



Christmas Issue

December 2015

## Greetings from the President

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### Creative Glass Guild of Queensland

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Workshop/Sales : Saturdays 9.00am to midday

General Meeting: First Monday of the month at 7.30pm (except Public Holidays)

Hi everyone,

**It's that time of year when people make an effort to be nice to each other, and goodwill abounds!**

I like to think that we're like that all through the year at the Guild, and 64 Fulcher Rd continues to be a warm and welcoming haven for members and visitors alike.

I'm reminded of some words I saw recently from the Swiss-American psychiatrist, Dr Elisabeth Kubler-Ross, who said: *"People are like stained glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within."*

### An eventful year

As 2015 draws to a close, I can report that we have had a very eventful year, highlighted by our most successful annual Exhibition yet, and some significant changes to our courses and our Red Hill premises.

Classes and workshops have been very popular,

and 2016 promises more of the same – and then some! While we haven't set specific dates for next year's courses, you can still leave an 'expression of interest' on our website, so that we can better plan for the future, and you won't miss out.



The Guild's AGM will be held at the beginning of March, and we will be looking for people to join the Committee. I am not standing for the President's role next year, so as well as looking for a new President, we will be seeking to fill Committee positions for 2016.

We are also talking about creating some other positions to assist the existing committee positions. As the time-

honoured proverb says – 'Many hands make light work', so please lend a hand.

We are also busy creating a maintenance list for all the jobs that need to be done around the Guild and will be seeking volunteers to assist, once the list is complete.

### Jan. stocktake

Stocktake will take place on the weekend of the 9<sup>th</sup> and 10<sup>th</sup> January. Volunteer lists will go up on the board at the Guild shortly, so please come along and assist for a few hours with this important job.

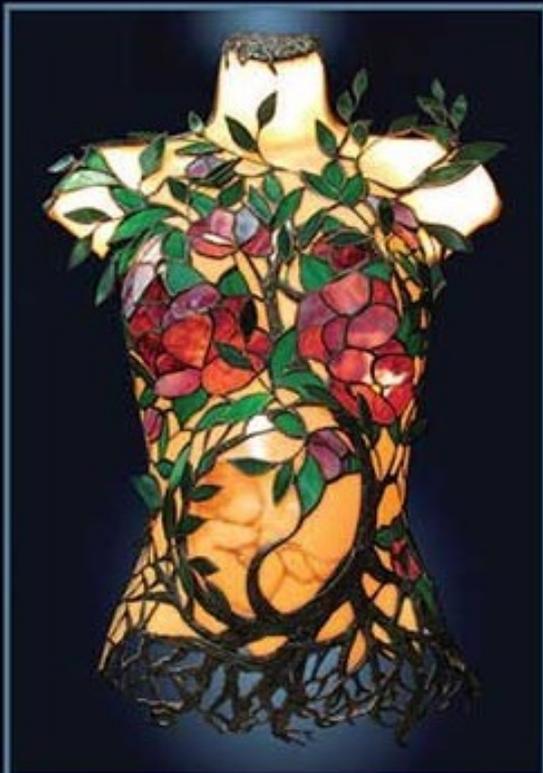
It is a requirement that we get our books audited each year and the stocktake forms part of that process.

Finally, to everyone involved in the Guild, thank you for making my role as President so satisfying over the past few years.

I hope you all have a very Merry Christmas, and may 2016 brings you nothing but good health and happiness.

**Cheers Chris ☺**

## Tree of Life comes alive



**This magnificent 'Tree of Life' torso features in the 2016 calendar produced by the international Association of Stained Glass Lamp Artists, which boasts a membership of 800 artists from 28 countries.**

The creation's artist, Mary Harris, from Montana, USA, built the stunning 'sconce' on a dress form, and modified it using plaster to attain the required shape.

The original design stands 80 cm (32") high and is lit using LED rope lighting along the inside edge of the piece.

The torso and leaves are created from Spectrum glass, and the

flowers are formed from Uroboros glass.

The ASGLA was formed in 1991 to perpetuate, improve and promote the art and craft of stained glass lamp construction.

Guild members' lamps have appeared in the Association's annual calendar, which features a vast variety of the best and brightest lamps contributed by its worldwide membership.

The ASGLA also produces an annual glass 'quilt' comprising glass squares contributed by the group's members.

The 2016 quilt featuring squares from three of our Guild members is shown on page 7.

## Calling all volunteers for our January stocktake

One of the Guild's key exercises is our annual stocktake, which next year happens on the weekend of 9th and 10th of January.

We have usually completed this task well within two days, and with all hands on deck, we can get it sorted within these time constraints.

This is the final task for the 2015 year, and allows us to close off our books and have our accounts audited.

If you can help on one (or more) of the days, add your name to the Red Hill blackboard, or phone the Guild on 3369 7322 to let someone know, or leave a message.



### Final Shop Day

The final Shop Day for the Guild is Saturday 12th December, and we will reopen for business on Saturday 30th January. If you're planning glass work over the holidays, get in for supplies now.

Could all Reckoning Sheets please be settled and all Library books returned by the due date of Sat 12th Dec as well.

### Be nice to the Glass Room

Jim Reynolds and some of the Monday team have been doing a great job measuring, labelling and recording every piece of glass in the glass room. Jim is then recording the information on a Excel spreadsheet, which should make our annual stocktake a little more streamlined.

This process should also make it easier for members to select their glass, so please do your bit by keeping the racks tidy, and replacing glass in the correct colour-coded racks. To prevent breakages, stack larger pieces of glass towards the sides of the racks.

Make sure you distribute the weight of the glass in each rack as evenly as possible by stacking approx. half on each side, with a slight space in the centre.

For the safety of other members, don't put pieces with sharp points back in the rack. Cut off any sharp bits and bin them.

## New Guild cabinet arrives with a blast

The Guild has purchased a new sand blast cabinet to replace the old cabinet, which had seen better days.

Under the direction of Jim Reynolds, the Monday crew transported and assembled the cabinet at its new home downstairs in Fulcher Road. With a bit of tinkering and a lot of cajoling, the cabinet is now ready for use by those members who have been trained in sandblasting techniques. Users of the equipment are reminded to follow the safety instructions, including ear protection, which is provided.

Sandblasting, also known as sand engraving and sand carving, is a technique that creates a three dimensional effect which gives life and tone to clear glass. It can be used for signage, to decorate room dividers, or to produce pictures, corporate logos, certificates and awards, and special gifts. Those interested in learning this special art should look out in 2016 for the 2 day beginners' sandblasting course, or the intermediate course for those who have completed the beginners' course.



*Pictured (clockwise from above): Sandblasting tutor Barry Richters with a finished panel; the new cabinet arrives at Red Hill; the components are unloaded; all hands on deck as the cabinet is assembled; and it's ready to go!*



## Faith creates budding glass artists

To celebrate National Science Week in August this year, Faith Lutheran College at Plainland in the Lockyer Valley held an Open Day, which they called appropriately 'Faith Creates'.

There were a wide number of interesting choices for participants, including jewellery making, engineering, painting, science, architecture and, of course, leadlighting.

Merle (my mother) and I agreed to conduct the 'Introduction to Leadlighting' course for the day, and due to

the limited time available, we drew out a few simple designs that could be completed easily.

We had four very enthusiastic



participants and introduced them to cutting, leading, soldering and finishing.

Everyone went home with a finished piece (OK, some were better than others).

I expect we will see one or two of the participants at the Guild as they certainly got the bug and I had Guild information cards on hand. I have met them subsequently and they are still very keen.

Hopefully we will get to do it again next year.

**Philip Gelhaar**

# Fruits of Faith: a stained glass journey

**In January this year, I heard that Faith Lutheran College at Plainland was considering a 'stained glass window' - no details other than that.**

I am a Lutheran and our minister, having seen my work, had said to the College principal that I was the man for the job.

A meeting was arranged, but I was not prepared for what I saw.

Firstly, I was handed an A4 sheet with a logo on in. OK, that was something to start with. Then I was shown where it was to go – the

western wall of the library/chapel. The window was to be about four metres x three metres in eight panels!

(An interesting aside here - I live in the old St Paul's Lutheran church at Plainland which I bought when it was deconsecrated about 30 years ago.

The alter that Faith College uses was the one that was used in St Paul's, and the principal was aware of this fascinating link.)

The design had to fit into the existing window frame, which couldn't be altered.

For me, it was a bit like expanding an old 6 x 9 TV screen into a widescreen format. All the basic

**Philip Gelhaar takes on an exciting glass project with lots of hidden challenges, and comes out the other side. Here's his story...**

elements of the logo had to be retained and fitted into the space.

I worked on sketch after sketch, and finally things started coming together (with a lot of help from my mum, Merle).

The other major consideration for the design was that there was a minimal amount of natural light because of existence of another building opposite the wall, with a high roof over the adjoining walkway. As a result, the colours had to be quite light - a challenge for me, as I love strong colours!

We finalized the sketch, added some colour and calligraphy, and presented it. As expected, there were a few elements the principal didn't agree with – so modifications were made and the design was resubmitted for approval.

**Cont next page...**



**Pictured:** (clockwise from top left): the logo that started it all; the calligraphy is assembled in the workshop; the design is exploded and placed into position on the window; a scissor lift is used to place the panels in the final position.



## Stunning leadlight shines at Faith College

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This time the design was accepted. The next job was the quote. Where to start? I had done a number of commissions but nothing of this scale. Luckily the internet was a wealth of information and helped me to work out a figure.

The frame was made from commercial aluminum, with the glass gasketed in place, something I was not comfortable with handling. I enlisted a local glass firm to provide me with a quote for the installation, and advice on sizing the frames of the panels.

I also needed to provide a scissor lift to fit the panels in place. All the sums were added up and the quote was tendered and accepted. Ooooh – the excitement!

The sketch became our bible, so to speak, and was pasted up in the studio. Full size drawings were next. I was able to source drafting film in a roll wide enough for the width of the panels, eliminating having to stick bits together.

### Exploding the design

Then the fun of exploding the design began. I had worked to a scale with the original sketch which made the task easier.

The full size drawings were mounted onto the windows and lots of photos were taken. There were quite a few items to adjust, mostly minor. The adjusted drawings were again pasted onto the windows. They looked great and we could now move to the next step.

I had in mind the glass and colours I wanted, and proceeded to list quantities. List in hand, we set off to Hartley Williams. Well, my ideas had to be modified very quickly.

### Glass shortages

The great hail storm of 2014 had left large holes in the stock and it would be about 6 months until new stock arrived – right about the time I was meant to install. We managed to find alternatives and the stock duly arrived at my studio.



The stunning window in all its glory at Faith Lutheran College

I needed every bit of space that was available and our cars in the garage adjoining the studio had to live outside. Working drawings were traced off and the cutting began.

The stained pieces were the first off the rank. They were cut, labelled and stored ready for painting.

### Leaf sections traced

All the leaf sections were traced off again and cut together. The only glass that was cut panel by panel was the clear water glass and the blue baroque.

Merle started on the

painting. I opted for Reusche best tracing black stain and this proved to be a wise move. My kiln managed most of the work with only one large piece having to be fired at the Guild.

Whilst Mum painted I started the assembly. Steel reinforcing was used throughout the panels along with some reinforced lead. Only four external rods were used in the final installation.

The panels were gradually

The day arrived and we got to work. To assist in the installation, I had soldered wires to the outside of the larger panels.

### Panels kept rigid

These held lengths of 20mm square steel in place to keep the panels rigid. All was going well until number 4. It was too big.

I scratched my head – I had been so careful with the measurements. We laid the panel out and checked it. It was only too wide in a small section at the bottom of the panel. Some lead was shaved off and it fitted! All the other seven panels went in without modification.

The installers worked very carefully and well, but were struggling for some reason with the second largest panel. I realized I was holding my breath and then I saw the top of the panel starting to drop forward. All

assembled, cemented, cleaned and laid out where our cars should have been. We had finished by the end of July.

### October deadline

The deadline for installation was the beginning of October so we had some time up or sleeves. I arranged the installation for September 24 (during school holidays). On September 23 we loaded up the panels and laid them out on the library floor, ready for the big day. I had more than butterflies in my stomach, I think they were parrots.

I could do was put my head in my hands until I heard "It's OK. We've got it". I managed to start breathing again.

All the panels were in place. I was very relieved and excited, it looks fantastic. All that was left was a final clean. My mate, Ben, gave me a hand and we finally sat back and admired the window, completely and utterly exhausted.

If you are ever passing through Plainland, drop into Faith Lutheran College and take a look at the finished product.

**Philip Gelhaar**

# Fields of flowers and feathers

We have all at one time or another felt quietly chuffed when we think one of our glassy creations has hit the mark. For me, it was a sculptural floral necklace which had been included in a juried exhibition.

It was with this recent sense of achievement that I attended two workshops in September, both of two days' duration, with the stellar U.S. beadmaker, Kim Fields.



Pictured: (left) Kim Fields, artist extraordinaire; (above) fields of miniature flowers from Kim's torch, and (right) a selection of Australian bird life produced specifically for Kim's down-under tour and classes.



As her usual subjects are North American species, Kim also spent lots of research and torch time devising a course which featured Australian flora and bird life specifically for her visit to Oz.

### Fabulous teacher

In addition to Kim's personal warmth and generous nature, she is a fabulous teacher with a wonderful sense of humour and love for the natural world. She is also one of a rare species herself, an American devotee of Monty Python.

Thank you too, Jacquie Campbel, for creating a beadmaker's haven in lovely Hurstbridge, Victoria, as well as arranging and hosting some of the

world's best lampworkers to visit we glass addicts down under.

Best wishes for the Festive Season.

**Vicki Beldan**

Beadmaking Tutor

### Claire's labour of love

This is a picture of my leadlight panels, which I have finally had installed in my front door.

I can't believe I was able to make these after only a beginner's class (along with some much appreciated help and guidance from Jenny and Barry).

Hopefully I will be back to the Guild next year to work on a new design for my back door.

Have a great Christmas and New Year.

Claire O'Sullivan



### Editor's Note

Many thanks for your contributions for a new name for our newsletter. We are in the process of making a choice, and the new masthead will appear in 2016!

Thank you, too, to all your contributors in 2015. We need fresh stories to engage and inspire others, so keep them coming, along with photos of yourselves, your projects and any glass stories of interest.

Wishing you and yours a very happy Christmas and prosperous New Year.

**Ian Dymock, Editor**

## No flies on this cobweb quilt



**Three of the Guild's members have made special contributions to the 2016 Community Quilt coordinated by the International Association of Stained Glass Lamp Artists.**

Glass squares created by Barry Richters, Graham Rampton and Kate Ritchie have been included in the quilt, which comprises 18 panels contributed by glass artists from around the world.

The pattern for the 2016 quilt is based on a spider's web, to celebrate the delicate, patterned cobwebs that spiders weave.

Contributors are required to follow a standard pattern, but are free to choose their own glass varieties and colours.

The panels have been mounted in a timber frame, and will be displayed in libraries and glass exhibitions, while some remain at the ASGLA headquarters in Washington State, USA, on permanent display.

*Pictured left:* The Cobweb Quilt, featuring squares from Barry Richters (column 1, 2 down), Graham Rampton (column 1, 4 down) and Kate Ritchie (column 1, 6 down).

## Glass treasures in Abbey Museum

**Did you know that one of the most significant holdings of international art and antiquities in Australia is sitting on our doorstep?**

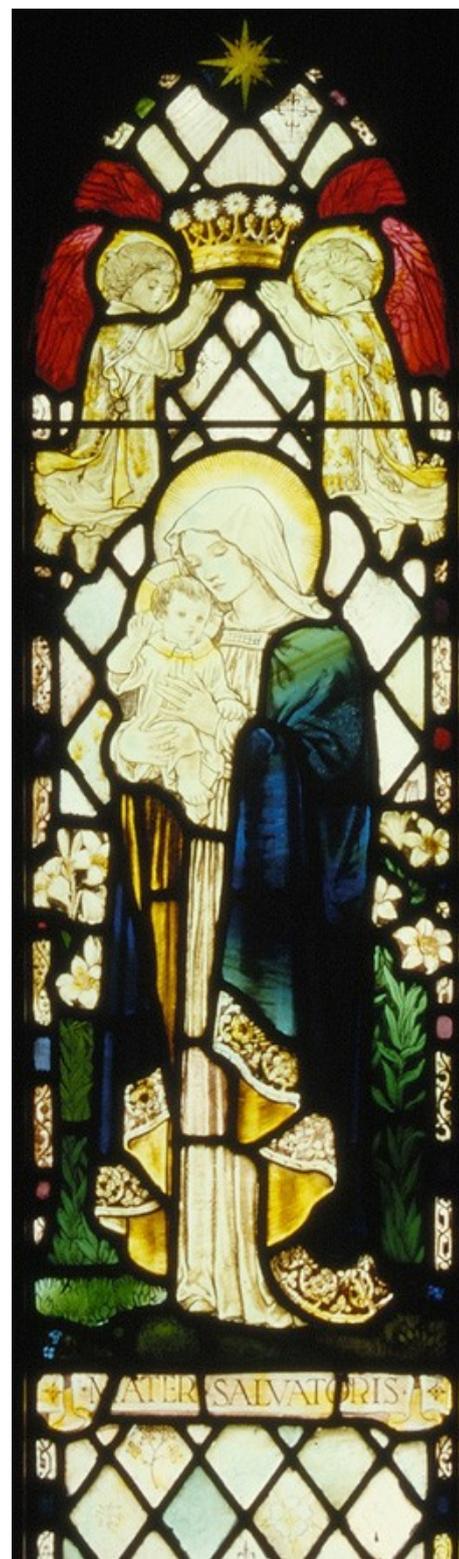
The Abbey Museum, near Caboolture, has more than 4,000 items spanning 500,000 years of history from the prehistoric age through to the end of the 19<sup>th</sup> century, including significant Medieval and Renaissance collections.

Of special interest, the nearby Abbey Church houses a significant collection of stained glass and artworks dating from the Middle Ages through to the early 20<sup>th</sup> century, including important 15<sup>th</sup>

century stained glass fragments from Winchester Cathedral.

The museum has an interesting history, being founded in Britain by John Ward, who developed an interest in collecting antiquities as a child. In 1929, following a profound spiritual experience, he founded a utopian religious community at Hadley Abbey and established the Abbey Folk Park, Britain's first social history museum.

Members of Ward's community settled in Caboolture in 1965, and in 1978, it was decided to make the remaining museum collection available to the public. After securing of assistance from



Above: *Mater Salvatoris*, a Scottish stained glass window from the 1890s, has been restored to its former glory at the Abbey Church, Caboolture

government and public sources, the Abbey Museum of Art and Archaeology was officially opened in June 1986. You can find details on the Abbey's website: [abbeymuseum.com.au](http://abbeymuseum.com.au)

# It's party time at the Guild



Around 50 Guild members and partners celebrated Christmas in style on Monday 7th December, when the Guild hosted their annual festive get-together at the Red Hill headquarters. Here are a few of the party-goers enjoying drinks, food and good company before the Guild takes its traditional summer break.

