

# A TOUCH OF GLASS

Newsletter of the Creative Glass Guild of Queensland

June 2018 Edition

## A word from our new President

**As I travelled down the Irrawaddy River in Myanmar in May, my infrequent wifi access brought increasingly anxious emails about the future of the Creative Glass Guild.**

There was a looming possibility that the Guild would have to be closed down following the inability to appoint a new President and to satisfy the legislative requirements of Incorporated Associations.

Halfway between Mandalay and Yangon, I heeded the call – and volunteered to be considered as President.

### **Aware of outstanding work**

Having been a member of the Guild for some years in the past, and having renewed my membership at the 2017 Exhibition, I am only too aware of the outstanding work of the Creative Glass Guild in fostering, teaching, and exhibiting the various glass skills acquired by so many members over the long years of its history.

### **Strong belief was catalyst**

It would be a sad day if the Guild had to close its doors. And it was my strong belief in the work of the Guild that prompted me to become the new President.



Congratulations to Jan Bimrose, who has put up her hand to be President of the Glass Guild for 2018/19.

Jan has stepped into the breach under challenging circumstances, and looks forward to the support and assistance of all members in her new role.

But there have been a few speed bumps on my path to taking up the role. Shortly after arriving back from Myanmar, I had to have what I thought was routine surgery to have three sun cancers removed from my face.

This proved to be a little more complicated, with the surgeon mosaic-ing my nose with various bits of cartilage and skin cut from various parts of my ear and face. Not a pretty picture!

### **Big shoes to fill**

So I am finally able to step into the shoes vacated by Lyndall Davies. These are big shoes, figuratively speaking, and I have to acknowledge and congratulate Lyndall on the role she has played as President, and her admirable work in ensuring the professionalism of everything being undertaken by the Guild.

My taking up the reins is being aided and assisted by detailed briefing and wise advice by the 2018 Management Committee members – Katrina Jackson (Vice President), Denise Olsen (Secretary), Lyndall Davies (Treasurer), and Joyce Arnold.

When I walked into the 2017 Exhibition, I was so impressed with the creativity and high standards of the work on show, that I immediately renewed my membership. **Cont on P2...**

## A Word from the President (cont from P1)

The 2018 Exhibition is fast approaching – and if the hive of activity in preparing for this is any indication, this will be another wonderful showcase of the work of the Guild and its members. I look forward to working with you to make it a very successful Exhibition.

### Keen to meet

As this is my first message to the many members of the Guild and to other readers, I am only too aware that, while I already know some of you, there are many others I have yet to meet. I look forward to that pleasure – and if you see me around, please introduce yourselves.

### Mosaics a passion

As I travelled through Myanmar, I was captivated by the many glass mosaics in temples and elsewhere, especially as mosaic work continues to be my passion, followed closely by fusing and slumping.

Over the years, I have taken most of the courses offered by the Guild, including sand blasting, copper foiling, fusing and slumping, leadlighting, lamp making, and the recent smalti workshops run by Marian Shapiro.

I must confess to being an abject failure at bead making and, like a number of Guild members, I have an unfinished stained glass project.

Becoming President of the Creative Glass Guild was not on my itinerary for this year but I am delighted to “step into the breach” - but this has raised in my mind the very real need to “future proof” the Guild, to ensure that such a situation does not arise again.

One of my priorities is to initiate a process of strategic planning, to plan for a viable and exciting future for the Guild so the valuable and rewarding work of this organisation continues well into the future.

**Best wishes, Jan Bimrose**

## Lamp prize is a Prairie de-light

**Many thanks to member Jenny Keys (pictured below) for her contribution of a beautiful lamp as the raffle prize for our upcoming Exhibition.**

The lamp is in the ‘Prairie’ style, a late 19<sup>th</sup>/early 20<sup>th</sup> century design philosophy with roots in Chicago, and developed from the idea that wide, flat, horizontal lines invoke the vastness of the landscape, particularly in America’s Midwest.



US architect Frank Lloyd Wright is the most familiar name in this genre. He designed his buildings to look as if they had sprung naturally from the site. His furnishings were not only specific to a building; he designated specific pieces to go with particular rooms.

The lamp’s timber base, which is sympathetic to the style, was created by Carina Men’s Shed and donated by member, Roger Appleby. Big thank you to all concerned.

## FREE WORKSHOPS

We’re planning a permanent mosaic tree mural for the external wall alongside Broncos Leagues Club – and you’re invited to participate!

Our mosaic tutor, Catherine, will be running a series of FREE leaf making workshops for members only. There will be three workshops – on Wed 4th July (6:30pm to 9:30pm), Thursday 5th July (10:00am to 1:00pm) and Sunday 8th July (2:00pm to 5:00pm). But you must book into a workshop session in order to participate. Full details on how to book are listed in the email sent to members on 22<sup>nd</sup> June. Check it out!

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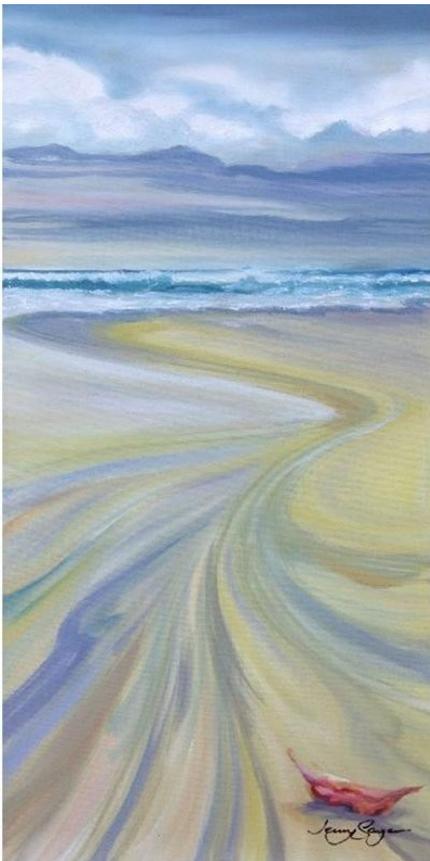
T: (07) 3369 7322  
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Website:  
www.creativeglassguild.com.au

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



*Above: Jenny Sayer's original painting of Sisters Beach, Tasmania—the subject of the mosaic challenge*

*Below: Jenny Sayer's 'Low Tide'*



## Jenny's mosaic challenge brings out the best at Murwillumbah Art Trail 2018

**Last month, Guild member and Tweed Valley artist, Jenny Sayer, issued a unique challenge to mosaicists in Queensland and northern New South Wales.**

The assignment - in conjunction with the 2018 Murwillumbah Art Trail - was to create a mosaic interpretation of one of Jenny's paintings (above left) which depicted a coastal scene located at Sisters Beach in the Rocky Cape National Park region of north-west Tasmania.

All up, eight mosaicists, including Jenny - took up the challenge, and the original artworks that resulted were as varied as they were innovative.

The winner – as judged by Murwillumbah Art Trail visitors over a 10 day period – was our very own Catherine Conaty, whose entry 'A Sparkly Day at the Beach', (above right) featured a selection of iridescent, opalescent and tempered glass to recreate a sparkling coastal scene.

***Illustrated on this page and page 4 are Jenny Sayer's original painting, along with the eight mosaic creations.***



*Above: The winner: Catherine Conaty's outstanding 'A Sparkly Day at the Beach'.*

*Below: Kay Neilsen's 'Dreamtime Beach'*



## More mosaics from the Art Trail Challenge



*Pictured: Jenny Sayer's 'Tide'*

### **What a spectacular mixture this challenge produced!**

Coordinator Jenny Sayer explained that because all entries were forms of mosaic, the majority used cut glass. But other materials included broken car glass, fused glass, wire, shell grit and sand, stones, shells, glass frit and in the case of 'Treasure Beach', jewellery, hessian, paint and crockery.

Catherine Conaty, who created the winning entry, borrowed John Sollinger's signature fluid double reverse technique to create realism in her work. To produce 'sparkly' water, Catherine sourced windscreen glass from a wrecker's yard.

After cutting and placing all her pieces in a temporary binder, she turned it over (no easy task with a piece this size!) to reveal her mosaic, ready for its final touches.



*Pictured: Ian Dymock's 'Coloured Sands'*



*Pictured: Jennifer Grainger's/  
Jenny Sayer's 'Treasure Beach'*



*Pictured: Glenys Fentiman's  
'Tidal'*



*Pictured: Susie Ross's 'Sister Beach'*

## Here comes the Exhibition — 21-22 July 2018

### It's hard to believe there's less than a month to go until the Guild's Exhibition!

Last year we hit a record number of people through the door and receipts for the Guild. This year, we're aiming even higher, but we're going to need your help.

Even if you can only contribute a few hours, please volunteer to be part of the energetic and dedicated team that sets up, staffs, manages and breaks down the Exhibition each year.

Of course, your family members and friends are very welcome to help, particularly for the Exhibition setup and breakdown.

Over the Exhibition weekend of 21-22 July, we also need a host of volunteers for the entry desk, to take money, sell raffle tickets, and man the information desk and demonstration stations to show who we are and what we're all about, etc.

It's your Guild, so don't leave it to the dedicated few to do all the heavy lifting!

#### Sign-up sheets available

Sheets outlining the many volunteer opportunities between Thursday 19th July and Sunday 22nd July have been posted on the whiteboard at the Guild. Please sign up ASAP.

If you are not able to come into the Guild, email us at [info@creativeglassguild.com.au](mailto:info@creativeglassguild.com.au) and we will contact you.

We hope work is progressing well on your project for this year's Special Theme Award, in the category of 'Poetry & Song'. There is a special prize for this category, so get into it!

#### Request information kit

Any members who wish to display/sell their wares at this year's Exhibition can request an Information Kit by emailing [info@creativeglassguild.com.au](mailto:info@creativeglassguild.com.au)

We also make a special plea to anyone who has completed a leadlight window project in the past 12 months. 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 at the event.

#### Promoting the Exhibition

Our feedback tells us that the best advertising for the Exhibition is word-of-mouth. You can help by sharing information with friends and family, and displaying posters (now available at the Guild!) at your work place and in your local area.

With your help, we can look forward to a very enjoyable and successful 2018 Glass Guild Exhibition!



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

#### Beginners' works wanted

If you are the proud creator of your first mosaic, leadlight, copperfoil piece, slumped glass plate, sandblasted item, or lampworked beads, other 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.

*Above: Part of the spectacular Exhibition display that never fails to impress visitors.*

*Below: Beadmaking tutor Vicki Beldan demonstrates her skills*



## Ken and Grahame's Western Venture

**I thought that a trip to Charleville would be a bit of a hoot, so I volunteered to run a Leadlight and Copperfoiling course following a request to the Guild from The Charleville Cultural Association.**

I was lucky enough to have long time Guild member Grahame Sawyer offer to go along for the ride and help out with the course (just as well, as there were to be 12 'newbies' involved!)

I had no idea how much time it would take me to organise all the bits and pieces needed.

### Lots of preparation

As it turned out, there was a heap of preparation required, including how to safely transport sufficient glass for the course on the 750 km trip from Brisbane along the Warrego Highway.

The solution was to construct a carpeted A-frame in the tray of my Toyota dual cab, and remove the rear seat to allow more room for such things as lead came, grinders, tools and a box full of copper foiled panels and my special copperfoil faces.

With a full load, we left early on

Guild members Ken Ede and Grahame Sawyer headed west over the May long weekend to run a Leadlight & Copperfoil class in Charleville. Here's Ken's story—in words and pictures...

Thursday morning before the long weekend, staying overnight in Roma, and arriving in Charleville around lunch time on Friday.

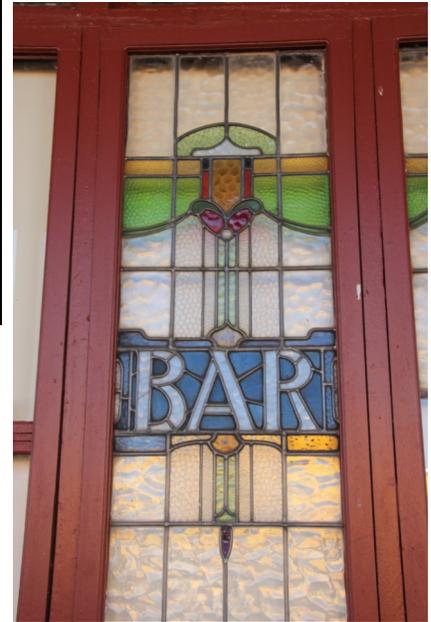
This gave us enough time to find our motel and check out the venue, the Charleville Cultural Centre, before meeting our contact, Allison.

### Spacious workrooms

It took about three hours to unload all the gear from the ute, and set up in the workrooms, which were spacious and a pleasure to work in.

A walk around town led us past the Hotel Coronas which had many broken and missing leadlight windows. We didn't know it at the time, but one of the students in our course owned the pub.

**Cont next page...**



*Above: Charleville's Hotel Coronas features leadlight windows, many in disrepair.  
Below: Class participants show off their finished 'beginners course' creations.*



## Travelling West

(Cont from page 6)

Bob, owner of the Hotel Coronas, had enrolled in the course to get the skills to repair the pub's broken windows.

### Like ducks to water

Despite some initial 'challenges' scoring and breaking glass, the class took to it like ducks to water.

I had been worried that they might have trouble completing a single project, but on the second day, I was asked if I had any more leadlight patterns, as most of them had completed their first project.

The class members were happy to follow the copperfoil sun catcher patterns we had taken with us, and I also had taken a dozen or so pattern books from home to give them some more inspiration.

### Productive participants

By the end of the second day, everyone had completed at least two articles and some were even more productive.

I was really impressed with the quality of finished work, and hope we can take some credit for the results.

However, I suspect most of them had natural skills, being country people who could turn their hand to anything.



*Pictured: Ken and Grahame visit Charleville's unique Bilby Experience, a centre dedicated to saving the bilby.*

We had dinner that night at the Hotel Coronas, with the owner Bob showing us around.

He told us of his hopes of bringing her back to her former glory, and doing the leadlight class was part of that endeavour.



Monday was finishing-off day, and everybody seemed happy with what they were able to achieve. I was both relieved and happy everything worked out as well as it did, and we were able to finish up and load the ute by mid-afternoon.

The glass class was not the only course the Cultural Association had going that long weekend. There were three ladies from the Auchenflower Spinning & Weaving Club, running a dying course for twelve participants.

### Western hospitality

Volunteers made lunch for us all in their well appointed kitchen, and the courtyard with shade sails provided a welcome space to eat and chat.

Charleville is a fascinating town, and after class, Grahame and I visited the Cosmos Centre & Observatory as well as the Charleville Bilby Experience, home to one of Queensland's rarest marsupials.

In addition to the course, the bilby park proved to be one of the highlights of our western Queensland visit.

A morning walk along the Warrego River revealed lots of local wildlife, including brolgas, mulga parrots and kangaroos which I was able to photograph.

*Above: The Charleville class gets to work under Ken's and Grahame's supervision.*

*Below: Local wildlife looks on*



We had lots of good memories from our three busy days – great people, good tucker and some memorable experiences.

So endeth our time in Charleville. We made it home to Grahame's place by about 9pm, after some hours driving through heavy rain, some of which would have been really appreciated out at Charleville.

**Regards, Ken Ede**

## Hidden gems a poignant reminder

**One of Australia's 'hidden gems' of glass artistry can be found in the nation's capital, Canberra.**

In the heart of the Australian War Memorial lies The Hall of Memory, which can only be reached by walking past the names of the more than 102,000 people who have given their lives in the service of this country.

Remarkably, the man chosen to create the decorative elements in the Hall of Memory was a WW1 ex-serviceman who lost his right arm on the Western Front in 1917.

Napier Waller left school at the age of 14 to work on the family farm. He enlisted in August 1915 and served with the 111th

Howitzer Battery, 4th Division, in France and Belgium.

During his convalescence, he learned to write and draw with his left hand: "An artist draws with his head, not his hands," he said.

The artworks in the Hall of Memory had not been installed by the end of the Second World War, but it was decided that the stained glass windows would still be dedicated to the First World War, and WW2 was to be commemorated in the wall mosaics.

### Fifteen superb panels

The spectacular windows feature on three sides of the Hall of Memory, each window divided into five panels. Each of the fifteen panels typifies one of the quintessential qualities displayed by Australians in war.

Napier Waller's aim was 'to produce through repetition, and a broad monotone of blue and grey, a serenity of effect with a dim cathedral light. At the bottom of each window are fragmentary remains from destruction and war.'

From 1955 to 1958, over six million tesserae were attached to sheets of paper by Waller's art students and war widows in Melbourne, creating one of the largest single mosaics in the world. Despite having only one arm, Waller was actively involved in the entire process.

The erect, formal posture and large eyes of four imposing figures recall classical Greek sculptures and the Byzantine mosaics of Ravenna in Italy, which Waller visited in the 1920s.

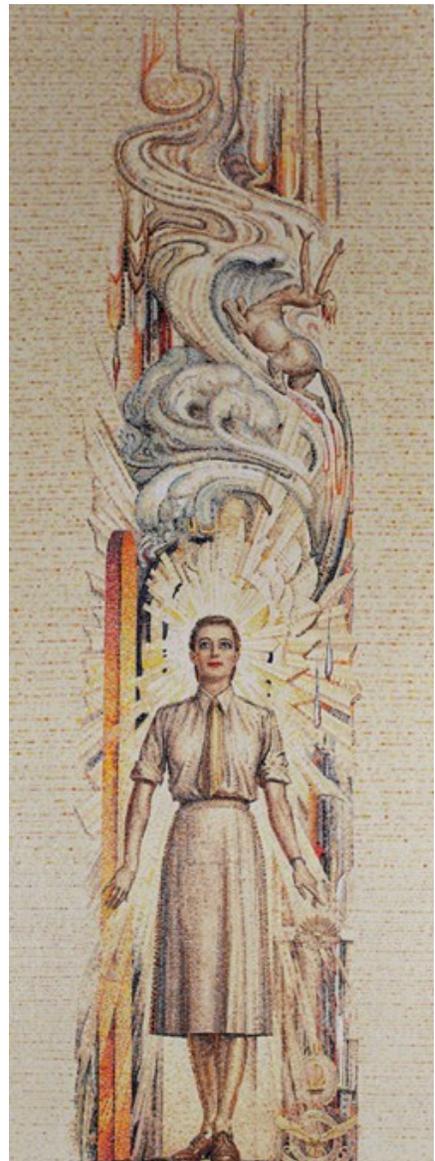
Napier Waller died in 1972, but his wondrous legacy will live on for many generations to come.

**Ian Dymock**



*Pictured above: Spectacular leadlight windows feature on three sides of the Australian War Memorial's Hall of Memory.*

*Right: One of four striking mosaics adorning the walls of the Hall.*



# Welcome to Corning Country, USA



**In the 1960s and 70s, almost every Australian kitchen used some form of Corning Ware, a brand name for a unique glass-ceramic cookware resistant to thermal shock.**

With its distinctive light blue cornflower pattern, Corning Ware could be taken from the refrigerator or freezer and used directly on the stove top, in an oven or microwave – a revolutionary concept!

In a gesture dedicated to the art, history and science of glass, the US-based Corning Glass Works opened the Corning Museum of Glass in 1951, which currently

has a collection of more than 45,000 glass objects, some over 3,500 years old.

The Corning Museum of Glass is nestled in the heart of the picturesque Finger Lakes region of upstate New York, halfway between Niagara Falls and New York City.

A major renovation completed in 2001 included a new visitors' centre, sculpture gallery, hot glass demonstration stage, hands-on Innovation Centre and a 1,700 m<sup>2</sup> glass market, one of the largest museum shops in the US, which fills the entire first floor of the museum.

The Museum's Glass Collection showcases more than thirty five centuries of glass artistry, with various galleries telling the story of glass creation, from a full-scale model of an Egyptian furnace, to the grand factories of Europe, to the small-scale furnaces that fuelled the Studio Glass movement that began in America in 1962.

It's not readily accessible by public transport, but if you're planning to be on the US eastern seaboard any time soon, why don't you put it on your bucket list to visit this extraordinary museum.

## Lamp takes pride of place

**Guild member Emma Golder has added some modern touches to an old lamp to produce a very attractive hanging glass lampshade (pictured right) for her New Farm home.**

To enhance the original article, the previous black frame has been painted gold, and Emma has replaced the existing plain glass with five leadlight panels of textured green and clear Cathedral glass.

Central to each panel is an antique embossed glass saucer with a floral motif, which were purchased online.

Because of the additional weight of the lead and art glass, the electrician who installed the fitting added extra support in the ceiling so the lamp wouldn't come crashing to the ground.

The finished product is a very elegant addition to the hallway of Emma's 19<sup>th</sup> century home.



## Marian weaves mosaic magic

In May, Guild members were delighted to share the wisdom of internationally recognised, multi-award winning mosaics artist, Marian Shapiro, who wowed her audience with a presentation entitled “*Not Just Smashing Stuff Up and Sticking it On*”.



Marian was visiting Brisbane to conduct her two popular courses – ‘*Working with Smalti*’ and ‘*Bend, Fold and Undulate*’.

Several Guild members joined the May courses in which Marian shared her special techniques working with smalti, and introduced students to making and working with dimensional substrates for mosaic.



A big welcome to all our beginner students, including mosaic class members Angela and Jacinda (above) and Felicia and Gabrielle (below).

If you are the proud creator of your first mosaic, leadlight, copperfoil piece, slumped glass plate, sandblasted item, or lampworked beads, please consider displaying it in our upcoming Exhibition, and inspire others to get involved at the Guild.



## Desert Dreaming in mosaic

A 196-square-metre mosaic is the first artwork that you will encounter on your visit to Australia’s Parliament House, which recently celebrated its 30<sup>th</sup> anniversary.

The mosaic (pictured below) in Parliament’s forecourt is based on a design by Warlpiri aboriginal artist Michael Nelson Jagamara, and is a contemporary depiction of an ancient Western Desert Dreaming.

The forecourt mosaic is made of over 90,000 individual hand-guillotined pieces of granite, which were specially selected to match, as far as possible, the colours in the original painting.

