

A Touch of Glass

Newsletter of The Creative Glass Guild of Qld March 2025 Edition

President: the year that was...and will be

I believe that 2024 was a successful year for the Guild, and we remain most viable as an organisation.

To begin, I would like to take this opportunity to thank Committee Members for their support and contributions towards managing the maintenance and improvement incentives for the Guild over the last 12 months.

I am happy to announce that all Management Committee members have nominated to remain in their respective positions for a further 12 months, and I trust that they will all receive your support.

Tutors acknowledged

To our tutors, a sincere thank you for your time and effort over the last twelve months. Our purpose, and I quote from our Constitution, is "to promote the practice and appreciation of glass used as an artistic medium".

Your tutelage upholds this purpose, and is fundamental to us as an organisation.

To Lyndall, despite personal challenges over the last 12 months, you have maintained your role as course coordinator, and you have mentored Cendrine in website maintenance and programming. Thank you.

In addition, you have helped to establish the 'Mosaic Madness' group, and have provided mentorship and guidance to me, as President.



10 years on and still going strong... five Guild members were recently presented with Lifetime Membership Awards acknowledging a continuous 10 years of Guild membership. Recipients were Gary Gilcrest, Amy Seibold, Paul Esdaile, Kevin Grace and Denise Olsen. Congratulations to everyone!

The Guild's AGM was held on Sat 15th March. President Scott highlights some past events and future plans in this address.

To our volunteers, whether it be those who have contributed to ongoing maintenance such as mowing lawns, publishing the newsletter, work on our library, organising the Showcase, opening for member project times, creating equipment guidance and safety sheets....I could go on and on, a sincere thank you.

Every little contribution that you make is a load off us as the Committee. We are a

community-based organisation, and your efforts characterise the definition of 'community'.

Secretarial excellence

And a final and special thank you goes to our Secretary, Katrina Jackson. I have previously commended Katrina for her contributions to the Guild; however, I want to take this opportunity, as a representative of all Guild members, to again convey my sincere gratitude for all that you do for us.

Your tireless contributions in many different areas have kept the Guild operating at an optimum level. Well done.

Over the last 12 months, I took some time to observe the management of the Guild before making any rash or bold decisions. *Cont over...*

President's Report

Cont from page 1

I am very cognisant of the fact that most members are not really interested in the legislative or general requirements of running an organisation such as ours; they just want to come and do glass.

So, unless it has been an issue that affects all members in the way we operate, I have attempted to reserve the 'boring bits' for the Committee to make a decision on, and manage on your behalf, as they should.

Facilities upgraded

Over the last twelve months, we have continued to maintain, add to, and upgrade our facilities.

This includes the addition of storage cabinets upstairs, wall mounted TVs, the installation of security cameras, and the completion and commissioning of the Bead Room.

Other activities included more project storage downstairs, waterproofing and stair landing works, and the installation of a hand drier in the toilet area, just to name a few.

Last year saw us commence dealings with a new supplier, Axess Glass, based in Melbourne. With the closing of Albion Glass, and the unknown future of our traditional supplier, Hartley Williams, this was a great investment for the future, to ensure that we continue to have access to our needed consumables.

Courses at capacity

The last twelve months has seen a great deal of success in relation to courses. Nearly all of our courses have been conducted at capacity and courses are now booked well in advance (out to November in some cases).

The addition of bespoke courses and workshops, such as the Pal Tiya workshops, is a great inducement.

I would also like to explore the addition of one or two day workshops in our traditional disciplines to help satisfy the demand for training.

Our membership numbers currently stand at 180, up from 147 at this time last year. We now have 33 Lifetime members (with 10+ years continuous membership) and five Guild Masters.

Last year saw another successful Showcase and I would like to thank Chris and the team for putting together such a great package, and a special mention to Ken, for the construction of additional display stands.

There are several purposes for the Showcase each year, and the 2024 Showcase primarily focussed on promoting the Guild and what we have to offer.

This may not have been widely understood as in the previous few years, following COVID, the primary focus was on member sales.

We will publicise the intent and focus of the Showcase in 2025 to ensure there is no misunderstanding.

In conclusion

Again, I would like to thank all of those who have made a contribution, regardless of how big or small, to the maintenance and improvement of any aspect of the Guild.

With your general support, we can make the next 12 months another great year.

Regards, Scott McGeoch

Splashback Stage 2 on the move

And it has begun! Chris Bell has put down the first bit of glass for Stage 2 of the Kitchen Splashback that decorates the upstairs kitchen wall.

Stage 1 featured a nautical theme complete with sailing ship, lifesavers, beach huts, sunbathers – and even a friendly shark!

Watch this space - soon Chris will be looking for volunteers from our members to help with Stage 2 of the splashback!



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Website:
www.creativeglassguild.com.au

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

Mosaic moments

I went on a trip to Canberra in July last year, and what a lovely surprise to find this wall mosaic at the entrance of my hotel accommodation, Pavilion on Northborne, in the suburb of Lynham, Canberra.

I had just finished a glass mosaic leaf course, and could appreciate the magnitude of this wall art.

Regards, Robyn Carmichael



It may be Autumn, but Spring is already in the air with early preparations happening for the 2025 annual Guild Showcase.

This year, the Showcase at Mt Coot-tha Gardens Auditorium will have a 'Spring Carnival' theme—so all you leadlighters, mosaicists, beadmakers, fusers etc, get ready to spring into action with some floral themes and designs to wow our visitors.

Chris Bell would love to hear from anyone with thoughts on how to improve the event, and help showcase our practice and appreciation of art glass to the widest possible audience.

This year's Showcase will be held on the weekend of 27-28 September 2025.

Try traditional glass painting

Guild tutor, Warren Collins, is looking very happy with the work by students in his recent traditional stained glass painting course.

Over the four week course, students explore traditional glass painting techniques used in stained glass. They learn how to prepare paint, trace, do matting, and learn to use the essential tools, with plenty of hands-on practice.

There are no dates set for the next course yet, but persons keen on participating can register their interest on the Guild's website.



Meet your Committee

Congratulations to the following Committee members of the Creative Glass Guild of Qld, who have all agreed to remain in their respective positions for another twelve months:

President: Scott McGeoch
 Vice President: Annette Macan
 Secretary: Katrina Jackson
 Treasurer: Debbie Pym
 Committee Member: Sue Hutton

Calling all volunteers

Volunteer Coordinator, Sue Hutton, will be engaging with our members to recruit volunteers to assist in key roles within the Guild for the 2025 year.

These positions include course coordinators, Showcase coordinators, maintenance and safety coordinator, membership coordinator, newsletter editor, web administrator, website editor etc.

Our Guild can operate effectively only with the assistance of its volunteer members, so why not give something a go?

Irene's quest lives on, and on

I have some exciting news!

Many of you will already know that I raise funds for cancer research at the Royal Brisbane and Women's Hospital (RBWH), specifically to develop a simple saliva test for the early detection of viral mouth cancers.

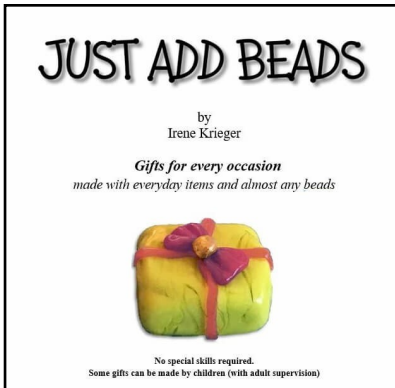
I do this by selling my glass jewellery at events like the Guild's Showcase, but also by exchanging donations for glass-related tutorials via my website, beads4research.com

Simple test saves lives

The saliva test has gone to trial, and at the end of 2024, 95 of the 500 participants required had been recruited.

In my innocence, I thought you could go to the nearest bus stop and you'd have 500 volunteers by lunchtime, but of course, it's much more complicated than that.

They need people at high risk of developing a viral mouth cancer and, dare I say it, people who would be committed to turning up for monitoring when required.



But that's not the exciting bit. Of the original 95, seven were found to have an elevated viral load. After some months, the levels of three participants had continued to increase, which is a pretty clear indication that cancer is present or developing.

They have been referred to the cancer clinic for scans and further testing. Unfortunately, I don't know what happened next, but that is potentially three lives saved already.

Trial must go on

This news motivates me even more to raise as much money as possible to continue the trial.

The saliva test will be an invaluable tool, not just for early detection, but also for ongoing monitoring of people like my husband, who had a viral mouth cancer.

Being a bead maker, obviously my tutorials are slanted towards bead making, but the annealing tutorial would be of interest to anyone who melts glass because it explains COE and other glass properties, and there are some general craft tutorials that apply to fused glass (or purchased items) as well.

There is more about my tutorials (including sample pages) on my website beads4research.com

While visiting, be sure to go to the page about Bravery Beads - a worldwide initiative that gives beads to children undergoing difficult treatment (typically chemo).

Best wishes, Irene Krieger

Pictured below: Members of the Guild's Beadmakers Buddy Up group regularly donate their beads to Bravery Beads initiative.



Last chance to catch Chihuly Glass Cycle

Several of our Guild members had the incredible experience of visiting the *Chihuly Glass Cycle Exhibition* at Adelaide's Botanic Gardens.

The breathtaking glass sculptures, vibrant colours and stunning craftsmanship left them in awe - and the rest of us just a little envious after seeing their photos.

Night time spectacular

A spectacular highlight was 'Chihuly Nights', where dramatic lighting lent a new dimension to the night trail of 15 installations and monumental sculptures by the world's most celebrated contemporary glass artist, Dale Chihuly.

Guild members Chris, Denise, Debra and Evert were some of the enthusiastic participants who took part in the Exhibition during a visit to Adelaide.

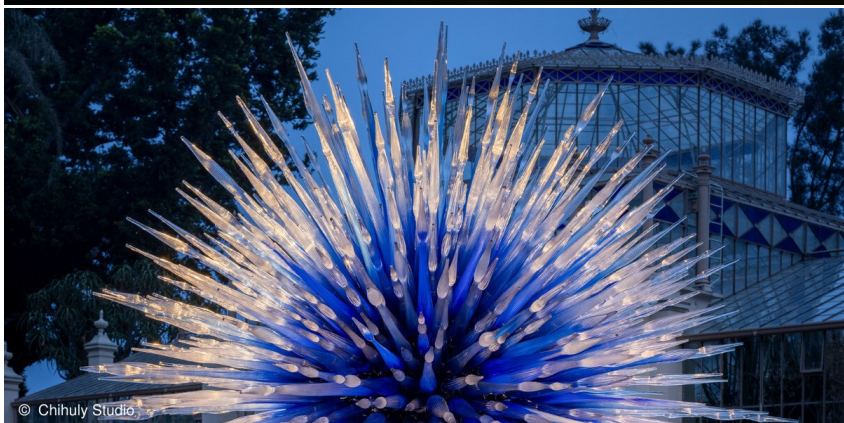
Exhibits close 29 April

Chris enthused: "It was a fantastic experience, and there are still a few more weeks before the Exhibition closes. Get your sneakers on (lots of walking) and get yourselves to Adelaide. The photos are great, but in person, it's really special."

Dale Chihuly introduced his 'Garden Cycle' series in 2001, installing dazzling large-scale glass sculptures in the world's gardens and conservatories.

In addition to gardens in the USA and Adelaide, he has hosted exhibitions in London's Kew Gardens and Singapore's Gardens in the Bay.

Chihuly's *Garden Cycle Exhibition* concludes in Adelaide on 29 April 2025.



Tombodama come alive in Kobe

Japan is becoming one of the 'go-to' travel destinations these days, so if you're visiting any time soon, make sure the Kobe Glass Museum is included on your itinerary.

Situated on the north shore of Osaka Bay, Kobe Glass Museum is the only one in the world that exhibits glassworks created by a technique known as lampworking. We know the term better as 'bead-making'.

The Museum's collection includes approximately 2,000 showpieces, including lampwork beads, or 'Tombodama' in Japanese, from ancient times through to the modern age.

Tombodama shines

Tombodama is a general term referring to any decorated glass lampwork bead that has a hole through its centre.

The Japanese word 'tombo' means dragonfly.

In traditional Japanese culture, a decorated glass ball was likened to a dragonfly's compound eyes made up of lots of mini-eyes and called 'Tombodama'.



Exhibits include a great variety of exquisitely artistic works, including many distinctively unique ones, all demonstrating the charm and beauty of lampwork as an art form.

Pictured above are some of the exquisite examples of Tombodama on display at the Kobe Glass Museum.

Critters for youngsters

Youngsters visiting the Dale Chihuly Exhibition in Adelaide have a unique opportunity to get involved in the action.

Leading South Australian glass artist, Tom Moore, is inviting the younger generation to use their imaginations and draw a creature that has adapted to

live in Chihuly's colourful world – his thickets of red bamboo reeds, macchia forests and mottled trumpet flowers.

Tom (pictured below) creates fantastical, futuristic glass creatures that reflect his concerns about the environment.

The critters come from an imagined world where nature has engulfed our cities. Now Tom wants to see what fantastic creatures young people can make up from their own imaginations.



Pal Tiya workshops on again

Cheryl Hann-Woodlock is returning to the Guild for a series of workshops on the art of 3D sculpture using Pal Tiya.

Pal Tiya is a substrate material which sculpts like clay but is harder than concrete, and is perfect for outdoors and mosaic applications. The medium has a Portland cement base, so cures to stone-hard consistency without firing or kilns.

Cheryl has been working and teaching clay, glass and mosaics for more than 30 years, and last year's workshops were a sellout.

She will teach three one-day workshops for beginners to advanced students, guiding participants with step-by-step instructions on how to make the base, mix, sculpt and smooth, decorate and the curing process.

The planned workshops are to be held on Saturday 31 May, Sunday 1 June, and Monday 2 June 2025.

Expressions of interest are now being taken.

Register your interest at:

<https://creativeglassguild.com.au/classes/paltiya-substrates/>



Robert revels in Pâte de Verre

Guild member Robert Maxwell has been continuing his adventures with creating *pate de verre*, a unique glass-making technique.

Robert explains: "I have always loved *pate de verre* since acquiring a small piece from the Daum Crystal Studio, which was founded in 1878 in the city of Nancy, the old glass area of northern France.

"I have been making decorative tiles and made two bowls to date. At present I have a Ginko leaf in a two part mold to fire.

"I started experimenting with *pate de verre* with very little information and no tutor. I would be very interested in joining an interest group on the subject if anyone is interested."

Members interested in learning more about pate de verre can contact Robert through the Guild's email: info@creativeglassguild.com.au



Scott takes on a double challenge

After a successful year with glass last year, I have decided to challenge myself somewhat in the leadlighting and copper-foiling disciplines this year.

I have decided to take on not one, but two Tiffany lamp shades, as well as attempting to complete two sets of leadlight windows for the house. To make it even more of a challenge, I have taken on two of what I consider the most technical lamp shades that can be undertaken: the 18" Flowering Lotus and the 25" Lotus Leaf.

I have made a cracking start and have already completed one set of windows for the house. We get some amazing colour into our shower recess as the morning sun hits the glass. I was quite surprised by the look of the windows at night. The iridescent glass reflects internal light, making it mesmerising to look at.



Pictured (left) is the first set of windows completed by Scott for his house. Above are the windows featuring iridescent glass, which produces amazing colours by daytime and reflected internal light at night.



Scott has spent lots of time to achieve the desired colour palette for his flowering lotus lamp shade which will comprise 1900 pieces.

I have started work on the Flowering Lotus lamp shade and I have cut and shaped one quarter of the 1900 pieces. I am most of the way through the second quarter as well. One of the most difficult things to achieve was the choice of colours. After three attempts at cutting the flowers, I finally achieved the desired colour and effect. Fortunately, the background and stems were exactly as envisioned, resulting in minimal loss of time and glass.

It will be a time-consuming process to foil all those pieces, considering some are only slightly more than a sliver of glass.



And of course, once I have managed to cut, shape and foil every piece, I then have the difficulty of soldering it all together, both inside and out, without cracking any of the glass. And then the patina to finish it off.

The completed piece will sit on a fantastic lamp base that I obtained from Jenny. This lamp was always going to be my ultimate goal, my *crème de la crème*.

I now think I have much more lamp making in me before I am satisfied, if that can ever happen.

Wish me luck!

Best wishes, Scott McGeoch

Cathedral windows wow

“Did you know that St John’s Cathedral in Brisbane was built in 3 stages over 100 years?”

It also has 3 stages of stunning leadlight windows. There was so much to learn at the Glass Guild’s outing to St Johns.

From the little exquisite windows in the Lady Chapel to the bold colours of the Southern Chapel and the contemporary creation windows of the North Clerestory - all telling the great story of faith.

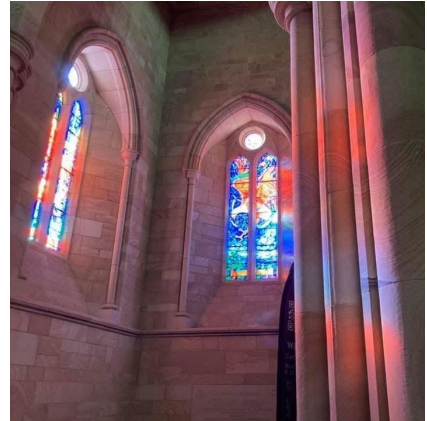
Our guide John was so knowledgeable about the history of the building and the creation of the windows. He loved telling us the story, particularly as we were interested and passionate about glass.

It certainly was an inspiring morning, and it was so good to meet other members and even to hear about what they are working on. Thanks Sue and Katrina for organising the outing to St John’s Cathedral.”

Best wishes, Beth Nicholls

Pictured are Guild members taking in the awesome St John’s Cathedral interior, including sunlight spilling through leadlight windows.

A group of Guild members recently toured St John’s Cathedral in Brisbane to appreciate its beauty and splendour. Beth Nicholls takes up the story...

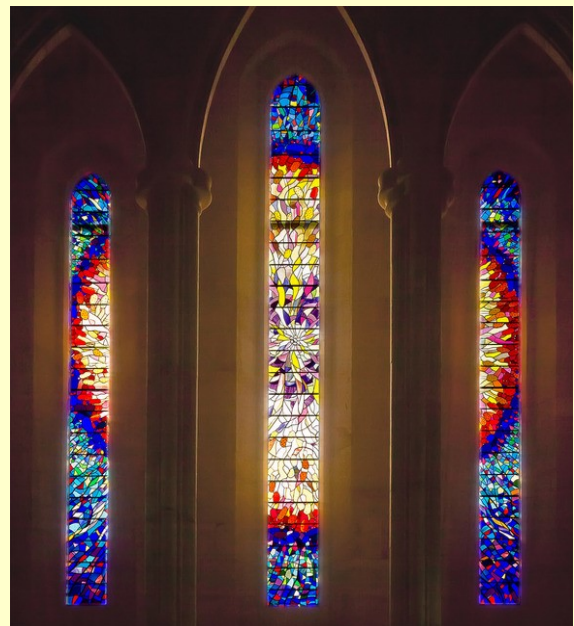


Millennium window takes pride of place

Every window in St Johns Cathedral has a special 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 thought-provoking series designed by Glenn Mack, and the great western Millennium ‘Incarnation’ window (pictured right).

‘Millennium’ is a spectacular work of art taking pride of place over the Cathedral entrance.

A masterpiece by Brisbane designer Scott Maxwell, the window was painstakingly created by glass artist extraordinaire, Warwick Blair. It was dedicated by Queen Elizabeth 2 in 2002, just three weeks before Blair’s untimely death.



Mosaic magic on stobie poles

Guild mosaicists are starting to see the fruits of their labours in dramatic fashion in the city of Adelaide.

Participating in the MAANZ Common Unity Project last year, members created a series of 15cm mosaic roundels which are finding their way onto Adelaide stobie poles, the equivalent of the humble telegraph pole.

Under the theme *Wild at Heart*, project participants from Australia, New Zealand and internationally were inspired by the natural world around them.

The result is a series of colourful roundels depicting flowers, insects, birds and animals, which are finding a permanent home on stobie poles in the City of Churches.

Pictured is the first stobie pole to be decorated as a result of the 2024 MAANZ Symposium. It is now installed in Bowden Bird Walk, a self-guided art trail which displays a vibrant collection of 30 mosaic bird designs on the iconic stobie poles. The project also coincided with last year's 100 year anniversary of the stobie pole in South Australia, adding historical significance to the MAANZ project.



Historic mosaics adorn Brisbane Cathedral

The sanctuary pavement of St John's Cathedral in Brisbane contains some small relics of two famous historical Byzantine mosaics.

During the battle for Gaza in 1917, a group of Australian troops uncovered an extraordinary example of Byzantine art which is known as the Shellal Mosaic.

Created in AD 561 - 562 under the reign of Roman Emperor Justinian, the Mosaic was removed and is now held in the art collection of the Australian War Memorial in Canberra.

However, in 1941, Sir Donald Charles Cameron, the



Pictured (top) the fragment of the Shellal Mosaic and (above) a segment of the Naaran Mosaic

former commanding officer of the 5th Light Horse Regiment, attempted to restore to the Memorial a

small part of the Mosaic that had been passed on to St. John's Cathedral.

His friend Bishop Dixon responded that unfortunately the fragment of the Shellal Mosaic could not be returned because it has been "embedded in the construction of the sanctuary pavement of the Cathedral."

Similarly in 1918, a Turkish shell fired at Australian and New Zealand troops in Palestine exposed part of a synagogue mosaic floor, now known as the Naaran Mosaic.

Somehow a fraction of this antiquity, thought to date to the 5th or 6th century CE, made its way back to Australia and eventually into the pavement of St John's Cathedral—for all parishioners and visitors to admire.

A bloomin' good workshop

The Guild's first *Fused Australian Native Flowers Workshop* has been voted a blooming success.

Participants are in the process of producing some stunning floral designs, many based on pictures of Aussie native flowers made available for inspiration.

Under the direction of tutor Chris Bell, workshop participants are creating six beautiful Australian native flowers through a combination of mosaics and fusing.

Held over two Sundays

The 8-hour workshop is held over two consecutive Sundays to allow for pre-firing of glass pieces before creating a range of unique Australian native flower designs.

The course includes glass cutting instruction, all materials, adhesives and firing fees.

Finished designs

The finished designs may be used as inclusions for your mosaics, fused projects, hanging mobiles or decorations.

Be sure to swing by the Guild's webpage to book your spot in the next workshop scheduled for 15th and 22nd of June.

A big thank you goes to Sally Jelbert who supplies these and other photographs for our Facebook and Instagram pages, as well as this Newsletter.



Gingerbread charm inspires replica

At last year's Showcase, Jenny Keys displayed a gorgeous gingerbread house that she had constructed using copper-foil.

I thought this was such a magnificent piece, as many others did, that I decided to attempt to replicate it using a technique I am not familiar with - terrarium-style glass-on-glass mosaic.

With the use of Jenny's template (thanks Jenny!) I have constructed my own version, and it is looking better than I expected.

Transparent glass base

I used 2mm transparent glass as the base and used prep glue and silicon to add the pieces of art glass to the base. Where possible, I was able to use excess jewels that I had lying around from other projects.

For the bigger jewels, I was able to make my own to match the template by fusing.

I cut each piece of glass as per the template; however, I had to grind them more precisely to the shape of the jewels as the jewels were not uniform in their size and shape.

I completed all the sides and roof section separately and grouted them prior to mounting them all together.

Chimney a challenge

The final construction proved a challenge with the addition of the chimney on top where I had to ensure that it was well supported.

I ensured the structure as a whole would be strong enough to support itself and hold its overall shape. I achieved this by adding a bead of silicon on the inside of all joins.

It is now near completion, with only a few minor touches and a small amount of grouting here and there to finalise it.

I am in no rush though, as Christmas is still some time away.

**All the best,
Cendrine McGeoch**



Pictured (above): Cendrine's pretty copperfoiled gingerbread house, created with the help of a template from Jenny Keys. The structure was completed using a terrarium-style glass-on-glass mosaic technique.

Below is one of the end pieces, highlighted with glass jewels left over from other projects.



Tutoring the tutors



Guild tutors got together in February to chat about the master plan for 2025 courses and workshops, and how to best serve the Guild's growing clientele base.

The get-together also provided the opportunity to test drive our brand new *Fused Australian Native Flowers* workshop, with tutors coming up with a variety of colourful and innovative designs.

Pictured (clockwise from top left) are Maryanne, April, Warren, Jenny, Katrina and Denis.

