



28 December 2012

After a disappointing call for more members to join the committee we had our very small first meeting this month. With a serious lack of man power we came to the conclusion that the only way to keep NZSAG alive and well for the next term was to double up the positions and I took on the role of President. We now have a tight little group with lots of enthusiasm to make things happen. We will still welcome the addition of a couple more committee members – we need a secretary to fill that new vacancy, and we're still on the hunt for a Student Representative and Vice President if possible. We are happy to have Nejat Kavvas and Te Rongo Kirkwood as general members to help ensure a quorum for the monthly meetings.

Looking ahead to 2014 we have decided that our focus will be close to home. Our main areas of interest this term will be getting the website upgraded and finding financing for the archiving project which was opened by the previous committee.

In line with keeping things close to home our vision for the newsletter involves significant member input and we plan to run a couple of regular features each month on glass journeys. One will be the personal journey introducing different members and their stories. The other is more of a physical journey in which we will share your experiences of the best and lesser known glass spots around the world that are worth a visit – we anticipate your contributions already!

We trust you all had an enjoyable Christmas and have a safe and Happy New Year.

With best wishes,

Rebecca and the team

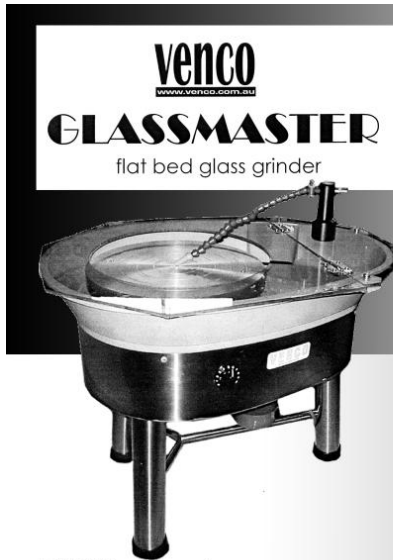
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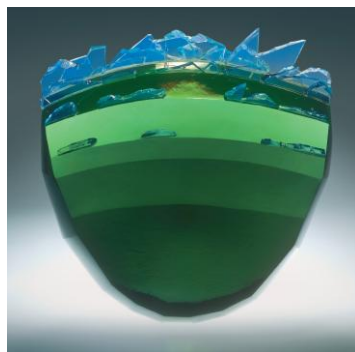
A Trip to The Heart of Glass

Nejat Kavvas travels to the Czech Republic

I have been shortlisted for a large sculpture for the foyer of a major building in Europe. Although there are some concerns about the ability of a glass piece to withstand sudden temperature changes, and suitability to the foyer. I still may have a small chance of getting this commission. Keep your fingers crossed! While in Istanbul a month ago, I decided to go and talk about the possibility of casting 1.5 x 1.5 meter sculpture in the Czech Republic and work out logistics and cost of such an exercise.

I flew from Istanbul to Prague. I visited museum and galleries during the first day and ended up in a chamber music concert in the

evening. The next day I took a bus to Novy Bor (current home to Vladimir Klein) in the heart of Bohemia, homeland of European glass.



Vladimir Klein - Mizu no Wakusei 1993

I visited a glass cooperative with 8 artists working in a modern building. Each one has their own studio, but they work together on some projects, doing the parts of the project that fit their expertise.

They have a large steel workshop which makes everything required by the glass artists. There is a cutting and polishing studio, which will do the finishing of artworks for artists in the group.



Co-op workshop

There are also slumping and fusing, glass painting, lighting and engraving workshops. There were no kiln casters in this co-op. They also have one salesperson that markets their work,

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so they can concentrate on their art. I was pleasantly surprised how clean all the studios were. It was fun meeting these energetic artists and talking to them. I was impressed how humble, enthusiastic and professional the Czech glass artists were.

I went to a restaurant where I watched glass blowing while eating my delicious goulash lunch with a glass of famous Czech beer. I believe the hot shop belonged to Petr Novotny, a grand master in glass blowing. I met his son at Pilchuck Glass School a few years earlier and bought a sizeable perfume bottle from him – the glass world is really small.

The next stop was a glass manufacturer. This company produces lead free glass for casting and they have 70 standard colours. I liked the range of colours, and took all their colour samples. I might be bringing it in to Auckland. Lead free glass has several advantages; no chance of breathing lead fumes, and much easier to polish. With a specific weight of 2.5 I can use less glass, so my artwork will be lighter, and easier to handle and ship. We will see how it turns out.

My next stop was Zelezný Brod, another important glass manufacturing town where I found giant sized kilns to cast my sculpture, if I get the commission. Needless to say the price of casting and finishing was much more than I anticipated. I left with a bit of a shock. But then not many people have kilns this size.

One day something funny

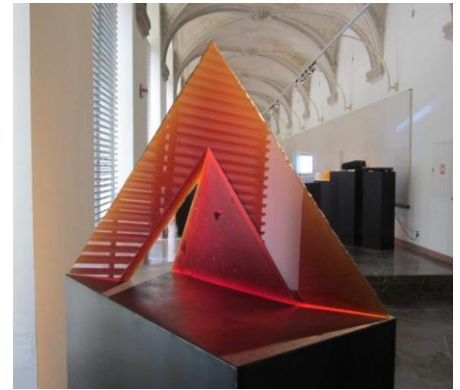
happened. I called a well-known glass artist in Prague. He told me that he would be happy to meet me anytime during a weekday and visit galleries with me if I wanted to. When I called him again to arrange a time, he told me that he was at home and I could stop in. I arrived at the address but the person I was supposed to meet wasn't there. The lady at the gate said they know the artist; he was their best friend. She and her husband invited me in so they could call the artist that I was supposed to meet.

From looking at some of the artworks, I recognized the man. His work was opposite our stand in SOFA Chicago last year and I really admired his art. He was Jaromir Rybak. Mr & Mrs Rybak offered me tea and we had a warm and pleasant conversation. I was going to visit the Applied Art Museum of Prague afterwards. They knew the curator and they rang him and told him I was coming to meet him. Despite my protests, Mrs Rybak drove me to the nearest bus stop, gave me a bus ticket and instructions how to get there. She wouldn't accept money for the ticket.



Jaromir Rybak - Kiss 2011

There was a glass exhibition titled "Cherche la Femme" put together by Stanislav Libensky in the Nunnery inside the Prague Castle. Could there be a more descriptive name for a glass exhibition - "Are You Looking for a Woman?" There were exhibits of different artists and a few works of Stanislav Libensky. All Libensky works I saw here and in other museums were massive in size and had an aura about them. Often you don't appreciate the works from photos; they are really impressive in person.



Stanislav Libensky

The day after I returned to Istanbul, there was an amazing art expo called Istanbul Contemporary. I had to go twice to absorb all the artworks exhibited by 102 galleries from all over the world, including local ones. The quality of the artworks, the prices and sales were better than I have seen for a long time. During this art week in Istanbul there were so many organised art events and exhibitions. I enjoyed a solo exhibition by Ann Wolf, known for her massive sculptures.

Exhibitions

Wallace Arts Centre

Electric Glass

Through 13 January 2013

Artists included: Mundy Hepburn (USA), Lyonel Grant, Paul Hartigan, Sean Kerr, Gregor Kregar, Dave McCracken, Alistair Mead, Garry Nash, Anton Parsons, Mark Schafer, Mike Wadsworth and Claire Bell.

Percy Thompson Gallery

Blown Away With Glass

Through 25 January

Artists included: Karin Barr, Claudia Borella, Brian Chrystall, Laurel Davis, Keith Grinter, Graeme Hitchcock, Sue James, Chris Jones, Michelle Judge, Richard Landers, David Murray, Ben Sablerolle, Rena Star, Di Tocker, David Traub, Lisa Walsh, Kathryn Wightman, Elysabeth Wolter and Nemesh Vjekoslav.

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Notes from the Editor

Corning Museum of Glass hosts regular live demonstrations you can link to from their website. If you happen to be an early bird, they would be well worth watching. The next one, focusing on glass sculpture is on the 10 of January, featuring glass artist Raven Skyriver.

This is their online channel for videos:
<http://www.ustream.tv/channel/studio-demos>

More information about the artist and the seminar can be found here:
<http://www.cmog.org/event/live-streamed-studio-demonstration-raven-skyriver#.UN9-gXfheSr>

General Contact: Please feel to contact me on any NZSAG business and with comments and/or suggestions for the newsletter. The newsletter is put out every month except January and the deadline for submissions is 15th of the month. If received after the 15th it will be considered for the following month. 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 is welcome and appreciated.

HAPPY NEW YEAR!

Next Newsletter arrives in February

-- Hilary --

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2013 Conferences

5th - 7th April 2013 Wagga Wagga, NSW Australia

Ausglass – Collective Vision

<http://www.collectivevision.com.au/>

**

12th - 15th June 2013 Boston, MA United States

Glass Art Society 43rd Annual Conference

http://www.glassart.org/2013_Boston_MA.html

**

20th - 22nd June 2013 Portland, OR United States

Bullseye Glass BECon

<http://www.bullseyeglass.com/education/becon-2013.html>

**

Other conferences? Send details to hilary.eyres@gmail.com

Generate: 2012 Conference Wrap-Up

Many thanks to the attendees, speakers, workshop hosts, and sponsors for a successful 2012 conference.

Sponsors included: Creative New Zealand, Creative New Zealand Wanganui District, Wanganui District Council, New Zealand/Japan Exchange Programme, Wallace Arts Trust, Wanganui Glass Group, Wanganui Glass School, Chronicle Glass Studio, UCOL, Quay Gallery, Air Liquide, Waikato Art Glass Centre, Diamond Edge, Sarjeant Gallery, Pro Sign Services, Whanganui School of Design and The University of Waikato, Ann Robinson Cast Glass, Gaffer Glass, H&A Print, Bullseye Glass Co., Claudia Borella Glass Design Ltd, and Nash Glass

WORKSHOP REVIEW:**Galia Amsel**

Attendee: Di Tocker

I was keen to work with Galia Amsel, having been intrigued by her glass works for many years. I found the workshop gave me time to reconsider techniques of casting. The workshop (and Galia's teaching) has given me the confidence to explore new methods within casting and to consider a wider variety of techniques, using them to achieve the desired result from within the cast glass.

I have already used bits and pieces of techniques from the workshop and the conference in my practice. I applied some new cold-working techniques to a commission piece that I had started before the workshop...but was nervous about finishing! I have also explored using press-fit moulds and frit for some smaller commission works. I came out of the workshop having done a few

tests that will have me heading in a new direction which I am keen to pursue early next year.

A few of the best things were just being able to immerse myself totally in glass for a decent chunk of time, and to be in Wanganui and have the festival and conference on at the same time. Another highlight was meeting some great people. Not so good was having to share the facilities at the Glass School during our workshop - not fair on the students or the workshop participants.

Attendee: Michelle Judge

I signed up for Galia's workshop because I was very interested in her technique, particularly with colour. I thoroughly enjoyed the workshop. I am using some of these techniques in my current work and have started new work from this course. All in all well worth it. I enjoy hearing how others process their work too,

and meeting and making new glass friends.

I also thought the Conference was great. The variety of speakers was excellent. I was exhausted afterwards, but it was great to meet old friends and make new ones.

WORKSHOP REVIEW:**Higuchi Pate de verre**

Attendee: Julie Baverstock

I attended the workshop because there are very few Pate

de verre workshops held here in NZ and the Higuchi's work is very precise. Claudia sent out very good information on the work before the workshop so we had some idea of what we were going to do. In actual fact we didn't do what we thought we were going to do but we did learn a lot about preparation of the work and the packing of the glass.

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This workshop was one of the friendliest workshops I have attended. The Higuchi's aim was to share all their knowledge and philosophy with us as this was their way of advancing techniques in the control of contour and mould making. We were welcome to ask any questions and they would answer as best they could.

There are aspects of mould making that I will use. We used a plaster that is not available here in NZ which is superior to what we have, but I think there are still aspects of the mould making that we can use.



Julie's Pate de verre piece

The best and worst things that applied to our workshop was that we started at 9am and went through to 6pm each day so I was exhausted by the end. Also we were unable to get to see the exhibitions that were happening at the same time in Whanganui. That was a personal choice; you were welcome to take time out if you wanted. We did manage one morning to get to the market.

The Higuchi's were extremely generous with their knowledge and time and I would rate it as the best cast glass workshop I have attended. The Higuchi's were prepared to trial work that they had not done before so they helped several people to do personal pieces.

Member Spotlight Hilary Eyres

As Rebecca mentioned in her President's letter, we'd like to continue the tradition of introducing our members and sharing their work. We'll start with the new committee members, and then continue on with new members or members we haven't heard from recently. Since I am new to the society and to the committee, I wanted to share a bit about myself!

I started working with beads when I was really young – mostly because I wanted to be like my older sister, and that's what she was interested in at the time. Beads held my interest into adulthood because they have such a long history of use in a multitude of cultures, as currency and adornment, and can be precious or common. There's something incredibly grounding about joining 35 centuries of rich history by making beads. I got my first starter torch and kit in 2004, and have been working with glass in fits and starts since then.

I have an educational background in Biology and Chemistry, and find that my passion for precision and repetition that served me well in the sciences translates well to glass. Detail work lends itself to meditation for me - frees the mind to wander while hands are busy, and so I keep a notebook next to the torch to jot down ideas while I am doing production work. I enjoy working in other mediums, and am doing dye work with fabrics to accompany my jewellery currently.

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Flamework beads and hand dyed + sewn silk necklaces

2013 promises to be an incredibly busy year – I am starting full time work after being at home with my two small boys, and am also hoping to work regularly on my art. My

glass goals are to get a studio set up here (I moved from Oregon in August of this year, so most of my art supplies are still in moving boxes), build my website and a physical presence in the Auckland area, and work on a couple different prototypes of jewellery designs I've been kicking around in my head. I joined NZSAG and attended the conference, and subsequently offered my help as the editor, in hopes that involvement with this vibrant community will keep glass in the forefront of my thoughts and actions in the coming months.

When I'm not at the torch, I am experimenting in the kitchen (I make a mean fish taco) or coaching on the lacrosse field. I play for the North Harbour Hawks women's club lacrosse team, and coach our B-

level squad. Next month I'll start working with the New Zealand Women's National Team as they prepare for the world cup in Canada in July. You can see some of my work at www.fiveblacksheep.com.



Goddess bead for a meditation set

	<p>Studio resources</p>
<p>Diamond handpads, diamond sandpaper, diamond sawblades, flexible diamond pads, diamond point sets, diamond bands, diamond grinding wheels grits and polishes, micro diegrinders, sandblasting guns, 8" laps, polishing felts, diamond core drills Flatbed grinders. Some coldworking undertaken</p>	<p>Greg Swinburne 14A Burmah st Wanganui NZ4500 06 3435611 gstraders.co.nz greg@gstraders.co.nz</p>
<p>For more information email</p>	

Photo Credits:

- Vladimir Klein – <http://www.vladimirklein.cz/>
- Co-op workshop, Stanislav Libensky – Nejat Kavvas
- Jaromir Rybak – <http://www.rybakjaromir.cz/en/>
- Julie's Pate de verre – Julie Baverstock
- Flamework beads, Goddess beads – Hilary Eyres