

A TOUCH OF GLASS

Newsletter of the Creative Glass Guild of Queensland

June 2017 Edition

What's happening behind the scenes?

While most of the Guild's activities are highly visual, there are lots of things happening behind the scenes too, under the guidance of your Committee, and with the help of a great team of volunteers.

For example, planning for next month's annual Exhibition is well advanced, and we look forward to your involvement to help showcase all the good things that our members have created during the year. (See more details, Page 7).

I can confirm that the Guild was successful in our application for a BCC Organisational Development Grant of \$7,400 to review and streamline our information management systems. We have a specialist on board to help us with this important work.

Health & Safety

We have also been working hard on reducing health and safety risks, by emphasising specific glass safety procedures to new students, and advising current members of general safety procedures that apply while you are at the Guild.

You should be aware that when visiting the Guild, you need to sign an attendance register (upstairs and downstairs) for OHS purposes, when arriving and departing.

We have also advised members of the availability of protective gear - aprons and gauntlets - to use when handling glass. Heavy-duty gloves are also available for members to buy for personal use. Most importantly, we will remind

you constantly to take care in the workshop and glass room, look out for your Guild colleagues and report any accidents.

Our annual stocktake earlier this year revealed shortfalls in our glass and sundry stocks which we could not account for.

Please ensure all purchases are recorded and paid for at the time of purchase, or recorded on reckoning sheets. Glass codes and dimensions should be included to better help us manage our stocks.



Remember, it is up to members to supply their own consumables when working on projects, and special care should be taken to replace Guild tools, rulers etc to their rightful places when you have finished for the day.

In another measure, stock recording forms have been introduced for tutors and volunteers to record stock taken for courses or put into the general workshop cupboards.

As a not-for-profit organisation, we are responsible for stock

accountability as part of our end-of-year reporting to the Qld Office of Fair Trading.

A visit to the Guild over the past week or two will reveal some developments in the glass storage room. Two new steel storage cabinets have been purchased to house leadlight supplies, lamp components, bead materials etc, while new shelving has been installed in the glass room to provide additional safer storage for glass supplies. These improvements are designed to directly benefit members.

We join BVAC

In a move to better promote the Guild's activities to the wider community, we have become a member of the Brisbane Visual Arts Community (BVAC), a group set up to support art and craft groups in Brisbane.

Membership is a way to reach out to those interested in arts and crafts in general, and hopefully to introduce interested parties to the wonderful world of glass. We are now featured on the BVAC webpage along with other member groups, where we can promote our Exhibition, courses, artists etc.

Three week closure

The Guild was successful in its government grant application and received \$22.5K to redesign and upgrade the kitchen area. This will require closing the Guild for 3 weeks from Friday 28 July to re-open Monday 21 August, all going to schedule.

See you at the Exhibition!

All the best, Lyndall

Grahame's lamps say it with flowers

I started making lamp shades for my wife, Carole, for our lounge room at home and have continued on with her encouragement to make a lamp for each member of our family – our two sons, wife and partner, one grand-daughter, and not forgetting one for Carole.

All have been presented as gifts for birthdays or at Christmas.

The last three have featured flowers as the motif and are of my own design, each one a little

more inventive than the last. The lamps consist of six triangular sides, with the flower motif covering a pair of adjacent panels, repeated three times on each lamp.

Grahame Sawyer's lamp designs are quite unique, with the most recent ones displaying a specific floral theme. His latest lamp features the Bankia plant with its serrated leaves and golden flower spikes. The stamens projecting from the lamp surface were developed from lead came, copper wire and an aerosol can of yellow paint.

My most recent effort is the Banksia lamp, featuring that most delightful Australian native plant, *Banksia Serrata*, with its distinctive serrated leaves and golden flower spikes.

It is very much 3D with many yellow stamens projecting from the surface of the lamp. How did I achieve that? It's all done with copper wire, lead came and an aerosol can of yellow paint.

The lamp consumed about 56 hours over 4 months of my time, and materials cost about \$250, of which half is the cost of the base.

I think this is my best and most inventive lamp yet.

I did my first glass class, the beginner's leadlighting and copper foiling, with the Guild in September 2008. This was my first experience of glass craft. I have been hooked ever since.

Grahame Sawyer



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Workshop/Sales:
Saturdays, 9.00am-12.00pm

General meetings: Bi-monthly on first
Monday of the month at 7.00 pm
(Notice will be emailed to members).

Management Meetings: Alternate
months or earlier if required

Mosaicers needed for group art project

Here is a fun way for members to be involved in a group art project and have your work on display at this year's Guild Exhibition, while potentially learning some new skills.

Under the guidance of our mosaic tutor Catherine Conaty, we will be creating a group art installation that will be on display for the duration of the Exhibition.

The aim of the artwork is to create a dazzling display of hanging mosaic

mandalas (pictured) using the glass on plexiglass technique, which showcases the unique effects that transparency, colour and light can create with mosaic.

The mandalas will be installed en masse, so that they spin around,

catch the light, and sparkle!

Participants get to keep their piece once the Exhibition is over.

The word 'mandala' comes from Sanskrit meaning 'circle'. They offer balancing visual elements - often geometric patterns - which symbolize unity and harmony.



There will be three separate workshops held at the Guild where you have the opportunity to create a piece on a 12cm plexiglass circle, to contribute to the artwork. All materials will be supplied (using a specific colour palette).

We will be focusing on the concept of keystoneing in the workshops (which is creating curves in your mosaics).

However, participants can create any design they like, using the colour palette provided.

Note that no prior experience in mosaics is required.

Each workshop is three hours, and the intention is that all glass pieces will be cut and glued down within the workshop.

All of the mosaic mandalas will be grouted by Catherine after the workshops are over, and assembled in readiness for the exhibition.

Cost is \$10 per workshop (and you are welcome to book into more than one workshop). However, please note there are limited places:

Sunday 9th July 2pm-5pm

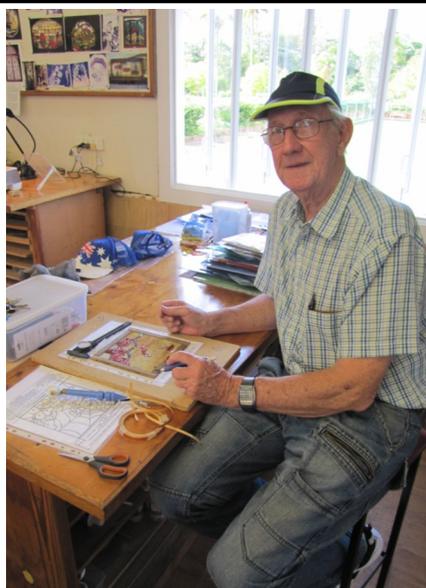
Wed 12th July 6:30pm-9:30pm

Thursday 13th July 10am-1pm

If you are interested, please secure your place by booking online.

cheers

Catherine



Vale Graham Rampton

We were saddened to learn of the passing of Graham Rampton, a long term Guild member, friend and mentor to many of our members over many years. Graham was a stalwart supporter of the Guild, and his wise counsel, happy demeanour and quirky sense of humour put a smile on your face whenever you chatted with him—and he could chat!

Graham was the backbone of the 'Monday Club', a gathering of members who came together to work on their projects, share a few stories and enjoy Graham's fruit cake, bought fresh that morning.

Despite his recent failing health, Graham continued to visit, bringing with him his enthusiasm, humour and good vibes.

Everyone who knew him valued his friendship. We will miss him.

How to make creative space - a moving story

Moving house is challenging for anyone, but as a mosaic artist, it makes you realise just how much stuff you acquire over the years.

It's still a work in progress, but it is slowly all coming together.

The move was a good opportunity to cull items that I will most likely never use, and to sort out my glass so that it is easy to access. Mosaic artists tend to be 'maximalists'!

My work space is in one half of a double garage, which has plenty of light and air, and access to a sink and running water in close proximity, which is very helpful. I have overhead lighting, which means I can work day and night, and in all kinds of weather.

The workbench came from a leadlight shop that closed down about 25 years ago. While it had solid bones, the surface was in poor condition. I painted the workbench white, and had the top re-surfaced with a sheet of zinalume, with a rectangle cut out for the in-built lightbox.

I then mosaiced the sides of the bench using Japanese paper under glass with strips of mirror. Having a nice smooth easy-to-clean surface to cut glass on has made a HUGE difference!



Pictured (clockwise from above): A buffet from a garage sale is used for storage; Ikea storage units hold small glass containers and bits and pieces; a glass storage rack contains several hundred sheets; and the big workbench with zinalume surface, mosaiced sides and inbuilt lightbox.



A recent house move for our mosaic tutor Catherine Conaty meant the opportunity to create her dream studio with plenty of storage. Here's how it happened..

I have placed bookshelves and cupboards under the workbench where I keep all my adhesives and tools.

I keep my grinder and ring saw on a trolley, which I can bring over to the power source

when needed, so they are not taking up space on the workbench.

A buffet from a garage sale was the perfect solution to store my grouts inside, and I use the top of it for storing works in progress (currently a fence panel).

I also have a dedicated room for glass storage, which is wonderful.

I keep smaller pieces of glass in plastic storage containers, which keeps the glass clean. The containers are stackable and easy to transport. Storage units from Ikea are ideal for holding a large number of these containers.

I am lucky to have a custom-built glass storage rack (built by my husband) that holds several hundred sheets of glass. I keep a yoga mat at the front of it, so that I can pull out a sheet of glass and place it onto a soft surface rather than hard tile, which means reduced risk of chipping the glass.

I am very happy in my new work space, which is very conducive to creativity!

Catherine Conaty

Corina's masterclass wows Irene and Vicki

The name Corina Tettinger will be familiar to bead makers, not only as the author of *Passing the Flame*, a book on lampworking techniques which is considered the bead maker's bible, but also for her amazing beads which inspire many of us.

German-born Corina (pictured right) lives in the USA, but she came out to Australia in May to teach classes on frog beads, complex florals (and I mean complex!) and beads inspired by the ocean.

Even though we had to go Victoria to attend, Vicki Beldan, the Guild's beading tutor and I could not pass up the opportunity to learn from the master.



Irene's frog looks ready for action, poised to jump off its base bead - a pleasing result after just one day.

I can't see myself necessarily wearing a frog bead, but I do make Bravery Beads for kiddies who are having nasty hospital treatment, typically chemotherapy, so I was very interested to learn how to create them in glass.

It's all about getting the right amount of glass onto the base bead in the right place and in the right order and then it's down to practice, practice, practice.

Whereas Corina's frogs are real characters, sitting nonchalantly on



lily pads, wearing scuba tanks, lying on beach towels etc, my poor frogs had swollen limbs, broken toes and looked like they were clinging to the base beads for dear life, but even so I was very pleased with what I was able to achieve with just a day's tuition.

One of the classes was on stringer control. Almost 100% of the decorations on the beads in the photos were created by stringers or rods (thicker, often multi-coloured, stringers), so you can



understand why it is important to be able to make and handle them.

Stringers are pulled from thick rods of glass which are heated, a bit like the way cheese on a pizza pulls into strands. They can range from the thickness of spaghetti to hair fine.

Being so thin, the glass heats up very quickly, and the trick is to apply them to the base bead

without melting them to a glob, but still giving them enough heat so that they stick.

To do this, you need to find what is known as 'the sweet spot', that elusive place at the edge of the flame where there is sufficient radiant heat to soften the stringer enough to be able to paint it onto the bead in whatever pattern you want – in theory!

Of course, as soon as I got home, I discovered that my torch is cooler and throws out a different shaped flame at a different angle, so for me stringer control is still a work in progress.

Florals, the corner stone of decorated beads, come in two basic categories, encased and those with surface laid decoration. Of course, the principles apply to all types of beads, not just florals, and the two techniques can be combined on the same bead, and often are.

The flowers on the two beads in the photo below, for example, are surface laid.

Encased beads have the decorations completely covered (encased) in clear glass which not only gives the beads depth but also has a magnifying effect.

I couldn't get into the complex floral class and when I saw Vicki's encased bead (the one with the red flowers shown on page 6) and the components she had to make, I was almost glad I didn't.

Cont on page 6 ...

Corina Tettinger Masterclass (cont from page 5)

I think I would have been well and truly out of my depth trying to create the complex floral designs.

For example, the stamens were



Vicki Beldan's encased red and white bead was created using various complex floral components

made by pulling a rod composed of multiple fine lines of white glass separated by clear glass, and applying slivers of it into the centre of the flowers.

The rainforest bead class was so popular that Corina ran it twice, the first day being spent learning how to make, and practising, components like leaves, flowers and rainforest creatures such as birds and butterflies.

On the second day we practised a



The rainforest bead incorporates components such as leaves, flowers, birds and rainforest creatures.

bit more and then put the elements together to make a large rainforest bead of our own design.

I was very happy with, if not amazed by, my rainforest bead, though I now know that I didn't think it through properly before I started.

I went a bit gung-ho, laying down the background of raised leaves, forgetting to leave a decent sized flat area for a feature element such as a butterfly and and/or a big flower, which is why my features are to the edges - but I will know better next time.

In the ocean creatures class, we learned how to decorate beads with coral, starfish and an octopus, but the creature I am most proud of is my jellyfish. The only downside is that I am not sure if I would ever want to wear a bead with a jellyfish on it.



Irene's jellyfish looks the part, with its long white tentacles presenting many challenges for the beadmaker.

I can only describe making the tentacles as challenging!

It involved making a cane with lots of white stripes, clear glass and a bit of sparkle – who doesn't like a bit of sparkle?

A small piece of it was rammed into a molten blob of white glass (for the head) after which the cane

was heated and smoothed and stretched to separate the tentacles.

The sea creatures could either stand alone or be included in the ocean beads we made during the last two days of class.



Many of the techniques learned for the rainforest exercise were incorporated into making this pretty ocean bead.

For these, we drew on techniques we had learned in all the other classes. For example, the leaves from the rainforest class were adapted to make seaweed, and the encased florals class had taught us how to add clear glass to keep individual elements separate and create a feeling of depth.

My ocean bead in the photo above combines applied premade components with stringer drawing and has both encased and surface decorations.

In closing, though it was sometimes hard work with long hours of extreme concentration, I greatly enjoyed myself, and I would really encourage everyone, no matter what their skill level or hobby, to take classes whenever the opportunity presents itself.

Aside from learning new skills and techniques, I gained a lot of confidence in my abilities to work with molten glass.

I no longer have a panic attack if faced with a glob bigger than an olive!

Irene Krieger

Here comes the Exhibition— 22-23 July

It's hard to believe there's only a month to go until the Guild's Exhibition!

I hope work on your "Literature" themed projects is progressing well.

This year we are doing something different for the themed project award. Judging for the themed projects will take place on Friday afternoon, 21st June, so that everyone who comes to the show will see the trophy sitting beside the award-winning work.

A local artist, Renata Buziak, has agreed to be our independent judge. Although her speciality is photography, Renata has developed her own photographic technique – Biochromes – and brings a wealth of creativity and artistic knowledge (as well as a PhD and teaching experience) to the task.

CALLING FOR VOLUNTEERS

We need your help with the Exhibition Setup/Pull Down and Weekend Roster.

Sign-up sheets for the many volunteer opportunities between Thursday 20 July and Sunday 23 July have been posted on the wall in the Guild.

Even if you can only contribute a few hours, please volunteer to be part of the energetic and dedicated team that sets up, staffs, and breaks down the Exhibition each year. Of course, your family members and friends are very welcome to help, particularly for the setup and breakdown.

Over the weekend, we also need a host of volunteers for the Entry

desk, to sell raffle tickets, for various information desks, the café, demonstration stations to show what we do, etc.

DISPLAYING YOUR WORK

For those new to the Guild, I want to emphasise that we are interested in displaying works from all skill levels of the various techniques we teach at the Guild.



Pictured is part of the 2016 Exhibition display. To make the 2017 event the best ever, we want all of our Guild members to get involved and contribute their works for display.

If you are the proud creator of your first mosaic, copperfoil piece, slumped glass plate, sandblasted item, or lampworked bead, our members and the public want to see it!

Works by beginners are often those that inspire people to try their first course at the Guild and get involved.

We also have a special plea for anyone who has completed a leadlight window project that is now installed. We ask that you

send us a high-resolution picture (2-3MB at least) so that we can print them out and put them on display. Of course, if your window is not yet installed or easy to uninstall, we would absolutely love you to put it on display as we struggle every year to find new and different leadlight windows made by members to display your creations.

2017 EXHIBITOR'S INFORMATION PACK

By now, you should have received your Exhibitor's Information Pack detailing all of the instructions and deadlines you need as an Exhibitor.

We encourage you to get your completed Exhibitor Information and List to us as soon as you can. Please don't wait until the last minute! If you have not received this information, contact me at info@creativeglassguild.com.au

Here's to a very enjoyable and successful 2017 Exhibition!

Amy Seibold,
Exhibition Coordinator

Glass artists join the Murwillumbah Art Trail

Creative glass artists were front and centre at this year's Murwillumbah Art Trail, a week-long event held in late May to showcase the work of more than 90 local artists.

Shops became galleries all over town as artists including Guild members Jenny Sayer and Ray Woods exhibited their artwork and conducted workshops. The glass artists organised a pop-up gallery - 'Our Glass' - which captured the attention of many Art Trail visitors.

Jenny ran a workshop making small glass mosaic glass leaves, which was attended by 14 people. Included in the pop-up display was Ray's awesome pair of black cockatoo mosaics.



This year's event was especially important in the wake of the devastating floods in the Tweed area, creating interest and optimism in the town.

Pictured above: Guild members Ray Woods and Jenny Sayer (right) with other local artists, Jennifer Grainger and Gail Spendelove. Jenny Capra (not pictured) also participated.

Right: Ray Woods shows off the display to Brisbane Guild visitors Di Holland, Gabby Verney and Chris Bell.



Library display showcases magnificent glass

The beauty and splendour of glass have been on full display at Fairfield Library this month.

The Guild has taken advantage of an offer to promote our activities via several displays of members' glass creations, organised by Guild member and 2017 Exhibition Coordinator, Amy Siebold.

Works by beadmaking tutor Vicki Beldan, mosaics tutor Catherine Conaty and several students are presented in display cases to the delight of Fairfield Library visitors.

Take the opportunity to visit the library display and support the Guild and our hard-working contributors.

The display is open until Friday 30 June.



Glass creates aquatic wonderland

During a recent visit back to the USA, I came across a fantastic glass artist called Alison Sigethy, who exhibits at the Torpedo Factory Art Centre in Alexandria, Virginia.

As a sculptor, teacher and art consultant, she finds a lot of inspiration in the aquatic, and uses salvaged glass in much of her work.

In the spirit of the lava lamp, Alison specialises in creating Sea Cores, which are made entirely out of glass, some of it salvaged, and some of it purchased art glass which she breaks and fuses in the kiln.

All of the components are hand formed and 'float' in a sea of moving water, creating a mobile aquatic vista.

Alison explains: "Sea Cores are my artistic tribute to the beauty and mystery of the sea.

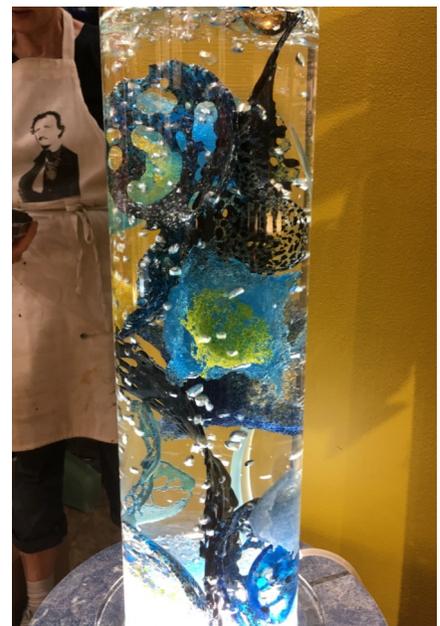
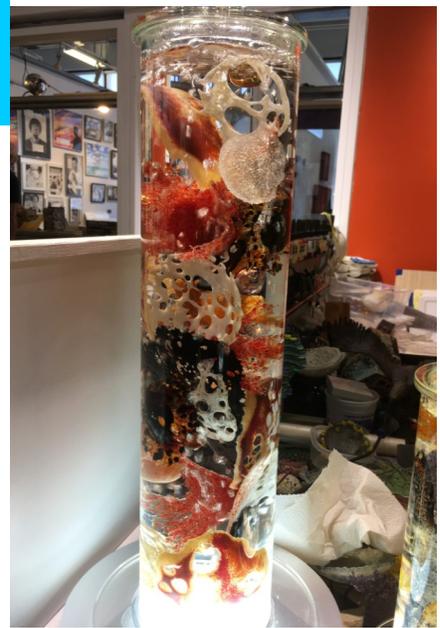
"I craft each component out of glass and call them Sea Cores because they are inspired by the core samples scientists take to study and monitor the oceans.

"They are easier to care for than a houseplant and are absolutely wonderful to live with."

Alison Sigethy's creations also involve frit to produce fascinating glass Sea Jewels which look like they were gleaned from an underwater dive.

Colourful and delicate, their cascading, rippled edges echo the soft swaying motion of life underwater.

Amy Siebold



Pictured (above): Two of glass artist Alison Sigethy's spectacular Sea Cores, which promote the beauty and mystery of a moving sea.

Left: The cascading and rippled Sea Jewels use frit to produce colourful and delicate edges which mimic the soft, swaying motion of waves and life beneath the ocean.



"Glass is a magical substance whose role in transforming lives is both immeasurable and almost entirely unrecognised."

Andy McConnell, glass collector (30,000 pieces) and BBC Antiques Roadshow presenter





Congratulations to all of our recent students! Pictured clockwise from top left are Margaret, Cate and John (leadlight & copperfoil); Mary-Blair and her bird (copperfoiling); mosaics finishers Layla and Nicola, and the masked ladies—mosaics tutor Catherine with Toni, Layla and Nicola.



Don't forget!

* The Guild will be closed for three weeks for the new kitchen installation from Friday 28 July to re-open on Monday 21 August. If you need supplies, do it before (or after) that time.

* Raffle tickets for the Exhibition are waiting for you at the Guild. We are not posting them out this year, so please pick up your allocation to sell. The prize is a very beautiful Barry Richters lamp, waiting to go home to a lucky winner!