



nzsag

New Zealand Society of Artists in Glass Inc.

NZSAG, PO Box 68805, Newton, AUCKLAND

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Newsletter No 26, 2010

Ranamok Glass Prize 2010

The finalists have been announced. As far as I can tell there are three New Zealand artists in the final. Evelyn Dunstan with two pieces (one of her pieces comprises a large number of components), Ron Reichs, and Sue Hawker with one each. Congratulations to all three and all the best for the Final.



The full listing with images can be seen at : <http://www.ranamok.com/final2010.htm>

NZSAG Conference

Conference information is being put onto the NZSAG website (www.nzsag.co.nz) so keep watch. However it will not be the only channel for information as we will email and physically send information. We have put an accommodation listing to help those out of town who want to stay near the conference venue. It might pay to be quick as there is another function on over the weekend.

NZSAG Conference Funding

As is quite common we applied to Creative New Zealand for assistance with funding the conference but unfortunately have been unsuccessful. We have resubmitted a modified application in the current quick response round so the committee are crossing fingers and toes that this time we will be successful. Not being funded puts real pressures on the society funds but the committee have made the commitments to the overseas guests and therefore we must move forward.

NZSAG Conference Volunteers

I notice that the Rugby World Cup is advertising for volunteers so thought why not try to get volunteers to help with the Conference. The call for Billetors is the first request but if you want to be involved in any way please let me know. Of course I hope that people are thinking of volunteering for Committee positions. The General Meeting held at the conference is time for a new Committee. Some of the present committee may wish to stay on but there is a space for new blood with new ideas and new energy. Give it some thought. Although it is easier if the

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committee members are reasonably located for meeting etc but for most part it should be possible to arrange things no matter how widely members are distributed geographically.

NZSAG Conference 2010 Billeting

If you an Aucklander and are prepared to billet NZSAG members or overseas speakers over the conference please contact Te Rongo Kirkwood. (email rongo@redroom.co.nz or Mob 021 213 2220) with your interest and any specifics such as gender, number of people etc.

Te Rongo will be the point of contact for all billeting requests so hopefully will be able to match demand with supply.

Billeting seems a good way of meeting other artists as well as helping more people attend.

If you are an out of town artist or NZSAG member who wishes to be billeted please contact Te Rongo Kirkwood. (email rongo@redroom.co.nz or call Mob 021 213 2220) and tell her you preferences. She will try to match you up with appropriate billetors.

“New Zealand Glass Art”

The book has gone to the printers and so all we can do now is wait. I am biased but think it will be a book well worth having on corporate coffee tables as well as great Christmas presents for friends and relatives. I expect some will be amazed by the quality and variety of the art represented and will also be interested to read about the early days of New Zealand Glass and also gain an understanding of many different glass making practices.

NZSAG Website

Mark Shafer has joined the committee and has taken over administration of the website. Pam Olver has been a solid resource for some years maintaining the website and assisting members get access , to load images and text. If you have queries re the website or your specific page get in touch with Mark. (Admin@nzsag.co.nz)

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CALL FOR SUBMISSIONS: FRESH – New Work from Waitakere Glass Artists

22nd October – 5th December 2010, Opening October 21st Thursday at 6pm

The hunt for talented Waitakere (based or bred) glass artists is on again... This year we are looking for submissions of new work from glass artists who have a link to Waitakere. Show off your innovations and new ideas in our annual exhibition. Works should have been completed in 2009 – 2010 and preferably not have been exhibited before. There is no limit to the amount of work you submit but final selections will be made by the Curator. Please submit images of your work along with some artist info to lisa@ceac.org.nz. End date for Submissions August 27th 2010.

For more information please ring the Curator, Lisa Rogers on 09 838 4455 x203.

New Members

Welcome to

Peter Kraan Auckland
Louanne Perry – Auckland

It would be pleased if you could provide a bit of a biography and perhaps a couple of images of your work so other members can see what others are doing. Just email it to me Glasspres@gmail.com



Studio resources

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INFORMATION AND DIARY DATES,

FRANKLIN ARTS SOCIETY 21ST CELEBRATION

The Franklin Arts Society celebrates its 21st Anniversary this year in September 2010. The Festival takes place for two weeks, with a large interest from the local community and those from far afield.

GLASS FOR FRANKLIN ARTS SOCIETY

FRANKLIN ARTS FESTIVAL 21 SEPTEMBER (2 WEEKS DURATION)

For more information, contact **Susan K Louie, 09 238 1906** or email **susanklouie@y7mail.com**.

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CREATING WITH OTHERS- Part 2

Introduction

In the last edition of our Art Law Newsletter we began to consider the legal issues involved when artists jointly work on projects. Whether such collaborative activities arise from a desire to pool resources, achieve various creative or practical goals or just come about unintentionally, there are a number of important considerations that should be addressed. While last time we considered such purely legal issues as copyright ownership and physical ownership rights in the finished collaborative artworks, in this edition of our Art Law Newsletter we are going to move on to consider other more practical legal/business issues that have an impact on situations where artists create with others.

Limited Liability Company

Perhaps one of the first legal/business issues to consider is the nature of the relationship between the collaborating artists, as this can have serious ramifications for both an artist's personal liability and ability to share in any windfall generated by a collaborative project. If the collaboration is intended to be of a longer term, perhaps will involve the investment of significant money or has the potential to incur notable liability or debts if all does not according to plan, then it may be worthwhile investigating establishing a limited liability company to run the project through. Limited liability companies in most situations protect your personal assets from any liability that is incurred by the company. A company structure also allows for profits to be returned to the shareholders of the project and can have tax advantages depending on the level of income being generated. Companies provide certainty and flexibility which make them ideal vehicles for conducting business through. However the costs of maintaining appropriate accounts and administering their operation can mean that unless you intend to be involved in a venture for a notable period of time or it is likely it will generate a certain reasonable level of income, then running your collaborative project through a company structure could be cost prohibitive.

Other Structures

There are also a range of other legal structures that can be used to operate a project through. While different structures have different benefits and are more suitable to different situations, it needs to be remembered that all of these have administration costs involved and some structures such as an incorporated society or charitable trust will also not allow you to personally withdraw profits generated by the project. Consequently, before you decide what legal structure is best for you, you need to ensure you have a very clear understanding of practically what you want to achieve and what particular benefits you need from any structure you choose.

Partnerships

As a final point to note on structuring your collaborative project it is very important to remember that even if you don't intend to put any kind of legal structure around what you are doing, the law and the tax system may by virtue of your activities automatically imply you are operating as a partnership. Essentially at law if two or more people carry on business together with a view to making a profit, they are automatically deemed to be operating in partnership whether they realise or intend it or not. The issue to be aware of here is that all partners in a partnership own equally any partnership property and are also equally liable for any debts or other liability incurred by the partnership. As you can see this can potentially have big repercussions for any outcomes you may have otherwise intended to result from your collaborative project. However, no matter what structure you end up operating through, there are steps that can be taken to customise arrangements to suit your particular situation, but probably the key factor is that some consideration is given to the issue of legal structures sooner rather than later and ideally before the project commences.

Cost

In terms of other practical legal issues that need to be considered when working with others one of the key issues is individuals' responsibility for costs. Although to some degree this will be affected by the type of legal structure you are operating through as has already been alluded to above, this is one of the first issues that should be covered off in the agreement you put in place to govern collaborative projects. Just as in the last edition of our Arts Law Newsletter we discussed the benefits of clarifying copyright and physical ownership rights in such a collaboration agreement, there are a range of more practical legal issues such as each party's responsibilities for initial and ongoing costs that should also be addressed.

Insurance

If any collaborative work is of notable value another issue that should also be addressed in the collaboration agreement is the nature of any insurance that will be obtained to provide cover in relation to the finished artwork and also the materials that will be purchased and stored for later inclusion in the artwork. Similarly, if as part of the collaborative or creative process a work is required to be transported either during or on completion then once again some agreement will need to be reached as to the insurance to be obtained to cover such situations. With artworks that could feasibly cause harm to people, such as large sculptural pieces or pieces hung in precarious situations, ensuring you are appropriately insured for any liability that may attract to the group if something goes wrong is also important.

Maintenance

For works that arise from the collaborative process that are to be on sold or just intended to have a life after the collaboration itself has ended, some thought should be given in the collaboration agreement as to how any ongoing maintenance requirements relating to the work will be addressed. For example will one person with a particular set of expertise take responsibility for this or will the ongoing maintenance obligations be spread amongst the group. Similarly if one person will be solely responsible for ongoing maintenance is there any particular monetary or other benefit that they will be entitled to, the terms of which should also be clarified in the collaboration agreement.

Conclusion

The number of issues that could be covered in the collaboration agreement are potentially quite extensive. However, the key thing is that as with legal structures and the other issues we discussed last time, at least ensure careful consideration is given at the outset to the most significant of these issues that will impact on the nature of your particular collaborative project and the people involved.

Questions?

If you have any queries or questions in respect of the above please don't hesitate to contact david@mclaughlinlaw.co.nz or phone 021 630 201 or 09 363 2038.

Aesthetica Creative Works Competition 2010

The Aesthetica Creative Works Competition is now open for entries! Aesthetica Magazine is inviting all artists, writers and poets to submit their work into the Aesthetica Creative Works Competition 2010. Now in its third year, the Creative Works Competition is dedicated to celebrating and championing creative talent across three disciplines, identifying artists and writers and bringing them to international attention.

The Competition has three categories, Artwork, Poetry and Fiction.

- Winners and finalists are published in the Aesthetica Creative Works Annual.
- Winners of each category receive £500 prize money plus other prizes.
- Entry to the Creative Works Competition is £10.
- The entry fee allows the submission of 2 images, 2 poems or 2 short stories.

- The deadline for submissions is the 31st August 2010.
- More guidelines on how to submit can be found online at http://www.aestheticmagazine.com/submission_guide.htm

Glass Art Network – ezine

A source of information, contact with other artists etc.

<http://www.glassartnetwork.com/page/homejune>

Taranaki Art Awards Entry

Entries close 14 September 2010

<http://www.taranakiartawards.co.nz/>

19th Wallace Art Awards 2010,

Entries close 12 August, 2010

<http://www.wallacearttrust.org.nz>

Molly Morpeth Canaday 3D Glass Awards

entries have closed. It will be interesting to see who wins this year.

2011 Glass Art Society Conference will be held in Seattle, Washington, June 1-4, 2011. The 2011 conference will also feature a Day of Glass in Tacoma, WA, on Wednesday, June 1, 2011.

JUTTA CUNY-FRANZ AWARD 2011

Conditions for Participation and Application Form

Applications will be accepted from now on until **15 October 2010**. See application form for download <http://www.glassmuseum-hentrich.de/mediabig/2913A.pdf>

The prize is awarded to artists who make significant use of glass in their works

The artists who participate should not be older than 40, and their work (sculptures, objects) should not be older than 2 years. Each participant can present up to three works.

The Jutta Cuny-Franz Memorial Award is endowed with 10000 Euro. Two talent awards are endowed with 1500 Euro each. Awards may be split between contributions of equal rank. The awards and a number of honorary diplomas are granted every two years. The winners are chosen without possibility of recourse to legal action by a jury, consisting of: Prof. Dr. Christoph Brockhaus, Duisburg, Germany; Prof. Anthony Cragg, Wuppertal, Germany; Prof. Dr. Hermann Fillitz, Vienna, Austria; Dr. Dedo von Kerssenbrock-Krosigk, Dusseldorf, Germany; Dr. Helmut Ricke, Dusseldorf, Germany; Dr. Elisabeth Scheuba, Vienna, Austria.

Prizes will be presented in Spring 2011. The winning contributions and a choice of further applications will be published in the “New Glass” journal

Only complete applications will be accepted Please submit your questions and application to **Jutta Cuny-Franz Foundation**

Glasmuseum Hentrich, museum kunst palast

Ehrenhof 4–5, 40479 Dusseldorf, Germany

Fax: +49 211 892-9173

dedo.krosigk@smkp.de

EXHIBITIONS,

- **Sabbia Gallery, Sydney**
Winter
- Sabbia Artists including Evelyn Dundstan, and Galia Amsel
30 Jun – 24 Jul 2010
- **Aratoi - Wairarapa Museum of Art & History, Masterton**
Coming Home – Blown glass by Dominic Burrell,
until 18 July.
- **Hastings City Art Gallery**
Eastbourne Street East, Hastings
PUTIPUTI: The Flower in Contemporary New Zealand Art
10 Jul - 26 Sept 2010

Mary Ama, Renee Bevan, Linda Bruce, Christine Butler, Madeleine Child & Philip Jarvis, Adam Clarke, **Evelyn Dunstan**, Niki Hastings-McFall, Robert Yahnke, Gaye Jurisich, Andrea Gardner, Sally Lush, Sylvia Marsters, Kim Meek, Koji Miyazaki, Nick Moon, Richard Orjis, Neal Palmer, Reuben Paterson, Tania Patterson, Terrie Reddish, Sally Tagg, David Trubridge, Patrick Tyman, Francis Van Dammen, Layla Walter, Pamela Wolfe
- **Milford Galleries – Dunedin**
17 July to 11 August
Claudia Borella
A New Zealand Perspective
- **Letham Gallery, 35 Jervois Rd, Ponsonby**
www.lethamgallery.co.nz
9 – 30th July 2010
HUNTERS & GATHERERS; MIXED MEDIA
Jenny McLeod, Dave Carson & Deborah Walsh
- **Uxbridge Gallery, Auckland**
Exposed 4
6 - 26 Aug 2010
- **Carmel College Art Exhibition**
www.artfusions.co.nz
ART FUSIONS 10
6 – 8th August 2010
- **KINGS COLLEGE ART SALE**
5 – 7th November 2010
Golf Avenue, Otahuhu
www.kingscollegeart.co.nz

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 15th of the month. If received after the 15th 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, framewokers and cold workers as well as others interested in, collecting or working in glass

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