



**Glassplay**



Design of glass is our passion.  
It is also our business.

As a unique partnership  
**Glassplay** creates compelling  
glass environments and  
identities by achieving  
a balance between art,  
innovative design, traditional  
practice, experimental  
techniques, digital expertise  
and commercial reality.



Glassplay brings bespoke design to architectural applications where imagination and intelligence lead and technology follows.

With our roots deep in traditional practice and our world view driven by the dynamics of ideas and digital know-how, there are no limits to how we can play with glass today.

**Rick Allan is Managing Director of Heritage Decorative Glass (HDG) and its commercial glazing counterpart, Moss Vale Glass (MVG).**

Rick is recognised as a leading authority on architectural stained glass restoration and conservation with many historically significant restorations to his credit including Sydney's Town Hall, St Mary's and St Andrew's Cathedrals and the art deco classic, the Capitol Theatre. HDG/MVG have extensive studio facilities in the Southern Highlands of NSW.

**Peter Campbell is Creative Director of award-winning design consultancy, CampbellBarnett.**

Peter is an architectural graduate, glass artist, graphic designer, photographer and musician – a strategic visual thinker with broad experience of traditional arts practice and the technologies that have impacted profoundly upon it.

CampbellBarnett, located in Newtown – one of Sydney's notable and culturally diverse arts and creative precincts – specialises in visual identity and brand management, environmental graphics, wayfinding, exhibition design and communications. The company encourages relationships that recognise the powerful role design plays in society and that fully engage the experience and problem-solving expertise of the studio.

**Glassplay** is a collaborative enterprise between the two artists and their respective businesses, bringing together high-end design, technical virtuosity and all the potential of a practice that integrates art and technology as easily as it fuses the best of the future with the best of the past. It is committed to exceptional design, drawing from the well of interests, talent, education and professional experience from which it has come.





# innovation & integration

The whole becomes greater than the sum of the parts as Glassplay balances the capacity for innovation, creativity, technical expertise and craftsmanship of its partners to create dynamic 'glass identities' and environments.

The range of work is extensive and offers a total identity package which can add high-level brand development, signage, wayfinding and environmental graphics to the mix as appropriate.

Abstracted 'graphic surfaces' that are in sync with architectural imperatives and progressive construction techniques can be deployed as readily as carefully visualised expressions of an organisation's brand, operations, values or beliefs.

Whether the final result is refined patterning, dramatic glass environment, full-on branding, subtle wayfinding or unique work of art, it will have been approached with the same rigorous methodology, arts-based conceptual thinking, manufacturing expertise and management excellence to bring it to life in its architectural context.

## **Innovation**

With architectural expertise in-house, decades of experience in all facets of visual communication, leading edge design capability and manufacturing facilities, Glassplay provides unique environmental solutions to all sectors by way of the building and construction industries that realise corporate aspirations in architectural terms.

## **Integration**

The imperatives of branding and the sensitive integration of signage, wayfinding and environmental graphics are often a major challenge for architects and interior designers needing to 'encode' the architectural spaces they design.

Off the shelf systems and generic solutions erode the aesthetic value of architectural precincts and compromise quality design through the use of transitional technologies, mediocre processes and materials inappropriate to their situation.

Glassplay seeks to harness the tension found between the visionary advances of contemporary architecture and the emotionally powerful possibilities that exist where art meets technology, providing visual encoded and conceptually integrated solutions that enhance both the legibility and livability of a precinct.

# expertise & imagination

Glassplay's experience and expertise has resulted in a creative environment within which the artistry and integrity of the handmade is maintained, at the same time as the real benefits of digitally-based, industrial production techniques are exploited. This invests the work with a dynamic and flexibility that has been previously unavailable.

The desire to create a progressive operation that is uniquely calibrated to the needs of contemporary architecture is the engine for development.

Options are many and design solutions may range from highly contemporary, expressive architectural executions of traditionally stained and leaded glass, to kiln fired processes - fusing, slumping, enamelling, lustres and staining to sand blasting, acid etching, laminating and screenprinting. From complex illustrative treatments that combine all the above, to mechanical patterning, coatings and digitally imaged, laminated safety glass.

Although the technical repertoire is broad, solutions remain subservient to the imperatives of custom design, ensuring that the final work has integrity and is appropriate to its situation. Primary criteria for adopting new technologies, materials and processes are that they represent a high quality, enduring alternative to traditional practice and successfully meet the demands of contemporary aesthetics, schedules and budgets.

By working with strategic partners in emerging technologies, Glassplay extends its reach into many spheres, while maintaining control of outcomes.





# transcendence & transition

The timeless reality of architectural glass is its metamorphosis.

It has moved from sacred to secular, from transcendent source of illumination to transparent curtain, from facilitating 'lightness of construction' to enabling a new age of 'construction with light' – contemporary glass aesthetics are based more on spatial alchemy than a resolution of architectural boundaries.

Just as the structural advances of the great Gothic cathedrals of history provided the impetus for the development of an architectural glass based on its role as an 'illuminator of scripture and religious power', new industrial processes of mass production brought about the inexorable rationalisation of glazing methodologies and traditions that were largely ecclesiastically based.

Limited frames of reference and the reduced potency of the church diluted the theological and theoretical base of 'stained glass' and largely removed it from both social and architectural discourse, resulting in its marginalisation.

Contemporary life and architecture are driven by radically different aesthetics, technologies, values and belief structures to those that drove design in the past; we have become obsessed by new visions for architectural glass, building sleek, light-filled cathedrals consecrated to the cool metrics of commercial success.

Computing, engineering, nanotechnology and the wild possibilities of the digital age have given us transparent materials and 'dematerialising' structures with extraordinary properties. Availability, aesthetics and the ability to use technology to solve climatic issues have driven experimentation and development to new levels; our massive buildings appear to be built of glass.

While the extreme reduction and minimalism of the 1990s provided a severe clarity that was seductive and certainly welcome after the visual excesses of earlier decades, it offered little warmth for the human spirit that created it. In the new millennium, architecture negotiates a path between the unrelenting demands of rationality and engagement with the refined visual possibilities found in the creative output of contemporary arts practice.

# methodology

Effective glass design does not happen in a vacuum... it has history, context and an agenda. We employ a systematic, solutions approach to develop a design and management strategy for each project.

## **Stage 1 – Definition / We listen to you**

The scope and depth of each project is revealed by gaining an understanding of the client's needs – reasons for the project, structural considerations, culture, stakeholders, values, technologies required, goals and aspirations.

- Determine the real objectives of the project
- Identify its scope and extensions to be considered
- Define all functions the project must address
- Confirm timelines and budgets

## **Stage 2 – Analysis / You listen to us**

This stage provides the framework on which the project's look and feel will be built. Logical analysis, brainstorming, cross-checking, lateral thinking, sketching, mapping and storyboarding forms the foundation for an integrated project 'architecture'.

- Analyse information provided by the client and gathered personally
- Develop a Project Profile identifying design, fabrication, installation issues
- A definitive Project Brief is proposed prior to commencement of design

## **Stage 3 – Design / Concepts and finals**

Design is integral to all stages of the project, but it is in Stage 3 that the creative process builds a unique design rationale, and the technical and structural decisions that support and enhance the design are made.

- i Conceptual Design – presentation
- ii Design Development – refinement of drawings and approval

## **Stage 4 – Implementation / Full size mechanicals, fabrication, installation**

It is in this phase that the project comes alive with the working of glass to final panels, delivery and installation. Any graphic extensions are implemented during this stage.





# services

The specialist architectural glass services that Glassplay offers are many and varied in line with the expertise of the partners.

## Glass Solutions

### Traditional

- Leaded and stained glass

### Physical

- Kiln fired: slumping, painting, fusing, enamels and lustres
- Cold worked: sandblasting, etching, carving and lamination

### Digital

- Interlayer: photographic, illustrative, graphic, textural, tonal, translucent to opaque
- Screen: illustrative, graphic, textural, tonal

### Hybrid

- Combining elements from the above as appropriate to the project

## Design Consultancy

- Consulting, project assessment and feasibility
- Brief formulation and estimating
- Project Analysis
- Visual identity, branding and corporate communications
- Environmental graphics
- Interpretive graphics and wayfinding
- Exhibition design
- Project Management
- Management of total glass/communications package
- Integration of visual identity with glass environment
- Development of communications collateral and marketing
- Ongoing Brand Management

# directors

## Rick Allan

### Education

1984 Fine Arts, TAFE

### Experience

#### *Company Director*

1989 – Current Managing Director, Heritage Decorative Glass  
Since 2002 – Director, BRL Industries Pty Ltd  
Since 2002 – Managing Director, Moss Vale Glass  
Since 2007 – Director, Glassplay

#### *Restoration and Conservation*

1984 MaLaren Stained Glass Studio, United Kingdom  
Celtic Studios Stained Glass Sydney  
1987 Workshop Manager at Celtic Studios  
1989 Work with MaLaren Stained Glass, United Kingdom  
1989 Began trading as Heritage Decorative Glass  
2002 Established parent company, BRL Industries Pty Ltd  
2002 Began trading as Moss Vale Glass  
2007 Established Glassplay with Peter Campbell

### Profile

Heritage Decorative Glass recognised for undertaking the highest quality works in stained glass restoration/conservation with clients who are leaders in conservation architecture in Australasia.

HDG has completed the two largest restoration projects in Australia – St Mary's and St Andrew's Cathedrals in Sydney, while the recent 130m<sup>2</sup> glass environment for St Brigids Catholic Church in Dubbo is believed to be the largest installation of contemporary ecclesiastical glass in Australia.

### Personal statement

The realisation that, as time passed, the restoration/conservation of culturally and artistically significant decorative glass was going to become an area of growth in Australia, drove me to create Heritage Decorative Glass which specialises in the highest quality workmanship for both restoration and new glass in residential, commercial and ecclesiastical applications.

# Peter Campbell MDIA

## Education

1972 B Sc(Arch) University of Sydney  
LA About Art Prize

## Experience

### *Company Director*

1985 – Current Director, Creative Resources Management Pty Ltd  
Since 1991 – Creative Director, CampbellBarnett  
Since 2007 – Director, Glassplay

### *Architecture*

1973 – Present Domestic, commercial and architecture/interior/  
structure related projects

### *Architectural Glass*

1978 Exhibition of autonomous panels, Sydney  
1979 Established the Peelings Studio with Leigh Bowden  
1982 Established Stained Glass Design program at Ku-ring-ai Arts Centre, Sydney  
1982 – 1985 Peelings Studio Stained Glass Design school, Woolloomooloo, Sydney  
1988 – Present Collaboration begins with Rick Allan – creating glass environments for  
a range of commercial, institutional and ecclesiastical clients  
2007 Established Glassplay with Rick Allan

### *Graphic Design*

Branding and corporate communications, environmental graphics,  
exhibition design, wayfinding, advertising, publications and publishing –  
[www.campbellbarnett.com](http://www.campbellbarnett.com)

1987 Established parent company, Creative Resources Management Pty Ltd,  
with Jan Campbell  
1991 Began trading as Infographic Design with Jan Campbell  
2004 Began trading as CampbellBarnett with Jan Campbell and Lea Barnett

## **Publications**

- 1984 Architectural Glass – The Peelings Studio: Nola Anderson  
*Craft Australia, Winter 1984*
- 1984 Craft Australia Yearbook, 1984: Ken Lockwood (Editor),  
*The Crafts Council of Australia*
- 1987 The Refining Fire: Dawn Mendham, *Albatross Books*
- 2003 Layout – Making it fit: Carolyn Knight, Jessica Glaser, *Rockport*
- 2004 The Cookie Crumbles: Helen O’Neill, *Australian Weekend Magazine*,  
*Feb 7-8, 2004*
- 2004 The Biscuit Factory/Abbotsford: Peter Campbell, Murray Fredericks,  
*CampbellBarnett*
- 2004 The Biscuit Factory/Sydney: Peter Campbell, Murray Fredericks,  
*CampbellBarnett*
- 2007 The Biscuit Factory: Natalie Ward, *Artichoke Magazine 21*

## **Photography**

- 1963 – Present Various projects
- 2003 – 2007 Document of the closure of the century old Westons Biscuit  
factories in Camperdown (Sydney) and Abbotsford (Melbourne)  
with photographer, Murray Fredericks

## **Exhibitions**

- 2007 The Biscuit Factory, Camperdown, *Museum of Sydney*

## **Collections**

- State Library of Victoria The Biscuit Factory, Abbotsford
- Museum of Sydney The Biscuit Factory, Camperdown
- Private Collections

## **Personal Statement**

This working life has followed a path of entrepreneurial, creative endeavour; with human rights, equal opportunity and environmental sustainability as personal imperatives, the broad experiences of a lifetime of artistic activity have translated into ethical, responsible and successful business practices for over 40 years of self-employment.





303 / 283

317 / 300

222 / 314

63

303 / 266

71 / 26

26 / 5

609 / 490

212

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130.1

662



## Selected Projects

### Heritage Decorative Glass

Restoration/Conservation Works 1989 to the present

|           |   |
|-----------|---|
| 1989-1998 | St Paul's College, Sydney University<br>Architect - Clive Lucas Stapleton & Partners        |
| 1989-2000 | St Brigid's Catholic Cathedral, Dubbo   |
| 1989      | St Vincent's Private Hospital, Sydney<br>Architects - Civil & Civic                         |
| 1991      | All Saints Anglican Church, Singleton   |
| 1991      | Sydney Town Hall<br>Architect - Howard Tanner & Associates                                  |
| 1991      | St Michael's Chapel, Rookwood Necropolis<br>Architect - Clive Lucas Stapleton & Partners    |
| 1992      | Joanna Walker Memorial Cottage, Concord<br>Architect - Alexander Lloyd Mitchell Gibb        |
| 1993      | Charles Wentworth Mausoleum, Vaucluse<br>Architect - Clive Lucas Stapleton & Partners       |
| 1992-1993 | St Peter's Presbyterian Church, North Sydney<br>Architect - Howard Tanner & Associates      |
| 1993      | Civic Theatre Theatre, Newcastle  |
| 1994      | Capitol Theatre, Sydney<br>Architect - Peddle Thorpe  |
| 1994      | Lands Department Building, Brisbane   |
| 1994      | Tomago House, Tomago  |
| 1995      | Christian Waller Windows, Art Gallery of South Australia                                    |
| 1994      | St Mary's Cathedral, Sydney   |
| 1994      | Holy Trinity Church, Berrima  |
| 1995      | Admiralty House, Sydney<br>Architect - Howard Tanner & Associates                           |
| 1995-1998 | Old St Peter's Church, East Sydney (SCEGGS)<br>Architect - Clive Lucas Stapleton & Partners |

|           |   |
|-----------|---|
| 1996      | St Stephen's Uniting Church, Macquarie Street, Sydney<br>Architect - Macheledt & Associates   |
| 1996      | Burrandulla, Mudgee<br>Architect - Howard Tanner & Associates                                 |
| 1997      | Science House, The Rocks  |
| 1997      | St Patrick's Seminary, Manly/Homebush<br>Architect - Michael Fox & Associates                 |
| 1997-1998 | Petersham Baptist Church, Petersham<br>Architect - Paul Davies Pty Ltd                        |
| 1997      | Christ Church Cathedral, Newcastle<br>Architect - BJB Architecture                            |
| 1997      | St Patrick's & St Catherine's, Singleton  |
| 1997      | St Barnabas Anglican Church, Broadway, Sydney<br>Architect - Clive Lucas Stapleton & Partners |
| 1998-2005 | Sydney town Hall<br>Architect - Howard Tanner & Associates                                    |
| 1998-2005 | St Mary's Cathedral Sydney  |
| 1998-1999 | Baroona, Singleton  |
| 1998      | St John's Anglican Church, Bega   |
| 1998      | Swifts, Darling Point<br>Architect - Clive Lucas Stapleton & Partners                         |
| 1997-2000 | St Andrew's Cathedral, Sydney   |
| 2000      | St Mary's and St Joseph's Cathedral, Armidale   |
| 2000      | Hopewood, Bowral  |
| 2000      | Sisters of mercy, Tighes Hill, Newcastle  |
| 1999-2000 | Australian War Memorial, Canberra<br>Architect - Bligh Voller Neild                           |
| 2000      | Anzac War Memorial, Sydney  |
| 2001      | Frederickton Public School  |
| 2000-2001 | Newtown Mission Uniting Church<br>Architect - Noel Bell Ridley Smith & Partners               |
| 2001-2002 | St Mathews Anglican Church, Manly   |
| 2001      | St Brigids Catholic Church, Coogee Architect - Chris Legge-Wilkinson                          |

## **Peter Campbell**

Selected Glass environments from 1978

1978                    Exhibition of Autonomous Panels

## **Peter Campbell + Leigh Bowden**

1980 – 1982        Various domestic installations

## **Peter Campbell + Leigh Bowden/The Peelings Studio**

1982 – 1985        David Residence, Kirribilli  
Ossedryver Residence, Elanora  
St Peter's Anglican Church, East Lindfield  
Amy's Restaurant, Hilton Airport Hotel  
Graham Residence, Mosman  
Kiddell Residence, Rozelle  
Campbell Residence, Narreburn  
Atgemis Residence, Bellevue Hill  
HMAS Perth Window, Royal Navy Memorial Chapel, Garden Island  
Ermacora Residence, Woolloomooloo  
Thomas Residence, Wollahra  
Atgemis Residence, Bellevue Hill  
Head Residence, Newport  
Holes Residence, Rose Bay  
Jones Residence, Aspen USA  
Simpson Residence, Cronulla  
Atgemis Residence, Bellevue Hill  
Bickley Residence, Drumoyne

## **Peter Campbell**

1985                    Payne Residence, Vaucluse  
Green Residence, Balwin Nth, Victoria  
Australian Pavillion, Expo 85, Tsukuba Japan  
Ossedryver Residence, Elanora  
Sweeney Residence, Vaucluse  
Nahmias Residence, Dover Heights  
Holmwood Residence, Bayview  
All Nations Club, Kings Cross

Campbell-Allen Residence, Wolstoncraft  
Nationwide Homes, Pennant Hills  
Fleet Air Arm Window, Royal Navy Memorial Chapel, Garden Island  
McFerson Residence, Randwick  
Brajkovic Residence, Coogee  
Geddes Residence, Lansvale  
Mirvac Apartments, Crows Nest  
McFarlane Residence, Winston Hills  
Albatross Books Head Office, Sutherland  
Toomey Residence, Mosman  
Raymond Residence, Drummoyne  
Pittorino Residence, Bellevue Hill  
Northam Residence, Cronulla  
Grant Residence, Killarah  
Tilney Residence, Newtown  
Brownlee Residence, Bondi Junction

**Peter Campbell/Creative Resources Management**

1986      Peykoff Residence, Bilgola Heights  
1987      Dunn Residence, Turramurra  
            Zarb Residence, Newtown  
            Smith Residence, Mosman

**Peter Campbell/Heritage Decorative Glass**

1988-Present      St Brigids Catholic Church, Dubbo  
                        The Scots School Chapel, Albury  
                        Barker College Chapel, Hornsby  
                        Roseville College Chapel, Roseville  
                        Hammondville Chapel, Hammondville  
                        Turramurra Uniting Church, Turramurra  
                        Jones Residence, Wentworth Falls  
                        St Andrews College Chapel, Maryong

**Glassplay**

2005      Coogee Synagogue





# in summary...

## **Clients**

- The clients of the Glassplay partners are architects, interior designers, project managers and developers, all levels of government, corporate organisations, the arts and private individuals

## **Experience**

- As a small enterprise that punches well above its weight, Glassplay delivers solutions that are wide ranging in content, complexity, scope and urgency. We offer unique experience across the spectrum of glass, art and corporate design, enabling us to deliver a totally integrated visual package across architecture and brand communications. The capacity for strategic visual thought is the key as it builds conceptual depth and durability into each project, giving it a design-driven 'centre of gravity'

## **Integration**

- Branding, signage, comprehensive wayfinding and sensitively pitched environmental graphics are an imperative in a world where the 'brand experience' underpins every execution of corporate identity. Glassplay becomes the visual link between contemporary architecture, graphic design and the vast possibilities to be found where art meets technology, providing conceptually integrated visual solutions that enhance both the legibility and liveability of a precinct.

## **Scalability**

- Our canvas may be the size of an exhibition space or commercial foyer, a 3D signage installation or a cathedral – the issue is one of perception and capacity. The experience and facilities of the Glassplay partners offer clients the best of the hand-made and contemporary industrial process – nothing is too large or too small

## **Facilities**

- State of the art design and studio facilities allow us to customise our operations according to workflows while highly experienced personnel provide the creative, technical and administrative expertise to meet each challenge as it arises

## **Excellence**

- Good enough is never enough. It's perfectly acceptable (and certainly cheaper) to be average but to us, being mediocre holds no interest. We deal in excellence and seek clients and partners who are looking for the same from the work they undertake.



## Glassplay

CampbellBarnett

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Creative Director

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