



Christmas Issue

November 2014

That was the year that was...

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Creative Glass Guild of Queensland

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Workshop/Sales : Saturdays
9am to midday

General Meeting: First Mon-
day of the month at 7.30pm
(except Public Holidays)

Hi everyone,

**Another year down, and
Christmas is almost
here again.**

It's been another interest-
ing year for the Guild, and
I hope that you have
enjoyed the learning oppor-
tunities and camaraderie
that your membership
provides you.

If you have been to our Red
Hill centre lately, you will
have noticed a few changes
- beautiful dragonfly win-
dows on the Bronco's side
of the building, courtesy of
leadlighter/copperfoiling
members, and a new set of
windows on the northern
side overlooking the bowls
club, which gives us a lot
more natural light and
fresh air.

Not to be outdone, the
mosaic group led by Cath-
erine Conaty has decided to
get in on the act and help
decorate the building. It
was agreed at this month's
Guild meeting to go ahead
with a mosaic installation
along the balustrade at the
front of the building. Look
out for that in the first part
of next year.

2015 Classes

Class schedules for the
first half of 2015 will be
available on our web page
by the end of November
2014. We are going to have

a few more workshops next
year to give you a taste of
something different, as
well as all our usual
classes. Classes and work-
shops have been popular
this year, so don't forget to
get your name down or you
might miss out.



I am seeking suggestions
for the Special Theme
Award for next year's Exhi-
bition. We have had
Matisse, Klimt & the Bris-
bane River over the past
three years. I'd like to hear
some of your ideas for a
theme for 2015. Email me
at the Guild email address.

We also have a separate
competition for members
which will be judged just
before Easter next year. I
will have all the informa-
tion on that in January.
I'm going to keep you
guessing until then.

This year's Christmas
break-up will be held on
Monday 1st December,
starting at 6.30pm at Hogs
Breath Café, Paddington.
More about this on page 2.
We'd love to see you there.

The final shop Open Day
for 2014 is Saturday 13th
December. Could all reck-
oning sheets be settled up
by then, and all library
books returned as well.

We are asking for your
help with our annual stock-
take, which will start from
8am on Thursday 8th Janu-
ary and continue until fin-
ished. A roster will be on
the board at the Guild this
week. See all the details on
page 2.

Finally, to everyone who is
involved with the Creative
Glass Guild, I want to say
a big thanks for making it
such a wonderful experi-
ence to step in the door
every time I visit.

It continues to grow from
strength to strength
because of the amazing
members we have. I hope
you all have a very Merry
Christmas and enjoy
spending time with your
loved ones. That's what I'll
be doing. Merry Christmas
and a Happy New Year. I
look forward to seeing
you all again in January.

Chris ☺

It's Christmas Party time in a Hogs Breath!

Our annual Christmas Breakup is happening on Monday 1st December at a new venue for us - the Hog's Breath Cafe, located at The Barracks on Petrie Terrace, Paddington (at the top of Caxton Street).

This is a great opportunity to celebrate the end of the year with your Glass Guild colleagues over a good meal and a glass of wine. Come along – bring a partner, bring a friend!

A list has been posted on the fridge at the Guild, so add your name or email an RSVP to the Guild today.

Could we please have your RSVP's by Wednesday 26th November so we can confirm numbers.



Calling all volunteers for our January stocktake

One of the Guild's key exercises is our annual stocktake, which next year happens **from Thursday 8th January**.

We set aside four days from the 8th to the 11th, but over the past couple of years, we have finished it in two days with many hands making light work.

This is the final task for the 2014 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 13th December, so if you're planning to do glass work over the holidays, it's time to stock up on supplies now before the Christmas break.

Could all Reckoning Sheets please be settled and all Library books returned by the due date of Sat 13th Dec as well.

Sanding Day

Grahame Sawyer is looking for a few volunteers to help sand and revarnish the benches at the Guild over January.

This needs to happen before we open the shop for business and classes start again in 2015.

If you can assist Grahame with this important task, please leave an email message, and Grahame will get back to you re a suitable date.

Be nice to the Glass Room

New labels have recently been added to the Glass Room (thanks to Kate Ritchie).

This means that glass selection should be a little easier, so please do your bit by keeping the racks tidy, and replacing glass in the correct colour-coded rack.

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

Bead making the Sharon Peters way

For those who don't follow the world of glass bead making, Sharon Peters from California, USA, is an icon and as I recently found out, a very funny and generous teacher.



Sharon (pictured above) has been creating cartoon characters since she was small, first on paper, then in glass since 1996. Not interested in more traditional bead types, she has directed her skill, despite her eyesight's poor depth perception, toward crafting 3D fantasy characters which make you smile.

Sharon majors in bad puns, often creating beads to fit them.

The two day class I took, "Creative Sculptural Bead Making" was loosely based on Jim Kervin's book on Sharon, which is in the Guild's library.

In addition to making a fab fish and butterfly as well as a range of expressive critter heads (cat, dog, cow, monkey, pig, a twistie lizard and a 3-eyed monster), we were tutored by an expert in ways to become inspired and were told some very good jokes and anecdotes.

It was such a great experience to be part of Sharon's class, hosted at Jacquie Campbell's studio in lovely Hurstbridge outside Melbourne, and to be making beads all day with talented classmates. Bliss!

I am already looking forward to a class from Kim Fields, another fantastic American talent Jacquie is hosting in September/October 2015.

Vicki Beldan
Bead Making Tutor

PS Sharon Peters' company is called Smartassglass and her email address is SharonFlameDame@gmail.com—the names say it all really—what fun!

The zebra below is one of Sharon's many zany animal creations.



Kate's decorated skull honours the departed

Guild member Kate Ritchie is paying tribute to friends and family members who have died, in a rather exceptional way.

She has created a highly decorated mosaic skull in accordance with *the Day of the Dead*, a three day celebration observed in Mexico and elsewhere to honour the dead.

The holiday period, which extends from October 31 to November 2, involves families decorating sugar skulls, creating altars, visiting graves and leaving marigold flowers as gifts for the deceased. Origins of the modern Mexican holiday can be traced to



indigenous observances dating back hundreds of years, and even further to an Aztec festival dedicated to the goddess Mictecacihuatl.

Kate bought the skull (pictured above) at 'a \$2 shop', and intends for the finished decorated creation to take pride of place on her mantelpiece, where she will have fond memories of friends and family who have departed from this world.

Wishing all of our Guild members and readers a very happy festive season -- and don't forget to let us know if you are coming to the Christmas Party - it's on Monday 1st December.

A cautionary tale - how (not) to get hooked on glass

It's all Tina's fault.

If it hadn't been for the first class we took with her, we would not be hooked as we are now. Hooked on glass, hook, line and sinker - and what a fabulous thing to get hooked on.

At first it was a few sheets of glass on the workbench stacked against the wall, a glass cutter, ruler, some kilnwash and of course a kiln. Not too expensive a hobby to get into. Yeah right!

It's gone from that to racks of glass in every colour you can poke a stick at, noodles and rods and frit, rolls and sheets of thinfire paper and fibre board.... two kilns, two glass saws, three glass grinders and disks and wheels, molds, molds and more molds.

Getting in deep

Then there's a light table, a wash bay and sand blaster, squares and calipers, cutters and files and drills and-



The Kurpershoek Panda Plate

jigs and hothead, gloves and apron, a dedicated shed and now our own little permanent gallery. Oh boy, how did I get in so deep. But then we are having fun – lots of fun. In fact, happy as a pig in mud. And it hasn't really cost all that much either – not half!

But then I could be at a loose end moping around the house, and mowing the lawn sitting by the flower bed waiting for the weeds to come up. Now when I get

Glynis & Rudi Kurpershoek have become glass tragics, and it's all on account of Guild veteran, Tina Walker. This is Rudi's tale...

around to it, the weeds are in plentiful supply. Or I could be out chasing wild women and of course catching way less than when I go fishing. Way, way less.

Honestly this is one of the best things that's happened to us since retiring. I always have something to do. I keep out of the Glynis' hair and apart from the occasional nick clumsy fingers gets from a sharp piece of glass, I don't come to much grief.

More outlets needed

Christmas or a community function always finds a willing owner for a piece of glass, however I will have to start cultivating some more outlets or we will have glass coming out of our ears. You can only use so many bowls, vases and platters.

Currently I am trying to get together 30 or 40 decent pieces which the big regional galleries require

for an exhibition. They will probably say they only want one for the public to drop the donations into. Trouble is the better the pieces turn out, the more someone wants to relieve me of them. I can't complain however, it would be worse if no one wanted them. I'm just going to have to work harder.

Benefits for everyone

Now to be fair I'm not the only one who benefits from all this. Glynis is now never at a loss for what to buy me for Christmas, anniversary, birthdays, husband's day, or just whenever I deserve it. It must be a huge weight off her shoulders not having to agonize over whether to buy me hankies or more underpants. This list I've got is far better.

You will find yourself visiting churches to look at the windows, galleries to marvel at how others create such beautiful stuff, museums to pour over the history of it all, zoos to figure out how to turn those animals into plates, and shops to be tempted with a fabulous bowl someone has made even though you already have more than you can poke a stick at.

You know you can only put so much in a display cabinet without it looking like a jumble stall.

Yet another cabinet

The solution is of course, buy or make another cabinet. But where do you put it? Simple, build another extension or buy a bigger



Bowls, vases and platters—part of the Kurpershoek's gallery display of unique glass creations

So anyone thinking of retiring, you couldn't find a better hobby to add to your list of things to do.

Your whole world will start to change. You meet hundreds of like-minded artisans and make dozens of new friends doing amazing things. People in the hotel will muse at that guy looking so intently at the light fixtures.

house. At least then you can get on the right track from the start and put in stained glass windows throughout.

That's way better than ripping out the perfectly good sliding windows and retro fitting stained glass. See, told you we were hooked – and it's all Tina's fault. Tis!

Thank-you again Tina, from Glynis & Rudi Kurpershoek

Stunning leadlights shine at St John's

Guild member Frank Carbon had the opportunity to visit St John's Anglican Cathedral during the Brisbane open house in October, and viewed the amazing Gothic interior and stunning leadlight windows. Here's his story..

St John's Cathedral is a Queensland Gothic Cathedral. Build over three distinct stages, 1906-1910, 1963-1968 and 1989-2009, craftsmen have created a superb Gothic interior with a forest of elegant sandstone columns and arches supporting the only stone vaulted ceiling in Australia.

Every window in the cathedral is of significance, from the large early 20th century Wheel Window to the collection of William Bustard's work, the later vibrant windows of David Saunders, the Millennium Window designed by Scott Maxwell and made by Warwick Blair, and the thought-provoking series of windows designed and made by Glenn Mack.

The Millennium Window

It is the Millennium Window that I would highly recommend to members of the Guild. They will witness a piece of glass work which takes pride and place over the new front cathedral entrance. I must have stood and stared at this piece for over half an hour.

Scott Maxwell is a Brisbane designer artist with a great gift, which is especially evident in the brilliant design of the great western Millennium 'Incarnation' window for St. John's. Installed in 2001, the window was dedicated by the Queen in March 2002 during her visit to Brisbane.

Circular sunburst

The piece is made up of three long windows presenting a circular pattern almost representing a sunburst with a bright red ring and surrounded by hundreds of blue glass fragments. During the mid afternoon, the sun strikes it

head-on, producing a mesmerising image.

One of the volunteers told me that the windows were constructed in a local workshop and that local artist and glazier Warwick Blair had collected glass pieces from all over the world and from many pieces of glass remaining from past projects.

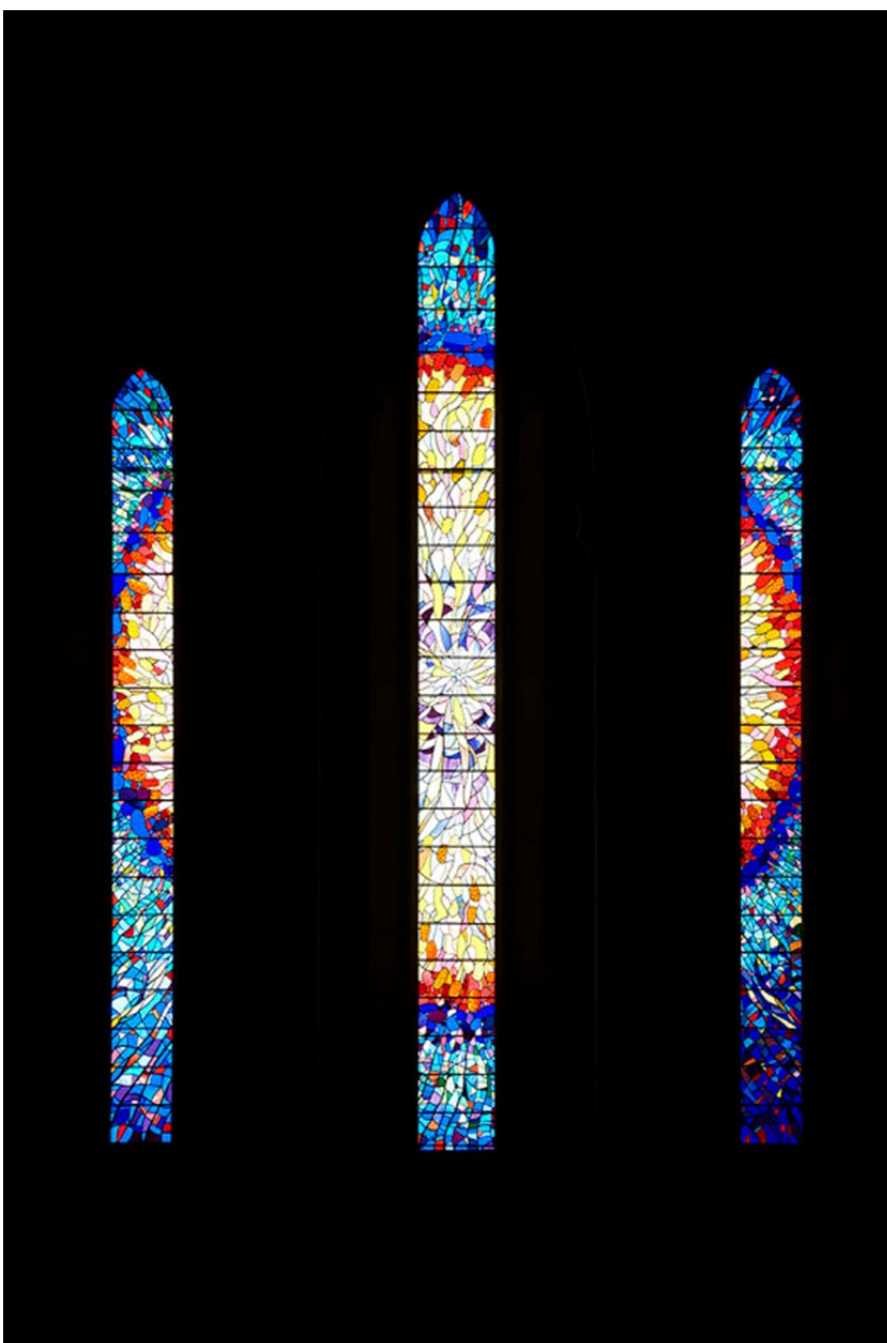
The St Etheldreda Window

Of course there are more windows to view, and another one to seek out is a piece built by William Bustard of St Etheldreda (yes the same saint from

Ely Cathedral that I have featured previously). I will leave this story for another day when I write a piece about William Bustard.

Frank Carbon

Pictured below is the magnificent Millennium Window at St John's Cathedral, depicting a sunburst with a bright red ring surrounded by hundreds of blue glass fragments. The window includes glass pieces from all over the world.



Home workshops a'plenty...

Guild member Farook Ameer reckons his workshop is 'a typical example of how not to have a workshop'.

Set up under his old Queenslander house, Farook is surrounded by glass panels bought over many years, and all the necessary equipment.

His one real challenge is to keep out the possums which wreak havoc in the confined spaces from time to time.

25 year veteran

Farook originally joined the Guild some 25 years ago, when it was located at its Ashgrove address.

A busy work schedule pushed his glass work to the back burner, but since his semi-retirement 8 years ago, he has had more time to focus on his love of the glass arts – with a special emphasis on stained glass.

"When I couldn't find anyone locally who specialised in glass painting, I discovered a terrific website www.realglasspainting.com which is a UK site that is dedicated to teaching kiln-fired stained glass painting," explained Farook.

Williams & Byrne

Operated by David Williams (the artist) and Stephen Byrne (the copyist), the online course comprises a step-by-step guide to key techniques of stained glass painting, supported by 31 demonstration videos.

"I believe it's the best website of its kind, and what's more the cost is very reasonable – just US\$27 for the complete program," said Farook.

We asked you for photos of your home workshops to give other members some ideas about setting up a home studio. Here are a few examples of how members are setting themselves up at home...



Above: Farook Ameer with some of his painted glass creations in his well-equipped workshop under the house.



Beth Crowthers is well set up with a studio in the closed-in verandah of her home. Her main storage area and computer are located elsewhere.



Louise McEwan took over the pool table at home for 12 months to make a window for her Mum and Dad's front door. Rack 'em up!

On the grind

The following grinding tips come from members of the ASGLA (US lamp-makers):

"The most efficient way to grind is to move the glass from the right side of the grinder to the left—never back and forth.

This is because the head rotates in an anti-clockwise direction, which means you should move your glass into the rotating head, not with the rotation".

"I move my glass in all directions when grinding, but the natural and easier way is with the torque of the head. You get to know which way the glass is going to be pulled when it touches. Mostly, I move from right to left as the head is turning counter-clockwise."

The Ranamok Glass Prize - going, going...

If you missed this year's exhibits in the 20th annual Ranamok Glass Prize, unfortunately you will never see them again.



2014 marked the final year of the Prize, which was founded in 1994 as a way to promote glass as an art form to the public.

This year's exhibits, which were displayed at Brisbane's Riverside Centre from 27-31 October, reflected the judging criteria to be innovative, display excellence and imagination in quality of idea and execution in contemporary practice.

Pictured above is one of the outstanding finalists - an exhibit called 'Tower 23' by Elizabeth Kelly.

Marriage mural makes its mark

When Guild member Ken Ede found out a friend was visiting Amsterdam, he asked her to take photos of some particular lead-light panels in a particular building.

The leadlights were located in the Sofitel Legend Grand Hotel, which has a distinctive historic pedigree.

It began life in the 1500s as a convent, but became better known for its marriage chamber, which features a mural of lead-light panels created by renowned glass artist Chris Lebeau, who worked in the distinctive art nouveau style.

The Lebeau mural

A listed national monument in the Netherlands, the marriage chamber was created by Lebeau in 1924 for the Amsterdam Town Hall. While it was a much-celebrated creation at the time, during the German occupation of World War 2, it was labelled 'degenerate art', and was covered with wallpaper.

Fortunately, the mural has since been restored to its former glory.

When Ken Ede saw the photographs of the marriage chamber, he was so taken with the colourful mural featuring an array of geometric human figures, that he decided to copy the designs of several of the panels.

As a sad postscript, the artist Chris Lebeau died in Dachau concentration camp where he was exiled following his vehement opposition to the local authorities covering his beautiful creation.



Pictured: Ken Ede (above) with one of his striking art nouveau style panels, and (below) a section of the Chris Lebeau wedding mural which resides in Amsterdam's Sofitel Grand Hotel



It's all GO at the Guild



There is plenty of activity around Guild headquarters currently, with (left) the installation of a new Gemini glass saw, being assembled by 'technical experts' Ken Ede and Graham Rampton. This was purchased for the use of all members from proceeds of the 2014 Exhibition. Below, tradies Ken Ede and Jim Reynolds put the finishing touches to the newly-installed windows on the northern side of the building, and below left, some new signs have appeared in the glass room outlining the etiquette for cutting, returning and stacking glass on the shelves. Please follow the instructions, and make the Guild a better place for all.



Glass Cutting Etiquette

Cutting Glass

1. Glass is to be cut for purchase in strips or squares.
2. Do not cut off just a corner or curved section.
3. Remaining piece must be saleable and, should be a minimum 30 cm square or strip. If smaller, whole piece is to be purchased.

Returning and Stacking Glass

1. Return glass to correct rack – as labelled by colour.
2. To prevent breakages, stack glass with larger pieces towards side of racks.
3. Keep pieces together by size - big pieces with big; small with small.
4. Distribute weight of glass in each rack as evenly as possible by stacking approximately half on each side at a slight angle.
5. Should a breakage leave sharp points, do not return piece to rack without cutting off sharp bits. Place piece left in bin or plastic boxes under windows.