



LIGHT + FORM

NEW ZEALAND SOCIETY OF ARTISTS IN GLASS

20TH BIENNIAL CONFERENCE

22, 23, 24 October 2016



THANKS TO OUR SUPPORTERS



NZSAG, PO Box 68805, Newton, Auckland 1145.
www.nzsag.co.nz

THE NEW ZEALAND SOCIETY OF ARTISTS IN GLASS

Established in 1980, NZSAG is a non-profit organisation consisting of artists, collectors, interested members of the public, and related institutions.

The objectives of the Society are:

- } To encourage, foster and promote the practices, standards and development of glass art.
- } To provide the exchange of cultural ideas, and to promote and encourage the same.
- } To educate the public concerning glass artistry and glass craft by convening glass shows, conferences and other events

NZSAG glass artists represent a range of practices including: blown glass, kiln casting, flameworking, fusing, stained glass, pate-de-verre, cold construction, and mixed media.

Brochure Cover Image: 'Night' by Carmen Lozar.



PRESIDENT'S WELCOME

Greetings Everyone

NZSAG is very proud to host its 20th Biennial 2016 Conference in Auckland.

We have brought together eleven prominent national and international artists/lecturers to speak on the concept of 'Light + Form'. The speakers have been asked to examine the unique relationship between 'light' and 'glass form' through technical execution, visual interpretation, and presentation of glass in their practices.

Glass artwork relies upon light to reveal form: "Our eyes are made to see forms in light; light and shade reveal these forms." Le Corbusier (1923)

Using 'light', one can perceive the same colour differently when viewed under different light sources. Combined with 'form', the artwork and its colours can also appear differently when seen from different angles, distances and light positions.

This unique relationship between 'light' and the 'glass form', utilised by ancient glassmakers to create practical objects of beauty, is emphasised within contemporary glass practice as an expressive material to communicate ideas.

The aim of this conference is to explore these characteristics through discussion and demonstration from contemporary glass practitioners, gaining a greater understanding of how the interaction of light and form influences their glass craft, art and design techniques and processes.

Looking forward to seeing you all and in celebrating our NZSAG 'Light + Form' 2016 Conference.

Heather Olesen

NZSAG President

NZSAG COMMITTEE 2014-2016

Heather Olesen

Francia Smeets

Lisa Mak

Kathryn Bartlett

Karin Barr

Carmen Simmonds

Kathryn Wightman

Frances Hanson

John Hanson

Alistair Mead



GENERAL INFORMATION

NZSAG Conference Registration Fees include:

Conference attendance to Cole Theatre and Guest Speaker Lectures, Saturday October 22nd and Sunday October 23rd 2016.

Arrival Tea and Coffee, Morning and Afternoon Teas, plus Working Lunches.

Conference Registration Deadlines:

To receive the Early Bird discounts, registrations must be paid by **August 31st 2016**.

Registrations received from September 1st 2016 onwards will pay Full Registration Fees.

Conference registrations and payments must be received by **Thursday October 20th 2016**.

Conference and Exhibition Prize Awards Dinner – Saturday Oct 22nd 2016:

Waipuna Hotel – Full Wellington Buffet Dinner and Dessert, followed with freshly brewed coffee and tea selection.
Dinner Cost \$45 pp (GST Inc)

(Please refer to the Conference registration form on the inside back cover to book your dinner reservation asap, including number of people attending.)

Monday Demonstration Day and Lunch – Oct 24th 2016:

Fresh salads, breads and BBQ lunch will be provided during the Monday Guest Speaker Demonstration Day.
Lunch Cost \$15 pp (GST Inc).

(Please refer to the Conference registration form on the inside back cover to book your lunch reservation asap, including number of people attending.)



GENERAL INFORMATION (cont.)

Membership Entitlements:

Financial members of the Society are eligible to enter works in the NZSAG Members' Exhibition, attend, and vote in the Annual General Meeting. Membership application forms available from www.nzsag.co.nz/membership

Cancellations and Refunds:

All cancellations must be notified to NZSAG in writing.

- * Cancellations received in writing by October 7th 2016 will receive a full refund.
- * Cancellations received in writing from October 8th 2016 will receive a 30% refund.

Waipuna Hotel Accommodation:

Special room-only night rate - \$125 (GST Inc) for 1-2 persons Double or Twin.

Only available in conjunction with members attending the NZSAG Conference.

You MUST use the booking code: NZSA1016 and book at least 21 days prior to the NZSAG Conference to receive the special accommodation rate. (See page 19 for further information.)

NZSAG Conference Trade Tables:

We have a limited number of Trade Tables available for Saturday and Sunday during the NZSAG Conference. To secure a Trade Table, please register your interest with Heather Olesen at president@nzsag.co.nz



NZSAG MEMBERS' EXHIBITION

The NZSAG Members' Exhibition with the working title 'Light + Form' is set to take place at Auckland's TSB Bank Wallace Arts Centre (Pah Homestead). This show will be the lead into the 'Light + Form' NZSAG Conference 2016 and will run for four weeks, then will travel to the Wallace Gallery Morrinsville for a further four weeks. All Members have the opportunity to exhibit. The exhibition will provide a greater opportunity for a wider geographical audience, who will see the many forms of glass being currently made in New Zealand.

NZSAG MEMBERS' TRAVELLING EXHIBITION - 'LIGHT + FORM' **TSB Bank Wallace Arts Centre (Pah Homestead)**

Exhibition Viewing 'Master Bedroom' (upstairs):
Tuesday October 18 to Sunday November 13 2016

Friday 21st October 6 - 8pm

Members' Exhibition Celebration
Refreshments and welcome in the Dining Room
(downstairs)

Physical Address:
TSB Bank Wallace Arts Centre (Pah Homestead)
72 Hillsborough Rd, Hillsborough, Auckland

NZSAG MEMBERS' TRAVELLING EXHIBITION - 'LIGHT + FORM' **Wallace Art Gallery, Morrinsville**

Exhibition Viewing:
Wednesday November 16 to Sunday December 11 2016

Saturday 3rd December 11am - 1pm

Members' Exhibition Celebration
Refreshments and welcome

Physical Address:
Wallace Gallery Morrinsville
167 Thames Street, Morrinsville

GALLERY LOCATIONS



TSB Bank Wallace Arts Centre



Wallace Gallery Morrinsville

CONFERENCE SCHEDULE – FRIDAY / SATURDAY

FRIDAY 21ST OCTOBER 6 – 8PM – MEMBERS’ EXHIBITION CELEBRATION

Refreshments and welcome in the Dining Room (downstairs)

NZSAG Light + Form Exhibition

TSB Bank Wallace Arts Centre (Pah Homestead)

Exhibition Viewing ‘Master Bedroom’ (upstairs): October 18 to November 13, 2016

SATURDAY 22ND OCTOBER – WAIPUNA COLE THEATRE

7.45am	Meet and Greet	Waipuna Promenade Room
9am	Heather Olesen	President’s Welcome
9.05am	Stuart Park	NZSAG Archiving
9.15am	Tina Oldknow	Keynote Address (via Skype) ‘Glass, Light, and Form at The Corning Museum of Glass’
10.15am	Morning Tea	Waipuna Promenade Room
10.45am	Carol Milne	‘Knitting With Glass’
11.45am	Ronald Reichs	‘Coldworking is your Friend’
12.45pm	Lunch	Waipuna Promenade Room
1.45pm	Kirstie Rea	‘Folding Light’
2.45pm	Marc Petrovic	‘Avian Pattern Deconstruction and Reconstruction’
3.45pm	Afternoon Tea	Waipuna Promenade Room
4.15pm	Loren Stump	‘Finding Franchini’
5.15pm	End of Day	
6pm	Members’ Exhibition Prize Awards and Presentations Buffet Dinner, Desserts, Tea and Coffee – Waipuna Banquet Room	

CONFERENCE SCHEDULE - SUNDAY

SUNDAY 23RD OCTOBER - WAIPUNA COLE THEATRE

9.30am	Stuart Park	Welcome
9.35am	Wilhelm Vernim	'A Glass Artist's Nomadic Life'
10.35am	Morning Tea	Waipuna Promenade Room
11am	Carmen Lozar	'Stretch'
12pm	NZSAG AGM	Waipuna Cole Theatre
1pm	Lunch	Waipuna Promenade Room
1.45pm	Max Jacquard	'Inner Core/Outer Skin'
2.45pm	Matthew Urban	'A Way to Make Glass' (an economic and environmental perspective)
3.45pm	Afternoon Tea	Waipuna Promenade Room
4.15pm	Kathryn Wightman	'Chasing Rainbows'
5.15pm	Heather Olesen	Closing speech
5.45pm	Mix and mingle	The Waipuna Hotel Lounge and Bar



CONFERENCE SCHEDULE - MONDAY

MONDAY 24TH OCTOBER - DEMONSTRATION DAY

Location: Pro Sign Services

Open demonstrations throughout the morning

9.30am	Heather Olesen	Welcome
9.40am	Carmen Lozar & Loren Stump	Lampworking Demo
10am	Pro Sign Services	Neon Work and Commentary Demo
10.15am	Ronald Reichs	Coldworking/Carving Demo
10.30am	Wilhelm Vernim	Engraving Demo
1pm	BBQ Lunch	
3pm	Finish and pack up	



SATURDAY 3RD DECEMBER 11AM-1PM - MEMBERS' EXHIBITION CELEBRATION

NZSAG Light + Form Exhibition

Wallace Gallery Morrinsville

Exhibition Viewing: November 16 to December 11, 2016

CONFERENCE SPEAKERS



TINA OLDKNOW

Tina Oldknow will be our Keynote Speaker (via Skype).

Tina was Corning Museum's curator of modern glass from 2000-2014, and the senior curator of modern and contemporary glass from 2014-2015. She has curated over 30 exhibitions and has written over 100 books, articles, and essays on glass.

Prior to her tenure at Corning Museum, Tina held curatorial and advisory positions at the Los Angeles County Museum of Art, the J. Paul Getty Museum, the Santa Barbara Museum of Art, the Henry Art Gallery at the University of Washington, and the Seattle Art Museum.

In 2014, Tina was named an Honorary Fellow of the American Craft Council and, in 2015, she was appointed as Honorary Fellow of The Corning Museum of Glass. At present she is working as an independent curator and art historian.



STUART PARK

Stuart Park, our Master of Ceremonies at the NZSAG Conference 2016, has been an

enthusiastic collector of New Zealand glass for over three decades.

He has worked in three of New Zealand's major museums, including 14 years as Director of Auckland War Memorial Museum. From 1999, until he retired in 2012, Stuart was Northland manager for Heritage New Zealand (formerly NZ Historic Places Trust).

Since his retirement, Stuart's personal collecting of New Zealand glass has flourished. He enjoys the history of the work he collects, as well as supporting contemporary NZ glass artists.

Stuart, who is now based in Kerikeri, has had a NZSAG Associate Membership for a number of years and in 2010 he contributed an historical background essay to the book *New Zealand Glass Art*.

<http://newzealandglass.blogspot.co.nz>



MARC PETROVIC

Marc Petrovic received his BFA from the Cleveland Institute of Art in 1991, where he

recently returned to become Assistant Professor and Chair of the Glass Department. He also serves on the Board of Directors for the Glass Art Society.

Marc is known for his technical mastery of glass, which has enabled him to innovate and push old techniques to new heights.

Since graduating, Marc has been a full-time studio artist, creating work that is exhibited and collected nationally and internationally. His glass can be found in many private and public collections, including the Museum of Arts and Design, New York; Racine Art Museum, Racine, WI; and the Corning Museum of Glass, Corning, NY.

At home in Cleveland, Marc shares studio space with his talented wife, Kari Russell-Pool, who also is an internationally recognised glass artist.

www.marcpetrovic.com

CONFERENCE SPEAKERS



**MAX
JACQUARD**

Max Jacquard has worked with glass for over 25 years and is probably best known for his

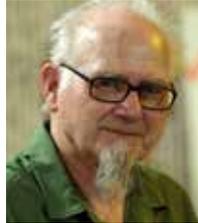
innovation both in conceptual practice and as a pioneer in new approaches to casting glass, particularly in the field of hollow core casting. As well as glass sculpture, his work also focuses on large-scale architectural projects.

Max's style combines personal stories with diverse cultural references. Kiln forming is employed as the central technique, but the results are extensively cold worked and combined with other media.

In 2006, Max won the British Glass Biennale. Many renowned institutions, including the V&A Museum in London, the Shipley Museum of Applied Arts, and the MAVA Museum in Alcorcon, Madrid, have collected his work.

Based in Kent, Max is continually involved in education, and regularly facilitates short courses across the UK and Europe.

www.maxjacquard.com



**RON
REICHS**

Ron is formerly an owner of an engineering and diamond tool manufacturing business. He

began his artistic career as a carver of jade and gemstones and taught himself silversmithing, so that he could incorporate precious metals into his jewellery.

As a versatile carver and sculptor with considerable technical knowledge, Ron is one of only a handful of artists throughout the world to employ cold-working techniques to produce significant sculptures from a solid block of glass.

Ron also works in lead crystal glass, using the lost wax casting process. His pieces often incorporate other materials such as bronze, steel and wood.

In 2005 and 2010, Ron was a finalist in the Ranamok Glass Prize, and his work can be found in private collections around the world.

www.greenglassstudio.com



**CAROL
MILNE**

In 1985, Carol received a degree in Landscape Architecture from the

University of Guelph, Canada, but realised in her senior year that she was more interested in sculpture than landscape. She attended two years of graduate school in sculpture at the University of Iowa, and has been working as an artist ever since.

Carol is perhaps best known as the lone pioneer in the field of knitted glass, where she has pushed the limits of her material through persistent and relentless experimentation. This has enabled her to take the traditional lost wax casting process to another level.

Residing in Seattle, Washington, Carol teaches and exhibits widely in the United States and internationally. Her work can be found in many collections, such as Japan's Notojima Glass Art Museum and The Glass Furnace in Istanbul.

www.carolmilne.com

CONFERENCE SPEAKERS



**WILHELM
VERNIM**

Wilhelm trained as a glass engraver and designer at Zwiesel Glass Skills College

in Germany, and then continued his training as a Master in Glass Engraving at Zwiesel. He has also studied painting with Tom Buechner, engraving with Jiří Harcuba, and kiln casting with Max Jacquard.

Since 2013, Wilhelm has been working as a freelance artist and has taught engraving and cold-working classes at the Glass Skills School at Rheinbach, Hadamar, Bild-Werk-Fraunau in Germany, The Glass Furnace in Turkey, and IKA-Mechelen in Belgium.

For several years he has been particularly interested in Graal techniques and has collaborated with fellow artists Scott Chaseling, Tim Shaw, and Mark Locock.

For much of his work, Wilhelm uses copper wheel, stone wheel, and diamond wheel techniques, as well as sandblasting and etching.

www.facebook.com/wilhelm.vernim



**CARMEN
LOZAR**

Carmen was awarded a residency at the Corning Museum of Glass before attending

graduate school at Alfred University where she received a MFA in 2003. Today she lives in Bloomington-Normal, Illinois, where she runs a studio and is a member of the art faculty in the Ames School of Art at Illinois Wesleyan University.

Carmen has taught at many well-respected institutions, including Penland School of Craft in North Carolina, Pilchuck Glass School, the Pittsburgh Glass School, Appalachia Center for Crafts, The Chrysler Museum, and the Glass Furnace in Istanbul.

In 2013, Carmen completed a second residency at the Corning Museum of Glass and was recently awarded 'Rising Star of the 21st Century' from the Museum of American Glass.

Carmen exhibits her flameworked glass throughout the United States.

www.carmenlozar.com



**KIRSTIE
REA**

Kirstie is an independent, full-time, studio-based artist, who has spent the past three

decades balancing her practice between creating exhibition work from her studio in Canberra in Australia, and teaching internationally in the field of kiln-formed and cold-worked glass.

Venues for teaching include both the academic sphere (e.g. Australian National University, Sydney College of the Art, University of South Australia) and at many independent glass facilities, such as Corning Museum of Glass, North Lands Creative Glass in Scotland, and Pilchuck Glass School.

In 2009, Kirstie received the Ausglass Honorary Life Membership Award for her contribution to the education of glass in Australia.

Recently Kirstie was awarded the 2015 CAPO Fellow Award, and in 2016 she received the Canberra Glassworks Fellowship.

CONFERENCE SPEAKERS



**MATTHEW
URBAN**

Matthew was an industrial design student at The University of the Arts in Philadelphia

before changing his major to glass. After receiving a scholarship to the Corning Museum of Glass to study with Maestro Gianni Toso, he decided to make glassmaking his life.

Over the following two decades, Matthew has been an artist in resident, instructor and gaffer with Corning Museum of Glass, an artist in residence at Penland School of Craft, a staff member at Pilchuck Glass School, and he has studied and worked around the world with numerous master glassmakers, specifically from Murano, Italy.

In May 2007, Matthew completed his Masters Degree at Illinois State University in Glass/Sculpture, and in 2010 he built a studio that has an ultra-low carbon footprint and uses 100% recycled glass.

www.facebook.com/furnaceurbini
furnaceurbini



**KATHRYN
WIGHTMAN**

Kathryn began working with glass as a student at the University of Sunderland (UK) in 2000,

where she obtained a degree in Glass and Ceramics, followed by an MA in glass in 2005.

In 2006 she was awarded a Craft Council placement to assist in establishing a creative practice, which then led to PH.D research focusing on the integration of glassmaking and printmaking processes.

Since completing her research, Kathryn has been a visiting lecturer at the University of Sunderland and has worked as a glassmaker at the National Glass Centre in the same region.

Kathryn moved to NZ four years ago to lecture at the Whanganui Glass School, as well as continuing to deliver workshops here and around the world.

In 2014, she received two prestigious awards: the Emerge Glass Prize, and the Ranamok Glass Prize.

www.kathrynwrightmanglass.com



**LOREN
STUMP**

A native of Sacramento, California, Loren's career began over 44 years ago

as a stained glass artist. In 1993 he discovered a passion for molten glass and quickly taught himself how to master advanced shaded murrine, paperweight encasement, and created intricate sculptures.

Loren is particularly well known for an innovative technique where he manipulates a two dimensional murrine slice into a three dimensional form, as well as large scale lampwork sculptures made of soft glass, and vacuum encasements.

Travelling throughout the United States and internationally, Loren has established a reputation as an entertaining, patient and tireless instructor and demonstrator.

His artwork is in private collections and museums throughout the world, including the Corning Museum of Glass, the Ertz Israel Museum, and the Kyokei Fujita Glass Museum.

www.stumpchuck.com

WORKSHOPS



MARC PETROVIC

HOT SCULPTING

October 15th to 19th (5 days)

8 students, \$960 pp

Venue: Chronicle Glass Building,
Whanganui

This class will focus on the similarities and differences between traditional symmetrical blown glass and asymmetrical hot sculpted forms.

We will discuss and demonstrate the nuanced differences between blown and solid off-hand sculpted forms. Torch working in the hot studio will also be a focus of this class. Being familiar with the use of flame-working torches in the hot studio gives the artist a much greater range of possibilities and control.

Contact Francia Smeets at subs@nzsg.co.nz The code for this workshop is Marc 1.



CAROL MILNE

KNIT WITH GLASS

Workshop 1: Full

Workshop 2: October 18th to 20th,
plus Oct 25 (1/2 day) – 3.5 days

8 students, \$950 pp

Venue: 11 Charles Edwards St, Ohaupo

In this class, Carol will share her secret 'knitted glass' technique. You don't have to know how to knit. The

idea is to learn how to make successful, thin or hollow glass castings with cut-outs or filigree holes in them.

Working with strands of dimensional wax (1/8" diameter up to 1/2" diameter), students will make small objects (fist size) to cast. As a class, we will analyse each object to determine how best to get a successful casting.

Contact Di Tocker on [0210394057](tel:0210394057) or at di@dicast.co.nz

WORKSHOPS



KIRSTIE REA

IN YOUR OWN BOOTS

October 26th to 30th (5 days)

10 students, \$1250 pp

Venue: Claudia Borella Glass Design Ltd, Whanganui

Having taught around the world, exhibited in both group and 12 solo exhibitions, Kirstie is an artist who has led from

example through her thought provoking and incredibly well-crafted, professional work. Throughout this 5-day workshop there will be comprehensive masterclass presentations, which will include the technical and conceptual development of Kirstie's new series 'Folded Light'. As these works can take up to three weeks to create, there is insufficient time in a workshop to cover this practically. The workshop is therefore geared to help students develop ideas from paper through words to glass.

Contact: Claudia Borella at claudia@claudiaborella.com or **0212499468**



KATHRYN WIGHTMAN

CHASING RAINBOWS

October 15th to 16th (2 days)

6 students, \$420 pp

Venue: 88 Putiki Drive, Whanganui

This two-day intensive workshop focuses on transferring and manipulating imagery printed with glass powders. We will cover the basic process of creating digital

positives for up to 4 colour prints, exposing silk screens, as well as printing and manipulating the colour palette and the firing temperature to change the perception of the printed image. You will take away from this workshop a clear understanding of the screenprint process, as well as a diverse range of samples that can be used as reference for developing further works that could be kiln or hot shop focused.

For this class it is necessary to bring a laptop with Adobe Photoshop and Illustrator. If you do not have Photoshop and Illustrator, a free trial version can be downloaded prior to the workshop.

Contact Francia Smeets at subs@nzsag.co.nz The code for this workshop is Kathryn 1.

WORKSHOPS



CARMEN LOZAR

SCULPTURAL FLAMEWORKING

October 26th to 28th (3 days)

8 students, \$580 pp

Venue: Inge Chappell's studio, Puhoi

This 3-day class will serve to stretch the imagination of what can be created at the flameworking torch. Using borosilicate glass, we will learn the fundamentals of using rod, tubing,

and colour application. The figure, both animal and human, will be the technical foundation we use to learn how to sculpt at the torch.

From here, the class will discuss how to develop their ideas into a visual language and each student will be encouraged to create their own fantastic sculpture.

The class will aim to create experimental works that will act as models and inspiration for larger future artworks.

Contact Francina Smeets at subs@nzsag.co.nz The code for this workshop is Carmen 1.



LOREN STUMP

THE ART OF MURRINI

Workshop 1: October 14th to 16th (Murrini)

Workshop 2: October 18th to 20th (Sculptural)

8 students, \$705 pp (3days)/
or \$1410 pp (6 days)

Venue: Whanganui Girls' College

The first 3-day workshop will cover Murrini, followed by a 3-day sculptural class.

Three-day Murrini class: The class will start with quick and simple projects, such as ladybirds and flowers, and then move to simple shaded components. These components will be assembled to form more complex designs, such as butterflies, fish and faces. Much of the focus throughout the class, and the Murrini process, will be on heating correctly and pulling with control.

Three-day Sculptural class: We will cover sculptural techniques in both hollow and solid form, on both mandrel and punty. We will be working on animal and human facial features, general sculptural shapes, and the use of tooling and heat control to maintain crisp detail. Cane work, stringers and simple Murrini will allow us to explore high detail in both fantasy and realism.

Contact Francina Smeets at subs@nzsag.co.nz The code for Workshop 1 is Loren 1, and the code for Workshop 2 is Loren 2.

WORKSHOPS



WILHELM VERNIM

GLASS ENGRAVING

Workshop 1: October 15th to 19th
(5 days)

Venue: David Traub's Studio,
Whanganui

Workshop 2: November 4th to 8th
(5 days)

Venue: Karin Barr's Studio, Morrinsville
6 students, \$570 pp/per workshop

Engraving is an exciting process that can enhance many glass techniques. During these two workshops, Wilhelm will help students to explore engraving methods, such as relief cutting and itaglio, as well as tonal variation with cameo work. The work will be achieved with diamond wheels, but there may also be an opportunity to use stone wheels. The art of handling the wheels is an important skill, including selecting, orienting and truing the wheels, and learning how to use various polishing wheeling and materials.

The workshops will be divided between technical exercises, coursework, and students' own projects. Individual instruction will be provided.

Contact Francia Smeets at subs@nzsag.co.nz The code for Workshop 1 is Wilhelm 1; and Workshop 2 is Wilhelm 2.



MAX JACQUARD

INSIDE OUT CASTING

Workshop 1: October 18th to 20th &
25th to 26th (5 days)

Venue: Heather Olesen & Karin Barr's
studios, Morrinsville

Workshop 2: October 29th to 31st &
November 1st to 2nd (5 days)

Venue: Ann Robinson's Studio,
Auckland

8 students, \$620 pp for Workshop 1; and \$735 pp for Workshop 2

This course will introduce students to various aspects of glass casting that will involve the making of an inner/core mould and an outer mould with a hollow space between into which the glass will flow. The emphasis is on first learning the techniques via a simple project using personalised readymade models. These techniques can then be adapted and combined to form a personal style that grows by experimenting and bringing ideas and material from ongoing work themes and interests.

The Morrinsville workshop is a split 3 day/2 day course, providing more time for hand and machine finishing. The Auckland workshop covers five days, meaning less time for finishing, with greater emphasis on form building and mould making.

Contact Francia Smeets at subs@nzsag.co.nz The code for Workshop 1 is Max 1; and Workshop 2 is Max 2.



WORKSHOP PAYMENT

Online Banking:

NZSAG ASB Bank Account Number: **12 3012 0801757 00**

For International Payment:

ASB BANK, 309 Ponsonby Road, Ponsonby, Auckland, New Zealand.

Swift Code: **ASBBNZ2A**

NZSAG, P.O. Box 68 805, Newton, Auckland 1145, New Zealand

Bank Reference Field:

Enter first 4 letters of surname and first 4 letters of first name, e.g. SMITJOHN

Bank Reference Code:

Enter Workshop code e.g. Max 1

For any enquiries, please contact: subs@nzsag.co.nz

NB: Payment for KIRSTIE REA Workshop, contact: claudia@claudiaborella.com

Payment for CAROL MILNE Workshop, contact: di@dicast.co.nz

Please do not make payment for these two workshops to NZSAG.



CONFERENCE VENUE AND ACCOMMODATION

The Waipuna Hotel and Conference Centre in Auckland will be hosting the upcoming NZSAG Conference on October 22nd and 23rd, 2016

For those staying at the Waipuna Hotel, a Full Wellington Buffet Breakfast will be available to NZSAG Members for a special negotiated rate of \$20 (including GST). This offer only applies to those attending the Conference.

The Conference and Exhibition Prize Awards Dinner will be held at Waipuna Hotel on Saturday, October 22. Menu includes a Full Wellington Buffet Dinner and Dessert, followed with freshly brewed coffee and tea selection. The cost is \$45 per person, including GST.

Please refer to the Conference registration form on the inside back cover, to book your dinner reservation and number of people attending.

SPECIAL ACCOMMODATION DEAL FOR NZSAG MEMBERS

Room-only per night rate at Waipuna Hotel is \$125 (inc GST) for 1-2 persons Share Double or Twin.

This special is available to NZSAG members only, who are attending the NZSAG Conference.

To make a hotel accommodation reservation, NZSAG members are to contact:

Waipuna Hotel directly by emailing res@waipunahotel.co.nz
Attention: Shabnam Khurana, Waipuna Reservations Manager.

You MUST use the booking code: NZSA1016 and book at least 21 days prior to the NZSAG Conference to receive the special accommodation rate.

Should a guest fail to arrive “NO SHOW” on the date/s booked, the hotel will charge the individual directly for the entire accommodation lost.

NZSAG will not be held responsible for any accommodation or additional charges made by individuals with the hotel.



VISITING AUCKLAND – THE CITY OF SAILS

Waipuna Hotel and Conference Centre is conveniently located just 15 minutes from Auckland City and Auckland International Airport. It is also on the doorstep of the biggest shopping complex in New Zealand, Sylvia Park (pictured right), which is only a 5-minute drive, or 17-minute walk away.

For those wanting to work out, there is a public, sealed jogging track around the edge of the Panmure Lagoon in a complete 3.3km loop. The track runs past Waipuna Hotel and has exercise stations positioned every few hundred metres.

Some other activities you might want to include on your trip to Auckland:

- > Visit the Sky Tower and Casino
- > Explore the Waitemata Harbour and the beautiful islands of the Hauraki Gulf
- > Ferry to the seaside village of Devonport
- > Shop at popular Newmarket, or Downtown Britomart
- > Visit some art galleries in Parnell
- > Enjoy the world-class Auckland Museum
- > See the underwater world of Kelly Tarlton
- > Walk native bush tracks along spectacular West Coast beaches
- > Experience the cafe culture of Ponsonby Road

NZSAG 20TH BIENNIAL CONFERENCE
Saturday 22nd to Monday 24th October 2016

LIGHT
+ FORM

REGISTRATION FORM

Please complete and send with registrations fees.

Name(s): (Include both names if registering two people)

Address: _____

Post Code: _____

Email: _____ **Phone:** _____

Early Bird Registration paid by August 31st, 2016.

Members (per individual)	\$200	\$ _____
Full-time Students (ID required)	\$150	\$ _____
Non Members	\$250	\$ _____

Registrations paid from September 1st, 2016

Members (per individual)	\$250	\$ _____
Full-time Students (ID required)	\$200	\$ _____
Non Members	\$300	\$ _____

Saturday Evening Awards and Presentations Dinner, October 22nd

(Waipuna Hotel – Full Buffet Dinner and Dessert)
Additional Cost Per Person \$ 45 (number) _____ \$ _____

Monday October 24th, Demonstration Day – Pro Sign Services Ltd

Includes: Guest artist demonstrations and lunch
Additional Cost Per Person \$ 15 (number) _____ \$ _____

REGISTRATION SUBTOTAL

Membership Fees: (1 or 2 year subscription) \$ _____

If you have received an overdue notice and wish to pay, please add fee.

If you are a new member, complete and enclose membership form & fee.

(Download membership form from www.nzsag.co.nz)

TOTAL AMOUNT ENCLOSED/DEPOSITED \$ _____

PAYMENT

Cheque: Please post cheque and this form to NZSAG, P.O. Box 68805, Newton, Auckland 1145.

Direct Credit: Bank details are as follows: NZSAG 12 3012 0801757 00

Reference Field: First four letters of surname and first four letters of first name.

Code Field: Enter CONF

Scan the form and email to subs@nzsag.co.nz

For International Payment: ASB BANK, 309 Ponsonby Road, Ponsonby, Auckland.

Account Number: 12 3012 0801757 00

Swift Code: ASBBNZ2A

NZSAG, P.O. Box 68 805, Newton, Auckland, 1145, NEW ZEALAND.



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