obvious. In an industry where the factories are mechanising these skills i.e. Waterford and Steuben to mention two these studio based skills are becoming a little exotic and seem to satisfy a need in certain types of collectors also. In my experience there are a growing number of collectors that choose to understand what goes in to this work , recognise it's historical position and appreciate the effect.

Natasha Filippelli I believe that the appreciation for cut glass is getting better and better.

Kevin Gordon Yes.

Mark Thiele Definitely the surface worked glass is favoured. I am told that Australia is very much known for its surface worked glass and the bigger galleries like Quadrivium and Axia will mainly stock this type of work because this is what the collector is mainly buying.

Lienors Torre Yes, I believe that they do and that the glass educated public also value it. Though there must still be many people who buy craft and art from the galleries who are uneducated in lathe processes and probably wonder why a frosted piece of glass is so expensive.

10. What countries and individuals do you feel have been most influential in the development of Australian studio lathe-worked glass?

Andy Baldwin Italy, Carlo Scarpa.

Gabriella Bisetto Influential Individuals-Stephen Procter was the main instigator-the work of Ben and Cathy, Jess Loughlin. The work of Italian designers was then quite popular to re-visit. The Venetian cut work from the 60's on is fantastic.

Melanie Douglas

- Stephen Procter – UK
- Klaus Moje – Germany
- Jiri Harcuba – Czech Republic
- Fluvio Bianconi, Archimede Seguso, Carlo Scarpa, Napoleone Martinuzzi, Paolo Venini and Alfredo Barbini.

Kathy Elliott It all came from Klaus and the baton was carried powerfully by Stephen Procter. It is due to Klaus and his traditional training in Germany that the Canberra workshop had the equipment which was very European i.e. good lathes, wood polishing wheels, great German finisher. Stephen's work and example inspired his students to explore those machines and the techniques revealed to them. Elizabeth McClure was an influence as she had a Scottish training and was able to support a consideration of finishing off work rather than be solely obsessed with glass blowing. There was a

definite European influence of attention to detail which was the foundation for an excitement about lathe cutting in that workshop.

- Natasha Filippelli** I believe that European glass has been most influential to Australian glass artists using the Lathe. Steven Procter, Ben Edols and Kathy Elliott I believe would have to be most influential in the development of Australian cut glass.
- Kevin Gordon** Very hard to say.. its is a very multi cultural society and glass still relatively young it is and has many influences but I would guess in styles, eastern European/ Scandinavian with America being more the model of studio type.
- Mark Thiele** Stephen Procter and Klaus Moje have been very influential because of their training in Europe and definitely countries like Europe have inspired artists here. I think what has really influenced the development of cut glass here is the success that artist like myself Ben Edols and Kathy Elliott, Giles Bettison etc are having with their glass. This really motivates the glass network because people interact with and know these figures, which has caused Australia to create its own identity based on success that piers are having in the community.
- Lienors Torre** Stephen Procter, Klaus Moje and Bullseye glass company (most of their roll ups have required refining of surface), Alisdair Gordon, Anne Dybka, Ben Edols and Kathy Elliott, Czech republic, Italy, USA, UK.

11. Do you agree that European glass galleries and museums are aware of developments in Australian glass and want to show Australian glass?

- Andy Baldwin** Sure.
- Gabriella Bisetto** On a tiny scale.
- Melanie Douglas** I have had no contact with any European Galleries, I cannot comment. However, I believe my work is more suited to the European market (in comparison to the US market).
- Kathy Elliott** Yes it seems there is an awareness of Australian glass and practitioners in European galleries and Museums.
- Natasha Filippelli** I do believe that Europe are aware of Australian glass and want to show it.
- Kevin Gordon** Yes.
- Mark Thiele** I really do not know how Europe views our glass. I am more aware that America is very much interested in Australian glass, particularly the cut work.
- Lienors Torre** I don't know.

Appendix D – Questionnaire Part 2 Responses

Key to Respondents

Andy Baldwin	AB
Gabriella Bisetto	GB
Melanie Douglas	MD
Kathy Elliott	KE
Natasha Filippelli	NF
Kevin Gordon	KG
Mark Thiele	MT
Lienors Torre	LT

Key to Rating Scale

Strong Influence	1
	2
	3
	4
No Influence	5

Factor	Individual Respondent Ratings								TOTAL
	AB	GB	MD	KE	NF	KG	MT	LT	
The Australian landscape, flora and fauna	1	4	1		5	2	1	1	15
The particular quality of light in Australia	3	4	1		5	1	2	2	18
Aboriginal art and crafts	4	4	1		5	3	3	5	25
The geographical isolation of Australia	3	4	2		5	1	4	5	24
The 'laid back' Australian character	3	4	4		5	2	5	5	28
The lack of a local glass working tradition	1	4	2		5	1	2	2	17
The mixture of races and cultures in Australia	4	4	2		5	2	4	4	25
Easy access to government funding	3	2	4		4	5	3	3	24
The work of other Australian practitioners	1	1	1		2	4	1	2	12
The work of practitioners in other countries	1	1	1		2	4	1	2	12
Australian glass and crafts magazines	3	1	2		3	3	3	3	18
International glass and crafts magazines	3	1	2		3	3	1	3	16
The Jam Factory studios	1	1	5		5	5	1	5	23
The Meat Market in Melbourne	5	3	5		5	5	5	5	33
The Wagga Wagga glass collection	4	3	5		5	4	4	5	30
Exhibitions of Australian glass	3	1	2		2	1	2	3	14
Exhibitions of International glass in Australia	4	1	2		2	4	1	2	16
Visits overseas	2	1	2		1	5	4	1	16
What collectors want to buy	2	4	5		5	3	3	5	27
The RFC/Ranamok glass prize	2	1	2		5	1	1	4	16
The SOFA exhibition and prize	5	4	3		5	1	3	4	25
Reviews by glass critics	5	2	4		3	3	2	3	22
Easy access to studio facilities	2	1	4		5	2	1	2	17
Australian workshops and conferences	3	1	2		1	2	3	1	13

Factor	Individual Respondent Ratings								TOTAL
	AB	GB	MD	KE	NF	KG	MT	LT	
International workshops and conferences	3	2	1		1	5	3	1	16
Ausglass	4	1	3		5	2	3	2	20
Your college training in glass	1	1	1		1	5	1	1	11
College workshop facilities	1	1	1		3	5	1	1	13
Stephen Procter	1	2	1		3	4	2	1	14
Klaus Moje	4	2	1		5	4	4	5	25
Mass production	4	3	5		5	5	4	5	31
Promotion by Australian galleries	3	1	5		1	1	1	3	15
Glass in the USA	2	2	5		3	2	2	1	17
Glass in the UK	4	2	5		3	2	3	2	21
Glass in the rest of Europe	1	2	2		3	2	3	1	14
The availability of Bullseye glass	5	2	5		5	5	5	5	32

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