



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

13

Newsletter No 13, 2009

Presidents Report

Glass Magazine

This project is underway. Currently 45 glass artists have indicated their intention to participate. Although this is a good start I hope that there are many more who will come on board as we progress. **The list is not closed.** At this stage we are still soliciting interest and will soon be setting specifications for the images and layouts required and the timetable we will need follow to ensure that we have the publication ready for distribution at the 30th anniversary conference. Although it may seem an age away we will need to move ahead completing applications for funding, selling advertising and/or sponsorship and exploring distribution channels. The plan is to include as many glass artists as we can get involved. In order to ensure a complete picture of New Zealand Glass art we will include those who are not NZSAG members but they will need to pay the NZSAG membership subscription as well as the page charge to be included.

If you have not already indicated your interest in being involved and are interested please email Glassartmag@gmail.com so that we can be sure to provide you with information as it is developed.

If you are talking to any other glass artist (including those who are not currently NZSAG members) please encourage them to participate. Remember we want all forms of Glass art to be represented.

While talking with an artist at the Easter Show I heard that some stained glass workers and architectural glass artists feel they are not included but this is incorrect the committee wants to ensure that NZSAG represents and includes all types of Glass artists.

The cost to participating artists who will be able to have a half page, full page or two pages will be \$100 per page of images. We are committed to a high quality publication (A4 size), the ultimate decisions will be governed by how much funding we can get from outside agencies in form of grants and sponsorship and what advertising we can sell as this will determine how much NZSAG money will be required to supplement the artists page charges.

If you happen to think of a company or group or individual who may be interested in providing sponsorship please let me know. Now is the time for the New Zealand glass community to pull together so that we can produce a quality publication showcasing our art.

ARTWORKS at the Hilton 2009

Recently the organising Rotary Clubs have considered the viability of an event this year and have decided that, in view of the prevailing economic conditions, an August 2009 event should not be held and should be deferred.

We regret, therefore, that we will not be able to offer you the opportunity to participate in this event in 2009.

NZSAG Conference

Planning has started for the 2010 conference, which will be a celebration of NZSAG's of history.

Although we considered various venues around the country we have decided that the conference will be held in Auckland over **Labour weekend October 2010**. The plan is to have an integrating range of lectures and demonstrations and workshops covering as many aspects of Glass working as we can manage. Hopefully we will be able to show the development of Art glass in New Zealand from its early days and perhaps include some pointers to new innovations that could provide an impetus for further change.

If you have particular ideas that might help the committee in its planning for the conference please let us know. The current committee see themselves as servants of the membership but to do this we need and desire your input. **Do not sit back and wait, speak up, get involved.** There may be specific people that you think would be good speakers or demonstrators. Do not assume that we know them all. An email to Glasspres@gmail.com would help us greatly.

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Blogs\

I encourage people to look at the Blog of fellow NZSAG member Stuart Park.(
<http://newzealandglass.blogspot.com/>). Stuart is a collector not a maker but his interest in Glass is
to be encouraged and more people can benefit from his interests.

You may also be interested to look at this one. <http://davidruth.blogspot.com/2006/12/glass-casting-in-antarctica.html> Glass casting in Antarctica/ I guess casting ice shapes in silicone then into glass is one thing but I wonder why in the cold environment he did not consider direct casting without going via the wax.

Life member dies

I have received a note that George Bonny has died aged 95. Peter Viesnik has provided the following :

Obituary – George Bonny

I was saddened to hear of the passing away of George Bonny last month. During my active involvement with NZSAG during the eighties and nineties, George regularly attended meetings and was an enthusiastic and long time member of the Society.

George's particular specialisation was in the making of glass enamels using pure pigments which he used for hand colouring glass. His interests lay primarily with stained glass and so his hand coloured glasses were then applied to autonomous architectural panels. His experimentation with enamels was, at the time not only innovative and learned but also necessary because until fairly recent times, coloured glass for stained glass use was expensive, mostly produced in Europe and not easily obtainable in this country.

The stained glass community in particular will remember him well, many having benefited from his generosity in sharing his particular knowledge of glass 'chemistry'.

George was born in London in 1913 and came to NZ in 1940. His background was in draughting, leading him to work in the fields of radio circuitry, structural engineering and design. His wife Stephanie was an architect, hence, a shared interest in architectural stained glass. He was fluent in French and German and a keen tennis player !

My memories of him are of a quiet and kindly man who displayed an active interest in the development of NZ glass activities.

He is survived by his 3 children and 2 grandchildren

James Walker adds

His quiet manner was his quality. George Bonny was a refined gentleman who deep down silently understood the joy as well as the humour of kids indulgently struggling to express themselves.

Sometimes only through death is it possible, albeit sadly and belatedly, to grasp the depth of character.

Profile :Nejat Kavvas



Originally I came to New Zealand only for few months visit. After tramping and trout fishing in the native bush, I was charmed with the aura, and stayed. It is almost a third of a century, that I breathe and experience the land of big white cloud.

I was born in the heart of Mesopotamia in Turkey. My interest in art, art history and archeology was quite natural in the land of many human inventions, including glass making. Amongst other things, I have studied art, history, history of art, classic archeology. I used to paint on glass with watercolors, as I couldn't get glass paints; when I was 10 years old.

I was fascinated with glass since childhood. I bought one of my first antique Ionian tear drop glass bottle dating from 5th century BC and a Lydian black glass bracelet dating from 7th century BC when I was barely 18.

Due to my chemistry background, I invented a revolutionary sandblasting technique, formulated variety of mirrors, developed metallic luster paints for glass industry, imported a large proportion of glassware to New Zealand; but I have never had the time to make glass objects, until now.

Why? Women and men are like two halves of all good things. For procreation attraction is primordial. Woman is seductive, often mysterious, and sometimes unpredictable. That is the charm, from a male point of view. My incurable fascination with glass has the same attraction.

Artists are raconteurs of their society and of their epoch. Their language is the material they use. My new language is ethereal glass; with it I would like to add something –however small- to the mythology of New Zealand, the serene country endowed with all the beautiful things in the world.



News From Waikato – Di Tocker

Here come the winter chills the best place for a glass artist to be is in the studio with the kiln on! And that's just where I have been working on some new works – developing ideas that move on from the paper people series.

Courses

The May Glass Casting course has been postponed to August.

There are places available in August (1st, 2nd and 8th) and also the October (10th, 11th and 17th) workshop. Please visit www.dicast.co.nz for full details and enrolment forms.

COCA, Christchurch

I shall be showing glass work from the paper people series at a group show COCA Galley, Christchurch June 8th to 28th. My glass will be in good company with work from established glass artists Leanne Williams and Jim Dennison, Lee Brogan, Colleen Ryan Priest and Rachel Ravenscroft.

New Toys

Yippee! I now have a precision cutting diamond saw enabling my work to develop further. I am able to offer a cast glass cutting service to other artists also – please contact me about such work

Galleries

Inspirit Gallery, Pencarrow Rd, Hamilton and ArtsPost, Victoria St, Hamilton are both stocked well with my glass work from the paper people series and abstract figurative pieces. Zohar at Mt Maunganui also stocks abstract figurative works.

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Congratulations to Te Rongo Kirkwood for being recognised and accepted as a Maori artist and having one of her pieces featuring on the **Toi Iho** advert in Artnews New Zealand.

The AMP Scholarship Programme 2009 is now open!

(Application deadline: 31 May 2009)

The AMP website provides detailed information on how to apply and great tips - to see more (and to apply) go to: <http://www.amp.co.nz/templates/Page.aspx?id=2640>

AMP Scholarship winners will be announced in August and will receive scholarships worth up to \$10,000 each.

This year additional Regional Scholarships are being offered through selected AMP Adviser businesses in: Far North/Whangarei; Auckland; Tauranga; New Plymouth; Napier; Wellington; Nelson; Christchurch; Dunedin; and Invercargill.

Wallace Art Awards

Entries for the Wallace Art Awards close on August 13th. Entry forms and information available from <http://www.wallacearttrust.org.nz/?s1=wallace%20art%20awards>.

Although the Awards seem to favour paintings and sculpture unless glass artists submit entries it is impossible for glass to feature in the awards.

Matakana Toilets



Glass people visiting Matakana, an hour north of Auckland, may be interested to look at the toilets from an art perspective rather than just a convenience.

The commission was started 7 years ago when Stefan de Haan, who was 19 and in his first year at Elam art school, won a competition for public toilets for Matakana. On the 8th April

these toilets were finally opened Stefan had commissioned Pauline Mann, (an NZSAG member) to do the windows. When she started the

work in 2006 she was working towards an exhibition in Te Poneke, Wellington on Sustainable Rhythms which included the spiritual forming force of water, so water closets fitted in well, especially the meandering river which coils around below the toilet site. She was fortunate to attend Emma Varga's course in the summer which gave her new inspiration to complete this commission, when she finally got the templates in March. They developed into being 3 fixed louver fused glass plates per porthole (see photo)



It has been a satisfying community project, especially watching a young man achieve his vision and not settling anything less by questioning any preconceived ways of doing things.

PROVIDING FOR THE FUTURE - PART 1

Introduction

This article from the McLaughlin Law Art Law Newsletter considers the slightly morbid topic of dealing with your rights in your artwork on your death. Perhaps some will be appropriate for Glass artists.

Physical Artworks

One of the most obvious issues that needs to be addressed is what do you wish to happen with the physical artworks you own, once you pass away. At the most basic level unless you specifically provide otherwise in your Will, physical artworks will pass to your estate to be appropriately divided in accordance with the way all other assets of your estate are divided.

Defining Artworks

However even if you do provide for the passing to certain individuals of certain artworks in your Will and are happy for others to just pass with your general estate, there are still actions that you can take in advance to ensure that this whole process occurs with the greatest degree of certainty possible. For instance, have you appropriately defined the different artworks or types of artworks that you want different things to happen to. If you have a lawyer help you draw up your Will then they should insist on ensuring this happens. It is important that the artworks are described in sufficient detail so that there can be no doubt in identifying a particular artwork referred to and no confusion between two or more artworks in you collection.

Bad Descriptions

In this regard certain practices to avoid are referring to artworks by the location in which you had them stored or hung. Although the description 'the sketches in the trunk in the attic of my house' or

‘the painting hanging above the fireplace in the kitchen’ may be of sufficient detail to identify particular artworks on the day you write your Will, what happens if these artworks are subsequently moved or indeed other artworks are included or added in their place.

Correct Titles

Similarly, it pays to use the correct title or name given to certain artworks when describing them, rather than the other names you may have come to call them by overtime. For example, if a print of a seaside scene was actually entitled, or is known in the wider art world as, ‘Day at the Beach’, if you refer to it in your Will as ‘Seaside Scene’, even if that is what you have always referred to it as, you could create significant issues for someone who has to later determine if ‘Day at the Beach’ and ‘Seaside Scene’ are indeed one and the same.

Cataloging

There are also certain actions that can be taken in advance to make the process of defining the extent of your art collection an easier, more accurate and more efficient process for those later tasked with such duty. For example keep a good catalogue of the work you have created and still own. Once again, ensure the individual pieces are described in sufficient detail for someone else that may not be familiar with your work to be able to tell what each entry in the catalogue refers to. These days with digital photography it should not be an issue to include an actual image of the artwork in question as part of the catalogue entry. Also keep at least one up to date copy of this catalogue in a different location so as if one is lost, destroyed or the computer on which it is stored dies, you still have a further copy to refer to. And also obviously in case this further copy needs to be referred to in the event that you are not around, make sure clear instructions are left (preferably in your Will) as to where it is stored.

Other Benefits

Although such a thorough catalogue will be a useful tool for those administering your estate when you pass away, it can also have very real benefits while you are still alive, such as most obviously providing an easy to access resource of your current body of work for your own information if required. However, such an up to date catalogue can also make the job of obtaining appropriate insurance for your existing collection and keeping an accurate level of insurance in place as your collection grows, a much more straight forward process.

Different Locations

To ensure the extent of your collection is easily ascertainable any catalogue you create should always be updated whenever you loan a piece of work out for display or whenever you have certain pieces on consignment to a gallery or dealer. By keeping these types of details up to date, you can be sure that those administering or winding up your estate have all the information at hand they require to make the process as efficient as possible. A more efficient process will mean less time will be required by those administering your estate, consequently freeing them of this burden sooner and also limiting the amount of fees that have to be paid to such people as your lawyer to help resolve and settle such matters.

Third Parties

In cases where you have arrangements with certain third parties in relation to your artwork, you should also ensure that some note is kept of these arrangements for those who will have to deal with your estate when you pass away. For example, if you have an ongoing advertisement in respect of your artwork running in a publication or on a website, a note to this effect can ensure that such advertisement can be quickly cancelled if required once you pass away. Similarly, if you rent studio space, or storage space for your artwork, accurate details of not only the other party but also the arrangement you have with them, can help any outstanding issues in relation to these matters be quickly and fairly resolved, particularly if these arrangements need to now be brought to an end earlier than would have otherwise been the case.

Call for Expressions of Interest -- RE:FRACTION: Outdoor Glass Exhibition
Waitakaruru Arboretum & Sculpture Park
18th October – 18th November 2009

You are invited to indicate your interest in taking part in the fourth annual RE:FRACTION exhibition. The location for the exhibition is the rock garden within the Sculpture Park. It is a place where visitors tend to walk more slowly and can enjoy a more intimate garden than in the rest of the Sculpture Park.

The rock garden is ideal for the exhibition of outdoor glass as it provides sufficient room to display each work in a setting of its own. This part of the garden contains rock plinths, a water cascade, and a pond; planting consists mainly of cacti, bromeliads and succulents. It is also a relatively open and well-lit part of the garden. The glass exhibition will be held concurrent with the end of Winter Collection Sculpture Show, displaying larger sculptures in the rest of the Park. It will be the start of the rhododendron and spring flowering season when visitor numbers will be increasing again.

Hamilton law firm, Swarbrick Dixon, have again agreed to sponsor two classes of awards – novice and experienced (\$300 and \$1000 respectively). Artists select their own classification.

If you are interested in exhibiting here, please contact us as soon as possible. We will need final confirmation of the work that you intend to include by the **27th September**. A sketch or photograph and the dimensions of the work sent by email is the best way to advise us.

Considerations:

1. The exhibition will open with a preview on the evening of **Saturday, 18th October**.
2. A commission of 35% for the glass sculptures is charged for sculptures sold in this show.
3. Combinations of glass and other materials are encouraged in order to attain a suitable scale for outdoor display. Collaboration with artists who work with larger scale materials is useful.
4. A catalogue of sculptures will be available with a map of the property for all visitors; visitors spend around 1 ½ – 2 hours walking around the grounds.
5. The Park attracts people of a wide age range and groups with interests in art, environment, and gardens from all over the North Island. Visitor numbers are increasing -- we have between 6000 - 7000 for the whole year. Increasingly international visitors are coming to view and buy.
6. While you will be consulted about the placement of your sculpture, the final decision rests with the organizers.
7. **Last Date for Delivery: Sunday, 11th October.** Earlier is also acceptable. It is preferable that you advise of your anticipated delivery time. Late deliveries risk an incomplete catalogue. The Trust will assist in coordinating deliveries to reduce costs for artists.
8. **This year the Trust will provide transport from both Auckland and Wanganui for those who need it.** The timing for the collection will be in the week of 5th - 9th October.
9. Insurance for the work is the artist's responsibility. The location is secure (the gates are locked at night), security cameras are in operation, and someone is always on site. The rock garden is over 500 metres inside the Park and near to the house.

For more information please contact us, Dorothy Wakeling on behalf of the Waikato Sculpture Trust. Phone (07) 824 0733 or email: info@sculpturepark.co.nz Visit our website www.sculpturepark.co.nz

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→ → → → → → → → 1/2 page \$240. ¶

→ → → → → → → → Full Page \$400. ¶

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

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.

- **Wanganui Festival of Glass**

19 September to 4 October.

- **Taranaki Art Awards**

24th October to 7 November

Entries close September 14th

For info www.taranakiartawards.co.nz or contact@taranakiartawards.co.nz

EXHIBITIONS

- **COCA Christchurch** in the Front Gallery, 10-28 June 2009.

"Verre" will feature glasswork by Lee Brogan, Leanne Williams and Jim Dennison, Rachel Ravenscroft, Colleen Ryan-Priest and Di Tocker

- **The Poi Room Newmarket**

"Pacific Paradise" 7 - 28 May 2009

Daniella Hume, Jenny McLeod and Sylvia Marstars

New Zealand Society of Artists in Glass

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

- **Waiheke Community Gallery**
"Reclaim to Fame" 8 - 25 May 2009
Includes Jenny McLeod
- **THE LANE GALLERY** 33 Victoria Street East, Auckland.
"Form & Dimension"
5 – 23rd May 2009
Featuring : Jim Wheeler, Lucy Bucknall, Iosefa Leo, Daniel Blanshard
Janet Belton, Tanya Blong, **Te Rongo Kirkwood**, Todd Douglas, Blair Smith
Karin Strachan, Carolyn Milbank, Brendan Adams
- **Pyramid Gallery, York, UK**
Melting Point - An Exhibition of Contemporary Glass
Saturday 12th September – Sunday 2nd November 2009
- **Cambridge Galleries**, High Street, Whittlesford, Cambridge, UK
Reflexivity
Thursday 16th July – Saturday 29th August 2009
An exhibition to promote the work of new and developing artists.
- **Corban Estate Arts Centre, Henderson**
Jenny Judge Migrations
August 14 to September 27

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, neon artists, architectural glass artists and cold workers as well as others interested in, collecting or working in glass.

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Brian Chrystall

President

Newsletter Editor