

A TOUCH OF GLASS

Newsletter of the Creative Glass Guild of Queensland March 2016 edition

Introducing your new Committee

Congratulations to our new Management Committee who will be responsible for operating and guiding the Guild through 2016.

Committee members elected at the Guild's AGM on Monday 7th March were:

President: Lyndall Davies
Vice-President: Tina Walker
Treasurer: Jim Reynolds
Secretary: Denise Olsen
Committee Member: Ken Ede

There are other volunteers and tutors who organise and run courses, write and prepare newsletters, organise or participate in the running of the shop on Saturday mornings, maintain the building, equipment and grounds, maintain the library, order supplies and do all the chores necessary to run a successful and sociable Guild.

Many thanks to these volunteer coordinators, who have put up their hands to help to keep the Guild ticking over during the year. They are:

- Purchasing Officers – Di Holland assisted by Graham Rampton
- Annual Exhibition – Tina Walker, assisted by Sandy Eales. (Tina will soon be calling together a Sub-Committee to assist with the planning).
- Library - Anne McCairney
- Maintenance – Robyn Campbell
- Membership – Chris Bell
- Newsletter Editor / Publicity Officer – Ian Dymock assisted by Sally Jelbert
- Shop Roster – Lyn Ballard
- Courses and Workshop Enrolments – Lyndall Davies assisted by Amy Seibold
- Web site maintenance – Lyndall Davies assisted by Amy Seibold



Incoming Guild President Lyndall Davies (left) thanks outgoing President Chris Bell for her leadership and guidance over the past five years. 'Big shoes to fill', says Lyndall.

Of course, the Guild could not operate without the help and enthusiasm of all of our members, who now number around 100, so please make yourself available to help your Committee members and coordinators wherever possible.

As President, one of my key priorities will be for the safety of all members. At the Guild, we are surrounded by things that can cause us harm - glass, hothead torches, LPG gas, grinders, soldering irons etc.

I will be working with the Committee to ensure good safety procedures and practices are in place, and that everyone understands their responsibility to keep themselves safe, and to look out for the well-being of their Guild colleagues. If there are any safety issues that concern you, please let the Committee know in person, or by emailing us at creativeglassguild@gmail.com

As our outgoing President, Chris Bell will be missed in the role. On behalf of the Committee and all of our members, may I offer a big thank you to Chris for her hard work and dedication in making the Guild a better place during her tenure. Chris's final message as outgoing President is on page 2.

I look forward to working with the new Committee.

All the best, Lyndall

A fond adieu' from Chris

This is my last report as the outgoing President, as I have decided to take a break from the Committee.

It's always good to reflect on the previous year to see what we have been up to. 2015 was another big year at the Guild. We are now 100 members strong and we have a very diverse and interesting group of members.

I want to thank a few people who have gone the extra mile to assist at the Guild over the past year. Apologies if I have missed anyone:

Graham Rampton, Jim Reynolds, Ken Ede, Grahame Sawyer, Ian Dymock and others who come along on a Monday, for their ongoing maintenance works around the Guild. They were also responsible for much of the work with the stands used at the Guild's annual Exhibition.

Our tutors continue to inspire their students to try new things. Many thanks to Barry Richters, Jenny Keys, Catherine Conaty, Vicki Beldan, Kate Ritchie and Catja White for their leadership.

Ian Dymock does a fantastic job of our newsletter and has taken over as Publicity Officer. Many thanks to Lyndall Davies, Denise Olsen, Jim Reynolds, Gaynor Hepenstall and Diane Holland for their efforts on the 2015 Committee.

Thanks also to Maryan Waddell who has compiled our shop roster for many years and who has decided to take a break.

A few of the improvements for 2015 are: The install of acrylic leaves along the balustrade which have added a decorative and interesting feature across the front of the Guild; a financially

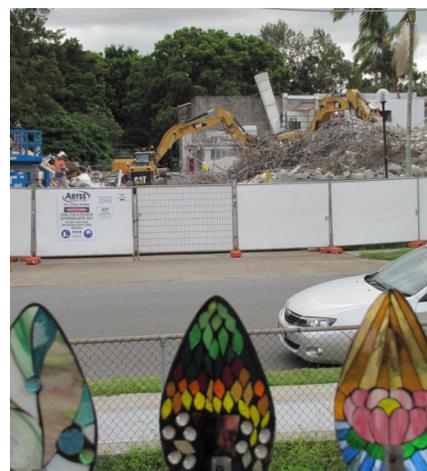
successful Exhibition which allowed us to purchase a new sandblaster; a new computer for the workshop area; an Online booking system for classes; and the installation of a workbench, exhaust fan and air conditioner in the beadmaking room.

In the current year, we are introducing additional volunteer roles to assist the new Committee and spread the workload of running the Guild. This will be important for our Annual Exhibition which will be held over the weekend of 23rd and 24th July.

We had booked a workshop with world renowned mosaic artist Susan Wechsler for September 2016. Unfortunately the falling Aussie dollar has meant that Susan has cancelled her trip. Susan has tentatively booked us in for Sept 2017, but she will let us know early next year if she can make it. Meanwhile we will continue to approach glass artists who can offer us new skills. It would be great to learn from the wonderful glass community out there. Back to basics, we will be working through a list of maintenance projects that the terms of our lease with Brisbane City Council require us to do.

Congratulations to our new President Lyndall Davies and the incoming Committee. I know they will do a fantastic job to keep the Guild strong and effective. I would like to thank each and every one of you for the wonderful friendships I have made. I will still be around but I hope to have a bit more time to spend playing with glass.

Cheers Chris



Welcome to the neighbourhood

Guild members visiting our Red Hill centre could be excused for thinking the earth was moving and shaking, with the demolition across the road of the former Ithaca TAFE campus.

While we will eventually look out onto a new football training centre for the Brisbane Broncos, members will have to endure the noise and inconvenience of demolition and construction until early 2017, when the complex is due for completion.

In the meantime, please be careful of the large trucks and other equipment on the move in the area. They're a lot bigger than we are!

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Workshop/Sales:
Saturdays, 9.00am-midday

General meetings: Bi-monthly on first Monday of the month at 7.30 pm (Notice will be emailed to members).

Management Meetings: Alternate months or earlier if required

Royal library reveals mosaic treasures

Recently, I holidayed in Vietnam where I visited the Imperial City in the city of Huế, the former imperial capital of Vietnam. This lies within the Citadel, a walled fortress ringed by a moat. I admired its beauty and size which rivals the Forbidden City in Beijing.

During the Tet Offensive of the Vietnamese War, North Vietnamese troops overran Huế. While the US troops were ordered not to bomb the Citadel, during the bitter fighting the Imperial City did suffer substantial damage which destroyed many buildings, artefacts and many ceramic mosaics.

Thai Binh Lau, the Royal Library built by the Emperor Thieu Tri between 1841 and 1847, was the only building to survive.

As a mosaicist and ex-librarian, I was relieved. The Library is elaborately decorated with ceramic mosaics, and on the roof are beautifully coloured dragons. Walls and stairs are decorated with flowers and dragons.



The colours of the china used in the mosaics is mostly bright and colourful, but sometimes the tones are more muted, as befitting a Royal Reading Room.

To the left of the pavilion stands the Tu Phuong Vo Ngu Pavilion (Pavilion of No Worry) and to the right is the Hoa Nhat Thu Truong Gallery (Gallery of the Nourishing Sun).

If you're planning to visit Vietnam, forget your worries and be nourished by visiting this impressive building and its equally fabulous mosaics.

Lyndall Davies

Pictured above: The Royal Library in Hue, Vietnam, elaborately decorated with ceramic mosaics, including beautiful dragons on the roof.
Below: Ceramic dragons adorn stairs and walls.



'Sea Urchin' a spiky winner

It's not every day you see a sea urchin quite this size, but this particular version has just won First Prize in the Sculptural Division of the recent Drysdale Festival of Glass held in Victoria.

Guild member Vicki Beldan asked permission of the artist, Tracy Andrews, to reproduce the spectacular piece in our newsletter. (Vicki and Tracy belong to the same Lampwork Facebook group).

Tracy created her spiky Sea Urchin from 220 similar colourful handmade Lampwork beads.

The annual Festival of Glass is held in Drysdale, on Victoria's Bellarine Peninsula. Established in 2011, the Festival celebrates the beauty and versatility of glass in art, craft and industry, and promotes collaboration between people who work with glass.

In addition to the Sculptural Division, prizes are also awarded in Wearable Glass Art, Functional Glass Art, Bella Wein Glass Art and Second-Life Glass Acquisitive categories. Congratulations to Tracy on her unique winning entry!

Museum is in a glass of its own

If you're ever travelling to the north-west coast of the USA, make sure you take in the *Museum of Glass*, located in the city of Tacoma, Washington State.

Tacoma is situated 50 km south-west of Seattle, and the museum is superbly set on a restored waterway on Puget Sound.

A partnership between the Museum of Glass, legendary Studio Glass pioneer Dale Chihuly and the city of Tacoma resulted in the *Chihuly Bridge of Glass*, a 150 metre long pedestrian overpass that links the Museum to downtown Tacoma and its cultural corridor.

Three distinct installations comprise the *Chihuly Bridge of Glass*. Furthest from the Museum is the *Seaform Pavilion*, a ceiling made of 2,364 objects from Chihuly's *Seaform* and *Persian* series. Placed on top of a huge plateglass ceiling, the forms are suspended in midair and make dramatic use of natural light.

As visitors walk under this pavilion, they experience a seemingly underwater world of glass shapes and forms a few feet above their heads. Marking the centre of the bridge are the *Crystal Towers*, which rise twelve



metres above the bridge deck and serve as beacons of light for the bridge and city. Illuminated from below, the 63 large crystals in each tower glow at night. Closest to the Museum is the *Venetian Wall*, containing a collection of some of the largest blown-glass works executed in the history of that medium.



The 25 metre long installation displays 109 sculptures from three of Chihuly's series: *Venetians*, *Ikebana*, and *Putti*.

Pictured (above): Part of the Chihuly Bridge of Glass, this huge plate glass ceiling creates a colourful walkway that links the spectacular Museum of Glass to downtown Tacoma, USA. Visitors walking under the ceiling experience an apparent underwater world of glass shapes and forms.

Below left: The centre of the Bridge of Glass is marked by the Crystal Towers, which serve as a beacon of light for the bridge and Tacoma city, some 12 metres above the bridge deck. Each tower contains 63 large crystals which glow at night when illuminated from the walkway below.

The Venetians are exuberant sculptures with origins in Venetian Art Deco glass, *Ikebana* are quiet pieces, created in the spirit of traditional Japanese floral arrangements, and *Putti* were popular figures in European art of the sixteenth and seventeenth centuries and represent Cupid, the Roman god of love. So if you're in the vicinity of Seattle or perhaps Vancouver, make a date to visit Tacoma's *Museum of Glass* to appreciate the medium of glass through creative experiences, exquisite collections and stunning exhibitions.

Sylvia's exhibition full of surprises in Goombungee

If you're looking for something special to do one June weekend, jump onto the Toowoomba Highway and head for the Rosalie Gallery in Goombungee, 35 km north-west of Toowoomba.

One of our members, Sylvia Free, has an exhibition of stunning fused and slumped glass pieces at the gallery, showing from 1st June to 3rd July.

The Theme of the Exhibition is "Never stop being surprised!"

This is from a quote by the late glass artist Vicki Torr, who exclaimed: "*What I can say for certain is that, working with glass I will never stop learning and never stop being surprised.*"

The Rosalie Gallery has been described as a 'hidden gem' that makes full use of its space and light.

The Gallery is open from Wednesday through Sunday, from 10.30am to 3.30pm at 89 Mocatta St, Goombungee, which is a small rural village in the heart of the Darling Downs.

The Guild's Chris Bell will be giving an introductory speech at opening night on Friday 3rd June at 7.30 pm. Everyone is welcome.

Pictured at right are several of Sylvia Free's exquisite pieces that will be on show at the Rosalie Gallery from 1st June to 3rd July in Goombungee.



Irene accepts Forty Bead Challenge

I have long had a fascination with glass and have tried most of the related crafts, but when I saw a friend sitting at a torch making beads, and then let me have a go, I was hooked.

Unfortunately, until fairly recently, the only way I could feed my addiction was to treat myself to a weekend course once a year, but then the bead-making studio was set up downstairs at the Guild and everything changed.

There were regular short classes to attend and I was able to go to the Guild on the days it was open to practise what I had learnt. The more I learnt, the more I wanted to learn, and what better way than to start borrowing books from the Guild library.

Structured practice

In one of the publications the Guild subscribes to, I read about the “Forty Bead Challenge”, and it seemed like an ideal, fun way to get in some structured practice. Instead of arriving at the Guild and thinking “what am I going to do today”, I knew what I was going to do each time.



Photo A: Doggie and flower—dots on glass

An American lamp worker came up with the idea of the Forty Bead Challenge as a way to practise placing dots on beads.

Though you wouldn't necessarily think it to look at them, most decorations on beads are made with dots.

Both the flower and doggie in Photo A were created by putting dots of glass on a basic bead.

Guild member Irene Krieger is hooked on beadmaking. This is how her journey started - and just keeps on going and going...

The flower started with white dots melted in, then pink dots were placed on top and melted in, then the centre was made very hot

and a poker plunged in to push the centre in. The air bubble was trapped behind a big dot of clear glass.

I think it is pretty obvious that the doggie's eyes and nose are made from dots, but so are its ears and tongue.

The ears are just big raised dots of black glass that were pinched and bent over with long nosed pliers while the glass was still soft. The tongue was made in much the same way, except that I pinched along the

length of the dot and heated it again to ball it up a bit.

Getting those pesky dots where you want them and the size you want them is the difficult bit and that's where the Forty Bead Challenge come in. It isn't a competition or anything like that. You just work at your own pace and the only person you have to really satisfy is yourself.

The challenge asks you to make forty different round beads (no surprise there). But, and it's a big

'but', you can only use two colours, the dots have to be melted in completely, so they are flat as in the flower pictured - not left raised as on the doggie - and



Photo B: Ivory and teal fail the richness test

you are not allowed to use any tools to shape your bead.

As there is no rolling a wonky bead in a shaper to even it out, or flattening out an unwanted lump on a marver – a graphite paddle used to nudge beads into shape -



Photo C: Reversing the colours—ivory and turquoise

it is important to get a good shape to the bead to start with. The only 'tool' allowed is gravity, and there is just so much you can do with that to pull a molten bead into shape.

Reversing the colours

Though forty different beads are required, I reckoned that I would probably only need to come up with a bit more than half that number of designs because I could reverse the colours on the same design to create two different beads.

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Irene's passion

Cont from page 6

If I were to reverse the colours ie. light background with dark dots and then dark background with light dots – that's not cheating, is it? I decided not to give too much thought to the designs because I was sure that new ideas would come to me as I got further into the challenge.



Photo D: The unexpected undesirable brown reaction

My first task was to decide on the two colours I was going to use. Light and dark, opaque and clear seemed to offer the most options and as I love turquoise tones, I chose an opaque ivory and transparent teal. Photo B shows a few of my first beads. I was not happy.

Teal to turquoise

The dot placement was acceptable given my lack of experience, but the beautiful richness of the



Photo E: Purple and ivory combined —looking better!

teal didn't show itself. Back to the drawing board.

As teal didn't work, I decided to go with a lighter turquoise (see Photo C) - even though it was also an

opaque colour. This colour combination had an added advantage because where the two colours touch, a reaction takes place and a brownish edge forms in the ivory, so I'd get three colours by only using two. Again, I don't think that was cheating. It's just what happens.

So I started on my forty beads again. Photos C and D are my first efforts. You can see what I mean about getting a different looking bead just by reversing the colours. In Photo C, the pairs on the left and right are the same design, the only difference is the order of the colours – and maybe the size of the dots, but put that down to my inexperience again.

I worked away happily coming up with different designs, but then I ran into another problem I was not expecting. The brown reaction was very attractive on a single dot, but when I started to layer the dots on top of each other as I did for the beads in Photo D, again I was not happy.

As each dot had to be melted in before the next one could be added on top, the beads got a lot more heat and the more heat they got, the more the colours reacted until, in my opinion anyway, it stopped looking attractive and just looked dirty.

So it was back to the drawing board again. By the way, once again the pairs of beads are the same design with colours simply swapped over.

I decided to move away from the reactive glass altogether and go back to opaque and transparent.

I also love purple, so I started again on a new set of forty beads in purple and ivory. (Photo E).

The forty bead challenge was starting to look like an eighty bead challenge!

I was starting to get really happy with my control of the glass and I could see my placement of the dots improving with almost every bead. (Photo F).

I never expected that my abilities would improve so quickly and I was able to come up with some quite complex designs, but still within the challenge rules.

The penny drops

I was probably about twenty beads into my third set of forty beads when the penny dropped. Two colours meant two colours in one bead not the same two colours in all forty beads.



Photo F: Better control, more complex designs

I didn't need to start again each time I changed colours.

I could have easily taken up where I had left off, but not that it mattered anyway. The extra practice did me the world of good.

Life took over so I haven't finished the challenge yet, but as I said, it isn't a competition.

I have decided to stick with the purple and ivory for the last beads and then I intend to string them together to make a necklace which I will wear with a great deal of pride.

Irene Krieger

Glass art dazzles on a majestic Queen

You would not expect to find stunning examples of glasswork on a ship, but that was the recent experience of Guild member and beadmaking tutor, Vicki Beldan.

Vicki discovered the glass art on board RMS Queen Mary 2 during a blissful 22 days voyage from Chile to Sydney.

The flagship of the Cunard Line, QM2 is the largest ocean liner ever built, and boasts fifteen restaurants and bars, five swimming pools, a casino, ballroom, theatre and planetarium.

Pictured aboard, clockwise from top right: the glass ceiling of the double-story formal dining room; a life-size glass sculpture of a woman's gown with coloured glass and metal inclusions; the lift doors, mirrored and etched in art deco style; a pair of reverse painted and gilded glass wall panels depicting an astrological map in the corridor to the main lobby; and another sculptured glass gown which sits opposite the other gown at the entrance to the ship's theatre.

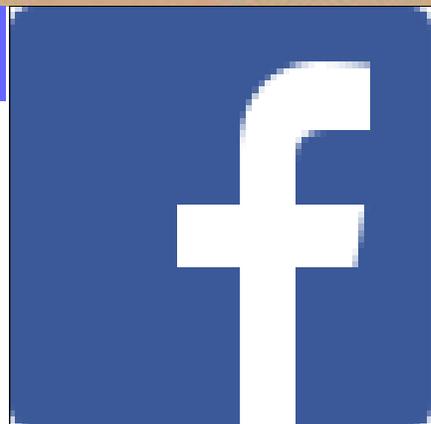


Try a course in something different

Take up the challenge to try something different in the glass arts. The Guild has Beginners and Intermediate Courses starting in



April/May on beadmaking, fusing & slumping, leadlighting, mosaics and sandblasting and engraving. Our expert tutors will guide you through specific techniques for beginners, or assist intermediate students in developing techniques for advanced projects. Check out the course dates on the Guild's website or find us on the Facebook site.



Find us on Facebook

Click on the logo to connect to the Creative Glass Guild on Facebook. Find out about courses, make a comment, and see examples of what other members have been creating in the wonderful world of glass.