



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

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Newsletter No 4, July 2008

Presidents Report

The finalists for Ranamok should now have been selected and advised. Congratulations to those who have made it through the selection process and commiserations with those who have missed out this year. If those selected can provide me with images of their selected piece (s) I will showcase their work either in the next newsletter or on the blogsite. I encourage finalists to cooperate with other finalists to reduce freight costs wherever possible. I suspect that previous year's finalists would be happy to advise on the problems, pitfalls and solutions around getting pieces to Australia. (Evelyn Dunstan je.dunstan@xtra.co.nz . Jenny Smith castglass@jennysmith.co.nz and Lou Prendegrast-Mathieson l.mathieson@xtra.co.nz have said they will help.)

There is a very important area that I seemed to have overlooked in my article on galleries and this is where a gallery goes into liquidation your art could be taken to defer the gallery liabilities. You need to ensure that your terms of trade state that you retain ownership until paid in full. This is what was known as a **Romalpa Clause** but has evidently been superseded by what is known as Personal Property Securities Act 1999. The act has significantly reduced the effect and relevance of Romalpa clauses by requiring them to be registered before they will give the seller priority over other creditors with registered security interests in the goods. Care is required both in drafting the Romalpa clause and in ensuring that the requirements of the Consumer Guarantees Act are complied with. You should obtain the advice of a lawyer both for the drafting of the clause and also before you take any action to recover the goods under the clause.

One of my points in the last newsletter related to pricing. This evoked some comment especially the need to recognize that if an artist is reliant on sales to put bread on the table there is no way the price can be merely plucked out of the air as I do. Merely covering costs is also of no value. Most artists do not expect to be getting high hourly rates for their creative endeavours but do expect recognition of their efforts. The note about pricing that came with Artworks at the Hilton information seems to have stirred reaction in at least one quarter.

At present over half of the NZSAG committee and at least one of the regional reporters are overseas at Glass Art Society conference and workshops in the USA and with ancillary travel thrown in. Therefore if anyone has sent information etc by normal post it will be sitting in the NZSAG mailbox so my apologies if there are critical issues that should have been attended to before this newsletter goes to print. I am also hoping that they will all return with information that can be disseminated to the NZSAG membership.

Courtesy of a fellow glass artist I have recently had the opportunity to peruse a relatively new book "**500 Glass Objects**" published in 2006 by Lark Press, New York. It is an interesting book that show cases some very exquisite glass works, mainly blown but with

some cast and some fused and slumped. I am convinced however that NZSAG artists can produce similar quality work.

The committee are exploring how we might produce what might be called Glass yearbook. This would be a coloured publication aiming to showcase New Zealand Glass artists. Personally I would like to see as many artists as possible showcased. This must include experienced as well as novice and emerging artists. Watch this space for further info. If you have ideas that might help shape or direct our views please let me know.

One area where many new glass artists, especially casters, struggle is with finishing. Ron Reichs is well known for his cold worked glass pieces but now is becoming more involved with casting but still follows his same coldworking techniques to finish his pieces. Ron is willing to share his knowledge and therefore we are republishing his notes on Finishing Glass. (see article below).

New Members

Until the secretary returns from her travels I have no way of knowing whether we have any new members. If there are new members since the last newsletter they will be listed in the August issue of the newsletter.

Letters to the Editor

Reading or printing newsletter?

....., *I do find reading the whole newsletter off the computer screen a bit hard on my old eyes, and have wondered if I should go for the option of a mail out. Being able to access the news each month is really good and I can see the problem and expense of having to mail out the newsletter in the post.*

So.. Can you tell me how I can print out only a portion of the newsletter? As it is displayed in Adobe, I haven't worked out how to print only a selection yet - can you enlighten me????????????? For example : the list of up-coming exhibitions, competitions etc. If you click on Adobe (as you would normally to select something) , the page moves up ???

Editor's response:

As far as printing is concerned there are two ways.

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If you are viewing the newsletter on the screen in Adobe Acrobat Reader if you click on the page you want to print then click on File print (or Ctrl P) and select current page it will be printed.

OR find which pages you want and then from the print menu (CTRL P) put in the page numbers. eg 10 -12 will print pages 10, 11 and 12.

Some input on the subject of Gallery/artist interrelationship:

Galleries & artists need each other:

i.e. Artists need galleries to show & sell their work so that they can get on with the job of creating more of it.

Galleries need artists to provide stock for them to sell.

In most cases they do not have ownership of this stock. They are acting purely in the capacity of a commission agent. Without artists, the reason for the existence of a gallery ceases to be.

It is reasonable for the artist to be paid within 7 days of the sale taking place. If galleries do not pay their artists in a timely manner it is reasonable for the artist to refuse to provide any further work.

As you mentioned in the last newsletter, a number of artists have been treated less than professionally by some galleries. I happen to be one of them.

Galleries must realise that artists do talk to one another (I happen to know all of the instances you wrote about) I am sure there are many more.

If there is a particular gallery which is behaving badly towards its artists, maybe it's time for artists to take collective action against it. Such as not providing work for it to sell. It would soon go out of business.

You're thinking "it still owes me money", but what's the difference, you're not getting paid anyway.

On a brighter note, I was contacted by a gallery recently with the request to return a previously exhibited work I delivered it Thursday. I was phoned to say it sold Friday.

I was paid the following Monday.

Guess which gallery I'll be sticking with? I invite comments

Ron Reichs

Point of law

[I have questioned the IRD GST department on this]

If the artist is not GST registered & the work is on sale or return the galley may choose to put GST on only their commission or they can put it on the whole item.

If the work is on sale or return from a GST registered artist then they put GST on the whole item.

If the work is bought by the gallery, whether the artist is GST registered or not then they put GST on the whole item.

If joint work comes from one artist GST registered & the other not GST registered then there is GST on the whole work.

Gael Baldock

Advertise in the newsletter :

Line advertisements in Class News are FREE for members. No more than 80 words please.

Display advertising rates in 12 issues of newsletter : 1 /4 Page \$120

1/2 page \$240

Full Page \$400

Send information to Glasspres@gmail.com. The advertisement will appear when the fee has been paid.

PHOTOGRAPHY WORKSHOP - GLASS ART

BY HOWARD WILLIAMS

This is a hands on class where Artists will be shown how to improve the photos they take of their work with their own camera.

Howard will demonstrate how to best light glasswork using reasonably cheap lighting, what sort of backdrop to use and what angles of view are most appropriate.

Each student is asked to bring two examples of their own work to photograph and a tripod.

The 4 hour workshop will be held in Silverdale, Auckland and students are asked to bring food for a shared lunch.

The class is limited to 10 artists and will be held at 10am Sunday 17th August

\$40 per person

Contact Te Rongo rongo@redroom.co.nz to book and get details of location.

Part one of a series.

Several years ago, as a diamond tool supplier I found myself fielding questions from an increasing number of glass artists on what tools to use for cleaning up and finishing their cast pieces.

I found that I did not know enough to be able to offer really good advice so I decided to do a little bit of research. What better way to find out how to do something than to “have a go”?

Although not having access to cast pieces in lead crystal, I was able to easily obtain sizeable chunks of soda lime glass from the now defunct Pilkington glass factory in Whangarei.

I have been carving and polishing this material for the last nine years and have now gained a reasonable amount of experience in methods of finishing glass.

I hope my findings will be of some use to you.

TOOLS and EQUIPMENT.

There are many types of tools available, which are suitable for or can be adapted to working with glass.

The type of tools you will need will be determined mainly by the scale of your work, i.e. the bigger the workpiece, the bigger the tool required to work it.

They can be divided into three main categories.

HAND TOOLS.....ELECTRIC TOOLS.....PNEUMATIC TOOLS

Hand tools are basically any tools, which are held in the hand to perform a task where the hand is the motivational force.

These include loose abrasives, abrasive rubbing sticks, wet or dry papers, (loose abrasives are usually silicon carbide or aluminium oxide although garnet, pumice and cerium oxide are sometimes used)

Diamond files, flexible diamond cloth, diamond hand pads and diamond compound all work much faster and last longer than the other abrasives but are more expensive.

Electric tools provide the motive power to utilise a variety of attachments and perform much faster than working by hand.

As glass is best worked WET an electrical safety device such as an isolating transformer or an earth leakage device MUST be used with all electric tools.

Electric tools which are useful for working glass include flexible shaft machines also called pendant drills. There are several good brands available but two of the more powerful & versatile brands are Dremel and Foredom. These machines are made safer by the fact that the motor can be suspended away from the water. Although expensive, micromotors as used by dental technicians, goldsmiths and gemstone carvers are also usually quite safe because the 230v ac current is transformed to low voltage dc.

For working on larger areas there are angle sanders available, some of which have a built in water feed.

There are also variable speed angle grinder/sanders on the market which are quite versatile. Some good machines are built by FLEX and BOSCH. The most useful power to weight ratio is in the 115~125mm Machines. All of the grinders or sanders must be used with an isolating transformer or RCD (residual current device) or current interruptor.

For large flat areas, a flat lap, or a Rociprolap are ideal but are expensive.

Pneumatic tools are safer to use around water than electric tools but have the disadvantage of requiring an air compressor to run them. Except for pencil grinders, most of the others have a fairly high air consumption which makes even the largest single phase compressor work too hard. They are also very noisy and if you have to buy a compressor, very costly. If you can overcome these problems, these tools are really suitable.

A good selection of tools for cold working glass can be obtained from Diamond Edge (a good but not always the only supplier).

1. Roughing out can be done with 115mm turbo blade on an angle grinder. Wet or dry. Use a dust mask.
2. Shaping with 75mm metal bond cup wheel on angle grinder. WET
3. Smoothing with electroplated flexible discs or resin flexible discs on angle grinder. - WET
4. Sanding with roloc discs or QRD resin discs cut down to 40-50mm on flexi-shaft.- WET
5. Hand sanding with electroplated QRP hand pads and DCS canvas strip #100~#1200. – Can use Sic (Wet or dry) If sanding dry – don't use nickel bond (electroplated) – it keeps scratching.
6. Pre-polish with FRP flexible resin pads #800~#1500. To remove scratches at this stage – keep switching backwards & forwards between these two grits. -WET
7. Then back to #500~#800 resin DOT system- follow with #1500 & #3000 if desired. - WET
8. Polish with various polishing powders on leather, cork or felt. - MOIST
9. Super polish with Al²O³ 0.35 micron powder on soft cloth. - MOIST

The cost of the tool is also an important consideration, and many quite inexpensive materials such as loose silicon carbide grit can be utilised to work glass but will take a much longer time than diamond.

In part two, Ron will talk about types of tool, making special tools to use by hand or with the machines and the effects of various tools on glass.

Intellectual Property for the Glass Artist

Part 3 – Other intellectual property

Arthur Sale

Moral rights

The Copyright Act 1968 as amended, besides defining copyright, also confers moral rights on an artist (Part IX) as an addition to copyrights. Moral rights cannot be sold or licensed and are inalienably attached to the artist and his or her heirs. They can only be exercised by an individual. They last as long as the copyright does – in other words 70 years after your death.

What are moral rights? Basically they constitute a right for you to be recognized as the creator of your work, for that recognition to be done fairly, and for the work to retain its integrity.

Firstly, if your glass art is displayed somewhere, you have the right to be mentioned as the creator. The display of your name ought to be clear and reasonably prominent. If a photograph is displayed of your work, you have a similar right, though there are exceptions. These can include that it was too difficult to include all names in a series of snapshots or a montage, for example.

More importantly, if one of your pieces is falsely shown in an exhibition or a newspaper as being by someone else, it is under moral rights that you ask for the error to be corrected.

You are also entitled to have your work treated in a non-derogatory fashion. If all your works in an exhibition were consigned to a dark and unattractive corner, you might be entitled to complain and ask for equitable treatment with other artists in the exhibition.

Perhaps more significantly, the same section (s195AK) provides that your work may not be tampered with. Take for example a work shown at the Open Slather Exhibition in Canberra, consisting of three cast and fused 'books'. Suppose this work was sold to a gallery, and the gallery tried to sell the 'books' separately thus compromising the integrity of the artwork. The artist would have recourse under moral rights to stop this action which would damage the integrity of the work.

Similarly, suppose that you made a large work on display in a public space, and several years later you discovered that the Council was going to paint it black, moral rights come to your rescue. You may think this farfetched, but people do chip genitals off statues, or commission another artist to paint out offending bits of murals. It can happen in glass too.

Engineering drawings

Section 21 of the Copyright Act provides that an artistic work in two dimensions is reproduced if it is constructed in three dimensions, and vice-versa. Basically this causes engineering drawings of buildings, for example, to be regarded as equivalent to the actual building, since by following the drawings the building can be reproduced. Copying the engineering drawings is therefore protected as if constructing a replica building.

This will have limited impact on the practice of glass art, but it could apply to a monumental mixed media object. If you get into this situation, check who owns copyright to the engineering drawings you have had made. You may find your art work partly belongs to someone else.

Designs

The Copyright Act and the Designs Act 2003 are linked. The purpose of this is to allow copyrighted works to be applied to mass-produced items by the process of design registration. I simply alert you to this – the matter is complex. If you get involved in mass

production, seek legal advice. The nearest glass artists may get to this is in producing printed T-shirts for sale using their own or another's artwork, but even this probably would not qualify as mass production.

Trademarks

Trademarks and service marks are registered designs, words or logos over which a supplier or service provider has a limited monopoly. Cases that spring to mind are Bullseye® or the Commonwealth Bank logo. Both the registered trademark sign ® and the trademark sign ™ may be used to signify that a trademark is being used. However, the concept goes further than this: the classic glass Coca-Cola® bottle is a registered design. The words University of Tasmania is a registered service mark.

Just be aware that if you want to make a piece of glass art involving a replica of a Coke® bottle, you'd better get permission from the company or you'll be confronted with an army of lawyers. The same applies if you want to use a logo, a Disney® character, or indeed any recognizable trademark.

If you're into production glasswork, you may want to investigate registering your own logo that is stamped or engraved into your production pieces. Paperweight makers may use signature canes.

Patents

Patents are a huge area in their own right. Patents exist to give the inventor of a new technique, process or machine a monopoly for a limited time so that the inventor can recoup their R&D costs, make a profit, and develop new inventions. This is achieved by giving the inventor a manufacturing (or process) monopoly, or through royalties paid by licensed manufacturers or service providers. The subject of patents must be novel, and cannot have been previously published.

For example, I worked out a way of weaving glass. I never had any intention of patenting it, because glass art is generally open to innovation and information, but when I checked I found two other people had also independently discovered the same technique. Either of these would have invalidated a patent, had I applied for one, as being 'prior art'.

It seems likely that patents will be of real interest to very few glass artists. You are more likely to meet patents in tools and equipment that you buy. Of course, you may develop a new burner or a new glassmaker's bench... The costs of the patent system are large, and few patents actually recover the costs of registering them.

Arthur Sale is Emeritus Professor in Computer Science and has lectured on intellectual property as it applies to computing, including the artistic aspects of web interfaces. He is also a glass artist and his wife is a textile artist, in both of which areas copyright issues arise.

My sincere thanks to Arthur for granting NZSAG permission to print his articles on Intellectual Property.

Canberra Glassworks – Intensive Workshops

October/November for artists with at least 2 years experience.

GLASS FORMING - KLAUS MOJE

An opportunity for students to work alongside one of Australia's most significant artists, Klaus Moje. Moje's glass forming techniques have had a significant influence on glass practice in Australia and around the world. Klaus Moje arrived in Australia from Germany in 1982 as the founding head of the internationally recognized Glass Workshop at the Australian National University School of Art. No longer a full time educator, Moje continues to teach at established glass facilities around the world, including the Pilchuck Glass School. Moje's work is held in private and public collections around the world and Moje was the second artists to be named a 'Living Treasure: Masters of Australian Craft' by OBJECT Australian Centre for Craft and Design.

GLASS CASTING WITH DEB JONES

Deb Jones' practice revolves around drawing and cast glass. Jones studied at Australian National University, School of Art in graphics and glass and then went on to train as a glassblower at the Jam Factory Contemporary Craft and design centre in Adelaide. She co-founded Blue Pony Studios in Adelaide where she worked for many years. In 2006 she established the studio Gate 8 with colleague Jessica Loughlin. Jones completes commissions and public installations and shares the role of production manager in the glass studio of the Jam Factory. Jones' strong and contemplative cast glass works have been included in many selected national and international glass exhibitions.

KILNFORMING WITH JESS LOUGHLIN

Jessica Loughlin is widely recognized for her unique and considered approach to kiln formed glass. Loughlin has received the Tom Malone art prize, the RFC Glass prize and has been recognized as 'outstanding new artist in glass' in New York. After graduating from Canberra School of Art in 1997 Loughlin has been working as an independent studio artist in Adelaide first at Blue Pony Studios but more recently at Gate 8, a new studio she has set up with artists Den Jones. She regularly exhibits in USA, Europe and in Australia and her work is represented in major collections both in Australia and Overseas.

FLAMEWORKING WITH BLANCHE TILDEN

Born in 1968, Blanche began making glass and metal jewellery in 1988, at Sydney College of the Arts. She transferred to the prestigious Canberra School of Art in 1990, and completed undergraduate studies in 1992, followed by complete postgraduate training. Johannes Kuhnen, Head of the Gold and Silversmithing workshop at ANU, and Klaus Moje, former head of the glass workshop at ANU are two of Blanches influences from this period, both in terms of education and creative direction. Following graduation, Blanche moved to Melbourne in 1995 to commence a traineeship with Susan Cohn at Workshop 3000.

In 2003 Blanche was awarded the inaugural Stephen Proctor fellowship, allowing her to travel to Pilchuck Glass School where she was exposed to new and exciting ways of making. She has continued to develop her practice in Melbourne from this time, and her professional development recently culminated in the establishment of Studio Hacienda with Phoebe Porter in October 2005.

GLASS BLOWING WITH TOM ROWNEY

Mix up the traditional techniques of caneworking, murrini and incalmo - giving an up-to-date contemporary slant. Come prepared to experiment and have a whole lot of fun.

Tom Rowney began his glassmaking career as a trainee with Australian Artist Nick Mount. After graduating from the Australian National University, School of Art in 1996 Rowney worked as a glass artists and hot glass assistant at the Edols & Elliott workshop at Brookvale in Sydney's north until 2006. He is currently employed at the Canberra Glassworks as the Technical manager, as well as teaching part-time and continuing with his practice as a professional artist.

Passionate about Venetian style glass working techniques; Rowney combines precision and accuracy with traditional techniques to create a contemporary context for his work. Rowney has taught for many years nationally in Canberra and Adelaide as well as internationally in USA, Italy, Switzerland and Scotland.

CONTACT DETAILS

Canberra Glassworks

PO Box 4627

Kingston ACT 2604 Australia

Telephone (+61) 02 6260 7005 Fax (+61) 02 6260 7509

Email contactus@canberraglassworks.com

Web www.canberraglassworks.com

Contact me (Glasspres@gmail.com) if you want a copy of the brochure pdf file.

Reporter Profile Di Tocker – Waikato



It was 18 years ago that I discovered the magic medium of glass at an evening class on lead-lighting. It has been a long journey since then but my passion has never wavered, there have been gaps but I have pretty much always played with glass. I spent 9 years working in the lead-lighting industry in Brisbane, Melbourne and NZ. When I was living in Melbourne and saw an ad for a degree course with a glass major I knew I just had to do this and I completed my Bachelor of Fine Arts (major glass) in 2002.

The funny thing was I went into Uni expecting to focus on large architectural glass and I came out 3 years later absolutely focused on Casting. I hadn't even heard of Casting before then!



My husband and I decided it was time to come home to NZ then (I had been away for 11 years) and we settled in Hamilton. Lots of things have been great here and we started a family but I couldn't see how I could get started in casting again. That was until I met Colleen Ryan-Priest early last year. And things have just snowballed big time! From a casual meeting to play with glass once a week I am now in business as an artist, tutoring classes and getting my work out there again.

I have started selling the Abstract Figurative series of work that I began at Uni and I'm developing a new body of work for an exhibition at ArtsPost, Hamilton in October. Casting Concepts is a group show which will showcase new glass work from Colleen, Myself and John Taris. We are excited that it is running in Hamilton at the same time as RE-FRACTION at Waitakaruru Sculpture Park – 2 glass reasons to visit Hamilton in October!

I am meeting heaps of great people through tutoring and the few I have met through this association have been very supportive and welcoming. I am keen to get a similar glass discussion group to the Auckland one, happening in the Waikato. And one day soon I would like to get more involved with the NZSAG committee...when the kids are a bit bigger!

INFORMATION AND DIARY DATES

- **Artworks at the Hilton** (formerly the MAZDA) - Luminous NZ Art of Glass Awards August 25th to 30th, 2008. Hopefully all who expressed interest have registered (July 18th) and are ready to submit their images July 28th.
- **Molly Morpeth Canaday** – overall winner \$5000, Creative Excellence \$1000. Opening night August 23rd.
All entries must be received by **Friday 25th July at 4.30pm**.
Finalists will be informed by telephone and email by Friday 1st August and all selected works must arrive at the Whakatane District Museum & Gallery by Friday 15th August to be installed for the opening on the 23 August at 3pm.
There is a maximum of 2 entries per artist at \$25 per entry.
Entry Form has been emailed separately.
- **James Wallace Art Awards entries close 7th August 2008**. Get information and entry forms from
<http://www.wallaceartstrust.org.nz/?s1=wallace%20art%20awards>

- **Waikato Sculpture Trust** is holding **re:raction**, its outdoor glass sculpture exhibition at Waitakaruru Sculpture Park from 4th October - 16th November 2008.
- **Wanganui Glass Festival** 19 Sept to 5 October 2008
- **Glass Roots** — The Ausglass Conference in Hobart 2009. January 16 to 18, Keep checking the website at monthly intervals or so, as it will change.
<http://ausglass.org.au/Conf2009/>
- **NZ Sculpture OnShore 2008**
November 6 until November 16. Fort Takapuna Historic Reserve in Devonport

EXHIBITIONS

- **Artis Gallery, Parnell**
Jun 24–Jul 20
John Edgar, Matthew Browne, Anne Robinson, Layla Walter, Emma Camden
- **Masterworks Gallery Ponsonby**
Thu, 26 Jun 08 - Wed, 16 Jul 08
Emma Camden
- **Milford Galleries Dunedin**
Friday 4 July to 30 July 2008
Exhibition Title: Dominic Burrell: “Debut”
Meredith Collins and Dominic Burrell
- **Milford Galleries Queenstown**
2 July to 4 August
GLASS '08: Glass artists: Christine Cathie, Karen Ellett, Vicki Fanning, Robyn Irwin, Merryn Jones, Trudie Kroef, Elizabeth McClure, Phil Newbury, Lou Pendergrast-Mathieson, Emily Siddell, Carmen Simmonds, Megan Tidmarsh
- **Monterey Art Gallery- Howick**
10 – 31 July
Fluent
Katie Brown
- **Milford Galleries Auckland**
22 July to 9 August 2008 Preview 5.30pm
New Works
Ruth Allen
Ruth will also be doing an artist talk at AUT on Wednesday 23rd July at 3pm. The address for this event is; AUT 24 St Paul St, Auckland. Room WS 101 (Science and Engineering bldg, next door to the New Art & Design bldg and gallery)
- **CoCA Gallery, Christchurch**
July 1 -20
Wanganui Glass
- **Form Gallery – Christchurch**
6 August
Christine Cathie, Robyn Irwin, Ainsley O'Connell, Lou Pendergrast-Mathieson, Jenny Smith, Megan Tidmarsh, Layla Walter.

- **Masterworks Gallery Ponsonby**
Thu, 21 Aug 08 - Wed, 10 Sep 08
New works
Lyndsay Patterson
- **Masterworks Gallery Ponsonby**
Thu, 18 Sep 08 - Wed, 8 Oct 08
New work from New Zealand glass artist Mike Crawford.
Preview Wednesday 17 September from 5.30pm
- **Masterworks Gallery Ponsonby**
Thu, 18 Sep 08 - Wed, 8 Oct 08
New work by Australian glass artist Tom Moore.
Preview Wednesday 17 September from 5.30pm
- **ArtsPost, 120 Victoria St, Hamilton**
25th of September to 27th of October 2008
Casting Concepts: New glass from Colleen Ryan-Priest, John Taris
and Di Tocker.

General Contact

Please feel that you can contact me on any NZSAG business and with comments and/or suggestions for the newsletter..

Mobile 021 02307786

Email : Glasspres@gmail.com

Brian Chrystall

President

Newsletter Editor