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AUSGLASS

magazine



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AUSGLASS MAGAZINE

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LETTER FROM THE PRESIDENT

JANE BRUCE

In this issue of the magazine you will find the NEW CONSTITUTION, that has been developed over the past few months by the Constitution Sub-committee of the Executive Committee, Brian Hirst (Chair), Maggie Stuart and Richard Whitely. The Executive Committee and I are very excited about this and hope that you will be too. Brian and Maggie have written a preamble explaining why Ausglass needs this constitution. Please read it and the constitution carefully and vote to take Ausglass forward.

Other news from the executive concerns the MAGAZINE and the 1999 conference. It was felt by the current Executive that as the magazine is currently the primary benefit of the membership and the primary form of communication for its members, failures of the magazine to be published over the last 2 years had to be rectified, therefore the Executive has set up a Publication Sub-committee and a new address for the magazine. More importantly, you will find in the future, a publication schedule with information about forthcoming issues and deadlines for the receipt of articles etc from, the members.

We are very pleased to announce that the 1999 AUSGLASS CONFERENCE will be in WAGGA WAGGA to coincide with and celebrate the opening of the new City Art Gallery complex. This will include a free-standing gallery for the permanent display of the National Art Glass Collection. At this time the first VICKY TORR MEMORIAL GLASS PRIZE will also be awarded. The city of Wagga Wagga is very proud to be hosting our conference and contributing many resources, both in kind and financial, to make sure it is a success. The theme of the conference will be "THE ARTISTS' VOICE" and affords us the opportunity to focus on what we do, why and how we do it; how we speak through what we make. However, it also allows for the inclusion of other topics such as the relationship between the artist and museums, curators, arts administration and education, all, who in their way, speak for the artist, Again the Executive have set up a Sub-committee to handle the conference, of which I am the Chair. We are currently in the early stages of developing the actual program and would welcome any expressions of interest of who you would like to see on the program.

To finish up, I would like to thank the Constitution Sub-committee in particular and the Executive in general for their dedication and hard work in developing the constitution and last but not certainly not least I would like to thank those members who responded with their thoughts and comments on what the constitution should or should not be, especially those in Victoria and South Australia who responded most thoroughly via their state reps, Pauline Delaney and Jane Cowie. Again, I urge you all to carefully read the NEW CONSTITUTION and VOTE to accept it.

Thank you.

JANE BRUCE
PRESIDENT

CALENDAR OF EVENTS

JANUARY 1998

FIRST WEEK: Dale Chihuly working with a team of Sydney Glass Artists.
Sydney College of the Arts.

JAN 15: Discount airfare to GAS Conference in Japan.
Contact Jane Bruce (02) 62495829.

UNTIL JAN 25: 18th Biennial Mornington Peninsula Craft Event. M.P.
Regional Gallery, Civic Reserve, Dunns Rd Mornington.(03) 5975 4395.

UNTIL FEB 1: RFC Award, Brisbane City Hall Gallery.

JAN 3 TO FEB 1: *Masters of Australian Glass*
Quadrivium Level 2, Queen Victoria Building George St Sydney (02) 9264 8222.

UNTIL FEB18: Continental Coloured Glass, National Gallery of Victoria.

FEBRUARY

FEB 6: Closing date for the return of Ausglass voting forms.
Send to Ausglass P.O. Box 3841 Manuka ACT 2603.

FEB 20 TO MARCH 15: *Online*, a multimedia presentation (inc Glass).
On screen above Rundle St East, Adelaide.

Emerge, Emerging artists, Gerard & Goodman Building, Synagogue Place, Adelaide.

MARCH

MARCH 15: *Gibb Paperweight Collection*, 62 paperweights from around the world.
Wagga Wagga City Art Gallery.

APRIL

APRIL TO MAY: Deb Cocks, Distelfink Gallery, 1005 High St, Armadale Vic.
(03) 9822 8733

MAY

Gippsland Blow-In Mini Glass Olympics. Team challenge blowing.
Tricia Allen Glass (03) 5155 2932.

JUNE

JUNE 28 TO JULY 4: Queensland Glass Artists Winter School,
Chuck Simpson (07) 5442 8835.

Glass Blowing
Traditional Painting & Staining
Pate de Verre
Flame Working
Surface Decoration & Sand Blasting
Enamelling & Engraving

Jane Cowie
Gerry Cummins
Marea Timoko
Richard Clements
Tony Hanning
Deb Cocks

NEW DEAL FOR CRAFT IN SYDNEY Alexandra Bowen

The Sydney City Council and the NSW Ministry for the Arts recently confirmed their commitment to establishing a major exhibition venue for contemporary craft in Sydney's refurbished Customs House at Circular Quay.

The Customs House will be the new home for the Centre for Contemporary Craft [CCfC], currently located in The Rocks. Work has commenced on the first exhibitions to launch Customs House in April 1998. They are:

- *Crossing borders - Contemporary Australian Textile Art*, curated by Christopher Leitch and Sue Rowley.
- *Implements*, curated by Wendy Parker and featuring objects by NSW jewellers Tracey Clement and Susanna Strati.
- *Union Street Ceramics*, latest work by Abi Parker, Liz Stops, Suzie Lyon, Robyn Whyte and Patsy Hely.
- *This Way Up* ^, a selection of craft and design graduate students from NSW tertiary institutions, curated by Alexandra Bowen.
- A feature piece by Shaelene Murray, a Sydney based glass worker.

QUEENSLAND CONTEMPORARY GLASS DEVELOPING AN INDUSTRY PLAN Bernice Gerrand

In co-operation with the Arts Office [Qld Office and Cultural Development] and an appointed Reference Group, the QUEENSLAND POTTERS ASSOCIATION has been working towards the development of a strategic plan for contemporary glass in Queensland.

A questionnaire distributed to practitioners in Queensland and Northern NSW was the main source of data gathered to identify the size, demographic and geographic spread of the sector, current practice, levels of professionalism and training needs.

The data formed the basis of further research on existing and future markets, infrastructure requirements, training needs and funding options for contemporary glass in Queensland. It also allowed the Queensland Potters Association to develop a comprehensive data base of Queensland's glass art practitioners.

Dr Gerry King, acting as the consultant for the Queensland Potters Association has prepared a report for consideration by the Queensland Arts Office. The report includes recommendations for education, communication and audience development.

The reference Group is meeting to consider ways in which specific recommendations can be advanced.

MONASH GLASS Steve Zacharias

In its inaugural year, Monash Glass aims to help nurture and support the students of Monash with its priorities focused on creating a web site. The website is intended to serve and inform local graduating students and upcoming artisans and to give them the opportunity to showcase their work throughout the world on the internet.

Intended future facilities include *realtime* chatlines and video conferencing. For all this to succeed, we need some support. If you are interested in participating or wish to contribute ideas and comments, please e-mail at "szac1@student.monash.edu.au" or write to Monash Glass, c/- M.U.S.U., 26 Sir John Monash Drive, Caulfield East 3145.

BLUE PONY ON ITS FEET

The Blue Pony is alive and kicking. Deb Jones, Clare Belfrage, Mathew Larwood, Jane Cowie and Gabriella Bisetto have finally cleared the dust, plugged in the equipment and paved the patio of the new collaborative glass studio in Adelaide. The address of this new *one stop* glass establishment is: Blue Pony, 2 Ann St Stepmey SA 5069 (08) 8363 5750.

RFC & LAVAZZA

Congratulations to Jessica Loughlin for winning the RFC PRIZE, to Jane Gavan for the RFC PEOPLE'S CHOICE and to Greg Flack for winning the LAVAZZA PRIZE.

VICTORIA UPDATE

Ausglass Victoria has held four meetings at the Meat Market Craft Centre during 1997, ending with their Christmas Break-up.

The 6th annual darts night at TOUCAN GLASS STUDIO was a resounding success with over 80 people in attendance. We introduced a pool competition with two pool tables. A glass eight ball was made for the pool trophy and holds pride of place with the winner Aaron. David Turner finally won the magnificent dart trophy. Both Aaron and David hold the trophies until next winter, when the contest will be rejoined. Initially conceived as a fundraising idea and after a number of attempts, a tidy sum has been raised for Ausglass Vic.

The HOT GLASS ACCESS WORKSHOP at the MEAT MARKET CRAFT CENTRE has closed its doors for the time being. It's a great loss for the glass community. A large turnout at the wake reflected this.

Pam Stodus attended PILCHUCK with a Pilchuck scholarship. Nick Wirdham acted as TA for David Hopper's Pilchuck workshop.

Richard Morrell has settled in Castlemaine and his studio warming, which started as an evening BBQ and ended as a next day BBQ brunch, was a great success earlier this year.

Maureen Williams held two blow out sessions at her St Kilda studio. This involved Scott Chaseling, Clem Docherty, Tom Rowney, Janeen Toner and Andrew Lavery, with the work shown at the GEORGE GALLERY in St Kilda and GALLERY L in Germany.

Maureen is also participating in the LATITUDES series being made in Canberra with BULLSEYE glass, with the work being displayed in JAPAN in 1998.

Graham Stone's book is finally complete but publication is still some time off.

The population has exploded with Eileen Gordon giving birth, in October to a bouncing boy named Callum, who weighed in at 10.8 lb (congratulations Eileen and Grant). In addition, Saabi and Nick Wirdham have produced a wee lass in November, weighing in at 7.6lb, (congratulations Saabi and Nick). Meanwhile, Carri Westcott and Philip Shrewry have wed at Monsalvat.

Monash University Glass Department is having new facilities purpose built with completion envisaged sometime during 1998.

15 members had an exclusive tour of the VICTORIAN NATIONAL GALLERY with

Geoffrey Edwards. Their guide commenced with glass in its use with painting and proceeded through to historic and contemporary acquisitions.

TASMANIA

Richard Clements exhibited at ASPIN, Colorado, USA with the RachelCollection Gallery.

Rob Clarke and Richard Clements participated in the Deloraine Trade Fair.

A.C.T.

Judi Elliott soloed at Beaver Galleries and the Goulburn Regional Gallery. Nick Mount and Claire Belfrage also soloed at Beaver Galleries.

Klaus Moje exhibited at Craft ACT Gallery and will travel to Pilchuck, Pittsburgh, Detroit and New York where he is to receive the Urban Glass Award for innovation in a glass working technique. Klaus will then saunter to Nujima for Master Work Week.

Canberra will remain sparsely populated while Stephen Procter heads to GLASS NET International Conference in Venice. Jane Bruce and Kirstie Rea attend the opening of the International Glass Exhibition at the GAS Conference in Tucson Arizona USA. Kirstie Rea is then off to New Zealand as a visiting artist and lecturer at Wanganui Polytechnic, the University of SA and The Jam Factory. Claudia Borella and Katerina Odgers head to Denmark for the awards and opening of YOUNG GLASS 97. Lienors Allen has been awarded a Fulbright Scholarship to attend Cal Arts, Los Angeles. Mel George and Jessica Loughlin have received a Queen's Trust for Young Australians for travel to Pilchuck. Robyn Cambell will visit Scotland and Europe while Jon Basket will stay working in Germany. Brian Kerkvliet will have a lonely stay as a visiting artist at Canberra School of Art.

WORLD WIDE WEB - SITE
<http://www.anu.edu.au/ITA/CSA/GLASS/GLASS.Canberra>

1997 AUSGLASS CONFERENCE

Noel Frankham

Art glass took over the impressive new Sydney College of the Arts at Rozelle over the Australia Day long weekend for the 10th biennial national glass conference, entitled *20:20 VISION: FORCES OF CHANGE IN GLASS ARTS PRACTICE*. My roll was to summarise the conference at the final plenary session, necessitating a personal first 3/4 sitting through every session of a conference. In addition to speakers, the conference included numerous exhibitions (throughout Sydney) and fun events (if Sydney is the party capital, Vic Keighery is surely its queen).

Among the highlights were Eva Cox's references to Elaine Heumann Gurian (from the 1996 museums conference where they both spoke). Gurian described museums as savings banks for the soul, (safe) places for people to meet. Extending the metaphor, Cox suggested that craft objects were the bank deposits; social capital, collectable cultural heritage, 'carriers of the soul'. Cox called for greater 'civic trust', increased investment in skills, ideas and concerns, rather than our preoccupation with economic imperatives.

Communication and social responsibility were also concerns of other key speakers. Robin Williams spoke about the role of language in human development, recognising objects as communicators of ideas, calling on us to 'look for ideas, not commodification'. Djon Mundine (MCA) spoke positively about Indigenous makers, noting that other Australians had much to learn from a culture that doesn't have separate words for art and craft. Craft is integral to art and art to life. Michael Tawa (University of NSW) tracked the etymology of 'glass' coming up with a very poetic and beautiful address. (His would be a great paper to read.) Janet England asked us to elevate the standing (and incomes) of artists. She lamented individualism and criticised the tall poppy syndrome, wishing we would concede greater deference to our heroes. She also exhorted the need to include Indigenous craft/art within our projects and programs.

International guests, Bob Carlson and Jaromir Ryback, spoke about training in the USA and the Czech Republic (Jaromir with translator Katya Kahoutova Garrow also recounted beautifully the careers of famed Czech artists Stanislav Libensky and Jaroslava Brychtova). This was balanced by Maureen Cahill's paper outlining glass education within Australia. Resent graduates, Tara-may Costigan and Tim Moore, gave personal and timely accounts of their circumstances within schools, reaching 20 years in 1996, but the changes within this period are quite incredible, making the conference compelling for participants.

David Throsby, Amanda Lawson, Gillian McCracken, Anna Waldmann, Sue-Anne Wallace and Darani Lewers spoke about aspects of the government supported craft/arts infrastructure, markets and audiences for craft. Wallace introduced a new Australia Council report on the buying trends for craft and art. Throsby described the economic status of craft people, while Lewers and McCracken argued for a greater share of the funding pie for craft. Jim Logan and Rox De Luca, spoke informatively about the National Gallery of Australia collection and Artbank, respectively. Surprisingly few knew much about either.

Ivana Jirasek outlined some of the key exhibitions of art glass and their contribution to change and development. Private collector Frank Howarth provided a clear and personal view of why and what one collects. Victoria Keighery reviewed ausglass as an organisation considering how it might enter its next phase, advocating maintenance of a grass-roots volunteer structure.

Pausing for a moment among the highlights, one or two low points should be mentioned in the interests of balance. The exhibitions at the conference venue were disappointing with erratic labels and information. Another concern was the lack of production and or functional work on display in the numerous (and mostly very good) exhibitions around town, or within the conference papers themselves. A number of (younger) people at the conference complained that there was not enough 'stuff' directly relevant to makers. A theme of 'Forces of Change in Arts Practice', makes it hard to ignore issues of funding, politics and broader social considerations.

Back to the good stuff. The artists (and almost without exception they described themselves as 'artists' making 'art') had some of the most interesting points to make. Warren Langley described the artist as a juggler balancing symbiotic, parasitic and catalytic roles. Kathy Elliott reminded us that commitment cannot be taught. Jam Blum asked us to not consider defeat as an option. Diana Wood-Conroy spoke eloquently about allegory and metaphor in tapestries that include glass. Ann Robinson (NZ) acknowledged that glass

'lifts the spirit and stills the mind'. Richard Morrell spoke about an artist's differing roles: commissions, where the idea is someone else's; production work to satisfy buyers; and his one-off art pieces. Within his very good presentation, Richard noted that one of the hardest things is to learn to say no, to learn one's limitations.

Jan Blum's team set a high standard and quite a challenge for the new Ausglass regime led by Jane Bruce, as the incoming president.

Noel Frankham is General Manager of the Centre for Contemporary Craft (NSW). This review was written for the first 1997 issue of *Object* magazine and was based on the notes made for the first plenary session.

The previous executive committee had budgeted for a 10th biannual post-conference magazine, but unfortunately, it has been very difficult trying to obtain the papers from all speakers and it has been decided that the costs involved in transcribing all the tapes from the conference would be prohibitive. However, we have received papers from the following speakers:

- Michael Tawa
- Diana Wood-Conroy
- Vic Keighery
- Darani Lewers
- Anna Waldman
- Robyn Backen
- Warren Langley
- Ivana Jirasek

We sincerely thank those speakers for their co-operation and plan to reprint some of the papers in future magazines. However, if you wish to obtain a copy of the papers for any of these speakers, please contact Maggie Stuart by writing to her at 1 Charlotte Harrison Drive, Woonona, NSW, 2517.

ARCHITECTURAL GLASS

JENNY LYONS

The architectural glass workshop in 1997 led by Leifur Breidford (Reykjavik, Iceland) and Jeff Hamilton (Hamilton Design, Sydney) was an exciting introduction to the design practices and working methods of two experienced stained glass practitioners. Leifur Breijford studied in Iceland and at Edinburgh School of Art before setting up a studio in Iceland. His work is influenced by Modern C20th artists and by both the English and german schools of architectural stained glass.

The backgrounds of the participants ranged from professional glass artists to the self-taught and those experienced in other art/craft areas. The workshop was divided into 3 stages:

- Designing for a specific window.
- Construction of a 1:1 section of the design.
- Individual projects.

Daily lectures discussed the design techniques being introduced, using the lecturers' work as examples. Subjects such as response to the site and working to an appropriate scale, holding an exhibition and how the lecturers set out their studios were illustrated with slides.

The set project was a circular window approximately 6 metres from floor height in the old boiler room of Sydney College of the Arts. The light size measures 1.25 m and 1.3 m to the stone. There is 60mm of timber frame which includes a 10 mm rebate. This window featured a central vertical glazing bar 50 mm wide.

SCALE

Initial advice given by Leifur was to work in either a 1:10 or 1:20 scale for large windows; 1:5 is too large. He recommends keeping a small human figure (to scale)

alongside the drawing while designing to keep a sense of the audiences' perspective.

A big window will make a room look smaller.

Because the project window is high up and quite small, a complicated design would not be appropriate; at a distance a strong, simple composition reads better.

SITE CONSIDERATIONS

The designer needs to consider how much light is needed to maintain a building's function. Consider the outside of the building and the four sides of a window; daylight, inside and out as well as night, inside and out.

Visit the site as often as necessary, designing on the spot as well as taking photos. The site's surrounds can give inspiration. Photographs can be used in the design process; paint or stick preliminary designs (to scale) on them for a realistic impression of their effectiveness.

DESIGNING

Leifur encourages a flexible approach; glass may not always be the most appropriate medium. In the past he has used spray-painted acrylic, clear glass painted with car enamel, enamelled glass as a canvas for sandblasting, white paper stretched over a frame and a group of stones and tiles combined. Changing styles may be appropriate, for example switching from a figurative to abstract style to suit the building. Designing is the most important part of the job. Leifur suggests that during the design process it's important to remember you are working with light. While designing, you can use a mirror to view the

PRESENTING THE DESIGN

In the workshop it was suggested that only one design needs to be presented to the client. This enables you to choose the design you think will work best. Convince the client of your choice. When the design has been approved make a full size colour cartoon. Despite the extra work and cost of taking this extra step it is important to see the total effect at full scale. Let the design evolve naturally during this stage. A good quality cartoon can be exhibited later. In a commission situation the scale model can be used by the clients to promote or raise money for the project.

THE DESIGNS

From rough sketches the workshop participants enlarged their designs to full scale colour cartoons. At this stage Leifur and Jeff gave valuable feedback to the group.

There were many approaches to designing; sensitivity to the existing fabric and previous and present use of the site was of importance to all, with some participants feeling that the window with its distinctive clear glazing and patina of age required no change.

Mark, working with geometric possibilities, created an internal square against which he contrasted energetic lines. In Vickie's design a vertical quadrant reinforces the central glazing bar as well as adding depth to the chimney outside and her design reflected a bird's eye view of the chimney. Reflecting the building's history, she chose to convey a boiler room atmosphere in sandstone colours. Attika also chose to enhance the building's character in her choice of colours: amber and sage. Chwa

divided the circle into 4 for easy manufacture. Some designs tended to be quite detailed, which would not read from a distance.

DESIGN INTO GLASS

The important thing is how the window looks in situ not how beautiful it is in your studio. Design suggestions Leifur offered were:

- Glass cut into simple shapes. "Different shapes that fight against the glass's nature aren't necessary".
- Many small internal shapes can make the general form look smaller.
- Use leadlines freely. You can use a wide variety of lead widths for great effect (available up to 25mm) although 4mm is not recommended for use in an architectural context.
- To prevent optical mixing such as when red and blue seen together create violet, a thin strip of say light grey will keep them distinct.
- A 1cm strip of light against a dark background will look like 7cm because of halation. The trick would be to make it thinner than you need. Conversely, a dark line on a light background needs to be thicker if that's the desired effect.
- Sand blasting can weaken the glass if the sandblasted areas line up to make a point of weakness.

CHOOSING THE GLASS

Leifur works mostly with mouth blown flashed and pot metal glass. He makes

good use of opaque, translucent and clear glass contrasts and these methods were used in the workshop. Lamberts glass was used. At the beginning of the workshop examples of each glass were placed up in the windows to gain a true impression of its qualities. To hand were sheets of pot metal, flashed glass (the pot metal is coloured through the glass while the flashed has a thin layer of colour over another) three kinds of opal glass:

- opaline - which is flashed with a thin layer of opal and is translucent,
- opak (opaque) which allows no light transmission,
- dansiger - a streaky opaline glass which gives a graphic effect, and float glass.

Opal glass is very useful in situations where the window is in shadow or supplies an unaesthetic view. Combinations of opals and transparents can give the window depth.

Flashed glass can create many effects when it is sandblasted and painted. It is possible to obtain many variations such as green on yellow or red on white.

Streaky glass is hard to use because it stands out, however, it can be modified with sandblasting and can act as an interesting foil for the components creating a more interesting panel. Both lecturers agreed one should not be afraid of using 'ugly' glass; which can be combined with the more beautiful to great effect.

Leifur gave instructions on how to make up a natural light box using a mirror, plate glass and an empty frame. With this light

box the cut pieces of glass can be laid out and viewed in natural light; the image is seen in the mirror. This light box can also be used for cutting glass over a cartoon and glass painting. For studios with small, perhaps inconveniently placed windows additional mirrors can be placed to deflect light into the main mirror.

SAFETY

Jeff gave a safety talk. He outlined the need for appropriate clothing: an apron or smock and closed footwear. When handling glass he recommended letting it fall without trying to catch it. Talking about glass paints, Jeff stressed their toxic nature; a combination of lead and other heavy metals. He recommended wearing a respirator and keeping the work area clean.

GLASS PAINTING

Jeff gave several traditional glass painting demonstrations ranging from applying trace lines to shading and silver staining.

Leifur also discussed painting techniques that he uses. The heaviness of paint application needs to be carefully considered in order to modulate the particular light strength at the commission site. Like Jeff, he prefers to paint over the tracelines on an easel in front of a light source; preferably a natural one like a window.

Often on large scale commissions, for example the west window at St Giles (Edinburgh), Leifur applies paint with a worn down paint roller which gives soft edges and a large, coarse straw broom head (a kind of giant stippler). These marks are modified by sweeping away the excess paint. The broom can also be used to apply PVA, as a sandblast resist, to unusual

effect. Leifur mentioned that he paints in two firings or sometimes paints the first layer with a gum arabic and vinegar paint mix, leaves it overnight and then paints the second layer with a water and paint mix.

Leifur has used glass paint crayons made in Munich. We made a successful batch by mixing half a cup of melted beeswax with an ounce of coloured enamel. We then poured the liquid wax into a mould to solidify. The crayon drawings on sandblasted and clear glass fired well. Liz, one of the participants, noted that the silver stain is affected by applying it to the tin side of float glass. The difference is worth noting.

LEADING

Sighur, Leifur's wife, has been leading up his work using a very fast technique she learnt in Germany. She demonstrated this technique for us. She fits the lead neatly to the glass, opening the lead wider at future junctions with her lead knife. Lead lines will meet this prepared length are cut from edge to edge of the glass, the ends are flattened to fit neatly under the lead flange they but up to. This method possibly creates a stronger joint as well as being faster.

EXHIBITIONS

Leifur suggested that holding an exhibition generates good publicity and public awareness of your work. Just prior to coming to Australia, Leifur held an exhibition of cartoons and autonomous panels. In planning the exhibition he made a model of the gallery at a scale of 1:5 and worked out in advance where each piece would be placed. A mix of sketches, cartoons and panels are interesting to the public. Autonomous panels were hung from screens to give them light and create a more interesting space.

FEEDBACK

The workshop was successful with all participants finding it very interesting. One participant thought it was not technical enough while some others thought that the design projects could have gone further. The group feedback sessions were of benefit and even more of them would have been interesting. Leifur was under the impression that the course would be a more advanced design workshop. I think that perhaps the advertisement wording was not specific enough.

G.A.S. CONFERENCE JAPAN 1998

EASTERN REFLECTIONS IN SETO 28 - 31 MAY 1998

Seto, Japan will be the site of the Glass Art Society's 28th Annual Conference from May 28 through to the 31st 1998. More than one thousand five hundred glass enthusiasts from around the world are expected at this hallmark conference which will be the first time G.A.S. has held its annual event overseas. The conference, titled Eastern Reflections, will focus on the rich diversity and talent of Japan's glass artists and will also feature artists from other countries who are coming to Japan to share their knowledge and skills.

A bi-lingual information booklet will be available mid - November. Registration begins December 1. For more information contact the G.A.S. office at 1305 Fourth Ave, Suite 711, Seattle, WA 98101-2401USA.
(206) 382-135; Fax (206) 382-2630.

Main conference activities will take place at Seto's new Cultural Centre. Bus loops will provide conference attendants ample opportunity to explore the town, Visit numerous related exhibitions, meet friends, or take advantage of special tours.

Conference program highlights include presentations focusing on glass from the Pacific Rim countries. Many of Japan's leading glass artists will be joined from the US, Europe, Australia and Asia to present demonstrations at Aichi University of Education and several private local studios, in hot glass, neon, flameworking, casting, slumping, fusing and mould making.

Discussion groups will be conducted on topics such as "Studios that Recycle" and "International Institutions". An Education centre will allow students an opportunity to meet and exchange information on schools, residencies and other items of interest.

More than a dozen related art exhibitions will be held in the Seto vicinity. The Aichi Prefectural Museum of Ceramics will host a contemporary Japanese Glass Exhibition, curated by Yoriko Mizuta, Hokkaido Museum of Art; and 'Cold Fusion', sponsored by the Ictite Corporation. The Himaweri Gallery of the Seto Shinkin Bank will include "Latitudes", an exhibition of work combining fused and blown glass; and "Travelling Light Show", portable neon installations. "Issues and Installations" curated by Mr Yagi from the Toyama Contemporary Art Museum, will be held at the Toyota Municipal

Museum of Art. Toyota's Mingei Kan (folk art museum), will feature "Tonbodama: Glass Bead Exhibition". Back at the main conference site, the Seto Cultural Centre, three exhibits will be held - a solo show by 1988 Lifetime Achievement Award winner Kyohei Fujita; "Edo Kiriko" an exhibit of the Tokyo Industrial Glass Cutting Association; and a Japanese Student Exhibit.

The annual International Student will take place at the Seto Civic Centre. More than one hundred young glass artists currently enrolled in glass education programs around the world are expected to submit work for this exhibit, coordinated by Masahiro Hachido of Buero M Gallery, Osaka. The annual Auction, Goblet Grab and technical Display provide opportunities for purchase of artwork and glass-related supplies.

Conference participants are urged to come early or stay late to take advantage of tours and workshops which are offered both prior to and following the Conference. Travel packages are available at extremely reasonable prices. All travel, tour and housing arrangements through Nippon Travel Agency, Pacific, Inc.

Seto is located in Aichi Prefecture approximately 30 minutes from Nagoya. It is a region renowned as one of the country's foremost ceramics producing centres for over 1300 years. Approximately half of the silica sand consumed in Japan for glass manufacturing today is supplied by Seto. The city of Seto offers a unique way to understand the history, culture, traditions, arts and crafts of Japan through its rich ceramic history.

AUSGLASS MEMBERS GROUP DISCOUNT FARE

Any person interested in attending the GAS Conference in Japan and interested in a discount airfare contact Jane Bruce on (02) 6295 7467 or (02) 6249 5829 or write to P.O. box 3841 Manuka, ACT 2603. We need to know numbers from different ports of departure around Australia by January 15th.

JAPAN TOUR WITH CONNIE DRIDAN

Connie is interested in escorting a tour after the conference around glass studios, galleries and interesting sights. Contact Connie on (03) 52891601.

POINTS OF REVIEW

LINDA FRASER

The *RFC Glass Prize* winner was announced in August at the Museum of Contemporary Art in Sydney. The finalists of this award comprised an ambitious display of contemporary glass practice. The selection chosen for this exhibition ranged from placid dish and plate forms, to exciting and innovative directions in Australian and New Zealand glass

It was refreshing to see Shaelene Murray's 'Chandelier for a glass ceiling', where the artist's title says it all. It is truly unfortunate when a catalogue of accompanying statements contains page after page of self-indulgent drivel which has no relevance to the form at all. Yes it is nice to hear what the artist had in mind, yet the detached ramblings, politically correct statements and vast amounts of 'ad speak' often detract from the impact of the image on the viewer.

Innovative use of traditional glass methods were Tae-Bong Leo Kim in his masterful use of cold working and fabricating to create a beautiful expression of the vastness of the universe. Another traditional glass worker displayed was Kevin Gordon. Through his mastery of engraving, Kevin depicts a beautiful image with content and skill.

Other notable selections included the consistent elegance of the form by Matthew Curtis, the innovative expressions by Hezzie Carleton, Jacqueline Gropp and the mechanical and glass wizardry of Simon Maberly. The variety of form, colour, size, texture and skill was also well represented by pieces by Nanako Yoshiwaka and Christine Collins. Nanako successfully represents 'fluffy' glass, while Christine

offers us a confronting concept of a glass garment ... much food for thought displayed throughout.

I believe an exhibition of this stature should consider a colour catalogue in the future. This prize is becoming a perfect window into the development of glass art in Australia and New Zealand and a catalogue with colour reproductions would be a more valuable reference and resource for the RFC, as sponsor; artists, collectors and the curious! I look forward to the presentation of the 1998 RFC Glass Prize Finalists.

Of course there is also the question of criteria and guidelines for the selection process of this prize, wondered by many participants:

- How many finalists will be chosen? A set number or will it always be at the discretion of the judges?
- Would it be worthy to consider two separate judging/exhibitions/prizes, one for students and one for practicing artists/professionals?

To the RFC Glass Prize Coordinators: (to borrow more 'ad speak') Please Consider.

PERFORMANCE

GEORGE ASLANIS

Freshly arranged flowers in the heated, glittering music room emanate their scent through the small audience, that takes their seats with polite, curious flirting glances at each other. Whispering rustling of silks and wool suiting provide an intimate overture to the soprano's anticipated performance. She stands silently sovereign near her accompanist. She knows that the only contrast to her voice is her own regal silence, just as she knows how to contrast the colour of her skin by wearing white satin made alive with red roses.

Light reflects back and forth, illuminating paths between all those present just as Eros once pointed the way with his arrows. Light from sophisticated candelabra enters the soprano's eyes and animate her. An antique Venetian chandelier hangs over her head like a crown of tears.

Her first note leaves the audience and elevates to the glass crown of light above her, ascending the suspended crystal formation as if it's the last barrier before her voice enters the universe beyond. Music and Glass recommence their age-old conflict as Music shakes another artist's creation above the soprano.

Glass feels a threatening resonance again, but this time, the focused intensity of music pieces it as never before. Glass, which knows time to be simultaneously eternal and atomic in its dimensions, responds to Music's finest challenge.

Glass: You may pass through me, even shatter me, but you cannot reside in me as I can only welcome light and its partner, darkness.

Music: Welcome light? You catch and hold it captive.

Glass: I don't hold light prisoner, I honour light as God's creation, are not haloes a symbol of holiness? I am temporal home for the ethereal light of creation. What are you?

Music: I am the spirit, the breath of human expression, refined and defined by beauty of truth.

Glass: We share clarity, depth and strength.

Music: Fluidity and colour too. We're both composed by human hearts.

Glass: But I am born of the furnace and you the fire of passion. With my being I can describe you, but you in all your magnificent resonance, cannot describe me.

Music: But I am closer to the heart of my maker.

Glass: You don't exist without your maker and if you do, it's as a disembodied mechanical creation that poorly imitates memory. whereas I am created to exist eternally independent of my creator, as eternal and strong and fragile in the face of fate as my creator. However refined, you are born of your creator's need for immediate expression whereas I am born of my creator's confident and tender optimism to exist in permanent expression, even without their presence.

Music retaliates by growing in strength. The soprano turns and watches her lover. He is toasting his next love and he raises his glass, the soprano turns and projects her blazing farewell like a flame that transforms the elements. His lesser glass shatters. Overhead, the creation of another artist's love swings as if in accordance with music

Music: I can't destroy you, but I can shake you to my rhythm.

Glass: We are as an ocean, light and sound waves in tides as we are both born of human souls.

Music completes her expression, she leaves. Glass waits in the darkness for light to return with her next performance.

George Aslanis is a Glass Studies graduate from Monash University, Melbourne.

CHUCK'S DISEASE

CHUCK SIMPSON

It has been suggested that I write an article to explain my condition which, at the time of the *20/20 Ausglass Conference*, was believed to be antimony poisoning. I now know the name of the condition, but there is still some question as to its cause. I have scleroderma, which means "thickening skin". This rare auto immune disorder affects thirty new cases per million people each year. It is related to lupus and rheumatism.

The condition is believed to require a genetic predisposition, which means "victims" have a common gene, but the gene must be triggered by exposure to one of a variety of suspected chemicals. About half of these suffers also end up with silicosis, hence silica is believed to be a trigger.

The first symptom I experienced was swelling in my right ankle that was eventually diagnosed as lymphodema. My hands and feet started to tingle and become very sensitive. Carpel tunnel in both arms was keeping me awake at night as well. Blood tests taken at that time showed a pattern of antibodies consistent with scleroderma. The Immunologist who examined me, however, didn't think I had scleroderma and suggested I drink less beer.

I followed the Immunologist's advice for three months (2 standard drinks a day) to no great effect. I abstained for another 3 months, but my condition continued to worsen. I then sought alternative treatment from a naturopath. Eventually, a homoeopathist suggested I was suffering from antimony poisoning, but when I mentioned the scleroderma antibodies, he agreed that that was the problem. I followed his treatment for 6 months but my condition continued to deteriorate.

I then made contact with a potter with scleroderma who had the condition for 6 years before being diagnosed (a common problem). She had had to give up ceramics due to the stiffness and swelling in her hands. After 12 months of Western medical treatment her dexterity improved and now, a couple of years later, she is again a prolific potter.

A rheumatologist put me on a number of drugs for various symptoms. I feel generally better now than when I first saw him but my dexterity continues to deteriorate. My feet and hands are still swollen and sensitive. My tendons are tight and my entire body stiff, but my energy level is nearly back to normal. The carpel tunnel is gone.

There is no known cure for scleroderma, but I expect many of the symptoms will eventually dissipate. From what I have read, this will probably happen regardless of treatment I am presently taking a combination of Western and alternative medicine. The form of the condition I have is not expected to affect my organs or longevity.

I am still blowing glass and it is the creative process that gives me what others call my "positive attitude". I am more reliant on my assistants these days but still do most of the gaffering myself. I am also fortunate to have a loving and supportive family.

I don't regret my involvement in glass making and I wouldn't give it up in a fit. If there is anything to learn from all this, I guess it is that you can't be too careful when dealing with the chemicals and equipment we work with.

AUSGLASS CONSTITUTION

BRIAN HIRST & MAGGIE STUART

Ausglass no longer meets current legal requirements and its Constitution is well overdue for updating. Our Constitution was written in the early '80s and Corporations Law changed in the early '90s. Ausglass made some effort to be incorporated in some States, but this in its self has caused many legal difficulties.

The last Executive Committee undertook to form a sub-committee to look into this matter in detail and after discussions with Arts Law, were referred to a Sydney legal firm who were willing to give guidance at minimal costs to the Association.

The sub-committee was advised that under its current Constitution, if Ausglass were sued for any reason, members would be liable to meet all costs incurred. The sub-committee sought advice from amongst its members, other similar associations in Australia and overseas and this advice was duly noted and discussed with our legal adviser.

As such, the following Memorandum and Articles of Association have been drafted. As far as possible, the aims and objectives of the Association have been maintained and all legal requirements appear to have been addressed by this new draft. It is now up to Ausglass members to ratify this, by voting for or against acceptance of this draft. Ausglass will then have to apply to relevant authorities to become a proprietary limited company and also to be accepted legally as a non-profit organisation. Some minor amendments may have to be made following this procedure, but we are assured these would only be by way of legalities.

The current Executive Committee or "Board Members" will carry on until the next Annual General Meeting, which will be held during next conference in January 1999. Prior to

this time, the Board will call nominations of full financial members who are interested in sitting on the Board and nominations will be voted on.

The main reason for adopting this new draft is that financial liability of the members is limited to \$10 in the event of the Association being held financially responsible for some event. Also, the continuity of the Association is ensured by voting in a Board that will continue to function and not be reliant on some one person from a specific state "taking the ball and running with it" at each conference, which as we all know is becoming increasingly difficult.

The conference venue will still move around the country, but the Board can and should comprise financial members from anywhere in Australia. Eventually there will be a continuity of members on the Board and all experience will not be lost every two years by having a complete change.

We strongly recommend the new draft be accepted by our members. As this topic was discussed at the last Annual General Meeting in Sydney, a lot of members were made aware that this was being developed and the future of Ausglass relies on us conforming with legal requirements.

We cannot stress strongly enough the importance of voting on this issue. Members voting must be financial. If votes are received from members who, according to our records, show them to be non financial, these members will be contacted and given the opportunity to correct this situation.

Please read carefully and VOTE NOW. Votes must be received by the 6th February 1998.

CORPORATIONS LAW

A Company Limited by Guarantee

Not Having a Share Capital

MEMORANDUM OF ASSOCIATION

of

AUSGLASS PROPRIETARY LIMITED - THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS

1. The name of the Company is "Ausglass Proprietary Limited - The Australian Association of Glass Artists".
2. Where used herein the following expressions shall have the meanings hereby assigned to them below:
 - "the Act" means the Corporations Law as enacted from time to time;
 - "the Board" means the Directors from time to time of The Association, or as the case may be, the Directors assembled at a meeting of the Board of Directors;
 - "the Association" means the Association limited by guarantee and called Ausglass - the Australian Association of Glass Artists.
3. Ausglass is a member's association set up to contribute to the advancement of Australian studio glass by fostering effective communication and information exchange between its members and interested parties.
4. The objectives for which the Association is established are:
 - (i) to convene a National Conference;
 - (ii) to disseminate information to its members through various forms of electronic or printed material.
 - (iii) to hold an auction at each National Conference, half the proceeds of which are to be deposited in the account for the Vicki Torr Fund, which aims to use the interest from this fund to benefit financial members of Ausglass.
5. The powers of the Association will include:
 - (i) operating as a non-profit corporation in conformity with Federal, State and Local Government requirements for such a corporation;
 - (ii) maintaining the Association which shall:
 - (a) be recognised by the Australian Taxation Office as a Public Benevolent Institution pursuant to Section 78 of the Income Tax Assessment Act or any legislation which in the opinion of the Board shall obtain equivalent recognition;
 - (b) prohibit the distribution of monies to Members.
 - (iii) raising money from members and accepting from the public grants, gifts, donations and subscriptions in order to finance and pursue the objects of the Association by such lawful means as are proper;
 - (iv) do all such lawful acts as are regarded by the Directors as incidental to or conducive to the furtherance of such objects, whether contained in these articles or otherwise, as the Association may pursue from time to time.
6. The income and property of the Association whencesoever derived shall be applied solely towards the promotion of the objects of the Association and no portion thereof shall be paid or transferred directly or indirectly by way of dividend, bonus or otherwise howsoever by way of profit to the Members of the Association **PROVIDED THAT** nothing herein contained shall prevent the payment in good faith of remuneration to any officers or employees of the Association or to

any member thereof or any other person in return for any service actually rendered to the Association (other than the attendance of Members of any Board or any Committee of the Association at any meeting of the Board or Committee).

7. If upon the winding up or dissolution (other than for the purposes of reconstruction or amalgamation) of the Association there remains, after the satisfaction of all its debts and liabilities, any property whatsoever, the same shall not be paid to or distributed among the Members of the Association but shall be given or transferred to an institution nominated at a general meeting of Members. Any institution or institutions nominated must have objects similar to the objects of the Association, and must prohibit the distribution of its or their income and property among its or their members to an extent at least as great as is imposed on the Association under or by virtue of Clause 4 hereof. **PROVIDED HOWEVER THAT** any such property which shall be given or transferred pursuant to this clause to any person, company, fund or institution shall only be so given or transferred to a person or company, fund or institution donations to which at the time of such gift or transfer entitle the donor to a tax deduction pursuant to the provisions of Section 78 of the Income Tax Assessment Act, 1936 as amended.
8. The liability of the Members of the Association is limited.
9. Every Member of the Association undertakes to contribute to the property of the Association, in the event of same being wound up while he is a member, or within one (1) year after he/she ceases to be a member, for payment of debts and liabilities of the Association (contracted before he/she ceases to be a member) and of the costs, charges and expenses of winding up and for the adjustment of the rights of the contributories among themselves, such amount as may be required, not exceeding Ten Dollars (\$10.00).
10. True accounts shall be kept of the sums of money received and expended by the Association and the matter in respect of which such receipts and expenditure take place and of the property credits and liabilities of the Association.

[Names and addresses of First Directors to be inserted]

CORPORATIONS LAW
A Company Limited by Guarantee
ARTICLES OF ASSOCIATION
of
AUSGLASS PROPRIETARY LIMITED -
THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS

1. In these regulations:

- "the Act" means the Corporations Law as enacted from time to time;
- "the Board" means the Directors from time to time of The Association, or as the case may be, the Directors assembled at a meeting of the Board of Directors;
- "Chairperson" means the person elected as Chairperson by the Board to chair both Board Meetings and meetings of Members;
- "the Association" means the Association limited by guarantee and called Ausglass - the Australian Association of Glass Artists;
- "the Seal" means the common seal of the Association;
- "Secretary" means any person appointed to perform the duties of a secretary of the Association and includes an honorary secretary;
- "Association Member" means a member of the Association which is a non-profit incorporated body and "Association Members" means more than one such incorporated body;
- "Ordinary Member" means a member of the Association who is a natural person and "Ordinary Members" means more than one such natural person;
- "Members" means more than one member whether incorporated bodies or natural persons.

Words or expressions contained in these Articles shall be interpreted in accordance with the provisions of the Act. Words incorporating any one gender shall be deemed and taken to include all genders and the singular to include the plural and the plural the singular unless the contrary as to gender or number is expressly provided.

2. The Association is established for the purposes set out in the Memorandum of Association.

MEMBERSHIP

3. There shall be two categories of Members, being either:

(i) Full

An interested person may become a Full Member upon payment of the appropriate subscription. The entitlement will be to all newsletters, bulletins, speaking and voting rights at General Meetings.

(ii) Affiliated

An interested organisation, institution, company, library, etc. may be accepted as an Affiliated Member upon payment of the appropriate subscription. One person from each organisation may attend meetings. The entitlement shall be to newsletters, bulletins and speaking rights at general meetings, but not voting rights.

The Board of Directors will determine the category of membership eligibility.

Only Full Members who are financial may be co-opted to the Board.

Membership of Ausglass does not imply any endorsement of ability, skill or quality of the member/member's work or activities by the Association and membership may not be used as a promotional aid by individual members.

4. (i) Persons or incorporated bodies wishing to become Members of the Association shall complete an application form as approved by the Board. Applications received by the Membership Secretary and accompanied by the relevant subscription shall be considered, and if approved, the applicant shall be duly admitted as a Member, and shall be entered in the register of Members as a Member of the Association.
- (ii) Any Member may at any time resign as a Member by notice in writing to the Membership Secretary. A Member shall be deemed to have resigned as a Member of the Association if he ceases to be a financial Full Member or Affiliate Member.
- (iii) A Members List shall be kept of all Members including their category of membership.

GENERAL MEETINGS

5. A General meeting shall be convened upon the request of not less than three (3) Directors or on such requisition or otherwise as provided for in the Act. The Chairperson of the Board has the right to request a meeting of the Association.
6. A General Meeting of the Association shall be held in accordance with the provisions of the Act. All General Meetings other than Annual General Meetings shall be called General Meetings.
7. Subject to the provisions of the Act relating to special resolutions and agreements for shorter notice, fourteen (14) days' notice at the least (exclusive of the day on which the notice is served or deemed to be served, and exclusive of the day for which notice is given) specifying the place, the day and the hour of meeting and in case of special business the general nature of that business shall be given to such persons as are entitled to receive such notices from the Association.
8. For the purposes of Article 7 all business shall be special that is transacted at any General Meeting and also all that is transacted at an Annual General Meeting, with the exception of the consideration of the accounts, balance sheets and the reports of the Board and Auditors, the election of officers and the appointment of Auditors, if necessary.

PROCEEDINGS AT GENERAL MEETINGS

9. No business shall be transacted at any General Meeting unless a quorum of Members is present at the time when the meeting proceeds to business. 10% of the total membership shall constitute a quorum, and a quorum must consist of at least five Directors of the Board. The Memorandum and Articles of Association cannot be changed unless the proposed changes are circulated to all members for voting purposes. A minimum of 67% of votes received by vote/mail/proxy in favour of the proposed changes must be received before such changes can be made.
10. The Chairperson shall preside at every General Meeting of the Association or if he is not present within fifteen (15) minutes after the time appointed for the holding of the meeting then the Members present shall elect one of their number to be the Chairperson of the meeting.
11. If within half an hour from the time appointed for the meeting a quorum is not present, the meeting, if convened upon the requisition of Members, shall be dissolved; in any other case it shall stand adjourned to such other time and place as the Chairperson may determine and if at the adjourned meeting a quorum is not present within half an hour from the time appointed for the meeting, the Members present shall constitute a quorum.
12. The Chairperson may, with the consent of any meeting at which a quorum is present (and shall if so directed by the meeting), adjourn the meeting from time to time and from place to place, but no business shall be transacted at any adjourned meeting other than the business left unfinished at the meeting from which the adjournment took place. When a meeting is adjourned for thirty (30) days or more, notice of the adjourned meeting shall be given as in the case of an original meeting. Save as aforesaid it shall not be necessary to give notice of an adjournment or of the business to be transacted at an adjourned meeting.

13. At any General meeting a resolution put to the vote of the meeting shall be decided on a show of hands unless a poll is (before or on the declaration of the result of the show of hands) demanded:
- (i) by the Chairperson; or
 - (ii) by at least three (3) Members present in person.
- Unless a poll is so demanded a declaration by the Chairperson that a resolution has on show of hands been carried unanimously, or by a particular majority, or lost, and an entry to that effect in the book containing the minutes of the proceedings of the Association shall be conclusive evidence of the fact without proof of the number or proportion of the votes recorded in favour of or against the resolution. The demand for a poll may be withdrawn.
14. If a poll is duly demanded it shall be taken in such a manner and either at once or after an interval or adjournment or otherwise as the Chairperson directs, and the result of the poll shall be the resolution of the meeting at which the poll was demanded. A poll demanded on the election of a Chairperson or on a question of adjournment shall be taken forthwith.
15. A Member may vote in person or by post and on show of hands every person present who is a Member shall have one (1) vote or by post every Member shall have one (1) vote.
16. A Member who is of unsound mind or whose person or estate is liable to be dealt with in any way under the law relating to mental health may not vote.
17. The Board shall conduct the administration and management of the Association, and, for this purpose, shall have and perform the duties and functions and shall have and may exercise the powers and authorities imposed or conferred on it by these Articles.
18. (i) The Board of Directors shall as far as is practical consist of nine (9) persons.
- (ii) The Directors shall be financial Full Members and persons who adhere to the aims of the Association, and shall be persons elected through the following steps.
- (a) Elections are held on an annual basis.
 - (b) Directors are elected for a three (3) year term at the next annual election, as vacancies arise.
 - (c) The members of the Board shall fill the positions of President and officers of the Association from within their number.
 - (d) The members of the Board shall appoint a Chairperson from their number. The office of Chairperson shall become and be vacant if the Chairperson ceases to be a Director.
 - (e) A Director may resign at any time by tendering a resignation in writing to the Secretary of the Association.
 - (f) Vacancies arising from resignation or death of a Director up to three (3) months prior to annual elections shall be filled by persons chosen by the remaining Directors. Such persons shall retire at the next elections, but may offer themselves for re-appointment.
 - (g) The make-up of the Board shall consist of 60% or more persons directly involved in the field of studio glass.
19. Subject to compliance with the Act there shall be no age limit as to eligibility to be appointed a Director.
20. No person shall serve continuously as a Director for more than two (2) consecutive terms of three (3) years but shall be eligible for re-appointment as a Director after an interval of not less than three (3) years.
21. The office of a Director shall become and be vacant:
- (i) by death of the Director; or
 - (ii) if the Director cannot report to three (3) successive meetings of the Board without leave granted by resolution of the Board; or

- (iii) if the Director resigns by notice in writing to the Secretary; or
- (iv) if the Director ceases to be a Member of the Association; or
- (v) in accordance with the Act; or
- (vi) if removed by unanimous vote of all other Directors.

22. Subject to these Articles the Board may continue to act notwithstanding the existence of a vacancy in its membership.

RESOLUTION OF BOARD MEMBERS

23. Notwithstanding the provisions hereinbefore provided if all the Directors have signed a document containing a statement that they are in favour of a resolution in the terms set out in the document a resolution in those terms shall be deemed to have been passed at the meeting of the Directors held on the day on which the document was signed and at the time at which the document was last signed by a Director or, if the Members signed the document on different days, on the day on which and at the time at which the document was last signed by a Director.

POWERS AND DUTIES OF THE BOARD

24. Subject to the Act and these Articles:

- (i) The business of the Association shall be managed by the Board of Directors, who may pay all expenses incurred in promoting the Association, and may exercise all such powers of the Association as are not, by the Act or by these Articles, required to be exercised by the Association in General Meeting.
- (ii) The Board may, by power of attorney, appoint any person or persons to be the attorney or attorneys of the Association for such purposes, with such powers, authorities and discretions (being powers, authorities and discretions vested in or exercisable by the Board), for such period and subject to such conditions as it thinks fit.

25. All cheques, promissory notes, bankers drafts, bills of exchange and other negotiable instruments of the Association shall be signed, drawn, accepted, endorsed or otherwise executed, as the case may be, by any two (2) Directors or in such other manner as the Board may determine including by way of an imprest account; provided there shall always be a requirement for two (2) signatures thereon. All receipts for money paid to the Association will be signed in a way determined by the Board.

PROCEEDINGS OF THE BOARD

26. (i) The Board shall meet for the despatch of business and at such times and places as it may determine.
- (ii) It shall meet when the Chairperson may require by notice in writing to each Member of the Board; and
- (iii) On request to the Chairperson made in writing and signed by not fewer than two (2) Directors.
- (iv) The Board shall meet by notice as prescribed by Articles 28 and 29.

27. Not less than seven (7) clear days' notice in writing of an ordinary meeting, and such notice as is practicable of a special meeting shall be given to Directors provided, however, that if less notice than herein provided be given of a meeting, that meeting shall not be invalidated thereby if all Directors, excluding, if need be, a Director who has requested and been granted by the Board leave of absence from that meeting, are present at the notified place and time and unanimously agreed to waive, in respect of such meeting, the provisions of this article. The agenda and business papers for a meeting shall accompany the notice of meeting.

28. A notice of a special meeting shall state the business to be considered at that meeting, and no business other than that so stated shall be considered at that meeting.

29. (i) At a meeting of the Board, more than 50% of the Board of Directors shall constitute a quorum.
 - (ii) If a quorum be not present within thirty (30) minutes next after the time appointed for a meeting of the Board, that meeting shall lapse and all business proposed to be transacted thereat shall be brought before the next following ordinary meeting of the Board.
 - (iii) If a quorum be not present for thirty (30) minutes at any time after a meeting of the Board has commenced, that meeting shall thereupon be deemed to be adjourned to the next following ordinary meeting of the Board.
30. At a meeting of the Board, the Chairperson, and in his absence the Deputy Chairperson, shall preside; and if both the Chairperson and the Deputy Chairperson are absent, the Directors present shall appoint a Chairperson for the meeting.
 31. At a meeting of the Board each Director present shall have one (1) vote, and where the votes cast for and against any matter are not equal, the question shall be decided on the majority of votes cast.
 32. Subject to these Articles, the procedure to be followed at a meeting of the Board shall be as the Board shall decide.

ESTABLISHMENT OF COMMITTEES

33. The Board may at any time appoint a Committee or Committees from amongst its Members or persons co-opted by the Board and may prescribe the functions of any Committee and the Constitution of each such Committee shall be approved by the Board. Such Committees will advise the Board.

NOTICE TO DIRECTORS

34. Without prejudice to any other method of giving notice, it shall be sufficient compliance with any provision of these Articles requiring notice to be given to Directors if, with observance of the required time, notice is given:
 - (i) in a document delivered to the Director in person; or
 - (ii) in a pre-paid letter or other document addressed and posted to the Director at his last known address two (2) days prior to the date by which notice must be given; or
 - (iii) in a resolution of the Board made at a duly held meeting of the Board and which sufficiently specifies that which is required to be notified, if the terms of that resolution, as recorded in the confirmed proceedings of that meeting, be delivered or posted as aforesaid to the Director.
35. Any such notice may be given in any manner of representing or reproducing words in visible and legible form, and may give notice of either one or more than one matter or event.

BY-LAWS

36. The Board shall have power from time to time to make and vary and repeal By-Laws for the proper conduct and management of the Association.

SECRETARY

37. The Secretary shall be appointed by and from the Board in accordance with the Act and for such terms and upon such conditions as the Board thinks fit, and any Secretary so appointed may be removed by the Board.

SEAL

38. The Board shall provide for the safe custody of the seal which shall only be used by the authority of the Board or of a sub-committee of Members of the Board authorised by the Board in that behalf and every instrument to which the seal is affixed shall be signed by a Member of the Board and shall be countersigned by the Secretary or by a second Member of the Board or by some other person appointed by the Board for that purpose.

ACCOUNTS

39. The Board shall cause proper accounting and other records to be kept as required by the Act and shall distribute copies of every profit and loss account and balance sheet (including every document required by law to be attached thereto) accompanied by a copy of the Auditor's report therein as required by the Act and shall cause to be made out and laid before each Annual General Meeting a balance sheet and profit and loss account made up to date not more than five (5) months before the date of the meeting.
40. Subject to the Act, the Board shall from time to time determine at which times and places and under what conditions or regulations the accounting and other records of the Association shall be open to the inspection of the Members.

AUDIT

41. A properly qualified Auditor or Auditors shall be appointed by the Board and his/her or their duties regulated in accordance with the Act.

NOTICE

42. Any notice required by law or by or under these Articles to be given to any member or other person shall be given by sending it by post to him/her at his/her address most recently notified to the Association. Where a notice is sent by post, service of the notice shall be deemed to be effected by properly addressing, pre-paying and posting a letter containing the notice, and to have been effected in the case of a notice of a meeting on the day after the day of its posting, and in any other case at the time at which the letter would be delivered in the ordinary course of post. Where the notice is effected by facsimile transmission service shall be deemed to have been sent by facsimile transmission where the notice is transmitted by a facsimile machine to a telephone number which is then the current telephone number of that person's facsimile machine and the sender receives from the recipient facsimile machine confirmation note of receipt that the number of pages of the notice have been received. Service of a facsimile shall be deemed to have been effected on the day of receipt if the transmission is completed before 5pm on that day and shall otherwise be deemed to have been effected at 9am on the following business day.
43. Notice of each General Meeting (including each Annual General Meeting) shall be given in any manner hereinbefore authorised to:
- (i) every Member except those members who (having supplied no address within Australia) have not supplied to the Association an address within Australia for the giving of notices to them; and
 - (ii) the auditor or auditors for the time being of the Association; and
 - (iii) every Director and the Secretary of the Association; and
- no other person shall be entitled to receive notices of General Meetings.

WINDING UP

44. The provisions of Clause 7 of the Memorandum of Association of the Association relating to the winding up or dissolution of the Association shall have effect and be observed as if the same were repeated in these Articles.

INDEMNITY

45. Every Member of the Board, auditor, Secretary and other officer for the time being of the Association shall be indemnified out of the assets of the Association against any liability arising out of the execution of the duties of his office which is incurred by him in defending any proceedings, whether civil or criminal, in which judgment is given in his favour or in which he is acquitted or in connection with any application in relation to such proceedings in which relief is under the Act granted to him/her by the Court.