



June 2015

It's our 21st birthday Exhibition



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Creative Glass Guild of Queensland

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Workshop/Sales :
Saturdays - 9am to midday

General Meeting: First
Monday of the month at
7.30pm (except public
holidays). All welcome.

This year is a special one for our annual Exhibition, as it marks the 21st time that we have held the event.

I hope everyone is looking forward to the Exhibition which will be held at the Mt Coot-tha Auditorium over the weekend of **25th and 26th July**. We will be transporting everything to the Auditorium and setting up on Thursday 23rd & Friday 24th July.

Volunteer now

This is a great time to support the Guild by becoming a volunteer for the event. Volunteer lists are on the board at the Guild, so add your name to one or more of the tasks, or phone through and we'll put your name in one of the time slots.

I would encourage everyone to come along and see what members have been up to for the past 12 months. It promises to be a great weekend!



This year's Exhibition raffle prize again comes to us courtesy of our exquisite lamp-maker, Barry Richters. Well done, Barry!

Raffle books will be coming out to members soon for our Annual Raffle. This is a big fundraiser for the Guild, so please do all you can to sell your book and return the money to the Guild. Additional books can be picked up from the Guild and tickets will be on sale at the Exhibition. This year's beautiful lamp (pictured) has been made by Barry Richters.

There will also be a special piece up for raffle from our bead-making tutor, Vicki Beldan, with tickets available at the door only.

No kitchen this year

After much discussion we have decided not to run the kitchen this year. If you are coming along to the Exhibition you will need to bring your own food. Members will be able to access the kitchen to use the fridge and make a cup of tea or coffee. Members can also buy soft drink and bottled water for \$1.

New Red Hill computer

We have purchased a new computer for the workshop upstairs. This will be used by tutors to show YouTube clips to classes and over the next few months we will also start using it to book classes, kiln hire and place orders for glass etc.

Cheers, Chris

Your Exhibition needs YOU

The Guild depends on your help to set up and run the Exhibition on the weekend of **25th and 26th July**. Put it in your diary now!

Here are some of the areas where you can assist:

Thurs 23rd and Fri 24th: Join the transport crew and set-up team

Sat 25th and Sun 26th: Man the front desk and collect the entrance money; sell raffle tickets; demonstrate your glass art speciality to visitors; man the sales desk.

Sun 26th (after 4pm): Help pack up stands and displays and move back to Red Hill.

Register your interest by putting your name on the whiteboard at Red Hill or phone 3369 7322 and leave a message.

Linda's mosaic tribute to late grandfather

"I was touring Belgium a couple of years ago, and visited Ypres to see the evening salute at the Menin Gate, a war memorial dedicated to British and Commonwealth soldiers who were killed in the Ypres Salient of World War 1, and whose graves are unknown.

My grandfather was in the cavalry in the First World War, but unfortunately he never returned home, so I never met him, and neither did my father.

When I migrated to Australia 46 years ago, my grandmother gave me her collection of postcards that he had sent her from the front, along with other memorabilia including photos that she had. Although my grandfather did not survive the war, he was always talked about with fondness.

I always had in the back of my mind that one day I would do a drawing of him, and then I discovered glass!

As it was the 100th anniversary of the start of WW1 in 2014, it came to my mind that I should do something. Poppies always being to the forefront of everyone's mind on Armistice Day, I chose to do a mosaic of them.

Also as I now call this wonderful country home, I added a touch for those who served and are remembered on Anzac Day, hence the Australian commemorative pennies."

Linda Brecht



Insurance renewal is a win-win

The Guild recently completed our insurance renewal for the next 12 months via our insurance intermediary, Jeff Anderson from Insurance Risk Management Pty Ltd. We were able to expand our Public Liability Insurance at minimal extra cost, to ensure that our members are protected.

This was a good outcome for the Guild and you, our members. Jeff has offered to review any of our members personal or business insurances at no charge.

He can assist you with home, contents, car or business insurance. Should you wish to take advantage of this offer, Jeff can be contacted on 3824 5574, 0417 939 646 or admin@irmqld.com.au

Just remember to mention that you are a Guild member when calling.

It's not too late!

You still have time to prepare that special piece for the Special Theme Prize in the 2015 Glass Guild Exhibition to be held on 25-26 July.

This year's theme for our judged competition is 'Light', a source of illumination, warmth and comfort to us all.

Entries can be from any of the creative glass disciplines, so get cracking now!

Catherine's mosaic fence makes a BIG impression

"I have recently been commissioned to mosaic the front fence of a five acre property on Degen Road, Capalaba. This is by far the biggest mosaic job that I have ever undertaken – thirty six panels, each between 2.4 and 2.7 metres long, and I am working alone!

Guild mosaics tutor Catherine Conaty has taken on a giant-size job, and is enjoying every minute of it. Here's her story...

The couple who have commissioned the project were inspired by a beautiful leadlight room divider made by the late Brisbane glass artist Warwick Blair, and they are planning to build their dream home with this special leadlight piece as the feature point of the house.

The leadlight is currently on display at Annerley Glassworx until the building of their home commences.

I am creating the design of their fence (flowers, vines and leaves) to match the leadlight, and using a similar colour palette and floral design.

I have also added in swirls of mirror throughout the design, to add a little sparkle and bling!

Tiles and glass combine

I am creating each panel using a combination of white ceramic tiles as the background, and stained glass.

I use a variety of techniques in the piece, including the use of Britebak to give the glass a mirrored look, as well as embossing designs such as leaf veins into the glass.

For convenience, I am assembling the panels at home on fibreglass mesh and then installing each panel on site.

It has been an interesting challenge working with ceramic tile (as I have only ever worked with glass before).

The purchase of a Taurus ring saw has helped considerably, allowing me to make cuts into the tile that would not otherwise be possible.

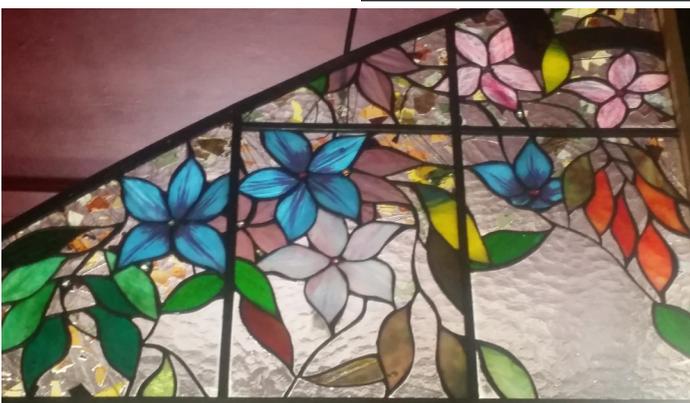
This is a fascinating project which is going to take a few months to complete, but I am thoroughly enjoying myself in the process.

More photos will follow once I have made some progress."

Catherine Conaty



Pictured: (clockwise from above): 1. The 36 panel fence begins to take shape, with horizontal and vertical sections all to be filled 2. Colourful flowers are produced to decorate the posts; 3. Panels are pre-assembled at home on fibreglass mesh; 4. A section of the leadlight room divider used as a source of inspiration; and 5. The artist herself



Getting smart with Smalti: layer upon layer

Recently, two of our members, Robyn Wood and Lyndall Davies, travelled to the Blue Mountains to attend a two day *Working with Smalti* workshop run by the well-known mosaic artist, Marian Shapiro.

Although Robyn and Lyndall have been doing mosaics for some years, neither had experienced working with smalti before.

Smalti is made by mixing molten glass with metal oxides for color, the resulting mixture being poured into flat slabs that are cooled (annealed) and then broken into individual pieces. The molten mixture can also be topped with gold leaf, followed by a thin glass film to protect against tarnishing. It is expensive compared to the cost of traditional stained glass.

They were attracted to how smalti produces a wide variety of brilliant and pure colours and is commonly left ungrouted, and wanted to learn how to work with this medium after seeing the beautiful work at the Qld MAANZ Exhibition in 2014.

The workshop was held in the Creative Art Centre at Glenbrook and although

the venue was a little chillier than Brisbane, both became so engrossed in learning that the cold was soon forgotten.

Marian proved to be a very informative and skilled tutor. During the two days, she covered the history of smalti and showed beautiful examples of its use in ancient and modern times. She also

showed how to achieve the visual effects of light and colour of smalti by different ways of laying the tile.

Marian also demonstrated the traditional method of cutting smalti using a hammer and hardie which Robyn and Lyndall declared required a lot of skill. She also

taught how to cut smalti using modern cutting techniques.

Both ladies produced an outdoor piece, 25 x 25 cm, of their chosen design, which was not able to be completed during the comprehensive workshop.

While smalti originally comes from Italy, these days high quality smalti comes from both Europe and Mexico. Robyn and Lyndall used Mexican smalti which

had been pre-cut into small irregular pieces. It was the irregularity of the pieces which caused the most frustration for both as they had to be carefully cut in order to lay them as close as possible so that the lack of grouting did not leave noticeable holes in the finished work.

Both agreed the workshop was well worth the trip to the Blue Mountains and wish Marian was just a little bit closer so they could attend more of her workshops.

Marian's work which includes beautiful examples of her original smalti designs can be seen at

www.dariandesign.com.au/

She is also prepared, if enough members are interested, to come to Brisbane to run a workshop for the Creative Glass Guild.

Pictured: (left): Lyndall and Robyn with their partially completed smalti projects. (Below left) is Lyndall's sample of Mexican Smalti mixed with millefiori, while (below) Robyn's project features multi-levels created by layering smalti on glass tiles.



'Signing up' for a unique exhibit

Two of our Guild members, **Kate Ritchie and Catherine Conaty**, have contributed pieces to a very exciting international mosaic art project called 'Signs'.

Launched by German mosaic artist Caroline Jung, the project includes over 160 artists from 33 countries who have donated pieces of mosaic artwork adhered to mesh, depicting a symbol or scripture to create an artwork that is unique in the world.

Measuring approximately 7 feet x 10 feet, the piece is for sale and can be sent anywhere in the world for installation in

any kind of configuration as the pieces are not yet permanently adhered or grouted.

The intention for the sale of the artwork is to raise as much money as possible to donate to a charitable cause. It is hoped that the work will be located in a public building or institution where many people gather, so that each person who views the mural will find a bit of their own culture in it, no matter where in the world they come from.

The 'Signs' artwork will be exhibited at the International Contemporary Mosaic

Festival, taking place in Ravenna, Italy from 10th October to 8th November 2015.

Pictured: Our contributions to the 'Signs' international mosaic art project are this dazzling clover leaf (from Catherine) and the quirky kangaroo (from Kate).

Below is a section of the partially completed mosaic artwork which will comprise 160 pieces of mosaic design from artists representing 33 different countries.



Tips & Tricks

The following tip comes to us courtesy of UK Stained Glass News:

Q. What are the advantages/disadvantages of using a lead-free solder, such as 97% tin / 3% copper ?

A. This lead-free solder gained prominence in the late 80's when a lot of scare mongering was being used to push this product. The reality is that with the small amount of lead involved in regular solder, you would be more at risk jogging next to a main road. If you still feels uncomfortable about this, a small air filter on the bench will reduce the risk.

It must be remembered that simple hygiene and common sense should prevail, washing hands, not allowing food to come in contact with the work area, etc. You would not walk straight in from gardening and proceed to prepare a meal.

Lead-free solder is available by special order from the main stockists but it is very expensive, hard to work with and yet the health risk is minimal.

A more important concern with young children is that they should not be able to get at offcuts of lead came if they're of the age when everything is stuck in the mouth.

Probably the biggest concern for a stained glass artist from lead is dropping a box of lead on your foot - again, make sure you work safe so that it doesn't happen to you!

Workshops worked well

Two recent workshops organised by the Guild were well attended, and provided members with a range of new skills and techniques in different glass disciplines.

The Guild held a **Frit Workshop** with Kate Ritchie on Sunday 14th June, which saw eager participants playing with techniques that use frit, stencils, fibre mat and a variety of colours to make sample tiles.

For the uninitiated, **frit** is powdered or granulated glass with the same coefficient (COE) as the sheet glass you are using.

In antiquity, frit could be crushed to make pigments or shaped to create objects. It may also have served as an intermediate material in the manufacture of raw glass.

Our **Mosaic Pendant Workshop** with Chris Bell was also well attended and everyone had lots of fun creating their own special pieces of jewellery using beads, millefiori, tiles and glass.

Pictured (above right): Participants in the Frit Workshop produced these sample tiles using frit, stencils and fibre mat

(Below and right): Mosaic Pendant Workshop participants created a range of attractive and colourful pendant jewellery



Our beautiful balcony

Many thanks to our mosaicists, along with chief tradies Ken Ede and Jim Reynolds, who have helped to enhance the front balcony at Red Hill with the installation of an array of mosaic shields (below) that now decorate our front facade, and show off our creative skills. Well done, everyone!



Win this exotic necklace

Our bead-making tutor, Vicki Beldan, has kindly donated this superb necklace as a prize at this year's Glass Guild Exhibition. Tickets are available only at the Exhibition at the Mt Coot-tha Auditorium on the 25th and 26th July, so make sure you get along and get your tickets for your chance to win it.



Surprise visit reveals hidden gem

My husband and I drove down to the Mudgee Muster for Easter this year, camping and cycling around the local wineries for three days.

We decided to continue driving down to Wagga Wagga, NSW, to visit friends who had recently moved from Brisbane to be closer to their daughter and grandson.

We spent several lovely days with our friends exploring Wagga Wagga, which is the State's largest inland city, and were pleasantly surprised to

find the 'National Art Glass Collection' in the Wagga Wagga Civic Centre.

This Collection surveys the studio glass movement in Australia from the 1970s to the present. As the most comprehensive public collection of Australian studio glass, it reflects diversity in style, subject and technique in contemporary practice. It is a continuous record of glass community achievements and evolution in Australia.

500 works on show

The Collection is the largest national public collection of Australian studio glass and has currently approximately 500 works.

The Wagga Wagga Art Galley also houses the Kerfoot Collection of Australian studio glass, which from the late 1970s has gradually expanded to over 150 works, with many of Australia's leading glass artists represented by well chosen pieces. In 2009, forty-five exceptional pieces were donated by Joyce Kerfoot to the National Art Glass Collection, with the assistance of the Australian

Guild member Maureen Boyce discovers a unique collection in an unlikely location. This is Maureen's story...



Government's Cultural Gifts Program.

So if you ever find yourselves driving near or through Wagga Wagga, we would strongly recommend taking a look at this impressive collection.

Entry is free, and further information can be obtained at <http://www.wagga.nsw.gov.au/art-gallery/collections/national-art-glass-collection>

Pictured: On display at the Wagga Wagga National Art Glass Collection are (above left): Matthew Curtis, Amber constructed bowl, 2007, blown and constructed sheet glass, bonded, stainless steel rim

Above: Emma Varga, Red sky burning #1, 2004, cast and fused glass

Below: Robert Murray, Coolamons 2008, painted and kiln-formed glass, perspex

