



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

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Newsletter No 2, May 2008

Presidents Report

I hope you have all enjoyed and found something useful in the April Newsletter and did not find too many errors or deficiencies. Perhaps I was a bit naïve in expecting to have some comments or feedback but not completely as I did get one response. I would like to stress however that my aim is to provide information that is of some value to the NZSAG members. It is most unlikely that all will find something of value in every newsletter but hopefully some will find something useful each time. I am going to try and get the monthly newsletter out towards the end of each month and therefore there is plenty of opportunity for all and sundry to provide information to me directly or via the local “reporters”.

One of my ideas is to try and ensure that the membership know what their committee is attempting to do and where they may be able to have an input either now or in the future. I suspect early warning of future events is useful so that people can plan ahead. This will be the case whether we are talking about forthcoming exhibition opportunities or information on exhibitions of work you would like to be able to see. If you know of possibilities for your fellow glass artists please let me know as soon as possible so I can ensure the information is distributed. In some cases this may be by direct emailing to members but most times it will be via the newsletter.

Some of the issues the Committee are dealing with are : The revised constitution; The 2009 Glass Auction; The 2010 Conference; What do we do with artworks donated to NZSAG.

The committee are looking to have a revision of the constitution circulate to members in the near future so we can have a special AGM to ratify the document by September.

The Glass Auction 2009 is a significant event that will raise funds for the 2010 Conference. We are considering options for location and timing. Previously the auction has been a single day but we are considering whether there could be an exhibition culminating in the auction.

The 2010 Conference is the 30th of NZSAG conferences and is therefore a significant milestone for the organisation. As many artists expressed concern about the dates of the 2008 conference we are considering dates and locations. Questions such as: Should the conference be in a major centre, or is it more friendly in a regional centre; What workshops can be run in conjunction with the conference; What dates would suit the majority of people; etc, etc. We would value comments on these and any other subjects that you feel might assist us serve the organisation.

In a recent conversation with a gallery owner I was informed that she thought that artists needed to be realistic in their expectations of what a commercially valuable item is and what could be considered a “quirky” art piece that is unlikely to sell. I have asked that gallery owner and others as well whether they are prepared to put their views on paper so they can be shared around. The more that we, as artists, are informed the better we may be able to market our product. I do not know whether the gallery owner will respond but would be interested to hear form any gallery owner or

curators on the topic. If you are talking to the owner or curator of the galley where you exhibit your works please ask them if they are prepared to comment as the more contributions the better to stimulate discussion and debate.

I would be interested to hear whether members feel there is value in a Technical Problem and Solution section in the newsletter. The way I see it could operate would be for a person with a query to send it to me and I, and the committee would attempt to find an expert to provide a response. In attempting to encourage others I feel it is important that those of us with a bit more experience tolerate the naivety of others and accept that what might be obvious to us now was a mystery, perhaps of major proportions at one stage in our glass experience. It is also important for those of us who work in any particular sphere of glass art to realise that there are other glass artists who may know nothing about our craft and have questions. Please let me know if you would be interested in such a section. Email comments and questions to Glasspres@gmail.com.

New Members

We are pleased to welcome the following new members and look forward to their contribution to NZSAG and the glass community.

Bryce Bowen – Auckland

Karin Barr - Morrinsville

Website

Currently on the NZSAG website Gallery there are profiles and images of 42 artists. Where is every body else?

The NZSAC website has undergone a complete redesign and update in order to make it more flexible and useful to the Society and our members, and be updated on a regular basis.

Members are encouraged to check out the new features, and hope all will be enticed to show their work to the world on the gallery pages. You can register by clicking Register on the NZSAG website and following instructions. You will be given a password.

Once you have paid an initial fee (currently \$20) you will be have images posted to the site and be able to update your own gallery page yourself, and have links to your own websites

To get your profile and images onto the NZSAG website follow the instructions below:

1. Up to four professional quality images of work. Images must not be larger than 100K and no more than 450 pixels wide in jpg or tiff format
2. Included title of work, dimensions and description (eg: cast, blown, fused, enamel stained) for each image.
3. Artist statement or bio about yourself and 'your work (Up to 100 words please).
4. Full Name, contact numbers, email address and your website.
5. If you are represented by galleries please include: Name of galleries, Website URL, address, email address, City/country.

Send information on a CD, together with your remittance of \$20 made out to NZSAG Inc. to: PO Box 68805, Newton, Auckland

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.

Information from Wanganui – supplied by Di Fruin

Although this information featured on nzsag.blogspot.com in April it is included in this newsletter to ensure that all know what is happening in the Wanganui area. It is obviously becoming a hot spot for glass art.

Wanganui Glass Group moving forward 2008

Auspiced by Wanganui Inc, and funded largely through Ministry of Social Development Economic Development grants in 2006 and 2007, the WGG has focused on developing the profile of Wanganui Glass, and creating a market. Group members participate in a range of small enterprise development activities designed to increase the viability of glass art in the region. The group appreciates the energy, initiative and excellent work of Teresa Goodin, our 2007 Glass Project Coordinator, and Raewyn Roberts, who stepped in early this year to prepare reports and submissions for 2008.

Wanganui Glass Group has applied for MSD funds for a third year. Our 2008 focus is continued growth and becoming self supporting. Once funding is secured for 2008, we will be advertising for a full time facilitator .If you have any enquiries then please email wanganuiglassgroup@gmail.com

Celebrate glass, and see new works in Wanganui 2008

Wanganui Glass Festival will take place from 19 Sept to 5 October 2008. Recent works by Wanganui Glass artists will be on display in Main Street, along with an exciting program of demonstrations, workshops and exhibitions. Artists who are members of the WGG are can exhibit new works in Main Street.

The 2007 Glass Festival proved popular with 29 Main Street retailers displaying work by 36 artists. Artists hosted tours of the work. Over the fortnight, 3000 visitors stopped in at the WGG retail and information space sponsored by Energy Direct. The 2007 festival opening attracted a crowd of over 150 locals to Chronicle Glass to watch Gary Nash and his strong arm team blow a large multi-coloured piece. The Sarjeant Gallery's Hot Property glass show and the Alexander Heritage Library's student show also attracted significant visitor numbers. Wanganui glass artists' sales over the month were healthy.

Fragile World

On 22 February, Chronicle Glass hosted Fragile World a glamorous black tie fundraising event for the Wanganui Hospice. 150 people attended. Auctioneer Brian Goodwyn from Palmerston North volunteered his services. Works by glass artists, including Chris Boha, Katie Brown, Dominic Burrell, Emma Camden, Greg Hall, David Murray, Gary Nash, Lynden Over, Lyndsay Patterson, John Penman, Nic Salt, Adam Sinclair, Carmen Simmonds, Jenny Smith and Peter Viesnik raised over \$48,000 for the Hospice. Hospice Fundraising Committee member Simon Aitken said, "The generosity of artists and guests made Fragile World an outstanding success. We look forward to 2010 when we will do it again."

Showcase Cabinets In Wanganui

It was interesting to listen to Professor Ryoji Shibuya from the Toyama Institute of Glass in Japan at the NZSAG conference outlining how Toyama City displays glass work in cabinets in prominent places around their city. As well as promoting glass in the local community for the artist, it also gives members of the public a little bit of ownership of the local talent.

Members of the Wanganui Glass Group can now take advantage of the four Showcase Cabinets that have been sited around the town. The cabinets have a covered and lockable glass display top, on a wooden black base, with internal lighting in the base unit. An eight-week roster has been set up so that work can be rotated on a first come first served basis. At present they are sited at the Wanganui Airport, the Library, the Sarjeant Gallery and the I-Site. If members of the Wanganui Glass Group would like to add their name to the list or for more information please contact Fran Anderton on email: franticnz@actrix.co.nz, or wanganuiglassgroup@gmail.com

Laurelle's Artglass Beadmaking classes

As soon as they were announced through the Wanganui CES, 3 classes were filled and there is now a waiting list.

The students learn about safety when working with the beadmaking equipment & molten glass as well as how to make a round bead, decorating techniques which include the use of dots, flower beads, stringer & frit beads and an introduction to some of the glass reactions. All materials & equipment are supplied and are included in the tuition fees.

Laurelle has returned from Australia after 24 years to her home town of Wanganui. While in Australia she learnt the art of lampworking and has participated in numerous workshops with Australian & international glass artists

This year Laurelle will be travelling to Australia to take part in several workshops. This will include Israeli beadmaker Sarah Hornik who is renowned for her exquisitely coloured artglass beads worldwide, and has taken the beadmaking world by storm. "I find the colours, reactions and fluidity of the glass very exciting and a unique medium to work with. You never stop learning when working with glass, and torchwork is particularly fascinating to me", says Laurelle.

For bookings and further info on Laurelle's Artglass Beadmaking classes, please contact her on: (06) 344-8155 Mob: 0210-266-0343. Email: laurelle.l@xtra.co.nz

Wanganui Artist Achievements

Dominic Burrell



Dominic Burrell continues to push the envelope with his new collection of blown art glass objects. Following two sell out shows in late 2007, Dominic also won first prize for his Metropolis tower at the NZSAG Conference Feb 2008.

Dominic's "Envelope pods" combine his characteristic blown colour overlays with a new powder coated surface. This gives the works a cool tactile stone like tonal quality. Dominic's upcoming exhibitions include a solo show in June at Avid, Wellington; Milford Galley, Dunedin in July; and Form, Christchurch in October 2008.

Mark Rolinson



Mark Rolinson is a recent graduate with a Diploma in Glass Design and Production from Quay School of the Arts. With an industrial design background, Mark was attracted to industrial, sculptural and optical qualities of glass. "I work with the weight and colour of glass through hot and cold methods to communicate the intangible emotions that light, sound and touch stimulate. I find the contrast

between glass' rigidity and fluidity appealing and use formal design elements to express ideas about the interfaces between technology, society, and nature."

After a great response to the graduation shows in Wanganui and Wellington, Mark's work has been included in Fiesta at Tamarillo and Cutting Edge at Hawke's Bay Exhibition Centre during March. Quadrant Gallery in Dunedin has invited the 2007 graduating class to exhibit their work as their first formal show in May. Mark has been invited to exhibit as a part of the Wanganui Glass Survey exhibition at COCA in Christchurch during July, and with Dominic Burrell and Karen Ellett at Form Gallery, Christchurch in October. Mark is represented by Tamarillo in Wellington, Form in Christchurch, and Aesthete Gallery in Hamilton.

Keith Grinter wins Anne Robinson Student Prize 2008



At the New Zealand SAG Conference in February this year, Keith Grinter's painted and blown work, "Hundertwasser's happy houses" was awarded prestigious Anne Robinson Student Prize. Keith recently graduated with a Bachelor of Fine Arts from the Quay School of the Arts, majoring in glass blowing. In 2007, Keith was awarded the Doyle Glass Award in 2007 for his piece, "Nude after Modigliani" from the same series, 'Spirit of Modernism'. The 'Spirit of Modernism' series can be found at:

www.artfind.co.nz. Keith is currently enrolled in a Master of Arts program with AUT.

It would be good to have similar information for other regions as well. Please feel free to send me information especially if you are in an area without a designated local "reporter".

Techniques in Glass Casting - Hamilton

In March, Di Tocker of dicastglass ran the first of her new Workshops: Techniques in Glass Casting. Eight keen students attended coming from close and afar (Hamilton, Waikato, Auckland, New Plymouth and Oamaru). They proved to be a very creative bunch and the group included a jewellery maker, 2 potters, 2 stone carvers, a mosaic artist. Di and the students were joined also by Colleen Ryan-Priest as Technical Assistant. Di and Colleen regularly share the glass studio and one student commented "I really enjoyed the informal partnership between Di and Colleen - 2 different styles and approaches, both really generous with your knowledge/space and materials".

Each student was able to create 2 glass pieces. Project #1 was a small piece. Di got the students to work quickly with a piece of clay and mould this using the 'pour' method. Colleen then loaded these into the kiln for firing overnight. (A system glitch however, meant these were not ready the next day, but were fired along with Project #2 in the week)

Project #2 was a piece that Di had encouraged the students to think about for a couple of weeks. Each student brought a few ideas to the table, and from these an idea suitable to working in modeling wax was selected. The wax was started on Saturday afternoon and completed on Sunday morning. This time the moulds were made using the layering method as the shapes were more intricate. The wax was steamed out and the student selected and loaded there glass ready for firing.

The students returned for the 'unveiling' of the work the following weekend and to do some finishing work to the glass. Some absolutely fabulous results were achieved and everyone was pleased with the final product. Di said "I was really impressed with the quality and range of ideas the students produced".

You can find out about upcoming Glass Casting Workshops and Di Tocker's glass practice at www.dicast.co.nz

SUPPLIERS

The list of suppliers of goods and services for Glass artists will be made available on the password protected section of NZSAG website shortly. If you know of specialty suppliers in your area please let us know so we can update the list for all.

PRODUCT NEWS

Gaffer Glass have two new casting glass colours.

219 Kelp, a dichroic, which is a greeny brown, about the same density as Bronze.

241 Chardonnay – a yellow green colour which looks as if it has more life than light yellow.

Intellectual Property for the Glass Artist Part 1 – Basic Copyright

Reproduced from the AUSGlass newsletter with permission of the author *Arthur Sale*

Many glass artists are unsure of their rights under law, and consequently of how to protect their works, and of what they are allowed to do. This series of three articles is intended to explain some of the issues and help glass artists understand the legal regime under which they work.

Copyright in Australia is determined by the [Copyright Act 1968](#), most recently amended in 2007. Under the [Berne Convention](#), copyright in Australia is recognized in all signatory countries, which include almost the whole world, and vice versa.

When you create a work, copyright is automatically generated. The work does not have to be of artistic merit. You do not have to register the work or take any special action. You do not have to write the copyright symbol © on your work or near it. However, it is a good idea to sign the work by engraving in an unobtrusive place such as the base for freestanding pieces, or to include a unique symbol such as a signature cane in a paperweight. This simply documents that you are the person who created the work in case of argument. *Copyright* is mainly a bundle of exclusive *rights* that you have related to *reproduction* of the work. The words ‘rights’ and ‘reproduction’ both need to be explained.

Rights The ‘rights’ mean that anyone who wants to reproduce your work must seek your permission. These rights persist for 70 years after your death so your heirs inherit the rights. If you wish, you can sell these rights, or you can license someone to reproduce the work under conditions which may include the number of copies, the duration of the license, etc. Neither of these happens often in glass art except when it comes to publishing an article about your work, which I will come to in the second article. Even for a commissioned work, while the commissioner may pay for the work, the copyright remains with the artist, unless this is especially negotiated and a copyright assignment included in the purchase contract. It is also probably important to say that very few copyright cases come to the Copyright Tribunal. The existence of the rights is usually enough to get people to behave appropriately, except sometimes in the case of very high-priced or high-volume items. Music piracy is an example.

Reproduction

‘Reproduction’ means reproducing the work with a degree of faithfulness. In the case of glass, this means a three-dimensional glass (or mixed media) object that is the same or nearly the same as the original. A different signature does not count. The degree of similarity is difficult to specify but as a rough rule of thumb could someone be deceived by the infringing work? Note, and this is really important, that the copyright subsists in reproduction of the *object*. The techniques to achieve that object have no relevance. They are not protected by copyright. If I look at something and think ‘That’s neat. I can do it another way’ then my reproduction still breaks copyright. If I look at something and think ‘Aha! That’s how it was done’ and go away and make something different with the same technique, then that’s absolutely legal. Techniques are not protected by copyright.

Public domain

Of course, the value of copyright depends on the originality of the work. Works which are older than 70 years after the artist’s death (this is a simplification and there are cases of shorter duration) are in the *public domain*. This includes works which are regarded as traditional or widespread in the glass art, such as 13th and 14th century Venetian glass. Works in the public domain may be copied freely. This allows students to make goblets for example, because they are relying on the prior art being in the public domain. Vase and bottle shapes would similarly be regarded as in the public domain.

Generally copyright in 3D art is regarded as being in shape and surface decoration. In glass one might add interior detail for transparent objects like paperweights though I can’t come up with a court case

where this was an issue. So it is possible to create an object whose shape is in the public domain, but the majority of the claim to newness lies in the surface decoration, produced by coldworking or painting.

Employees

There is a slight exception to the above. If you are employed to make glass, the copyright in anything you create in work time belongs to the employer. For example, the copyright in works from Dale Chihuly's studio belongs to him. The same will apply in Australian studios.

Lecturers in universities would be affected by this, if it were not that universities generally decline to enforce their rights and allow their teaching staff to retain their copyright.

Workshops

One question that is often raised relates to workshops. Suppose you attend a workshop and learn how to make an object. Can you sell the object that you made in the workshop? Can you use the techniques that you learnt in the workshop? Can you make more copies of the object and sell them? Firstly, there is no barrier to you using the techniques you learnt. Techniques are not protected by any sort of right, unless they are patented which is extremely unlikely. The answers to the other questions depend on whether the object you made is considered to be in the public domain. Ask your workshop leader; often the answer will be yes. If so, you can sell the object you made in the workshop, or make copies for sale. If not, you can't do either. The latter often occurs in textile art, where the workshop leader intends to write a book (or has already done so) about the work.

Follow-up A second part will be published in the June newsletter.

Arthur Sale is Emeritus Professor of Computer Science at the University of Tasmania 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.

Please Note : Australian Law is different from New Zealand Law but there is enough similarity for the article to be of value to New Zealand artists. Australian Law does not appear to include moral rights whereas these are included in New Zealand Law. Moral right involves the right to be identified as the maker of a work, regardless of who owns copyright, or who owns the work. It is not transferable, whereas copyright is. I will try to identify other differences and add information to later newsletters.

ARTIST PROFILES - If you want to be profiled send me a short (300 word max) article about your Glass history and up to two images. (You may want one to be of yourself or two of your work.).

Christina Rivett - Christchurch



Christina's current body of work is an investigation into qualities of glass beyond those taken for granted - working with characteristics that are often tamed. The work has a tactile theme and refers back to a personal passion for rock and climbing. The creation of our natural environment, through erosion and the passage of time, is one of her inspirations,, and a fascination that was one of the factors in her decision to emigrate to NZ after completing her studies in 2005.

Christina graduated with merit in Copenhagen, Denmark, after a five-year course at the Danish Design School,. She spent most of her time in the hot glass workshop, but kept a strong focus on design and the design process. Working for 6 months as assistant for internationally successful designer Rikke Hagen added a valuable experience in these disciplines. Only for her final graduation project did she start casting glass. With long traditions in clean form and function resonant throughout Danish design history, she has found a satisfaction in breaking with convention and making tortuous, grim, and raw glass sculptures - yet somehow manages to retain aesthetic attraction and appeal.

Christina approaches the modelling process by building up from a convex base, working up- side down. This creates room for unconscious development in the form, letting to some extent, go of the controls. The approach also makes links to a dish, defined as a concave plane, which appears when the construction is turned in its final stage, after being cast in a plaster mould. The models are built in clay, and the marks and residues are welcomed and even relied upon in the finished pieces.



www.christinarivett.com

03 337 6933, Christchurch

COMMITTEE PROFILES:

To help members know who is serving them profiles of the committee members and the regional “reporters” will feature in the newsletters until all have been included.

Julie Baverstock



Having spent 20 years living and working throughout the Pacific with my family, I returned to New Zealand in 1998. Although my background is predominantly in the medium of paint, I began to explore the possibilities of cast glass. In 2005 I completed a one year glass casting course run by Artstation in Auckland. Currently I share glass casting with part time work. My work is usually based

around everyday objects. It is my intention to take the mundane object, which is often overlooked, and recreate it into something special. The works often possess a slightly whimsical nature aimed at engaging the viewer in a humorous manner. My work is exhibited by MorganSt Gallery, Newmarket. I have been part of the NZSAG Committee since 2006 and have returned to the Committee for another 2 years.



Brian Chrystall - President

I worked as a research scientist and research manager in the UK and New Zealand for 36 years before retiring and devoting my efforts full time to my art. I had dabbled as a woodcarver and wood turner for many years, and also in making life sized copper birds. While looking for a bronze casting course I found the Glass casting courses at ArtStation. I did courses with Jo Nuttal and Nicole Lucas over a couple of years and wanted to do the year long course in 2006 but Artstation did not run it that year. This prompted me to set myself up with my own kiln and studio. My work is driven by natural objects and a desire to do things that others are not doing. Most of my works are relatively small.



I have a desire to assist others in their art endeavours and therefore, after a chance meeting with Evelyn Dunstan while buying



glass at Gaffer and with her encouragement, set up the Auckland Glass Group. The informal group now has a group of 23 interested artists involved. My work is exhibited at Compendium and Mommo Galleries. The encouragement of the group persuaded me to stand for presidency of NZSAG this year.

Francia Smeets – Treasurer

Being freelance for 21 years and now running a small business with 7 employees provides the skills to be treasurer of NZSAG. This is my second term in the job, and although I do not have accounting qualifications, I do have the organizational qualities required to look after the membership of the society and keep all our activities like the Conference, Members Auction, Exhibitions etc financially under control. The society's accounts are run on a system called Banklink (which many individuals in business use – ideal for artists!).



My freelance career was as a Makeup/Hair Designer in the film industry, mainly based in NZ, but which gave me the opportunity to travel and see some fairly amazing locations, meet amazing people, but spend a great deal of time away from home. The final seven years was spent entirely in Auckland as Makeup/Hair Supervisor on Xena, a long running series.

At the point of retiring from that job, the business that my husband Jim had started a few years prior, needed more than his input to

keep up with the demands, so it was a natural progression to fill that roll – administration, payroll, project manager and all round boss lady.

I started playing with glass in 2004, did the year long course at Artstation in 2005 and have continued on a very part time basis ever since. It is my passion and keeps the arty side of my brain buzzing along.

REGIONAL REPORTERS

Lorraine Natusch – South Island “reporter”



After spending many years dabbling in various art mediums, I attended art school full time at both Rotorua and Christchurch Technical Colleges as an adult student, majoring in print making and book binding.

When I moved from Christchurch to Auckland in 1993 I saw a piece of cast glass at an exhibition and was lost to it forever. I noticed a cast glass course advertised at Art Station and started classes with Jo Nuttall in the old pottery studio, and later

attended the full year course with Jo, Nicole and Liz as tutors.

My pieces initially developed around an old homestead with connections to my grandmother, which we stumbled across one day 16 years ago. The house had been suddenly abandoned when a family member had taken ill. It was still fully furnished but felt cold and empty. A more recent trip showed the house in an advanced state of deterioration and most of the furnishings removed. A few unwanted items were left including a chair, bed, fireplace with a clock on the mantelpiece, coats hanging in the hallway, some of which I have included in my works.

We have recently returned to live in my home town of Darfield, half an hour west of Christchurch on the plains and am currently renovating the 102 year old family stables as my studio. The move south has inspired new work, where the weather plays a bigger role in our lives and the protection provided by the home.

I am enjoying contacting the wonderful glass artists and galleries in the South Island and I hope we can ensure we continue to showcase our works with regular profiles and listings in the newsletter as well as building on the list of local suppliers.



\$10,000 Scholarship Applications close 30 June 2008.

AMP are offering 12 scholarships of up to \$10,000 with a further \$80,000 to be shared amongst the AMP Premium winners.

There may be glass artists will wish to apply as the scholarships are open to anyone with a vision and the attitude to make it happen.

You may apply to receive support for a community project, business innovation, course of study or a sporting, artistic or academic goal.

To apply online go to www.amp.co.nz and go to Scholarship Programme.

INFORMATION AND DIARY DATES

- **Ranamok** www.ranamok.com for **entry forms and information.**
Entries must be postmarked before 30th June
- **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;
Watch for call for expressions of interest sometime in late July.
- **Artworks at the Hilton** (formerly the MAZDA) - Luminous NZ Art of Glass Awards August 25th to 30th, 2008. Those who sent in expressions of Interest should soon be getting further information.
- **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/>
- **Two Day Glass Bead Making** - two full days of learning techniques that will have you at ease working with molten glass, this course teaches you the finer details of glass bead making, and is sure to get you addicted \$450 includes all materials
Duration: 2 days 10h00 - 16h00 please check the calendar for dates of classes
Where: Born to Bead Studio, 12 Minaret Drive, Bucklands Beach, Auckland
www.borntobead.co.nz ph 535 2280

Diary Note NZ Sculpture OnShore 2008

NZ Sculpture OnShore 2008 begins with a Gala Opening on the evening of November 6 and then runs every day until November 16. Fort Takapuna Historic Reserve in Devonport, which looks out over the Hauraki Gulf, is again the exceptional site for the biennial outdoor sculpture exhibition. Curator Rob Garrett has selected over 100 New Zealand artists offering emerging talents, new work by familiar names and significant pieces from leading sculptors.

Info on Opportunities from the AUSGlass newsletter (Autumn 2008):

Jutta Cuny Franz Memorial Award Participation 2009

Application Deadline: 15/10/08

The award is presented to Glass Artists up to the age of 40. Works should be from the realm of the fine arts (glass objects or sculpture) and made within the last two years. Each applicant may submit three works. They may send colour slides 24mm x 36mm or on C.D.-Rom (jpeg - 3 Mio. Pixels per image) and must be clearly labelled with medium, the name of the artist, title of work, material, technique, dimensions and date. The application deadline for 2009 is October 15th, 2008. Applications and curriculum vitae must be submitted to Herrn. Dr. Helmut Ricke. Jutta Cuny-Franz Foundation. Stiftung Museum Kunst Palast, Glasmuseum Hentrich, Ehrenhof 4-5, 40479 Düsseldorf. GERMANY.

F: 00 49 211 892 9173.

E: helmut.ricke@museum-kunst-palast.de

W: www.museum-kunst-palast.de

Engraved Glass: Our Inner Portrait Tutor, Mare Saare. International Summer Academy Bild-Werk Frauenau (Germany). 06/08/08-22/08/08. Engraving is one of the most intimate ways of expression in glass. Engraved lines, surfaces and reliefs, be they made with the help of copper, stone or diamond wheels, always bear the individuality of the maker. They can be elaborate or simple, confident or wavering, realistic images or abstract compositions, symbolic or just descriptive, revealing or, sometimes, concealing the thoughts of the artist. Engraved glass attracts light in a very special way, the mat lines and surfaces become alive, deep intaglio modelling creates strong optical illusions. We will work with transparent glass vessels, blocks or sheets. No previous experience with glass is necessary for this course. Course Fee: €610.00, Students: €530.00. Participants: All the courses welcome applications from both professional artists and motivated non-professionals and are open for participants aged from 18 years. Course application and information: Bild-Werk Frauenau. P.O. Box 105, Moosaustraße 18A, D94258 Frauenau, Germany. T: 00 49 9926 180 895. Fax. 00 49 9926 180 897.

E: info@bild-werk-frauenau.de W: www.bild-werk-frauenau.de

EXHIBITIONS

- **Masterworks Gallery - Ponsonby**
Ben Edols and Kathy Elliott, Australian Glass Artists 7 - 28 May 08
- **Masterworks Gallery - Ponsonby**
"Sum of the Parts" A Group Exhibition
Peter Lange, Tom Moore, Hilary Crawford,
Nick Mount, Lyndsay Patterson, Emily Siddell, Blanche Tilden,
Ann Verdcourt 4 - 21 Jun 08
- **Uxbridge Centre, Howick**
Exposed 3. 30 May to 18 June
Paul Armstrong, Julie Baverstock, Lynette Bendsorp, Brian Chrystall,
Evelyn Dunstan, Susan Louie, Pam Olver, Ron Reichs, Adam Sinclair,
Susan St Lawrence & Philip Wraight.
- **Compendium - Lorne st , Auckland**
Tall and Small May 20 – June 7th
Ceramic totem poles and fused and cast glass
Gael Baldock and Aylex Ivceovich
- **Form Gallery – Christchurch**
June
Mixed media show including Emma Camden, David Murray, Lyndsay
Patterson, Dominic Burrell and Lou Pendergrast
- **Form Gallery – Christchurch**
August
Christine Cathie and Robyn Irwin

I am sure there are other exhibitions featuring Glass Artists but unless I get the information am unable to share it. Please send information on your upcoming exhibitions.

General Contact

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

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