



Presidents Report MAY 2013

It's been another busy month for the committee. The Facebook page is up and running, and is working how we had envisaged albeit at a low level. Only about half of you 'like' the page and so if you have not taken a look yet we would urge you to do so as it promises to be a very handy forum for posting up and coming events, questions on things glassy and work opportunities.

With the year fast running away on us we are looking into the conference to be held in 2014. We would welcome ideas and suggestions for speakers and

workshop presenters so please contact us either by email or by posting on the Facebook page.

Work is progressing on both the new website and the archiving project and we should have more news on these next month.

Please help support your newsletter by sending us details of any interesting things that are coming up or things you have done as these all help us to produce a much more vibrant publication.

With warm wishes on a very chilly evening

Rebecca and the Team

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Workshop Review:

Spirit of Place - Richard Parrish Masterclass

Francia Smeets

Wanganui February 2013

What does 'place' mean to us as individuals - the similarities and differences, the relationship between drawing, making, memory and meaning, and how do our interpretations of place subsequently manifest themselves in our work? What contributes to and defines the spirit of a certain place, making it especially wonderful and memorable? How can we capture this essence and communicate it to a wider audience through a piece of art?

So began our 5 day conversation about the unique, the distinctive and cherished, the cultural, the physical, and the interpersonal aspects of Spirit of Place.



Cruising the Wanganui River

The workshop began with an additional day trip (for those who could make it), on a jet boat cruise of the Wanganui River in the height of our most wonderful summer, a day to show off the beauty of our wilderness and an adventure to shed the stresses of work and start considering the Spirit of our Place.

In Richard's introduction he spoke of people, places and landforms, natural and manmade that we have a special affinity with, how when you go somewhere new, you have a sense of knowing the place, of being at home. His Mapping Series of works are influenced by these feelings and lead us on our own course of development and exploration - lots of drawing (mark making) exercises, pinning up the drawings and group discussion. Richard gave us a demonstration and discussed this particular technique as one of the many ways of using Bas Relief, involving cutting various levels into layers of fibre paper and stacking pre fused layers of sheet glass onto the fibre paper design,

and kiln forming. The glass panels are then sanded back in specific areas, sandblasted, and polished to finish.

Day 2 started with a trip to the beach where we were to look at our surroundings in close detail, take photographs, do drawings in the sand and bring back one favourite object from the beach. That afternoon we translated the morning's inspiration into more drawings then our first 2 glass samples in the kiln at the end of the day.



Pre-fused glass going onto cut design in kiln

The following day we prepared another sample of a different technique using a wet fibre paper design to experiment with powders and fine frit which involved 'crackling' before firing, adding more powder and frit, then stacking with sheet glass and firing again to finish. Very

exciting results come from this more organic process.



Adding more powders for second firing

From there, we were able to choose the technique we preferred to make a large panel as our final piece, and by this time we had for the most part gotten our heads around working the negative - positive thing as we cut the layers in the fibre paper, ('this is doing my head in' uttered many a time around the table).

The final day was cold working and finishing the sample pieces so we could present them as a group. Our large panels were all taken home straight from the kiln, so the finishing of these best pieces has gone on unseen by the rest of the class.

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Exhibitions + Opportunities

+1 October 2013 Deadlines for submissions to Corning Museum of Glass for their *New Glass Review*. In late November or early December, a jury selects 100 images from the submissions. *New Glass Review* is published every spring by The Corning Museum of Glass in conjunction with *Neues Glas (New Glass)*, published by Ritterbach Verlag, Frechen, Germany, and *GLASS: The UrbanGlass Art Quarterly*, published by UrbanGlass, Brooklyn, New York.

Participants are requested to complete the entry form, submitting a total of three digital images illustrating one work per image. Three images of different pieces are preferred, although participants may send multiple views of one or two pieces. Digital photographs must be of actual objects designed and made between October 1, 2012, and October 1, 2013 <http://www.cmog.org/research/publications/new-glass-review>

+NATIONAL GLASS EXHIBITION: From **Kathryn Wightman** and **Katie Brown** - At the 2014 Wanganui Festival of Glass which runs from the 6th - 15th September you will see the launch of a prestigious contemporary National Glass exhibition. This juried exhibition has been developed as a means of celebrating, sustaining and promoting New Zealand Glass. The debut exhibition will showcase a snapshot of the current New Zealand glass scene. The Wanganui Glass Group are currently securing a number of prizes, watch this space! Register your interest for the National Show by emailing wanganuiglassgroup@gmail.com

+ The Liberty Museum in Philadelphia, USA is seeking donations of glass artwork for their annual auction, more details can be found at <http://www.libertymuseum.org/glass-art-and-auction/> Entry forms and photos of work are to be submitted by **19 July**, with work to be received at the museum by the **3rd of September**.

+11th - 25th September 2013 Taking A Leap - Grab your Powders - a Masterclass with Catharine Newell (USA) Catharine predominantly works with imagery and powders and will share her knowledge of fusing and construction work in the area of kiln forming glass. More details at <http://www.claudiaborella.com/#!workshops/c10dn>

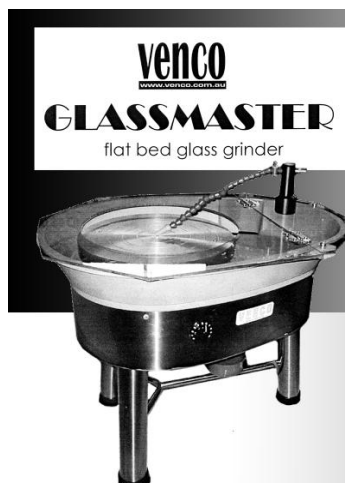
+ 15 June 2013 Ranamok entries are due <http://www.ranamok.com/entering.html> and **14 August** - Ranamok Glass Prize winner to be announced at Canberra Glassworks

HELP NEEDED

Forwarded on from the Wanganui Glass Group:

"I am writing to see if you happen to be aware of any pieces made by Lynette Campbell that are for sale? I am aware Lynette passed away a few years back and before and after her passing have been an avid collector of her work. Any clues you may have would be much appreciated. I have managed to secure a few extra pieces via trademe and am always on the lookout for others to add to my collection which is currently 11 works strong. Thanks in advance. Regards Julian."

Please contact Julian if you can be of assistance:
juliangray@hotmail.com



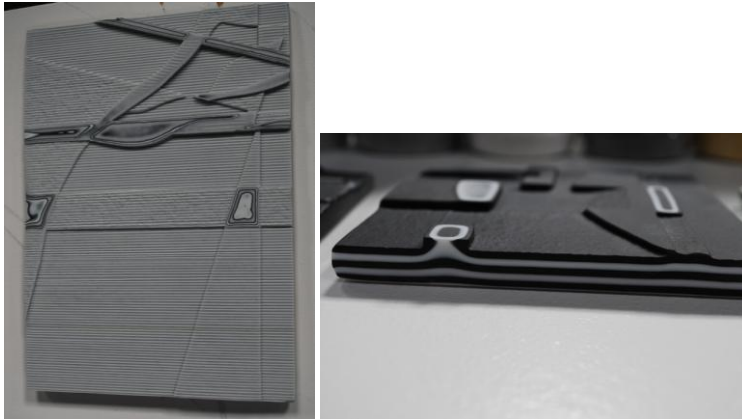
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From Left: Richard Parrish sample, sample edge view

This was a challenging and most enjoyable workshop as Richard so generously shared his techniques and experience with us. It was also action packed in the evenings as there were so many events and invitations extended to us – a wholly satisfying week. Thanks Claudia for continuing to bring master glass artists to New Zealand.

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WANGANUI Festival of Glass Events Calendar

Sat 7th – Sun 15th Sept 2013

Glass Hub

Sat 7th - Sun 15th Sep, 10am - 4pm

Showcasing works for sale by Wanganui Glass Group artists.

Mainstreet Glass Exhibition Victoria Avenue, Sat 7th - Sun 15th Sep

Over 30 Artists confirmed and ready for a public exhibition of New Zealand's best contemporary Glass Art.

Student Glass Exhibition, Edith Gallery, Taupo Quay, Sat 7th - Sun 15th Sep, 10am - 4pm

Glass Festival Opening, Chronicle Glass Studio Sat 7th Sep from 6pm

Glass blowing demo, with auction of works off the pipe.

Evelyn Dunstan Glass Casting Workshop Mon 9th - Fri 13th Sep \$850pp
Five-day casting workshop at the Glass School.

Ethan Stern & Darin Denison Glass Blowing Workshop Tue 10th - Sat 14th Sep \$850pp
Five-day glass blowing workshop at Chronicle Glass Studio. Studio open for public viewing!

Visiting Artist Talks: Davis Lecture Theatre Thurs 12th Oct, 7pm - 8.30pm (no cost)
Public talks by Evelyn Dunstan, Ethan Stern and Darin Dennison.

Blowing in the Dark: Wanganui Glass School Fri 13th Sep from 7.30pm \$35.00
The ever popular 'Blowing in the Dark' student fundraising event at the Glass School.

Glass Olympics: Chronicle Glass Studio Sun 15th Sep from 1pm

Conference Review:

Ausglass – Collective Vision 2013

Nejat Kavvas

Wagga Wagga April 2013

Ever since I started working in glass, I wanted to attend an Ausglass conference, but for some reason or other I could never make it. I booked a flight to Canberra then took a bus to Wagga Wagga “Collective Vision” was being held 5-7th April. One other New Zealand glass artist, Te Rongo Kirkwood was also attending.

The conference took place at the Civic Theatre, marquee set in the garden and National Glass Museum grounds. This museum made me so jealous. Why can't we have a national glass museum like this in New Zealand?



Wagga Wagga Civic Theatre

We were welcomed by a Mayoral reception to Ausglass members' exhibition launch. The art works in the exhibition were impressive and I noted works of two Kiwi artists as well. During the exhibition I approached Ann Clifton, the president of Ausglass, and asked if NZSAG members could exhibit in the Ausglass members' exhibitions. She was positive and asked if we can make a formal proposal. I shall present this to our committee to consider a reciprocal arrangement, where members of both societies can exhibit at each other's exhibitions, in the future.

The next day we listened to a superb lecture by the keynote speaker, Tina Oldknow, who is the



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For more information email

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curator of Corning Glass Museum in the USA. Tina has so much experience and knowledge about glass. She generously shared a vast amount of information about how she collects for Corning Museum of Glass. I don't think anybody had difficulty absorbing this highly informative and enjoyable lecture. Tina loves what she is doing, we all loved it too. Enthusiasm is definitely infectious.

The second evening there was a champagne forum “Collecting, Making and In Between”. Grace Cochrane was the moderator of the forum. Kathy Elliott, Brian Hirst, Andrew Lavery, Marc Grunseit, Gabrielle Bisetto comprised the panel. The panel was asked a few questions about their collecting, making, why, how and their story. I don't wish to go into detail as we may have a similar forum here, so I won't spoil it. It was a great show. Grace's vast experience shaped this highly entertaining and informative forum. Having six people speaking on the panel -including the moderator- made it interesting too.

There were many informative lectures and demonstrations during the conference. Most of the lectures were about collecting. Peter Campbell's lecture about architectural glass, Kristin McFarlane's “The Internal Space-

Typography, Image and Glass”, Angela Thwaites demonstration and lecture about kiln casting, Blanche Tilden's Jewellery, Bandhu Scott Dunham's Lampworking, Dominic Fonde's Engraving on Glass, Kristin McFarlane & Brenda Page's Printing on Glass, Incorporating Imagery and Text in the Inner Space, etc. were very interesting and informative.

Peter Kolliner impressed all present with the story of Emille Galle glass - which he inherited from his parents- and how it influenced his collecting glass. “My own penchant for collecting glass is based firmly on what I believe all collections should be based on- to acquire objects that please me aesthetically and which fit the ambiance of the home my wife and I have created. I will point out the fallacy in collecting pieces purely for the value of the signatures on them as against pieces which relate to our aesthetics and which fit into the collection as it exists before purchasing any particular new piece in consideration”. “Whilst I collect Australian glass now, I still treasure a piece of Roman glass used in its day to store tears of joy or sadness by its owner. This piece reminds me of a

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poignant time in my life when I first visited the Middle East” he said in his emotional and highly enlightening presentation. Only a man of Peter’s experience and calibre could bring out all the passion and wisdom in collecting glass art so well. Peter Kolliner is the founder and owner of Kirra Galleries of Melbourne. I also had the pleasure of meeting his wife Barbara, who is a delightful lady, and who must have a lot of influence in all this.

Gerry King’s “...until the fat lady sings. Where are we, how did we get here, where are we going? The birth, life and death of contemporary glass” paper was highly philosophical. “Contemporary glass, if not quite immaculate conception, was an unexpected gestation. Yet it has bred its heroes, infiltrated public collections, afforded teaching careers, pervaded the printed page, websites, Facebook and YouTube, and spawned artists’ associations” he said. Most of you know Gerry who has spent so many

years working with glass and teaching in Australia and all over the world. His delivery was full of facts, and analysis. I enjoyed the lecture so much I have asked Gerry if I can have a copy of his paper to publish it in our NZSAG newsletter for the benefit of our colleagues.

During a morning walk I spotted and photographed a platypus in Murrumbidgee River – apparently a rare sighting- which made my conference trip more memorable.



Platypus sighting on the Murrumbidgee

In conclusion, the Collective Vision conference and Members Exhibition was well organised event; the speakers and demonstrations were first class. I was lucky to witness it all and wanted to share it with you. Well done Ausglass!



The National Glass Museum

SOUTHERN EXPOSURE CATALOGUES



The society has a number of catalogues that were prepared for the the invited exhibition of New Zealand Glass artists held at the Glasmuseet Ebeltoft in Denmark in 2004. More than 70 artists submitted entries and 25 were selected to exhibit. The catalogue shows the works that were exhibited. The image shows thumbnails of the pieces that are included.

Rather than dump the catalogues the NZSAG committee has decided to offer them to members for slightly more than the cost of postage. The cost is \$5 per copy.

If you wish to have a copy(s) please contact the treasurer. Payment can be made by cheque made out to NZSAG or by direct credit (see below for account details).

If paying by **Internet Banking (direct credit)**, please enter your name code- **First 4 letters of surname and first 4 letters of first name** in one space. (I have no way of tracking where money came from if this is not filled in) and in the reference put **Catalog**

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