

ORZGLASS



S. SMITH

HOME AFFAIRS

I shall have to launch into this newsletter with 3 quick apologies. The first is to Chris Iantano who is the other Qld Ausglass rep (with George Wolf) not Peter Goss as was stated in the first newsletter. Chris' address is - MS 1096 Dulong Road Nambour, Qld 4560.
Ph: (071) 671 415178.

The second, as so succinctly and promptly pointed out by the Ausglass Tasmanian contingent (and 8 ball expert) Clements, was that I omitted to include my age among the brief descriptions of the Vic Committee given in the last newsletter. For this oversight I apologise; (and I am 28).

The final apology is directed most sincerely to the paid Ausglass members who did not receive the May 1985 (and our first) newsletter. This state of affairs was caused by an absolute lack of experience in the newsletter department on our part and a certain amount of general confusion which remained from the NSW changeover. However, we are making headway in these areas, but would like to add that all of us are (only) human, and if you would like to criticise or in any way respond, we are here to answer you. If you are in doubt of your current subscription status please write to Reg Loats 37 Duncans Road, Werribee 3030 and he will attend to you el quickly. Similarly, we need to be informed of any change of address on your part, and of course, new subscriptions if yours has lapsed. we can only be as accurate as the information we receive.

Message from Michael Keighery is as follows:-

as you have noticed, documentation of the Sydney Ausglass Conference did not in fact arrive mid-June 1985 but will arrive mid-September 1985.

Julie Brand

HISTORICALLY SPEAKING

Interview — Alan Sumner

I arrived for the prescribed time of our interview at Mr Alan Sumner's studio-home in Collingwood feeling somewhat intimidated, and was duly ushered upstairs by a man who, upon completing his current commission will have, as well as hundreds of individual windows, illuminated the windows of 60 churches around Australia.

We sat in his living room, which has such a strong 1960s flavour to it that any Brunswick Street cafe owner would instantly feel at home and talked. The room was full of paintings; his, William Prater's and George Bell's among others and the occasional small colour sketch of a church commission could be found propped against the book case. Throughout our talk, Mr Sumner was regularly interrupted by the telephone regarding a painting show he is organising, in which some of his ex students are exhibiting.

Although Mr Sumner is rather reluctant to give out his specific age, a considered guess would put him at about 70, and he began his glass education at Yenckens at Little Collins Street, Melb, when he was 15. He was employed under the official title of "improver" in the leadlighting and stained glass shop and remained there for

a further 15 years as a personal assistant to William Frater, learning as much as he possibly could about all aspects of stained glass, leadlighting and general glazing and assumed William Frater's position when he left.

Alan Sumner is as highly trained in glazing as he is in art, a fact he thinks should be attended to in the glass education of today if students are going to be fully professional. He was not retrenched during the Depression since he was one of the only employees of Yenckens to know all aspects of decorative glass work.

During the war, Alan Sumner did 5 years of war service, largely in Melbourne, working as an Official Artist for the RAAF as well as some work for the navy and army. He made classified drawings of aircraft, machinery and equipment.

When he returned to civilian life he decided to establish a stained glass studio at his present home in Collingwood, and between 1947 and 1951 was Assistant Art Master at the National Gallery Art School. It was then located at the site of the present museum in Swanston Street. He worked there full time between 1953 and 1962 as Director of the School of Art and then proceeded to work on stained glass commissions from Collingwood.

From 1962, Alan Sumner has not stopped working on church commissions. He works on several at once and usually employs somebody to build them. Since the renewal of interest in stained glass and leadlighting in the mid 70s Mr Sumner has not needed to push himself to the front of the movement, but has, in fact, stood aside. Consequently, many people who work

in glass currently, are unaware that he exists at all (!). And 60 churches are a lot of churches(!).

I think that I am typical of the ilk of current glass maker that seems to have a bit of a mental block regarding flat glass prior to the 1970s, but as Mr Sumner points out, it is not such a young animal, it's been in Australia from the 1860's.

Several days after I met Mr Sumner, he invited me to see 2 of his favourite commissions. The first, which was made in 1974 and is about 100 sq metres is in the chapel of Genazzano, a catholic girls school in the Melbourne suburb of Kew. It is modernist and strikingly beautiful. It is impressive by size alone, but moreover, it makes you feel good and surely, a piece of art can do no more than that.

The second commission we visited is at Nth Balwyn, a rather distant Melbourne suburb, in St Bede's church. Mr Sumner is slowly filling its windows with stained glass and the way he described to me the scenes which his windows in turn described was delightful and charming.

Alan Sumner is a man of about 70 who has been quietly making an important contribution to Australian glass for the best part of his working life, and he is not alone. Surely there is an enormous amount to be learned from him and his ilk, if we, as young glass workers, have the interest to investigate glass further than our immediate commission or exhibition piece.

Julie Prand

Peerless Glass Offer

40 years of

Experience in

Silvering

Bevelling

Bending

Sandblasting and

Antique Light Restoration

03 480 4011

STATE OF AFFAIRS

— Union

There does not seem to be a great deal to report at present. The FFTS (Federated Furniture Trades Society) are still considering a proposal drawn up by Gerry Cummins (Ausglass approved) and given to them at a meeting on June 26 1985.

Basically what we are trying to do is get an exemption from the union for people on the selected slide library in Sydney, Ausglass members or not. We hope that this will provide an across-the-crafts reference and model that other unions could adopt when recruiting members from other crafts. Issues like superannuation and workers' compensation for both employees and employers will hopefully also be resolved when next we hear from them.

Alan Steer

STATE OF THE ART

— Technical Update

As some are aware (mainly at present in the hot glass fraternity) Vaughan Bryers glass technologist ex ACL has set up "Vitrin Glass Services" - Flat 8/3 Thorpe Street, Clovelly, NSW 2031. In these last months he has been predominantly preoccupied in sorting out various difficulties encountered by

hot shops as the movement towards batching gains momentum.

He has been writing a series of small booklets of general technical information for the glass movement. The first "Chords in Glass" will be available in mid August. As he is printing them himself the cost of each is \$2 plus postage to cover typing and printing costs. The second, already under way, is on glass formulae and colour, (re making your own). These booklets will also be of use to some of the warm glass people interested in producing their own glass and colour, and are not to be considered only for those in hot glass. Suggest you check them out.

Rob Knottenbelt

— Just Add Water

Researchers at the University of Florida have developed a way to form glass without the use of high temperature furnaces.

Dr Larry Hench who heads the research team which invented the material, known as Solar Gel, said the method made it as easy to make a glass object in a complex shape as it was to make jelly for dinner. The process begins with a relatively cheap chemical solution, tetramethoxysilane, which is poured into a mould. Then water is added as a catalyst and perfectly formed glass is the result. "I think we are on the edge of a new age in which chemical based synthesis of glass and other

new materials will be used for communications, for automobile engine parts, for jet engine components, for large structures in space, for new optical systems and for novel biomedical engineering applications," Dr Hench said.

Taken from the Age: March 25 1985.

COMMENT

— The German Show

I think by now most people in the glass community are aware an exhibition of contemporary Australian and NZ glass was taken to Europe in late 1984. Now loosely called "The German Show" it will have 3 venues, Germany, France and Switzerland - the last 2 were added after its arrival in Germany. The venues are- Hessisches Landesmuseum Darmstadt 1984

Central International du Vitrail Chatres, France 1985
Musée du Vitrail, Romont Switzerland 1985-86.

This exhibition has now reached a far greater cross-section of the European art community than most Australians realise. It is important to understand that from the outset when the exhibition was put together in Australia it was intended to be synoptic and not a collection of mature work by mature artists. Despite this the reception has been positive (some idea can be gained from the fact that on the last day alone in Darmstadt 5000 people visited the exhibition).

Regrettably feed back is always difficult. You have to be there to catch the reviews and know where to find them. Klaus Zimmer translated 3 such reviews from the Darmstadt Echo 12-8-84, Darmstadt Tageblatt 8-12-84 and the Frankfurter Rundschau 8-12-84. We have chosen to print one review in its entirety, the last named.

As Klaus noted, the German opening was well supported by leading German glass artists as well as the directors of the Chartres and Romont Museums. Apparently the French opening was markedly different in that the space allowed works to be seen individually. Klaus admitted it was the first time he had had a chance to actually look carefully at the exhibition and it was better than he expected. Here interest was also high. He was asked to take a group of officials around each work and explain pieces and tell something about the artist. He thought that initially it was a joke but the request was serious and he ended up on the opening night taking a large group of people around the entire show. From our perspective one can be easily critical and say Australia and NZ are merely the current flavour of the month. But this show has marked an important point in an introduction of an antipodean art glass to Europe as a separate and distinctive body of work within the framework of international art glass. So two very well deserved guernseys to Klaus and Jenny Zimmer. Klaus for organising and going with the show, despite 2 very major open heart surgery operations in the 12 months that the show was mounted, one in Oz and one in Europe (open heart is not exactly minor wart removal). Jenny for collating the bilingual catalogue and

writing various backup articles that appeared here and overseas. A major Oz article was printed in the first issue of Craft Art early this year. Articles are more important than is often understood, they keep being read long after shows are taken down and dismantled.

Thanks both of you, truly a good one, and we all have benefitted from it now and in the future.

The catalogue is available from Ken Lockwood of Craft Art.

Rob K

"Those who have no traditions are not bound by them. They are free to develop new rules and thereby are free to create something fundamentally new. The Americans have profitted from this lack of tradition in glass art. In the 60s they built the studio - glass kilns which made them independent of the traditional glass factories. They began to experiment and in the 70s they conquered the world with their studio-glass. For quite some time now, Studio-Glass kilns have also been in action in the glass studios of Australia and New Zealand and here, too, the artists are not in bondage to any kind of tradition. A close look at their work from over the seas has become possible for the first time at the Hessisches Landes Museum in Darmstadt.

In the mobile (autonomous) glass panels the differences to traditional European glass painting became immediately obvious. Already the colour schemes do not coincide with the inherited rules from the Gothic. They relate to

realistic light and colour conditions as experienced by the artists in their home country.

Terry Beaston, originally from USA, created a slender, vertical landscape, which documents this marked individuality quite emphatically. Greens, browns and ochres dominate his palette. Narrow, horizontally running colour ribbons graduate the picture and abstracted broken blades of grass characterise the vegetative programme.

Similar graduations organise the landscape of Cedar Prest and short curves bend into arches and are recognisable further above as mountaintops. These pictures too are strongly abstracted and remind of primitive paintings, which one already knows from the AINU, the aboriginal population of Japan.

Technique, however, has been studied by most of the artists in Europe or with European masters. Johannes Schreiter and Ludwig Schaffrath held workshops in these regions. With many, f.i. with Ede Horton and Linley Adams, stylistic impulses given by the masters fall on fertile ground. Ede Horton's work is entitled 'Drought' and in spite of its Europeanised forms it does belong to the experience sphere inside an Australian culture.

The New Zealand artist Linley Adams however retained somewhat more individuality. Whereas Horton uses the hard material to demonstrate hardship, Adams uses the material to express the softness of textiles in her work. Like cloth hangs the glass, denying any architectural limitations such as are usually imposed on windows. It is a work which one can hang in front of a window but which will never become a window. This

structure could be called 'window sculpture'.

Some glass painters have broken away from the functionalism of windows. They have opted for mobile glass panels, probably to make their work easier accessible to collectors. But, like in the case of Linley Adams, this type of work offers new creative possibilities.

John Grieg places several differently coloured glass sheets behind one another, thereby achieving the impression of three-dimensionality.

A similar purpose is pursued by Tom Henty who locked horizontally and vertically structured glass rods into a frame. The transparent horizontal rows - counting from the upper and lower edges - have been interrupted by 16 black rows each and the vertical rows along the sides by 16 blue interrupting lines. The blue and black lines meet along 2 diagonals. In 2 other diagonals, both blue and black lines overlap, thereby leaving two bare triangular edges. The structure apparently is meant to guide the view through the centre of a cube-like barrel. In this aim Henty fails. The glass rods are not sufficiently transparent and divert the view before it has had time to penetrate.

Lack of tradition allow for uninhibited experimentation. But not every experiment succeeds and not everything shown in this exhibition is great art. Many an attempt is worthy to be carried further. However, some experiments have gone onto the wrong track and do not do justice to the material."

The Frankfurter Rundschau -
8-12-84

RADIANT

Radiant Stainless Products manufacture and distribute a wide range of Lead Products including Lead Came. Because we use only quality Lead Ingot in manufacturing, our Lead Came is widely accepted by many studios and other users, such as the hobbyist.

Our brochure highlights the broad range of product which we currently manufacture but we always welcome ideas and suggestions to improve our product range.

Our Window Lead is normally supplied in 1200-1300mm lengths and is packed in sturdy 25 kg cardboard packs. We can supply our Window Lead in other lengths or, on reels if required.

Our product is distributed throughout Australia. Only limited stocks are carried as we have found that most users prefer to allow us a week or two to make their requirements to order so that they can be certain that their Lead is "fresh" and easy to use.

We believe that our product will readily meet your requirements and trust that you will find it easy to use and most satisfactory for its intended application.

Please contact us if you have any queries. - it's the start of the Radiant revolution.



L.F. Spittle
Manager - Lead Products

VIEWS FROM UNDER THE FLOOR-BOARDS

Here follow several interviews that I think quite relevant to flat glass workers: the for and against argument from architects, and a talk to a photographer regarding the hazards of photographing glass.

INTERVIEW — SUE McFALL

Sue McFall is a Melbourne architect who has been practising for 16 years, spent the last 4 writing the architecture column for one of Melbourne's most widely read dailies and would never dream of using glass work in any of her buildings.

Her reasons are simple. "You seldom see decent flat glass. It is difficult not to put all flat glass work into that lumpish and boring category. The arty-craft market is totalling lacking in any creativity whatsoever. Anybody can make a lumpish pot."

And it is not that Sue is unreceptive to craft work in general. Although she chooses her shows carefully, she regularly views them; in fact she has been collecting ceramics for some time, hence her reference to pots in the quote above. She has used and is quite willing, for instance, to hang tapestries in buildings she feels require them. She has these made at the very professional Tapestry Workshop in South Melbourne that has been producing excellent work for 9 years now. All in all, this sentiment, which

is by no means held by Sue alone, says some disturbing things about the present state of flat glass work.

I showed her a recent Craft Australia which featured some "architectural" glass work. She immediately corrected the term to "decorative" which raises an interesting point. For glass work to be truly architectural, according to Sue, it has to be used in conjunction with the form of the building, not merely added on as in the case, for instance, of a decorative door surround. Or some pretty glass work that has been installed in a bathroom window to camouflage the ugly view beyond. Many glass makers do, rather grandly, label this type of work as architectural, but they seem to be the only ones that do.

In the case of the bathroom leadlight that obscures a view, that scene/pattern/design could easily be transferred to any medium, eg a bamboo or rice paper blind and, as Sue points out, much the same effect could be achieved.

Unfortunately, for flat glass workers, this is a view not held by Sue McFall alone. Many of her colleagues share her sentiments, but she did offer some suggestions.

For instance, if there is a harsh industrial view from a window, don't obliterate it completely, but rather soften it with pastel colours and beautifully textured glass. Or if the view is a bland grey paling fence, use those lines and add glass work with more lines, perhaps in a different direction, to form a new design in relevant colours.

Sue McFall sees professionalism as the difference between good and bad glass work.

Successful architects in particular are very professional people who have a pretty clear idea of what they think is good and bad in taste, aesthetics and in sense of design. If we as flat glass workers wish to have any credibility at all in this "architectural" field, we will have to get good, organised and professional folios of our work together. And as Sue points out, the personal link between glass workers and architects is what, in the end, will get us large architectural commissions.

Sue however was willing to be persuaded on the subject of glass. Although she has held these views for years she, like any responsible architect, has to be receptive to changes that may enhance her work. And the only way architects will change their collective minds in regard to glass is if we make them.

And good architectural glass work deserves to be regarded as quite different to the lumpish and boring product Sue McFall and her colleagues are used to, and it consequently deserves a place in good modern architecture. But we have to put it there.

INTERVIEW

— GRAHAM BOLTON

An architect who holds quite a different view regarding the use of glass in his work is Graham Bolton, another Melbourne architect who has run his own practice for 4 years since graduating in 1978. Although his work is predominantly domestic, he also designs child care and special accommodation centres as well as a small

number of commercial premises.

Graham is quite open minded regarding glass, preferring it to a solid screen or landscaping in some instances, particularly on small sites where an unpleasant view needs to be obscured. He has travelled and seen some memorable glass work in Switzerland and Germany which has obviously impressed him.

In the past Graham has liaised with 4 different producers of glass work. Two of these were larger commercial studios who gave him satisfactory but not particularly inspired work. So he has been happier with individuals who design and make their own glass work, whom he says he has been delighted to work with. He is quite happy to leave the design of the glass to the glass designer, so long as they liaise closely as to the intent and general feel that is desired. In addition to discussion of colour, type of glass and the design generally, it is equally important to discuss technical requirements and time schedules.

From an architect's point of view the glass worker is one member of a team comprising the owner, the builder, nominated sub-contractors and nominated suppliers. Ideally, the glass work should be delivered and installed on site after the painters have finished, but before the final cleaning takes place, (so as not to cover the glass with millions of tiny paint spots).

The glass work should be brought onto the site ready to be installed. If for any reason it is left there over night it should be stored very carefully, because if it is damaged it is the glass maker's responsibility to

repair it.

that
Architects require/specialists:

1. Work within the parameters as set in the contract.
2. Verify all dimensions prior to commencement.
3. Adequately communicate with the owner, architect and builder.
4. Work in liaison with other tradesmen.
5. Thoroughly clean up at the completion of each day's work.
6. Adhere to the time schedule as agreed.

Obviously, the technical side of installing glass must be attended to, ie. adequate reinforcement of lead light panels, individual panels not being too big, that the panels of glass be securely installed etc. All these things are the glass maker's responsibility, but if anything does go wrong, the architect should be contacted immediately, so that those who may be affected can be informed of the implications.

Another point of interest to add here is that by the time any special glass work is installed, the building project is almost over and everybody's nerves can be fairly frayed. The owner is usually keen to move in, consequently, if any error does occur (according to human nature) the leadlighter could end up taking the brunt of the owner's wrath over the previous delays. You can imagine the response if slithers of glass make the pet dog's foot bleed on the new carpet or you damage a finished surface. Having everything organised is really just being professional, and if things are organised anything can be done.

Graham Bolton also adds that the professional and

personalised link between the architect and the specialist (in this case the glass worker) is what, in the end, will make the job either a pleasant and profitable project or a long and painful experience for all concerned.

INTERVIEW — JOHN BEST

I recently spoke to a Melbourne photographer, John Best, about his feelings in regard to photographing glass and its problems. "Photographing glass is not all that hard, there are just a couple of rules to follow" he says, "these are that because it is a reflective material it narrows down the options in regard to lighting and an absolute maxim is that the person who made the piece must be present".

John is 25 and has been working as an assistant to Derek Hughes for the last 3½ years. Derek Hughes is regarded as one of Australia's top fashion photographers and as John says "taught me everything I know".

He had never actually had a great deal to do with glass until I contacted him regarding photographing my work. Since then he has dealt with several other glass makers and has developed a liking for the medium adding that it's much easier photographing a subject one likes than a subject in which one has no interest.

He pointed out several things that are important if a glass maker is going to have anything to do with a photographer.

Firstly, there has to be a certain amount of liking and of feeling comfortable in each other's company. If you don't like your photo-

grapher you're not going to like his/her photographs. Trust automatically follows on here; trust on a personal level and trust on an aesthetic level. This is a fairly dicey area because the egos of both parties are involved and both are delicate. But this is just normal human relationship stuff.

The second point is the need before work commences of a talk about money. From his point of view it's easier to work to a set figure, than doing the work then having to haggle over a figure, rather like a fish wife. Talking about money first also gets it over and done with quickly and we all know that the money side of things can sometimes get a bit sticky.

Talking about money, John gave me some examples which may surprise. If, for instance, he were hired to photograph a set of 6 different glass goblets some glass blower had made and they were to be shot individually but on the same background, the costs would be as follows -

3 rolls of film	\$75.00
2 pkts of polaroids	30.00
3-4 hrs to shoot	
	<hr/>
	\$200.00

Out of that \$200, \$105.00 is spent on material costs. Of the remaining \$95 half of that amount is paid for the hire of the studio and the photographer would make \$47.50 out of the job.

On the other hand, if he were shooting the same scenario for advertising, his fee would be between \$600-\$800. Within each of these figures are the peripherals which include running the film to the lab, showing results to the client, getting said client's approval and getting prints done.

The third point is "the brief". The glass maker has to decide on just what they want from the resultant photograph before they even contact a photographer. Where will the slide/print end up for example, whether the glass work is to be isolated or would it look better in an ambient background that will enhance it, (again the trust factor comes in here). The type of print quality required also has to be discussed and specified.

The last and possibly most important point is that open-mindedness is extremely valuable. We as glass makers tend to expect our clients to be open minded in their dealings with us, at least in the initial stages and John feels that a lack of open mindedness is a common stumbling block between photographer and client.

He also made some suggestions regarding choice of photographer. One is simply a matter of opening the Yellow Pages and contacting an assistant photographer under the "Advertising Photographers" section. He thinks assistants are a good idea because they, like him, may want to extend their knowledge in more areas (ie glass) and they won't charge as much as their employers. And another of John's suggestions is that if you don't like the first photographer you use, employ another one until you are happy.

So there are some views from a professional photographer who has worked with glass and I would like to make a further point here - in that you get what you pay for, in photography and everything else. If you, as a glass maker think it's important to have your work shown in the best possible way, you have to pay for it.

Along that line I think it is time we as glass makers have to make the decision to behave in a professional manner. Whether that means good quality, well labelled slides of your best work on hand at your studio at any given moment, over and above all the other places where your slides should be, or getting exhibition work to its destination on time, we should be attempting to leave behind us this "crafty" image. This is after all 1985.

Julie Brand

WORLD NEWS

Ausglass has been contacted by Penny Egan from the Craft Council of Britain asking for a compilation of 35 mm slides of work from Australia to illustrate some of the best and most innovative environmental glass projects completed over the last few years. Selected slides will be appearing during the conference in a continuous slide projector facility which will take place in London in April 1986.

Please send quality fully labelled slides to Ede Horton, 61A Armadale Street, Armadale, Vic. 3143.

Labelling should include name, date of completion, size, title and materials used.

To facilitate fair selection Ausglass will be using a jury of informed glass connoisseurs and that jury will not include any Ausglass Committee members. Please send slides to Ede by November 31, 1985.

AND NEWS FROM HOME

Klaus Zimmer has contacted Ausglass regarding the Schreiter Workshop that Chisholm Institute has organised and is paying for. It is a purely in-house thing open only to CIT students, but as a sign of good will Klaus has invited 2 Ausglass members to attend the workshop, which will run between 12-25th March, 1986 at CIT. However, the organisers stipulate that it is only fair to select from people who have not as yet worked with Schreiter.

If you have not and are interested in participating in this workshop please send 5 fully labelled slides of your work to reach Ede Horton by November 1, 1985. We will then present (nameless) slides to independent adjudicators to select the 2 workshop entrants.

CRAFT VICTORIA

The relevant news letter for craft workers who want information.

03 329 8719

HUMAN INTEREST

Our congratulations go to the small band of leftists from tropical northern QLD led by the entrepreneurial Gary Burgess. They have put the very entertaining and informative "Herberton Shire Independent" together which Gary generously sent Ausglass in reply to the Ausglass newsletter he received. Thanks for this and continued correspondence is in order. All I need add is - watch your step Joh; and its address is Box 42, Ravenshoe, N.QLD. 4872

NATIONAL RESOURCES

Have you submitted slides of your work for the annual slide selection?

The Craft Council of Australia's Information Service provides a national reference service on the crafts in Australia and overseas. This includes the promotion of Australian crafts and craft people both on a national and international basis.

The Selected Slide Library is organised on a selective basis and is an effective promotional tool for professional and semi-professional crafts people representing the best current work occurring in Australia. The Library is used regularly by people wishing to commission, exhibit, buy or sell the work of crafts people. It is the basis for selection for major overseas exhibitions and for Craft Expo and is used regularly for Craft Council Centre Gallery exhibitions. Other regular users include teachers, students, researchers, Craft Australia Magazine,

and other people writing or publishing on the crafts. It is, however, essential to submit good quality slides of your work, as many craftspeople have missed out on being selected because of poor quality slides making it difficult to judge the work. There is no charge for submitting slides or being included in the Selected Slide Library.

If you have not already submitted slides of your work and you wish to be represented you still have time to do so. The closing date for the 1985 selection is 25th October and between 5-12 slides would be required.

Slides should be sent to the Crafts Council of Australia, 100 George Street, Sydney, 2000. Tel: (02) 241 1701.

Robyn Denmeade
Information Officer

IN CONCLUSION

If you would like to see any particular topic or subject discussed in the coming newsletters drop me a line and I will see what I can do about it. I think I should add here that all of us on this Ausglass Committee are quite normal, approachable and friendly people who rather like getting letters. So all correspondence is welcome, will be replied to and (if applicable) printed. For advertising information contact me at 76 King William Street, Fitzroy. 3065 or phone (03) 419 4727.

Kind regards,

Julie Brand