



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

10

Newsletter No 10, 2009

Presidents Report

2009 is well underway and I suspect many of the NZSAG members are thinking about where there are exhibitions they may be able to exhibit their work, or they may be worrying whether their art will sell or whether it will sit in galleries until the economy picks up. There are many questions as the year kicks off and for me one of the questions is what stories will people provide for me to share with you all. Who knows? I cross my fingers and hope, but at the same time look at websites etc to see if there is something that captures my interest.

In looking at the December issue of Glass Network, the Contemporary Glass Society (www.cgs.org.uk) newsletter, I was struck by a 60 second interview with Dr Vanessa Cutler. Vanessa has completed a PhD researching the possibilities of water jet cutting of glass. It seems strange to think of water jets cutting glass but on Vanessa's web site there are images of some pieces where water jet cutting has been employed. (see <http://www.vanessacutler.co.uk>). Vanessa is now at Swansea where they have a water jet cutting machine dedicated to creative activity. I wonder if there is any water jet cutting of artistic glass in New Zealand.

Also in the Glass network were some images from the British Glass Biennale 2008. There are a couple of stunning pieces. One of float glass which has been kiln formed and sandblasted and decorated to represent curtains blowing in the wind. Another was of flameworked borosilicate glass representing animals.

In GAS News (November-December 2008) are a couple of challenging articles – “Too Much? Too Little” and “Why is Glass still ignored in the mainstream art world?” I have taken the liberty of producing digests of these two articles for the newsletter as although written from a North American perspective have messages for New Zealand artists.

CRITICAL ISSUES - Too Much? Too Little? Based an article in GAS NEWS Volume 19.

by Debra Ruzinsky - Visiting Assistant Professor of Glass at the Rochester Institute of Technology School of American Craft, USA

Today there are rapidly increasing numbers of highly trained, skilled glass artists emerging from an ever-expanding selection of programs worldwide. In both USA and Japan (possibly also NZ and Australia) there are far more skilled and sophisticated glass artists than there are suitable venues in enough numbers to provide consistent livelihood from the sale of work alone.

Debra states that in Japan recent years have seen the development and success of wonderful glass programs at places like Nijima Glass Center, Nagoya University of Arts, Aichi University, Osaka University of the Arts, Toyama Glass Art Institute, Tama Art University in Tokyo, and others- but at the same time the number of galleries showing sculptural work in glass within Japan has shrunk down to a very small number. Most of the students of such programs either need some form of day job - teaching, assisting, technical positions - or rely on making production work to survive financially while still making glass.

There are major cultural differences between Japan and the United States. "If an art exhibition were held at a department store in the United States or Europe, it would likely be met with skepticism, if

not outright dismissal, as overly commercial and automatically of lesser quality. Yet department stores are exactly where some of the most important art and sculpture is exhibited in Japan." However as department store exhibitions are infrequent, daily exhibition opportunities for sculptural glass in Japan are few. I would hazard to suggest that New Zealand and possibly Australia are in a different space again. There are a lot of galleries but few specialize in Glass art. Perhaps it is fortunate that although we have organizations teaching glass, for most it remains a hobby and not expected to provide a full time living for the artists. It would be interesting to have comments from the graduates of Wanganui Glass School program as to where they intend to be – full time glass artist professionals or employed in some other art profession or perhaps outside of the art world entirely.

The strength of the major U.S. galleries dealing primarily in contemporary glass sculpture has been attributable to many factors: collector groups, relatively high level of affluence of a large segment of the U.S. population, abundance of museums and U.S. tax laws that encourage donation to these museums. And, for the past 15 years, the presence of the SOFA (Sculptural Objects and Functional Art) art fair...has greatly increased the awareness of all "dimensional" art, including glass."

The New Zealand glass art scene has benefited recently by the increase in prize money offered by Artworks at the Hilton (Luminous sponsored by Cavalier Bremworth) and the Molly Morpeth Canada 3D. This increased profile has helped raise the image of glass art. New Zealand artists, like those in Australia have also benefited by the high profile Ranamok Glass Awards.

The gallery scene is affected by the boom and bust cycles but there has been a much higher proportion of survival and success in the US compared with Japan. Some gallerists have moved on to museum curating and scholarship, while others continue to operate. During the GAS conference in Portland last there was a very lively talk entitled "The Artist/Gallery Relationship: Have We Got It Right?" addressing the state of the relationship between glass galleries and the artists. One of the panelists that day commented, "the gallery system for contemporary glass is aging, not only the galleries but the dealers. There are too many good artists for a few galleries to truly represent all the glass artists in the world."

It will be interesting to see if the current economic slowdown has an impact not only on the galleries but also on the major art competitions and on glass artists themselves. I know some have slowed their production because they are not selling as much.

Why is Glass Art ignored by mainstream art?

There have not been clear distinctions drawn between glass artists and glass craftspeople, although at the 1982 Glass Art Society conference, Thomas Buechner stated that in order to get around the American Flint Glass Workers Union's rules about hiring non-union workers; the Steuben Glass Factory defined an artist as "one who both designed and made his own work."¹ This allowed artists into the factory to make prototypes. In contrast, in the art world, the definition is somewhat different. Richard Shift, professor of art history at the University of Texas, says that "the craftsman is the skilled worker who plans out his projects in advance. And in contrast, we think of the artist as the creative genius who discovers things blindly." He is saying artists are allowed to do more experimentation than craftspeople because craftspeople are pushing to make products, whereas the artist's job is to find the work of art that ' displays their feeling or attitude towards an issue. "

The artist that uses glass as his/her main medium today is often overlooked because there is little history written about the people who made glass other than Art Nouveau designers such as Tiffany, Lalique, Steuben, and Galle. Also, historical glass does not have the maker's signature on it, so it is hard to attribute it to one maker or another, which has been a barrier to art historians who are accustomed to taking a biographical approach to the study of artists. As a result, hardly anyone except specialized glass critics is writing about glass today, so most art historians (and non-glass artists) don't even get to read about glass. Marilyn Stokstad's Art History, 3rd edition, which is one

of the standard collegiate art history textbooks, illustrates a Dale Chihuly work in the introduction not in order to discuss glass as a medium, but rather to demonstrate how teamwork can be used to create a piece and how the owner of the piece Violet Persian Set with Red Lip Wraps can be part of the creative team because he/she can rearrange the glass within the piece. The historical glass in the book is stained glass from Chartres Cathedral and a Mamluk glass oil lamp that was made in 1355. In an earlier edition, she discussed Harvey Littleton starting the first glass program at the University of Wisconsin in the 1960s and illustrated one of his works. Although Stokstad states that "the line between 'art' and 'craft' seems more artificial and less relevant than ever before," her book does not discuss any glass work in the chapters on contemporary art, or trace the evolution of glass as a medium for artistic expression. The traditional hierarchy of media, according to Marilyn Stokstad, is that "marble, bronze, oil, and fresco are valued more than terra cotta or watercolor," a hierarchy her book does little to challenge.

Other contemporary art history textbooks overlook glass as well. This is not because Glass art is a recent phenomenon because video art is often mentioned and is about the same age as studio glass art. Gardner's *Art Through the Ages*, 12th edition, does not have any contemporary glass art in it, however, it does have a glass skyscraper in it designed by Ludwig Mies Van Der Rohe and Philip Johnson in 1956-58. Gardner's book does, however, include a ceramic sculpture by Robert Arneson and a Jeff Koons porcelain piece intertwined with other works of different media. The fact that these are ceramics is not mentioned as a major point, the works are discussed as an example of an artist using his work to criticize critics and consumer culture. Similarly, Hal Foster's, Rosalind Krauss's, Yve-Alain Bois's, and Benjamin H. D. Buchloh's *Art Since 1900: Modernism, Antimodernism, Postmodernism* (2004), also does not mention any glass artists or glass art. This book is organized by decade and discusses the various movements of art such as abstract expressionism, minimalism, postmodernism, etc. Given that glass art tends to fall into these stylistic categories just as neatly as painting does; it is surprising that the authors do not mention the medium at all.

In addition to the lack of coverage in textbooks, there are still relatively few articles published about glass by art critics or art historians. Perhaps this is because art historians don't know about glass art. Glass is not written about very much, it does not make it into the textbooks, and as a result professors teaching contemporary art hardly ever talk about glass because they don't know enough about it. The situation is cyclical, fuelled by many art historians' and critics' insufficient knowledge of glass as an art form. Forget the endlessly distracting quarrels over "Is it Art or is it craft?" We need critics and historians to engage in the debates about the key artists and objects of the Studio Glass era, even if some turn out to be industrial designers, some objects made by production studios-from which consensus will emerge.

Similarly, Shiff argues that "to break out of its own conventional boundaries, if [glass] is to be used as a vehicle for artistic expression, it must be subjected to the same scrutiny as the more traditional modes of sculpture." Art historians and critics today seem to prefer to write about works that challenge the boundaries of art, and that are associated with history, politics, social history, etc. Although it is true that there is plenty of glass art that is primarily concerned with formal and technical issues, there is glass art that functions very much like painting or sculpture does today, and that could easily be talked about in the way that other media are.

"The separation of craft from art and design is one of the phenomena of late twentieth-century Western culture. The consequences of this split have been quite startling. It has led to the separation of 'having ideas' from 'making objects.'

-Paul Greenhalgh

I have also come across a blog <http://www.conceptualmetalsmithing.com/2008/12/originality-in-21st-century-plural.html> where there is discussion on the term prosumerism. The term 'prosumerism' is a combination of consumer and producer. Bringing them together seems a 'neat' way of having best of both worlds – continuing the pleasures of shopping while assuming the authority of a creator. Obviously the application to Glass art is still some way off but if a buyer goes into a gallery and sees a piece they like but want a slightly different colour or variation and commission a piece to meet their desires then surely this is prosumerism. The linkage between the consumer (purchaser) and producer (artist) is strong and active.

Interesting Information

The URLs below are quite useful to add knowledge re Glass and also sculpture.

<http://www.museumofglass.org/education/learn-about-glass/>

<http://www.museumofglass.org/education/learn-about-glass/understanding-sculpture/>

10 years of Glass Exhibition – ArtStation, AUCKLAND.

The exhibition by glass artists who have studied glass at ArtStation, either at night classes, short courses or the year long courses under Jo Nuttla, Liz Sharek and Nicole Lucas is still running for another week. It is an interesting display, showing a tremendous range of objects. Some are the original pieces made during the courses but others are works currently being produced by the artists. I expected more than the 60 odd artists, each represented by a single artwork, but the display is worth seeing and all credit must go to the three tutors over the years.

Royal Easter Show 2009

NOTE Entries for the Royal Easter Show close on February 27th. We are hoping to have more glass this year and will cater for all types of glass art. The plan is to have a couple of secure cabinets for small pieces such as beads and jewellery as well as plinths for larger pieces. Wall hung pieces will also be catered for. There is a \$1000 first prize and a \$500 second prize. There will also be a prize for the piece chosen by the public as their choice.

Entry forms and information is available on the Easter show web site. www.royaleastershow.co.nz.

If you have hassles email (Easterglass@gmail.com) and I will try to sort out the issues.

Delivery of artworks will be 2 and 3rd April.

Last year we had a number of volunteers to man the show over the entire Thursday to Monday (9th to 13th April next year) and will again need a minimum of 10 people. I have had a couple of offers so far but more make life bearable for those involved. Please mail your availability to glasspres@gmail.com so I can make a schedule.

NZSAG Glass Magazine

The number of responses is increasing so I am glad that the committee has decided to progress with the Glass magazine. We are planning an A4 format with of a quality similar to Artnews or Craft International Australia. The proposal is that the magazine feature current or recent work from as many NZSAG members as possible with members being able to fill two pages, one, or a half page at \$100 for a full page for which the participants would also get a copy of the "magazine". Glass Artists who are currently not NZSAG members will be able to participate but only on payment of an extra fee, equivalent to the NZSAG membership fee. Remember we want all New Zealand Glass not just cast glass. We would like to have blowers, fusers and slumpers, cold glass workers, bead makers, stained glass artists and in fact all types of Glass art.

Obviously we will need to get full quotes and clearly define requirements for images etc and then apply to agencies such as Creative New Zealand etc for financial support.

If at this stage we are still keen to hear if you are interested in being part of the project> If you have not yet advised me, please email (GlassArtMag@gmail.com) or send a response to NZSAG, PO Box 68805, Newton, Auckland. If a member (or one of your colleagues) has skills and/or contacts that might assist NZSAG bring this project to fruition please get in touch.

The images supplied will need to be of the same sort of quality specified for Ranamok. Further information on requirements and timings will be sent out as we advance with the project.

Recent news from NZSAG artists:

Holly Sanford was a participant in the “Gathering Light: International Contemporary Glass” exhibition in Liverpool. The exhibition has now moved to Centre International du Vitrail, Chartres, France until 31 August 2009. The show highlights artists who trained in traditional stained glass, but who are now interpreting this heritage using contemporary language. The work demonstrates the spectrum of artistic possibilities of contemporary decorative glass.’

Twenty years ago, a group of female artists working with glass from around the world convened for the first time for an exhibition, entitled ‘36 women from 12 countries’, in Germany. It was at the opening of this exhibition that some of the artists devised a plan to meet and exhibit biennially, to experience different places, cultures, and professional glass environments. This became The Women’s International Glass Workshop.

The nineteen exhibitors in this show come from across the globe, from as far afield as Australia, New Zealand and Japan, from the United States and Canada, and from England, Wales, Ireland, France, Germany, Austria and Iceland. They are all professional artists whose individual styles reflect their range of cultures and backgrounds.

For example, Cedar Prest is renowned for her pioneering work with native Australians, whilst Japanese artist, Sachiko Yamamoto, makes intricate, light-filtering constructions, which contain innumerable, tiny, light-reflecting, glass pieces. Some, such as Catrin Jones and Amber Hiscott, both from Wales, work on a large scale, in public art for architecture, whilst Icelander Sigrídur Asgeirsdóttir is fascinated by the colour black, which reflects the colour contrasts of her native landscape.

Participants

Systa Asgeirsdóttir	Iceland	Linda Lichtman	USA
Doreen Balabanoff	Canada	Mary Mackey	Republic of Ireland
Chris Bird-Jones	Wales	Ellen Mandelbaum	USA
Ginger Ferrell	USA / UK	Cedar Prest	Australia
Marie Foucault-Phipps	France / USA	Helg Reay-Young	Germany
Mimi Gellman	Canada	Holly Sanford	New Zealand
Chinks Vere Grylls	England	Christine Triebisch	Germany
Amber Hiscott	Wales	Sachiko Yamamoto	Japan
Catrin Jones	Wales	Yoshi Yamauchi	Japan / Germany
Cornelia König	Austria		

Susan Louie had an exhibition “Harvesting the Happy Heart”, in the Hawkes Bay towards the end of 2008. One of her large vessels, "The Bowl of Wealth" was purchased and donated to Tairāwhiti Museum for its collection.

Giles Peterson, Curator of Pacific Arts, Lecturer of Fashion Art at Whitecliffe Art School said about Susan’s work at Harvesting the Happy Heart.....

"Susan Louie is one of the most talented artists working in glass in New Zealand today. I had the opportunity to view her solo exhibition and installation 'Harvesting the Happy Heart' at Tairāwhiti museum last year. Mindblowing, visually dazzling, and moving in its conceptualisation and expression, and with its storytelling of a New Zealand Chinese community experience - fantastic. A

memorable exhibition that all New Zealanders should see. I hope other museums will take the opportunity presented to them to tour this exhibition. It is unique and exciting. " Giles Peterson, art historian, curator, Pacific Age Art, www.pacificart.co.nz", February 8, 2009.

The work is currently on display at Wine Country Gallery, 4 Treacher's Lane, Havelock North, Hawke's Bay.

Milford Gallery Summer show which finishes on 21st February includes some glass pieces by Stephen Bradbourne, Ruth Allen and Luke Jacomb. It would be good if information on this show and others was provided in time to inform NZSAG members.

Information required: Who is the artist?

I have had a request from Claire Regnault of the NewDowse seeking information on the maker of a piece of glass art.

I am currently working with the Celia Dunlop Trust on an exhibition and book. Celia was a well known Wellington collector, whose rich collection spans painting, sculpture, ceramics, glass and jewellery. She sadly passed away last year from cancer at the age of 59.

While we are working on an exhibition (opening in May), the Trust is putting together an exquisite book on the collection. Celia's son Hamish is currently in the process of contacting all of the artists to confirm art work details and to clear copyright. Within the collection is the attached piece of glass. It feels like a student work to me, and Celia was known for supporting emergent artists. While most of the collection is very well documented, this work is a little at sea!



The dimensions of the work are approx: 100 x 70 x 15 mm

The work that it appears to be cast glass (using frit probably given the number of bubbles). Primarily two colours of frit (clear and blue/green) and rough worked around the middle where there could have been a top-up hole. If you know who the artist was please let me know so I can pass the information onto Claire.

Info from Ausglass

Evidently at the recent Hobart Conference Arthur Sale gave a presentation entitled "So you want a website?" In response to requests for an electronic copy of his talk he has posted a Powerpoint presentation on the net. Here it is, at <http://eprints.utas.edu.au/8250/>.

Ausglass have also scanned old print newsletters (1979 to 2001) and have made these available to be read on line ∴ See <http://eprints.utas.edu.au/7081/>.

Greetings from Hong Kong. – An Update from Avinki

Before leaving for Hong Kong, we received all the art from throughout New Zealand. Some only arriving just in time. Getting all the art checked and repackaged at the Avinki Export Centre went well, but it was a massive job, with up to 7 staff working long days.

The first photo is fabricating custom made crates for some of the large sculptures and fragile glass art. As you can see some of these crates are huge.



Fabricating Crates



Loading Container

The second photo is commencing to load the crates into the container. All the art is well packaged and stropped down inside the container. It was an emotional time for all saying good bye to such wonderful art from our artists. Unfortunately we could not accommodate all our artists that were keen to be involved in this first Exhibition in Hong Kong, however we will meet with everyone upon our return and get those that missed out in the next Exhibition, scheduled for late May.

We have now finished week 2 in Hong Kong, so the jet lag is well gone and we have settled in nicely. Doing business in Hong Kong has its challenges, but we are progressing well. We have heard from the shipping line that the ship will arrive here in Hong Kong on the 21st and the container is to be delivered to the Hong Kong Arts Centre on 24th, right on schedule.

The Exhibition starts on the 26th Feb. and we are meeting with Ms Adele Byrant on Tuesday. She is the New Zealand Consul-General to Hong Kong and will officially open the Exhibition.

The Exhibition will consist of daily viewing for the public from 10:00am to 5:00pm and VIP special evening viewings from 6:00pm to 10:00pm, with great NZ wines, music and food. We have just finished sending off in the mail 7,500 personal invitations to the Exhibition for our VIP Evenings. It is going to be a wonderful event for New Zealand Art and we are really looking forward to it.

Take care and best regards,
Angela and Paul

WORKSHOPS (in Australia)

Casting & Mosaic Studio, Hot Shop, Exhibitions, & Classes
3/30 Greycliffe St. Queenscliff, NSW, 2096
For further information please phone or email:
Sallie Portnoy ph 02 99386395/0418279518
art@sallieportnoyglass.com.au

Sallie Portnoy has worked in glass and ceramics for more than 20 years. She has taught children, teens and adults glass fusing, slumping, casting, mould making, mosaic, & ceramics. Sallie exhibits nationally & internationally & has won numerous commissions for public art. She has taught many workshops around Australia & at The Glass Furnace in Turkey, the Corning Museum of Glass & Urban Glass in New York.

Çapkin van Alphen has been glassblowing for 10 years. He studied Glassblowing at the popular URBANGLASS studios in Brooklyn, New York. After 2 years at URBANGLASS where he learnt the many facets of Glass Shaping in blown and solid form he moved back to the Sunshine Coast in Queensland Australia, where he was employed by the Late Chuck Simpson of EUMUNDI GLASS as an assistant and Gaffer helping to create Art glass of all types and sizes. He now works as a teacher and assistant for Sallie Portnoy at the G SPOT GALLERY in Queenscliffe. His Works range from blown vessels to sculpted forms and has been exhibited and sold in New York, Paris, and Buderim, Qld. He draws a great deal of his inspirations from a colourful childhood, a great attachment to the Ocean and his experiences as a diver/photographer with Jacques Cousteau.

Short Courses:

GLASS BLOWING on the Lagoon These 2-day workshops are the perfect beginning to discover the excitement of working with hot glass!! Come and join us for a weekend foray of fun into the mysteries of the age-old art form of glass blowing. Conjure images of the first Syrian blowers, Greek and Roman artisans and on to Venice, the Art Nouveau movement... YOU'LL LOVE IT!

The workshop will explore the basics of glassblowing and is aimed at beginners. Anyone who wishes to learn glassblowing at the furnace is invited to participate. No experience is required. Students will learn how to gather and marver, shape and blow glass and how to use the appropriate tools through basic exercises and practice. Use of colour will also be explored. Several short demonstrations and plenty of background information will be given. Students will need to be ready to work in teams and have fun!!!

Workshop will be 2 days of 6 hours each: from 10-4

Dates:

28&29/03 4&5/04 13&14/06 20&21/06 8&9/09 15&16/09

***dates subject to change depending on enrollment

Places are limited to 4 persons to make sure everybody has access to tuition and use of equipment.

Fee is \$460.00 Course fee includes all material and equipment.

GLASS CASTING on the lagoon This is a unique opportunity to study with the artist in her studio by the sea. Take home a wealth of knowledge, & have a great weekend getting the creative juices flowing. The workshop will take students on an intensive journey into the creative possibilities of kiln cast glass. The instructor will demystify the casting process by teaching how to model & form positives in clay & polyurethane to make simple open moulds. The use of Gel-Flex rubber will also be used. This course will cater to all levels of ability. Workshop will be 2 days of 6 hours each: from 10-4

Dates:

28/02 & 1/03 7 & 8/03 4 & 5/04 16 & 17/05 20 & 21/06 15 & 16 /09

***Dates subject to change depending on enrollment

Places are limited to make sure everybody has access to tuition and use of equipment and for safety reasons.

Fee is \$340 Course fee includes all materials, equipment & firing costs.



nzsag
New Zealand Society of Artists in Glass Inc.

PO BOX 68805 • NEWTON • AUCKLAND 1145 • NEW ZEALAND • www.nzsag.co.nz

ALL Members of NZSAG and Glass Artists Galore get ready for the

NZSAG 2009 Glass Exhibition and Auction

To be held on

Friday, Saturday and Sunday 10-12 July 2009

at

Old St Michaels Church Corban Estate Arts Centre (CEAC)

Entrance Mt Lebanon Lane Waitakere City

**Your invitation to sell works of glass art to help
NZSAG raise funds for future projects for its
members.**

- 1. For sale at Exhibition. Commission is 30% of sale price (commission added to your reserve price).**
- 2. For sale at Auction. Commission is 10% of reserve plus all of any amount above reserve. (you set the reserve).**
- 3. You choose whether work from Exhibition goes on to Auction if unsold at Exhibition.**
- 4. By donating/gifting a piece or pieces (all the proceeds go to NZSAG)**

All information on pricing your work (with an example), packaging requirements, etc will be detailed on the registration forms.

Art works can be sent to NZSAG from the 1st February onwards. Set-up and hand delivery will be the day prior - Thursday 9 July 2009

Contact and delivery address: Ron Reichs

176 Forest Hill Rd, Waiatarua, WAITAKERE 0612

Email: Greenglass@xtra.co.nz

Phone: 09 8149339

New Zealand Society of Artists in Glass

Newsletter 10, February 2009

www.nzsag.co.nz
nzsag.blogspot.com

Conservation Supplies

Archival Quality Materials for
Conservation, Restoration, Preservation &
Exhibition

Protect your precious glass works with

QuakeHold Products Gel, Wax and Putty

Removable, reusable
and non-toxic
Clear QuakeHold! Gel
secures

Glass, antiques, collectibles and
more, from falling and breaking.
Comes off clean, works well on Glass and most surfaces.



See website or call for more details

Phone : 09 425 7380 / Fax : 09 425 7385
Email : info@conservationsupplies.co.nz
Web : www.conservationsupplies.co.nz

ROTORUA LAPIDARY ROCK & MINERAL SUPPLIES LTD Est 1981

We stock a comprehensive range of grinding, sanding and
polishing equipment for glass artists.

Stock list includes

- * Lortone grinding & polishing arbours
- * Lortone tumblers
- * Rubber sanding drums
- * Diamond dot sanding discs 100-1000grit
- * Magnetic diamond discs – made to order
- By our international manufacturer
- * Power flexi carving machine
- * Silicone carbide sanding belts and discs
- * Diamond sanding belts
- * Diamond sanding banks & mandrels
- * Diamond hand pads
- * Diamond drills
- * Grinding & polishing powders & pastes

Equipment brand names stocked:-

Lortone, Crystalite, Barranca, MK, Inland

www.rotorualapidary.co.nz
email: rotorualapidary@xtra.co.nz
Ph: 07 348 8996
Fax: 07 348 8621

MGM Sandblasting – also sandblasts Glass objects for artists.

An advertisement for 'Sandblasting Designs On Glass'. The background is a blue and white abstract pattern. At the top, the text 'Sandblasting Designs On Glass' is written in a cursive font. Below it, 'AUCKLAND WIDE COMMERCIAL & RESIDENTIAL' is written in a bold, sans-serif font. A circular logo for 'MGM SANDBLASTING LIMITED' is on the left. To the right, a list of services is provided: 'Glass vanities and cabinet designs.', 'Glass door designs.', 'Murals on glass partitions.', 'Corporate logos on glasses etc.', 'Decorative borders.', 'Sandblast shower screens for privacy.', 'Sign writing.', 'Mirror borders and designs.', 'Sandblast your 21st keys or giftware.', 'Glassware & glass coasters.', 'Glass chess boards.', 'Glass vision rails.', 'Glass table tops.', 'Glass cabinets and mirrors for boats.', 'One-off glass trophies.', 'Restoration.' At the bottom left, contact information is listed: 'Phone: 838-3939', 'Mobile: 021 238-8740', 'Email: sblast@xtra.co.nz'.

INFORMATION AND DIARY DATES

Ranamok Glass Prize 2009

Information and Entry forms for Ranamok can be downloaded from

http://www.ranamok.com/documents/RGP_EntryForm_2009.pdf

Prize money has been increased to \$15,000 for this the 15th year of the Ranamok Glass Prize. Entries must be postmarked no later than 21st June 2009.

Sculpture in the Gardens

Proposals due 28 February 2009. 25 large and medium scale sculptures will be selected. For further info email : botanicgardens@arc.govt.nz

New Zealand Society of Artists in Glass

Newsletter 10, February 2009

Royal Easter Show – Auckland 9th to 13th April 2009

Entries close 27th February

Entry forms and info www.royaleastershow.co.nz

Volunteers to assist will also be required. Last year a few put in a lot of time at the show so it would be good if there were more able and willing to assist.

Email Easterglass@gmail.com if you want to assist.

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.

EXHIBITIONS

- **Artstation – Ponsonby**
4 to 21 February 2009. The opening event is on Tuesday 3 February, 5-7pm.
10 years of glass
- **Sabbia Gallery – Sydney**
January 21, to 21 February 2009
Luminaries
A group show of recent studio glass work from New Zealand. Including the work of Galia Amsel, Emma Camden, Christine Cathie, Evelyn Dunstan, Robyn Irwin, Ann Robinson + Layla Walter.
- **Milford Gallery, in Dunedin**
February 27, and runs until April 15.
The 2009 "Glass Invitational New Zealand"

Remember : If you do not tell me what is on it is likely not to be reported.

General Contact

Please feel that you can contact me on any NZSAG business and with comments and/or suggestions for the newsletter. As the newsletter is put out every month the deadline for information etc is 12th of the month. If received after the 12th it will be considered for the following month. 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.

Mobile 021 02307786

Email : Glasspres@gmail.com

NZSAG, PO Box 68805, Newton, AUCKLAND

Brian Chrystall

President

Newsletter Editor