



Futures Past: in Australian studio glass

...and the continuing role of Ausglass, 1978/9-2023...

Grace Cochrane, AM 2023

(First presented as *Overview Down Under*, Adelaide 2005, San Francisco 2006)

44 years: 21st conference
Welcome!!
You are here again... Why?

A conference includes...

- Meeting
- Connecting
- Recalling influences
- Making
- Watching
- Learning
- Exhibiting
- Initiating
- Following up opportunities



GAS conference Adelaide 2005
Photos: Grace Cochrane

Ausglass: founded 1978/9

As a lead-up to the 2023 conference...
What does Ausglass mean now?
... and for the future?

A race-through: 45 years in 45 minutes!

Why did it start?

What was the context?

How did it get going?

Who were involved?

What did they do?

How did it work?

What did it mean at the time?

What changes have taken place?



Ausglass...45 years!

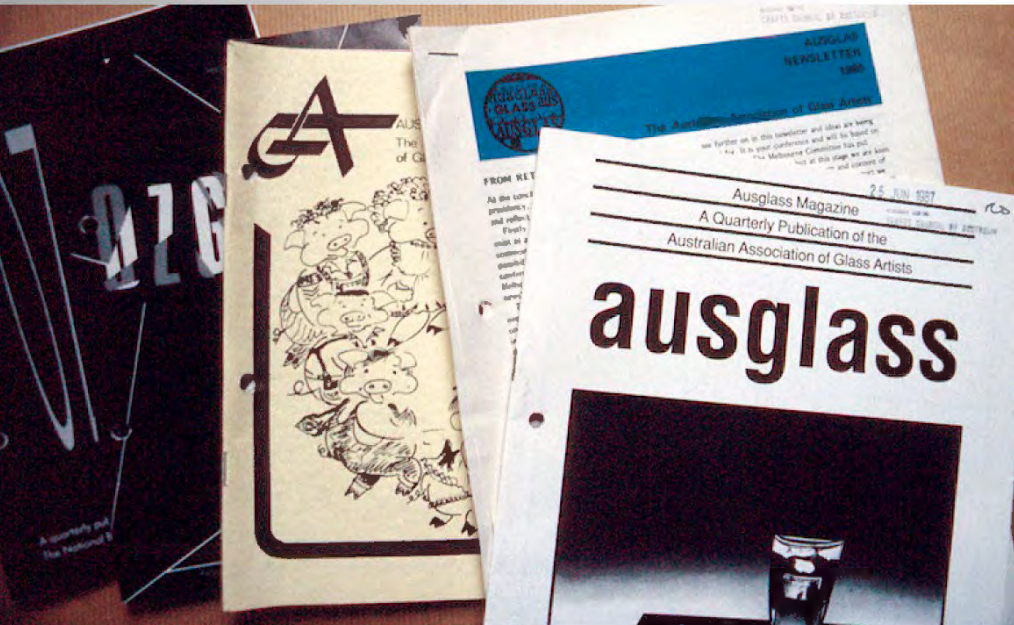
1978: A first National Glass Conference was held at Sydney College of the Arts, by Maureen Cahill, Warren Langley, Rob Knottenbelt: with 50 people

1979: First Ausglass Exhibition: *With Care* held at the Jam Factory Gallery in Adelaide.

1979: These led to founding the national organisation:

PIG (People In Glass), Later **Ausglas**, then **Ausglass...** and 40+ years of activity...
Continuing awards, exhibitions, biennial conferences ...

2023: 21st Ausglass conference



Ausglass AGM: Wagga Wagga 2022



Those present: of current/retiring/new members of Board

Photos: Grace Cochran



KATE BAKER



AARON MICALLEF



SHERLY GRIMWOOD



PETER NOLAN



IVANA JIRASEK



CAROLINE FIELD



JACQUELINE KNIGHT



MICHELLE PENALURICK



SUSAN WISCOMBE

**Current Board 2023: ...
continuation of MANY amazing
contributions over 40+ years**

Ausglass:

In 2021/22 I was commissioned to write a
History for 40th anniversary...
Deferred to 2023 conference, Feb. Melbourne

Ausglass: and its 'Futures Past'

A history of Ausglass by Grace Cochrane, AM. Former senior curator at the Powerhouse Museum, Sydney, and author of *The Crafts Movement in Australia: a history* (UNSW Press 1992) and many other publications. Continues to write, curate exhibitions and speak at conferences.

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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



A further significant development was the opening of the Glass Centre by the Australian government. The result of lobbying by Klaus Moje, the ANU glass workshop co-ordinators, 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

Result?

Ausglass and its Futures Past: 40 pages...with attachments

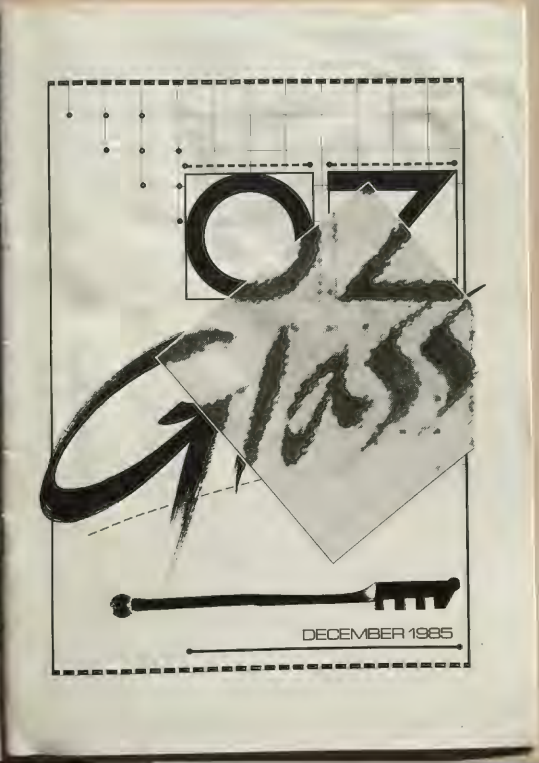
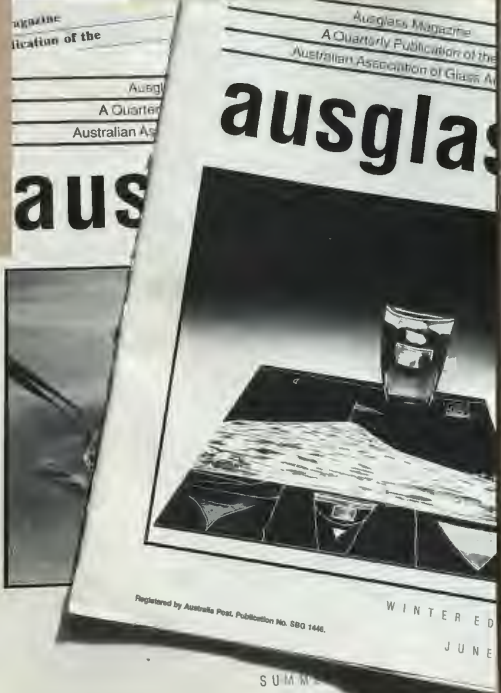
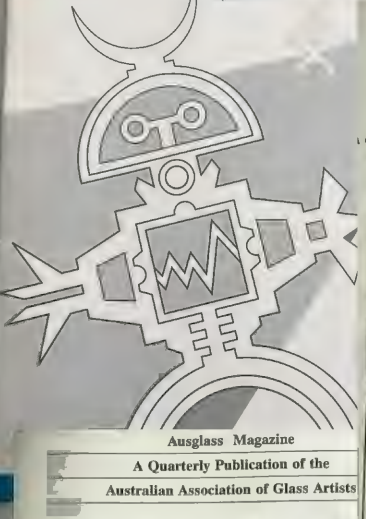
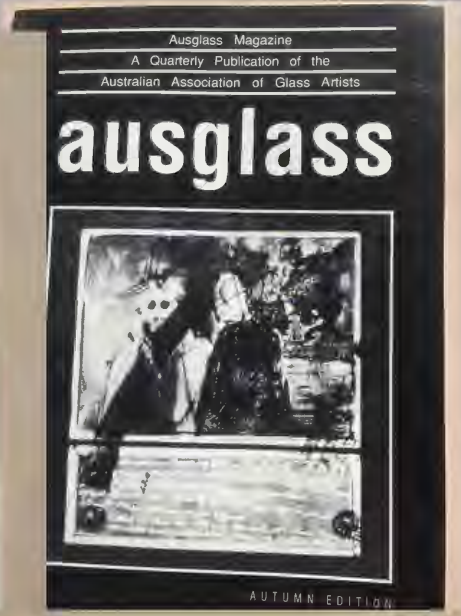
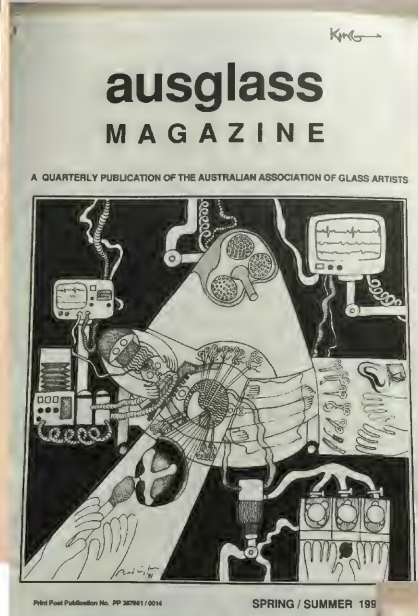
Contents:

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- 13.0 Personal 'Reflections' on Ausglass, 2022

Attachments:

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

Research...



AUSGLASS

AUSGLASS: a not-for-profit membership organisation, encouraging diversity, dialogue and excellence in Australian contemporary glass.

[HOME](#) [NEWS](#) [ABOUT](#) [MEMBERSHIP](#) [CONFERENCES](#) [OPPORTUNITIES](#) [RESOURCES](#) [CONTACT](#) [SEARCH](#)

[BIENNIAL CELEBRATIONS](#)
[MELBOURNE 2023](#)
[FUTURES PAST PROGRAM](#)
[FUTURES PAST WORKSHOPS](#)
[FUTURES PAST REGISTRATION](#)



Annette Blair



Nadina Geary



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. ***Thank you to all those who have been involved over the years.***

(NB Ross McKenzie has been instrumental in tracking down and scanning the documents here that preceded the convenience of storing material in our digital era.)

Website includes a record of:
Members
Newsletters
Annual reports
Conferences
Awards
... and more

#1 - 1979	#2 1980	#4 - 1981
#5 1981	#6 - 1981	#7 - 1982
#8 - 1982	#9 - 1982	Jan, 1983
(late) 1983	(first) 1984	(second) 1984
1985	April, 1986	September, 1986
Winter 1987	Spring 1987	Summer 1987
Autumn 1988	Winter 1988	Summer 1988
Autumn 1989	Winter 1989	Spring 1989
Autumn 1990	Winter 1990	Summer 1990
Autumn 1991	Spring/Summer 1991	Winter 1992
Summer 1992	Autumn 1993	Winter 1993
Spring/Summer 1993	Autumn/Winter 1994	Summer 1994
Spring 1995	Summer 1995	'Suppl. ed' - 1996

Also attached to the history ...records and lists:

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

Ausglass: Communication and Constitution

A record of communication changes from printed newsletters and changing titles, to internet and social media. The evolution of the formal structure of Ausglass, leading to the current constitution in 2022.

See also:

- Ausglass: Boards, Committees and Conferences
- Ausglass: Conference Content, People and Events
- Ausglass: Lists - people, events, awards
- Ausglass: Newsletters and Annual Reports

Red text opens link to Ausglass web reference.

Date	Conferences	Committee location	Communication	Organisator (Extracted from List of Presidents)
	Conference and AGM originally final project of preceding president and committee.	President initially elected at biennial Jan/Feb conference, for next 2 years; usually moving to a different state. Initially a local committee for national purpose; with state reps. From 2002 changed process, with committee members across states.	Newsletters 1979 – spring/summer 2016 at https://ausglass.org/newsletters and for 1979-2001 at: https://eprints.utas.edu.au/7081/ ‘The Australian Association of Glass Artists (Ausglass) is celebrating its 30th anniversary in 2009, coinciding with a National Conference in Hobart. Ausglass has an association with the University of Tasmania through Professor Arthur Sale, 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. Tasmania was also one of the birthplaces of studio glass in Australia. The University is pleased to support Professor Sale and glass art by providing this series of online copies of the printed Ausglass Newsletters, commencing from 1980 until the Newsletter	Mainly elected later variation: 1979 – June 1980 – Feb 1 1981 – Jan 1 1983 – Feb 1 1985 – Jan 1 1987 – Jan 1 1989 – Mar 1991 – (Jan) 1993 – Jan 1995 – (Jan) 1996 – Jan 1997 – Jan 1999 – Jan 2001 – Jan 2003 – Mar 2006 – Jan 2009 – Jan 2011: Keith Rowe-NSW 2011 – April 2013: Anne Clifton-WA/Tas

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 B

2011 C

2009 K

2007 K

2005 A

2003 J

2001 A

Lifetime

2016 P

The A

2015 S

2013 C

Vicki T

The F

purpos

in Aust

2021 ..

2019 L

2017 C

2015 C

2013 A

2011 L

2009 R

2007 L

2005 C

2003 S

2001 S

1999 K

The V

In 2001

List of Presidents:

Mainly elected at conferences, end of 2-year term; some later variations

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 – ...: Elaine Miles-Vic

2022- Kate Baker



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 Ausglass 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 – Feb 1.

Conference convenor: Pel Fesa

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 Pettidemange.

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 Darby Myfanwy Farquarson, Anne Neil

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

Jam Factory Craft & Design Centre and Lion Arts Centre, January 25-29. Pauline Mount, co-ord 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 Staudus; Ivana Jirasek and Pauline Delaney.

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

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

Ausglass conference list: 21 from 1978-2023 (+GAS and NZ)



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

Tasmanian School of Art,

Sale (co-chairs, Merinda

Roberts (Volunteer org);

(exh assist); Tony Flower

McKinnon

2011: 16th Ausglass Conference

Sydney College of the A

Dillon: workshops chair

Events: Lucy Lavery; Au

2013: 17th Ausglass Conference

Wagga Wagga art galler

Conference Documenta

2015: 18th Ausglass Conference

Jam Factory, Adelaide

Committee.

2017: 19th Ausglass Conference

Canberra, 26-29 Janua

National Film and Sou

Nolan: Conference Co

2019: 'The CoLab Conference'

Whanganui, NZ, 15-17 Februa

(with

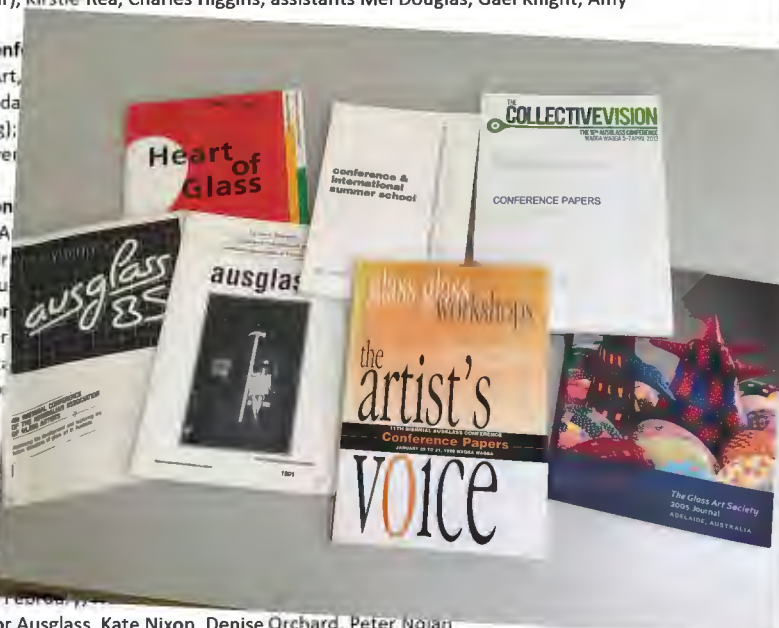
Glass). Coordinators for Ausglass, Kate Nixon, Denise Orchard, Peter Nolan

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



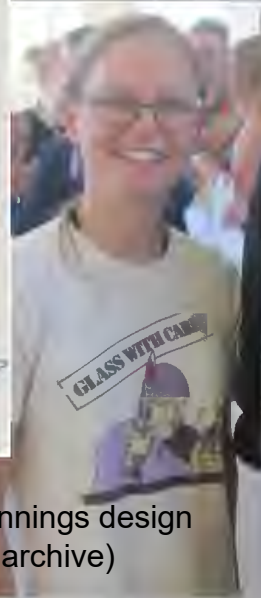
Photos: Grace Cochrane

Example: Boards, Committees, Conferences... 25 pages...

first oz
glass conference
sydney dec '78



GLASS WITH CARE!



Dare Jennings design
(Skillitzi archive)

1978	<p>1978: 1st National Glass Conference NSW: Sydney College of the Arts, December 1978</p> <p>Conference organised by: Maureen Cahill, Warren Langley, Rob Knottenbelt</p>	<p>Lead-up: 'Organised by phone': conversation, Maureen Cahill</p> <p>Follow-up: #1 - 1979 (Ausglas newsletter, ed Warren Langley) '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.'</p>	
1979-1980	<p>With Care, the First Ausglas Exhibition, Jam Factory Gallery, Adelaide, April 1979</p>		<p>1979 NSW: president and committee PIG established; NSW executive (after 1979 exhibition then Ausglas, then Ausglass President: Warren Langley (NSW) (until June 1980): David Wright: President (Vic) (from June 1980) Sydney executive: David Saunders Maureen Cahill Ellis Eyre Cherry Phillips</p>
1981-1982	<p>1981: 2nd Ausglas conference in Melbourne, February (Caulfield Institute of Technology) David Wright, with Harold</p>	<p>Lead-up: #2 1980 (Ausglass newsletter) 'Broadly, the conference will encompass papers, discussion panels, demonstrations, workshop participation and...</p>	<p>1981 New committee: SA: president and committee President: Gary King</p>
1985	<p>1985: 'Ausglass '85' 4th Ausglass conference, NSW Jan 28 – Feb 1, Women's College, Sydney University, and Sydney College of the Arts Conference convenor: Pel Fesq</p>	<p>From 1983: Michael Keighery – President: NSW</p> <p>Lead-up: (second) 1984 (Ausglass) (Mention of conference brochure)</p> <p>'Ausglass 85': Conference handout, with brief summary of program (unscanned)</p> <p>Follow-up: 'Ausglass 85': post-conference publication of program and all talks, unscanned</p>	
1983-1984			

Michael Keighery: Ausglass (second) 1984
'A lot of consideration has gone into the Conference format. To facilitate discussion, the Conference is surveying contemporary glass in Australia and New Zealand. A global perspective will be provided by guests: Jochem Poensgen (Germany) Durk Valkema & Anna Carlgren (Holland), Clifford Rainey (U.K.), Lloyd Herman (U.S.A.) Against this backdrop, sessions are designed to lead discussion into speculation on the future of Australian Glass and how we, as individual artworkers, see ourselves in the future.'

Ausglass 85: a preliminary conference handout (unscanned) lists:
Michael Keighery: opening address
Personal perspectives: Lloyd Herman (Renwick Gallery, USA)
Jochem Poensgen (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, Richard Clements, Ede Horton,
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

**CONFERENCES:
Organisers...
Australian and international speakers,
demonstrators, exhibitors ...
Exhibitions, auctions, parties...
Publications...**



Personal archives of historical value: eg Stephen Skillitzi, Canberra, 2008

This talk: Futures past...???

A summary of connections,
relationships and influences
over time...

People
Places
Education
Opportunities
Events
Institutions
Organisations

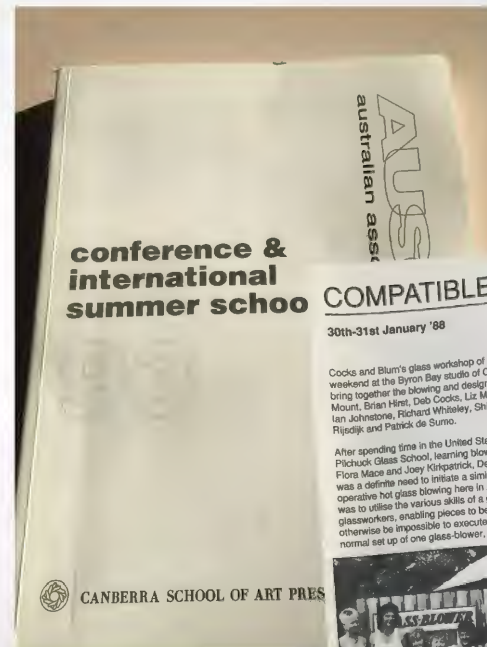
.....



Noris Ioannou (author, SA)

Susanne Franz (Corning, USA)

Photo: GC, 2005



COMPATIBLE GLASS

30th-31st January '68

Cocks and Blum's glass workshop of Sydney organised a weekend at the Byron Bay studio of Colin Heaney, to bring together the blowing and designing talents of Nick Mount, Brian Hirst, Deb Cocks, Liz McClure, Jan Blum, Ian Johnstone, Richard Whiteley, Shirley Gibson, Mezza Rijdsijk and Patrick de Surne.

After spending time in the United States last year at the Pitchcock Glass School, learning blowing techniques from Flora Macao and Joey Kilpatrick, Deb and Jan felt there was a definite need to initiate a similar scheme of co-operative hot glass blowing here in Australia. The idea was to utilise the various skills of a group of glassworkers, enabling pieces to be made that would otherwise be impossible to execute at one time, with the normal set up of one glass-blower, and an assistant.

For instance, there was one large cone piece, designed by Jan Blum which involved six people. Nick Mount headed the team and blew the actual cone. Brian Hirst worked with him on the 2 colour overlay. Ian Johnstone assisted by working the hand and feet additions, with help from Richard Whiteley. Jan picked up the pre-warmed rim additions from the Lehr and Chuck Simpson (from Colin's studio) kept the whole thing hot with a hand-held blow-torch. The atmosphere at times like these is almost like theatre and is very exciting.



Ian and Nick.



Patrick, Jan and Nick.

The workshop was generously funded by the Crafts Council of NSW and all other costs were met by the various participants. It was rewarding for several reasons. People learnt from the interaction of talents, knowledge, skills and experience, and they also had a great time. Everyone agreed that a repeat performance would be in order.



1992

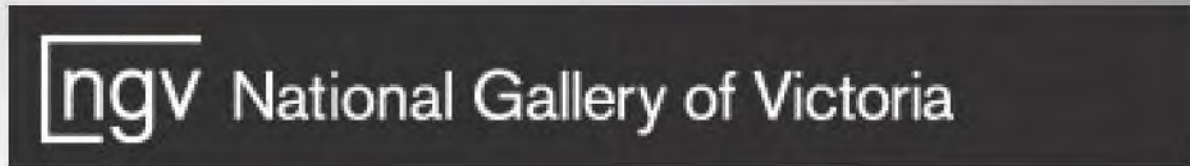


My involvement... Curator, then senior curator, at the Powerhouse Museum 1988-2005; wrote the crafts history book, 1986-1992.

Many supportive
state and
national
museums and
galleries

And dealer galleries
in all states, including:
Sabbia Gallery (NSW)
Beaver Galleries (ACT)
Glass Artists Gallery,
(NSW)

.....



■ national gallery of australia



Close, continuing connection...



1979: Wagga Wagga Art Gallery established;
Director Judy Le Lievre

1981: First National Contemporary Art Glass Exhibition

1992: Named National Art Glass Collection

1999: Launch of purpose-built gallery, at 1999 Ausglass conference

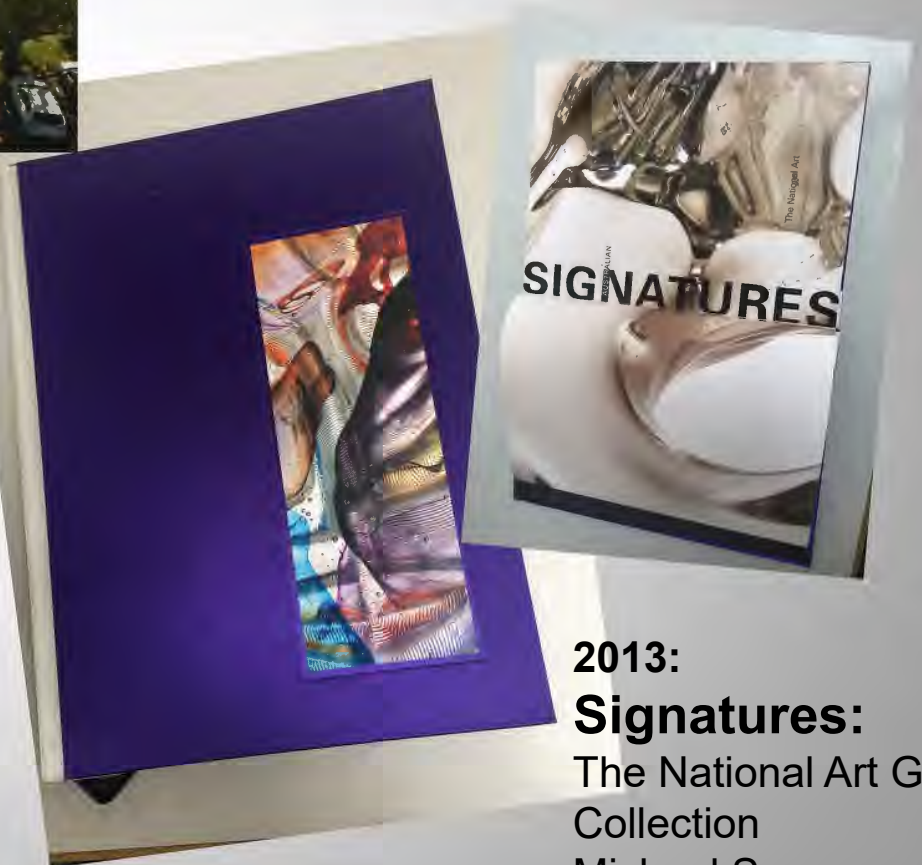


Histories...

1995: National Art Glass Collection:

From the Collection of City Art Gallery,
Wagga Wagga

Judy Le Lievre, Noris Ioannou,
Wagga Wagga City Council



2013:

Signatures:

The National Art Glass
Collection

Michael Scarrone

BACKGROUND...and CONNECTIONS

Contemporary studio glass includes:

- Flat glass: Stained glass/leadlighting
- Frameworked/Lampworked glass
- Hot blown glass
- Kilnformed
- Moulded, slumped glass
- Fused glass
- Canework; mosaic; murrini
- Pate de verre
- Coldworked
- Neon

...and combinations of some of these ...

Earlier glass industries ...

Leadlighting
Blowing
Engraving



Frank Piggott Webb 1910 (NSW)



George Hulme, 1900-1907 (Sydney Tech)

Stained glass and leadlighting: 1920s and 1930s

Jenny Zimmer records in 1984 some key people of the 1920s and 1930s who were precursors of postwar development.

Some from industry...

Some artists who learnt the skills...

Some were influential to later studio makers.

William Frater (1890–1974)

Alan Sumner (b.1911)

Arnold Shore (1897–1971)

Mervyn Napier Waller (1894–1972)

John Radecki

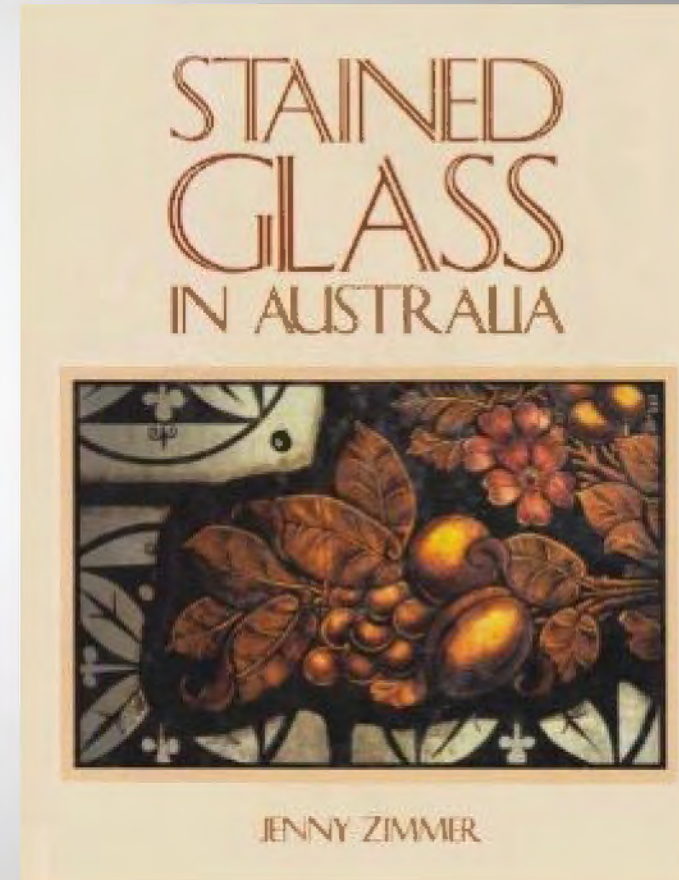
Tarrants

Arthur Handel

David McColl Little

Norman St Clair Carter

Fred Hammill





Post WW2: Victoria

Leonard French, artist, had to develop the skills to carry out his ideas.

Bill Gleeson, a painter, and **Klaus Zimmer**, a printmaker, saw glass panels as extensions of those practices.

Melbourne studios of Alan Sumner (b.1911), William Gleeson, Joseph Stansfield, John Ferguson (b.1923) and Nicholas Papas **‘formed the link between the old workshops and the modern movement’**.

Leonard French: ‘Great Hall Ceiling’

‘Did you know that stained glass ceiling in the Great Hall is the largest suspended piece of stained glass in the world? It was designed by Australian artist Leonard French and opened in 1968.’

(<https://twitter.com/NGVMelbourne/status/1054631264270073856>)

Bronwyn Hughes

Senior Lecturer, Monash University

1981 - 1997

Past editor of Ausglass Newsletter, early 1990s.

Art historian and independent scholar with research interests in stained glass history and conservation...Co-Founder GLAAS Inc.

Part-time tutor in Ceramics and Architectural Ceramics before adding Glass Studies; **prepared the first courses in Kiln-Forming Glass ...**

Publications: among others:

Editor web: TEAGA (formerly The Encyclopedia Project) Australian glass artists and makers for architecture.

Lights Everlasting: Australia's commemorative stained glass from the Boer War to Vietnam, Australian Scholarly Publishing, 2023



**Glass-blowing industries,
eg:**

**Crown Crystal Glass Company
1915-1968 : over 50 years**
(previously Crystal Glass Works
and Crown Glass Works)
in Sydney, New South Wales.
(R: in 1930s)



As well as kitchenware, also
special items eg. Carnival glass.

**Training for some who later
became studio artists.**

Leonora Glassworks, Newcastle: 1947-1982 (55 years)

‘Founded by **three Czech immigrants – Joe and Henry Vecera and Joe Tvrdik –** who came to Australia before World War II as highly qualified glass-workers. **Opened on August 15, 1947.**

In 1960 Leonora was taken over by the multinational firm **Philips (Philips Leonora...)**. **In the 1970s** the factory employed almost 200 people and turned over millions of dollars, exporting products around the world. Competition from cheap-labour countries pressed in on Leonora, however, and Philips walked away just before **Christmas 1982.**’ (Greg Ray, June 2019)

Training for many later studio glass artists.



Leonora Glassworks, November 1968. Photos by Ron Morrison

Julio Santos (1933-2019)

Newcastle, NSW

Apprentice at age 12 in Portugal, then to Belgium and London.

Flew to Australia in January 1968.

'In Bonegilla, Victoria for two weeks and then sent to Wollongong, NSW for six months.

My first job in Australia was as a railway labourer at BHP in Port Kembla.'

1968 Master Blower, Philips Lighting Industries Wallsend, Newcastle NSW.

1974: studio in Tomago

1976-78 Part-time teacher of Glass Blowing, College of Advanced Education, Newcastle.

1979-82 Tutor in Glass Blowing at Caulfield Institute of Technology (now Monash University)

And back to Newcastle. <https://waggaartgallery.com.au/>



Photos: 'Google search Julio Santos'



Minson Scientific Company, Sydney

1930 until 2004, (74 years)

'The Minson Scientific Company made **scientific, medical and pharmaceutical laboratory glassware**, in their factory in Bondi Junction and later Paddington and Botany.

Founded by James Minson and managed by later generations ...

'It was also an inspiration for **son, Peter Minson and some colleagues, who left in the 1970s to set up individual studios for flame-working glass**.

(eg: Graham Harris, Mark Elliott, Richard Clements...)

Archive: <https://collection.maas.museum/object/361238>



Peter Minson: in factory, 1960s

*Minson Scientific Company factory in Cascade Street, Paddington, Sydney around 1958-59.
Photo courtesy of the artist. <https://craftact.org.au/>*

Photographs: courtesy Peter Minson



49 Peter Minson,
Yagoona, N. S. W.

Trained as glassblower with the
Minson Scientific Company.



49 Mark Elliott,
Yagoona, N. S. W.

Training with Peter Minson as
glassblower.

Peter Minson, Mark Elliott,
Worked in Peter's 1970s
workshop:
now both experienced
studio glass lampworkers

Photos: Peter Minson

'This furnace from 1972 was no 3 of my first attempts to build a furnace and make glass. It worked well for a number of years and was used to make the 26,000 glass hooks for a glass curtain in Wentworth Hotel Sydney.

Goran Warff, designer for Kosta Boda, when we first met in 74, was amazed and took photos to show in Sweden. That morning about 6am it was raining and the steam coming of the iron roof made for a great photo. The factory was at the top end of a sandstone quarry where all the underground water flowed down Cascade street to Rushcutters Bay and Harbour.' (2023)

Peter Minson, Binalong, NSW

'I consider myself lucky to be third generation in a family of glass blowers and have followed a path of scientific glassblowing through to functional and artwork, to have worked with some of the best as an equal.



Photo: Grace Cochrane

Filigree with Puti (angels)
Photo: Peter Minson

**Peter Minson:
Exhibition, Wagga Wagga Art Gallery,
2019**



Photos: Grace Cochrane

Influences from overseas:

Italian, Scandinavian...

Imported wares ; New design ; International visitors; Migrants

Exhibitions to Australia:

1975: American Glass Now

1975: Adventures in Swedish Glass

1979: 100 Years of Danish Glass from the Holmegaard Collection

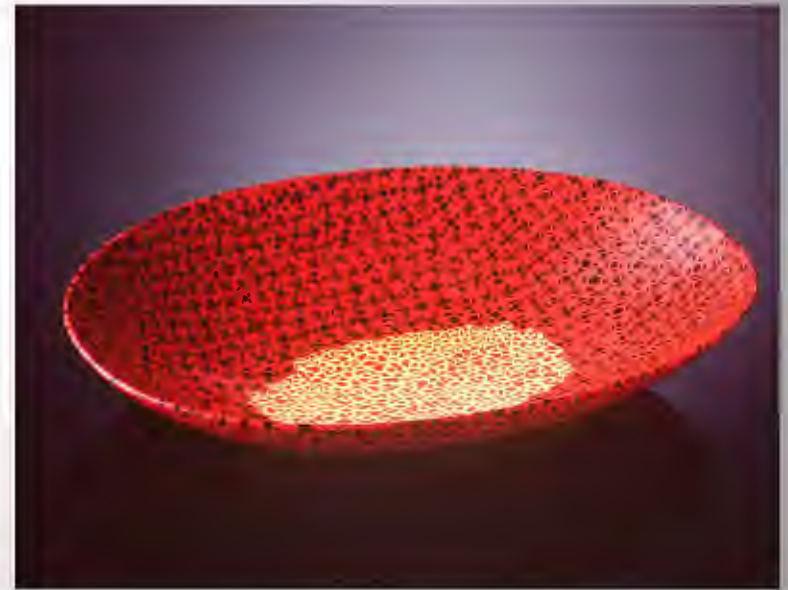
1981: Cinzano Glass Collection; Cinzano's 50th anniversary in Australia.



Dino Martens for
Aureliano Toso,
Murano, c1952.



Ingeborg Lundin
(Sweden)



Carlo Scarpa, Venini,
Italy, c.1940

Studio crafts movement: 1964: Australia as part of a world crafts infrastructure

Australian craftspeople were aware the British Crafts Centre and the American Craft Council.

1964: first World Crafts Council (WCC) Assembly: some Australians attended this conference in New York.

Significant visitors started to come to Australia, leading the way to return exchanges for Australians, to many countries of interest.

1968: An Australian exhibition sent to the Fourth International Craft Exhibition in Stuttgart.



The Australian Crafts Councils: multi-crafts state groups

1964: Following the 1964 WCC Assembly, the Craft Association of Australia (New South Wales branch) was formed.

By the early 1970s Craft Associations, later Crafts Councils, had been set up in all states and territories.

1971: They jointly founded the **Crafts Council of Australia**, later **Craft Australia**, as a national organisation:

Craft Australia magazine, catalogues, reports, slide register, films...

Regular national meetings; Asian Office of WCC

Marea Gazzard: 1970 director, 1972 vice-President for Asia,
1980 President of the World Crafts Council

Dr Kevin Murray is key representative for WCC in Australia, currently Vice-President of World Crafts Council – International; editor of *Garland Magazine*.



Australia Council for the Arts, 1973



Reformed to provide funding through artform Boards, including a **Crafts Board**

Marea Gazzard
First Chair of Crafts Board



Bruce Petty

1970s: 'the heady years', impact of cultural support

1973: Australia Council for the Arts:

Funding through artform Boards, including a **Crafts Board** (largely the result of a lobby from those in the crafts councils)

State funding: most state arts funding bodies were also established around this time.

1973-75: *Crafts Enquiry*: To help identify specific needs and future policies, the Crafts Board carried out a national *Crafts Enquiry*, researched by Felicity Abraham.

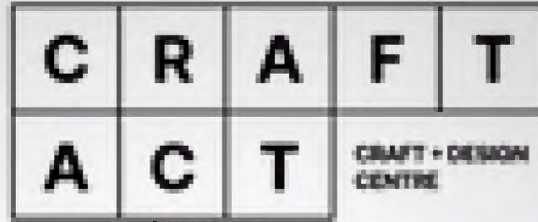
Followed up by a special **1978 report on activity in Glass.**

Crafts Board and State funding stimulated:

- ***opportunities*** for individuals, organisations, institutions
- ***expansion*** of the development of ***local and touring exhibitions***
- ***opportunities*** for Australians to ***travel, work and study*** overseas
- ***invitations*** to ***international visitors*** to give workshops
- ***assistance*** in ***individual studio development***.
- ***Funding for Gallery acquisitions***



By 1973: Funding for State Craft Associations, later Councils...



CRAFTSOUTH
now Guildhouse



Craft Australia



CRAFT QUEENSLAND
now Artisan

now Design Tasmania





1974: Crafts Council of Australia
state representatives meet in Adelaide

Across Australia:
workshops, interstate visitors, exhibitions,
registers, conferences, events, magazines and
newsletters...
International connections, exhibitions,
visitors...



Photos: Grace Cochrane



Education: strong support for crafts programs

Changes in structure

1964: The Federal government's Martin Report recommended three kinds of institutions; all included crafts education:

- **Universities**
- **CAEs:** Colleges (or Institutes) of Advanced Education (**until early 1990s**)
- **Technical colleges (TAFE)**

1974: Tertiary student fees were abolished ; encouraged enrolments!

1977: David Williams was seconded to the Crafts Board from Melbourne State College, as education adviser (and later director), to research and write a report, *Crafts Education and Training, 1978*.



Education...for glass



**Canberra
Glassworks**

1970s: Specialist crafts organisations – expansion

They initiated national events: conferences, workshops, exhibitions, magazines .

Following earlier establishment of national and state organisations for

1940s+ Textiles (embroidery, quilts, weaving...)

1950s/60s: Ceramics

1956: Potters Society of Australia (now TACA)

... more national specialist crafts organisations were set up, usually with state branches.

1978: Jewellers and Metalsmiths Group of Australia (JMGA) with their *first national conference* at the Sturt craft workshops in Mittagong, in NSW, and state branches

1979: PIG (People In Glass), later Ausglas, then Ausglass...

Woodworkers:

1976: Tasmanian Woodcraftsmen's Association;

1977: Woodworkers Group of NSW;

1979: Victorian Woodworkers Association, after *first National Wood Conference*

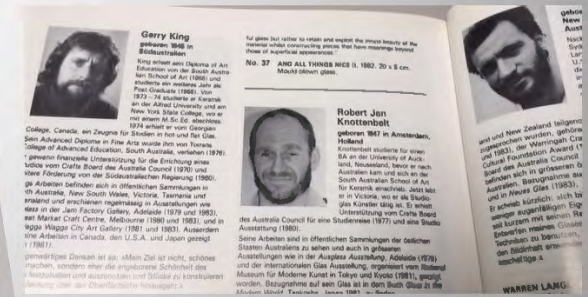
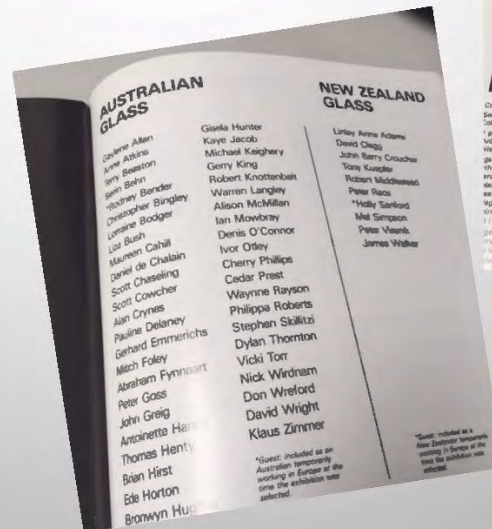
1983: South Australia.

2011: a national organisation, Studio Woodworkers Australia (SWA).

1970s-80s...

- Opportunities to travel, study and exhibit overseas; visitors to Australia
- Increase in educational opportunities
- Visiting glass exhibitions
- More opportunities followed...

1984-86: *Glass from Australia and New Zealand*, the first international touring exhibition, was organised by Jenny and Klaus Zimmer; went to West Germany, Switzerland and France



1974: Blowglass Down Under:

Hot glass roadshow

Bill Boysen (USA), with Aust. assistants

Organised by Crafts Council, supported by the
Crafts Board and Crown Corning...

Influential starting point for many ...

Denis O'Connor and Peter Docherty assisted



**Later in 1974: Dick Marquis helped set up
workshops;
Here, with Les Blakebrough (Tas) and Nick
Mount (Vic)**

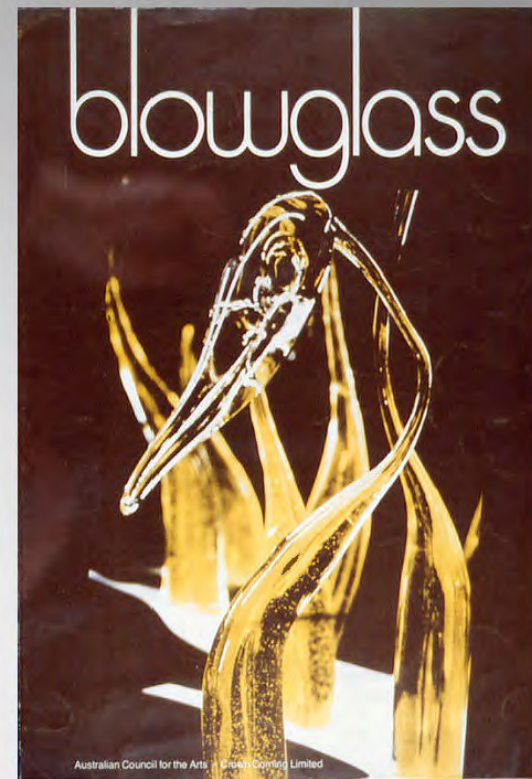
Photos: above, Grace Cochrane; below, Courtesy Nick Mount

CRAFTS COUNCIL OF AUSTRALIA

ITINERARY - PROFESSOR BILL BOYSEN AND HIS MOBILE GLASS STUDIO

<u>PLACE</u>	<u>DATE</u>	<u>VENUE & CONTACT</u>
SYDNEY	May 2/3	University of New South Wales Kay Morrissey Sydney 29.6556
BRISBANE	May 13/15	Valley Shopping Centre-Qld.Festival of the Arts. Pam Wilson Brisbane 71.2776
	May 18/19	Qld.Craft Assoc. Workshop Jeff Shaw Brisbane 79.3864
TOOWOOMBA	May 28/29	Darling Downs Institute Mr. John McLaren Toowoomba 30.1300
ARMIDALE	June 6/7	Armidale University Mr. Bernard James Armidale 72.2911
NEWCASTLE	June 15/16	National Art School Mr.L. Ware Newcastle 24.776
MITTAGONG	June 24/25	Sturt Workshops Ray Norman Mittagong 71.1940
CANBERRA	July 1/2	Australian National University Solvig Baas Becking Canberra 81.3016
WAGGA	July 9/10	Riverina College Mr. D.H. Simpson Wagga 25.1026
BATHURST	July 19/20	All Saints College Mr. Peter Gebhardt Bathurst 31.3911
SYDNEY	July 28/30	Hyde Park - Australian Museum Kay Morrissey Sydney 29.6556

CENTER POINT.



**1973: John Elsegood to Riverina CAE
(now CSU)**

1974: asked for visit of Blowglass...

Set up a hot glass teaching studio

**From 1979: Judy Le Lievre established
Art Glass Collection at City Art Gallery,
Wagga Wagga**

**1979: Blowglass van given to
Sydney College of the Arts
(est 1978)**

2005: second Hot Glass Roadshow (30 years on...)

Sydney, Canberra, Wagga, Adelaide and Melbourne during a 10-week tour. Here, at Powerhouse Museum. Local glass artists in roster for assisting demonstrations. Tour manager, Steve Gibbs (Corning).



THE HOT GLASS ROADSHOW: Powerhouse Museum, 4-13 MARCH 2005
Corning Museum of Glass, USA and Sydney glass artists
SET UP: 4-10 MARCH
DEMONSTRATION EVENT: 11, 12, 13 MARCH
COOL BRACKUP: 14-17 MARCH

NAME	ORGANISATION	ROLE	DATE	PARKING		MUSEUM ENTRY
				YES	NO	
PHM Contacts: Lily Katakouzian Grace Cochrane		Educ. 921/0133 Cur. 921/0388				
Brian Hunt	Glass artist, Sydney	Local coordinator 96606590	4/03/05 (and other days to be advised)	X		4-17/3
Andrew Lowery	Sydney College of the Arts, head of glass workshop	Local coordinator 93511077 0432-805-967	4/03/05 (and other days to be advised)	X		4-17/3
Steve Gibbs Lewis Olson Fred Metz John Cowden	Corning Museum of Glass	Corning coordinator 91841510 (N/A/0) 0418692325 Assistants	4/03/05 (and all other days, & some night access to check furnace)		X	4-17/3 4-17/3 4-17/3
Student assistants	Sydney College of the Arts	General assistants (names to be confirmed)	Dates to be advised: 5-17 March		?	5-17/3 access at gatehouse entry
Local glass artists:		Glassblowing demonstrations				
Robert Wynne Denison glass, North Mandy	Yuri Yamal Glass artist, Sydney		10.00 AM - 1.00 PM	11/03/05	X	Wynne & Yamal 11/03/05
Keith Rowe Keith Rowe Glass, Blackheath	Scott Coleman, NZ Jack Rowe Blackheath		1.00 PM - 4.00 PM		X	Rowe and assistant 11/03/05
Tom Rowney Glass artist, Sydney	Alexandre Chambers Glass artist, Sydney		10.00AM - 1.00 PM	12/03/05	X	Rowney & Chambers 12/03/05
Andrew Lowery Glass artist, Sydney	Elton Brand Professional asst, Denison glass		1.00 PM - 4.00 PM		X	Lowery and Brand 12/03/05
Brian Hunt Glass artist, Annandale, Sydney	Mike Radin Glass artist, Sydney		10.00 AM - 1.00 PM	13/03/05	X	Hunt & Kubo 13/03/05
Ben Edols Edols & Elliott glass, Pittwater TBC	Sydney College of the Arts, student			13/03/05	X	Edols & asst. 13/03/05
		Packup	14-17/3			TBC

Photos: Grace Cochrane

Very influential:

Glass artists in USA eg. **Harvey Littleton**, **Dominick Labino** and others who experimented with the **construction of small furnaces** to melt glass.

Dale Chihuly:

Studied in early 1960s at the University of Wisconsin and the Rhode Island School of Design.

1968: travelled to Europe and became the first American glassblower to work in the Venini factory on the island of Murano, Venice.

1971: co-founded the **Pilchuck Glass School** in Stanwood, Washington.

(NGA website)



R: At Floriade, ACT, 1999

Dale Chihuly, USA

Chihuly in Australia: glass and paper

Touring exhibition, NGV, here in Powerhouse Museum in 1993



Photo: Grace Cochrane



**Further influences from
USA: demos, workshops..
Exhibitions**

Dick Marquis and
Dante Marioni, 1994

Collection: Powerhouse Museum

**Drawing on earlier
traditions**

eg:

Venice and Murano Glass
Company, Italy, c1885

Collection: Powerhouse Museum

Photos approved for first Ausglass
PPoint 2005



JamFactory, Adelaide, 1973



Gallery:
Exhibition: Stephen Bowers, 2013
(former CEO)

Original Jam Factory site, 1970s

Workshops:
Clare Belfrage, JamFactory, 2019
from viewing gallery

Founded in 1973:

2022: 'JamFactory's four studios in Ceramics, Glass, Furniture, and Jewellery and Metal provide a two year skills and business [Associate Program](#) for artists and designers, as well as independent studio spaces for some of Australia's best emerging creative talent.

Our **exhibition and retail spaces** showcase contemporary Australian craft practice and offer a wide range of high quality and collectable craft and design. We also work with like minded organisations, architects and designers o design and manufacture bespoke elements for specialty [commissions and projects.](#)'



CEO: Brian Parkes



Above: Photo
Sylvain Deleu



Above: courtesy JamFactory (for GC book 1992)

Sam Herman:

Wisconsin, and UK

1974: Sam Herman set up a hot-glass studio at the Jam Factory in Adelaide. He came to Australia first as a consultant, then returned to set up the workshop and train apprentices.

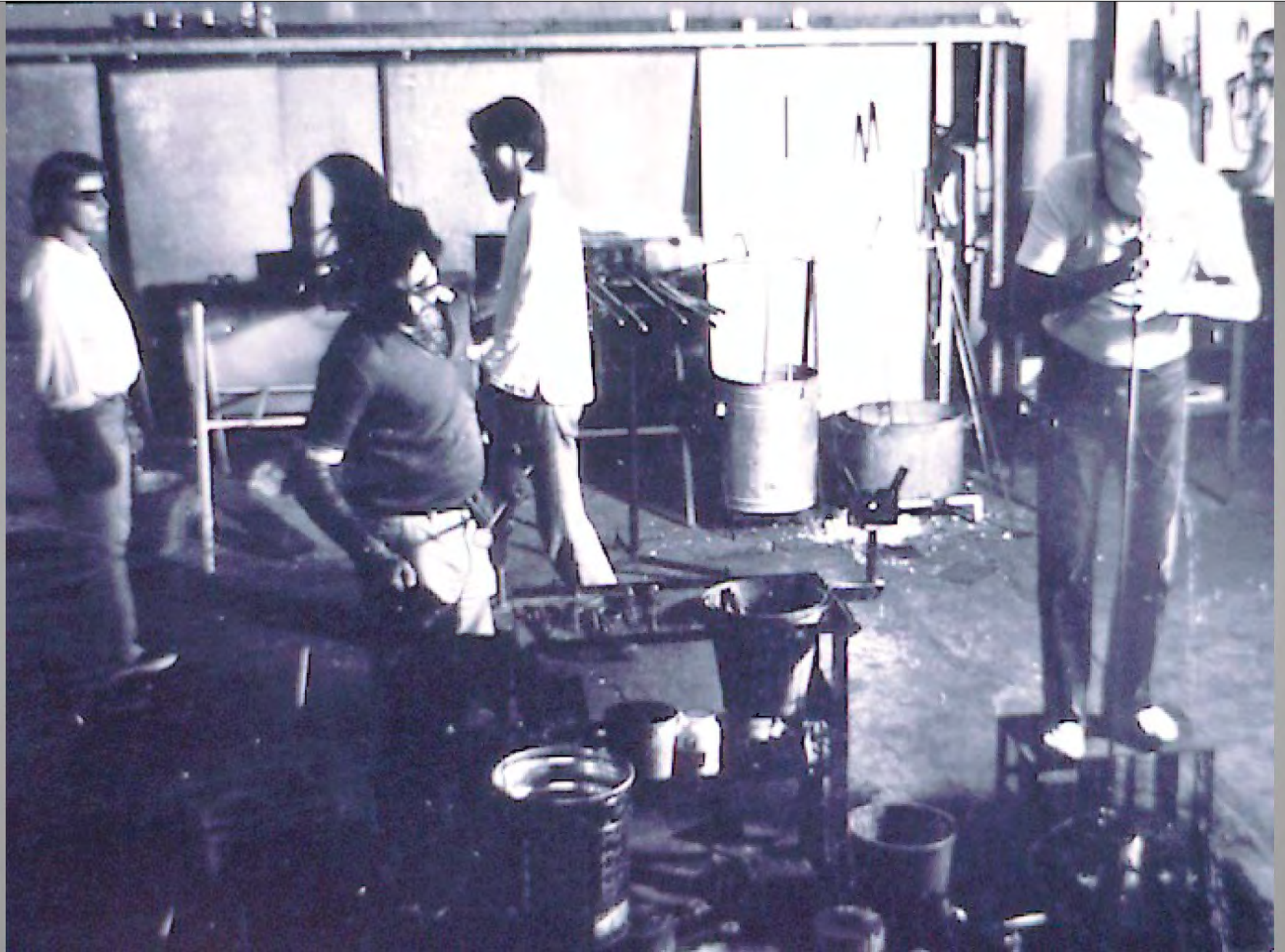
1978: Stanislav Melis came from Sydney, having trained in glassmaking in Czechoslovakia, although not practising in Sydney where he had lived since 1968.

1974: Cedar Prest, Regina Jaugietis and Stephen Skillitzi enrolled in the initial 2 week workshop.

The first trainees in this workshop were:

Peter Goss, Rob Knottenbelt, Tom Persson and John Walsh.





Courtesy JamFactory archive
for GC book 1992



Rob Knottenbelt,
JamFactory, then
Britannia Creek Glass, Vic...
Introduced water-jet cutting...

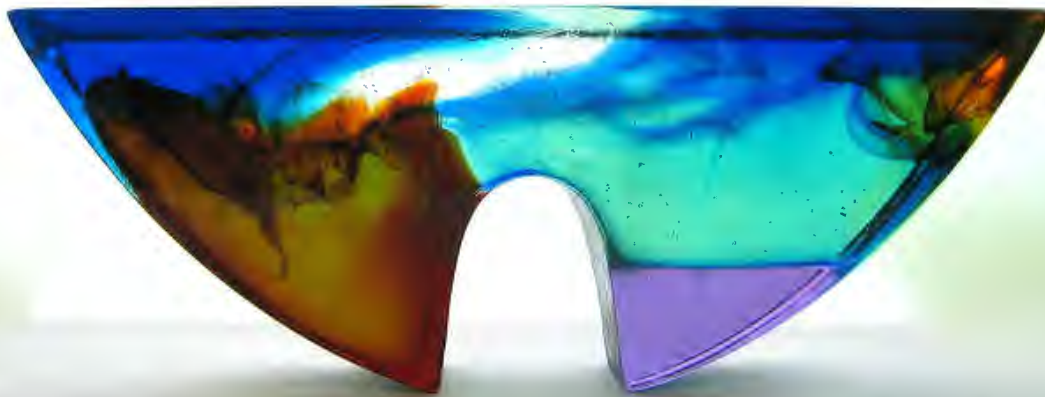


Photo: Top, courtesy JamFactory (1988 for GC book 1992)
Below: courtesy Rob Knottenbelt

1997-2011:
Blue Pony: collaborative glass studio, Adelaide

'In 1997 a group of South Australian glass artists joined together to create **Adelaide's first collaborative studio with a focus on glass**. ...Blue Pony became, over its fifteen years, an iconic Adelaide collaborative studio – fostering the development of its members' work and through their personal exhibitions, prizes and the awarding of grants and public commissions, established their role in the international glass community....' (from publication, 2012)



Meat Market Crafts Centre, Melbourne 1978-1991

Lobbying to purchase the Metropolitan Meat Market as a craft centre started in 1974, and in 1977 the building was bought by the Victorian government.

In April 1980 main hall exhibited both the Victorian State Crafts Collection, started during the Arts Victoria '78: Crafts festival, as well as 'a massive Australian Crafts exhibition of 646 items from invited craftspeople round Australia.

Access workshops were established in textiles and ceramics (1982), **cold glass**, wood, metal and leather (1985), and **hot glass** (1988), each in the charge of a supervisor, where craftspeople could come to work.



wikipedia.org/wiki/Metropolitan_Meat_Market

Tony Hanning recalled in 2012:

...that when the Meat Market Craft Centre opened in 1978 (operating until 1998), among its many facilities was a **flat-glass studio, run initially by Graeme Stone.**

A hot-glass studio followed, managed at first by **Richard Morrell** and then by **Pauline Delaney** from about 1989. *(All involved in Ausglass...)*

In 1986 Tony Hanning hired Morrell's space for a few days and, having met **Dante Marioni** in the United States, invited him on a first visit to make **forms for his own cameo glass.**

'Marioni blew fluted goblets and asked Hanning what else he wanted. When Hanning said he wanted one that would take a can of beer, he had to run across to the pub ...to get a few cans for Marioni to sample.'



Tony Hanning

Gippsland



'...studied painting ... before travelling to the USA where he studied at the **Pilchuck Glass School**...

Following a period as **Director of the Latrobe Valley Arts Centre in Morwell** (1971-80) he ... pioneered the 'cased' glass technique that involves two layers of different coloured glass carved in a cameo-like fashion.'

(Geelong gallery web)

Moroccan Dusk Fumed and cased glass, carved, 2022

Richard Morrell,

Castlemaine, Vic

Studied glass at Stourbridge, UK,
graduated in 1979; migrated to Australia
1979-81: taught at CIT (now Monash Uni) in
Melbourne, following Denis O'Connor.
**1980: Attended Gerry King's Hot Glass
Gathering;** met Ausglass members.

1981-88: set up studio at Meat Market (later
to be access studio). Then studio in Coburg.

1996: established his studio in Castlemaine,
Victoria.



Bowl of Enlightenment, Kirra Gallery,
Melbourne, Kirra Glass Prize winner
2015 (R)



Bowl of choices, 1993,
Powerhouse Museum



2007: Canberra Glassworks

Established in the historic Kingston Power House, which was one of the first permanent buildings in Canberra.

With workshops, gallery and retail, among its aims are:
'To enhance the careers of artists by providing state-of-the-art equipment, facilities, and high quality programs which support innovation, development, production alongside the exhibition and promotion of their work.'
... opportunities for access to workshops, and for training, residencies and exhibitions.



Elizabeth Rogers, CEO





2022: recent visit...

Aimee Frodsham

Peter Nilsson

Dylan McCracken

Tom Rowney

Alex Seton

Annette Blair

Photos: Grace Cochrane



Craft centres in Aboriginal communities

Bagot Pottery, Darwin:

1966: potter Ivan McMeekin set up Bagot Pottery, under Professor L.M. Haynes (UNSW); the first group of six trainees from Melville and Bathurst Islands, Milingimbi, Maningrida, Port Keats.
(Pottery demolished by Cyclone Tracey, 1974)

Tiwi Design and Tiwi Pottery:

1969: woodcarving, block printing and other activities with the Tiwi people on Bathurst Island.
1971: Tiwi Design was established at Nguiu; screenprinted fabrics (later, Bima Wear)
1972: Tiwi Pottery was started there as a mission Project. Later workshops at Milikapiti, Melville Island.

Many more into the 2000s...

Some starting to work with glass...

L: Eddie Puruntatameri, 1969;
R: 'Hunting Party' (1999),
Cyril James Kerinauia, Sylvester
Victor Robert Fernando .
(MAGNT)



CONTEMPORARY INFLUENCES and EXAMPLES ...

And relationships with Ausglass.

Contemporary studio glass includes:

- Flat glass: Stained glass/leadlighting**
- Flameworked/Lampworked glass**
- Hot blown glass**
- Kilnformed**
- Moulded, slumped glass**
- Fused glass**
- Canework; mosaic; murrini**
- Pate de verre**
- Coldworked**
- Neon**

...and combinations of some of these ...

Klaus Zimmer, Melbourne (1928-2007)

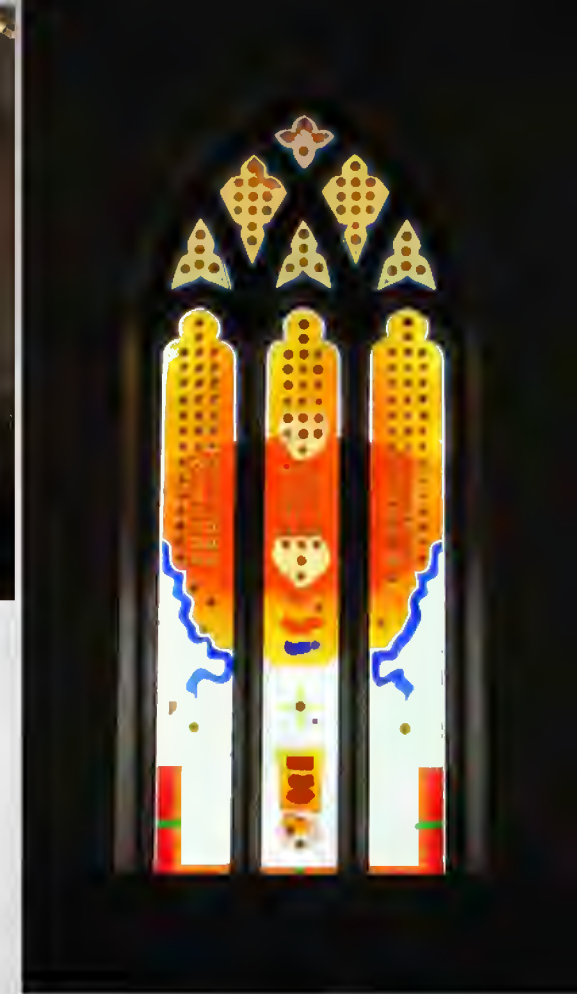
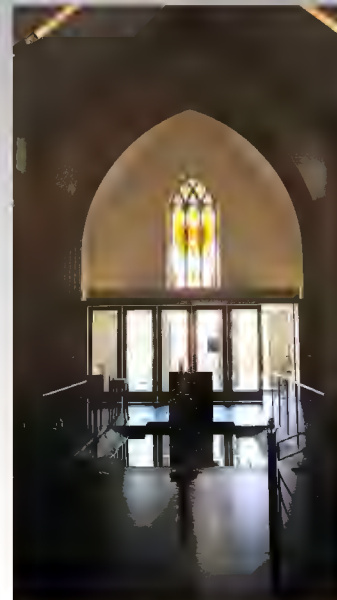
Flat glass, laminating and fusing techniques, with metal.

Born in Germany, studied design and printmaking, and later glass, between 1947-1989 in Berlin, and RMIT and Monash in Australia.

1974: Established the first tertiary glass studies course in Australia, at Chisholm Institute of Technology (now Monash University).

20 architectural commissions including New Parliament House; St Michaels in Melbourne; Parramatta Cathedral; and 208 individual glass panels for exhibitions.

1984-86: With Jenny Zimmer, toured Europe with the **first exhibition of contemporary Australian & New Zealand glass.**



Eternity Window, one of 78 windows for Parramatta Cathedral, made with Derix Glasstudio.



The Last Chang-Sha 1983-85
National Gallery Victoria



Opus Terminus, 1994-95
National Gallery Victoria

David Wright,
Flinders, Victoria



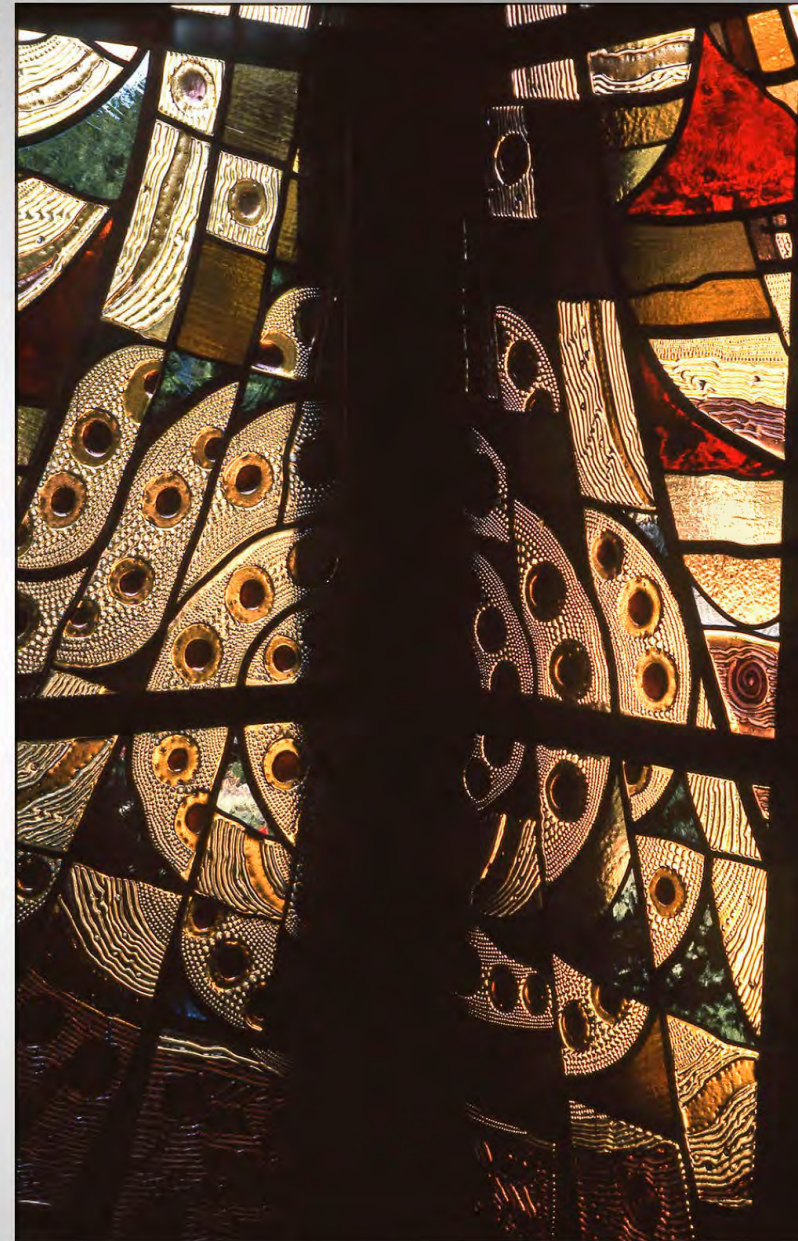
Graduated in Architecture in the early 1970s and became known commissioned windows, and for glassworking techniques, where the glass is layered and moulded in the kiln.

‘His **interest in cellular structures** produced works that suggest issues such as genetic engineering and in-vitro fertilisation, and also affected his interpretations of ecclesiastical themes for church windows.

Early president of Ausglass.

(Right)

1989: large windows for the Chapel of the Holy Spirit, St James' Anglican church, Sydney





Regeneration and Regrowth, Royal Melbourne Zoo, 1976

Cedar Prest, Aldinga, SA

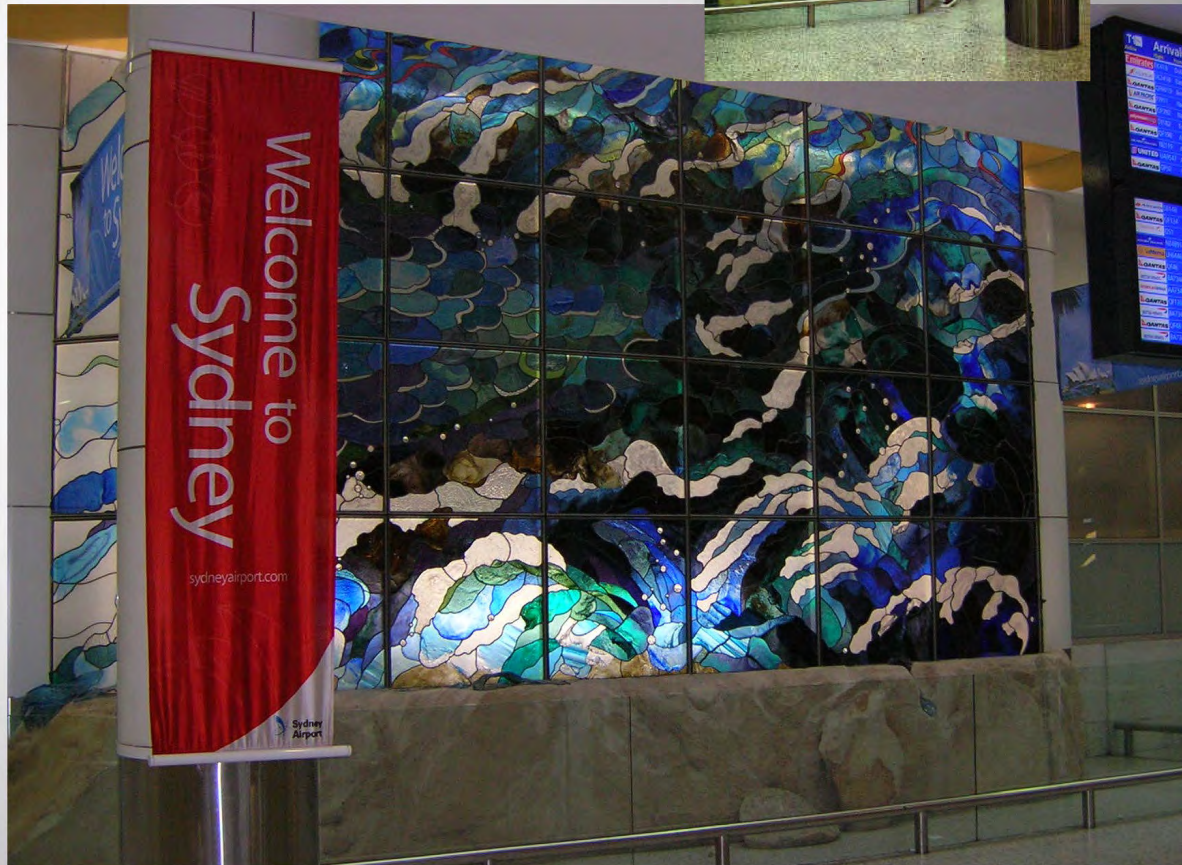
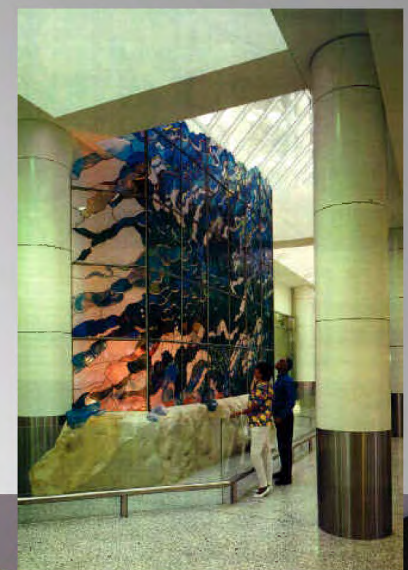
Studied stained glass making in UK and Germany in 1960s and 1970s.

**Chair of the Crafts Board of the
Australia Council 1980-83.**

R: Carried out many commissions for public buildings, eg:
Sydney International Airport

Also became involved in a number of projects with communities, eg:

- Parks Community Centre near Adelaide (1980)
- Araluen Arts Centre in Alice Springs (1983+)
- Chaffey Theatre, Renmark (1984)



High tide, East coast; Sydney international airport. Photo: Grace Cochrane



Araluen Arts Centre, Alice Springs.

Between 1983 and 1985 Cedar directed a project where windows were designed by Aboriginal children and constructed with the community.

In 1988 with artist **Wenten Rubuntja** she made **Arrente Country**, in slumped and stained glass, for the Centre.

Photos: courtesy Cedar Prest



Marc Grunseit:

Sydney

Past President of Ausglass.

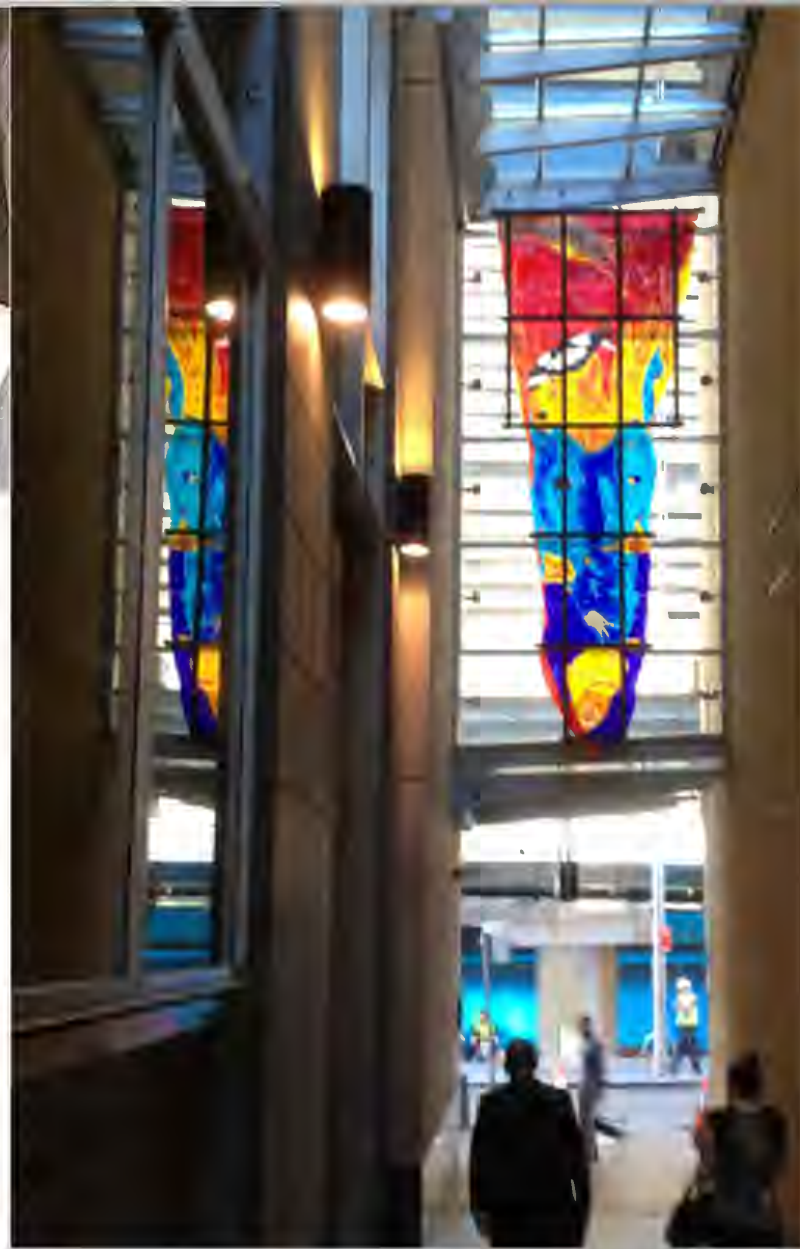
Started making stained glass windows in 1979.

Sold his medical practice in 1982 to focus on this work and started making kiln fired and later cast glass works on visual and political themes to do with the Australian environment.

'I first found out about AUSGLASS through Maureen Cahill and attended the Third Conference in 1983. 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 Jochem Poensgen who invited me to attend a Stained Glass Masterclass in Germany and my life was changed forever.



Red Lantern Rose, 2007



The Song of the Magpie Dawn,
The Galleries, 500 George St, Sydney
<https://donperlgut.wordpress.com>

Temple Emanuel,
Woollahra, Sydney.

In early 2006, Marc Grunseit and furniture maker Leon Sadubin completed a two-year commission to make a suite of ecclesiastical furniture.

Working round the existing ark and canopy, back-lit multicoloured kiln-formed glass panels were mounted into the faces of the desk, tables, menorot (chandeliers) and tablets, with fused glass panels also embedded in the chair backs.

Photos: Grace Cochrane



Jeff Hamilton Sydney

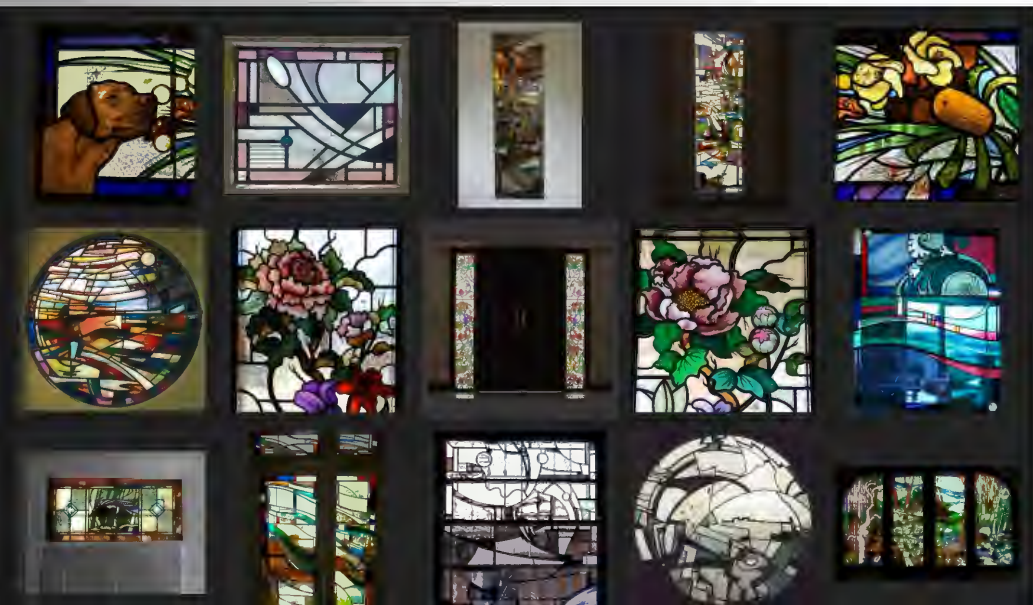
1974 Graduated from Randwick TAFE in interior design.

Staff artist at Taronga Zoo, then trained as a glass painter under Stephen Moor 1979-82.

Learned to lead windows, took a teaching job at The Cottage, registered as Hamilton Design and opened a Glass Gallery.

Since c2000 in Elizabeth St, Sydney, working on exhibition pieces, restoration windows, residential window commissions and drawing.

https://stainedglass.com.au/page/About_Me



2016-2022

St Peter's Anglican Church, East Maitland:

Set of six windows commemorating the six regional Parish Churches in the mother cathedral.

https://stainedglass.com.au/page/About_Me

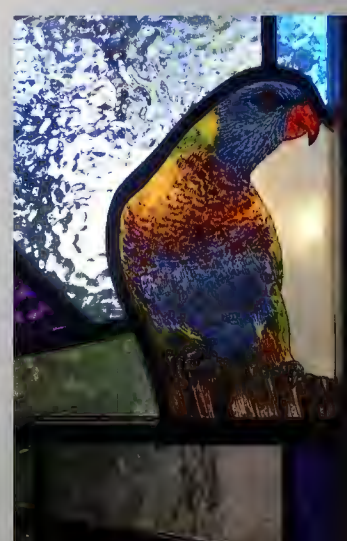
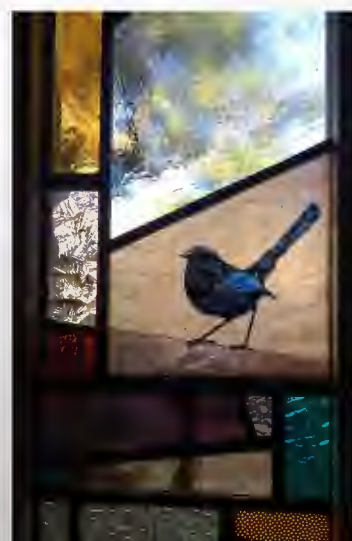
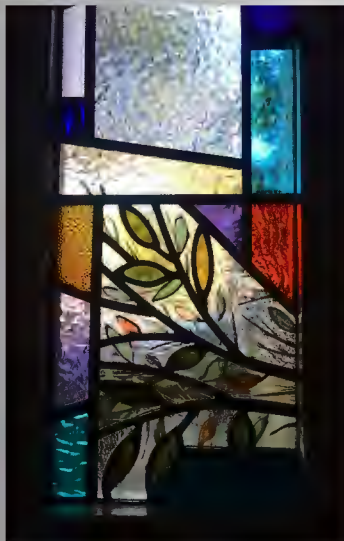




'Triumph of the Absurd'
Brunswick 2023

Commission in Redfern,
Sydney, 2022
Photos: Jeff Hamilton, Facebook

Now on display at Brunswick Street Galleries, Fitzroy as part of their Small Works exhibition, showing until 21st January: "Triumph of the Absurd"





2017
Annual Leadlighters Lunch!!
Organised by Jeff Hamilton

Photos: Grace Cochran





L: Paddy at Leadlighters Lunch...



Paddy Robinson, Sydney

'Belfast born... came to Australia in the mid-1960s ...worked in glass from 1973.

She trained in stained glass in Ireland and later engraving with Anne Dybka in Sydney.' Worked with Stephen Moor and David Saunders, before forming Finglinna Studios with Neil Finn in 1989.

'Her exhibition work is usually highly personal in imagery. These works have been created using engraved, painted, fused, slumped, laminated and cast glass.'

<http://www.finglinna.com/>

R: St Mary's Anglican Church, Gosford



Stephen Skillitzi, *Glass Earth & Fire Studio,* Brighton, SA

Studied ceramics at NAS, Sydney, 1960s; further study in Brooklyn USA. Trained in a glass summer school with Chihuly in 1968, set up his own studio; returned to Sydney in 1970.

First glass lecture to Pottery in Australia members, NAS Cell Block theatre, 1970; then first glassblowing demonstration in 1972 at his Woolloomooloo studio.

Has attended every Ausglass conference!



'blowing glass in Woolloomooloo in 1972'



Above L: At Ausglass 2023; photo G.Cochrane
R: *The Powers that Be... on a scale of one to ten, 1968;*
(recycled glass, clay, letreset, wire, plywood, plastic, rope).
R. Below: 1967, sculpture exhibited Brooklyn museum, N.Y.C.
Photos: courtesy
Stephen Skillitzi

STEPHEN SKILLITZI
GLASS-BLOWING DEMONSTRATION AND ONE-DAY EXHIBITION OF HIS
RECENT WORK IN GLASS
AT
The Potters' Gallery, 97A Bourke Street, Woolloomooloo
ON
Sunday, 27th February, 1972
5 Sessions - 9 a.m., 11 a.m., 1 p.m., 3 p.m., and 5 p.m.
(1½ hours demonstration question time for each session)



Moved to Adelaide in 1974; started a glass program at the SA School of Art, 1979. Continued to work in glass, making increasingly complex glass installations and 'games'. Known for his performances, and his interest in sculptural works: 'his experimental approach... his robust delight in excess and in pitting opposing qualities against each other.'



Photos: Courtesy Stephen Skillitzi
<https://glasscentralcanberra.com/tag/stephen-skillitzi/>

Con Rhee, Tasmania

Child migrant from Netherlands, 1950s.
Science degree in Tasmania;
PhD at Harvard.

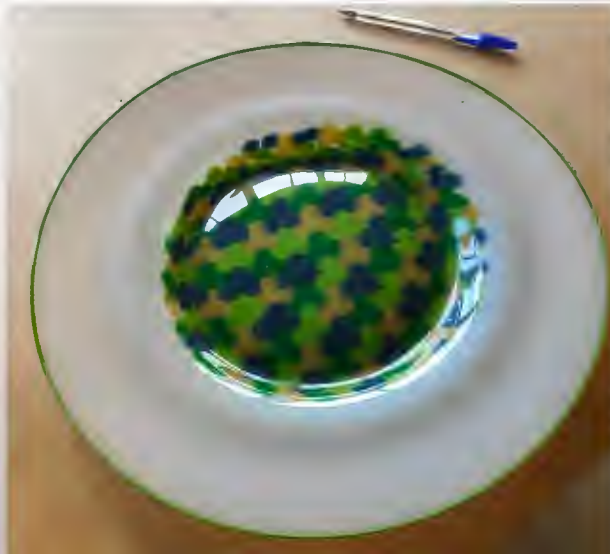
Workshop with Chihuly in Maine;
Set up glass studio in Nova Scotia.
Glass studio in Tas in **1978**;
same year that **Marquis re-visited**.
**Used a sand, soda and lime recipe
provided by Marquis** and made a range
of vessels such as bowls and goblets,
as well as sets of marbles.
Now making digitally printed silk panels.

Bowl 1980s: 'Coloured glass pieces
cut from canes; assembled in ceramic
concave disk; picked up with clear
glass; dipped into molten white glass;
blown into a bubble; turned into a
U-shaped object; spun out to a disk,
then held down for 'hollow' effect.'
35 marbles, handmade from Tasmanian
quartzite sand, fused-in canework
decoration, and a cast bronze
chrome-plated stand, 1983.

Photos: Courtesy Con Rhee



Photos above: Grace Cochrane



Flameworking/lampworking:

Richard Clements: Tasmania

'Ten-pound Pom' in 1970;

worked with Peter Minson...

In 1972 with two colleagues, started

Argyle Glass in The Rocks, Sydney

Moved to Tasmania in January 1975, the night
the Tasman bridge came down.

'Always lampworked with borosilicate glass and
began experimenting in making his own colours
first on the bench and then building furnaces to
make larger amounts.'



Photos: courtesy Richard Clements, via website; above portrait GC





Workshop, gallery...
Franklin, Tasmania 2023

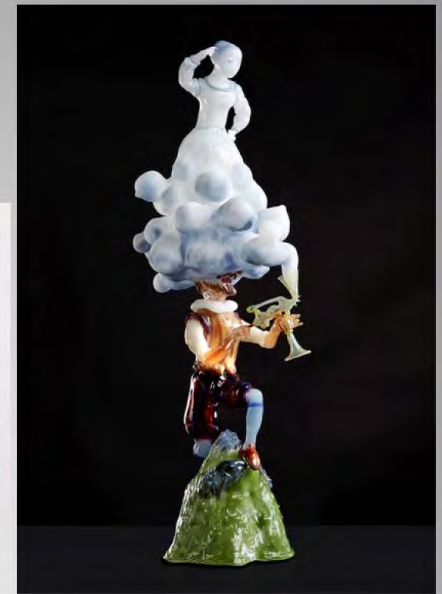
Photos: Grace Cochrane

Mark Elliott, NSW

NZ Migrant, worked with Peter Minson in mid 1970s, then in the Argyle Arts Centre c1983-86.

Completed a Master of visual arts and Master of studio arts at Sydney College of the Arts as well as associate diploma in Jazz studies (saxophone) at Sydney conservatorium of music.

Ran a studio, with teaching programs, in Redfern, now in Marrickville.



Apparatus for the extraction of Cloud Essence 2016.

Photo: Richard Weinstein



Squawkophone

Photo: Richard Weinstein

Down at the water table 2018

Winner, Tom Malone Prize, 2019



Alto Flute Tree (Playable Object series), 2017

Photo: Dennis DeCares



A Mind of It's Own (Arboreal series)

Photo: Wendy Dawes



Essence of Cloud, CraftACT, 2019

(With Peter Minson, Jeff Hamilton)

Including ... Professor Hamish McFoggarty, struck by lightning in a hot air balloon seeking lonely Goddess of the Clouds...
Book launched April 2023.

Photos from exhibition: Grace Cochran; cover Richard Weinstein



Blown glass:

Nick Mount

1974: Hot glass workshop set up at Gippsland Institute of Technology, by Richard Marquis with help of Nick Mount. Mount helped Marquis on Roadshow tour.

Pauline Mount:

Both past Presidents of Ausglass, and conference coordinators



Photos: Pippy Mount



1977: Nick and Pauline Mount set up **One-Off Studio** in Gippsland

1980: changed name to **Budgeree Glass** (to make multiples, e.g. goblets)

1984: moved to Port Adelaide

Then JamFactory Workshop and own studio ...



Budgeree Glass, c1981 Gippsland

Nick Mount, Rob Wynne

Keith Rowe, Nick Mount, Mike Hook



Photos: Courtesy Nick
and Pauline Mount



With Dick Marquis, 1974 and 2005

Photos 2005: Grace Cochran



**Nick and Dick:
GAS conference, 2005**



SABBIA GALLERY



Perfume Bottles, 2007
Pear & Plum, 2019

Still alive + mobile, exhibition 2023

Photos: Pippy Mount



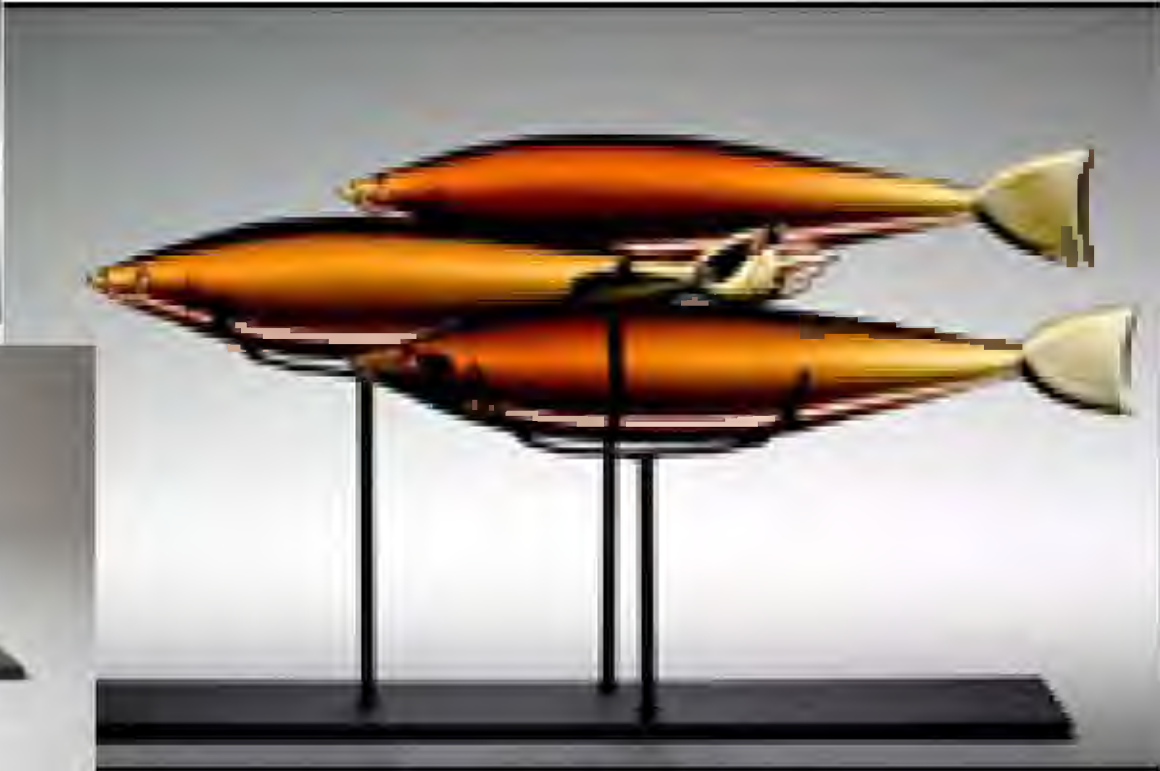
Nick Wirdnam, Melbourne

Migrated to Australia in 1983, after many successful years as a studio glass artist on **the Isle of Wight.**

Taught at Monash 1989-2005

‘Known for his detailed hot sculpted and realistic forms, which are then assembled into a narrative.’

(Sabbia Gallery website)

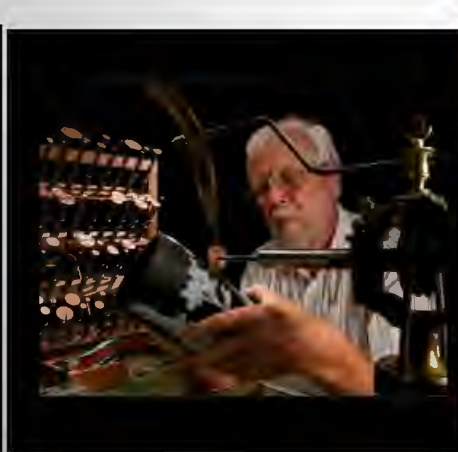


Alasdair and Rish (Patricia) Gordon: WA, Vic

1980: Migrated to Western Australia after training and working in glass in Scotland and Norway, and set up a studio in Fremantle. They developed a reputation for **engraved cameo glass**, on forms blown by Eileen.

Daughter Eileen and son Kevin also became glass artists. Eileen and Grant Donaldson set up the Gordon Studio Glassblowers in Numurkah in 1990 and Red Hill in 2004, and work there with Kevin and their two sons.

<https://www.gordonstudio.com.au/artists> Photos: Kevin Gordon

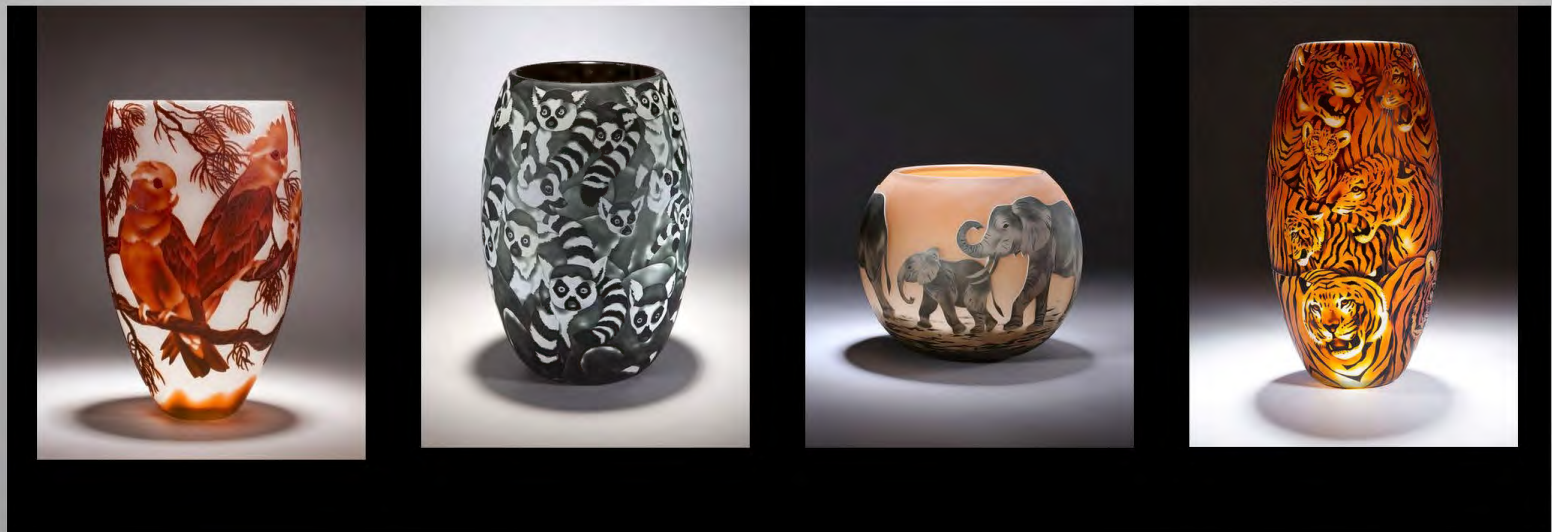


Rish, Alasdair, Eileen, Grant, Kevin

Alasdair Gordon

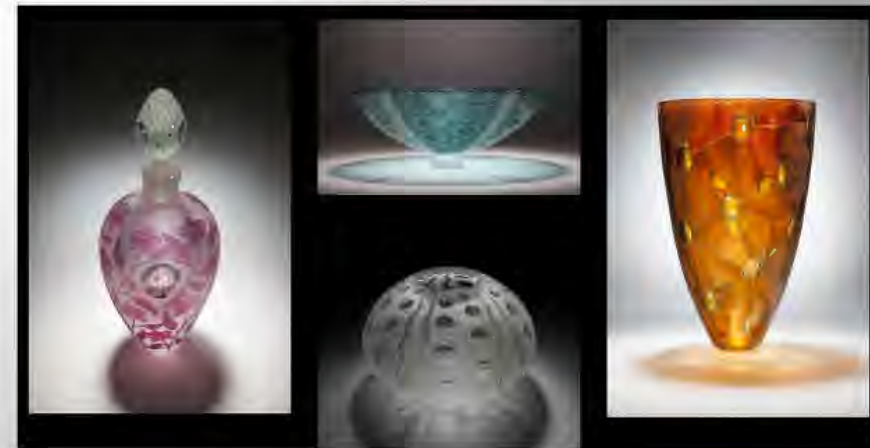


Rish Gordon





Eileen Gordon
Grant Donaldson
Kevin Gordon





**Anne Dybka:
Sydney**

Background in painting, decorator for the
Martin Boyd Pottery after her arrival in
Australia in 1956,

and as a **decoration designer for the
Crown Crystal Glass Company.**

With an interest in glass engraving, she
set up her **own studio in the Argyle Arts
Centre,** in the late 1970s.

Bowl, *Black Panther* , 1987. <https://www.pinterest.com.au>



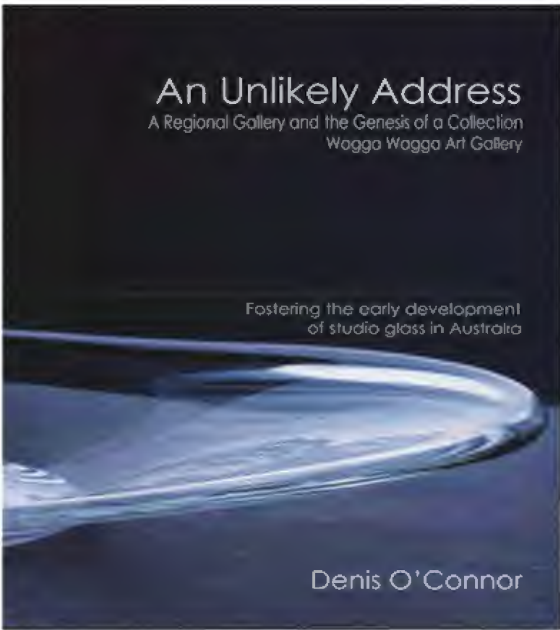
Denis O'Connor Wagga Wagga

Trained at Leonora Glassworks.
Studied with Finn Lynggard Copenhagen
and worked with Mike Harris, Isle of Wight.
Accompanied Boysen in 1974,
taught at Monash, established a studio,
and taught in Wagga Wagga.

Exhibition: 2019

Then and Now: Representations in Glass





An Unlikely Address

Denis O'Connor

Artist and educator Dr Denis O'Connor provides an informative and personal insight into the people and events that contributed to the genesis of Wagga Wagga's National Art Glass Collection.

The publication documents an important period, activated during the 1970s, of Australian studio glass history. It is a valuable addition to any studio practitioner, student, collector and general glass enthusiast's bookshelf.



Boysen connecting gas bottles in preparation for glass blowing demonstration Australia National University, Canberra Australia, 1974

O'Connor assisting Boysen, Riverina College of Advanced Education, Wagga Wagga NSW 1974

BLOWING BUBBLES

Professor Bill Boysen
Photo courtesy of Wagga Wagga Daily Advertiser, 1974.

John Elsegood and Denis O'Connor watching on. Blow Glass Down Under You, Riverina College of Advanced Education, Wagga Wagga NSW, 1974.



Guides to give new service to art gallery

was in continual contact with John Elsegood and Judy Le Lievre and became actively involved with and very interested in a regional gallery's challenges. John and Judy's enthusiasm for the Wagga Wagga gallery's commitment to Australian studio glass was in full swing and with over ten years (at the time) of varied experiences I was also able to contribute.

Elsegood left his position as lecturer at the RDAE in the early 1980s to build his own studio and furnace on the north coast of New South Wales. In 1986 I took up the delivery of glass studies along with teaching sculpture and drawing at the Riverina-Murray Institute of Higher Education (RMIHE). Syd Green was the Dean of Visual and Performing Arts. I continued in those roles in the mid-1990s. Two students, Anthony and Paul Sanders have work selected for the 4th National Studio Glass Exhibition, Wagga Wagga Art Gallery 1988. Visual arts

Photo courtesy Wagga Wagga Daily Advertiser



O'Connor lecturer in glass blowing at Riverina College, Denis O'Connor, Riverina College of Advanced Education, Wagga Wagga NSW, 1974. Denis is cooling down a bubble of molten glass, preparing to blow it into any one of a myriad of designs. All the glass he produces is sold through his residence which will be displayed at the Wagga Wagga Art Gallery.



Photographs taken by Denis O'Connor in the 1970s, Leonora Glass factory. They show the dynamics of glassblowing teams working on an elevated platform; once gathered from the furnaces, the glass is hand blown into moulds that are operated on the floor below.

**Leonora,
Monash,
WaggaWagga...**

Crisp Glass Australia, "Gap Range", Bowring NSW,

'Peter Crisp started experimenting with glass in 1978 using the Ancient Egyptian technique of "slumped glass", heat and gravity to shape and form glass.

Often packaged in wooden boxes for local and export markets, as well as virtuoso ornamental works.'

<https://petercrisp.com.au/>



Byzantium Cross Front Hilton Range





THE CRISP GALLERIES AUSTRALIA

MAIN GLASS EXHIBITIONS STUDIO GARDENS WEDDINGS GIFT GALLERY GERANIUM NURSERY TREE PLANTING CONCERTS WOOLLEN MILL HISTORIC CARRIAGES ARCHIVE	SELECTION:	   
	TABLEWARE	
	STUDIO PIECES	
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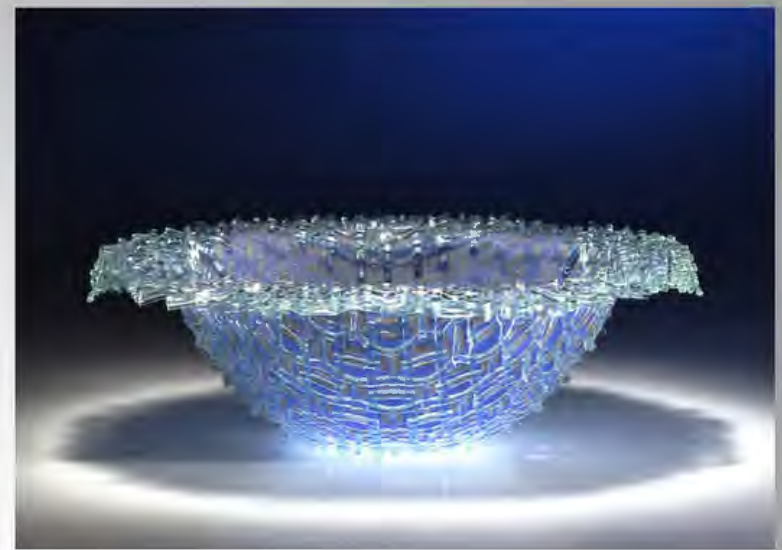
Camelot, commissioned for Prince Charles and Camilla. photo: George Bodnar, royal photographer

R: *Eva Bowl*, pate de verre, 2001

Below L-R:

- Harrods Exhibition, in *Craft Arts* magazine, 1990
- *Elizabeth R*, Cabachone Ruby, cut Blue Sapphire, 22crt gold & platinum
- *Reef form*

Photos courtesy Peter Crisp



Gerry Reilly,

Margaret River, WA

Studied ceramics and glass at Monash University and University of Tasmania (1976-1981), then worked in clay and glass studios in Tasmania and SA, including the Jam Factory, before moving to WA in the mid-1980s.

In his Melting Pot Glass Studio, with Margot Edwards, he now specialises in custom-made commissioned artworks, awards and commemorative pieces, running hot glass workshops and holding special events.

Workshop Coordinator for Ausglass Conference in WA 2003.

Photos: <https://meltingpotglass.com/>



Maureen Cahill, AM NSW

Founder of glass course at SCA
1977-2003

Initiating Founder of Ausglass.



Introduced casting processes, having studied at Stourbridge, UK.

Known for architectural installations, and founder of Glass Artists' Gallery.

Extensive career as a practitioner, educator, mentor, gallery director.

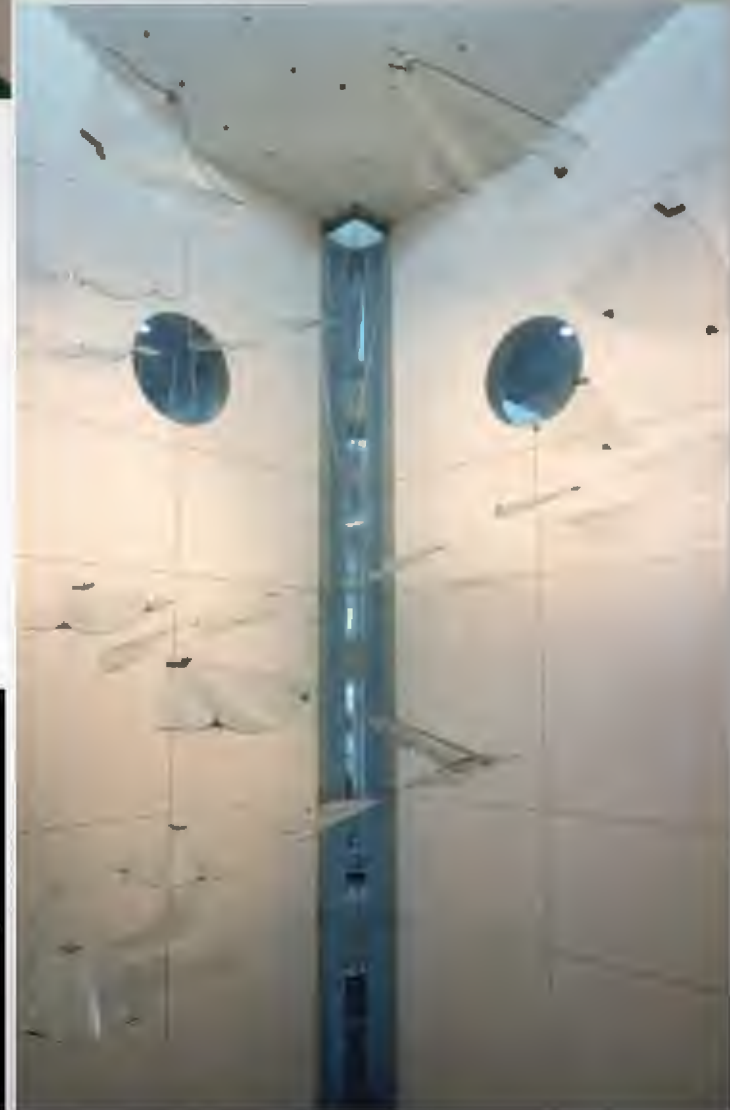
Photos: courtesy Maureen Cahill



Cast forms, UK, 1976/77



Dollars and Sense, 2012



Willy Willy, Parliament House, Canberra, 1988

Established Glass Artists Gallery: Took glass artists' work to Collect (UK), SOFA (USA) ...



30 years 2013

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MICHAEL PIKUSOWSKI, jewelry; LIA COOK, stone and diamonds

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Gallery photos: Grace Cochrane



***Breakthrough*, 1983.**

Slumped sheet glass installation at the 2nd Ausglass Biennale, at Wagga Wagga City Art Gallery.

Collection, Powerhouse Museum, Sydney.



Warren Langley, Sydney

B.Sc 1972. Early work in cast glass.

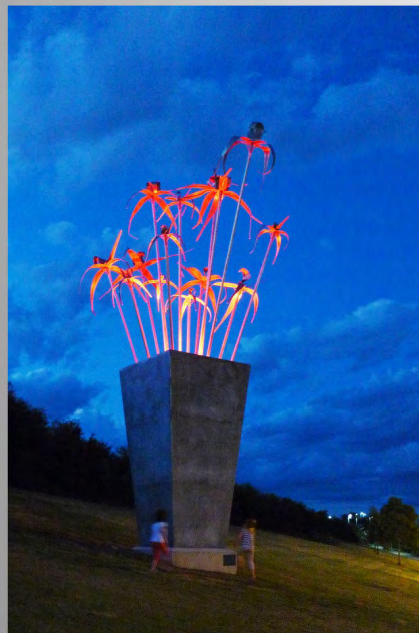
One of founders of Ausglass.

'In a career spanning over 40 years, the past 20 years has seen an increasing use of light as a principle design element to create public art interventions which undergo day to night transformations.'

Many major public art projects around Australia and across the world.

'All of Langley's projects are delivered as a design, fabricate, deliver and install package and utilise the skills of a team of engineers, project manager, industrial designers and fabricators ...'

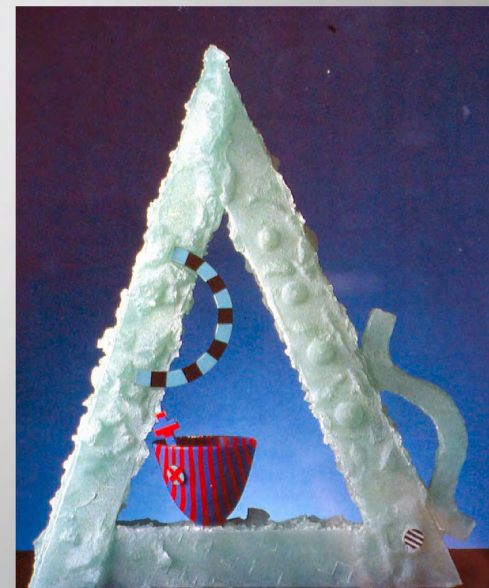
<https://www.warrenlangley.com.au/about-warren-langley/>



Grow, Albury, NSW 2015



Stitch, Chicago 2018



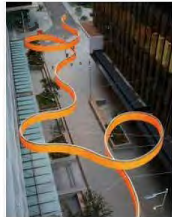
Spirit of Mars, kilncast and fused float glass, 1989



Aspire | City Art Sydney
cityartsydney.com.au



Warren Langley | Artists | City Art Sydney
cityartsydney.com.au



Trent Baker, Perth, Aust...
aajpress.wordpress.com



Aspire | City Art Sydney
cityartsydney.com.au



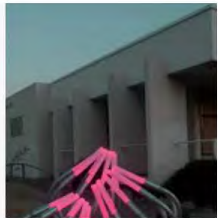
Canal to Creek Public Art Program ...
westconnex.com.au



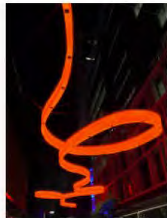
Canberra CBD - Warren Langley
australianpublicart.com



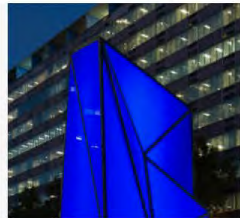
CONNECT(US) « Warre...
warrenlangley.com.au



PULSE « Warren Langley
warrenlangley.com.au



CONNECT(US) « Warren L...
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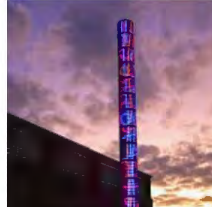
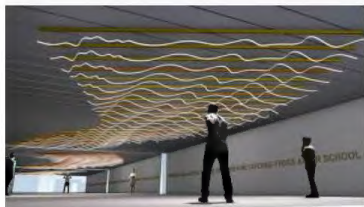
GROWTH « Warren Langley
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Warren Langley
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Stitch « Warren Langley
warrenlangley.com.au



Extract from:

<https://www.warrenlangley.com.au>



Gerry King,

Crafrers, Adelaide, **Past President of Ausglass**

Trained in South Australia and USA, and has taught extensively.

Ausglass ...Hot Glass Gathering at Crafrers studio in 1980.

Casting and kilnforming continue to be the focus of most of his works, and hot-glass blowing remains an element.

His work reflects his response to elements of the landscape and environment, including farmed land, desert areas, shallow lakes and rivers, escarpments, ocean shorelines.



Exhibition:
Towards the Finishing Line, work from the last decade
WaggaWagga, 2022.



Along the Beach



Lasseter's Reef



Willunga

Photos: Courtesy Gerry King



Lecturer, tutor, workshops ...
eg. China, Hong Kong, Turkey, Holland,
New Zealand and more...



Cam Ocagi Glass Furnace in Turkey, c2005.

Teaching casting and kilnforming, furnace and flamework. 'The students are from all around the world. One year they were from 22 countries.' Taught there 7 times, and many other places.

Photos: Courtesy Gerry King



Elizabeth Kelly, ACT

Trainee at JamFactory, then studied at ANU and Sydney College; MFA 1997.

A glassblower, then developed interest in small scale industrial processes leading to architectural forms.

Taught glassblowing at Sydney College of Arts, ran Glass workshop at JamFactory, then established **Studio Tangerine in ACT in 2003.**

Photos: <http://studiotangerine.com.au/>





Ian Mowbray, SA

Started with leadlighting;
moved to kilnworking, 'Plunge Casting'
and carving. Studio at JamFactory.

Met Vicki Torr in 1978, who worked with him.
1987: Moved their Moto Glass studio to Unley.

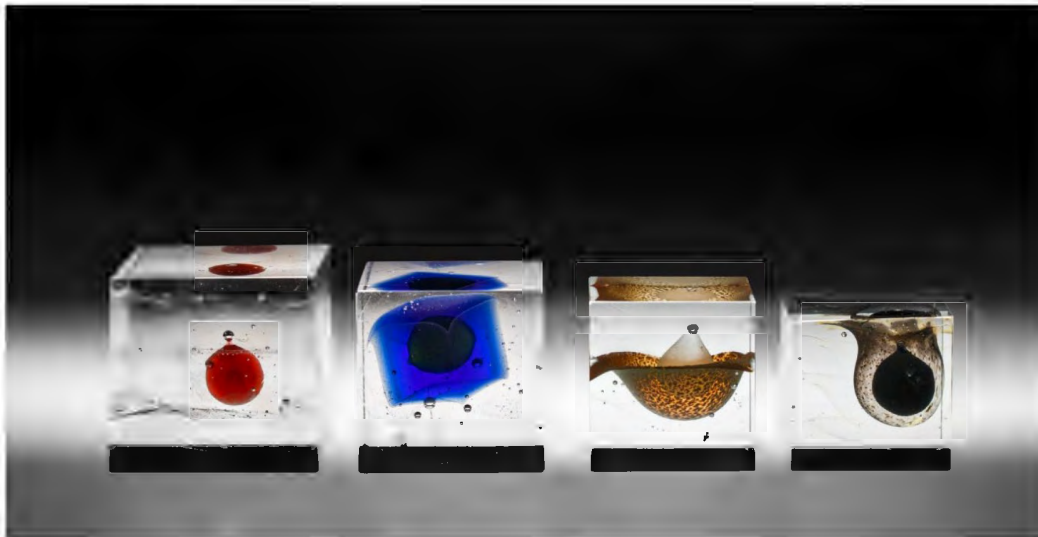
<https://glasscentralcanberra.com/>

Exhibition, Bilk Gallery, 2018 'Family Souvenirs and Other Dark Things'



*Family Souvenir –
My tumor, No3; 2018*

<https://medium.com/>



Block #4 — #1. Glass, gold leaf, silver leaf and coloured glass. Plunge cast techniques, hand cut and polished.



Block #4-#1 (Plunge casting)

Photos: David McArthur

Spine #2

Vicki Torr, SA, 1949-1992

'As a mature-age student studying ceramics and glass in the School of Design at the University of South Australia, Torr met self-taught leadlight artist Ian Mowbray in 1978.

... after he established his workshop at JamFactory she joined him to complete her final-year requirements in glass [1983] ... Their dynamic studio quickly became a kiln-glass workshop and ... they were among prominent pioneers of kiln-working in glass in Australia.'

'While highly regarded for her open-basket forms and wall installations, Torr became renowned for her spiky-edged cast 'double cones' during the late 1980s and early 1990s.'

Caroline Field, Aust. Catholic University, Melbourne
(catalogue essay, WaggaWagga, 2022)

2006 Vicki Torr: Ausglass Online Gallery Prize;
2019 Vicki Torr Emerging Artist Prize.



Untitled (open stringer bowl), c. 1989
glass, wood and leather
H 9 x W 25 x D 24 cm
Ian Mowbray collection
Photo: Russell Winnall



Vicki Torr, c. 1991
Photo: Ian Mowbray

© Artworks Estate of Vicki Torr



Untitled (double-cone bowl), 1991
Wagga Wagga Art Gallery Collection



Untitled (fan-shaped sculpture), 1984
Powerhouse Museum collection.

Vicki Torr: A Cutting Edge



Caroline Field, ACU, Vic
In WaggaWagga, 2022

**Klaus Moje: Hamburg,
USA, ACT**

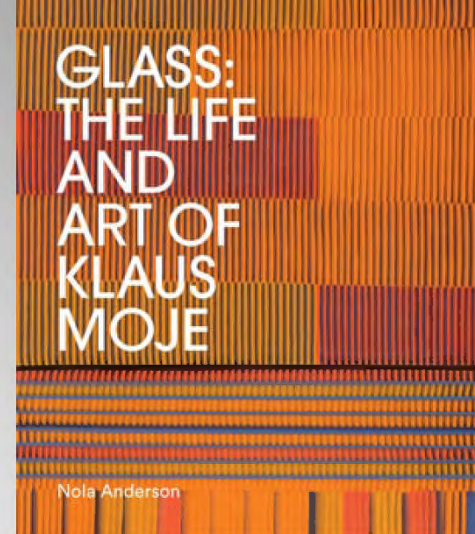
1982 - 1992: First head of Glass
Workshop at Canberra School of
Art (now ANU).

Introduced kiln-formed glass,
fused and slumped...

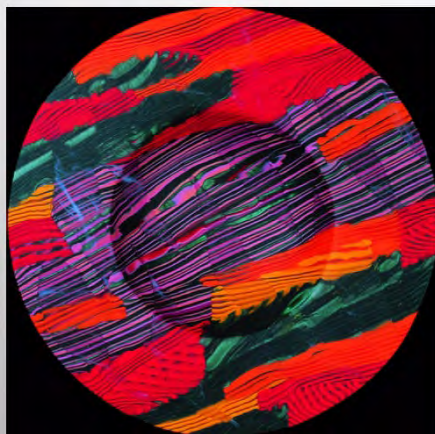
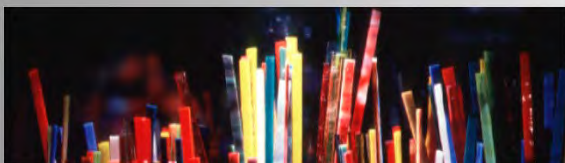
Provided many opportunities for
students and staff.

Made a significant contribution
to the evolution of the Canberra
Glassworks.

Photos approved: Brigitte Enders



Nola Anderson,
2022





BULLSEYE GLASS



Klaus Moje: Links with Bullseye Glass

Daniel Schwoerer and Lani McGregor:

'In the summer of 1974, three recent art school graduates set up a glass factory in the backyard of a ramshackle house in Portland, Oregon, to make colored sheets for the stained glass trade.

A chance encounter at Pilchuck with artist Klaus Moje in 1979 inspired them to do something that had never been done before: produce a palette of tested-compatible sheet glass for creating works in a kiln.'

<http://www.bullseyeglass.com/history.html>





2005: Klaus, Brigitte, Lani, Daniel at GAS conference Adelaide 2005



1995: Klaus Moje: touring exhibition from NGV; at Powerhouse Museum



Judi Elliott, ACT

Initially a potter, in 1981 Post Graduate Diploma in Profession Art Studies at Alexander Mackie CAE. Sydney. Graduated from ANU 1985, studied at Pilchuck.

‘Judi Elliott’s work is kiln formed and sculptural. Her inspiration is “the house” and all things architectural. She depicts houses and large walls in glass, employing simplified geometric forms and bold primary colours combined expressive textures.’ (Sabbia website)

Photos: Rob Little



Box, wall panel;



Ceremonial vessel;



In Our Neighbourhood

Stephen Procter, ACT (1946-2002)

Born in Sussex, UK, studied engineering/agriculture; self taught in glass with opportunities to work at different glass factories in England; blew glass and taught himself **stipple-point engraving**. Set up his first glass engraving studio in Devon; taught in Surrey, RCA and Illinois.

Met Klaus Moje, and replaced him at ANU School of Art from 1992 – 2001.

Glass community raised funds to set up the Stephen Procter Fellowship.

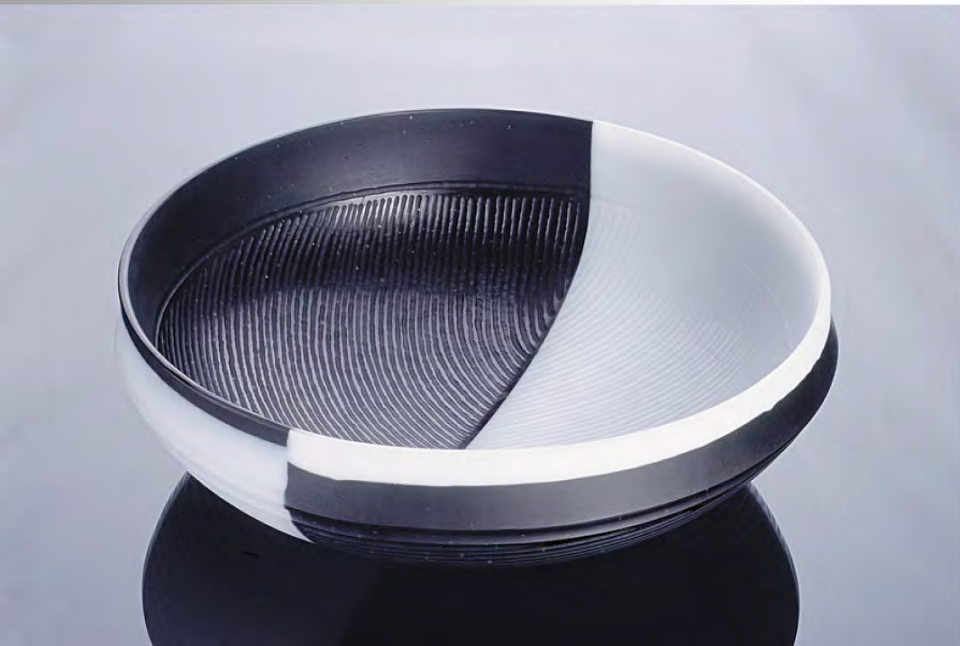
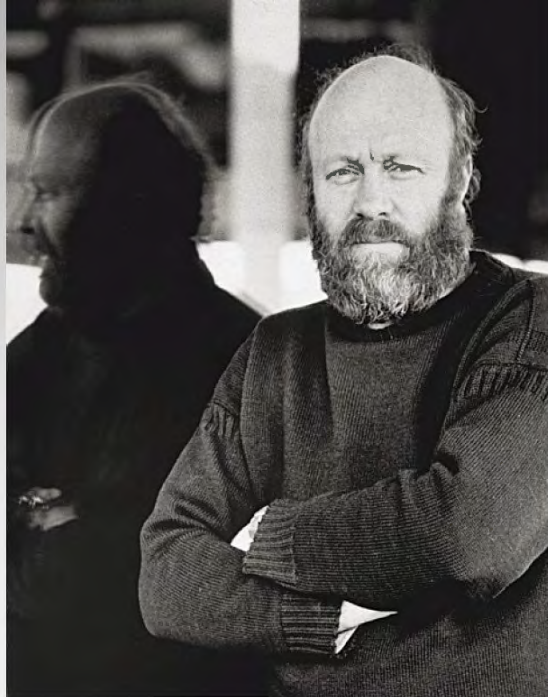


Stephen Procter, with student Kathy Elliott



Photos: Rob Little and Stephen Procter

Double gatherer, 1995



Stephen Procter
In studio with *Touchpoint*

L:
Walking through, 2000
Opposites joined, 1998

Photos: courtesy Anna Procter and Elián Tazzyman



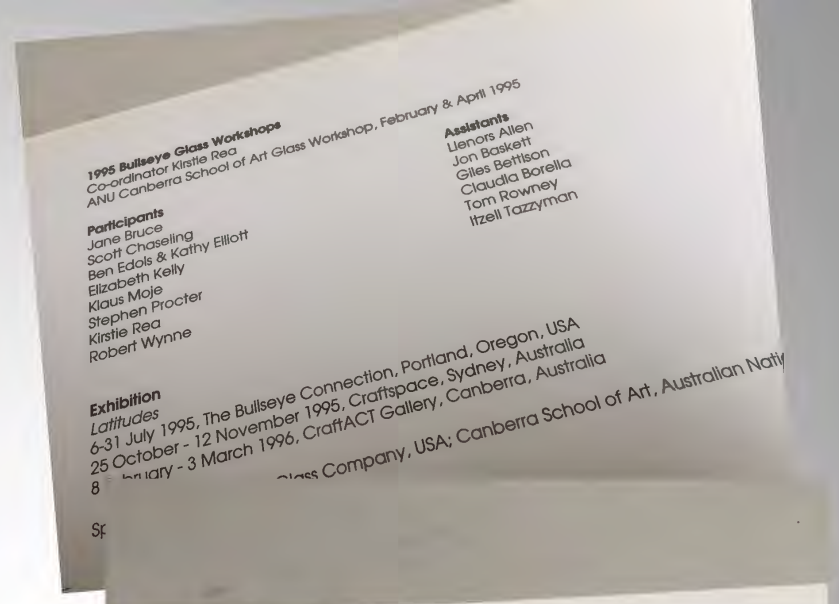
Latitudes: 1995 and 1997

Bullseye supported Latitudes exhibitions in 1995 and 1997.

These followed Bullseye Glass workshops at Canberra School of Art; fusing compatible sheet glass.

Initiated and organised by Kirstie Rea, and curated by Merryn Gates; Canberra School of Art. Venues included several in Australia; Portland, and later, Japan.

Kirstie Rea setting up:
photo ANU archive



The 1997 Bullseye Glass Workshops

Co-ordinator Kirstie Rea
ANU Canberra School of Art Glass Workshop, July & December 1997

Participants: July

Giles Bettison
Jane Bruce
Scott Chaseling
Stephen Procter
Kirstie Rea
Tom Rowney
Maureen Williams
Robert Wynne

Assistants

Claudia Borella
Jacqui Gropp
Jessica Loughlin
Simon Mayberry
Tom Moore
Cara Pinchbeck
Itzell Tazzyman

Klaus Moje worked at the Pilchuck Glass School, USA, with Dante Marioni in July and in Nijima, Japan with Brian Pike in November.

Participants: December

Giles Bettison
Jane Bruce
Ben Edols & Kathy Elliott
Ken Ikushima
Elizabeth Kelly
Stephen Procter
Kirstie Rea
Tom Rowney
Robert Wynne

Assistants

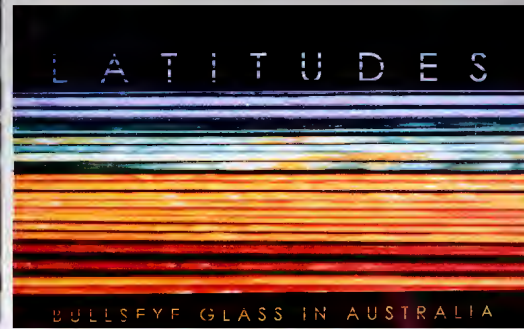
Gabriella Bissetto
Hilary Crawford
Aimee Fradsham
Mel George
Jacqui Gropp
Haru Ikushima
Deb Jones
Monica Larsson-Edmonson
Simon Mayberry
Tom Moore
Tyronne Renton
Ben Sewell

Scott Chaseling worked in February 1998

Exhibition

Latitudes: Bullseye Glass in Australia
Curator Merryn Gates, ANU Canberra School of Art Gallery
28 - 31 May 1998, Sefto, Japan in conjunction with the 1998 GAS Conference
17 September - 17 October 1998, The Bullseye Connection, Portland, Oregon, USA
1999 Australian Tour
25 March - 25 April 1999, ANU Canberra School of Art Gallery, Australian Capital Territory
4 - 27 June 1999, Noosa Regional Gallery, Queensland
15 October - 28 November 1999, JamFactory Contemporary Craft & Design, Adelaide, SA

Sponsored by Bullseye Glass Company, USA; Canberra School of Art, Australian National Art/Craft Fund of the Australia Council.



From the *Latitudes* catalogue...
CSA Glass workshop

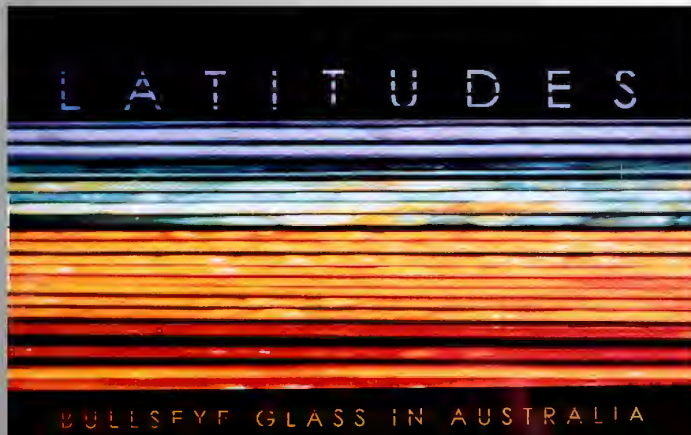
Kirstie Rea: ACT

1983, enrolled at the Canberra School of Art and was **among the first five students in the Glass Workshop with Klaus Moje.**

Established a studio in 1987, specialising in kiln-forming and coldworking glass.

Inaugural creative works director at Canberra Glassworks.

'At the core of my practice lies the desire to seek an understanding of our often tenuous connections to place. Walking in places beyond urban environments, seeking solitude and distance, photography and writing have become tools to inform my making.'



Coordinator for Bullseye's *Latitudes* exhibitions, Australia, USA and Japan (1995–1999), leading to 'the Australian Roll-up' process.

What Remains, 2019
In 'Kirstie Rea – The Breadth of Stillness',
Exhibition at Toyama Glass Art Museum 2022.



International Young Artists in Glass

In 1997, Bullseye invited four young Australians to their factory in Portland, as their first international residency program for emerging artists.

A publication documented their experiences.

1990s: Working with Bullseye sheet glass in the Bullseye Glass factory, Portland USA.

Front to back:

Jessica Loughlin,
Giles Bettison,
Mel George, Claudia Borella



Jessica Loughlin

Adelaide

'Jessica Loughlin takes her artistic cues from the landscape, creating an illusory sense of depth in her quiet horizons of glass powders and cast layers.'

In 1997, a week after graduating from the Canberra School of Art, she travelled to Portland as one of four Australians in Bullseye's first **International Young Artists in Glass program**.

Blue Pony workshop; now Gate 8 workshop.

Works as an independent studio artist; exhibiting widely; has been Acting Head of Glass at South Australian School of Art.

(Ref: Sabbia Gallery)

Winner of awards including Ranamok, Tom Malone, Fuse ...

2022 Jam Factory Icon: touring exhibition and publication.



Photos: courtesy Jessica Loughlin and Sabbia Gallery



Giles Bettison, SA

Graduate of Moje at ANU, 1996.

Continual exploration of the traditional techniques of Murrini glass, inspired by South Australian environment.

Collaboration with Bullseye Glass, Oregon, USA

Photos top right: Courtesy Giles Bettison

Above and right: Grace Cochran





New work: 2006



Grid 22 # 3,
2022



Scott Chaseling,

Southern Highlands, NSW

1981. South Australian CAE (sculpture)
1982. North Adelaide School of Arts and Crafts (sculpture)
1990-91. Post Graduate Diploma, ANU, Canberra (glass)
Associate at the Jam Factory in Adelaide.

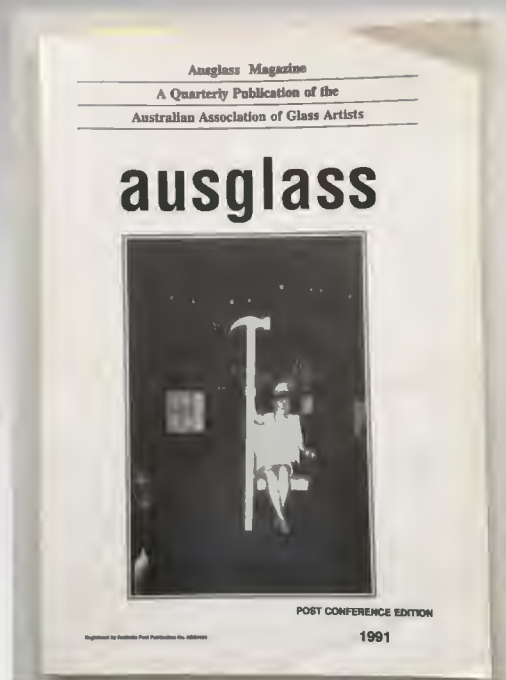
Became known for his use of the 'roll-up' process.
Now at Studio OneFive, the first glass blowing studio
in the Southern Highlands.



Hands Free, Australia, 1999
painted, fused and hand-blown
rolled-up glass



New work, Seven Marks Gallery, Kiama, 2022;
Photos: Nerida McMurray



Elizabeth McClure Scotland, ACT, NZ

Taught glass, ANU (1990-92)
President of Ausglass,
Conference convenor, 1991-93.

Has lived, worked, and taught in
Scotland, England, Eire, the USA,
Japan, Australia, New Zealand and
Iceland.

Photos: courtesy Elizabeth McClure.



Jane Bruce

England, Australia, New York

Studied at RCA in UK, and in USA in 1970s.

Artist, Past lecturer then Head of Glass workshop, 1994 - 2004 ANU.

Past President of Ausglass.

Close working contacts with Urban Glass (NY) and North Lands Creative Glass, Lybster, Scotland.

Photos: courtesy Jane Bruce.





At Northlands Creative Glass workshops, Scotland, Jane Bruce with Dan Klein and Allan J Poole, (international *Glass* newsletter) ... and Bullseye Glass (USA) owners.



Photos: Grace Cochran

Richard Whiteley:
ACT, USA



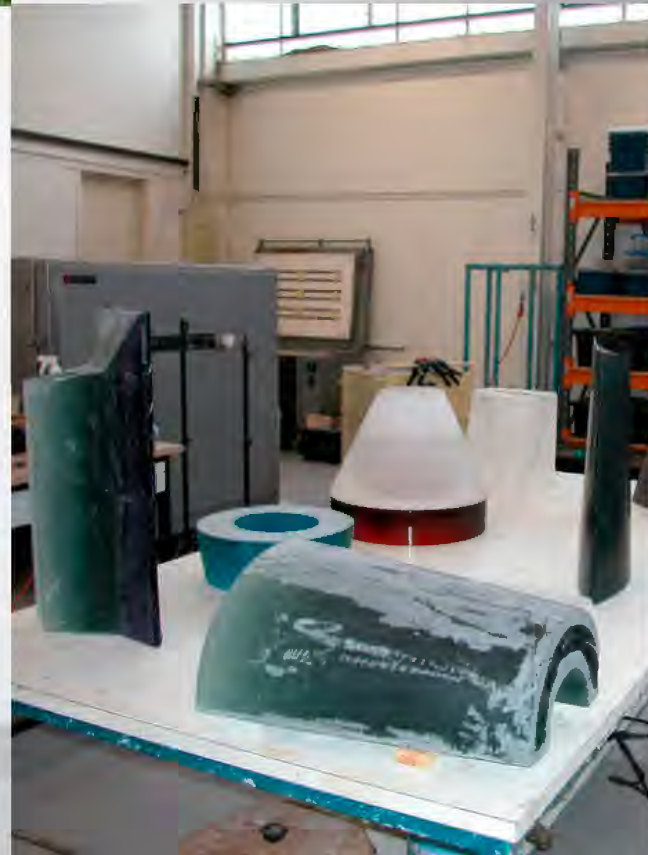
Apprenticed in stained glass in Vic at 16;
graduated in ACT (1987) and Illinois (1992).

2002 – 2019: Lecturer, Associate Professor
and Head of the Glass Workshop at School
of Art & Design, Australian National
University.

October 2019, relocated to the United States
to position as Senior Programs Manager for
The Studio, at the Corning Museum of Glass.



Partner, Ann Jakle:
Inaugural Director,
Canberra Glassworks
c.2006-2014





“My works explore space and I use glass as a substrate to structure and layer voided forms so they can be read as illuminated positives. The material qualities of glass – transparency and translucency – are elements within the work that create the dialogue between voids and solids”.

Richard Whiteley



Emma Varga, Dee Why, NSW

1975: graduated in Ceramic Sculpture and Glass Design in Belgrade.

Works as a freelance glass artist, including creating unique glass sculptures (1975 - 2023) as well as producing glass design series (1973 – 2007).

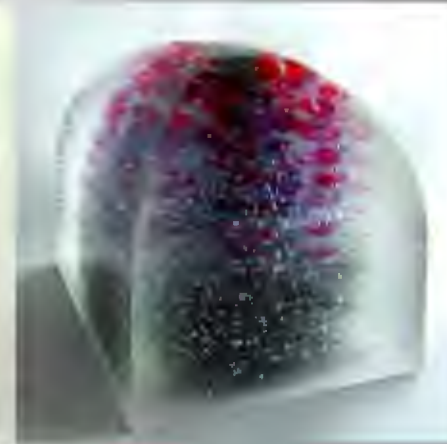
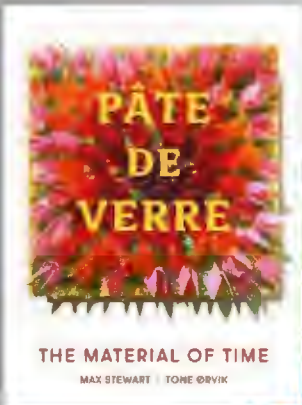
1995: migrated to **Australia** with family when the war broke out in Yugoslavia.

Developed her signature '**multiple layers fusing**' technique, where she creates three-dimensional images inside large transparent glass objects, making unique glass sculptures (1975 - 2023).

Ideas influenced by natural environment.



Photo: Rhoda Baer



Photos:
Emma Varga

Keith Rowe; Kayo Yokoyama

Blackheath, Blue Mountains

Past President of Ausglass.

'Keith Rowe was 18 when he arrived in Australia from NZ in 1971 and had nothing but a suitcase and \$50 in his pocket. '

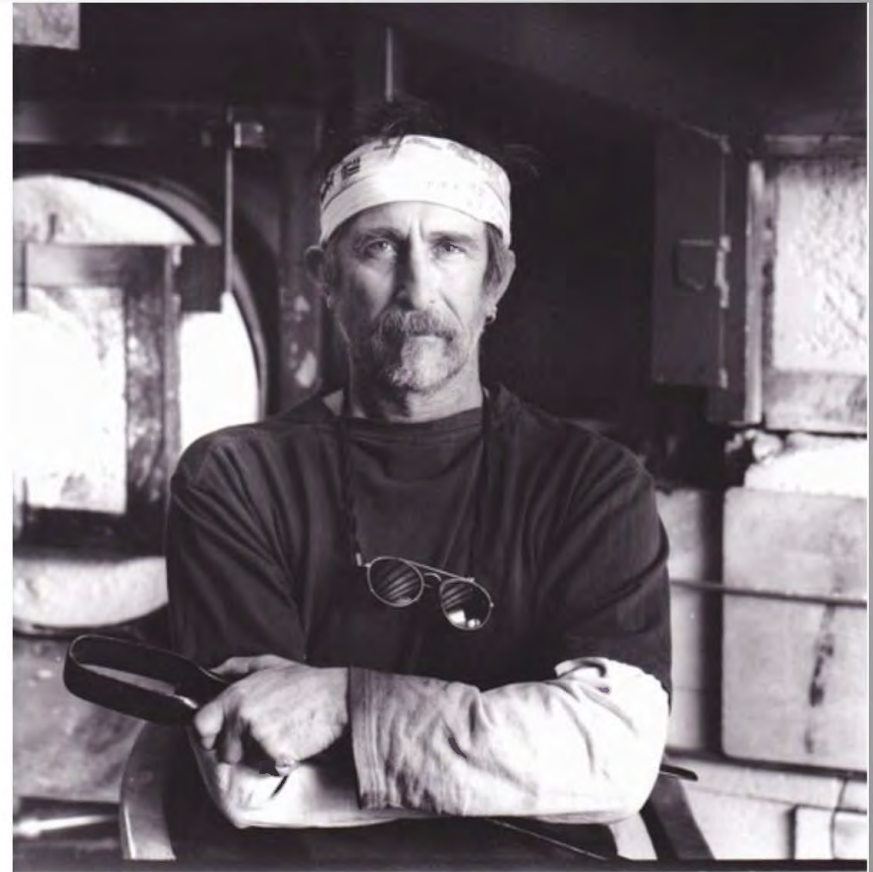
Built furnace at Blackheath in 1990.

abc.net.au/news/2019-11-16

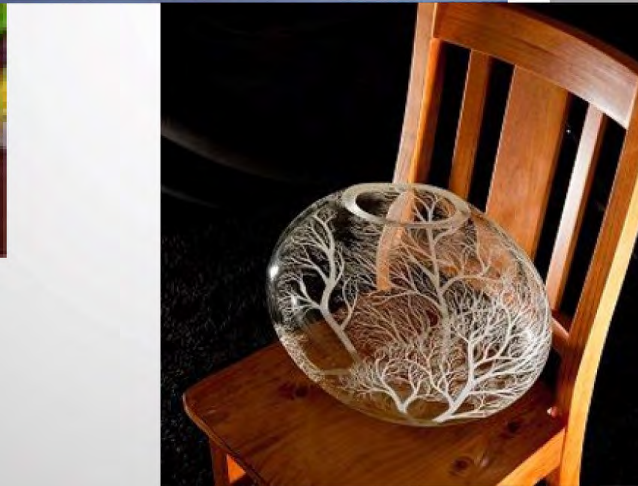


Born in New Zealand, now lives & works in Blackheath, Blue Mountains NSW Australia.

Recent event was to create large Murrine technique works 'kaleidoscope' Vivid Colours!



Photos: <https://keithroweglass.com/>



Keith Rowe

Kayo Yokoyama
MFA, SCA 2011



Keith Rowe, new work
at Lost Bear Gallery,
Katoomba, celebrating
over 40 years.
Including blown glass,
murrine...

**L: And Kayo's work
in separate exhibition**

Photos: Grace Cochrane

Rob Wynne, Denizen Glass, Manly: from 1991

Studied at Monash (Gippsland) 1977-81;

California 1982-83

Hot shop and cold shop.



Magpie's Hoard
Woven Light, listing bowls





Rob Wynne and Yuri Yanai

Many years of offering working space, training and employment to other glassworkers, eg:

Ben Edols, Kathy Elliott, Matthew Curtis, Richard Whiteley and Bettina Visentin



Terrain series, pocket acqua



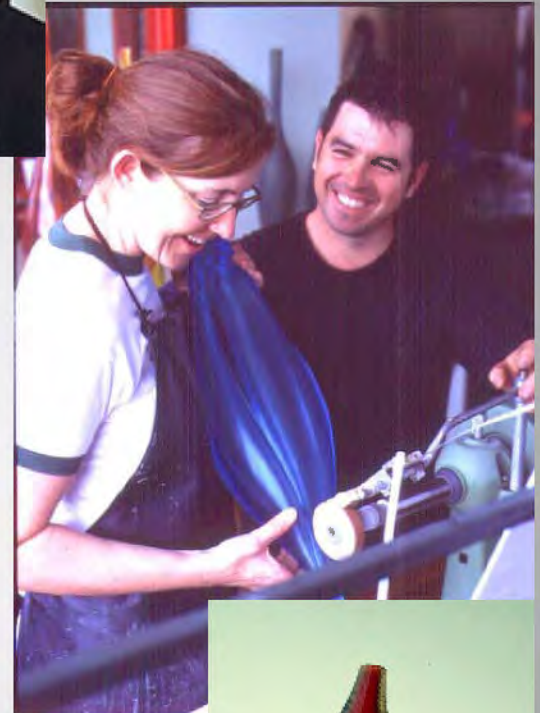
My Precious



Denizen, 2006

Photos: Mark Donaldson

Ben Edols, Kathy Elliott,
Northern Beaches, Sydney
1987/88 Ben trained at SCA and
Canberra; Kathy in Canberra.
Worked together from 1993.
Many national and international
projects...



Ben blows glass forms, Kathy coldworks the surface



Clare Belfrage, Adelaide

35-year career, graduating 1988, including Creative Director of Canberra Glassworks from 2009 to 2013.

Blown glass with cane drawing, then hand-sanded and polished: '...my point of view is often looking from close up...

The industry in nature, its rhythm and energy, dramatic and delicate still holds my fascination as does the language and processes of glass.'



Photos: Portrait: Jonathon VDK

Studio: G. Cochrane; Lower: Grant Hancock; Top: courtesy Sabbia Gallery

Tim Edwards, SA

Trained at JamFactory in Adelaide Australia,
first in Ceramics in 1992, then in Glass with Nick Mount.

A member of Blue Pony studio 2001-2008.

Now works as an artist and glass studio technician
at JamFactory, shares home studio with partner Clare Belfrage.

...blown or shaped, and then cut, carved and
ground using the lathe with diamond and stone wheels.

'... the carving process reminds me of my Dad
driving the harvester round a big paddock...' (2006)



'I am interested in the
way things are seen
and perceived...'

([sabiagallery.com/artists/
tim-edwards/](http://sabiagallery.com/artists/tim-edwards/))

Photos: Grant Hancock



Gabriella Bisetto:

Adelaide

Studied at ANU in the late 1980s, was self-employed as a glass blower in the early 90s, and then Production Manager in the glass workshop at the JamFactory in the late 1990s.

A founding member of the Blue Pony Studio in 1997.

Now Senior lecturer in Contemporary Art at University of South Australia. Works mainly in blown glass, on themes to do with the body.

2016: won the Tom Malone Prize

Photos: courtesy Gabriella Bisetto



Brenden Scott French, SA

‘Scott French revels in the opacity of glass creating a depth...through slicing, packing and reconfiguring multi-layered kiln formed glass. Though the landscape is ever present ... [his] abstracted forms critique the way we inhabit landscape, the cyclic nature of the world...’
(Latitudes exhibition, 2023, CraftVic)

Trained in Sydney, Adelaide and Canberra since 1997.
2020 recipient of the ArtGroup Creative Fellowship from Canberra Glassworks.

Residencies in Tacoma, USA;
Northlands Creative Glass Centre, Lybster, Scotland;
ANU Glass Workshop.
2007 the recipient of the Stephen Procter Fellowship.

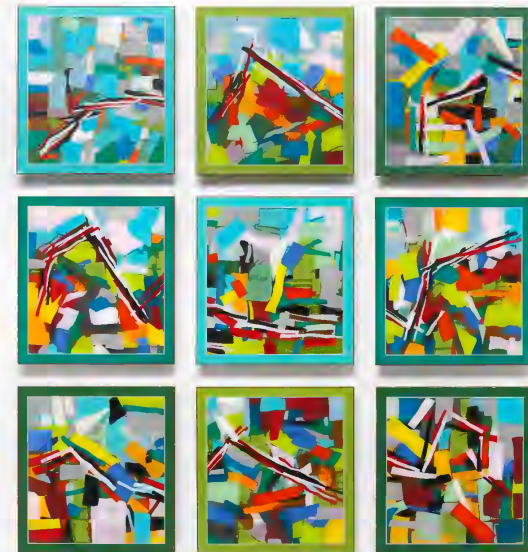


Speedwheel 1, 2022, kilnformed glass,

Cultural Looping Editions, 2021, kilnformed cold-worked



Cargo - 2 Parcel Lament, 2010, kiln & hot formed glass



Photos: Top: Brenden Scott French
Below: <https://sabiagallery.com/exhibition/brenden-scott-french>
Portrait: Glass Central, Canberra; *Hunks of Glass* exhibition



Elaine Miles, Melbourne

Past President, Ausglass

'...PhD in fine arts (glass) and ...leads a team of industry glass blowing champions to create some of the most challenging and technically difficult pieces in Murrine.'
"I'm inspired by the interaction between ancient art and historic glass blowing techniques (many at risk of being forgotten) and infusing them in contemporary vessels to re-contextualise their meaning."



'Also works in installation, sculpture and performance.'

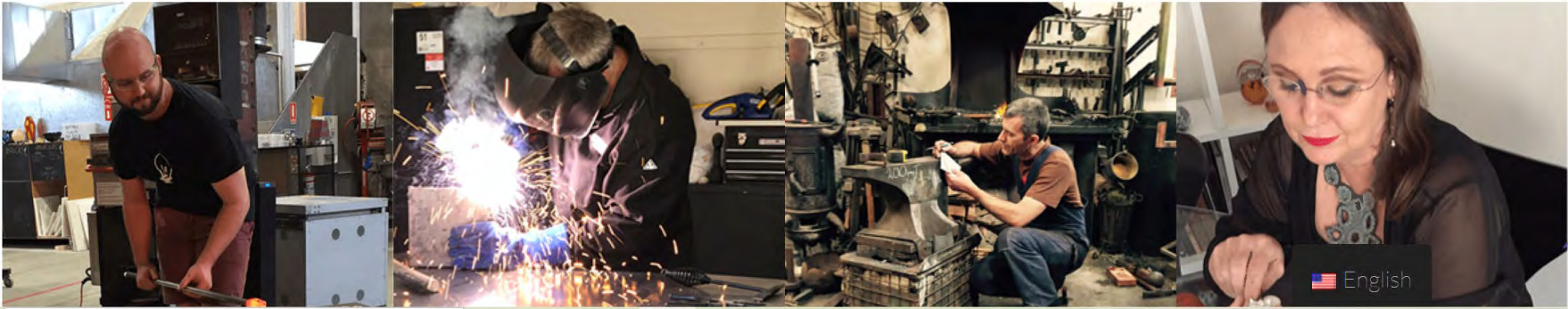
'...public art commissions feature her hand blown glass within mixed medium sculptures.'



<http://www.elainemilesglass.com/>

Glass Percussion Project 2019

Her 'team' includes...



**Charles (Chick) Butcher
Cobi Cockburn,
Kiama, NSW**

'Cobi's glass wall panels sit off the wall, making them perform as minimal interventions and as windows into other spaces.' (Robert Cook, AGWA)

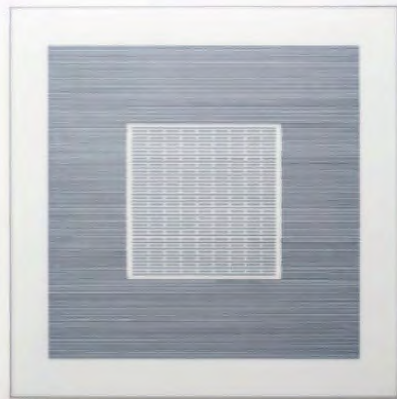
'My works are a direct result of intimate conversations I have with myself. These works are not a window into the outside world, rather unhurried studies that derive from Introspection.' (Charles Butcher)



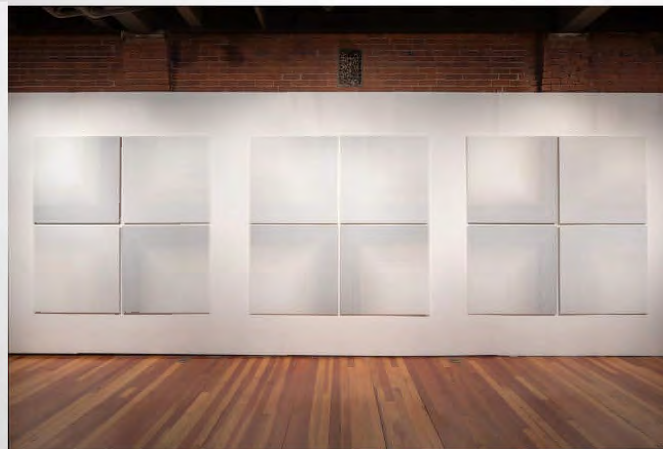
Charles Butcher,
Stop the world I want to get off, 2008



Charles Butcher, in *Intrinsic Elements*
National Art Glass Gallery, 2008
<https://waggaartgallery.com.au>



Cobi Cockburn, *Silhouette #5 2022,*
Sabbia Gallery



In the Vicinity of White, 1,2,3, 2017
<https://www.bullseyeprojects.com/>



Seven Marks Gallery, Kiama, NSW
with Nina and Cesar Cueva.

... newly opened at Chick and Cobi's home studio,
for opportunities for artists and audiences...

Photos:

Above: Grace Cochrane

Below: Nerida McMurray

Tom Moore, SA

Trained in Canberra 1994; and at JamFactory; Production Manager in JamFactory's Glass Studio for 15 years. PhD, UniSA 2019.

'He works closely with JamFactory, using their hot glass facilities as well as working from his own studio at home.'

2020 JamFactory icon exhibition, *Abundant Wonder*



Combining traditional processes and extensive historical research, eg into C16th capriccio glass and trick glass, with humour and Australian references: 'down-under/upside-down can be positive'



Photos: Grace Cochrane



<https://www.mooreismore.com/gallery>

Photos: Grant Hancock





Holly Grace, Melbourne

From WA, graduated from Monash in 2004, interested in Danish design; awarded grant to study in Denmark. Uses digital photography as a means to document landscape, integrated with glassmaking skills. <https://static1.squarespace.com/>



A Miners Haven

*Love Nest in the Sallee
Dawn, the Jagunal Wilderness
Desolate Road, Dargo High Plains...
Red Robin Mine*

Photos: Courtesy Holly Grace



Tom Rowney, ACT

Trainee at **Budgerie Glass**,
Port Adelaide.

Graduated in Adelaide 1991; ANU 1995.

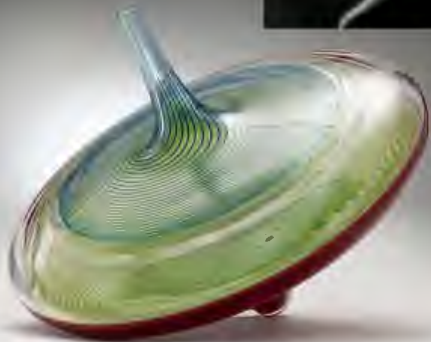
Worked at **Denizen** 1996 to 1999, with
Edols and Elliott until 2006.

Now **Technical Manager, Canberra
Glassworks.**

Latticino: 'Venetian styled cane work has
been the singular most drive and passion to
my particular glass blowing style...'



Photos: Courtesy Tom Rowney





Exhibition, *Adventurine Spirit*
Canberra Glassworks, 2023

Photos: above Adam McGrath: below Grace Cochrane
(and exhibition team and openers)



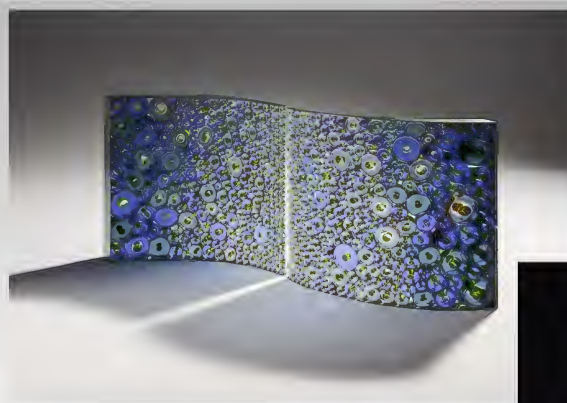
Matthew Curtis:

Queanbeyan, NSW

To Australia from UK in 1981.

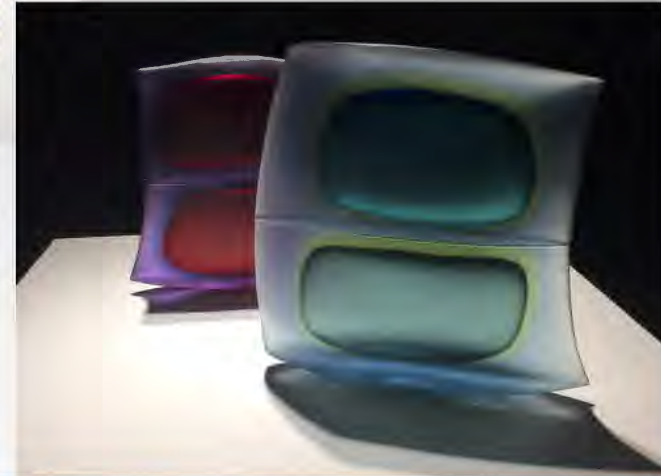
In 1992, assisted Robert Wynne in establishing **Denizen Glass**, in Manly, and worked there.

In 2003, Matt and Harriet Schwartzrock set up their studio (Curtistan) in Queanbeyan.



Neodymium, Olive, Amber Section Pair. 2018

Section Pair, blown and carved tinted glass, 2018 photo Rob Little



Increment 2015
Collection of Corning Museum NY.



Field of Light at Iskia Apartments, Campbell, ACT, Pressed glass, LED, hot zinc spray, st

Harriet (Harry) Schwarzrock:

Graduated from Sydney College
in late 1990s.

Studio with Matt Curtis, 2003.

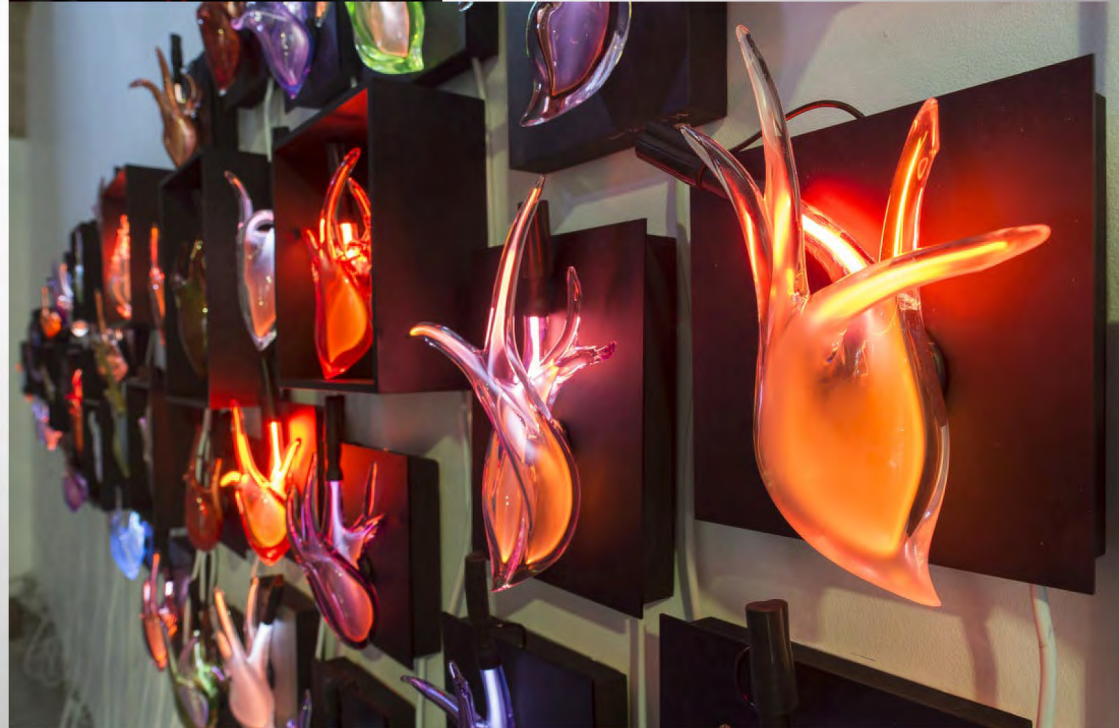
'Interested in biological systems and
connectivity, she draws upon
cycles of respiration and
circulations.

**Has recently embraced
creating neon and plasma
elements.'**

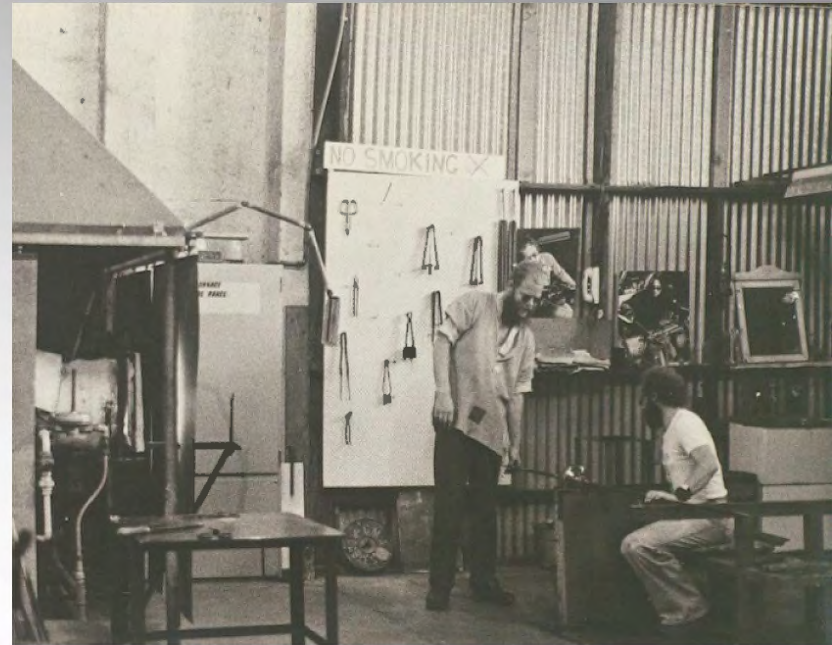
<https://www.curtisglassart.com/>



Harriet Schwarzrock 2017 *drift*, blown
glass, powder coated steel base 57 x 80
x 18 cm Photo @suki&hugh_gallery



Between movement and stillness, Interactive blown glass, plasma



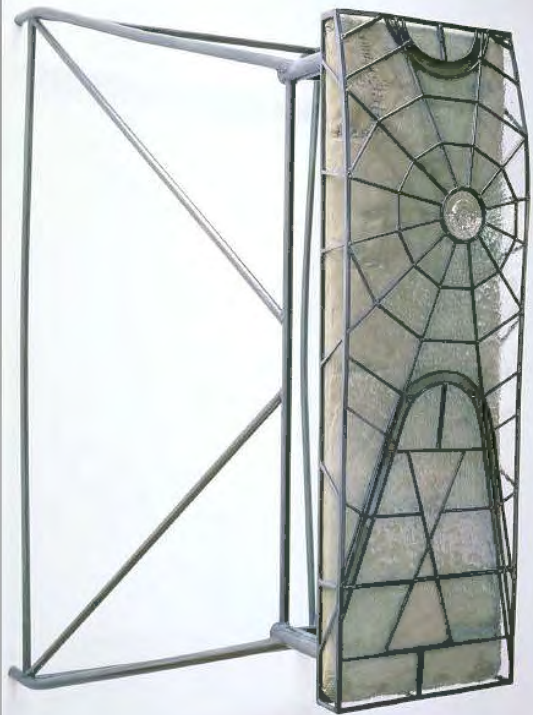
Neil Roberts, ACT (1954-2002)

In the 1970s Neil Roberts **saw Skillitzi blowing glass** in Adelaide, and also **Peter Docherty and Denis O'Connor at the mobile workshop 1974** ...and 'seduced like many others by the magic — heat, alchemy, skill, handwork, moved to Adelaide to hammer on closed Jam Factory doors'.

After a **summer school with Skillitzi at Tatachilla in 1978**, he joined the **Jam Factory until end of 1979**. Later studied at **Orrefors in Sweden, & in New York**.

Taught with **Moje from 1983**; moved to Queanbeyan, part of his studio/home was opened periodically as **Galerie Constantinople**.

Combined glass with found materials and lighting; sculptural installations.



The Ramp, 2001, in Chances with Glass at Canberra Glassworks.



Flood Plane, 1990: Sculptural installation of a crop irrigation machine with its neon text on the Nerang Pond at Floriade festival. ACT.



Jonathan Baskett ACT – Mexico

*Graduated from Canberra
School of Art in 1996 and 2003.*

Spent three years working in
various glass studios in Europe,
New Zealand and Mexico.

Returned to Australia in 1998 and
started his own production studio
in Sydney, after first launch in
Bremen.

Worked at **Nouvel Glass** in
Mexico, then established
Studio Luminosa.

Photos: Courtesy Jon Baskett



Nouvel glass studio ... now Studio Luminosa

‘His specialisation is lighting and product design, having worked throughout USA, Europe, New Zealand, Australia and Mexico, with artisans, designers and companies in areas as diverse as lighting, jewelry, tableware and industrial product design.’

Photos: Courtesy Jon Basket

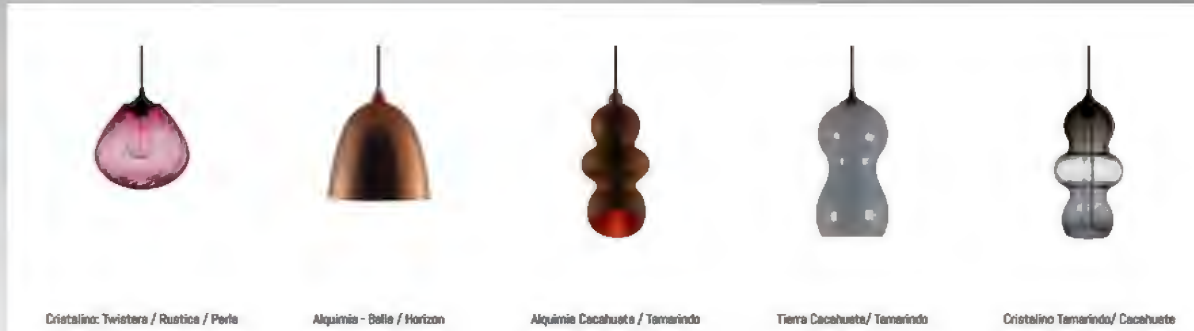




2022:
Returned to Mexico in 2013
specifically to create the
contemporary architectural
lighting company Luminosa.

“My approach to design is very
 much collaborative, I enjoy the
 direct interaction with my team
 but also with external artisans
 and designers.

<https://www.studioluminosa.com/>



Cristalino: Twistera / Rustica / Perla

Alquimia - Belle / Horizon

Alquimia Cacahuete / Tamarindo

Tierra Cacahuete/ Tamarindo

Cristalino Tamarindo/ Cacahuete

Luminosa™ Shop by range: Alquimia Geometrica.

Clean lines, an abundance of light and warmth, the **Geometrica** range of hand beaten copper architectural pendant lighting is designed to masterfully combine the qualities of hand crafted copper with excellent light exposure. Unique architectural lighting at excellent prices by Luminosa™



Disco: Grande
 From \$615.00 USD

Disco: Chica
 From \$505.00 USD

Cono
 From \$845.00 USD

Pipe Chica
 From \$605.00 USD

Pipe Larga
 From \$635.00 USD

Luminosa™ Shop by Limited series: Unika

Contemporary architectural copper pendant lighting goes big! Need something a little larger to maximize the horizontal space in your interior, these monumental architectural pendants create warmth and intimacy on a larger scale. Talk to us about creating something special for your space.



Berth
 \$2450.00 USD

Enclave
 \$2.900.00 USD

Levitato
 \$2.450.00 USD



Photo above: G. Cochrane; at Tasmanian craft fair

Ruth Allen, Coburg, Vic

'MULTI-MEDIA ARTIST PRIMARILY WORKING WITH GLASS, LIGHT, KINETICS AND THE POETICS OF EXPERIENCE.'

1994 graduated ANU: Klaus Moje, Elizabeth McClure and Stephen Procter; and at Monash early 2000s.
 1996-2000: Established Gloria Glass in NZ 1995-2000.
 President of the New Zealand Society of Artists in Glass (NZSAG) 1996-98
 2006 graduated MFA from Monash.
2010 workshop & studio in Coburg, Vic

Now multi-tasking business of production, arts services, artwork, workshops and trainee program.
 From 2011 also design range from transforming manufactured bottles.

Photos:

<https://ruthallenglass.com.au/>



Mel Douglas, ACT

Works with **kilnformed, coldworked and engraved glass**, as an independent studio artist since graduating from the Canberra School of Art, ANU in 2000, with PhD 2020.

Since 2008 she has been a sessional lecturer in the Glass Workshop at the ANU.

Has received several major awards including the Ranamok Glass Prize in 2002, the International Young Glass Award in 2007 from Ebeltoft and the Tom Malone Prize 2014, 2020.



www.statesofillumination.com/mel-douglas



Internal/External, 2021, kilnformed, cold worked and engraved glass

Interstices V111, 2022, blown cold worked and engraved glass

Relative Luminance, 2022; blown, coldworked and kiln formed glass

R: Photo from Traver Gallery, Seattle, 2023

Deborah Cocks,
Brays Creek, NSW

Reverse glass painting: Painted on slumped and cast vessels and blown forms with glass enamels, sgraffito black and then colours in multiple firings; also engraving. Also cast glass sculptures combined with found objects (Wagga has *Leonardo's Tool Box*). Studied art history at ANU, Canberra and post-graduate studies in glass at Sydney College of Art. Visiting lecturer in Australia, Japan and the UK. **1995, inaugural recipient** of the Ranamok Glass Prize for Contemporary Glass Art.

Photos: courtesy Deb Cocks.



Above:
Red Square, 1998
Photo: Andrew Stewart
Splicing, 2004, collection V&A Museum, London
L: *Pond*, 1996, blown by Ben Edols;
Photo: Andrew Stewart



Dense foliage bowl, 1993
Collection: Powerhouse Museum



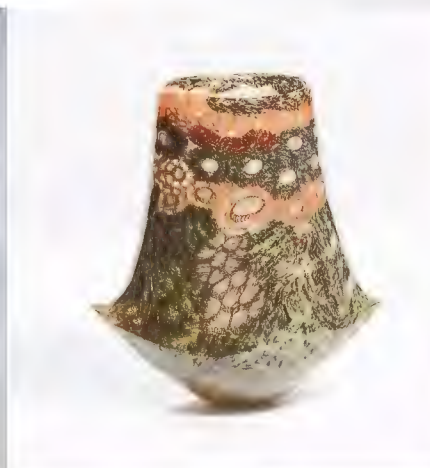
Jenni Kemarre Martiniello, OAM

ACT

Her works 'demonstrate a **duality of Indigenous and glass cultures ...** which encompass the warp and weft of time.

Of Arrernte (Australian Central Desert), Chinese and Anglo-Celtic descent ... she 'explores the relationships between cultures and filters them through her personal relationship to the land.' Working with glass-blowing colleagues at Canberra Glassworks, **she 'uses hot blown glass with murrine canes, often emulating traditional weaving.'** OAM, 2022. (Ref: Mel George)

At Canberra Glassworks:
Photo Elesa Kurtz



Open Weave Eel Trap, 2021

Bush Flower Bicornual : Banksia and Bottlebrush, 2021,

Large Bush Flowers Bicornual: Blue Hakea, 2021

Hanging Loop Weave Dillybag

Warka Waru Glass Project with Ninuku Arts

Collaboration between JamFactory's Glass Studio and [Ninuku Arts](#) (in NT) was initiated in 2018 when a group of artists and board members from Ninuku Arts travelled to JamFactory for a professional visitled by former art centre manager and JamFactory alumnus Mandi King....

At Yankunytjatjara (APY) Lands), the artists discussed with Mandi possible ways of working with glass.

... JamFactory Glass Studio prepares graals (blown glass bubble)

...sends them to Kalka where the artists use enamel paints to create their design

...send the painted graal back to JamFactory.

... A team of glass-blowers then enlarge the graals into the specified shape...

<https://www.jamfactory.com.au/marmalade/2022/exhibition-insight-exchange>



Angkaliya Nelson, *Kungkarangkalpa (Seven Sisters Story)*, 2021.

Monica Puntjina Watson, *Pukara*, 2021

Nyanu Watson, *Tjulpu - Nyanu*, 2021.

Images courtesy of JamFactory.



Anne Clifton, Peter Bowles, WA, Tas

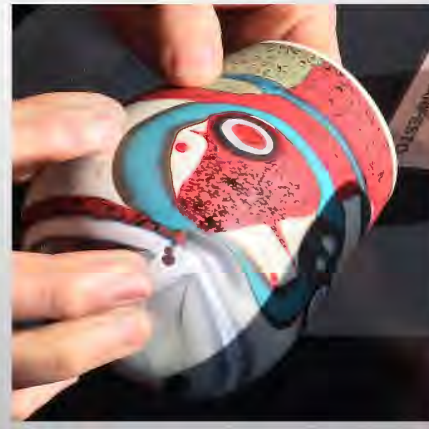
Anne: Past President Ausglass

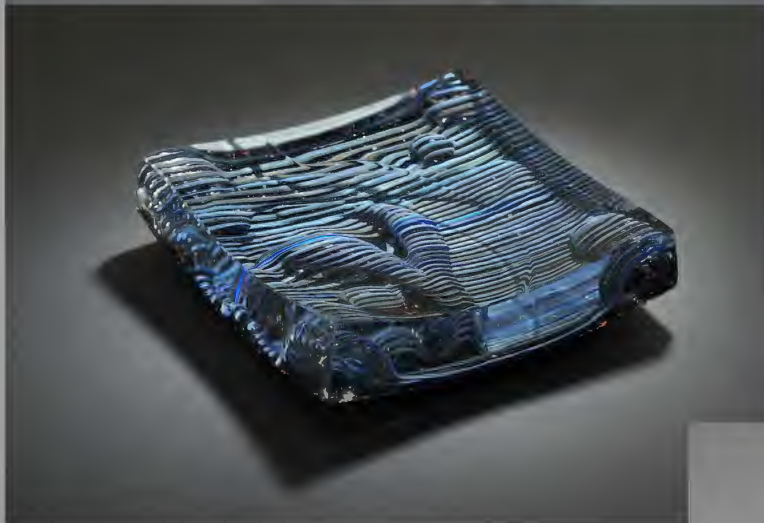
From 2003, partners in ***Glass Manifesto***
Broad education; involvement in Ausglass

- Blown, lampworked, cast, dribbled, sprinkled, rolled...
- Cane work; Murrine...
- Vetograph: drawing with/on glass
- Reticello: double cup spiralled filigree glass canes



**They use glass made from
local silica sand from
Savage River**



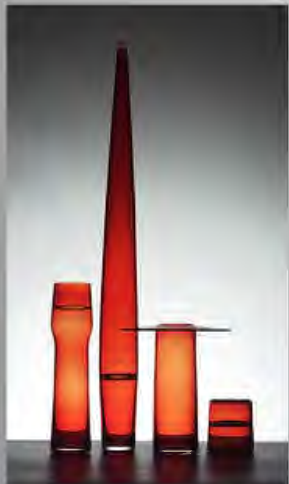


Andrew Lavery, NSW

Graduated in glass from Monash; PhD, University of Sydney.
Now co-director and co-chair, Sydney College of the Arts,
University of Sydney.

Australia Council grants to Venice, Italy to research
'Masaccio' (glass hot-sculpting) techniques,
and to New York, to research hybrid uses of
glass ...the Corning Museum's
Rakow Research Library.

'Recent work explores
Australian urban culture
through an interrogation
of everyday urban scenes
and objects.'
(Arterreal Gallery)



Photos:

L (2): *Skylines*: Greg Piper

R: *Tableaux Vivant*: John McRae

Middle portrait: G Cochrane



Chris Pantano, Sunshine Coast

A self-taught professional glass artist for 40 years, before his retirement in 2012 (d.2021). Worked with glass using **kiln forming, fusing, casting and blowing** techniques. 'With strong colour, craftsmanship and design, Pantano's works express a **connection to the Australian landscape** that has influenced his life-long studies of philosophy, anthropology and spirituality.'
Retrospective exhibition, University Sunshine Coast, March 2012.



Colin Heaney

Byron Bay

From Canada and California,
'In 1983 he set up Cape Byron Hot Glass Studio, and employed American Michael Larson for three months to advise on blowing glass. From then on he taught himself. He employed about ten people to make the workshop's characteristic blue lusted wares.
Colin started small, making paper weights and wine glasses and then graduated to large-scale sculptural works, passing the project on in 2008, and then working with textiles.'



Daily Telegraph: Byron News

January 17, 2008 - 9:00AM

And photo: Top Right



Photos: Colin Heaney Google search

Chuck Simpson: 1944-2001

Eumundi, Qld

Born in USA; taught in Australia, then trained in glass with Colin Heaney at Byron Bay in mid-80s, including using iridescence.

Moved to NZ; returned in 1990 with partner Lesley (Indiah) to set up in Buderim, then Eumundi, known for artisan markets.

Known for his vessels and sculptural works, he was also well-regarded for offering access to others in his studio.



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Made by Chuck Simpson in 1980s and 1990s, and Lower middle and right with Indiah. Photos: <http://australianglass.blogspot.com/>



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Blanche Tilden, Melbourne

1988-89 Sydney College of Arts
(Glass & jewellery)

1990-95 Canberra School of Art
(Gold and silversmithing)

1995-98 Trainee with Susan
Cohn

2023 PhD ANU School of Art
and Design

<https://blanchetilden.com.au/>



Blanche Tilden—ripple effect: a 25 year survey
‘... a unique approach to her materials, in particular, **glass**, which she explores both as a material for jewellery making and deploys as a metaphor for the connections between making, industry, the wearable object and the body.’

A Geelong Gallery touring exhibition

Geelong Gallery, VIC, from Saturday 8 May to
Sunday 1 August 2021

[National Art Glass Collection/Wagga Wagga Art
Gallery](#), NSW, from Saturday 11 December 2021 to
Sunday 13 February 2022

Photos:

Marcus Scholz Blanche Tilden portrait

Grant Hancock *Flow necklace*

Andrew Curtis *Ripple Effect* installation, Geelong Gallery

Publications :

Apart from organisational, group and individual websites, and many informative catalogues, books about studio glass 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

Michael Scarrone (ed), *Signatures, National Art Glass Collection*, 2013

Nola Anderson, *Glass: The life and art of Klaus Moje*, NewSouth, 2022



2000s: Changing circumstances

Tertiary education

Research:

From the 1990s, many craftspeople brought important analyses of their considerable careers together through **'creative practice' Masters and PhD research.**

UNIVERSITIES: Economic changes:

Specialist workshop areas are now **often amalgamated...less direct tutoring. Less professional staff employed...**

TAFE: Also, in several states **TAFE colleges were forced to close crafts and visual arts programs**, with the rationale in some cases that these courses did not lead to skill-based job creation (in industry).

Fees for students increased.

Funding: individuals and organisations

Reduced National and State government funding...

Closures: eg Crafts Council Australia and others

Museum and gallery reductions

However: continuing opportunities

Rewarding and productive partnerships:

Between organisations, galleries, museums, education institutions and the crafts field; include international visitor programs, conferences, exhibitions, scholarships, residencies, workshops and publications.

Awards, prizes and sponsorship:

Some important continuing – and new – award exhibition opportunities by public and private sponsorship...

National events: included festivals such as South Australia's Living Artists Festival and the Melbourne Design Festival, 10 days on the Island in Tasmania, Sydney Craft Week, Canberra Design Festival, which provide opportunities for craftspeople to bring their work to wider audiences.

Commercial outlets: galleries and auction houses

In every state and city; **some longstanding supporters...**

Significant private as well as public collections: developed over time...

Continuing international connections...



1995-2014: Ranamok Glass Prize

Founded in 1995 by Andy Plummer with support from Maureen Cahill and Plummer family, initially as the RFC Glass Prize. Annual winners from 1995 – 2014.

Below: final event in 2014 at Canberra GlassWorks.

Winners

1995: Deb Cocks	20
1996: Susan Hill	22
1997: Jessica Loughlin	24
1998: Ben Edols & Kathy Elliott	26
1999: Emma Camden	28
2000: Richard Whiteley	30
2001: Mark Thiele	32
2002: Mel Douglas	34
2003: David Murray	36
2004: Scott Chaseling	38
2005: Joanna Bone	40
2006: Cobi Cockburn	42
2007: Evelyn Dunstan	44
2008: Matthew Ryan	46
2009: Lisa Walsh	48
2010: Sue Hawker	50
2011: Masahiro Asaka	52
2012: Denise Pepper	54
2013: Tom Moore	56
2014: Kathryn Wightman	58



Photos: Grace Cochrane



1997-2017 Kirra Galleries,
Federation Square, Melbourne
(Founder Peter Kolliner)

KIGA: Kirra Illuminating Glass Award
Annual KIGA prizes, from 2013 – 2017;
Sponsored by Kirra Galleries and Fed Square Pty Ltd.

**2015: Peter Nilsson (L)
and Ben Young**



Photos: Grace Cochran

2003: Tom Malone Prize, Art Gallery of WA

An acquisitive prize, where each year's winning entrant is awarded \$15,000 while their work becomes a part of the WA State Art Collection.

Winners (some twice): 2003-2022

Clare Belfrage, Gabriella Bisetto, Charles Butcher, Cobi Cockburn, Brian Corr, Mel Douglas, Mark Elliott, Deirdre Feeney, Kevin Gordon, Marc Leib, Jessica Loughlin, Tom Moore, Nick Mount, Benjamin Sewell, Ayano Yoshizumi.



2022: Tim Edwards: SA Winner Tom Malone Prize *Ellipse #8*, 2021.

Glass, blown and wheel cut
47 x 38 x 0.8 cm.

Photography: Grant Hancock.



AGWA store •

About Edwards' winning piece, the judges "In a 15 artist strong shortlisted field this year, Edward's work *Ellipse #8* held its ground calmly and beautifully. It's a quiet work whose form amplifies Edwards' command of his craft and his vision. In this regard it is so clearly a work by an artist operating at the very height of his powers. There is nothing arbitrary about it at all; the form is perfectly resolved and intentional. This extends from the vessel's hip and shoulder shapes, to the balance of colour, to the finish, to the even wall thickness. These elements are cleverly rendered but not for cleverness sake; they do not signal material flair alone. Instead, they are the hard-won vehicle for a meditation on the flows of light, the sensation of perception and being wholly in the world, and the importance of surface in allowing viewers to form an intimate connection between our bodies and that of the object. Employing stone wheel cutting to finish the work, it is a piece that is heavily and gradually laboured yet brilliantly fresh and light. Its quietness is alive and wonderfully of this moment. Naturally, therefore, we could not be happier with Tim taking the place of the winner of the 20th *Tom Malone Prize*. It is a well-deserved honour."

Tim Edwards *Ellipse #8* 2021.
Glass, blown and wheel cut, 47 x 38 x 0.8 cm.
Courtesy of the artist. Photography: Grant Hancock.

READ THE MEDIA RELEASE

2016: Fuse Prize, JamFactory, Adelaide

Established in 2016 as a sponsor-assisted biennial prize for Australian & NZ
A non-acquisitive \$20,000 cash prize is awarded to an established artist.
An additional prize of \$2,500 cash and a professional development residency
at JamFactory is awarded to an emerging artist.

2002 winner: Matthew Curtis (ACT)

Margin, 2022 R: Picture: Rob Little

Former winners:

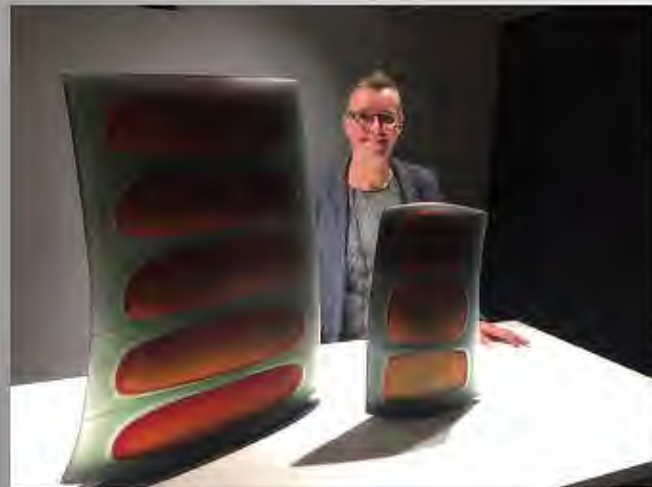
Clare Belfrage (2016)

Jessica Loughlin (2018)

Cobi Cockburn (2020)



Margin, 2022 R: Picture: Rob Little



At Sabbia Gallery; photo Grace Cochrane

Wagga Wagga Art Gallery:

2010: Biennial National Emerging Art Glass Prize

2022: renamed Glass Chrysalis, now triennial promotion...

Upcoming Exhibitions



Glass Chrysalis - Glass Art of Promise

Friday 21 October 2022 to Monday 30 January 2023

Glass Chrysalis – Glass Art of Promise celebrates artform development and individual creativity, innovation, skill, and technique of ten of Australia's premier early career glass artists. Co-curated by Wagga Wagga Art Gallery, Canberra Glassworks and Jam Factory Adelaide, Glass Chrysalis showcases developing trends in the contemporary studio art glass scene.



Michael Scarrone, curator

Photos: Grace Cochran



In Australia: Ausglass sponsored awards

At different times special prizes have also been offered in association with work in conference exhibitions, usually with particular sponsorship.

For example:

From 1999 for some years 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.

2006 Vicki Torr Online Gallery Prize; 2019 Vicki Torr Emerging Artist Prize.

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.

[2021] 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...

Optimism: a view to the future

The Australian crafts world is rich with widely-experienced professional practitioners, educators, writers and curators.

They cross art and design, while remaining committed to the values of working with materials, and the desire to make things to express something significant.

Many organisations and institutions remain strong supporters of contemporary makers – and are **celebrating multi-decade anniversaries.**

Supportive philanthropists...

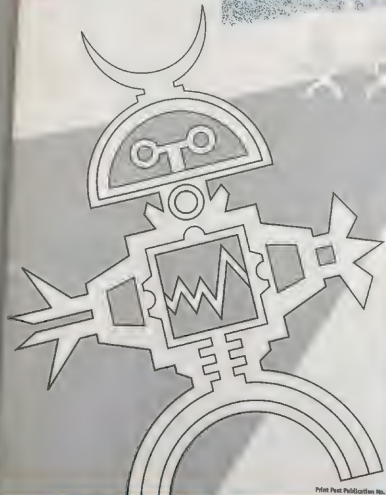
Alongside an often shrinking formal infrastructure, new initiatives emerge:

- The **significant role of professional community workshop facilities**
- Many experienced craftspeople are now **opening their own studios** for workshops and classes, or combining with others to share facilities.
- **New technologies** for communication and making are important,
- but **personal communication** remains of great value.

SO CONFERENCES REMAIN IMPORTANT

SPRING

Ausglass



Print Post Publication No. 97

JOURNAL OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS

Ausglass Magazine

A Quarterly Publication of the

Australian Association of Glass Artists

ausglass



POST CONFERENCE EDITION

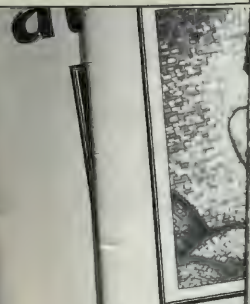
1991

September 1986

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ausglass MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS

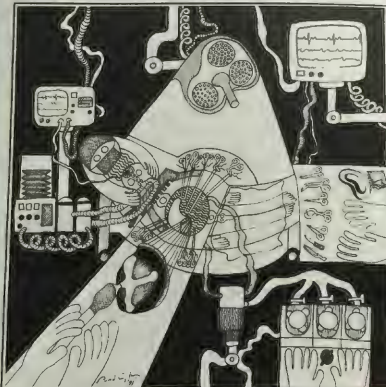


Registered by Australia Post, Publication No. 880 1466

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ausglass MAGAZINE

A QUARTERLY PUBLICATION OF THE AUSTRALIAN ASSOCIATION OF GLASS ARTISTS



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SPRING / SUMMER 1999

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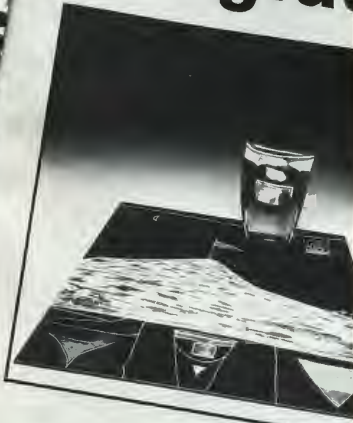
Ausglass
A Quarterly
Australian Association of Glass Artists

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WINTER
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JUNE

SUMMER

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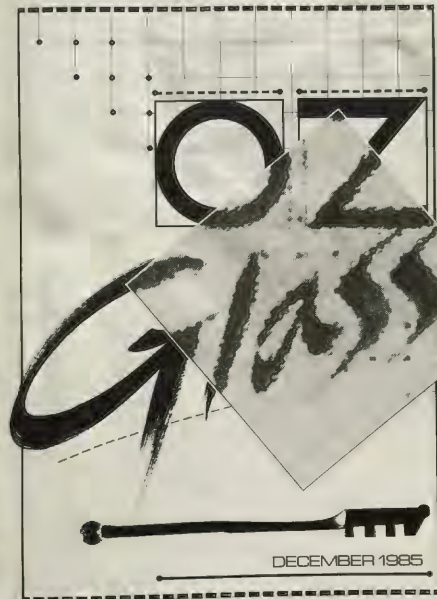
Ausglass Magazine

A Quarterly Publication of the
Australian Association of Glass Artists

ausglass



AUTUMN EDITION



DECEMBER 1985

Personal archives: Gerry King



Workshop Bilk - Minatures in Glass Exhibition



M16 - Travelling South 7 Exhibition





Personal archives: Stephen Skillitzi, Hobart conference 2009



**Personal archives:
Stephen Skillitzi
Wagga Wagga conference
2013**



Personal archive: Elaine Miles. Canberra conference 2017

So: Ausglass brings together

Makers, educators, curators, writers, researchers, collectors, philanthropists...

Congratulations to all involved since 1978 and on...

Presidents, secretaries, board members, editors, state reps, conference organisers...

History archives can be scattered...

(personal and organisational files)

- Paper documents, Reports and Newsletters
- Slides and photos; tapes, films, videos

New accessible technologies: (How long will they last?)

- Ausglass website
- Digital photos, documents
- Personal websites

How can they all be brought together?

...to record your extraordinary commitments...!



Whatever ... remember ...

‘Futures past...’

- The past informs the present
- The present will inform the future...



...and re *Overview Downunder* (2005)
with Ausglass and Australian studio glass:
... 'down under' is always 'up over'!



Tom Moore,
in *Abundant Wonder*,
p 26/27

Acknowledgements:

Prepared for conference presentation rather than publication, this Powerpoint document did not initially completely identify sources of all images.

The original version (*Overview Downunder*, GAS conference, Adelaide 2005) drew on photos sent on CDs and slides; more recently others have been sent on-line, and over time, also taken by myself. As well, some quotes and images have been drawn from artist and gallery websites and personal submissions, and every effort has been made to identify and acknowledge their sources.

Following the Ausglass recording of the talk at the 2023 conference, approval to make it publicly available was sought from the people represented, and the opportunity was also taken to update information on this later version, for Ausglass files. I hope this is considered 'fair dealing' within copyright regulations, and thank everyone involved.

The presentation (see Program and Presenters at <https://ausglass.org/melbourne-2023>) provides a visual background for my recent on-line history *Ausglass: and its Futures Past*, written for Ausglass in 2021/22.

Grace Cochrane AM, speaker.