



Post Exhibition Edition

August 2013

## The President reports...

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### Creative Glass Guild of Queensland

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Website: www.  
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Workshop/Sales : Satur-  
days - 9am to midday

General Meeting: First  
Monday of the month at  
7.30pm (except Public Holi-  
days - members welcome.)

Hi all,

Thanks to everyone who contributed to making a wonderful weekend at our Annual Exhibition. It was lovely to see everyone. We had 521 paying visitors through the door, as well as a number of accompanying children.

We are currently assessing how people found out about the Exhibition, so that we might better direct our publicity in the future. Needless to say, the majority of attendees appear to friends and family of Guild members, and I thank everyone for helping to spread the word.

In particular, I want to give special thanks to the following people, and apologies if I miss you out because everyone made a terrific contribution.

- Ross Downie for working harder than a man half his age and still finding time to make us laugh;
- Di Holland for looking after the kitchen, the money and so much more;
- David Kallman for all the electrical tagging and setting up and packing up;
- Barbara Humphreys for managing exhibit drop-offs and setting up;
- Tina Walker and Ken Ede for the fabulous



bead making DVD;

- those who volunteered in the kitchen (too many to name) but you are really appreciated;

- Ian Dymock for organising the publicity;

- everyone who demonstrated their craft to a very appreciative public;

- Magda Marciniak for giving up her time to come and judge our Special Theme Award, and finally

- Kate Ritchie for donating so much time making items for sale, with proceeds going to the Guild. This raised over \$1200.

I also wanted to offer my congratulations to Barbara Humphreys for winning the Special Theme Award with her Klimt owl, and Ray Woods for winning the People' Choice Award with his Koi fish pond table. Well done to you both.

Now the dust is settling and things get back to normal, we can report that we made a profit of \$3800 which is fantastic.

We have also picked up a couple of new members from the Exhibition, and beginners' classes are starting to fill. A great result all round!

Cheers, Chris

### UPCOMING CLASSES

**Beginners Mosaics:**  
11<sup>th</sup> Sept to 30<sup>th</sup> Oct,  
Wednesday Evenings  
6.30pm to 9.30pm

**Sandblasting:** Saturday 7<sup>th</sup>  
& Saturday 14<sup>th</sup> September  
9.30am to 4pm

**Create a Decorated Tile Workshop:** Sunday 18<sup>th</sup>  
August & Sunday 25<sup>th</sup> Au-  
gust 10am to 4pm

**Members only Webinar:**  
Picasso Fused Jewellery  
Monday 19<sup>th</sup> August 7pm

## Brissie River is focus of our next special theme



To let you all start planning, we are announcing next year's special theme now. Your entry must be made within 12 months of next year's Exhibition, so anything made from now on will be eligible. The Brisbane River must feature in your piece. So.... start thinking and get creative. We hope to generate some publicity by having a local theme.

## Little Pieces

**Little arrival:** Congratulations to Guild member, Catja White, on the birth of her second daughter, Anwen Betryst, at 3.18am on Wed 31st July. Anwen (pictured) weighed in at 3.48 kg. Both mother and daughter are doing well.



**Library showcase:** The Guild is taking the opportunity to showcase its wares at Hamilton library during August. This is the second time the Guild has been invited to participate in a library display, and we are looking for some small interesting pieces to fill the display cabinet. Let Chris Scott know if you can assist.

**Glass Quarterly:** Don't forget we have copies of the US Glass Quarterly magazine available in our Red Hill library. They are not available to be loaned out, but feel free to browse through them anytime.

## My first 30 years: a glass odyssey

by Barry Richters

**Recently when sorting out some old documents, I found my original receipt and my acceptance to the Beginners' Leadlight Course, dated July 1983.**

Classes were organised by Ithaca TAFE, and courses were held under the church hall in Olander Drive, Ashgrove.

The tutors were members of the Creative Glass Guild, which began its existence in 1979, having been created by George Wolff and some keen associates.

I remember completing my beginner's panel, and it is interesting to note that we mixed our own putty, and we were not made aware of grinders until after we had completed our initial panel!

### Confidence gained

During the next few years, I was introduced to copper foil lamp-making, acid etching (a very dangerous pastime), sand blasting and slumping – and I gained confidence in all of these techniques as we progressed.

As the interest in leadlight etc grew, the Guild was able to become strong enough to stand alone, no longer needing to be attached to Ithaca TAFE (as I recall, the Government paperwork was huge and complicated!)

I served on the Committee for seven years, holding various positions. The most stressful was my year as Treasurer! In 1994, the Guild acquired the present clubhouse in Fulcher Road, and we made the big move into our new location.

### \$5000 govt grant

Not long after our move, the Guild secured a \$5000 government grant to purchase our sandblasting equipment, and I was given the task of finding the best gear available for the price. At first some of the prices

frightened us, but we eventually found what we needed.

Over the years, we have experienced periods of high membership and low membership, and have benefitted from numerous artistic and talented people as members. It is these people who have guided the Guild through to its present stage, where there is no shortage of willing and enthusiastic helpers.

Personally I have made 30 lamps and lots of panels, and I am proud to have one of my lamps featured in the American international ASGLAS calendar in 2010 (David Kallman also shared this achievement in 2008).

*Long time Guild member and tutor Barry Richters clocked up a remarkable 30 years with the Guild in July this year – this is his story about how it all came about.*



My long association with the Guild has given me confidence to be able to tutor newcomers in various techniques, and I am also able to carry our repairs to both lamps and leadlight panels.

I have enjoyed immensely my thirty years in the Guild, and I look forward to my next thirty!

**Best regards, Barry**

# The 2013 Glass Guild Exhibition in pictures



**Pictured clockwise from top left:**  
 Graham Rampton explains the intricacies of leadlighting; beautiful pieces from the fused and slumped display; Tina Walker demonstrates her bead-making skills; Ken Ede and Frank Carbon talk leadlighting; Vicki Beldan makes bead-making look easy for visitors, and Barbara Humphreys talks about the wonders of mosaics.



# And the Exhibition winners are.....



**Pictured above:**

Barbara Humphreys won the 'Special Theme' Award with her Klimt owl; Ray Woods received the 'People's Choice' Award for his koi fish table top;

**Right:** guest judge Magda Marciniak announces the prizes with President Chris.

Also shown at the Exhibition were a colourful Australian urban landscape leadlight panel from Phil Diver (below) and 'Lady in Blue', an elegant leadlight submitted by Ken Ede (left).



## More pictures from the July Exhibition



**Pictured, clockwise from above:** Visitors admire the vast range of slumped and fused objects on display; Ross Downie and Roger Appleby caught in the frame; the good-looking removalist team (why is Frank holding up those truck keys??); beadmakers Merle Gelhaar and daughter; Irene Krieger entertains some potential customers; and Frank Carbon shows how it's all done in leadlighting.



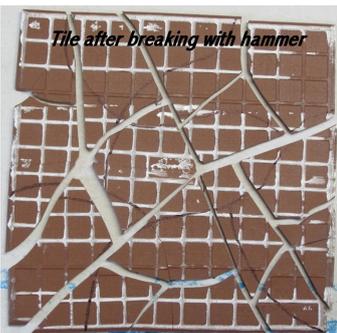
## Many hands make amazing patchwork mosaic

Students of the Thursday morning mosaics intermediate class have been busy lately creating their own patchwork mosaic.

The group wanted a challenge - something to expand their ever increasing knowledge of the techniques and art of mosaic.

The idea for their patchwork mosaic came from a project that mosaic tutor, Barbara Humphreys, participated in at a mosaics course she attended a few years ago at the Brisbane Institute of Art.

For this project, the group started with a 33cm square ceramic tile on the underside of which was drawn a series of curved lines to represent the grout spaces.



The tile was then broken into large pieces using a few strokes of a hammer.

Each participant in the project took away pieces of the tile and was asked to mosaic their pieces in any mosaic style and with any type of tesserae.

There was only one criterion and this was that the drawn curved lines had to be preserved as grout lines, which meant no pieces of tesserae were to be glued over those lines.



Most participants used leftover pieces from previous projects to complete their piece and these included a variety of sheet glass pieces, vitreous glass tiles, millefiori, glass rods, glass tiles, mirror, china, buttons, glass nuggets and a beautiful butterfly for added bling.

The next step was to glue all the pieces onto a substrate (in this case a lightweight Styrofoam-filled backing board which reduces the hanging weight of the finished project).

After glueing was completed, it was decided that a border edge was needed



to give a better finish to the project. Thick marble tiles were adhered to the sides of the substrate with their top edges level with the top of the mosaic. The tiles were wide enough to give the appearance of a border.

When the tile pieces came together, it was amazing to see how the colours and mediums all seemed to be made for each other.

There was no consultation between participants so the effect created is even more amazing. The curved grout lines were preserved and new straight grout spaces had been created by the breaking up of the tile.

The final stage was grouting the project.

A light gray grout was used to blend all the

different colours and shades.



*Above: the finished patchwork mosaic, complete with names of team members*

Those participating in the project were Margaret Brannock, Kory Foster, Fennis Jones, Barbara Humphreys, Greg L'Estrange, Helle Meehan, Pamela Moore and Robyn Wood. It was a rewarding project with everyone getting into the spirit of the project.

Congratulations team! What's our next project?

**Barbara Humphreys**

## Back in the good ole days...

Before self-oiling glass cutters, kerosene was a popular lubricant for use as a cutting oil.

Old glass shops would have a tin can screwed to the side of their cutting table with cloth or cotton rags in the bottom soaked with kerosene. The old style steel wheel cutters would sit in the can ready for use.

Today we use carbide wheeled cutters with the cutting oil contained in the shaft of the cutter. The Guild recommends conventional sewing machine oil.



However, according to readers of 'The Daily Grind', the newsletter of the Association of Stained Glass Lamp Artists, some glass artists persist with the older-style cutters, dipping the end of the cutter in kerosene with each cut.

One US reader said she uses everything from Silberschnitt's cutting oil, Glastar's cutting oil, olive oil and sesame oil.

Another says that while he uses Singer sewing machine oil for conventional glass, he prefers kerosene for cutting thick and float glass.

The last word goes to contributor Larry Cartales, who says "Stick with the regular cutting oil, and save the kerosene for your heater!"

## Nancy's generous donation



We would like to thank Nancy Thompson, a well known Brisbane lampshade artist, for her generous donation of glass to the Guild. Nancy is moving house and downsizing her glass collection. Her donation consisted of various sheets of glass, along with boxes full of offcuts. As the collection has been stored for some time, and has consequently gathered a little dust, Guild members will have fun cleaning and sorting it over the next few weeks. We are sure the Guild will be able to put it to very good use.

Pictured above are a selection of some of the hundreds of beautiful lamps that Nancy has created during her artistic career.

## Kate makes a difference

Thanks to Kate Ritchie, who became a willing 'volunteer' to help promote the Guild's 2013 Exhibition in a 'HomeMade' feature in the Sunday Mail.

Kate's hard work creating a series of mosaic tiles and rocks raised \$1200 in sales at the July Exhibition.

Pictured is the Sunday Mail photographer capturing Kate hard at work at Red Hill.

