



May 2014

Are you ready for our 20th Exhibition?

Inside this issue:

Our 20th Glass Exhibition shapes up for July	P1
St Cecilia get her start	P2
All eyes on global mosaic project	P3
MAANZ members get IPAD savvy	P5
An invite to the 'Half Cut' mosaic exhibition	P6

Creative Glass Guild of Queensland

64 Fulcher Road Red Hill
 PO Box 14 Ashgrove QLD 4060
 Tel: 3369 7322
 Email: creativeglassguild@gmail.com
 Website: www.creativeglassguild.com.au
 Workshop/Sales : Saturdays - 9am to midday
 General Meeting: First Monday of the month at 7.30pm (except Public Holidays - members welcome.)

Yes, it's coming up to that time of year again, when the Creative Glass Guild Exhibition comes to town.

It's something of a milestone, too, with 2014 marking the Guild's 20th Annual Exhibition, to be held on the 19th and 20th of July.

This is our opportunity to showcase all the good things we have done during the year, in the Auditorium at the Mt Coot-tha Botanical Gardens.

Because we are a not-for-profit organization, the Exhibition is an opportunity to bring in some much needed funds to keep the Guild ticking along.

Members who have been involved with previous

exhibitions know that there is a lot of work that happens behind the scenes.



This year's raffle prize lamp, courtesy of Barry Richters

We need your help to achieve a successful and enjoyable two days, so please do your bit by volunteering for one or more

of the many jobs that are required to set up and run the Exhibition. (See further details below).

Importantly, we need all the help we can get to set up on Thurs 17th and Fri 18th, and to pack up, clean up the hall, and move things back to Red Hill on Sunday 20th.

We also need your help to promote the Exhibition to friends, workmates, family, neighbours etc.

An Exhibition poster will be sent to you, so please take some copies and spread them around local shop windows, work notice boards, community centres, libraries, shopping centres etc.

Once again, we will be creating a slide show of Guild members' work to be screened continuously at the Exhibition.

You are invited to participate by sending photographs of your work (jpegs please) to creativeglassguild@gmail.com

Put the words 'Slide Show' in the Subject line so we know what they're for.

Finally, raffle tickets will be sent to you, with a prize of the lovely lamp pictured above (many thanks to Barry Richters for his beautiful work.)

Your Exhibition needs YOU

The Guild depends on your help to set up and run the Exhibition on the weekend of **19th and 20th July**. Put it in your diary now!

Here are some of the areas where you can assist:

Thurs 17th and Fri 18th: Join the transport and set-up crew

Sat 19th and Sun 20th: Man the front desk and collect the entrance money; sell raffle tickets; help in the kitchen with tea and coffee; demonstrate your glass art speciality to visitors; man the sales desk.

Sun 20th (after 4pm): Help pack up stands and displays and move back to Red Hill.

Register your interest by putting your name on the whiteboard at Red Hill or phone 3369 7322 and leave a message.

St Cecilia makes beautiful music for Philip

I found the photo below on the website of Williams & Byrne, renowned glass painters and restorers based in Shropshire, England. It depicts Saint Cecilia, one of the most famous of the Roman martyrs, and patroness of musicians.

I fell in love with it, printed it and tucked it away in my drawer of 'ideas and inspirations'.

Cecilia gets her start

My mum wanted to start a stained glass project, so all the equipment was brought out for use. For some reason, I decided it was the right time to start on my own St. Cecilia.

The picture was blown up to A4 size, and I set about drawing a full scale cartoon using both my eye and a scale rule. There is always plenty of glass in my workshop and I managed to find most of what was needed in stock.

The red around the halo was all that I needed to purchase, while a few suspect pieces were put into the kiln for a firing test. Luckily they all passed.

Palettes raised

Having chosen the colours, I set about cutting the 100 plus pieces, all the while wondering what had possessed me to embark on such an ambitious project.

All the cut pieces were laid out and it was time to start painting. I had received one of the regular emails from Williams and Byrne with a tip about managing palettes.

The palette should be raised above the light box and as thick a glass as possible. Mum managed to scavenge a piece of 7mm glass from which I produced four palettes.

Managing the paint

These were fitted with stick-on 10mm rubber feet. The difference in managing the paint with these new palettes was amazing.

The paint stayed cooler and

needed far less attention than when it was on a thin palette resting on the light box.

Guild member Philip Gelhaar has reproduced a stained glass panel depicting St Cecilia, the patron saint of musicians and church music. This is his story of how it all came together...

A lot of the glass had been lying around for quite a long time and one of the most tedious tasks was the cleaning. Washing with sugar soap and then rinsing wasn't enough for some of it. Metho and some elbow grease eventually did the job. Paint will not stick unless the glass is perfectly clean.



St Cecilia, the source of Philip Gelhaar's project

The painting went surprisingly quickly. I wasn't rushing; the work just flowed thanks to the new palettes. However, the first firing in the kiln gave me a fit of panic.

The contactor was cutting in and out, in and out... Had the controller had a fit? Anyway it got up to temp and the pieces were fine.

Thankfully on the second firing, it behaved normally. Pieces continued to be loaded into the kiln with excellent results.

Starting the assembly

After a few weeks, quite a lot of pieces had been fired and I started the assembly. I started from the top down (these were the pieces that were ready). Oops, that was a mistake.

Most of the pieces were fitting well but I was getting a creep in the length. It just wasn't working.

Thankfully I was working on a large board and managed to move what I had done upwards and restarted the assembly from the bottom.

Now everything started to fall into place. A couple of proud sections on the curves in the upper part of the piece had thrown everything out.

The finished product

The assembly was duly finished, soldered, puttied and polished and I felt very proud of myself.

OK, it isn't perfect. But I work for an organ builder part time and spend a lot of time in churches.

Close inspection of the stained glass windows in these churches convinced me that I had done a very good job.

My work also gives me a chance to analyze techniques. I have now started a collection of photographs from the churches I visit.

Many are older pieces but there are some newer examples such as St. Peter's Southport and Christ Church, St. Lucia.

Continued over page...

We only have eyes for you

Members of the Guild's mosaics class have their eyes firmly fixed on an innovative global mosaic project.

Under the guidance of Guild mosaics teacher Catherine Conaty, they have responded to a request to contribute 'eyes' to a public mosaic mural in New Orleans, USA.

The eyes, which are being sought from mosaics artists from around the world, will go into peacock feathers, which in turn will become part of a non-traditional tree of life. The finished mural is expected to be about 20 to 30 feet (6-9m) long.

Following prescribed guidelines, mosaics class members came up with some very individual eye designs, some of which represent Australia's unique culture through style, colours and materials used.

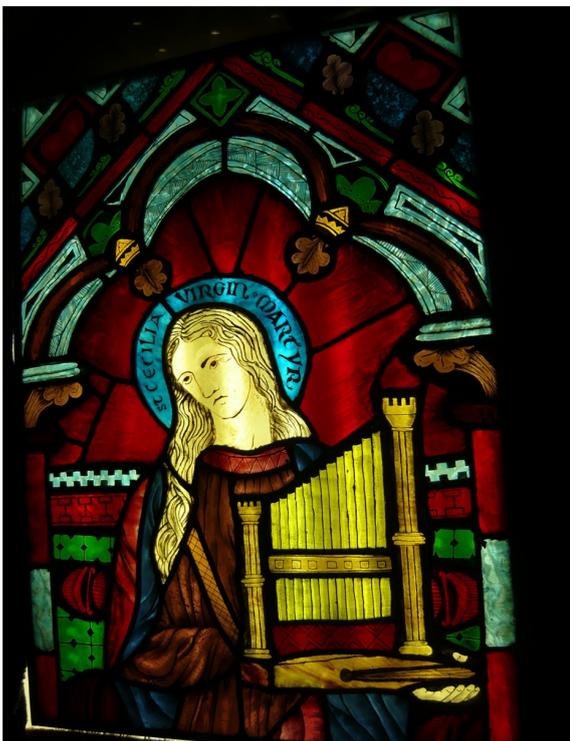
Founded by US artist, educator and community builder, Laurel True, the Global Mosaic Project is a community-based program designed to foster positive community engagement by creating works of public mosaic art.

Its goal is to leave a legacy of neighbourhood beautification, community cultural development and arts training for all ages.



Pictured (right): Guild mosaics teacher Catherine Conaty with eyes produced by the mosaics class, which will become part of a global mosaic mural

Left: US co-ordinator Laurel True with a giant community mural similar to the one that will feature eyes of the world



Philip's St Cecilia Project (cont from P2)

I've created this piece, but what am I going to do with it? It was always going to be a demonstration piece and I did start out with our Glass Guild Exhibition in mind, but never believing I would have it ready in time.

I had a rummage through the timber under the house and found enough suitable for a frame which I assembled, and mounted the panel in it. The finished panel is 870mm x 620mm.

My St. Cecilia (pictured left) will be for sale, with the price open to negotiation. It is difficult to put

a price on such a piece. I recently read an article where a NSW church is getting eight stained glass windows for the princely sum of \$200,000. That's \$25,000 per window!

I certainly am not looking for that much, but I would like her to have a good home. After all the hard work, I would like to keep her myself, but there are no windows in my home that she would fit.

So in the meantime, she will spend four or so weeks hanging in the local aged care facility where I hope she will spread some joy, then onto my church, and finally she will end up at our Glass Guild Exhibition in July.

Philip Gelhaar

Ely Museum a 'must do' visit for Frank

In November 2013, I visited the city of Ely in Cambridgeshire UK, with a specific purpose in mind.

While at the Guild, a few wise members had mentioned the Stained Glass Museum within Ely Cathedral, and of course this was one of the 'must do' trips when I eventually got back to the UK.

Ely is a lovely historic city which is home to the Ely Cathedral founded by Queen and Abbess Virgin Etheldreda (630-679 AD). The city is a pleasant seventy minute rail journey north of King's Cross Station in London, and at an

off-peak return fare of 25GBP. The Cathedral is about a ten minute walk from Ely railway station.

Once you arrive at the Cathedral, there is more than a day's activities there. First of all, there is the Stained Glass Museum; secondly, there is the West Tower Tour and thirdly, the Octagon Tower Tour. Volunteers of the Cathedral also run a quaint cafe in one of the wings and serve up lunch and teas to fuel you up for the climbs and the cold if you are visiting in winter.

The Stained Glass Museum is housed on an upper level

triforium of the Cathedral and we were warmly greeted by its curator Dr Jasmine Allen who had spent some time in Australia (yes even Brisbane) studying for her PhD, and was quite conversant in stained glass history in Australia.

The museum was founded in 1977 and is the only museum in the UK dedicated to stained glass. The collection houses pieces from 1200 AD to the modern day. The pieces come from all over the UK and Europe and are very fine examples of the stained glass techniques that would have been employed during their time of construction.

It was quite sad to see most of these pieces isolated not only from their original locations, but also from the remainder of the windows that they were a part of.

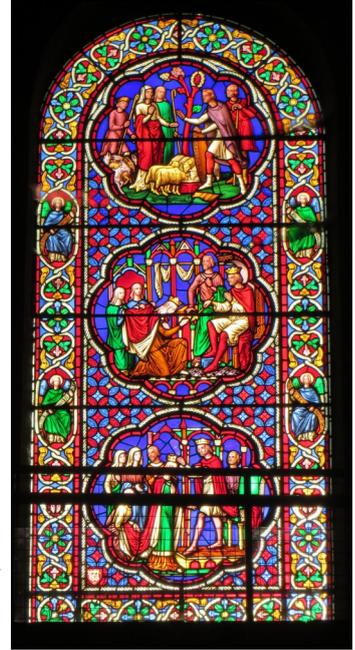
For the member who has combed through our extensive library at the Guild, they will definitely come face to face with some particularly fine stained glass panels.

Work on the present Ely Cathedral began in the 11th century. The monastery at Ely was dissolved by Henry VIII in 1539. Ely suffered less than many other monasteries, but even so, statues were destroyed together with carvings and stained glass. Sadly, St Etheldreda's Shrine was also destroyed.

The first major restoration took place in the 18th century, and a third major restoration project, the most extensive to date, began in 1986 and was completed in the year 2000.

The guide we had for the afternoon explained that all of the stained glass in the Cathedral would have been destroyed under Henry VIII's rule as part of the reformation to remove all links back to Rome.

Looking at the stained glass windows today in this grand cathedral, one could only wonder what it would have looked like prior to that upheaval.



Pictured: (above) Frank Carbon at the entrance of the Stained Glass Museum in Ely; (top right) an 18th century stained glass panel in Ely Cathedral and (bottom right) the magnificent nave of Ely Cathedral

I would recommend to my fellow Guild members to visit Ely and The Stained Glass Museum if you are visiting the UK. My wife and I had a lovely day and were also warmly greeted by Dr Jasmine Allen who personally conducted a tour of the museum's collection.

FRANK CARBON

For more information, go to the Ely Cathedral website

visiteley.eastcambs.gov.uk/attractions/ely-cathedral

Ipad day inspires MAANZ members

On a beautiful Queensland day, a group of members of the Mosaic Association of Australia and New Zealand (MAANZ), several of whom are also Guild members, gathered at the home of one of the members for a specialised workshop on 'how to make the most of your iPad'.

The setting alone was worth the visit. Though we were not that far from the Brisbane CBD, you could have sworn we were right out in the country somewhere, with horses in the paddock at the bottom of her garden and the largest dragon fruit 'tree' any of us had ever seen.

You can see it in the photo I have provided (below), with yellow flowers, climbing up the gum tree. Like I said, it was enormous.

Tammy's talent

The workshop was run by Tammy Morley, who is not only an extremely talented mosaic artist, but also uses iPads extensively in her work as a librarian, so is very experienced in their use. Our group varied from the complete novice (how do you turn this thing on?) to the more experienced user, so Tammy started by running through the basics.

Tips and tricks

It soon became clear that everyone uses their iPad differently and with Tammy's input and guidance, even those of us who use their iPads a lot learnt some new tips and tricks. By linking her iPad to a projector (something I was not aware could be done), Tammy was able to guide us through the steps of purchasing, downloading and working with Apps on the 'big screen'.

With her librarian hat on, she showed us how social media such as Facebook, Scoopit and Pinterest could be used to



collate collections of mosaic pictures and articles to provide a very useful source of inspiration.

We then went on to look at some Apps for making slide-shows and presentations.

This was a lot of fun, but took on a practical application when we each made an eBook using our comic pages and photos.

Making music

Some of us managed to attach music to our book pages but recording a commentary is also possible. The finished eBook can be sent anyone with an iPad or eReader such as a Kindle - an exciting way to share your work and one we all felt had a lot of potential. By the end of the workshop, our heads were spinning from the amount we had learnt, but

luckily Tammy had prepared a really comprehensive set of notes for each of us, which was much appreciated and which will be referred to often, I am sure.

Irene Krieger



Gum trees and dragon fruits—more photos of the day are shown over the page

Tips and Tricks

These useful grinding tips are courtesy of members of the Association of Stained Glass Lamp Artists:

To avoid finger cuts, make a light pass with the grinder around the piece to take off any nasty burrs, then if you have to press hard to get your line, there is less chance of getting cut.

Try using gold, white and black solvent-based paint markers to mark your glass for cutting and grinding. Faber Castell brand is a good one. The markings won't wash off during the grinding process, and you can remove the markings later with acetone. Alternatively, you can use china markers, which are wax markers that come in a range of colours and won't wash off easily. Office supply outlets or hardware stores should stock these.

To save your fingers, wear 'rubber fingers' on your thumbs to protect them against slices and cuts from the glass while you are grinding. You can pick them up at office supply stores or maybe at K-Mart.

To use the full face of your grinder, draw a line around the base with some 'black magic' marker. This gives you a reference point to raise the bit up and down just high enough to grind the piece of glass, and not waste any of the surface of the grinder bit.

Your invite to a mosaic experience



Guild members are invited to 'Half Cut', an exhibition featuring work from five leading mosaic artists - Barbara Humphreys, David Humphreys, Glenys Fentiman, Kym Braithwaite and Tammy Morley.

All five are members of the Mosaic Association of Australia and New Zealand (MAANZ), and have many years of experience in this ancient, but now very modern art. Barbara, David, Kym and Glenys have been, or are current members of the Creative Glass Guild.

The Exhibition was born one Sunday afternoon when the group were enjoying a glass of wine. The name 'Half Cut' came up as a fun but appropriate name, as all mosaicists 'cut' the tesserae to create their art, and half cuts feature many times over. It is recognised that 'half cut' may have other connotations and you might see the odd half cut bottle in the Exhibition!

There will be five unique styles on display. Kym's use of glass on its edge, along with shells, pebbles and smalti (opaque glass tiles) take mosaics to another level. Glenys has a unique series of glass mosaics featuring girls with flowing locks, and she also uses mirror, embellished glass and 'bling'

to create stunning works. David is well known for his geometric designs, fine glass cutting skills and his use of a limited colour palette. Tammy uses thinly cut glass shards of smalti to create the most delightful birds and is currently delving into the world of portraiture in glass. Barbara's style can be described as 'quirky'. Her use of half cups and teapots plus glass fusing adds a 3D flavour to her art. Come along and enjoy the Exhibition and you might be inspired to enrol in the Guild's glass mosaics courses.

Pictured above (left to right):

Kym Braithwaite: **Balance**

Glenys Fentiman: **Beatrice**

David Humphreys: **Mondrian Unplugged**

Barbara Humphreys: **School's Out**

Tammy Morley: **Mike Bravo Yankee**

All enquiries to David Humphreys on 0417 221 698.

HALF CUT—A MOSAIC EXPERIENCE

HALF CUT—A MOSAIC EXPERIENCE

When: Wed 28th May to Sun 8th June

Where: Percolator Gallery, 134 Latrobe Tce Paddington

Open: Daily 10am to 4pm

Opening night:

Fri 30th May—6pm to 8pm

More photos from the Ipad Workshop Day...



Which lamp base is best?

You've made your lamp, but what is the best base to choose to suit the style?

What looks right is ultimately a matter of taste. In other words, if you like it, do it. However, there are a few guidelines to follow:

Rule 1: The diameter of the platform of the lampbase should be at least one half of the diameter of the shade.

Rule 2: The height of the lamp, excluding the finial, should be about one and a quarter times the diameter of the shade.

A geometric shade looks best on a base with simple lines, while a more complex Rococo or Classic design would match well with a more ornate base.

Let's see your home workshop!

We are keen to see how Guild members have set up to perform their glass work at home. Whether it's a corner of the bedroom, under the house, a garage or perhaps the broom closet, please send us a photo of your home workshop, with you working in it, to share with fellow members.

To get the ball rolling, Guild lampwork artist and tutor, Vicki Beldan, has sent us a photo of her cosy home corner (bottom below) complete with pigeon holes for her glass rod collection. The photo below shows Vicki demonstrating at last year's Glass Exhibition.



Graham's floral tribute goes global

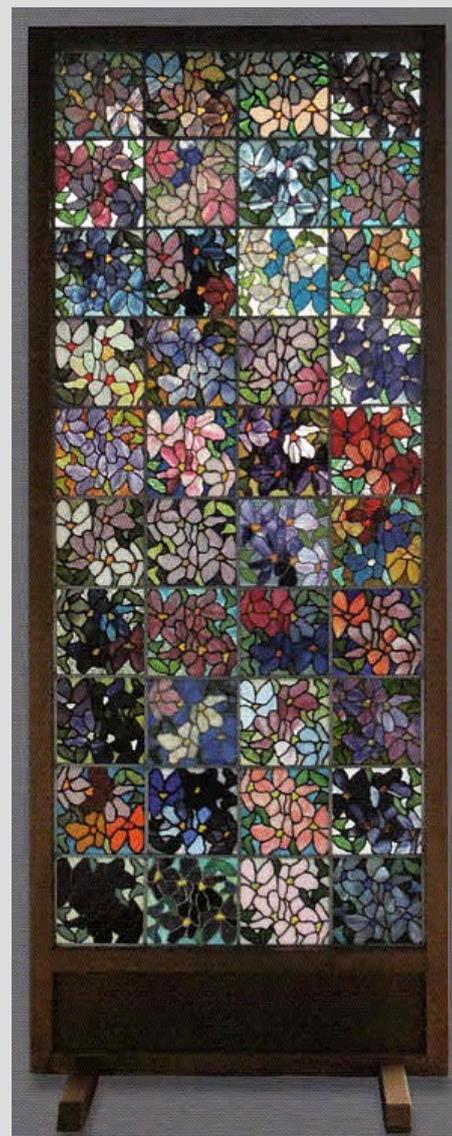
The Glass Guild's own Graham Rampton is a contributor to this year's international community glass 'quilt' organised by the International Association of Stained Glass Lamp Artists (ASGLA) based in Washington State, USA.

The pattern for the 2014 quilt is based on the *Clematis* flower, which belongs to the buttercup family. Clematis have been popular with gardeners since the mid-1860s, particularly a variety of garden hybrids of Chinese and Japanese origin. An English variety is also known as *Traveller's Joy*.

This year's quilt comprises 40 panels submitted from contributors around the world. Graham's panel is one of three Australian contributions. Contributors are required to follow a standard pattern, but are free to interpret colours as they choose.

The panels are mounted in a timber frame, and displayed at various U.S. venues, demonstrating the diversity and ingenuity of ASGLA members. The quilts have been a feature of the ASGLA's work since 1994.

Pictured: The 2014 Clematis glass quilt, showing the 40 individual panels, including one submitted by Graham Rampton (Row 4, 6 down).



It's not too late!

You still have time to prepare that special piece for the Special Theme Prize in the 2014 Glass Guild Exhibition to be held on 19th and 20th July.

This year's theme for our judged competition is 'The Brisbane River', and entries can be from any of the creative glass disciplines.

There is a trophy and \$50 gift voucher for the winner, so be in it to win it!