



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

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Newsletter No 5, August 2008

Presidents Report

It seems that newsletter time comes around very quickly. Newsletters 2, 3 and 4 have been mailed to those without email and who for other reasons wanted to have the hard copies. This means they get the information although information re exhibitions etc will often be out of date before they read about it.

In spite of repeated requests for people to supply info it seems that there are many exhibitions etc where NZSAG does not get info so that we can inform the general membership. We will continue to search out what we can but would encourage you to let us know. This includes if you are part of an exhibition as not all can put on a solo exhibition.

One exhibition that is now open in Auckland (Eon Design Centre, Custom St, 7th -15th August) and later in Christchurch at the Simon Fisher Gallery, 134 Victoria St, Christchurch on the 28th and 29th August 2008 is the **Bombay Sapphire Botanical Bar**. This is curated by interior designer Katie Lockhart and includes work of various artists including glass artist Stephen Bradbourne. Well done Stephen.

During my web searches for info on exhibitions, glass info etc I have come across several useful sources of information for artists. I found some videos of casting and stained glass on YouTube but most useful were Fuel4Arts (www.Fuel4arts.com) and Artists Alliance. The first of these is a free site which provides a host of information on marketing and promoting artworks. The second is a membership based organisation operating from an Auckland site. NZSAG is a member and NZSAG members are able to obtain resource information at reduced rates

The artists' workbook. An inquiry tool: professional development for visual artists. Content includes sections on the visual arts landscape; professional strategy; business practice; relationships; communications and resources.
\$20 to NZSAG members (usually \$30)

Code of Practice for Artists and Dealers. Content includes: Copyright, Contracts, Artist's obligations, Exhibitions, Artwork sales and management, Exterior exhibition and funding, Useful websites.
\$15 to NZSAG members (usually \$20)

Getting Art There: An Artist's Marketing Manual. This publication, developed by our Australian colleagues at NAVA, deals with the marketing not only of cultural products but also of services and ideas.
\$48 to NZSAG members (usually \$55)

NZSAG members can also sign up to the monthly Artists Alliance Newsletter through our website (www.artistsalliance.org.nz and click on 'Join Mailing List').

If members would like to join Artists Alliance as an individual member (in order to receive six issues a year of the magazine Art All, a complimentary copy of The Artists' Workbook and further discounts on products), then they will pay only \$50 and we will waive the \$20 joining fee. Full time students, Senior Citizens (over 60) and PACE Programme participants pay only \$25pa.

Contact me by email (glasspres@gmail.com) or letter and I will arrange for membership forms etc.

“Everything is worth what its purchaser will pay for it”

(Publius Syrus, Sententiae, First Century BC)

Judging from comments from artists and galleries after some of the previous newsletters pricing of your artwork is a very critical area. There are interesting articles on the subject on Fuel4art and Artist Alliance. Excerpts from these articles follow.

From “Valuing Your Work” published by Artists Alliance

- Putting a price on your artwork is one of the most challenging decisions an artist needs to make
- But, to undervalue your work is to perpetuate the idea that the arts aren’t valuable. So, it is essential that all artists stand confidently together and say ‘we are worth something’
- you have to cover your costs. It’s a fairly simple idea that you should sell it for more than what it cost to make it.
- what’s happening in the marketplace? What prices are other artists charging (who are similar and targeting a similar customer base)? Who are you targeting with your artwork? What might they be willing to pay? What’s happening in the economy at large?

From “Pricing your work” by Artists Press published on Fuel4art.com

Pricing of artworks for emerging artists the formula is very simple, price it as low as possible without giving it away. When the demand for work is good, six month intervals should suffice to review prices.

There are a few factors that any artist should keep in mind:

- Experience (How long have they practiced as an artist and how consistently)
- How would the work fit in with international trends?
- Exhibitions (How many, and more important WHERE they were held)
- Solo-exhibitions (Here “WHERE” is very important)
- Reviews, publications regarding the exhibitions or the work
- Collections where the artwork is represented, private and cooperate
- Current recognition and level of reputation with dealers and Galleries

It is still very important for artists to consult with art dealers or Galleries before fixing prices to artworks as it would be in everybody's interest to increase prices slightly than to have to lower them as a result of no sales

A successful artist is the one who has a long productive career, building steadily in reputation and market value locally and internationally.

Obviously some artists will agree with the authors of these two articles but others may violently disagree especially with the suggestion that emerging artists set their prices low for a start.. I can hear some say if you set it low you are undervaluing art as suggested in the Artist Alliance article. Pricing is NOT an easy subject but hopefully these snippets might spark more debate and logical pricing.

Ranamok Glass Awards

The finalists for the Ranamok Glass Awards have been chosen. Unfortunately Ranamok will not release the list of finalists until they are ready to release their catalogue on 19th August.

Congratulations to the New Zealand artists who have been successful. I have heard that Lou Mathieson and Colleen Ryan-Priest have been successful but have not heard of others. It will be good to see images of the accepted works and if I get them will put them onto the NZSAG blog.

Artist resale right legislation

Artist should watch for the Copyright (Artists' Resale Right) Amendment Bill. The Bill would establish a royalty payment scheme for artworks resold on the secondary art market.

The legislation entitles visual artists to receive a royalty payment each time an original art work is resold commercially, through any auction house, gallery, dealer, or other intermediary or professional involved in the business of dealing in works of art. It does not apply to private art sales or to sales of less than \$500 value.

“A resale right is really about giving artists a fair deal in terms of the economic returns they get from their work. Very few visual artists are able to make a living from their art alone,” says Judith Tizard.

The Bill would create a 5 percent royalty for the artist who created the work and they would receive a payment when and if the work was resold for \$500 or more. The right is inalienable and cannot be contracted out of or shared with anyone other than another artist who helped create the work.

The right can be left to others under the artist's will. Royalties will be due on artistic work sold during the artist's lifetime, and on works sold for 50 years after the artist's death – the same period that applies to copyright under the Copyright Act 1994

Similar systems operate in a number of countries overseas, including most of Europe and in the United Kingdom.

In Australia, a resale right is expected to be introduced by 2009. A resale right does not apply to the first sale or transfer of an artistic work and it does not apply to sales of artistic work between private individuals.

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In New Zealand, royalties will be collected by a single agency which will be entitled to request information from those selling or buying works of art. The Bill proposes that the right will apply to artists who are residents or citizens of New Zealand, and to artists who are nationals of reciprocating countries that offer a similar resale right to nationals of New Zealand.

“The only way creative New Zealanders will be able to make a living from their work is if we protect and respect the work here and work internationally to get reciprocal recognition for New Zealanders across the world,” says Judith Tizard.

Welcome to New Members

Graeme Hitchcock (Huntly)

Stephen Brodribb - Leadlight Products (Hamilton)

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.

Notes on finishing glass. Part two of a series.

©10th November 2002 Ron Reichs

Revised July 2008

This is the second part of my article on coldworking glass. In this I will tell you about making tools which you cannot buy – or making something out of (almost) nothing.

“Imagine this” – you’re looking for a tool to do a particular job but just can’t find one that is commercially available to suit your purpose. Don’t despair. Look at what **IS** available and adapt it to do the job.

Being an artist is all about problem solving. Don’t let the lack of proper tools stifle your creativity. Many of you will be creating lovely flowing forms with both concave and convex surfaces or have narrow apertures or crevices which are not easily accessible with conventional tools.

For making tools like files you can use a bamboo stick or toothbrush handle with a foam rubber pad and a diamond canvas overlay to simulate the fleshy pad on the end of your forefinger. The glue I prefer for sticking these together is a contact adhesive such as Selleys Kwick Grip or Ados F2. After assembly, be sure to let it cure overnight or it may come apart prematurely. It is a good idea to make several of these in different grit sizes. For getting into really narrow places I find that an old hacksaw blade with the teeth ground off makes a nice strong, yet flexible backing for the canvas.

For making small diameter sanding discs (up to about 30mm) to use on a flexible shaft tool, there are both 2.34mm & 3mm shaft arbors with a screw head available on which you can mount your sanding head. Cut a washer out of some semi rigid material such as thin (about 1mm) plastic and screw it onto the mandrel. Then cover it with a layer of foam rubber about 10mm thick. If you find the rubber difficult to obtain you can use closed cell foam like that used for hikers mattresses. When the glue has dried run the tool in your handpiece and sand the edges to a slight radius. Then you can glue your diamond canvas to it and let it cure. The slight radius at the edge will stop it digging in when you are sanding concave forms. Again you could make several of these in different grit sizes. If you are lucky enough to have a handpiece which has a 6mm collet you will be able to make much more robust sanding discs. Using the same method as with the 3mm arbor, make your backing disc,

cover it with foam rubber and instead of mounting the diamond material directly to the rubber, glue a disc of Velcro hook material to it. This will enable you to use cut down flexible resin diamond pads and change the grit size at will. You can buy Roloc backup pads with a 6mm arbor and the worn out diamond discs of these can be modified with foam rubber and Velcro as described above.

While the information above is still relevant I have found after some experience with the Velcro hook & loop material losing its grip due to repeated changing of grit sizes, my preferred method is now to use an aluminium oxide Roloc sanding disc (these are quite inexpensive) which has been trimmed to size, dulled, faced in foam rubber & then has the diamond disc glued directly to the rubber & sanded to run true. You will need to make one for each grit size but they don't fly off as the Velcro attached ones sometimes do.

I have already indoctrinated many of you into the use of flexible diamond pads on a wet sander for roughing and refining the surface of your work. The type I have recommended is intended for use on granite and other natural stone material. They work really effectively on glass from #50 through to about #800 but if you want to take your work to a higher level of finish you will have to switch to a different type of product. This is the resin bond end of the range you are used to working with in the form of Diapads. The grit sizes are #800, #1500 and #3000. They are also available as Velcro backed discs and contain a much more accurately graded diamond grit which does not tend to produce rogue scratches. The rubber backing pads are available in four sizes, 125mm, 100mm, 80mm and 50mm. All have M14 thread for mounting on your sander. I prefer to remove the Velcro from these and cover them with a layer of foam rubber, then replace the Velcro hooks. You will need to remove all traces of the old glue before regluing them. The flexible resin pads are only available down to 80mm but for the 50mm size you can cut down a larger one. If you cut down a new one, sand the edge of it to a radius so that it does not dig in when concave sanding.

For the final polish, I use aluminium oxide powder on leather, felt or cork. You don't need to use too much water at this stage but be careful of the heat buildup. Lead crystal will crack very easily if subjected to thermal shock.

It takes time and ingenuity to make your own tools but you will find that the effort will be amply rewarded.

I will leave you with a quote.

“Perseverance is necessary to establish perfection. The rude material can receive its fine polish from repeated efforts alone.”

Notes from a community gallery curator's perspective.

Generally we have two types of shows at Uxbridge. Either an artist can hire an exhibition space or we have our Uxbridge curated shows. Hirers are asked to provide examples of their work before they are accepted. I invite artists to participate in group exhibitions when I have viewed the artist's work or seen examples of work online, (sometimes I get referrals from other artists or curators.) This way I know the work will be of the standard we accept. If artwork submitted for shows does not fit the brief we can choose to retract it from the exhibition. We generally schedule a year in advance so artists need to plan well in advance.

Pricing is always the hardest thing for artists and this is often an area they seek advice on. As a community gallery we take 30% commission from artists in group shows that we curate. We pay GST on our commission. I advise artists to name their price then add the gallery commission onto this. Galleries vary, some take up to 80% commission for emerging artists! Hirers pay the standard Gallery Hire and 25% commission.

Curated exhibitions- if an artist has any requests regarding display of their artwork this should be communicated when the work is delivered to the gallery. A photograph of the work optimally displayed is often best. Otherwise provide notes/diagrams with the artist contract. When asked to submit work for a group show a gallery is curating the curator/gallery has responsibility as to how work is to be displayed. This would not be the case in a hirer's exhibition or a solo show. With group exhibitions curators display work as best as possible so that there is a sense of connection and a sense of flow. Often group exhibitions means sharing display boxes/light boxes with other artists, especially when the work is small in size. When invited to participate in group exhibitions bear in mind: exhibition invites, exhibition opening food and wine, liquor licenses, curator fees, assistant fees, marketing in papers, brochures and websites etc are all paid for by the gallery. If the curator/gallery has found an artist difficult to deal with it is likely the gallery would not ask the artist to participate again.

Galleries market exhibitions in various ways: on websites, in brochures, exhibition invites, distribute posters, email databases, send press releases to local papers and radio stations, ads in art magazines, eg: Artnews. It is also in the artist's interest to market shows they are in to their own networks. For example if you have a website listing exhibitions that you are currently participating in and exhibitions that you have coming up. Send out invites to previous buyers. Invite your doctors, lawyers, dentist, hair dresser, local butcher, it all helps. The wider the exposure the more it gets your name out there as an artist. When in solo or group exhibitions offer to have an artist floor talk, people love to hear an artist talk about their work. Offer to do a demonstration in the gallery while the exhibition is on, this gives possible buyers the opportunity to talk to you, here more about your work and the process involved. With glass art this is a very interesting journey to talk about. The artists who are proactive in marketing themselves largely are the ones who reap the rewards and get the sales.

Insurance - we insure artwork while it is in the gallery but we have a very high excess and work is not covered for theft while the office is open, only after hours. While artwork is with us we handle it with all care and responsibility and do our utmost to ensure no damage occurs. We would inform an artist immediately if any damage occurs. We have four security cameras operating inside the gallery.

Another difficult area is when a curator transports artwork for an artist. If damage occurs in this instance the gallery can't be held responsible. The curator will do all they can to help artists and to save costs for them, but this is at the artists own risk should any damage occur in transit. It is advisable that artists have their own insurance.

Processing of sold artwork generally occurs the day an exhibition closes; this usually takes no longer than 1 week to process. As a rule we try to pay artists as soon as possible. We wait until the exhibition has closed so we can write one cheque per artist.

I encourage artists to package their glass work in wooden crates with foam around the entire interior surface, ideally having handles at both ends also. Please also mark the crates appropriately as to which is the top etc. The better the work is packaged the more likely it will arrive safely.

If you keep gallery curators informed of what work you are doing you will be more likely to be invited to participate in shows. Like everything in life it is about relationship building. I often look for new artists at other gallery exhibitions and even go on art trails in different parts of the country to source new artists. So as an artist, be involved, get your work out there and be seen it has a ripple on affect. Invite curators to exhibitions you are having elsewhere.

I welcome glass artists to contact me at Uxbridge as we have a cast glass show bi-annually and I also curate various themed shows through out the year. We are also interested in sourcing new and interesting products for our retail shop in the Reception opening here at Uxbridge in October.

Sarah Wraight

Curator & Exhibitions Manager, , PO Box 38 591, Howick, Manukau

Artist Profile

Jo Tricker - Bio from a new 'glassie'

My interest in glass art began about seven years ago via the medium of mosaics. I attended a weekend mosaic workshop here in Tauranga and from then on was hooked – from the shiny glitteriness of small gold tiles to the large range of beautifully illustrated mosaic books! As time went on I shifted from working with ceramic tiles, and through attendance at a few workshops with international mosaic artists, I was introduced to the wonderful world of Italian smalti (solid rectangular pieces of opaque and transparent glass which are made in a pizza type base) and fused and slumped glass pieces. In September last year I was fortunate enough to attend MAANZ's (Mosaic Association of Australia and New Zealand) biennial Symposium in Hobart, Tasmania where people were doing all sorts of wonderful things with all sorts of materials! The symposium's main theme was public art works which was not only very inspirational for mosaics but also other mediums as well. One of the presenters was a lady called Wendy Edwards who makes 2 – 6 m high and wide sculptures - one of which was a large eagle covered in glass feathers, each one hand made and fused. She uses a very tiny old kiln with no controller or proper temperature gauge and can tell when her fusions are ready by looking through the window of her kiln and seeing if they 'look right'.

Not long after that I was visiting the Rotorua Arts Village and found a flyer on the Wanganui glass festival whose website led me to discovering NZSAG. I joined the association straight away and have found it to be a really friendly and helpful society. It was also through the Festival website that I found out about workshops and after hankering for three years to learn about glass I finally attended my first workshop in February this year with Claudia Borella and Jonathan Baskett in Wanganui. I bought my first 'Pandora's' haul of art glass products but have yet to use them – mainly due to the long hunt for a suitable kiln (which I'll finally get in September) - and at this stage have to suffice by taking my powders, confetti, stringers and sheets out of the box every few weeks and looking at them to get my fix!

In early 2006 I also attended a local sculptural workshop using plaster and mesh, which I loved, and which made me want to create glass pieces to incorporate into 3D pieces - such as a glass beak or wings for the swan you see in the picture. When my kiln arrives I want to learn



about everything – mould making, painting with light, fusing and slumping, bead making, pate de verre, incorporating kiln worked glass with mosaics ... and I'm sure one day that casting will be on the books as well.

As with any art medium, having been introduced to glass I realize how much there is to learn and how much skill and time is involved to get an end piece looking beautiful, and I'm now the first person to defend the price of art glass if it arises in a conversation!

My glass education, like anything, is going to be a long journey - especially as most workshops are outside of Tauranga and baby number two arrives in mid October - but it is very exciting and for now I'm looking forward to learning everything I can!

Glass News from the Waikato

It is the perfect time of year to be in the studio with the kiln firing....and there has been a lot happening in these kilns of late!

Di Tocker has been offering Glass Casting Courses in Hamilton this year and so far all 3 workshops have filled. It has been wonderful to expose some already practicing artists in other fields to the wonders of glass. There are just a few spaces left in the last course of the year which will be held in October.

There seems to be a few more glass-folk around the Waikato now with a few new members coming from our area. Later this year Di is hoping to organise a discussion group such as the inspirational Auckland one. Please contact Di if you are interested. (di@dicast.co.nz)

Committee Member Profile

Pam Olver

Pam is passionate about glass and the glass community. This is her second term serving on the committee. During 2007 Pam was responsible for updating the NZSAG website, and compiling a PowerPoint presentation of members work. These are ongoing projects which are continually being updated and modified. Any member who is interested can have their work represented on both the website and the presentation.



Being a sculptor who utilizes glass and natural media in her work, Pam is continually challenged. She loves the technical issues involved in creating her art and relishes problem solving. Her work can be found in galleries and exhibitions around New Zealand.

Being a full-time sculptor, Pam has a studio on Omana Esplanade, Maraetai. It is in an old boatshed on the beach. This is where she is afforded the opportunity to relax and create.

Wanganui Festival of Glass September 19th– October 5th 2008

It is our pleasure to announce the dates of the second Festival of Glass and to invite you to again join us in celebrating Wanganui glass art. The Wanganui Glass Group will again be presenting the Festival of Glass to inspire our community and attract visitors to our beautiful city. Statistics have shown that the Festival attracted a significant number of visitors who reported that they enjoyed the friendly atmosphere and beautiful environment Wanganui has to offer.

The Wanganui Glass Festival builds on the resounding success of last year's event which received significant support and positive feedback from the Wanganui community, sponsors, local retailers and the many visitors to Wanganui. This year Mainstreet businesses will again offer glass artists their windows for two weeks to showcase stunning glass works for the public. With over 30 students, emerging and established artists exhibiting their work on Mainstreet and the Alexander Library we hope you enjoy viewing the diverse range of glass artworks being produced locally. There will be hot glass demonstrations and workshops, open studios with local artists, and a glass

information centre at 97 Victoria Avenue next to Eyes On Victoria. Trade stands from McDonald Engineering, Gaffer Glass, Bullseye Glass and other major suppliers of glass supplies and machinery will also be on show in the information center.

The Wanganui Glass Group appreciates and thanks all of those organisations especially the Wanganui District Council, Powerco, the Ministry of Social Development, Westpac, Energy Direct, who continue to support us with the success of the 2008 Festival of Glass, their generous support made it possible for us to build on the success of Glass Week 2006 and the Festival of Glass 2007.

The Information Centre this year will be at 97 Victoria Avenue and is kindly sponsored by CJ Efstratiou.

INFORMATION AND DIARY DATES

Waitakere Trust Art Awards and Lincoln Green Sculpture Awards

Wednesday 1st October – Friday 10th October 2008

Entry form and entry fee must be received by: Friday 12th September 2008

<http://www.waitakere-arts.co.nz/WTAA2008%20entry.pdf>

Waitakere Trust Art Award

1st Prize **\$4,000** (Acquisitive) **Waitakere Trust**

2nd Prize **\$1,500** **Waitakere Trust**

3rd Prize **\$750** **Waitakere Trust**

Lincoln Green Sculpture Award

1st Prize **\$2,000** (Non-Acquisitive) **Waitakere Trust**

2nd Prize **\$750** **Waitakere Trust**

3rd Prize **\$500** **Waitakere Trust**

Merit **\$200** Cash **Greg Presland**

Merit **\$100** Cash **Sudan Hairdressing**

Merit **\$100** Cash **WCCAC Popular Choice**

Project Twin Streams Award

“Our Streams, Our Future”

Prizes:

Painting 1st prize **\$1000**

2nd prize **\$400**

3rd prize **\$100**

Sculpture 1st prize **\$1000**

2nd prize **\$400**

3rd prize **\$100**

Peoples choice award \$200

OBJECTive Art Awards 2008

(Application deadline: 15/09/2008)

Artists and designers are invited to submit new works of object art - ceramics, glass, jewellery, wood, metalwork, textiles and furniture.

Premier Award - \$5000, 2nd Prize - \$3000, 3rd Prize - \$1500

Manukau Designer Award - \$1000

Awards night Friday 26 September at 7pm, Nathan Homestead, 70 Hill Road, Manurewa

Contact: Entry forms available from Manukau Art Centre Ph 09 275 0482 or from

<http://www.manukau.govt.nz/default.aspx?id=8271>

ARTauckland 2008

Entries close 28 September, Entry forms from <http://www.aucklandeastarts.co.nz/> or contact Les Turnbull (09 521 3750) or John Towers (09 520 1700).

Waikato Sculpture Trust is holding **re:fraction** , its outdoor glass sculpture exhibition at Waitakaruru Sculpture Park from 4th October - 16th November 2008.

Wanganui Glass Festival 19 Sept to 5 October 2008 (see above)

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

- **James Wallace Art Awards** Aotea Centre , Auckland 2nd to 28th September 2008,
And then at TheNewDowse (45 Laings Rd, Lower Hutt
11th to 8th of February 2009,
- **Axia Modern Art Armadale, Melbourne**
Wednesday, 27 August, 2008
Ann Robinson "A Trans-Tasman Sampler "
CAST CRYSTAL VESSELS
- **Bombay Sapphire Botanical Bar _ Auckland**
August 7 to 15
Eon Design Centre – Custom St, Auckland
Chris Sisarich, Stephen Bradbourne, Simon James and
David Trubridge, Billy Apple and Rachel Walters
- **Bombay Sapphire Botanical Bar - Christchurch**
August 28, 29th
Simon Fisher Gallery, 134 Victoria St, Christchurch
Chris Sisarich, Stephen Bradbourne , Simon James and
David Trubridge, Billy Apple and Rachel Walters
- **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
- **Artworks at the Hilton - Auckland**
August 25th to 30th
Cavalier Bremworth Luminous Glass Awards
About 60 artists
- **Whakatane District Museum and Gallery**

August 23rd to 28th September

Molly Morpeth Canaday 3D awards

- **Beaver Galleries, Canberra, Australia**
4 - 22 September, 2008
Solo exhibition -Claudia Borella
Land of the Long White Cloud
- **Waiheke Community Art Centre**
September 5 - 29.
Re-Produce
Julie Baverstock, Ross Mitchell-Anyon, Emily Siddell, Jim Dennison and
Leanne Williams, Merryn Jones, Andy Kingston, Elizabeth McClure
- **Remuera Gallery**
12th – 26th September
Glass Forest
Evelyn Dunstan & Tui Hobson
- **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.
- **Glass Invitational - opening at the Canterbury Museum 6th Nov**
Runs 7th Nov - 8 Feb 09

General Contact

Please feel that you can contact me on any NZSAG business and with comments and/or suggestions for the newsletter. I would love to have some information from blowers, fusers and slumpers, stained glass artists as well as others interested in or working in glass.

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Brian Chrystall
President
Newsletter Editor