
Ausglass Magazine

A Quarterly Publication of the
Australian Association of Glass Artists

ausglass

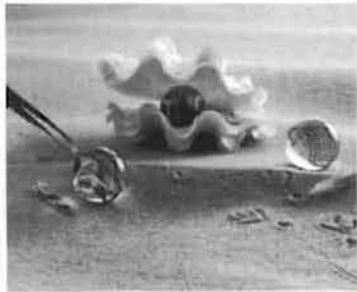


SUMMER EDITION

1987 - 88

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FRONT COVER:
Budgeree Glass –
from their marble series.

NEXT ISSUE:

All contributions must reach the Editor C/- 312a Unley Rd,
Hyde Park, S.A. 5061 by 8th March 1988.

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ausglass magazine

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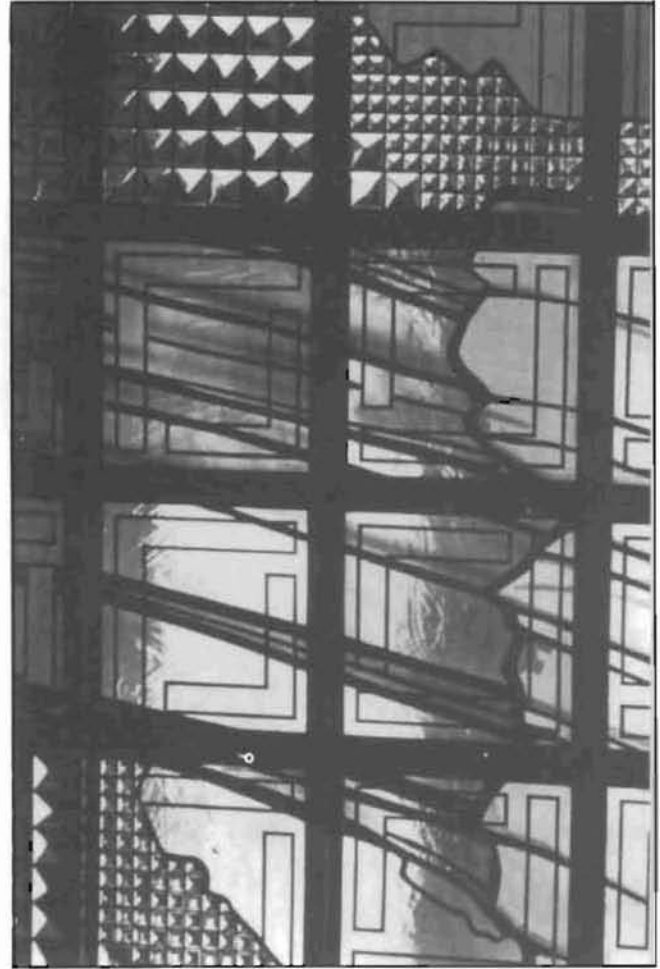
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LUTZ HAUFSCHILD

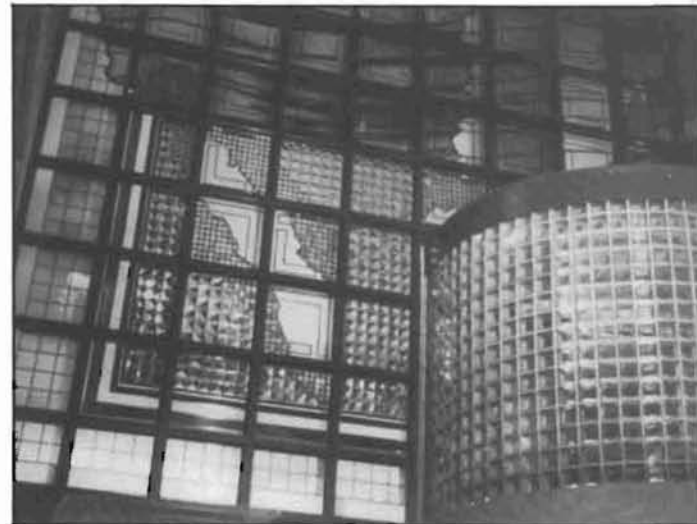
Architectural Glass Artist

For those who may not have seen any of Lutz Haufschild's work before, this will give you a little more understanding of the man and of the stained glass commissions he has been involved with.

Lutz Haufschild is a sculptor and stained glass artist, living in Vancouver, British Columbia, Canada. He has worked with Johannes Schreiter and was twice teaching assistant to Jochem Poensgen at Pilchuck School. He has created some of the largest stained glass



commissions in Canada. Of these, his Scotia Diagonal would be the best known to us. The 10 metre x 10 metre glass window is situated in a five storey atrium which connects two office towers. In producing this window Lutz has combined antique glass and plexiglass. Recently he has completed another very large commission for Robson Court, 8 metre x 10 metre, made in 1986, as well as numerous private commissions, such as pictured, one of nine windows.



Above right: Scotia Diagonal 10m x 10m window, 1982 commission. Right: Robson Court window approx. 8m x 10m, 1986 commission.

NEW FURNACES AT THE JAM FACTORY GLASS WORKSHOP

Article by Peter Tysoe, head of the hot glass workshop, Jam Factory, Adelaide.

In the Autumn of 1986 it became clear that our continuous melt tank furnace was deteriorating and a complete rebuild was necessary. The glass being melted was an ACI Cullet, amended for hand-working with the addition of chemicals.

While the continuous melt system had practical advantages in allowing hot glass to be available at all times, the quality of the glass was extremely variable and in spite of the addition of decolourising agents, was rarely clear in colour. Trainees could spend up to two years in the workshop without having the experience of preparing a batch from raw materials, charging the furnace and seeing a complete melting and "firing" cycle.

The decision was made to replace the old furnace with two smaller types – one double pot furnace and a tank. During the close-down period in January '87 the equipment was completely dismantled – the old canopy removed and the double pot furnace was built mainly from bricks recovered from the old furnace. The burner was a premix sealed tunnel type of 500,000 BTU max. output, supplied by N.G. Brown Associates of Melbourne. It has a good turn-down ratio and is very quiet in operation. Pots holding approximately 60kg of glass each were bought from Heat Containment Industries – more of these later!

The pot furnace is basically a rectangular box – 2,000mm long x 1,240 wide x 800 high overall, with a 2 section cast refractory arch. It is cased in thin steel sheet and held together with a removable steel framework. The front section with 2 gathering pots can easily be dismantled for removal and replacement of pots. With constant budget restrictions, amendments were made to the basic design to allow the use of bricks and materials available in the workshop.

It has worked well and we first used a Barium clear glass recipe designed by Vaughan Bryers. The silica used was a flour, which we have subsequently changed to sand as white inclusions occurred if the temperature was not taken to over 1350°C for some hours. Silica flour tends to fly all over the place when charging the furnace and is a considerable health hazard. The larger particle size of sand allows the batch to be melted slightly "cooler". It does not compact down as much as the flour and will not "bind" to chemicals during melting. We melted the same recipe, using sand in one pot and flour in the other and at an indicated temperature of 1300°C the sand was clear, whilst the flour mix still had small white inclusions, which, when tested, showed to be pure silica in the centre.

On a normal working temperature tests showed that this furnace costs approximately \$1.20 per hour to run.

When the old furnace was removed it became possible to recover a depth of 1.5 metres of the workshop floor area by siting the pot furnace lengthways – parallel to the wall. A new continuous canopy was built which covers the 2 walls where furnaces and gloryholes are situated. It slopes up from either side to the extractor fan in the corner of the workshop and hopefully cuts down on the heat in summer.

The second tank furnace, which holds 400kg of glass, was built and positioned in the corner of the workshop in May. It is based on a design which I used in my workshop in England and uses a North American "flat flame" burner, set in a cast slab which forms the roof of the square tank. The interior of the chamber is 760mm square – the maximum glass depth being 350mm. The cast slab is the same depth as the burner block – 175mm. In England my tank was smaller and had a 350,000 BTU burner, here the burner is rated at 500,000 BTU's. The flame spins out from the orifice and sweeps around the walls, giving good radiant heat. With the square configuration the batch is heated evenly and no cold spots occur. It melts batch efficiently and the quality of glass is excellent. The running cost is approximately the same as the pot furnace.

We have now settled on a non Barium, clear soda glass based on a recipe from the U.S. which gives good results when used with Kugler & Zimmerman colours.

The glass contact bricks used on the interior were ZALCON Z, which we had in stock. Ideally, we would have used Monofrax slabs, but those available in Melbourne would have cost \$1,000 per square metre to cut to size and our budget would not stand it. After seven months the Zalcons are standing up well and we hope to get at least another year out of them!

A real problem in working hot glass in Australia is the lack of good commercial pots. The Heat Containment product lasts only four months before a small hole appears, which eventually develops into a crack. Our second set has just broken. When the broken pot is examined it shows porosity, with numerous air bubbles. On investigation I find that they are not vacuum cast and in spite of pleas from us and their Adelaide branch manager (who is very concerned) the company do not seem willing to overcome this problem.

I have written to England to see if we can import siliminite pots being made there and used in many of the studios. There are also some good pots being produced in the U.S. but they appear to be expensive.

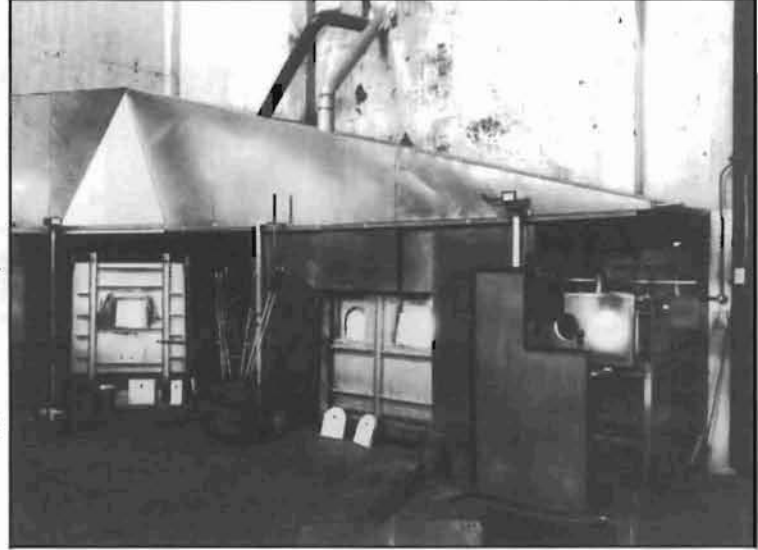
Hopefully the Jam Factory may be in a position to act as an agent for a reliable product in the future, but long term

**New furnaces at Jam Factory Glass Workshop –
continued...**

we need to encourage the development of good commercial, long lasting pots, here. I have suggested to Heat Containment that they make this their Bicentennial project!

Overall, the new layout of the Jam Factory Glass Workshop is an improvement and with 2 furnaces we have more flexibility in being able to melt colours when required. The trainees and staff built the canopy and equipment themselves and when on "store duty" have the additional task of mixing batches, which is not pleasant work. But the experience of taking the glassmaking process through from the raw materials to the final melt should widen their experience.

With funding becoming more uncertain, we are under considerable pressure to produce more each month and the supply of a "better" glass has made it possible to improve the overall quality of our work in the market place.



glass artists in profile:

MICHELE FERMANIS-WINWARD

N.S.W. State Representative

I was fired by creative enthusiasm at an early age; I discovered that clay portrait heads of newly departed relatives presented to their bereaved partners created interesting and dramatic results.

By way of preventing the family having me committed to a home for delinquent girls my parents purchased a large box of coloured pencils, and so began my career as a compulsive collector of coloured pencils.

It was about this time that my passion for collage took hold. The fondly remembered tired fungi and dehydrated frog assemblages of my pre-adolescent years developed in me a penchant for experimentation in isolation – mothers can be cruelly unappreciative of art I observed. Eventually this gave way to puberty where I took out my aggression on slabs of stone which were hacked beyond recognition within the privacy of my bedroom.

Glass and I finally “clicked” in 1983 after meanderings with plastics, stone, fibre and a serious commitment to ceramic sculpture. My approach, no matter what the medium, is always the same – a combined aesthetic and technical challenge focused on a particular idea; work it through and then move on. After all, one wouldn't want to get bogged down.

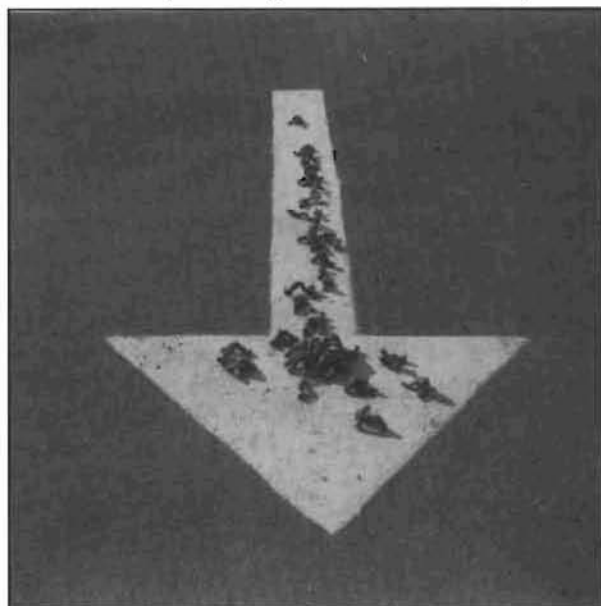
Experiments with fused glass began with the idea of working on the edge of incompatibility and the expressive qualities possible when metals, found objects and various glasses were combined and juxtaposed. This developed in me an acceptance of failure as a natural part of the artistic process.

Recently I have been exploring some ideas associated with perception; the now, why and what we see. A solo exhibition in 1985 entitled “City Limits” looked at what we accept and reject in the city's image. How we define “the beautiful” in an environment of constant change.

Last year I wandered through the scenes of my childhood and considered how the adult eye softens, re-aligns and distorts these memories.

The work in the studio at the moment has to do with light and how it fragments and facets and diffuses the world around us on its own and through glass.

And tomorrow – I wouldn't have a clue, though I think I'd like it to be a protest against the bi-centenary.



Clay exhibit by Michele Fermanis-Winward.

WESTERN AUSTRALIAN GLASS EXPO

Rumblings from o'er the Nullabor
The Story of Glass
Prism Galleries Sept. 10-20th 1987, Fremantle

With sunny weather and amidst rumors Neil Roberts was in town to stage another “Beirut By Night” with the visiting U.S. 5th Fleet, “The Story of Glass” commenced at Prism Galleries in Fremantle.

This exposition was designed to stimulate awareness and appreciation of glass in all its diverse forms. By focusing on general interest and educational aspects, like the

historical development of technique and associated technology, and by including a range of functional applications, glass was presented as an extremely versatile and precious material.

Exhibitors included private collections of ancient and antique glass ware, naturally occurring and man-made ‘crystals’ leadlight suppliers, neon, engraving, optical and fibre-optical suppliers, photographic equipment, scientific glass-ware, antique glass jewellery, fibre glass, a display of historical telescopes, laser-optics and holograms. In conjunction with these displays, an exhibition of

contemporary Australian art glass was staged. Participating artists included Don Wreford, David Turner, David Wright, Graham Stone, Tony Hanning and Toucan glass from Victoria, Nick and Pauline Mount, Steven Skillitzi, Pavel Tomecko, Terry Beaston, Berin Behn and Jan Aspinall from S.A. Alan Fox, Judy Kotai, Gene Polt, Alasdair and Eileen Gordon and Colin Montford from W.A.

Ausglass participated with an exhibition of works by the expanding list of local members (hot, warm, cold), incorporated within a display of photos and info from Ausglass Conference '87 and info on the workings of Ausglass (some 300 plus information brochures plus membership forms were distributed to interested members of the public).

Successful workshops were given by David Turner in glass fusing, and Don Wreford in glass casting. The participants in these workshops I talked to were well satisfied with their results, and felt they received "good value" foundations in the respective techniques. Demonstrations of glass-blowing were also conducted for the duration of the Expo in the courtyard at the rear of the gallery. These proved very popular with the public and many thanks to all the Ausglass members who donated their time to help keep these virtually continuous in some very hot conditions. Demos of sheet-glass rolling were conducted twice daily by Freedom glass of east Fremantle and lead-lighting demos were shown by creative stained glass of Mt. Lawley. The quality and range of exhibitors was first class and the public response was especially encouraging ("I now have a clearer view of glass" being the most quotable). In conclusion, a word of thanks to the many sponsors, *T & K Glass* for their generous assistance with freight, *W.A. Crafts Council* for their assistance with the freighting of Don and David, *Kleen Heat* (how much do you want?) Gas, Steve (just tell me what you need) from the potters market and *Freedom Glass* who assisted with the installation and batching of the mobile furnace and ancillary equipment, and who turned over their studio for workshop space for the duration, and to Colin, Robyn, Sharon, Maurice and Mike (I'll fix it!) from Prism Galleries for co-ordinating this unique event.

Gerry Reilly
W.A. State Rep.

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AN EXHIBITION OF RECENT WORK IN GLASS AND MIXED MEDIA

ISGARD MOJE-WOHLGEMUTH
GLASS ARTISTS GALLERY
OCTOBER

German glass artist

Isgard Moje-Wohlgemuth was exhibiting concurrently at the Devise Gallery in Melbourne and the Glass Artists' Gallery in Sydney. The Sydney exhibition showed her jewellery and some smaller vessels.

Moje-Wohlgemuth uses metallic oxides, building them up through several firings, often sandblasting designs between firings. The results are subtle layers of metallic surfaces with an organic feel. In the jewellery the lusted tubing is sometimes captured in finely woven gold threads and in others it serves as the beginning or end. The designs of the neckpieces are stunning in their "intricate" simplicity. Her arm pieces again invite one to peer closely to discover the detail. They are tactile, the temptation is there to trace the designs with a finger, the colours and shadows changing as they move.

The smaller vessel shapes gave just a taste of the larger ones at the Devise gallery. Isgard sometimes allows the rims and walls to slump and distort — re-inforcing that organic tactility.

Isgard Moje-Wohlgemuth's works have an innate quality that crosses the bounds of "trends" — an ageless quality.

Deb Cocks



Isgard Moje-Wohlgemuth, Necklace using Glass, gold and silver.

WEAR IT WITH GLASS

as revived by Marjory Bennetts
(courtesy of The Sydney Morning Herald, 17th Sept.)



Exhibition presented at the Glass Artists Gallery
glass handbags by Chuck Simpson
Cocktail hats by Deb Cocks
Cowboy hat by Bridget Hancock

If Cinderella had been looking for the right handbag to match those glass slippers she wore to the ball, she would have found it at the Glass Artists' Gallery in Glebe. Two small glass handbags — just the thing for a night of fairytale fun — are among the objects in the gallery's Wearable Glass exhibition. And they *are* wearable, made from thick and beautifully coloured iridescent glass, complete with leather linings and straps.

And if Cinders had wanted a matching hat, the gallery could easily have arranged that, too. In fact, the exhibition's most memorable items are the hats, especially the cocktail hats which are definitely the last word in glass chic.

They have delicate glass spirals and squiggles attached to a small glass dome supplied with ribbons so that the creation can be securely anchored to the head. They

EXHIBITION IN REVIEW

seemed too delicate to survive the cocktail circuit, but Maureen Cahill, one of the gallery's directors, was adamant they would stand the pace.

More solid looking was a cowboy hat in opaque glass that, perhaps, wouldn't travel as beautifully as it looked, making the wearer feel just a bit top heavy.

While most of the other permanent exhibits in the gallery aren't made for adornment, they are also highly original. There are beautiful glass wall panels and huge heads called fused glass portraits.

According to Cahill, and her co-director, Giselle Courtney, the gallery is the only one of its type in the country

displaying such a range and quality of glass items. "This gallery happened because there was nowhere to display work of this calibre in Australia. What we are doing is showing glass in an art context; our motto is challenging the traditional notion of glass being simply functional," says Cahill.

Cowboy hats aside, most of the other items in the present Wearable exhibition are eminently wearable and include earrings, chunky bracelets and multi-coloured brooches. There really is something for everyone's taste. As Cahill puts it: "Glass crosses all boundaries."

Gerry King and Students S.A.C.A.E. Glass Studio, held at "Studio 20", Blackwood S.A.

Recently an unusual exhibition was staged at Studio 20 Crafts Gallery in the Adelaide Hills. Both teacher (artist) Gerry King and his students from the Glass Studio at the College of Advanced Education displayed their work together. Gerry's work involved the use of glued, fused and slumped glass, giving a milk like colour and rough texture through the use of talc in the firing.

The title of Gerry's component was called "View With A Room:" not to be confused with the obvious. One of his pieces, "Room of a Nuclear Family" (pictured), was purchased by the Wagga Wagga City Gallery as part of

their National Contemporary Glass Collection.

The exhibition received very high acclaim and Gerry tells me sales were gratifying. All in all for Gerry this exhibition offered a new approach to his glass work.

The students, for their part, gained exposure and experience with exhibiting and dealing with the public. Many sales were made and as a result some students have entered into a commercial relationship. If more students were able to display their work in this manner in a commercial gallery it certainly would be to their advantage.



"View with a room" – Gerry King.



S.A.C.A.E. student's work.

BUDGEREE GLASS

A personal view by Greg Price

I work for the president – and the first lady; of Ausglass that is. I've been working for Nick and Pauline Mount for almost three years now, and I'm still learning. We're very busy, more so all the time. This is because we do good work – Nick as the "kingpin" and the rest of us dependant upon his skills.

This is a kind of Catch 22 situation. There is a vast amount of work to be done, and a limited capacity for any one person to produce more than is physically possible. Ideally it would be marvelous to have "x" number of people who could produce a range of products indentifiably attributable to "Budgerree". Practically however, this is difficult because there is so much work there is little time to train a team of blowers to do what Nick does, as well as he does it.

There is a quality of product which cannot be compromised, though the desire for a more rapid growth is a pressing imperative.

My experience at "Budgerree" has been extraordinarily rewarding for a number of reasons. It has given me direction and an occupation which I enjoy. I spend a great deal of time with the Mount family and like them all.

I've watched the establishment of one of the foremost studios in Australia occur in Norwood (literally from the empty shells of buildings at 20 William Street) to what is now "Budgerree Glass", with much enthusiasm, a little cynacism and a lot of laughs.

I owe the Mounts a great deal. In a sense I walked in off the street, talked my way into a job setting up the then new premises and stayed to become Nick's assistant. All this with absolutely no background in glass whatsoever. I've had a few exhibitions now and my personal work appears to be a saleable commodity. It would be presumptuous to suggest that my work is anywhere near the standard that Nick produces so consistantly, but I'm pleased with the progress so far. I've come to understand that there is little point to rushing into anything to do with glass. It must be handled with care and understanding, and treated like a valued friend before it understands your intentions.

It's very easy to lose a piece of blown glass in the production process. It's rare to come close to some "purity" of form. To do it as consistently as Nick does is rarer still.



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COMPETITION & EXHIBITION NEWS

1988 exhibitions

Wagga Wagga Art Gallery 4th National Studio Glass Exhibitions

Closing date for entries 30th June '88.

For entry forms write to:

Gallery Director

P.O. Box 20

Wagga Wagga 2650

Phone (069) 21 3621

DIAMOND VALLEY ART AWARD

Entry forms available from The

Recreation Dept.,

Shire of Diamond Valley,

P.O. Box 115

Greensborough, 3088

Phone (03) 435 7411

Exhibition to be held, October '88

Cocks and Blum's workshop is now open.

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MEMBERSHIP

Dear ex, present and future members,

Membership fees are due on January 1, so if you'd like the benefits of Ausglass in 1988, please send your cheques as soon as possible to me care of 68B Woodville Road, Woodville, S.A. 5011.

If you have changed your address, please let me know – we would like to keep you up to date.

And if you know of anyone interested in joining Ausglass for the first time, let me know so that forms and information can be sent out, thank you.

For those who have joined late 1987 a letter will follow, informing you of your standing.

Declan Somerville
Membership Officer

MEAT MARKET CRAFTS CENTRE

Gas and Fuel Glass Award 1988 Exhibition

Potential participants are requested to submit 3-5 major exhibition pieces with the requirement that gas be used in the production process (glass kiln and torches used for testing gas compatibility included). Exhibition held from 22nd June to 17th July, 1988.

A non acquisition award of \$2,000 per category, those being:

(A) The finest conceptual or sculptural piece.

(B) The best functional work.

Application should be made to Clinton Greenwood, C/- Meat Market Crafts Centre, 42 Courtney Street, North Melbourne 3051, telephone (0) 329 9966, by 5th February, 1988.

All entries must consist of name, address and contact phone number, accompanied by photographs of recent work with an indication of the nature of work.

For further information contact Clinton Greenwood (M.M.C.C.).



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c/- The Cottage, Clarendon, Evandale 7212 (003) 98 6209

NSW - Deb Cocks
31 Emerald Street, Narrabeen 2101

ACT - Hero Nelson/Patrick de Sumo
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Given name

Surname

Mailing address

Postcode

Telephone No

Please indicate in which area of glass work you are predominatly interested

Hot
 Flat

Flame
 Other (please specify)

Please indicate which category of membership requested:

A. Associate membership

- 1. open to any interested person
- 2. Fee \$20

B. Affiliated membership

- 1. open to interested organisations, institutions, company's, libraries etc.
- 2. Fee \$25

C. Student membership/trainee

- 1. open to all full-time students or trainee's
- 2. Fee \$20

D. Full membership

- 1. Full membership is granted after 12 months membership as associate or student/trainee to committed glass workers who are nominated by an existing members
- 2. Fee \$30
- 3. If newly applying as opposed to renewal, nominated by

For all categories - supply a biographical summary related to glass interests - over-seas study, interests in future, exhibitions, awards, etc.

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If applying for student membership - supply details of course attending

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