

Ausglass: and its 'Futures Past'

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1.0: Ausglass: a history!

To help celebrate the 21st conference of Ausglass, *Futures Past*, in its 45th year, it has been fascinating to work back through the records and memories of those associated with this active national organisation, to trace its evolution over this time and perhaps anticipate its future. Following a first meeting of about 50 people in 1978, Ausglass has been a central part of the contemporary studio glass world in Australia, as well as maintaining substantial connections with colleagues and organisations in other countries. But what inspired its establishment? What else was going on, and who was involved? Why did they need it? How has it worked? What is its continuing role?



See also related papers on the Ausglass website, which provide backgrounds and extra details for this history, researched largely from Ausglass newsletters, annual reports and related publications:

- Ausglass: Boards, Committees and Conferences
- Ausglass: Communication and Constitution
- Ausglass: Conference content, people and events
- Ausglass: Newsletters and Annual Reports
- Ausglass: Lists - people, events, awards

With members across Australia, both practitioners and supporters, Ausglass is identified on its website as ‘a not-for-profit membership organisation, encouraging diversity, dialogue and excellence in Australian contemporary glass’, which it carries out through providing interfaces for communication, biennial conferences and a program of glass awards, prizes, exhibitions and other activities. What Ausglass members appreciate above all is that over all these years it has brought people together as ‘part of the community of Australian glass artists, students, teachers, collectors and those others with passion for the contemporary glass arts in Australia.’

The Ausglass website in 2022 makes it clear that it is now a public company limited by guarantee and a registered charity, with a Board of volunteer Directors elected by Members. Directors are appointed for a three-year term and for a maximum of two consecutive terms. Monthly Board meetings through recent years have been mostly held through remote teleconferencing (and Zoom through the past two). Previously the Board would meet face-to-face, once each year, primarily for the sake of review and planning. These meetings usually coincided with an AGM or conference – so minimising travel costs. As well, the website says: ‘Members in various States and Territories are supported by the Board in organising activities initiated by local Members. Such activities are capable of forging strong relationships with local communities and with businesses, organisations and institutions whose objectives are consistent with those of Ausglass. Such ties enable Ausglass to function beyond the borders of its Membership and to participate in broader conversations about issues relating to art glass.’

But such a professional and technically inclusive arrangement didn’t happen immediately! It has taken many years of extraordinary dedication and voluntary effort to establish such an effective working process for running an organisation like this. Where and how did it all start?

2.0: What inspired Ausglass?

Ausglass was one of a number of national organisations that emerged from the 1950s into the 1970s, as part of the rapidly-evolving ‘studio’ or ‘contemporary’ crafts movement. Long before the accessible communication provided by today’s digital technology, across such a large geographical area craftspeople responded to the desire to share information and experiences by setting up local, state and national organisations and events through which they could correspond, meet and work together. Ausglass joined organisations for those working in ceramics, jewellery and metalwork, textiles, furniture and woodwork across Australia. These efforts also coincided with the development in the late 1960s and early 1970s, of state multi-crafts membership bodies – the Craft Associations, later Crafts Councils (now Australian Craft and Design Centres: ACDCs), and their national organisation, the Crafts Council of Australia, later Craft Australia (1971-2012).

Critical to this movement was the proposal in 1973 for a new structure for the federal funding body, the Australia Council for the Arts, which offered grants to encourage initiatives across all art forms. It would now do this through a series of boards including a Crafts Board, which had resulted largely from lobbying from the growing professional field. Around this time, state funding bodies also evolved. It was an exciting time, full of opportunities. The work of all these organisations stimulated an expansion of the development of touring exhibitions, opportunities for Australian craftspeople to travel, work and study overseas, invitations to international visitors to give workshops and assistance in studio workshop development. In all states, a wider infrastructure of specialist dealer galleries, private collectors and supportive philanthropists also evolved, that placed a particular emphasis on the crafts.

So what was ‘studio glass’ at this time? Glassmaking had been carried out in hot-glass industries and lead-lighting workshops in Australia since the nineteenth century, at times with companies employing several hundred people blowing and pressing lamp glass, window glass and tableware,

some of which was etched or engraved. But by the early 1970s, while some commercial flat-glass studios remained with some key people representing post-war or post-war development, as identified in Jenny Zimmer's *Stained Glass in Australia* (1984), eventually only the Philips lighting company's Leonora Glass Works, near Newcastle in New South Wales, still operated as a hot-glass factory. The important Crown Crystal Glass company in Sydney, part of Australian Consolidated Industries (ACI), had ceased hand production around 1968 when it merged with Corning, USA, to become known as Crown Corning, and relocated its Crown Crystal furnace mould-blowing capacity to Christchurch, N.Z. In the quickly developing crafts world of the 1970s, many Australians were glad to adopt the example of working in glass as individual makers. However, they also needed to make links with industry and European traditions where they could, in order to better learn some of the processes.

Some key examples of the time provide a context for studio development and, eventually, Ausglass. Experiments with kiln working had been made in the 1960s by painter and stained-glass artist William Gleeson in Melbourne, while flat-glass artists such as David Wright and Cedar Prest (later chair of the Crafts Board) incorporated cast components into their windows, and many from this field were to make 'autonomous panels' for exhibition. In Sydney, also from the 1960s, designer Douglas Annand had used glass in a number of innovative ways, including wall-mounted glass 'dribbles' made at Leonora Glass Factory, and moulding, engraving and also laminating layers of sheet glass for sculptures. After her arrival in Australia from the UK in 1956, Anne Dybka worked as a decorator for the Crown Crystal Glass Company, alongside Peter Docherty who from 1975 blew furnace-glass at his Newport home-shed. Dybka developed an interest in glass engraving, joined the English Guild of Glass Engravers, and set up her own influential studio in the Rocks in Sydney in the late seventies. Similarly specialising in glass engraving, Alasdair and Rish Gordon arrived in Perth in 1980 from Scotland and established a studio that also launched the later careers of son and daughter Kevin and Eileen Gordon, and influenced many others.

Hot glass as a studio activity was introduced to Australia through the efforts of individual artists from many different backgrounds. Some, such as Stephen Skillitzi in Sydney and Regina Jaugietis in Adelaide, had experimented with glass casting in the 1960s while studying ceramics. After further study overseas, and seeing Czech glass from the Novy Bor glass centre at Expo 67 in Montreal, which Stan Melis had a hand in producing, Skillitzi took part in pioneer American, Dale Chihuly's, first class at Haystack Mountain School of Crafts in 1968 and instigated an ongoing hot-glass facility at University of Massachusetts under guidance from Harvey Littleton, before returning to Australia in 1970. From 1972 he gave impressive public demonstrations from a studio adjacent to the Potters Society Gallery in Sydney and in many other places, stimulating considerable interest in glassblowing. American Ron Street set up a studio in Perth as an artist in residence in 1973, after similarly studying at universities in the United States and being aware of the work of Harvey Littleton and Dominick Labino.

In 1972, Peter Minson, a third-generation glassworker in his father's Minson Scientific Company glass-apparatus factory from 1956, set up his own studio in Sydney to experiment with lampworking and later furnace glass-blowing, and studied at Orrefors and Kosta Boda in Sweden before continuing his long career in this field. He received a Churchill fellowship and as Mark Elliott notes: 'In addition to his long career as a maker, transitioning from scientific glass manufacture into art glass from the earliest days of the Australian studio glass movement, he has taught many of today's lampworkers (including me)'. In 1971 English-trained migrant, Richard Clements, arrived and started lampworking at Minson's in 1972. Shortly after, with co-workers John Schunman and Phillip Broadbelt, he set up a glass workshop and outlet in the new Argyle Arts Centre in the Rocks, before establishing his continuing practice in Tasmania. Three skilled former Leonora Glass Works employees started to blow glass independently from about 1972: Jimmy Wittman who had worked

in a 1950s Melbourne glass factory then at Sydney-based Crown Crystal and the mid-60s Anna-Venetian glass factory; Paul Haworth who had toured Swedish glass factories in the late 1960s; and Julio Santos who had trained as a glassblower in Portugal from the age of twelve and had worked in Germany in the 1960s before migrating to Australia. He eventually became master blower at Leonora in 1968 with special expertise in cane-work inclusions, which he continued to use in his own studio.

To help identify specific needs and future policies for the crafts in all fields, the Crafts Board carried out a national Crafts Enquiry, researched by Felicity Abraham and published in 1975. This comprehensive research revealed comparatively very little studio or manufacturing glass production throughout Australia and identified it as an area of need. Even before the report was published, through projects organised by the Crafts Council of Australia, the Board brought in two key visitors in 1974 for the purpose of teaching skills and promoting interest in glassmaking. Contemporary American studio glass was evolving rapidly, with European influences, and, in an unprecedented collaborative venture, the Crown Corning company assisted the Crafts Board in providing 'Blowglass', a mobile glass furnace for a four-month visit by American glassblower Bill Boysen, assisted by young Leonora-trained Denis O'Connor, and others along the way. The second visitor in 1974 was glassblower Richard Marquis, who came from the United States for two months, assisted by Nick Mount and working mainly in art schools, and returning to the Tasmanian School of Art in Hobart at the invitation of Les Blakebrough for twelve months in 1976.

Around this time, a number of people sought experience overseas, some with their travel supported by the Crafts Board. Gerry King graduated in ceramics in South Australia in 1966 in the early 1970s was awarded a scholarship to study furnace glass in a Master's degree in the United States, followed by further study in furnace and flat glass in Canada. After his return, he established his own studio in Adelaide in 1976, relocating to nearby Crafers in 1978. Glen Whiting, from Western Australia, was awarded a Churchill Fellowship in 1974 to study glass forming in the United States. Con Rhee, who had graduated in science in Australia, studied at Haystack and ran a glass studio in Nova Scotia before returning to Tasmania in the 1970s. Rob Knottenbelt, one of the first Jam Factory trainees, also went overseas to study and was later to set up Britannia Creek Glass in Victoria in 1984, with an increasing interest in sculptural forms using water-jet cutting processes. Neil Roberts trained as a glass blower at the Jam Factory in Adelaide and followed up at the Orrefors Glass School in Sweden and the Experimental Glass workshop in New York, before teaching and working in Canberra, with broad artistic involvements beyond glassblowing.

In a summary on studio glass production for the Crafts Board in 1978, Fiona Gavens noted the increases in numbers of practitioners from the handful who responded to the Crafts Enquiry of 1975, and also documented the training available at that time. The report concluded: 'Although there has been much progress over the last five years, the craft of glass in Australia is still very much in its embryonic stages. The possibilities for future development are both exciting and endless but if significant results are to be achieved within the next few years it is essential that several formal tertiary courses in various aspects of glass are developed and secondly that more individual craftsmen are assisted to achieve full-time production of their work.'

3.0: Glass – Education and crafts centres

Education programs in glass, often appearing at first as electives in ceramics courses in the 1970s, soon joined other crafts-based courses in a range of teaching institutions, including emerging Colleges and Institutes of Advanced Education, which were later reorganised into TAFE (Technical and Further Education) colleges, or absorbed into universities. Leadlight apprenticeship was revived at Yenckens Glass Industries in Melbourne in the early 1970s, and in 1974 experienced maker, Klaus Zimmer, set up a course in flat glass design at Caulfield Technical College (later Chisholm Institute of

Technology), the first continuing course in flat glass since William Gleeson's short-lived one at RMIT in the 1960s. In 1976, inspired by touring with Marquis, Nick Mount built a glass furnace in Caulfield's ceramics department, before establishing his Budgeree Glass workshop in Gippsland, and later in Adelaide. Denis O'Connor launched the hot-glass program there in 1977, in what was by then the Caulfield Institute of Technology (C.I.T now part of Monash University). He also took the Blowglass studio around Victoria in that year and invited Julio Santos to teach part-time in 1979. Stourbridge-trained Richard Morrell came to run the program when O'Connor took study leave to travel in late 1979, later establishing his own studio in Wagga Wagga. Morell left C.I.T toward the end of 1981 to set up his own studio in rented space at the Meat Market Craft Centre. This studio eventually became the access studio run by the Meat Market Craft Centre when he moved out in 1988. The mobile Blowglass studio was later lent to the Craft Association of the ACT before going to the new Sydney College of the Arts in 1979, where it was used until Elizabeth Kelly set up a glassblowing facility there in the 1990s.

Stephen Skillitzi moved to Adelaide in 1974, and from 1976 taught ceramics and started in 1979 teaching glass subjects for the South Australian School of Art and subsequently the School of Design, both on campus and at the JamFactory. In about 1984 Gerry King from the Magill Campus of the University, and Bram Fynnaart from the Underdale Campus, were invited to contribute to the teaching of glass and set up a studio at Magill with King as Coordinator of Glass Studies. This commenced with a summer school class and subsequently developed the glass subjects at the School of Design into a major study. The studio was later relocated to the Underdale campus in what is now known as the Faculty of Art, Architecture and Design in the University of South Australia, and has continued, under the direction of Clare Belfrage and later Gabriella Bisetto. John Elsegood, who had studied glass in the United States and was teaching ceramics at the Riverina CAE, now part of Charles Sturt University in Wagga Wagga, introduced a glass course that ran from about 1978 until 1983. Judy Le Lievre was Director of the (then) City Gallery of Wagga Wagga and a part-time glass student with Elsegood. Together they developed the notion of a glass collection at the Gallery, initiated in 1979 and named the National Art Glass Collection in 1992. Other courses ran for some time at Edith Cowan University and Curtin University in Western Australia. Edith Cowan continues to offer glass classes in conjunction with a private studio operated by David Hay.

Both Sydney College of the Arts (SCA) and the Canberra School of Art (CSA, now ANU School of Art and Design) were established in the late 1970s and were to include glass in their programs. Maureen Cahill had studied glass from 1974 to 1976 with Keith Cummings at Stourbridge in the UK, experimenting especially with kiln-working processes, anticipating the interest in this field in the 1980s. After returning to Australia in 1977, she set up a glass course in 1978 at SCA, later to be incorporated into the University of Sydney. As well as setting up the collective Glass Artists Gallery, which started as a coop in Paddington with several artists including Keith Rowe and Giselle Courtney, it moved to Glebe as a private gallery with Giselle and Maureen as co-owners before Maureen later took it over. Cahill developed experience in making architectural commissions, many of which were large free-form, transparent, suspended installations of slumped float glass. And from 1982 German-born Klaus Moje introduced a program in Canberra that was largely centred around fusing and cold-working techniques, based on compatible coloured sheet glass from the American Bullseye company, with whom he collaborated.

At this time there was a great deal of interest in establishing crafts centres as places of workshop training, support and encouragement, with an emphasis on sustainable professional practice. A centre of lasting influence has been the JamFactory craft and design workshops in Adelaide, South Australia with positive endorsement from South Australia's premier, Don Dunstan. Influenced by crafts workshops overseas, such as those at Kilkenny in Ireland and in Scandinavia, in 1973 the South Australian Craft Authority set up crafts workshops in the old Mumzone Jams and Pickles factory,

with a brief to carry out both training and production facilities in a number of different crafts areas. American-trained Sam Herman came to the Jam Factory from the UK first as a consultant, and then returned in 1974 to set up a hot-glass workshop. Cedar Prest, Regina Jaugietis and Stephen Skillitzi enrolled in the initial 3-week workshop in April, and the first apprentices Peter Goss, Rob Knottenbelt, Tom Persson and John Walsh were enrolled in 1975. In 1976, Czechoslovakian-trained Stanislav Melis was persuaded to come to Adelaide from Sydney, where he had lived since 1968, to work in and later run this workshop when Herman's contract concluded in 1978. Now in Adelaide's west end, and following a number of other workshop leaders including Peter Tysoe, Nick Mount, Liz Kelly, Matthew Larward and Karen Cunningham, JamFactory still runs two-year Ceramics, Glass, Furniture, and Jewellery and Metal studio programs as well as offering independent studio spaces and access to workshop facilities.

Among other arts centres, from 1977 until 1991 the Meat Market Craft Centre in Melbourne offered support for glass-making and other crafts, with studios such as the Hot Glass and Cold Glass Access Workshops as well as offices, exhibitions and the Victorian State Crafts Collection. Its intent was to offer extension experience through access to facilities, experienced people and markets. A weekend of glass demonstrations and an exhibition were organised by the Meat Market Craft Centre as a final event of the year-long festival, Arts Victoria 78: Crafts.

A further significant development was the establishment of Canberra Glassworks by the ACT government. The result of lobbying by Klaus Moje, the ANU glass workshop and other local cultural bodies, and many other supportive individuals, it was to open in 2007 in a redeveloped industrial building Canberra's former lakeside Powerhouse. With studios for all glass processes, as well as demonstration and exhibition spaces, it continues to provide substantial further opportunities for employment, education, exhibition, and access to its facilities for individual artists.

And alongside these state-funded organisations, many glass-makers across the country took assistants and trainees into their personal studios, sharing facilities and experience.

4.0: So, a glass organisation! Why and how? PIG, Ausglas, Ausglass

In 1978, recognising the relatively recent studio activity in glass, the Crafts Board followed up its Crafts Enquiry with a special report on glass, with the intent of further encouraging this evolving field of interest. At that time glass makers were also active in extending their experiences.

Significantly, a first National Glass Conference was held at Sydney College of the Arts in December 1978. This meeting of about 50 people, was initiated by Maureen Cahill by phone, working with Rob Knottenbelt, and with Warren Langley who became known for large scale works using light and glass. One highlight of that first conference, apart from the wind-up party at president Warren Langley's house, was the day bus trip north to Newcastle's Leonora Glass Factory, just a few years before it closed operation. Associated with the conference, and seeking a way of bringing people together and sharing experiences, it was decided to establish a national membership organisation. By 1979 an Executive Committee of David Saunders, Maureen Cahill, Ellis Eyre and Cherry Phillips was formed in NSW for an organisation originally identified as PIG (People in Glass), before becoming Ausglas and eventually, Ausglass, in 1981. Warren Langley was elected as the founding president.

Meanwhile, the first Ausglas Exhibition, *With Care*, was held at the Jam Factory Gallery in Adelaide, in 1979, showing the work of thirty-two glass artists. This was the first time that the studio glass being produced around the country could be seen in one place. Organised by gallery director Mark Thompson, the show represented everything that was being made in hot glass, flat glass, and etched and engraved glass at that time. Then in 1980 a Hot Glass Gathering held at Gerry King's Sheoaks

Studio at Crafers in South Australia included Con Rhee, Mick Mulholland, Gerry King, Maureen Cahill, Julio Santos, Richard Morell, Stephen Skillitzi and Rob Knottenbelt.

A second conference was held in Melbourne in 1981, at the Caulfield Institute of Technology. Launched by course director, Klaus Zimmer, it included talks and discussion papers, demonstrations and exhibitions. Many remember Con Rhee passing around the fascinated audience, a glass tumbler made from a batch that he had made from a modified 'Venini Clear Glass' batch formula of sand, soda and lime provided by Dick Marquis, using the Tasmanian pure quartz sand he dug himself from an old quarry near Hastings Caves. This second conference was followed later that year by the opening of a new regional gallery in Wagga Wagga, where the director, Judy LeLievre (herself a student of John Elsegood, a participant in an early 1978 Tatachilla glass summer school with Stephen Skillitzi), had chosen glass as the focus of a specialised collection. The first National Contemporary Art Glass Exhibition shown there in 1981, with the work of twenty-four artists, was the beginning of a significant collection. The National Art Glass Gallery in Wagga Wagga and its extensive collection continues to play a major role in supporting Ausglass members and events; from 2010 to 2020 it also offered a National Emerging Art Glass Prize as a biennial competition dedicated to rewarding and promoting innovation and excellence within the student sector.

At the Meat Market Craft Centre's second annual survey exhibition in May 1981, out of 300 exhibits, 44 were works by 28 glass artists, indicative of the increasing interest in and acceptance of the new work. And in Hobart in 1982, a further exhibition of contemporary Australian glass *Hot, Flat and Slumped* at the University Fine Arts Gallery was organised by students of the Tasmanian School of Art, where Les Blakebrough had established a glass workshop associated with Dick Marquis's visit.

At the third conference in Adelaide in 1983, included in the speakers and demonstrators were overseas visitors Paul Marioni and Richard Meitner, while the Second Ausglass Exhibition was mounted at the Jam Factory. The Second National Contemporary Glass Exhibition at Wagga Wagga in 1983 also showed some of the major work being done at the time. The exhibition *Cut and Run* was held later in 1983 at the Meat Market Crafts Centre, and the first international touring exhibition *Southern Cross, Glass from Australia and New Zealand*, organised by Jenny and Klaus Zimmer, went to West Germany, Switzerland and France in late 1984.

Simultaneously, encouraged by grants for crafts acquisitions from the Crafts Board, contemporary studio glass was now being acquired into national, state and some specific regional museums and galleries, notably in Wagga Wagga, while a number of influential commercial galleries evolved across Australia.

5.0: Ausglass: How did it work?

While Ausglass membership stretched across all Australian states, for practical management reasons the biennial executive committee was at first drawn from members in one state, with state representatives and newsletter contributors variously identified as communication links. As well as a regular (usually quarterly) newsletter providing a range of information including lists of nation-wide events and technical information, the main activity for the committee was the development of a biennial conference, usually held in January or February. These tended to be located within, or adjacent to, relevant education institutions or galleries and, as well as a range of speakers and demonstrators, a number of exhibitions and workshops were held in nearby locations.

Following each conference, elections were held for the next committee to take over in a different state. In 1982, *Newsletter 8* reported: 'The President shall be elected at the biennial conference for a two-year term. The President will take office immediately and within two calendar months conduct a state election meeting to elect an Executive Committee whose term of office will conclude at the

next biennial meeting.’ In each election, the president and committee moved to a different state, and the committee members were appointed to undertake specific tasks, such as treasurer, administrator, secretary, conference co-ordinator, newsletter editor, membership, liaison with state representatives – and shared organisation of the next conference.

In 1983 the committee also called for state representatives to be listed as part of the organisation. By 1989, with the committee in NSW, there were eight official state representatives, and the organisation saw the beginning of an evolution from state-based to national committees. By 1991, with a board based in the ACT, some board members now operated from interstate, (eg. for Membership and Editor), and in 1997 with the President again in ACT, the executive also crossed NSW, Victoria and South Australia.

The *Spring 2000* newsletter documented further developments: ‘In 1999 Ausglass changed from an affiliation of state-based organisations to a non-profit company limited by guarantee with an elected Board of Directors. In line with our new national constitution Board members are now appointed for a three-year term with new members stepping down each year to ensure the injection of new blood while maintaining Board experience and stability.’ The interstate connections were explained further in the 2004-05 annual report as: ‘The State and Territory representatives have been charged by the Board with the task of identifying and coordinating member activities on a state-by-state basis. As part of this mandate, [they] endeavour to ensure that at least four state meetings take place each year ... In order to ensure that issues discussed and raised by members at state level are effectively communicated to the national body, the board has accepted Pauline North’s offer to continue as the State/Territory Representative Liaison Officer. This allows an efficient channel of communication between the states/territories, and provides the Board with a sounding post for specific state input to national directives.’

By 2020 it was confirmed that: ‘Directors are elected by Members for terms of three years. They are all volunteers and may not receive any form of remuneration. Director may serve for two consecutive terms. After a year’s break, a former Director may be re-elected. Office-holders and the roles of Directors are assigned by the Board.’

6.0: Developing a Constitution

At a very early stage it was recognised that Ausglass needed a constitution to best enable the identification of the roles of Committee or Board members, and the management of events, activities, finances, membership and transfer of management following biennial elections. Rob Knottenbelt is reported in the first *Ausglas Newsletter* of 1979 as having suggested that need at the first conference.

In 1981, retiring President David Wright wrote: ‘We were pleased to organise the [second] Melbourne Ausglas conference but all found it a great strain on our limited energies and time. In some ways I think the greatest threat to the survival of Ausglas is its success. What I mean is that as membership grows, and as the conference’s scope increases, the strain on the inevitable few who must take responsibility becomes very great, especially as many of us are self-employed with commitments in other directions as well. Also, the nature of organisations seems to grow, to become more "organisationally" complex and the difficulty of transferring Ausglas to those States with very limited resources is going to be a problem. We are going to have to make some decisions about perhaps limiting the size of membership, resisting the bigger and better conferences syndrome, and using the reasonably healthy finances of the organisation to take some of the burden off those who are currently "holding office".’

A meeting report from October 7, in *Newsletter No 5, 1981*, documented: 'The President [Gerry King] gave a brief history of the Association since its inception in 1978, during which time it had existed without a Constitution although the need for such a Constitution had become increasingly apparent. At the last meeting (two months ago) decisions were taken to form an Executive Steering Committee ... that would prepare plans for the next National Conference, and would form a Constitution. The President announced that all these decisions had been implemented. The Constitution in its draft form would be considered later in the meeting. Following that, an election would be held, as a result of which the Executive Steering Committee would be formed.'

A draft constitution was published in *Ausglass newsletter No. 8, 1982*, and it was noted that a decision would be made at the AGM in 1983. 'A National General Meeting at the Biennial Conference is the accepted Ausglass practice. The election of a President from the state which is to hold the next Conference – who then organises an executive – is also our tradition. The state representative (to be) will then be the logical person to call meetings when matters of concern arise – in a given state. The calling of meetings in the executive state by the secretary is standard practice.'

Transfer of management experience was not always straightforward. President Ede Horton summarised in 1985: 'This year to date has been filled with lots of surprises! When the executive committee was elected in March 85 at a state meeting, Reg Loats was the only person who had been an office bearer. The whole procedure of conducting meetings, applying for grants and private sponsors, producing a newsletter, union matters, membership updating and general administration was new and we have gradually come to terms with what is involved with running an association.' After thanking the committee members, she continued: 'From the changeover in January 1985 the first six months were rather shaky. Information was scattered but thanks to meetings with Michael Keighery and a few swift phone calls to Mary Brown the hieroglyphics started to make sense. Our treasurer suggested the new EC take over duties at the start of the financial year following the conference, ie. July 87, thus consolidating information and accounts of the past two years and giving the new EC time to settle into the scheme of things. This concept will be raised at our bi-annual general meeting for consideration to the construction.'

In *Ausglass, September 86*, Treasurer Reg Loats wrote: 'I would like the members' consideration on a matter I will raise in the Annual General Meeting at the Conference. The proposal is to have the actual changeover of Ausglass Committees at the end of the financial year following the Conference, on 30th June, and continue to do so each two years. This will allow the treasurer to complete and finalise the Conference transactions before handing over to the next State. It will enable the existing committee to conclude all their conference commitments and perhaps publish a last newsletter as hindsight to the conference. Another benefit I foresee is to allow the newly-elected President to return to his or her State, form the committee and start to organise projects without the urgency felt in the past.'

The state changeover dilemma continued. In reporting in *Winter 1987* following the 5th conference in Melbourne, new Adelaide-based president, Nick Mount, commented on the process of management and communication: 'Is this the way a President starts a letter to the members of an association like Ausglass? As the new President and a President for the first time, this is the way things have been getting done on my part since the election in January. Do it first, ask questions later. We have had a few meetings, set up a few systems for dealing with the running of the association, started getting the magazine and newsletters together, answered a few letters, been to a few related meetings and started to learn how to get things moving in a new state.'

In the *Spring 1988* newsletter it was announced that 'A final version of the constitution will be mailed out this month to all full financial members for voting.' And in the *Winter 1989 Ausglass* edition, President Marc Grunseit wrote: 'The last AGM in Melbourne adopted a new constitution, a copy of which is included in this magazine. It is very much our aim, with the changes in mind, to ensure that all members are catered for in the coming two years, whether they be collectors, amateurs, students or professionals, and it was within these parameters that we chose our theme.' He also explained: 'Ausglass is incorporated in three states and represents the full spectrum of those interested in glass, from collector and hobbyist through to professional artist and educator. Administrative problems arose which the original constitution did not encompass. In view of the present circumstances, a new constitution was drafted and presented at the 1989 National Conference, where it was debated and amended ... The changes are minor, but significant. Provisions were adopted to clarify membership categories, voting procedures and constitutional reform. Philosophically, a decision had to be made regarding the identity of Ausglass. The association had become somewhat schizophrenic, with both a professional and non-professional identity. To become a professional guild would have required the dissolution of the existing structure, the alienation of many of the members and the undesirable situation of some members judging whether others would be allowed in. We therefore opted to clarify the eclectic nature of our membership base, with the proviso that Ausglass is a forum for debate and not a guild. Thus one joins Ausglass to participate in the intellectual and social forum it provides and not for any kudos.'

Ten years later, in 1997, the executive committee now crossed states, instead of being focused in one location. In *Ausglass magazine No 11*, in 1997, President Jane Bruce (in ACT) wrote about a range of needs: to 'rewrite the Constitution to reflect where Ausglass is in 1997 and where we want it to be in the year 2005; Membership, structure, levels and benefits; putting in place an ongoing fundraising and financial structure which will not revolve around each conference' and 'making the newsletter relevant to the membership and publishing it on a regular schedule'. Bearing in mind that 'Our Constitution was written in the early '80s and Corporations Law changed in the early '90s,' Ausglass published for approval a new constitution developed by a special committee. And in *Ausglass magazine No 12* Bruce followed up: '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 Whiteley. 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.'

Major constitutional adjustments were brought together and approved in 1999, with President David Turner writing in the *Ausglass Winter 1999* newsletter: 'The new Ausglass Board, elected at the AGM, numbers ten and are an enthusiastic lot. You will find profiles of all members in this issue, as well as a list of all the state representatives. The Board is committed to fostering the growth of Ausglass by making the State activities a relevant and consistent part of membership. All of the reps. have been advised that their role is to inform, and act as a conduit from the board to the members, and vice versa. To this end, funds have been made available for recurrent state activities and we hope you will assist your state rep. through contribution and participation. The new Ausglass Constitution was ratified at the AGM in Wagga Wagga and two important changes come into effect. In the first instance the organisation is now registered with A.S.I.C. as the company Ausglass (The Australian Association of Glass Artists) Limited, and is now incorporated. The significance of this is that all activities c/o CSA conducted by Ausglass, regardless of state are considered to be ratified by the board of management and attract the usual protection and obligations. Secondly, we are required to hold an Annual General Meeting, at which there will be an election of board members. Under the new rules, a usual term of office is three years, and consequently, every year three positions on the board will become vacant. This is a very valuable change, which should invigorate the management process for Ausglass because the board is made up of members from all/any State,

giving a truly national focus, and will have a consistent inflow of new blood. We now have a platform to launch long-term plans for Ausglass that go beyond the two-year cycle of activity that has been the norm in past years. This is currently the main focus of the board, and we hope the results of this will be apparent soon.'

Further changes were made in 2001-02, when President Barbara Jane Cowie recorded in *Summer 2002* that the Board members were elected for three years, and state representatives for one year, but that the Board had decided to separate itself from the organisation of Ausglass conferences; a Conference Management Committee was established, although the Board was still responsible for it. A Policies and Procedures handbook for Ausglass management was updated, and at that time, the Conference committee was also developing a handbook.

These decisions opened up many opportunities for involvement across the country, but also raised a number of management and financial issues. The Annual Report for 2002-3 noted: 'As a result of the decision taken in 1999, to assume a company structure and consolidate the operations of a group of state-based associations under the umbrella of a national body, there was a significant increase in the complexity of the organisation's administration. This has occurred on numerous fronts...' In the *Spring 2002 Newsletter*, Treasurer Daniela Turrin wrote: '...the organisation is now managed by a Board made up of individuals drawn from various states and territories. This has numerous financial implications, not all of which may be immediately visible. All day-to-day communication is conducted by email and there is a heavy reliance on telephone, mail or fax for more detailed or official communications. The cost of this would be even greater were it not the case that some of this expenditure is personally borne by Board members. The Executive and Board are required to meet mostly by tele-conference which can be expensive in view of the number of separate lines required. Also, in view of the difficulties of these remote forms of communication, the directors need to meet face-to-face at least once a year to discuss important issues at greater length, necessitating expenditure on airfares and venue hire. In addition to these management costs, the organisation now faces a more complex legal and accounting environment as a result of its status as a company. There are significant onerous obligations on the directors to ensure that the company's accounts and records are maintained in accordance with company law.'

As a result of complying with company law, *Ausglass ENEWS Spring 2005* reported that: 'The Ausglass Board of Directors advise Ausglass members that, on 2nd June 2004, the Australian Securities and Investment Commission (ASIC) approved, pursuant to subsection 340 (1) of the Corporations Act, a change of financial year for Ausglass from 30 June to 31 October. This means that the financial year that was due to end on 30th June 2005 will not now end until 31st October 2005 resulting in a 16-month reporting period in the current financial year before reverting, in future years, to twelve-month financial year ending on 31 October. The result of the above is that Ausglass will now hold its Annual General Meeting (AGM) before the end of February of each year rather than the previous statutory requirement to hold the AGM before the end of November each year.'

The 2005 Annual Report confirmed updated details of management, saying: 'The company has a Board of volunteer directors, the majority of whom are elected by those members who are eligible to vote, although the directors may occasionally appoint or Co-opt other directors to the board. Elected directors are appointed for a three-year term. Co-opted directors serve until the next elections but may offer themselves up for re-election. To ensure that there are new directors are brought onto the Board at least three directors step down each year whilst maintaining the boards experience and stability. The board meets at a face-to-face meeting, at least once a year, and by Tele-conference, at least two times a year. The directors have elected an Executive from their number comprising the President, Vice President, Secretary and Treasurer. The executive is charged with the responsibility of conducting the day-to-day operations of the company in accordance with

policy set by the Board. The Executive meets formally by Tele-conference at least six times a year and corresponds by e-mail or telephone on a regular basis. Local contact with members is maintained through Volunteer State and Territory Representatives who are appointed by voting members for a period of two years. [They] are charged with the responsibility of implementing state/territory initiatives including activities such as member's meetings, workshops, exhibitions, etc. The organisation does not employ any staff. It may from time to time, however, contract with consultants for various administrative services... There have been times in recent years when Ausglass' financial position has been very poor and appeared irreversible, but, through the commendable efforts of the Board and other volunteer members, this has been turned around ... With this in mind a number of changes have been instituted since the conference. The first of these included changing Ausglass' financial year from 30 June to 31 October.'

And 2007 saw even more changes, largely influenced by taxation requirements. The Annual Report records: '2007 has seen a year of consolidation for Ausglass with the adoption of the new Constitution at the AGM in March and the finalisation of the Code of Conduct for Directors. In 2007 the Australian Taxation Office (ATO) issued notices to Ausglass endorsing it as a DGR (Deductible Gift Recipient) and also confirming its status for Charity Tax Concessions (CTC). The DGR endorsement means that Ausglass has now been placed on the Australian Register of Cultural Organisations.'

Annual Reports are now available on-line from 2003 to the present, and for Annual General Meetings from 2013. By the 2017 Annual Report it was noted that 'Our reporting year is 1 November to 31 October and our Membership year is 1 June to 31 May. Free memberships are given to institutions, libraries, Arts Law and reciprocal arrangements have been made with GAS, NZSAG, GAAC and CGS.' As at 31 October 2017, the roles of Ausglass Directors were: 'The State and Territory representatives have been charged by the Board with the task of identifying and coordinating member activities on a state by state basis. As part of this mandate ... Representatives endeavour to ensure that at least four state meetings take place each year ... In order to ensure that issues discussed and raised by members at state level are effectively communicated to the national body, the board has accepted Pauline North's offer to continue as the State/Territory Representative Liaison Officer.' Then in 2019, the financial year was changed from the end of October to the end of June, requiring the Annual General Meeting to be held within five months. Consequently, from that time the AGM, previously held before the end of March, and often coinciding with the timing of conference meetings, now needed to be held by the end of November each year.

By 2021, it was noted in the Annual Report that 'The Ausglass Board acknowledges the challenges faced by State/Territory Reps, particularly in geographically dispersed communities. Consequently, the Board reconsidered the formal State/Territory Representative roles and moved to a more direct-level engagement in which individual members or groups of members who are interested in coordinating local activities or providing information/feedback/requests, are encouraged to liaise directly with the Ausglass Board via the current representative with the title of "State Representative Liaison."'

Throughout all these years, Ausglass has run on income generated by membership fees (which tended to increase in conference years), conference fees, advertisements, generous supporters, auction income – and occasional grants from state funding bodies and the Australia Council, which sometimes allowed payment for supplementary assistance, such as assisting with convening conferences. In 2020, it was confirmed that: 'Directors are elected by Members for terms of three years. They are all volunteers and may not receive any form of remuneration. Director may serve for two consecutive terms. After a year's break, a former Director may be re-elected. Office-holders and the roles of Directors are assigned by the Board.'

Ausglass Presidents: 1979 – June 1980 Warren Langley, NSW; 1980 – Feb 1981 David Wright, Vic; 1981 – Jan 1983 Gerry King, SA; 1983 – Feb 1985 Michael Keighery, NSW; 1985 – Jan 1987 Ede Horton, Vic; 1987 – Jan 1989 Nick Mount, SA; 1989 – March 1990 Marc Grunseit, NSW; 1991 (Jan) – Jan 1993 Elizabeth McClure, ACT; 1993 – Jan 1995 Pauline Mount, SA; 1995 (Jan) – Oct 1995 Linda Fraser, NSW; 1996 – Jan 1997 Jan Blum, NSW; 1997 – Jan 1999 Jane Bruce, ACT; 1999 – Jan 2001 David Turner, Vic; 2001 – Jan 2003 Barbara Jane Cowie, SA; 2003 – March 2006 Janeen Toner, Vic; 2006 – Jan 2009 Maureen Williams, Vic; 2009 – Jan 2011 Keith Rowe, NSW; 2011 – April 2013 Anne Clifton, WA/Tas; 2013 – July 2015 Verity Burley, SA; 2015 – Jan 2017 Lauren Kohut (Baramyai), Vic; 2017 – 2020 Kate Nixon, ACT; 2021 – present Elaine Miles, Vic.

7.0: Communication: newsletters, magazines and on-line media

Following the first conference in 1978, editor and President Warren Langley noted in what started as a six-monthly (later quarterly) *Ausglas newsletter No 1*, 1979: 'At last the long-awaited newsletter. Numerous reasons for the delay, many arising from the difficulty of interstate communication', and added 'By now everyone has had time to assimilate and assess the first national glass conference. It is reasonable to assume that the conference was a success. Certainly it was the first opportunity many of us had to meet others working in the same field and suffering under the same problems of isolation and poor to non-existent dispersal of information. It is hoped that the seeds have been sown for a better communication and freer interchange of information.'

In 1980, working with President David Wright, Richard Morell edited and compiled two newsletters, 'I wrote several of the articles and cajoled others for contributions'. He also organised for the newsletter to be printed by the print department at Caulfield Institute of Technology, where he held the position of Tutor in Glass Studies. During all subsequent years, major contributions to the newsletters covering technical subjects, reviews of exhibitions and events, observations by key makers and international visitors, and programs and reports for conferences, have been made by editors and committee members, and those at times identified within each state to provide specific state information. It was not always a straightforward process to collect information, design and print the newsletters/magazines, and post them out. And as committees moved from one state to the next, the publishing process had to be rearranged, until the time when board membership and responsibilities were able to cross states, when editors were often able to continue to operate from their own state. These publications remain a most valuable resource for researching people and practices during all this time and it is rewarding to be able to access them on the Ausglass website.

In the *Ausglass Post Conference Newsletter*, January 1983, President Michael Keighery wrote: 'Shortly after the Adelaide Conference (3rd), NSW Ausglass Members met to appoint a new executive to handle Ausglass affairs and to discuss broad directions for the two years leading up to the next conference. The meeting in NSW recognised the central role of information dissemination for Ausglass and, through the regular newsletter and personal contact, resolved to strengthen communication both in Australia and abroad. In the following mid-1983 newsletter, he added: 'The first Ausglass executive sent cartons of papers to the Melbourne executive who sent more to the Adelaide executive who sent half a truck-load back to Sydney; it seems like some sort of vendetta! This communication is a two-way system and needs the continuing support of Ausglass members to make it work.' In *Ausglass* (undated, mid 1984), with Peter Minson as editor, Keighery noted: 'Apart from the difficulty of eliciting copy for the newsletter, the problems of a small organisation, like Ausglass, run by voluntary representatives, and trying to keep effective communication going as well as planning and organising a Conference are painfully clear.'

Throughout more than four decades since then, communication has remained a vital aspect of the Ausglass program, and it is intriguing to go through the available central paper files of newsletters, magazines and conference information, to see what was being reported, who was doing what, what

the needs, issues and opportunities were – and how they both changed and remained! As with many similar early organisational newsletters from that time, not all are dated or numbered, and not all include names of current committees, or even the editor. But this was a characteristic of the time. It was not easy for a volunteer organisation, shifting location every two years, to maintain a consistent publication schedule. As well, the publication changed from being identified as a Newsletter, to being a Magazine, and back to a Newsletter – and finally as the *Ausglass Review*, while the title shifted from *Ozglass*, to *Ausglas* and to *Ausglass*. Sometimes the publications were numbered; mostly they were identified by annual quarterly seasons (although it wasn't always clear whether 'Summer' was at the beginning or end of a particular year)! And then – email and websites were invented, and became an important conduit which eventually superseded printed copies.

Changeovers from state to state could be problematic; in the second (undated) *OzGlass* newsletter in 1985, President Ede Horton wrote from Victoria: 'Apology is directed most sincerely to the paid Ausglass members who did not receive the May 1985 (and our first) newsletter. This state of affairs was caused by an absolute lack of experience in the newsletter department on our part and a certain amount of general confusion which remained from the NSW changeover.' In September 1986, editor Julie Brand identified that 'By its very nature Ausglass must change Executive Committees (and hence States) every two years. This is advantageous as it distributes an undoubtedly heavy workload. The disadvantages lie in the inevitable disruption of information dissemination among Australia's glassworkers which occurs immediately following the change-over period. And information dissemination is surely the major function of Ausglass. It has taken me a long time to finally get this magazine running relatively smoothly, and no sooner has this occurred than we pass Ausglass on to the next Executive Committee (and watch them stumble into the same pitfalls...).'

By 1987, editor Jan Aspinall was based in South Australia, working with contributing editors in four states: TAS: Kathy Sinkora/James Dodson; NSW: Deb Cocks; ACT: Hero Nelson/Patrick de Sumo; VIC: Julie Brand. And in 1989, editor Maggie Stuart wrote in *Ausglass magazine, Summer edition 1989*, that 'The Editorial Committee of AUSGLASS is keen to improve the look of this magazine, and feels the addition of good photographs helps to create a good visual impact, even though (sadly) they have to be in black and white.' Elizabeth McClure recalled in 2022, that 'Between 1991-93 Canberra produced, as required, quarterly Magazines; I do recall a conscious decision of our committee to contemporise and attend to the look/design of the publication.' In *Ausglass magazine: Number 11*, 1997, editor Graeme Stone wrote: 'Apologies to all for the absence of *Ausglass Magazine* for so long, but hello again and keep those cards and letters rolling in. Each edition of *Ausglass Magazine* from now on will carry an issue number. This one is Issue 11.'

In *Ausglass magazine No 12* in 1997, President Jane Bruce outlined new arrangements for the publication, saying: '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 two 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.'

Following over 20 years of printed and posted newsletters, by *Ausglass Newsletter, Spring 2000*, editor Richard Morell announced that 'There has been the suggestion from some board members that the newsletter should no longer be printed and posted, but instead be posted on our website. The main aim of this proposal appears to be to save the costs of printing and postage.' President Barbara Jane Cowie followed up in *Winter 2001*, that 'To undertake better dissemination of information to inform members of these sorts of opportunities in the future we will set up email

bulletins. The internet will provide a critical connection for members ... for Ausglass this is a quick and cost-effective way to communicate with as many members as possible. The internet has made the running of our national organisation cheaper and easier.' She asked members to submit their email addresses, and also said 'Ausglass will be posting information on the Bulletin Board, as well as in the printed Newsletter... Ausglass continues to grow and evolve... and I will endeavour to lead the organisation into an era that embraces an electronic, effective, and communicative future.' In *Spring 2002*, it was still noted that 'Four issues of the newsletter are published each year in hard copy format and mailed to all members. The intention of the newsletter is to provide a forum for sharing news regarding the activities of members, state branches and the national body, as well as broadcasting information about upcoming events and opportunities.'

New digital and on-line technologies were to result in the development in 2001 of a website, a shared e-mail group, and an on-line magazine, and these eventually superseded print-based communication. In *Summer 2002* Cowie reported on the web development which included an On-line Gallery, and *Ausglass2*, a member-to-member email service, which had 'also been developed to further contribute to the dissemination of information and assist in the changing face of the organisation.' Editor Glenistair Hancock also advised that as well as providing a printed newsletter it would also be available for the first time on the Ausglass website, with thanks to help from Tasmanian, Arthur Sale. At various times, such as in *Spring 2002*, an invitation was offered for guest editors for each of four magazines during 2002-2003. In 2004 Pauline Delaney wrote that: 'The Ausglass website incorporates information on the history of Ausglass and membership details, 'snapshots' of Ausglass initiatives, and most importantly includes an online gallery which provides members with an opportunity to showcase their work.' By the 2005 Annual Report it was documented that 'The Ausglass Board have made the decision to produce the newsletter as an e-magazine. The production time and cost of the newsletter has been halved, but support from members is still needed. The e-mail group *ausglass2*, was first established in 2001 and the number of members subscribing to the group has steadily grown to 280 members.'

Spring 2005 ENEWS (the only one with that title), designed and delivered by Julian Stannus, provided the first digitised version of the printed copy of newsletters and the *November 2006 Ausglass Newsletter* identified that, 'The Ausglass newsletter is published quarterly and distributed via email around the 15th of February, May, August and November or via post shortly after.' After many following issues, the *March 2013 Autumn edition* appears to be the first to not provide posted mailout: 'It is published quarterly and distributed to all Ausglass Members via email.' And the *Spring 2016/ Summer 2017* issue, reported: '*Ausglass Review* is the news magazine of The Australian Association of Glass Artists Limited and is distributed to all Ausglass members via email on the members' distribution list.' Although it said 'the next issue (autumn) will be published in April 2017' this appears to be the last newsletter. Reference to annual reports had been included over time in some newsletters, but actual Annual Reports from 2003 are now published online, providing information about people, events, decisions and processes along the way.

As an example of the scope of communication and information, the list of contents in the *November 2009* newsletter demonstrates the range of information supplied to members by this time, as it had accumulated over the years. It included in Special Features: Board Member profile, Artist features, Conference Update, Technical Article, Exhibition Feature, Workshops and Student Profile; in Regular Features: President's Report, Treasurer's Report, State Reports – ACT, NSW, NT, QLD, SA, TAS, VIC, WA; and in Listings: Exhibitions, Call to Artists, Grants, Conferences, Classes and Opportunities. By 2010, in the Annual Report on 31 October, President Keith Rowe acknowledged, 'At the beginning of the year the Ausglass Board agreed to upgrade its website. This job was taken up with gusto by our treasurer Simon James who has done a fantastic job. Simon has been on the Board for five years as our Newsletter Editor, Vice President and our Webmaster.'

And as digital technology advanced, by 2017 the Annual Report recorded that: ‘With the great shift towards online social media, the board felt it was necessary for Ausglass to have a greater presence. Social media is a valuable tool for the promotion of visual arts and it made sense to put more of a focus towards this, as there is very minimal cost for a lot of promotional gain. We have been fortunate enough to recruit a social media volunteer, Spike Deane.’ The 2018 Annual Report summarised updates to current communication systems: ‘2018 laid the groundwork for some important technical improvements to the Ausglass website and IT infrastructure that should deliver process efficiencies and additional member benefits as they are implemented. This includes transitioning to a new website platform, aligning year-end reporting, the potential for rolling membership and a more streamlined newsletter platform ... The Board has been exploring alternative platforms that will streamline some of these processes and make the website experience much more accessible and dynamic ... This should also allow better integration with other systems including a membership database and accounting system, to deliver process efficiencies and additional member benefits to be delivered in 2019.’

And regarding changes in the 40 years of communication, while following the final issue *Ausglass Review Spring 2016/Summer 2017*, the 2018 Annual Report included: ‘In 2018, Ausglass started using Mailchimp to distribute Electronic Direct Mail (EDMs), replacing the Ausglass Review newsletter. While the Review was a high quality, engaging publication, the administrative load on volunteers meant that it was impossible to deliver on a regular basis and recruiting newsletter editors and content has proved challenging. Of course, in the present-day digital age a “newsletter” is only one communication option and increasingly Ausglass is using social media platforms to communicate both with members and the broader art glass community. Facebook, Instagram, Pinterest and Twitter are all being used with a view of ever increasing a worldwide awareness and appreciation of the contemporary glass arts in Australia. The Ausglass Board would like to acknowledge the ongoing contribution of Social Media Guru, Spike Deane.’ As well as the website, ‘Ausglass has an e-mail group, which enables all members who have provided their e-mail address to the Membership Coordinator to communicate with all other Ausglass members via email. This useful facility promotes an online community where members seek assistance with production matters; information; updates and knowledge transfer.’

One issue associated with the changing state locations for Ausglass management, was the fragmentation of what could be a chronological national archive. Many key people along the way had carefully (or randomly!) stored their own collections of newsletters, committee papers and conference programs and reports, and such accumulated former documents were not always available to the next interstate committee – or to new members. In *Spring 2002* past-president David Turner recognised that somehow it would be valuable to bring key documents together, and wrote that, while secretary in 1985, he determined that he would establish an archive and put out a call for earlier issues of the magazine. He said he was reminded of his collection when editor Maggie Stuart delivered boxes to him during the 2001 conference. He published this list of editions in the newsletter, and also identified all the editors to that date, many of whom edited several issues:

Ausglass Editors: Warren Langley, Richard Morell(David Wright), Gerry King, G McLeod, Unknown, Peter Minson, Unknown, Julie Brand, Jan Aspinall/Alex Wyatt, Maggie Stuart, Bronwyn Hughes, Graham Stone, Vic Committee, David Turner, Richard Morell, Richard Whiteley, Pauline Mount, B. Jane Cowie and Margot Edwards. Recent further research shows that continuing editors have been Glenistair Hancock, Julien Stannus, Simon James, Lisa Cahill, Ruth Oliphant, Dominic Fondé, Verity Jasmin Burley, Suzanne Peck and Sharon Harrison. (See related document: ‘Ausglass: Newsletters and Annual Reports’)

In 2009, coinciding with the national Glass Roots conference in Hobart, on the occasion of Ausglass's 30th anniversary, Ausglass announced the welcome newly-available on-line access to scans of earlier printed newsletters from 1979-2001 on the University of Tasmania's EPrints website: 'Ausglass has an association with the University of Tasmania through Professor Arthur Sale' [computer science expert and glass artist], 'who has been a long-time member and introduced Ausglass to email lists and the Web, and continues to support Ausglass in its electronic activities...The University is pleased to support Professor Sale and glass art by providing this series of online copies of the printed Ausglass Newsletters.' The Ausglass website now also acknowledges the further on-line listing from 1979 to *Spring/Summer 2016*: 'The collection of documents here can't be looked at without recognising the effort, commitment and dedication of contributors and newsletter editors through the more than forty years since Ausglass began. Their collective contribution has given us a fascinating archive of the thinking, activities and history of our organisation.' It also acknowledges that: 'Ross McKenzie has been instrumental in tracking down and scanning the documents here that preceded the convenience of storing material in our digital era.'

The evolving opportunities and complexities of on-line communication led to significant contributions from a number of board members and others who took on responsibility for managing the Ausglass website and related social media. In 2001 the email group, Ausglass2, was established (trial in October, online in December) by Arthur Sale, while also around that time, the Ausglass website was first co-ordinated by Glenistair Hancock, with a subcommittee of Arthur Sale and Tyrone Renton. Later web organisers included David Turner, Arthur Sale, Simon James, Julian Stannus, Spike Deane and Peter Nolan. Simon has a day job as a business analyst and it is these business skills along with his passion for glass that he brings to the Board. In May 2011 newsletter, it was noted: 'Simon joined the Board in 2006 and took on the role of Newsletter Editor and introduced the electronic format. Prior to 2006 the newsletters were mono-coloured, hard copy editions that required typesetting, printing and (snail) mailing. eNewsletters save Ausglass considerable funds. In addition to taking on the Treasurer's position when Damian Connellan left the Board, last year Simon has redesigned and implemented the new Ausglass website; implemented online payments for new members and renewals; and introduced skype conferencing for board meetings.' Julian Stannus and from 2011, Eileen Gordon, also maintained the Ausglass Online Gallery, and from 2016-2019 Spike Dean was Ausglass Instagram editor. In 2018, it was reported that 'Ausglass started using Mailchimp to distribute Electronic Direct Mail (EDMs), replacing the Ausglass Review newsletter.'

During this time, personal websites and communication became increasingly accessible and useful for individual glass artists, resulting in some cases with less need for a group website, including the On-line Gallery which eventually closed in 2019 (replaced in part with a members business directory). A new Ausglass website was launched 2020 and the Annual Report noted: 'In 2020, with a huge thanks to Ausglass Secretary, Peter Nolan, Ausglass was able to transition to the new and much more contemporary ausglass.org website. By then: 'Ausglass has an e-mail distribution list, members@ausglass.org.au, which enables Members to communicate with all other Ausglass Members via email. This useful facility promotes an online community where Members seek assistance with production matters; information; updates and knowledge transfer.'

From January 2020, Ausglass also began an occasional 'President's newsletter' for members, using the Mailchimp platform. Compiled by the current President, it draws on content from a variety of sources, including personal information gathering and input from the President and other Directors as well as the Executive Administrator, who then formats it for Mailchimp, dispatching it after clearance from the President. The Annual Report said: 'The Board is grateful for the ongoing efforts of Peter Nolan and Kate Nixon for maintaining the Ausglass social media accounts... It is no small task maintaining regular, engaging content across platforms and Ausglass extends an invitation for

Members with a particular flair for social media and communications to consider joining the Board in a marketing, media or communications role.’ It continued, ‘The Ausglass website is an important vehicle for Ausglass to communicate with its Members and the general public and it assists Ausglass in meeting its objectives.’

By 2021, as well as bringing this long history together with substantial archival documentation on the website, the Communication entry in the 2021 Annual Report concluded: ‘Ausglass uses social media and email as the primary means to communicate both with Members and the broader art glass community. Facebook, Instagram, Mailchimp, Pinterest and Twitter are all being used to increase awareness and appreciation of contemporary glass art in Australia.

But throughout these 40 years, the newsletter and pre- and post-conference publications have recorded an extraordinary written record of experiences, observations, points of view, research, opinions, assessments and summaries, from a range of experts across many related fields, including makers, curators, educators and historians. Articles include a wide range of topics associated with ideas and intents, technologies, education, overseas influences, experiments, theoretical and historical summaries, as well as acknowledgements to Ausglass and its members, along the way. A very long way from the first enthusiastic, typewritten newsletter in 1979!

8.0: Conferences: why, where, what and who?

Ausglass was founded as a result of the first informal conference held in Sydney in 1978, and it was clear from the outset that the regular opportunity to meet colleagues, present or listen to conference papers, exchange ideas, tutor or participate in workshops and demonstrations, and exhibit work in a range of exhibitions, was central to the needs and desires of studio glass practitioners from across Australia. Almost 20 years before on-line visual and audio experiences became possible, meeting face-to-face and talking, listening to speeches and panel discussions, watching people working in demonstrations and looking at exhibitions on-site was a very welcome opportunity – and remains so. And 45 years on, despite now having extensive accessibility through social media in all its forms, what Ausglass originally aimed for through providing recurring biennial conferences in different states across Australia, remains considered as extremely popular and necessary in the contemporary studio glass world. President Warren Langley wrote in the first newsletter in 1979, ‘It is reasonable to assume that the conference was a success. Certainly it was the first opportunity many of us had to meet others working in the same field and suffering under the same problems of isolation and poor to non-existent dispersal of information. It is hoped that the seeds have been sown for a better communication and freer interchange of information.’

To start with, following the initial small executive committee, a new Board was elected at every biennial conference, and that new state-based group spent most of its time planning the next conference and all the events associated with it, with organisation and conference administration transferred to the new location. Later, as Board members began to spread across states, an agreement was made in 1999 that members would be individually appointed for 3-year terms – not necessarily all at the same time. While sharing representation and contribution across the country, this also made direct management of conferences more difficult, without close physical links with supplementary local involvement.

While the annual working budget was largely the result of membership and conference fees, which increased in conference years, in some cases the Ausglass Board was successful in obtaining conference funding from the national arts funding body, the Australia Council, initially through its Crafts Board, from relevant state funding bodies and local councils and art schools. In some cases, significant private support was also offered, including from local businesses and galleries, and from philanthropists such as the Thomas Foundation between 1999-2001, and the Ian Potter Foundation.

Funding also made it possible to support invitations, at times, to international visitors to participate in conferences, including artists and curators, many of whom had been influential models and mentors to Australians. While the work continued to be voluntary, and Board members could not be paid, funding sometimes also enabled inclusion of a fee to pay a short-term organiser. For example, *Ausglass Newsletter, Winter 1998* reports for 1999 that with 'support from the Thomas Foundation in the area of administration we have appointed Meredith Hinchliffe as the Ausglass Administrator. Meredith will deal with the day-to-day running of Ausglass, then with the approach of the Conference, she will work as Conference Coordinator' including compiling the pre- and post-conference publications. Working with ACT-based President Jane Bruce, Committee members Ivana Jirasek and Edwina d'Apice, from the Wagga Wagga host gallery, Hinchliffe recalled in conversation in 2021 that she 'was lucky to know Victoria Keighery, who had organised the previous conference in NSW, and was able to refer to documents provided by her.'

In some cases, conferences were held in a state other than where the President and some other directors were located. Probably largely because of issues associated with the dispersal of the Board across states, in the *Summer 2002* newsletter President Barbara Jane Cowie recorded that 'the Board had decided to separate the Board from the organisation of Ausglass conferences; a Conference Management Committee was established, although the Board was still responsible for it.' A Policies and Procedures handbook was updated for the organisation and, at that time, the Conference committee was also planning to develop a handbook. Peter Nolan confirmed in 2022, that conferences were now organised by working groups – comprised primarily of 'locals', drawn from the state where the conference was being held. 'These have reported to the Board – not least over budgetary/funding matters, and usually include a Board Member.'

On a few occasions, the biennial schedule was interrupted, for example the welcome choice of Adelaide for the 2005 American GAS conference in Adelaide, which was able to involve Australian collaborators and makers in an international event, resulted in the deferral of the 14th Ausglass conference in Canberra to 2008, allowing an extra year to allow for the opening of Canberra Glassworks. Then in 2019, following decades of interaction with New Zealand artists, the 20th conference was held as 'The CoLab Conference' in collaboration with NZSAG (New Zealand Society of Artists in Glass) in Whanganui, NZ. And significantly, as Ausglass planned its 21st conference in Melbourne in 2021, the COVID pandemic struck, and the conference was deferred twice until, now, hopefully to be held in 2023.

Within the newsletters, the regular conferences were variously promoted before the occasion, identifying speakers and workshop leaders, and inviting members to register for, and participate in, exhibitions and related events. Interestingly, pre-conference brochures and documents provided to participants at conferences do not appear to be a consistent part of central Ausglass archives – maybe there is an opportunity there for a determined volunteer to collect these from participants along the way!

Newsletters also followed up with comments and reports from presidents, editors and participants, and in 1989 Liz French was commissioned to summarise talks, workshops and exhibitions in a *Post-Conference newsletter*. As well as print publications, other media have also been used. The *Winter 1987 Ausglass Magazine* provided a conference review and also advised: 'James Thompson is currently putting together 10 c90 tapes of the 1987 conference lectures. A set of these will be sent to each State Crafts Council.' In the *Autumn 2002 Ausglass Newsletter*, President David Turner notes that Janeen Toner had made a conference video for sale for the 2001: 12th Conference 'Uncharted waters: contemporary glass beyond current practice'. Later, Annual Reports, available online from 2003, also provide background conference information, and by 2015, the development of on-line web technology made information and registration for conferences more accessible. However,

transcripts appear to be no longer recorded, although the 2015 conference included some videos on the website. For example:

2015: 'States of Illumination', Adelaide, statesofillumination.com

2017: '(r)evolve: create, sustain, evolve', Canberra, <http://ausglass2017revolve.com/>

2019: 'The CoLab Conference', Whanganui, New Zealand, colabconference.com

The published records over all these years document many recurring elements in the conferences. These include lectures and panel discussions, workshops, exhibitions, trade fairs, social occasions – and often, in early years, annual general meetings where the next conference location, President and board were nominated and elected. Workshops and demonstrations have always been a major component of the program, and often those performing also spoke in lectures or in panel discussions. And without doubt, the regular members exhibition, as well as trade fairs and fund-raising auctions and many associated exhibitions provided by galleries and organisations linked to the conference, have always provided a major point of reference to the work of speakers, demonstrators, guests and Ausglass members.

Speakers have included key members and leaders in Ausglass itself, who have presented as professional makers, as well as educators, analysts of changing circumstances and supporters of contemporary studio glass. They have also included significant local historians and writers, as well as gallery directors and curators, and those involved in educational and funding institutions. And from 1983 in Adelaide, when Paul Marioni from USA and Richard Meitner from Holland were invited as international guests, there continues to be a strong representation of involvement by significant international makers, curators and authors who have provided models and mentorship to many Ausglass members, and who bring their own personal experiences as well as their observations of Australia, to the conference discussions.

The following record of conferences reflects the record of bringing glass artists together in different state locations, where strong representation of individual studios, education centres, museums and galleries, craft centres and organisations has demonstrated a shared commitment to the national interest, through providing venues for different conference activities.

The attached paper, *Ausglass: Conference Content, People and Events*, attempts to identify all speakers and workshop and demonstration leaders, as well as related events.

Conference list 1978-2023:

1978: 1st National Glass Conference, NSW

Sydney College of the Arts, December 1978

Conference organisers: Maureen Cahill, Warren Langley, Rob Knottenbelt

1981: 2nd Ausglas conference, VIC

Caulfield Institute of Technology, February; Organisers: David Wright, with Harold Favey, Lindsay Anderson, Eugene Kupsch and Klaus Zimmer

1983: 3rd Ausglass conference, SA

School of Art and Design, SACAE, Adelaide, 23-30 January; Organisers: SA executive

1985: 4th Ausglass conference, 'Ausglass '85', NSW

Women's College, Sydney University, and Sydney College of the Arts, Jan 28 – Feb1.

Conference convenor: Pel Fesq

1987: 5th Ausglass conference, VIC

Monash University and Meat Market Craft Centre, Melbourne, January. Conference convenor: Carol Gibson

1989: 6th conference, 'Ausglass '89', VIC

Melbourne University, January. Conference Co-ordinator – Joanne Petitdemange.

1991: 7th Ausglass conference, 'Glass- contemporary making/current thinking', NSW

St. Andrews College Sydney University, and Sydney College of the Arts, 29-31 January
Conference co-ordinator, Victoria Keighery

1993: 8th Conference: 'Origins and Originality', ACT

Canberra School of Art, January 21-25; Convenor: Elizabeth McClure; Co-ordinators, Jo Darbyshire, Myfanwy Farquarson, Anne Neil

1995: 9th Ausglass conference: 'Heart of Glass', SA

JamFactory Craft & Design Centre and Lion Arts Centre, January 25-29. Pauline Mount, co-ordinator, with treasurer and convenor

1997: 10th Ausglass Conference: '20:20 Vision, Forces of change in Glass Arts Practice', NSW

Sydney College of the Arts, late January. Victoria Keighery, conference program; Keith Rowe, workshops; Maureen Cahill, exhibitions; Michael Wilson, Trade show

1999: 11th Ausglass conference: 'The Artists Voice: Ways of Seeing, Ways of Speaking', NSW

Wagga Wagga city art gallery, 29-31 January; Meredith Hinchcliffe, convenor and conference coordinator, with Edwina d'Apice and Ivana Jirasek

2001: 12th Ausglass Conference: 'Uncharted waters: contemporary glass beyond current practice'

VIC: Caulfield campus of Monash University, 24-27 Jan; Conference director Pamela Stadius; with Ivana Jirasek and Pauline Delaney.

2003: 13th Ausglass Conference, 'Isolation: collaboration' WA

Maritime Museum, Fremantle, 13-16 January; Manager: Jenny Verne-Taylor; Secretary: Carol-Anne & Barry Lunn; Program: Peter Bowles, Kevin Gordon; Exhibition Facilitator: David Hay; Workshop Facilitator: Gerry Reilly; Venue Facilitator: Ali Devitt-Lansom; Trade Show Facilitator: Ian Dix; WAAGG Facilitator: Kim Fitzpatrick (West Australian Art Glass Guild)

2005: 'Matters of substance': USA Glass Art Society's 35th Annual conference, SA

Adelaide, 7-9 May. (Ausglass 14th conference deferred to 2008 because of GAS)

Co-hosted by Ausglass: Liaison Officer: Gerry King. Co-chairs Pauline Mount, Alison Dunn, Matthew Larwood

2008: 14th Ausglass Conference: 'Open House' ACT

Canberra Glassworks and the Australian National University, 24-27 January; Conference committee: Richard Whiteley (chair), Kirstie Rea, Charles Higgins; assistants Mel Douglas, Gael Knight, Amy Schlieff

2009: 15th Ausglass Conference: 'Glass Roots' 30th anniversary of Ausglass, TAS

Tasmanian School of Art, Hobart, 16-18 January; Conference Committee: James Dodson and Arthur Sale (co-chairs), Merinda Young, Richard Clements; Co-ordinators: Gay McKinnon (exhibition); Leigh Roberts (Volunteer org); Peter Roberts (Trade show, advertising); also Ruth Downham, Di Martin (exh assist); Tony Flowers (graphic arts). Also: Graeme Young and Elaine Sale, Anne Clifton and Gay McKinnon

2011: 16th Ausglass Conference 'Peripheral Vision' (2010 A Report says 15th, but 16th) NSW

Sydney College of the Arts, January 20-23; Conference committee: Andrew Lavery, chair; Marcus Dillon: workshops chair; Ausglass exhibition: Kate King, Wayne Pearson; Tradeshow: Greg Ash; Events: Lucy Lavery; Auction: Dianne Fruin; Website: Spike Dean

2013: 17th Ausglass Conference: 'Collective vision', NSW

WaggaWagga art gallery, April 5 -7; Michael Scarrone: Conference convenor; Wayne Pearson: Conference Documentation

2015: 18th Ausglass Conference, 'States of Illumination', SA

Jam Factory, Adelaide 12-15 February; Nick and Pauline Mount: coordinators of Conference Planning Committee.

2017: 19th Ausglass Conference: '(r)evolve: create, sustain, evolve', ACT

Canberra, 26-29 January. ANU School of Art and Design, Glass Workshop; Canberra Glassworks; National Film and Sound Archive of Australia (NFSA); National Gallery of Australia (NGA). Peter Nolan: Conference Coordinator

2019: 'The CoLab Conference' NZ, (and 20th Ausglass conference), NZ

Whanganui, NZ, 15-17 February; Held in collaboration with NZSAG (New Zealand Society of Artists in Glass). Coordinators for Ausglass, Kate Nixon, Denise Orchard, Peter Nolan

2023: 21st Ausglass Conference, 'Futures Past', VIC

Australian Catholic University, Melbourne, 3-5 February; Deferred from 2021, to 2022, to 2023 because of COVID restrictions. Conference committee (as of January 2022) Elaine Miles, Denise Orchard, Caroline Field, Peter Nolan, Kate Nixon, Holly Grace

9.0: Conference content: available transcripts

In 1995, Noris Ioannou's publication, *Australian Studio Glass: The Movement, its Makers and their Art*, which had been encouraged by Ausglass and was assisted by the Australia Council, was launched at the 9th Ausglass conference, 'Heart of Glass', in Adelaide. A comprehensive documentation of history, practices, people and directions, it includes in Chapter 2, 'The Glass community: debate and exchange', a perceptive account of the development of Ausglass, where Ioannou analyses in detail many of the talks provided during the conferences to that date. Subheadings are: Ausglass and its forums; Broadening perspectives; A turning point: 'know thyself'; Who are we, where do we come from...? and a Summary.

Conference programs were variously anticipated and later listed with speakers' names and topics in newsletters and annual reports, and conferences were reviewed and commented on. And at each conference, final schedules and location guides were provided to participants, in various stages of complexity as the years advanced. However, one of the extremely valuable legacies of these 21 conferences, is the occasional (mostly unscanned) follow-up record of transcripts of lectures and panel discussions, and reviews, about the overall outcomes of each occasion. These are very significant aspects of the Ausglass archives. Thematically, the papers presented at the conferences have well combined and contrasted different considerations of ideas, influences, histories, collaboration and education as well as a range of approaches to theory and practice. Speakers have covered a range of topics that have contributed to the overall direction and perception of the theme of that particular event. Equally, demonstrators have provided direct engagement with their particular skill, and have often participated in talks as well.

Very significant to the evolution of Ausglass and studio glass practice, are the few newsletters and post-conference publications that have been able to publish full transcripts of the talks and panel discussions. But not every speaker spoke to to a written paper! From early years, these published transcripts have included those of active Ausglass members and increasingly, guests from overseas. It is revealing to read through the existing documentation and recognise influential local and international contributors from different, but related, professional backgrounds, and identify evolving thematic issues.



Published conference transcripts

In particular, in 1985 a preliminary 'conference precis' is followed up in the *Ausglass 85: post-conference publication*, with further inclusion of transcripts of talks by 14 speakers, workshop notes

and reviews of the program; the Autumn 1991 *Ausglass Magazine*, post conference edition, published a full record of all 1991 conference papers; and in 1993 Ausglass and the Canberra School of Art Press published all papers in *Conference and International Summer School '93*, organised by co-ordinator and editor Elizabeth McClure. Following the 9th conference in Adelaide in 1995, the *'Heart of Glass', Ausglass '95 Post-conference edition of Ausglass magazine*, provided the program, transcripts of lectures, and summaries of events; and in 1999 all papers from the conference in Wagga Wagga were later published as *11th Biennial Ausglass Conference Papers*. Furthermore, the 2002-3 Annual Report notes of the 13th conference in Western Australia, that: 'This was the first year that lecture papers were compiled and presented in a handbook at the commencement of the conference – an initiative greatly welcomed by delegates.' And following the 2005 'Matters of substance' GAS conference in Adelaide, the Glass Art Society's *2005 Journal* published transcripts and summaries of all lectures, including Australian contributions. Then in 2013, following the 17th Conference in Wagga Wagga, a substantial publication, *The Collective Vision Conference Papers*, was published in print, and as the June 2013 Ausglass newsletter noted earlier: 'We're in the process of compiling the speakers notes, photos and all other relevant and useful information from the conference into one big document which we will be sending out to the members shortly.'

They are not yet all available on line, but some examples of access to published transcripts are identified here, and further references and links can be found in the related paper: 'Conference content: people and events':

1985: 'Ausglass 85': 4th conference, Sydney

A preliminary Ausglass 85: Conference handout (unscanned) lists:

Opening address: Michael Keighery

Personal perspectives: Lloyd Herman (Renwick Gallery, USA), Jochem Poensgem (West Germany)

ANZ Glass now: Cherry Phillips (NSW), John Abbott, (NZ); Ian Frith (WA); Peter Goss (Q) Cedar Prest (SA)

ANZ Glass now: Neil Roberts (ACT), Richard Clements (Tas), Ede Horton (Vic)

Personal perspectives: Clifford Rainey (UK); Durk Valkema & Anna Carlgren (Holland);

Historical perspectives: Michael Keighery (chair); Lloyd Herman (USA); Peter Emmett (NSW); Annette Keenan (NSW); Jenny Zimmer (Vic); Geoffrey Edwards (Vic).

Education – student: Chair: Sergio Redegalli; Panel: Eileen Gordon, Meza Rijdsdijk, Scott Cowcher

Education – professional: Chair: Paddy Robinson (NSW); Gerry King (SA); David Williams (NSW); Neil Roberts (ACT); Tom Arthur (NSW)

Education – professional development: Chair: Brian Hirst; Shane Simpson, Jane Burns; Julia Higgleton

Reality of Survival: 1. Ede Horton (chair, Vic); Gary Burgess; Graham Stone; Dennis O'Connor

2. Peter Goss (chair, Qld); Alisdair Gordon (WA); Phillip Mooney NSW); Peter Crisp (NSW).

Reality of Growing: Nick Mount (chair, SA); Jochem Poensgen (G); Clifford Rainey (UK); Relton Leaver (Vic); Durk Valkema & Anna Carlgren (Holland);

Regionalism and internationalism: Michael Keighery (chair); Lloyd Herman; David Wright (Vic); Michael Esson; Cedar Prest.

Summation: Models for the future: Brian Hirst (chair); Sergio Redegalli, Paddy Robinson, Peter Goss, Ede Horton, Nick Mount, Michael Keighery.

Later, the (unscanned) *Ausglass 85 post-conference publication*, supplemented the program with transcripts of talks by 14 of the speakers.

Nola Anderson: 'Ausglass '85 Conference program'

Michael Keighery: 'Opening address'

Peter Emmett: 'On the Meaning of materials: Fragile egos and cluttering commodities'

Annette Keenan: 'The Ancient Glassmaking Tradition. Significant or not?'

Jenny Zimmer: 'The role of exhibitions within the Historical development of the new glass movement in Australia'

Ian Firth: 'Contemporary trends in Australian glass: a Western Australian perspective'
 David Williams: 'Education and the nurturing of a professional development: a point of view on approaches to education'
 Gerry King: 'Knee deep in blood: glass education'
 Neil Roberts: 'Education: a personal view'
 Peter Crisp: 'Survival is the making and breaking of a professional artist'
 Phillip Mooney: 'Reality of survival'
 Relton Leaver: 'Access glass workshops at the Meat Market Craft Centre'
 Shane Simpson: 'The use of contracts in Glasswork'
 Julia Hickleton: 'The role of the individual in advocating the status and working conditions for artists'
 Workshop notes: Glass casting (Clifford Rainey); Designing for architectural glass (Jochem Poensgen);
 Furnace technology (Durk Valkema, Anna Carlgren); Photo images on glass (Michael Keighery)

1991: 'Glass- contemporary making/current thinking', 7th conference, Sydney

Ausglass Magazine, Post conference edition, Autumn 1991, lists on-line the published transcripts:

'An Historical Context': Sylvia Kleinert
 'The Contemporary Crafts Industry: Its Diversity': John Odgers
 'Contemporary Glass - Are We Going the Right Way?': Robert Bell
 'Dynamic Learning - A Quality Approach to Quality Training': Richard Hames
 'The Getting of Wisdom: the gaining of skills and a philosophy to practice': Session 1 - Cedar Prest;
 Session 2 - Bridget Hancock; Session 3 - Richard Morrell; Session 4 - Anne Dybka;
 'Fostering the Environment for Professional Practice': Noel Frankham
 'Technique and Skill: its use, development and importance in contemporary glass': Klaus Moje
 'Challenges in Architectural Glass': Maureen Cahill
 'Ethics and Survival': Warren Langley
 'When is a Chihuly a Billy Morris?': Tony Hanning
 'Production Line: A Means to an End': Helen Aitken-Kuhnen
 'The Artist and the Environment ': Graham Stone
 'Working to a Brief, Working to a Philosophy': Lance Feeney
 'A Conflict of Interest': Elizabeth McClure
 'The Gift - Contemporary Making': Brian Hirst
 'Meeting Angels: Reconciling Craft Practice and Theory': Anne Brennan
 'Function?' Grace Cochrane
 'Internationalism in Glass - Too Much Common Ground': Susanne Frantz

1993: 'Origins and Originality', 8th Conference, Canberra

The (unscanned) post-conference publication '*Conference and International Summer School 93*', compiled by Elizabeth McClure, was posted to attendees and available for purchase; and advertised in the **Winter 1993** *Ausglass Magazine* as 'All speakers from the conference in Canberra have contributed papers on a variety of topics; theoretical, philosophical and technical.'

Prof David Williams: 'Foreword'; Dr David McNeill: 'Introduction'; Robert Bell: 'Design Visions'
 Geoffrey Edwards: Opening Address, 'Jacob and the hands of Esau'
 Panel, 'Whose compass, which direction'; Glenn Cooke (chair), Tony Hanning, Bronwyn Hughes, Meza Rijdsdijk
 Dr Noris Ioannou: 'Private visions, new models'
 Gillian Mann: 'Iconography'
 Marc Grunseit: 'What is Australian stained glass?'
 Finn Lynggard: 'Origins and Originality'
 Panel discussion 'Origins and Originality': Cedar Prest, Gerry King, Maureen Cahill
 Sue Rowley: 'Throwing stones at Glasshouses'
 Artist introductions: Richard Royal, Elizabeth Tapper, Franz Xavier Holler, Maud Cotter

Geoffrey Edwards: 'Dale Chihuly in Australia'
David Wright: 'Architectural glass'
Giselle Courtney: 'Adventures in Asia'
Stephen Paul Day: 'Marginal glass'
William Carlson: 'Aesthetic interests and processes'
Artist introductions: David Reekie, Yamano Hiroshi, Ogita Katsuya, Richard Whiteley
Daniel Schwoerer, Lani McGregor: 'The development of Bullseye Glass Company'
John Croucher: 'Necessity as the mother of invention'
Grace Cochrane: 'Monuments, Marbles and Marmite jars'
Elizabeth McClure: President's thanks
Workshop reports:
Scott Chaseling: glass blowing, hot forming; Mies Grybraitis: Glass cutting; Robyn Campbell, Glass kiln forming; Jane Morrissey, Glass painting; Itzell Tazzyman, Glass printmaking

1995: 'Heart of Glass', 9th conference, Adelaide

Following the conference, the (unscanned) 'Heart of Glass', Ausglass '95 Post-conference edition of Ausglass magazine, provided the program, transcripts of lectures, and summaries of events.

Lectures: transcripts

Pauline Mount: President's welcome
Sylvia Kleinert: Sylvia Kleinert
Noris Ioannou: 'Inner being: the way of glass' (and launch of his publication)
Kira Kim: 'Studio glass movement in Korea'
Ruth King: 'Philosophy of work and education'
Tony Hanning: 'Heart of Glass: Angina'
Yumiiko Noda: 'Nijima Glass Art Centre' (extracts)
Judith Bohm-Parr: 'Pink elephants, prawns and pate de verre'
Judy LeLievre: 'The heartbeat' (synopsis)
Rick Bzowy: 'Transparence, Translucence, Transcendence'
Jane Bruce: 'At the heart of the adventure'
Alasdair Gordon: 'Wheel engraving'
Deb Cocks: 'Day to Day'
Beverley Sherry: 'The social meaning of stained glass'
David Hopper: 'Glass gray matters/past and future'
Jenny Zimmer: 'Hearts and minds: concepts of the picturesque, the sublime and the beautiful ... in glass critique'

1999: 'The Artists Voice: Ways of Seeing, Ways of Speaking', 11th Conference, Wagga Wagga

The (unscanned) post-conference document, *11th Biennial Ausglass Conference Papers*, compiled by Meredith Hinchliffe, supplemented the earlier published program with full transcripts of all lectures:

Introduction: immediate past President: Jane Bruce

Keynote lecture: Pamille Berg 'Ways of seeing, Ways of Speaking...'

Individual artist: James Carpenter 'Structure in Transparency'

Developing a voice: David Traub 'Contrasts in formal education'; Nick Mount 'On the path to being lucky'; Kevin Murray 'Why America?'

New Voices: John Perrault 'New glass sculpture theory and the end of craft'

Who's listening: David Thomas (for Max Bourke), Beverley Kenna 'Keep the home fires burning', Marion Marshall

The debate: Curators and critics place the artists in history: Tony Hanning (moderator): Team 1: Elizabeth Kelly, Nicole Chesney, Geoffrey Edwards; Team 2: John Perrault, Louise Dauth, Michael Keighery

Individual artist: Yoshihiko Takahashi

Common ground: Brian Hirst 'The vessel'; Bruce Anderson 'Space, place and landscape'; Barbara McConchie 'Vessel bound'; Maureen Williams 'My idea of fun'
Update '99: Richard Whiteley 'Ausglass newsletter'; Stephen Procter 'Australian glass and the World Wide Web'; Lani McGregor 'The latest news on Bullseye glass'
Australian voices: Richard Whiteley 'What makes Australian glass Australian and where is it going?'; Grace Cochrane 'Being Australian: Adding value'
Conference summing up: Geoffrey Edwards
Awards report: Jane Bruce
Annealing workshop: Dan M Watson 'Practical measurement-based annealing'

2005: 'Matters of substance'; USA Glass Art Society's 35th Annual conference, Adelaide

Following the conference, *'The Glass Art Society, 2005 Journal, Adelaide Australia'* published (unscanned) transcripts of lectures, including approx. 30 Australians as well as international contributors.

Index of conference: (full titles and texts in Journal)

GAS President's letter: Anna Boothe 'GAS and Ausglass partnered ... the third time this 35-year-old institution has sited a conference outside of its North American locus...

Welcome: Conference chairs, Pauline Mount, Alison Dunn, Matthew Larwood

Speakers:

Matters of substance: Keynote: Geoffrey Edwards.

Claire Belfrage; Giselle Courtney & Rodney Monk; Irene Frolic; Jiff Harcuba; Kathy Elliott; Gerry King; Warren Langley; Klaus Moje; Tom Moore; Michael Scheiner; Matteo Gonet; Jiyong Lee; Rakel Steinarsdottir;

Panel: Scott Chaseling, moderator (Ede Horton, Jackie Pancari)

World views: Richard Morell; Anjali Srinivasan; Norman Faulkner; Yoriko Mixuta; Sunny Wang; Ki-Ra Kim

History and Theory: James Minson; Grace Cochrane; John Croucher; Kevin Petrie; Jennifer Scanlan; Dan Klein; Noris Ioannou; Kevin D Murray

Panel: Gerry King, moderator (Geoffrey Edwards, Tony Hanning, Dan Klein)

Science and Technology: Charles C Sorrell (Dominick Labino lecture); John Chiles; Daniel Schwoerer

Institution overviews: Itzell Tazyman & Lyn Allen; Susi Muddiman

Demonstrations: Scott Chaseling; Jeff Mack & Katrina Hude; Crystal Stubbs; Richard Clements; Tobin Copeland-Turner; Mark Gordon Elliott (Mark Elliott and flame-work collaborator Christian Arnold with the Mystic Beats, a Northern NSW band including 2 glass artist/musicians); Norikazu Kogure; Robert Mickelson; Emiko Sawamoto; Mike Shelbo; Pamela Stadius; Catherine Newell; Kyung Nam Jang; Etsuko Nishi; Catherine Aldrete-Morris; Jessica Loughlin; Lienors Torre; Richard Whiteley.

2013: 'Collective vision', 17th Conference, WaggaWagga.

The *June 2013 Ausglass* newsletter noted: 'We're in the process of compiling the speakers notes, photos and all other relevant and useful information from the conference into one big document which we will be sending out to the members shortly.' This was published (unscanned) as: *'The Collective Vision: Conference Papers'*, and included full texts of all conference papers and notes about events and awards:

Speakers:

Tina Oldnow: Keynote speech 'Collecting modern and contemporary glass at Corning'

Dr Robert Bell: 'Collecting for the National Gallery of Australia; emergence of an Australian dialect..'

Sandy Benjamin: 'Learning to be a collector...'

Peter Campbell: Emotional power vs industrial strength: identity crisis architectural glass had to have
Dominic Fondé: 'Micrographia: I spy with my little eye'

Dr Gerry King: '...until the fat lady sings...The birth, life and death of contemporary glass'

Peter Kolliner: 'Collect Glass Art'

Kristin McFarlane: 'The internal space: typography, image and glass'
 Dr Denis O'Connor: 'Remembering early days of studio glass in Australia... genesis of a collection. Why Wagga Wagga'
 Bandhu Scott Dunham: 'Kinetic glass sculpture and contemporary lampworking'
 Gervase Pearce: 'The future of glass art in Australia – a collector's perspective'
 Greg Piper: 'Valuing your image'
 Robert Reason: 'Collecting art glass: Art Gallery of South Australia'
 Phil Stokes & Suzana Zaper: 'Collecting memories, Collecting experiences through glass'
 Angela Thwaites: 'From there to here'
 Blanche Tilden: 'Second life: the role of the collector in my practice'
 Emma Varga: 'Collecting glass – an artist's personal perspective'
 Dr Sunny Wang: 'A Happiness journeying of Be/coming through glass'
Panel discussion:
 'Champagne forum: Collecting, making and in between': Grace Cochrane (moderator): Gabriella Bisetto, Kathy Elliott, Marc Grunseit, Brian Hirst, Andrew Lavery
Demonstrations:
 Flame Working: Bandhu Scott Dunham, USA
 Mould Making: Angela Thwaites, England
 Micrographia (engraving): Dominic Fonde, Singapore
 Incorporating imagery and text: Kristin McFarlane & Brenda Page, Australia
And further reports on: Exhibitions, National Art Glass Collection, Prizes awarded 2013.

10.0: Related publications:

Many Australian authors, curators and educators, including Geoffrey Edwards, Robert Bell, Jenny Zimmer, Margot Osborne and Nola Anderson, and international writers such as Tina Oldnow, Susanne Frantz, Vicki Halper, Dan Klein and Jennifer Hawkins Opie, have included Australian studio glass in catalogues, journals and other publications. Awards such as the Ranamok Glass Award in NSW, the Kirra Glass Awards in Victoria, the Tom Malone Prize in Western Australia, the National Emerging Art Glass Prize in Wagga Wagga, and the Fuse Glass Prize in Adelaide have also contributed to recording aspects of studio glass development, and catalogues of solo or group exhibitions and retrospectives by local, state and national galleries have often included personal accounts of being part of the organisation.

Throughout the archival record of Ausglass newsletters and post-conference publications, many long-term members, such as Stephen Skillitzi in 'Australian Glass pioneers' at the 2009 conference, (on-line at glasscentralcanberra.com), have documented their experiences of working within the studio glass movement, and of the role of Ausglass. Over time a number of speakers in Ausglass conferences have not only contextualised Ausglass in their conference talks, but have also authored or contributed to publications that refer to the history of Ausglass and the context in which it has operated. These include:

Jenny Zimmer, *Stained Glass in Australia*, Oxford University Press, 1984
 Beverley Sherry, *Australia's Historic Stained Glass*, Murray Child, 1991.
 Grace Cochrane, *The Crafts Movement in Australia: a History*, University of NSW Press, 1992
 Noris Ioannou, *Australian Studio Glass: the Movement, its Makers and their Art*, Craftsman House, 1995
 Gerry King, 'Ozglass, Ausglas, Ausglass', in Finn Lynggaard (ed), *The story of studio glass*, Rhodos, Copenhagen, 1998
 Geoffrey Edwards, *Art of Glass: Glass in the Collection of the National Gallery of Victoria*, NGV and Macmillan, 1998
 Margot Osborne, *Australian Glass Today*, Wakefield Press, Adelaide, 2006

11.0: Awards and prizes:

As part of its acknowledgement to longstanding supportive members, and encouragement to emerging artists, Ausglass has supported a number of awards and prizes, that have been announced at conferences or at annual general meetings. The following statements and lists are extracted from Ausglass website.

Honorary Life Membership:

'The recipient is selected by the Ausglass Board on the recommendation of its Honorary Life Membership Sub-Committee. The Committee makes its recommendations based on nominations received from members through a formal nomination process every two (2) years. The awarding of an Honorary Life Membership is announced at the biennial conference.'

2021 Not awarded in 2021 due to the postponement of the Melbourne conference.

2019 Richard Clements
2017 Warren Langley
2015 Nick and Pauline Mount
2013 Rish and Alasdair Gordon
2011 Dr Gerry King
2009 Kirstie Rea
2007 Klaus Moje
2005 Anne Dybka
2003 Judith Le Lievre
2001 Maureen Cahill

Lifetime Achievement Award

2016 Peter Kolliner of Kirra Galleries

The Ausglass Medal

2015 Stephen Skillitzi
2013 Damien Connellan

Vicki Torr Memorial Fund, and Vicki Torr Memorial Prize

'The Fund was established in 1993 as a memorial to Australian glass artist, Vicki Torr (1949-1992). Its purpose is to reflect the philosophies of Vicki's life and work, with the aim of encouraging excellence in Australian studio glass through the awarding of the biennial Vicki Torr Memorial Prize, from 1999.'

2021 ... Not awarded in 2021 due to the postponement of the Melbourne conference.

2019 Lee Howes
2017 Clare Peters
2015 George Agius
2013 Melinda Willis
2011 Lee Howes
2009 Ruth Oliphant and Lee Mathers
2007 Lee Mathers
2005 Cobi Cockburn and Daniela Turrin
2003 Simon Butler
2001 Scott Chaseling
1999 Kirstie Rea

The Vicki Torr Emerging Artist Prize

In 2006 the Ausglass Directors instituted the Vicki Torr Online Gallery Prize for emerging glass artists who exhibited in the Ausglass Online Gallery. In 2019, the Online Gallery was closed, and 'The Prize was changed to the Vicki Torr Emerging Artist Prize for those with professional experience of up to five years, including students. The winning entry is now peer-selected with the Prize awarded on the

basis of the highest number of votes cast by Ausglass members. Application entries and competition voting from Members are now received on-line.'

2021 Nancy Yu

2020 Rita Kellaway

2019 Jessica Murtagh

2018 Nadina Geary

2017 Jenny Bush

2016 Clare Peters

2015 Liz Newhan & Janine Koefoed

2014 Gillian Tomasich

2013 Zoë Woods

2012 Mikyoung Jung

2010 Yusuke Takemura

2009 Susan Moore

2008 Denise Pepper

2007 Annette Blair

2006 Nicole Ayliffe

Sponsored awards

At different times, identified on the website, special prizes have also been offered in association with work in conference exhibitions, usually with particular sponsorship. For some years from 1999 for example, the Thomas Foundation supported the Ausglass/Thomas Foundation Student Award and the Ausglass/Thomas Foundation Emerging Artist Award, and later, the Thomas Foundation Pilchuck Awards to assist an outstanding Student and a Professional Artist Ausglass Member to attend a session at the Pilchuck Glass School in the USA. In 2008 Sabbia Gallery in Sydney initiated the Sabbia Exhibition Award, where the winner, an emerging artist selected from a conference exhibition, has the opportunity to participate later in a solo exhibition in their gallery in Sydney. As well, The Klaus Moje Projekt '... is the initiative of institutions and individuals that played a large part in Klaus' life... The institutions - Canberra Glassworks, Australian National University School of Art and Design, and Ausglass (Australian Association of Glass Artists) and the wider community of Australian glass artists continue to work together in the design and development of The Projekt ... The outcome of this process ... is a suite of opportunities through which artists working in glass across the world will expand their creative horizons.'

12.0: What now? The future?

The celebration of the history and influence of Ausglass with an anniversary conference in Melbourne in 2021 was frustratingly inhibited by necessary restrictions due to the COVID19 virus and subsequent lockdowns, and it is currently hoped that it will occur in early 2023.

Meanwhile, it was announced internationally in 2021 that 2022 was to be recognised as the International Year of Glass, and the Ausglass website acknowledged:

'Congratulations to all those across the globe who have laboured and succeeded in the long-held vision of the International Commission on Glass (ICG) for the United Nations General Assembly to declare the International Year of Glass 2022! (IYoG2022). This is a monumental achievement! Work is now underway to orchestrate an international program of activities and events that will underline the technological, scientific, economic, environmental, historical and artistic roles of glass in the modern age; emphasizing the possibilities this medium offers for many of the world's current challenges. Australia has been in the thick of planning through people such as Dr Bronwyn Hughes OAM, who chairs the ICG regional steering committee and an artistic glass working group that looks at planning for the Oceania region (includes Australia, New Zealand, Singapore, Malaysia, Indonesia, Vietnam,

Thailand and Philippines). Ausglass is pleased to be a part of this working group and will contribute to the 2022 program of glass-related activities that celebrate IYoG2022.'

By 2022 the Ausglass website noted about its deferred 21st conference, that: 'With the theme "Future Past", the next Ausglass conference (3-5 February 2023) will explore the futures and histories of glass and glass making, and the dialogue between them. Skill, sustainability, education and technology have never been so relevant and interdependent on each other. Artists whose focus is on concept, those who use new and innovative ways of making and those who have worked tirelessly on mastering their chosen technique have equal importance in the future of studio glass. It is time to take stock; to examine the arc between history and tradition, modern-day technology and innovation and the future challenges of sustainability and responsibility in glass making.

The conference program is yet to be announced, but its content is based on ideas such as:

History and Tradition: First Nations, art history, critical discourse, and Ausglass luminaries.

Technology and innovation: Cross and multi-disciplinary practice, post-Neo craft movement, the rediscovery of light and neon, and digital applications.

Sustainability and responsibility: Engagement and the politics of making, active citizenship, inclusivity and accessibility, and well-being and the value of culture and creative practice.

The program will also include opportunities – exhibitions, workshops, studio visits and demonstrations - to highlight the best of Australian art glass.'

This proposed program sounds like a well-considered and appropriate framework to acknowledge the past and anticipate the future! Onward Ausglass!

13.0: Personal 'Reflections' on Ausglass: 2022

Among the many, many people closely associated with Ausglass over the 44 productive years since it was founded in 1978, in 2022 some generously and thoughtfully responded to a request to provide comments on what Ausglass has meant, and continues to mean to them, and offer personal reflections on some of the memorable experiences they have had along the way. As well as being active artists, some are founding members and most have also been board and committee members as well.

Gabriella Bisetto: SA

'I attended my first Ausglass conference when I was a student. Established artists were debating (or was it arguing?) robustly on the ethics of how commissions were being allocated in the field of contemporary art, and there were talks for emerging artists on the professional skills required to move through the industry and professional glass artists sharing with the delegates the issues, skills and ideas that they employed in the making of their work. It was an eye-opening experience and solidified for me the professionalism of the field. As an emerging artist in the 1990s all of my knowledge of practicing glass artists in Australia and New Zealand fundamentally came from being part of Ausglass and established friendships that exist to this day.'

Jane Bruce: New York

My first Ausglass experience was when Stephen Procter and I drove a group of students down to Adelaide to attend the 1995 conference. The sharing by professional artists through presentations and discussions was a wonderful, and very important, experience for our students. Subsequently, we always encouraged our students to attend future conference whenever possible. Following education and employment in Scotland and the USA, I had just finished my first year of teaching at the Canberra School of Art, now the ANU School of Art & Design, and I had been invited to give a presentation at the conference. Being a presenter and attending the conference was the perfect opportunity for me to engage with and get to know the Australian glass community. I subsequently had the honour to become President of the organisation from 1997-1999. Ausglass in its many disguises, conferences, post-conference publications, newsletters etc, is the perfect avenue to keep

in touch with what was happening in the Australian glass scene, especially for students and emerging artist as well as professional artists. Long may it continue.

Maureen Cahill: NSW

‘The prime objective of the inaugural glass conference which was held at Sydney College of the Arts (SCA) in 1978 was to bring together as many artists possible to form an association which would be a conduit for those working in glass, especially when many were isolated and geographically distanced from each other. At this time, glass was not familiar to the public as an art form so our aim was to have regular exhibitions in public spaces to promote this medium.eg. Meat Market Craft Centre Melbourne, Wagga Wagga Gallery, Craft NSW and Craft Victoria at that time...’

Ironically, I had met quite a few Australians when I was in Stourbridge England when they visited the college as part of their overseas study tour grants from the Australia Council. For instance, I was in the final year of my three-year degree course when Rob Knottenbelt appeared at the same time of my graduation exhibition. We stayed in touch and upon my return when I went to organise the conference I reached out to him as my Victorian contact. This was not a time of email so word of mouth and phone contacts from various meetings like these made it possible.

Another person who I first met overseas was Klaus Moje. After the first three years of SCA when my first students graduated in 1981, I attended a glass conference in Frauenau, Germany when I was approached by Klaus and he introduced himself to me as we danced around the furnace with Erwin Eisch in his factory. He told me how he was coming to Canberra in that year of 1982 to set up glass so we swapped various notes to help acquaint him with his future home.

In the late ‘70s I was establishing new contacts, eg. Bill Pilkington supplied SCA with sheet glass (from car windscreens) so that it could be used for kilnforming and I would regularly visit Leonora Glass at Broadmeadow, Newcastle to access their skilled glassblowers and equipment. eg. Grinding wheels and centrifuge machinery.

Glass Artists’ Gallery was established as a collective at Paddington in 1982. This was the first specialist gallery and permanent venue to exhibit glass with the original members in 1981 being SCA graduates Giselle Courtney, Keith Rowe, Andrew Neilson and Michael Anderson with Maureen Cahill and Neil Roberts who was then artist in residence at SCA, and Ann Hand; Cherry Phillips joined later. In 1987, the Gallery moved to Glebe with Keith Rowe and Giselle Courtney and was then re-configured as a partnership with Giselle Courtney and Maureen Cahill; later Maureen becoming sole owner.’

Richard Clements: TAS

‘For me Ausglass has been a fabulous organisation; to meet all your peers every two years is so much fun. I recall that after every conference I always came back home feeling that I had learnt something new. Over the years since 1979 I feel that I have made so many friends and Ausglass has created a true bond between all glass practitioners of completely different genres.

The 2009 conference in Hobart was great fun to be involved in and I believe quite successful, but I felt from my perspective that I could have done so much better if I’d had some guidance from the previous conference organisers as it’s a huge learning curve for a one-off. I truly hope it continues into the future and gives up-and-coming young glass practitioners heaps on inspiration.

As background, in 1972 John Schunman, Philip Broadbelt and myself started Argyle Glass in The Rocks, Sydney, so this year makes it a 44-year old reunion. I met Phil on the boat when we emigrated as Ten-pound Poms in 1971. I remember when we had set it up, all three of us lined up in the dungeon as it seemed looking at each other and ‘What the hell are we going to do now’ or words to that effect which were far more colourful! We were the first people in Australia to work in front of the public in a shop setting. We could not believe the response; we literally worked for six months seven days a week doing at least seven hours a day on the bench until we were totally exhausted.

[Following later establishment of shops, galleries and factories, and with new partners] by the end of 1974 I [I felt] things were spinning out of control. I recall Alex saying to Rob Visel if you can make a

\$1000 of wholesale glass we would shout him a trip to Tasmania, he did this and for some reason I decided to go with him. We stayed at the new Casino; it was the 5th of January 1975. I know that as it was the night the Tasman bridge came down. I liked Tasmania a lot and really was looking for a quieter life, I returned to Tasmania two weeks later by myself and found the property I still live in today... And that as they say is history!!!'

Anne Clifton: WA/TAS

'This is all from my involvement from 2003+. I think the most influential President for me (in terms of change) was BJane Cowie for her consolidation efforts. To this day her rough Handbook of policies is still being used as Form. This mammoth effort on her part was putting together all bits and pieces of the minutes and policies into one unified package. During my Presidency (2011-2013) we tried to format and formalise it and got halfway through and then just ran out of puff. BJane also got GAS involved which brought much needed positive funds to Ausglass. This helped Maureen Williams and Damian Conellan (a most influential Treasurer) rewrite (with the help of the Board - jeez they were long meetings) the Constitution to allow Ausglass a greater use of the Vicki Torr Fund.

By the time I was President, the Board was so overcome that my job was pretty much to energise things again. Every Board member was committed and so full of ideas. We did lots of little projects to see if any of them would fly and be picked up. Like every Board we had background excitement like the website being held to ransom and a leaving executive refusing to handover and the misplacement of \$10k (which was eventually found under a couch). We held such a cracking pace that I seem to remember the change of Board members so frequent; that at one stage I was President, Acting Vice President, Acting Treasurer, Acting Secretary and Newsletter Editor all at once...all while living in a tent...well the show must go on. Simon James getting the Public Liability insurance organised was a miracle, getting the go ahead for the Executive Administrator was a godsend and made handovers a breeze. Also it allowed Ausglass to focus on what *the membership wanted*. A conference, insurance and a website - that was it. Had I known that earlier we wouldn't have bothered spending all the time on residencies and mini festivals and Facebook and saving Monash pfft!! It was fun but I'm only getting over it now.'

Mark Elliott: NSW

'On the level of experience, I served as a state rep briefly in NSW around 2010, having been co-opted along with another person to help the main state rep. I learned a couple of valuable lessons such as not agreeing to take on such a position unless you have the time to do the job properly. The more important lesson for me was a more general one: it is important to be kind as much as possible to participants in a community organisation. It is not good for the health of an organisation to bully people especially those in voluntary positions which means most people. It leads to burn out and a culture of criticism rather than support. I think most volunteers are fellow artists or enthusiasts trying to be useful if not always successfully. Criticism needs to be done carefully and thoughtfully and the harshest words reserved for when they are really justified such as in clear cases of dishonesty or dictatorial behaviour.

I do not at all suggest that Ausglass suffers from a culture of criticism but over the years I have met several people who served on the board including at the top, who privately confided in me that they felt burned by the experience ... Some of this is inevitable in the cut and thrust of debate and when people are trying to get things done in any community organisation. Having said all that, I'm sure that most Ausglass board members and organisers would report having had a marvellous and empowering, if at times exhausting experience, during their tenure.'

Marc Grunseit: NSW

'I first found out about AUSGLASS through Maureen Cahill and went to a meeting sometime before the Third Conference in 1983, which I attended. At the time I was in the early stages of establishing myself as a leadlighter, having decided that hot glass was not a practical proposition as a lifestyle,

following a stint working with Keith Rowe. I knew nothing of the revolution taking place in Europe and the USA. AUSGLASS was the vehicle through which I discovered the world of international architectural stained glass, firstly through attending a public lecture given by Ludwig Schaffrath and then by participating in Jochem Poensgen's class at the conference. Subsequent to that, Jochem invited me to attend a Stained Glass Masterclass in Germany and my life was changed forever. I have always felt that AUSGLASS precipitated that change and I became involved as a State Rep and later on the National level as a way of paying back the debt I felt I owed.

Part of the reason I became involved with the protracted business of reforming the constitution was due to a darker side of the organisation which is one shared by most such bodies. There are always people whose primary motivation for involvement is self-promotion and I rather naively wanted to make the organisation less vulnerable. I believe this was eventually achieved but not without blood being spilled (metaphorically of course), some of it mine ...it was part of the teething problems of the fledgling AUSGLASS.

I also put a lot of effort into trying to get the AUSGLASS Community to take Flat Glass seriously but it was an uphill battle. PIG was founded by glass blowers and the earliest kiln formers, and hot glass always did and still does predominate. I was incredibly lucky to encounter Schaffrath and Poensgen so early, because getting other international flat glass guest speakers and lecturers was hard work and they were often treated with little respect by conference audiences. I think the enthusiasm of Jeff Hamilton and Pel Fesq (both leadlighters and early stalwarts of the organisation) in the early days was critical to the fateful conjunction which helped me on my way.

I am now a dinosaur (as Stephen Skillitzi describes us) and very much on the fringes of the organisation. I keep connected because I believe it can change the lives of others as it did mine and deserves support. I think that AUSGLASS made more difference to me than I did to it.'

Jeff Hamilton: NSW

'Memories: these tend to blur and fold into one another, but here are a few thoughts:

1. For the 1985 Conference in Sydney, I was invited (co-opted) to take on the role of Ausglass Exhibition Curator/Convenor, primarily because of my experience in running my studio in Lane Cove as a Glass Gallery for almost a decade. I ended up working right through the night and all of the day prior to a 6pm opening to get the show hung, labelled and ready for viewing. Receiving the works from interstate members as they arrived in Sydney was a chaotic process to say the least. It was also this Conference (it had to be) that hosted a special Architectural Glass Design exhibition... This was a competitive exhibition (where I had to absent myself as a participant) with the prize being a commission to produce the winning design and install it into the Royal Children's Hospital cancer ward at Camperdown. Cedar Prest was the winner with a design based on Ninja turtles. I recall missing Suzanne Franz's lecture because I was trying to find Paddy Robinson, the nominated judge, so she could make her decision and we could make the award at the appropriate time!
2. At that same conference, the post-Conference dance was absolutely memorable. It was held in an old warehouse with gutters running the length of the concrete floor on either side. Neil Roberts, who had run a neon-light workshop, was responsible for filling these gutters with large shards of glass (pointing upwards) and rock – something that would not pass OH&S today! Needless to say, yours truly was high and proceeded to dance (yes!) between these shards, using the rocks as stepping stones... in synch with the music and in a very engaged, meditative but rhythmic manner. And avoided coming to harm. Quite exhilarating. I do recall the experience was a lot about letting off steam after the exhausting work of the Members' Exhibition.
3. There were many memorable moments to the Adelaide Ausglass/GAS Conference in 2005, (not least amongst them, driving an entire solo exhibition from Sydney via the Hay plain, setting it up at Marion and 5x weeks later packing it all up to drive back home! This time via the coast and then Wagga). The 'Illuminate' exhibition was particularly interesting, but one of the most striking elements of all was an enormous 'Chihuly chandelier' (again at the Closing Party) made by the glass students and constructed entirely of hundreds of white paper cones. It was stunning. And at the very

end of the party as I was walking out, more or less on my own, a paper cone detached itself and floated gently down to land at my feet.

Opportunities? Ausglass provided many. Every Members' Exhibition was an opportunity to really make an effort and put your best foot forward with new work. Which I always did do, though not necessarily always on theme...Interestingly, as Ausglass developed and morphed from a stained-glass dominated organisation to a studio-glass, object-based organisation, the tide turned against stained glass and leadlighting. They were seen in quite a disparaging light, at least by some. I ignored all that and continued with my enthusiastic support of the organisation anyway. Eventually I think I might have been the only active stained glass member, or almost.

One memorable moment occurred when I delivered my very dada-ist sculptural glasswork, *Vicious Box*, to the Wagga Wagga Gallery. I was rather late, and the exhibition had already been set up. Fortunately I met one of the gallery volunteers who was happy to help me position my work on an irregularly-cut plinth of white melamine-coated MDF, in the centre of the gallery. Some time later, a board member approached me and breathed heavily, almost nose to nose: "Get that thing out of here!" But the work had been juried in and sometime later, magically, a label appeared. Two opposing commentaries on the work included: "Well, formally, it's a mess! Although there is something interesting about the wingnuts joining the cardboard box to the piano stool..." and "your piece made the exhibition! everything else was so pretty and untouchable; your work was real art!" ' And later on at the same Conference, that artwork featured during the Closing Party! By that stage I had befriended Emma Varga. We ended up dancing together and she challenged me to dance the anger and sharpness of my glass sculpture while she danced her curvy, graceful glasswork! It was very funny.'

Ivana Jirasek: NSW

'I first connected with Ausglass in 1989, at their Sydney conference. I was freshly back from London, having worked at Coleridge, a specialist contemporary glass gallery and was keen to stay on the glass trajectory and maintain that part of my Czech heritage. Ausglass was the perfect platform to forge friendships, build knowledge and become engaged. The artists' camaraderie and vitality was very, very special and the Ausglass parties were legendary. The artists were intrepid and ambitious, many as fresh university graduates, or as established practitioners with traditional training. It was a spirited mix across generations and styles. I enjoyed supporting the community as a budding writer and curator for many years, and witnessed its international rise with great enthusiasm. I can certainly credit Ausglass with introducing me to many extraordinary people with a shared love of glass and for providing opportunities over 15 years – whether as volunteer coordinator of exhibitions or workshops, or later as a Board member – that informed and shaped my professional life profoundly.

I have many special Ausglass memories and remain interested in the community's evolution. The artists are resilient, sophisticated and ambitious, and after many decades, it's uplifting to see glass practice and presentation expand into greater public and institutional acceptance. I'll always have great regard for creatives who work with a material that is as demanding, hazardous and rewarding as glass.'

Vic(toria) Keighery: NSW

I was engaged by Ausglass to co-ordinate their 1991 National Conference 'Contemporary Making: Current Thinking', staged at St Andrew's College, Sydney University. I worked closely with the Committee to pull together the program of speakers, presentations and workshops and thoroughly enjoyed the experience. They were one of the most functional committees I'd worked with – I guess when you mess around with hot glass, you don't take any chances with decision making! You have the program there, so I'll just talk about the 'event' itself; there were three very entertaining aspects to the conference that I, and it seems everyone, loved.

The first was the opening night party, held at Victoria Park Swimming Pool in the grounds of Sydney Uni. We had games in the pool, like Lilo races, along with a special guest, 'Mother Inferior' of the Sisters of Perpetual Indulgence, who enthralled the audience by walking on water in the kiddies pool. Brian Hirst had wrapped glass bricks together with glad wrap, settling them just under the surface of the water in the pool, and Mother commenced walking across the pool beatifically, only to slip and fall into the water two thirds of the way across. His habit ballooning around him and white lacy petticoat showing, he floundered in the water like a porpoise caught in the shallows. The audience were laughing hysterically and didn't stop for ages. What a night!

The second entertaining aspect were the two 'Chairs' of the Conference; Neil Roberts and Michael Keighery. They arrived on the first morning, marching down the centre isle to the theme of 'Thunderbirds are Go'. They brandished big plastic Nerf guns and kiddy lunchbox cases, which they proceeded to empty of their contents on the conference table; jelly beans, Nerf gun ammunition, bananas and other assorted items. Once again, while at the onset the audience wasn't sure how to take this, we were eventually laughing so much that it was hard to settle down to the more serious matters of the conference program. While they were both very good and efficient chairs for the conference, they stayed in character all the way through it.

The third entertaining aspect was the firework display performed by the Torch Bros in the courtyard on the Saturday night; there was so much smoke from the fireworks that were placed in close proximity to the gathered throngs, and then suddenly, slowly but surely, there arose up through the smoke a giant effigy of Dale Chihuly, the US 'Saint of Glass' from Pilchuck. He was suitably dressed in the ancient clothing of a roman saint to get the message through. This was a real crowd pleaser and I'll never forget that image of him rising through the smoke – another miracle at the hands of the Torch Bros.

I can't say that I remember many of the talks, or that I think the conference shifted the practice of art making in glass, but it sure rewrote the history, for me at least, of what you could do at conferences and get away with. I do believe that it was down to the creative vision of the Committee, Neil and Michael! Of course we'd never get away with any of it now! Can you imagine the Public Liability Insurance premium!

Gerry King: SA

'Memories of Ausglass from the mists of time: The first gathering, later known as the first conference was an adventure. When those assembled decided to form an association and called for nominations for President there was an astonishing response, around 12 as I recall. The position has never since been so strongly contested. It was enlightening to meet like-souls from across the country. That was productive in subsequent years when seeking information or suggesting to international travellers other artists that they may wish to visit.

The purpose and character of the association was undefined and variously understood for some years. It has predominately been an information generating and sharing network. Some wanted it to actively promote glass art with exhibitions, publications, media campaigns, etc. Members from the stained glass fraternity sought to develop a guild structure that might enhance the business dealing capacity of glass artists when negotiating with clients. When this didn't eventuate they tended to leave Ausglass. There were varying opinions as to whether the association was primarily intended to advance opportunities for the professional practitioners or to encourage new participants. Some members were satisfied with the social opportunities provided by conferences and/or state-based meetings and sought nothing more.

The term 'glass art' was loosely interpreted and adopted though few members were primarily engaged in art making, many produced vessels that were either functionally or atheistically based. Early discontent surfaced when some felt that professional opportunity was not equally publicised to all members. With that in mind, as President I established the first constitution. The SA Executive met frequently for that purpose. Graham McLeod took the lead role using a copy of the Philatelist's

Association constitution as a model. The first SA Conference introduced international guest speakers, a range of workshops and a member's exhibition to the conference model. It is some disappointment to me that the only international venture has been the exhibition 'Ausglass' funded by the Australia Council, and hosted by the Glasmuseum in Ebeltoft, Denmark during 1995. It was later shown in Germany at the Glasmuseum in Rheinbach, Städtisches Museum in Stadt Göttingen and Gallery L in Hamburg with the assistance of the Australian Embassy, Germany.'

Warren Langley: NSW

'I saw Ausglass as a loose social group in the beginning, not as any sort of formal organisation. Initially a community of like-minded souls with a passion for a material. Indeed I never contemplated things like constitutions and annual reports...how naive of me. The important thing was the sense "of belonging". I think in the beginning there was a feeling of being part of an extraordinary global glass moment. I suspect that is not quite so strong now. In the beginning it was all about glass coming out of the factories, where it had been for centuries and into the hands of the small studio maker. It felt very exciting to be part of that.'

Andrew Lavery: NSW

Significance of Ausglass in the early days – and memories from that time. 'I didn't attend an Ausglass conference until 1996, when Lino Tagliapietra and Laura Donefer taught workshops at Sydney College of the Arts, which was a newly fitted campus within a Victorian asylum. Both artists brought approaches to glass crucial to the overall development of Australian studio glass. Italian techniques were relatively new to Australian glassblowing at the time, so as a young glassblower, Lino's liquid approach the medium opened a new horizon for me and many others. On the other hand, Laura Donefer's multidisciplinary approach to glass and other media – blowing and weaving glass as a form of witchcraft – was equally important to burgeoning conceptual approaches to studio glass at the turn of the century.'

Comments of experiences/influences/decisions along the way: 'For me and the students I have taught, the international perspective and networking the Ausglass conferences have offered have proved crucial to our development.'

Comments about now and the future: 'As a volunteer organisation, Ausglass has proven to be extraordinarily resilient in the face of the economic and cultural headwinds of the past decade. It now caters for hobbyists and professionals alike, striking a balance between the needs of both parties. The shared camaraderie and networking of Ausglass' biannual conferences, regardless of their headlining artists, must be protected at all costs. At these gatherings, one recognises the indomitable spirit of Australian studio glass.'

Elizabeth McClure: ACT/NZ

'Beginning my life in Glass as I did in Scotland, my first encounter with a 'Glass Collective' was with the Scottish Glass Society and then 'BAG' – British Artists in Glass. It was a wee while before Ausglass or NZSAG came on my radar. Suffice to say though that this was in the age Before Internet !!! I'm not sure just how we did it, but it was a MAJOR way of finding people and in those days (circa 1979), I must say it was a 'family' of Glass practitioners around the World. Being part of an Art School Glass Course at that time (Edinburgh College of Art), meant that there was already an established Network of sorts, so we received Newsletters from various organisations around the World. I can only say for myself, that it sparked a curiosity and a desire to venture far and wide to explore and widen my horizons... It was an incredibly exciting and fruitful time with great openness of spirit and knowledge sharing.

Being a part of the world wide glass community has been invaluable for me. It meant that to some extent it determined the destinations of my travels and gave me those connections and 'Glass Family' connections wherever I went. It gave me so much and as such it was (and still is) without

hesitation that I became involved in Glass Societies and organisations wherever I have lived, giving back as a volunteer to those groups. And that is an important point – these Networks are run by volunteers. Willing, interested, and interesting people who give freely of their time and experience for others to continue the expansion of the family and the knowledge.

My personal experience as, first of all a member of Ausglass and then as elected President, was during a key period in my glass career. Amazingly, Australia at the ‘other’ end of the world felt so connected (perhaps because there was already a large contingent of Northern Hemisphere Glass practitioners established in Australia.) Attending a workshop at SCA with Dana Zamecnikova (Sydney 1991) and then the Ausglass conference, I had no idea I would leave that gathering as President of Ausglass !!!

In the years following, where we planned and convened the next Conference and the first International ‘Summer School’ in Glass at the Canberra School of Art, was remarkable. It was the first time an Ausglass Conference had been convened in the ACT and the first time that an ambitious program of 5 Workshops running concurrently with two International Tutors for each Workshop had been held. Local and nationwide students were afforded the opportunity to be assistants on each programme. The energy around the campus was electrifying. An International Juried exhibition took place to coincide and an Ausglass selected members Exhibition, as well as a student exhibition and other satellite exhibitions and performances. It was an eye-opening time.

It was such a formative time for me personally of course, but I am sure that I can safely vouch for that being the case for so many others too. I could go on – suffice to say that I have benefitted enormously and on so many levels from my involvement with these glass communities.

In recent times I have stepped back somewhat with my personal involvement in committees / planning etc, but remain a curious member of this ever increasing network of Individuals. I can no longer rhyme off on first name terms the names of individuals in various countries, so many who were leaders and pioneers at the beginning of the Glass movement have gone and a new generation comes behind with great promise, but I know few of them by name or in person these days. Strangely with the potential to be ever more connected, it feels less so on a personal level at least. Current world concerns of fuel crises and pandemics has absolutely created are-think in how we can connect. It may well be that we are less able to attend conferences in person, but I truly believe that there is still a hunger and a need to meet – up close and personal with those like-minded folks in a space that will condense energy and focus and where all involved will be inspired. Long live Ausglass and all others who sail alongside.’

Richard Morrell: VIC

‘As a “new chum” arriving in late 1979, the newly-formed Ausglass provided an essential conduit to other practitioners working in the medium, without which my practice would have been very isolated. The sense of “community” created by Ausglass was invaluable.

In the early years just keeping the organisation together was a big task, as a three-time board member I remember the difficulties well. What held it all together was a common belief in the validity of the exercise, and the life-long friendships and associates forged through the organisation. The bi-annual conferences afforded the opportunity to meet and learn from other practitioners, often from overseas, which kept us up to date with contemporary international practice.

Without the existence of Ausglass, there can be little doubt that contemporary glass practice in Australia would not have developed as rapidly or as successfully as it did.’

Nick Mount: SA

‘Ausglass was a product of its time and place. People with some sort of vigour, driven by innocence, ignorance and Government funding (through the Crafts Board) that got together to revel in their confidence in the future.

I was there for the first meeting and happy to be there along with a great bunch of romantics, explorers, hippies, dags and visionaries. I was there to meet the people enjoy the parties, hear the stories and learn what I could learn about the glass crafts in all of their variations. Pauline stayed home to look after our new born son Hugo and since then, we have both been very happy to take part in Ausglass in whatever capacity we could. From time to time we have taken formal roles in the organisation but always tried hard to maintain the original spirit of inclusion, generosity, hospitality and learning without getting involved in any structural and political manoeuvring. The conferences have been wonderful, especially the social occasions. The opportunities to catch up with friends and to meet visitors from all over the world. We feel fortunate to have been there during a time of vigour, confidence, excitement and potential, fostered a great deal by the Australia Council through the Crafts Board, the Universities and other Institutions and the amazing Hand-workers that have given so much of themselves.'

Kate Nixon: NSW

'Comments about now and the future: While there is no denying the magic and allure of glass as a material, what really attracted me to glass was the community. This sense of community is never more perfectly expressed than at an Ausglass Conference. Our strength has always been within the collective and when glassies get together the whole is undoubtedly greater than the sum of its parts. I was always impressed by the generosity of the Ausglass Board and the army of volunteers that stepped up to make the conferences such memorable events. Though relatively small, Ausglass sits proudly within a global community of makers who share a common ingenuity, generosity, camaraderie and (arguably necessary) sense of humour. The 2019 Co-Lab conference held in Whanganui, NZ, in collaboration with NZSAG, stands out as a perfect expression of these qualities. Looking out as the sun set over the Tasman Sea at the closing party, I think we all felt the warm glow of how lucky we all were to be part of it and to do what we do. Like many organisations within the creative and cultural sectors, Ausglass (and the community it represents) faces unprecedented challenges including climate change and environmental catastrophe, the precarity of work and funding within the arts, a crisis within higher education, and, not least, the ongoing COVID-19 pandemic. As we face these challenges together, I hope that Ausglass will continue to be a beacon to help light the way. As president from 2017 – 2020, I was grateful for the honour of serving the community that had nurtured and supported me.'

Kirstie Rea: NSW/ACT

'Significance of Ausglass in the early days – and memories from that time: It really felt there was a community out there – wider than my local one and that it was a friendly, inclusive community and one that I could belong to.

Comments of experiences/influences/decisions along the way: What I was getting out of Ausglass conferences influenced my decision to attend (American) GAS conferences connecting with the international field of incredible makers, making new contacts and seeing what these folk are creating. Ausglass conferences also encourage participants to explore the host city and selected venues and studios.

Comments about now and the future: I really hope that Ausglass can continue to evolve in a direction that reflects current trends but that recognises its history and foundations. Remembering that Ausglass grew from a group of keen, dedicated volunteers and has mostly continued that way. I think it is incredible that such great conferences have been held nearly all from the input and organisation of volunteers.'

Keith Rowe: NSW

'Ausglass was my introduction to the glass world. Attending Gerry King's studio in 1980 opened my eyes to the family of Ausglass. They were a tight knit community assisting each other, always able to

give advice, and find solutions. The members were seasoned artists, educators, crafts makers, hobbyists and students. It seemed as though everyone was teaching each other. The evenings were filled with food, slide presentations and a wealth of personal experiences.

This was the core of Ausglass when I joined. There was a desire to show the general public about the beauty and magic of glass making. It was educational. The conferences were such a grand set of experiences. The workshops gave us an enormous amount of material to utilise for decades.

For me the workshops and conferences enabled me to begin a life as a glass maker, allowed me to meet and work with people from around Australia and around the world. Thanks to all of these things I have been able to operate a glass works and run a business.

All of us have memories, these bond us as a family community and continue to do so. Educating younger glass makers, Ausglass has been doing this since its beginnings. Because of Ausglass you knew of pretty much all of the makers around the country. When I would attend exhibitions and trade fairs there would always be another Ausglass member to talk to. There was the ability to travel across the country and meet with like-minded people. There was a sharing that made one feel part of a large family. Meeting new people and creating links for a life time. I think my best memories are the parties and the workshops. The glass community would have been a lonely world without it.'

Stephen Skillitzi: SA

'Significance of Ausglass in the early days – and memories from that time: Ausglass, and the Studio Glass Culture generally, has been integral to my creative Glass-centred professional life. That is demonstrated by the fact that I am the only member who has attended every conference so far. Two others, Richard Clements and Brian Hirst, have only missed one or two conferences. As for the other super-conscientious members, John Lennon quipped: "Life is what happens when we are making other plans".

Admittedly the stressful time-consuming organisational aspect of running Ausglass has been deftly handled by a host of others, to my great relief and benefit. The highlight of that first conference, apart from the wind-up party at president Warren's house, was the day bus trip north to Newcastle's iconic Leonora Glass Factory, just a few years before it closed operation... The original utopian intention of the foundational Dec. 1978 meeting was to be inclusive of ALL glass disciplines even though the attention-grabbing furnace hot-glass crowd would numerically and visually dominate. Nowadays the stained-glass colleagues are more likely to gravitate into their specialist more architecturally-friendly 'ghetto'. As a 'dinosaurial curmudgeon', I regret that admittedly-convivial hot-versus-cold separation.

And other valuable experiences? In the smorgasbord of life's memories, when eaten, the separation of foods [into strictly Ausglass-relevant versus general sub-cultural interactions], become almost gastronomically indigestible. Ironically that merging is a subliminal necessity.

Opportunities? For the second conference in 1981, I demonstrated copper-electroforming onto glass. In 2015 I had a busload visiting my Adelaide home studio for a 'show-n-tell'. At the Hobart conference in 2009 I delivered my paper re 'Aussie Glass Pioneers' alongside Minson, Langley and Blakebrough. For some other conferences I've done spontaneous or formal performances integrated with the conference program, eg. at Wagga Wagga, in 1999 and 2013. A significant feature of most conferences was the Members Show. That usually preceded a fund-raising auction, both silent ones for lesser items, and live events for higher credited items. Auctioneers of differing competencies held sway over a somewhat rowdy or disengaged throng of members and bargain-hunting interlopers...

As a 'dinosaurial curmudgeon', Skillitzi regrets that admittedly-convivial hot-versus-cold separation. Also regretted by this non-conformist, Skillitzi, is the less-convivial creeping curtailment, by non-practitioner administrators/curators/'bean-counters', of the 1960s/70s pioneering meme: 'Let it all hang out!'. Perhaps reflecting anachronistic Hippiedom: 'Structure and Creativity are odd bedfellows'!

Comments about now and the future: Me at 74 y.o. I'm aware of both my mortality AND the fragility of global stability. My craft/art output which reflects my ideology has always bucked against the consensus. My deeply-researched yet unorthodox perspective on current medical issues illustrates that. Of the several dozen of my mentors since the 1960s only a few remain. As a wiser man than me once said in the first century: "we see through the glass darkly, but then face to face".'

Denis O'Connor: NSW

'Significance of Ausglass in the early days – and memories from that time: As acknowledged, all fields of working with glass existed in Australia (in one form or another) during the emergence of Ausglass. Without going over content that is already understood, it was to be the pioneer studio furnace glass blowers who benefited most from the collective 'sharing' that an association like Ausglass was going to provide. My memory and observation of the creation of Ausglass....and its significance in the early days....was precisely this: (as noted in my book, *An unlikely address: a regional gallery and the genesis of a collection*, 2018, p 58): "It is important to emphasise here during the mid to late 1970s in Australia, that 'hot glass' workers or 'furnace glass blowers' were few and far between. Each worked in relative physical isolation – constructing the equipment and facilities needed to get a studio started. Developing skill and technique and exploring the aesthetic of hand-blown glass were connecting threads. This solitary pioneerism was about to change. To move forward the studio glass phenomena was quickly in need of mustering all involved." "Each of us had to design and build studio equipment, experiment with melting glass batches suitable for producing hand blown work and source materials from related industries within this country and overseas. We were the quintessential crafts persons. Of more consequence, each pioneering practitioner entered the studio glass arena from a different background, bringing individual experiences, skills, priorities and creative approaches." (P.16)

'Comments of experiences/influences/decisions along the way: The first conference in 1978 was inspirational. The contacts made through informal chatter was the heart and soul of the get together. Not much happened in the form of demonstrations or workshops, however a group travelled to Leonora Glass factory Newcastle, where Peter Docherty and Nick Mount entertained with some impromptu glass blowing. I had only left Leonora at the beginning of '77 so assisted in gaining access to a furnace, equipment and so on. The second conference held in Melbourne 1981 was at Caulfield where I had established the hot glass workshop in 1977...and a couple of furnaces. Unfortunately, I missed this conference as I was returning from overseas study leave. My further attendance at conferences were few (the creative act for me has always been a private affair), but I have kept a keen eye, as you know, on what has been and is being made in glass today. Two conferences I did attend and contributed to were: Sydney 1985, presenting a paper on The Reality of Survival...a panel discussion focusing on the personal challenges of setting up a hot glass studio in Regional NSW, and Wagga Wagga in 2013, with the presentation of a paper and lecture on the genesis of the collection at Wagga.'

Richard Whiteley: ACT/USA

'I was a few months into my apprenticeship in stained glass when the 1981 Ausglass conference was held at the Caulfield Institute of Technology. An artist who was visiting our workshop on the outskirts of Melbourne told me about the conference and I was immediately keen to connect. I caught the train into the city to attend and the community of artists was welcoming and inclusive. What I remember as the main narrative thread of the conference was artists speaking about how they had wrestled their studios together. The innovation around jerry-rigging discarded and used equipment to establish the basic studio facilities in kiln forming and hot glass was inspiring. There was pretty much zero off the shelf equipment for glass artists at the time, at least that anyone could afford. I was also inspired by how each artist was exploring their ideas as their skills were developing. There was an extraordinary diversity of experimentation coming out of nowhere, no infrastructure or much collective knowledge to draw from but the work was vibrant. Coffee breaks consisted of

focused huddles of artists discussing how someone had solved some issue or another, the energy shared was palpable and infectious.

The exchange and openness I experienced for the first time as a 17-year-old has been a constant feature of all Ausglass conferences I've attended. The open book of sharing knowledge, formed from necessity, has remained a feature of this cohort, and has the passion and inclusivity. These are some of the enduring and unique features of Ausglass and the wider international collection of glass artists. Years later, when I was teaching, I saw the power of Ausglass to connect emergent artists to community. Graduates coming into studio glass had access to an established network and industry, simply by attending conferences or participating in Ausglass events. Fifty years on, Ausglass continues to provide connection, context and community leadership to artists working in glass.'

Maureen Williams: VIC

'The 1987 conference was held at Monash University; I remember Ede Horton chaired all the organising committee meetings which I attended. In reality I think we spent most of our time, in particular socialising, at the Meat Market. The 1989 conference (organised in Adelaide but held in Melbourne where I was on the organising committee for venue and workshop sites) was mainly held at Melbourne University.

With regard to the organisation, I always felt that Ausglass invokes the spirit of the community, like the glue that sticks us together. The conferences provide an exchange between people who we otherwise would not see in the intervening time and Ausglass provides the conduit for these exchanges. I have always looked at our organisation as infrastructure, part of the road on which we travel. Some of us are privileged with close ties and strong communities which are geographically close but others are not and need this organisation for communication, information and a sense of belonging to this community. That's my personal assessment of the nature and goal for the organisation.'