



October 2015

Wanted: your Guild needs you



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**Creative Glass Guild of Queensland**

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Workshop/Sales : Saturdays - 9.00am to midday

General Meeting: First Monday of the month at 7.30pm (except Public Holidays). All members welcome.

As Creative Glass Guild members, you will be aware that we are a not-for-profit organisation and as such, we depend on members to volunteer their time to keep the Guild operating smoothly.

Currently, we have a small core of members who open the workshop at various times, maintain the premises and organise lots of routine tasks including ordering of supplies, washing towels, acting as committee members, organising the annual Exhibition and making items for sale to raise money for the Guild etc.

**Untapped resources**

It's great that our membership has now grown to 100, and I am sure there are many of you - our untapped resources - who would enjoy supporting the improvement and maintenance of our ageing facilities at Fulcher Road.

Whilst the building is owned by the Guild, it's located on community land leased from the



The 2015 Creative Glass Guild Exhibition was a huge success, with record numbers through the door. Tina Walker won the Special Theme Award with her 'Colours of the Spectrum' bead pendant. See more on the Exhibition inside on pages 3 to 5.

Brisbane City Council, and as such, they regularly inspect the condition of the property and request completion of maintenance work they consider necessary.

**Council report**

Their most recent report indicates that we need to carry out works of approx. \$85,000 (their estimate) over the next 5 years, the

most significant being \$35,000 for retaining wall replacement.

**Work needed**

This report is currently being discussed with the Council, but several items will definitely need attention, including repainting our building inside and out, including the upstairs floors.

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## Your Guild needs you

*Cont from page 1*

We also need repairs to window frames, replacement of kitchen cabinets, other woodwork repairs and replacement of lights.

Obviously, our budget doesn't stretch nearly that far, so to help spread the load, we are seeking members who are prepared to take on specific projects and co-ordinate their completion.

### Coordinating role

For example, this could involve determining if the work can be completed by volunteers, and if not, getting quotes from suitable tradespeople, making recommendations to the committee and organising members' working bees to complete the work.

We know that many people are 'time poor' these days, but any assistance you are able to provide would be greatly appreciated, and will take some pressure off our hard-working core of volunteers.

If you are able to assist, please contact President Chris or one of our Committee members.

**Jim Reynolds, Treasurer**

## Name this Newsletter

Put on your creative caps, and think up a name for this newsletter. Ideally, it should relate to some aspect of the glass arts - "The Glass Gazette" or "Through the Looking Glass" or "The Daily Grind" are a few lame examples—we know you can do much better than that!

The prize is that you get your suggested name on the front page banner of every future edition of the newsletter.

We expect lots of original suggestions—send them to [creativeglassguild@gmail.com](mailto:creativeglassguild@gmail.com)

## From the President...

**I hope Jim Reynolds' call to members strikes a chord. With over 100 members now, the Guild needs your help, with lots of admin and other work falling on the shoulders of a small core of volunteers. Your Guild needs you now.**

On the subject of volunteering, can I make a plea to Saturday morning volunteers to follow the 'shop list' of tasks to do, to ensure the Guild premises stays in tip top condition. If you don't know what the list is, or where it is, please ask someone.

### Look after glass racks

The glass racks are getting untidy again. I have just spent a couple of hours tidying up after others, so please keep the racks in good, safe condition, and tidy up after yourself.

Note that with our new ordering system, all future glass orders are to be placed on a spreadsheet on our new computer. Training on use of the spreadsheet is being organised for those who will be responsible for ordering.



Orders written on the blackboard will not be processed.

All glass orders need to be accompanied by a Stock Number which can be sourced from the Hartley Williams website. It will be the orderer's responsibility to look this up. Orders will be placed with Hartley Williams once a week.

**Cheers, Chris**

## Passion for pendants

On 23rd August, I participated in a class to learn how to make mosaic pendants. There were five enthusiastic learners, and

we were all proud of our creations. I have since been online to order supplies, to be able to continue making these treasures.



A selection of the mosaic pendants produced by Chris Bryant and fellow participants in their recent mosaic pendant class

Chris Bell was a very patient, encouraging and capable tutor. I was a member of the Guild about ten years ago, and I'm glad I have chosen to rejoin.

**Chris Bryant**

# It's official - 2015 Glass Guild Exhibition was best ever

**This year's Exhibition was an outstanding success, thanks to the hard work of participating Guild members, along with family members and friends who were 'recruited' for the occasion.**

We had 836 paying visitors through the door over the July weekend, which is 275 more than last year (that's an increase of almost 50%)

From 304 responses we received telling us how people found out about the Exhibition, we know that around 27% of people read about it in the Sunday Mail or other newspapers, 21% were family or friends of members, around 6% saw our display banners and others were 'just visiting the Gardens'. Importantly, social media played a vital part in letting people know, with 23% of visitors

saying they read about the Exhibition on Facebook, the Council's newsletter, Weekend Notes, the Visit Brisbane website, or our very own Guild website.

### Winners are grinners

Congratulations to our two Exhibition winners – Ray Woods, who again collected the People's Choice Award for his outstanding mosaic rainforest

tabletop, and Tina Walker, whose superb glass pendant picked up the Special Theme Prize, which was judged as the best composition representing the theme of 'Light'.

Now that the dust has settled, we can reveal that the Guild made a profit of \$5714 on the Exhibition, which included \$910 on takings from the raffles.

A special thank you to Barry Richters and Vicki Beldan for their help creating raffle prizes, along with those members who created items for sale during the Exhibition, raising proceeds of \$2054 which go directly to the Guild.

This is very welcome income to help keep the Guild ticking over for another year.



Pictured, clockwise from top left: Rosie Walker keeps shop; President Chris with judge Emma Boys; a selection of the leadlight displays; Ray Woods with his tropical mosaic tabletop which was selected for the People's Choice Award.



## Every picture tells a story...



**A snapshot of the 2015 Glass Exhibition** (clockwise from below):

- Andrea Schultz' mosaic interpretation of Monet's famous painting 'Le Pont Japonais a Giverny'.
- A selection of beautiful fused and slumped pieces by Sylvia Free
- Birds lined up and chirping for a buyer - sales were brisk
- Two of our stalwart supporters - Graham Rampton and Barry Richters
- A brilliant array of colourful pieces demonstrates the extent of members' creative skills and abilities.



## More pictures from the July Exhibition



**Pictured:** (clockwise from top left:) Ken Ede demonstrates copper foiling at the Exhibition; Naomi shows off Tina Walker's prize-winning bead pendant; Grahame Sawyer and David Kallman join forces to set up a display; angels waiting for a buyer; Tara Pinsker and Vicki Beldan get ready for the rush; Kate Ritchie in high spirits; a mosaic tribute to WW1; glass sweets in their glass wrappers; Vicki Beldan demonstrates her bead-making skills; and Ian Dymock applies some finishing touches to the leadlighting display.



## Vicki thrills to Prague's artistic delights

**Having just arrived back from a wonderful, if searingly hot holiday and cruise in Europe (the Danube dried up on us), I thought I would share some of the wonderful Art Nouveau examples we found in Prague, the capital of the Czech Republic.**

The city was a marvel, despite its 38 degree Celsius temperatures. We were cocooned in the Imperial Hotel, itself a living example of the Art Nouveau style with ceramic bas relief walls and ceilings 'mosaiced' within an inch of their lives, not to mention fully marbled bathrooms and gilt swan tapware.

Everywhere we went, the city stunned with

its Art Nouveau styling, from its Municipal House with stained glass entrance and naked female forms in marble, to Mucha artwork and examples of art glass from the turn of the century.

Natural forms became a source of artistic beauty in Art Nouveau glass and ceramic production around the turn of the 20th century. The Czech producer Witwe was one of the most progressive glassworks of its time.

Contemporary manufacturers included Galle and Daum in France as well as Tiffany in the U.S.

One influence of this genre promoted the repetition of pattern.



The expression of the Art Nouveau's movement to Natural Forms was also evident in the typical glassware produced in this region

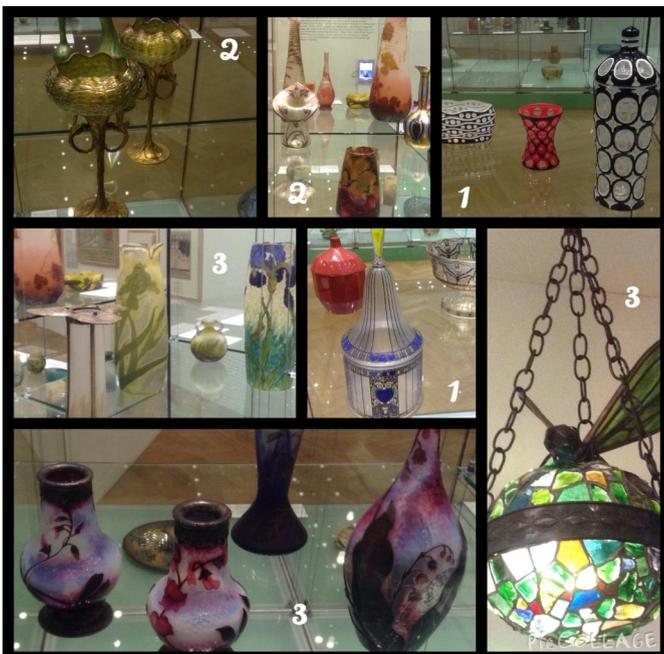
What a wonderful experience, although we just scratched the surface. Sadly though, we made no great discoveries of handmade beads though there were lots of manufactured

Pictured (above) All around, Art Nouveau - in the ceramic bas relief walls and ceilings, fully marbled bathrooms and gilt swan tapware.

Below: Mucha artwork and naked female forms abound.

crystals. If you haven't tasted Prague's artistic delights yet, we heartily recommend it, not to mention the great Czech beer.

**Vicki Beldan**



*Pictured:* 1. Cut glass layered or painted with black and white enamels; 2. Combed glass trails on the body of iridised glass; 3. Painted or etched organic forms. The expression of the Art Nouveau movement to Natural Forms is particularly evident in the typical glasswork produced in the region.



## New glass - layer upon layer

Glass is, by nature, random. It is created by melting several minerals together at unfathomably high temperatures. Glass has a haphazard, disorganized structure, like a liquid frozen in time.

However, by some happy accident, scientists have created glass with a regular molecular pattern.



Professor Juan de Pablo from the University of Chicago, explains: "Randomness is almost the defining feature of glass. At least we used to think so. What we have done is to demonstrate that one can create glass where there is some well-defined organization."

The secret to this molecular order seems to be the way that this special glass is created. Instead of cooling flowing liquid glass to a solid, this glass was formed using a glass vapor. The technique gently builds up layers of solid glass by depositing a vapor of organic molecules onto a surface, all regulated in a vacuum environment.

Growing glass layer by layer is precise. It effectively traps the molecules in their 'true' orientation.

"The fact that we can now control the orientation of these disordered materials is something that could have profound theoretical and technological implications. We don't know what they are yet – this is a new field of research and a class of materials that didn't exist before," said Professor de Pablo.

## Mosaic immersion inspires team

In late August, our members Ray, Kate, Alice, Suzi and I attended a symposium held in Sydney by the Mosaic Association of Australia and New Zealand (MAANZ).

Organised every two years in a different location around Australia, the MAANZ Symposium is a great chance to meet up with like-minded mosaicists and experience several days of mosaic immersion, with presentations, panel discussions, workshops and socialising.

There were over 120 attendees at the event, with presenters from within Australia and around the world, including Emma Biggs, the author of a number of mosaic textbooks, as the keynote speaker.

Presentations covered a whole variety of topics that I found very valuable and inspiring, ranging from archaeological investigation of ancient mosaics, working on small projects, using photography in your work, to community projects and tips to advance your art practice and build a client base.

Along with panel discussions and sharing meals with all the delegates,

the experience was a non-stop talk fest! There were also 11 different workshops on offer for some hands-on fun.

Friday night saw the opening of the national MAANZ exhibition at the 127 Projects Gallery in Redfern, which included an open exhibition, a themed 30:30 exhibition called "Fireworks: ignite the light" and a Children's mosaic exhibition.

My 10 year old daughter and I both had pieces on display, which was very exciting! There was a fabulous array of works in all of the categories,

showing just how diverse mosaic is as an art medium.

With plate smashing in a Greek restaurant, a silent auction mosaic art salon, brown bag exchanges (mosaic lucky dip) and a seafood buffet cruise on the harbour, there was a whole lot of fun going on for days! The next MAANZ symposium is going to be held in Hobart in August 2017, and I thoroughly recommend attending.

**Catherine Conaty**



Mosaics tutor, Catherine Conaty, with her entries in the MAANZ 30:30 Exhibition. The theme for the 2015 event - 'Fireworks'

## Pioneer Des bows out

The Guild was grateful to receive recently a donation of unused glass from one of Creative Glass Guild's pioneers, Des Martin.

Des was an inaugural member of the Guild, along with George Wolf, at the Guild's original home in the Presbyterian church hall in Oleander Drive, in Ashgrove. Des was attracted to glass when he saw a story in the Courier Mail about a visiting English glass artist, who inspired a small group to start what is now the Creative Glass Guild of Qld, based on the traditions of the original English craft guilds. After a lifetime interest in the glass arts, Des said he was 'clearing the shed' due to ill health. Thanks for the memories and your contribution, Des – and the glass donation, which is gratefully received.



## Munich's glass exhibition is 'wunderbar'

**In the words of Molly Meldrum, if you're ever in Germany, do yourself a favour, and pay a visit to Munich's Deutsches Museum, the world's largest museum specialising in science and technology.**

Established on 1903, the museum features around 28,000 exhibited objects from 50 fields of science and technology, including an excellent display tracing the historical development of glass making.

Special attractions include an authentic replica of a glass melting furnace, a diorama of a glassblowing workshop for chalice glass production, and a Baroque hall of mirrors.

**A highlight of Ian Dymock's recent European vacation was a visit to the world renowned Deutsches Museum in Munich. Here's his story.**

Historically, the blowing of sheet glass was one of the most challenging types of glass manufacture. Up to 15 kg of glass had to be lifted at the end of a blow pipe. The working temperatures demanded enormous lung capacity and physical strength.

The introduction of a 'bowl' in the eighteenth century led to increased use of this two thousand year old process, whereby glassmakers were able

to better support the sphere of glass, and blow it into a cylinder while spinning it in the bowl.

One of the more fascinating displays features the development of mirrors, which were a 'must' in every European Royal Court from the 16<sup>th</sup> century until almost the end of the 19<sup>th</sup> century.

In the mid-16<sup>th</sup> century, Venetian glassmakers invented the amalgam technique of producing large plane mirrors of great beauty. Neither the Germans nor the French were able to match the quality of the Venetians, whose mirrors adorned the palaces and parlours of the rich and royal.

Unfortunately, the amalgam manufacturing process proved to be a health hazard to workers who were subjected to noxious mercury fumes. Mercury poisoned and destroyed the nervous system, and miscarriages and birth defects were the order of the day, and worker deaths commonplace.

It was not until German chemist Justus von Liebig introduced a new method of coating glass with silver in 1867 that a new safe way of making mirrors was developed. Nevertheless, it took another 30 years until the production of amalgam mirrors ceased.

The Deutsches Museum is one of the big attractions of the city of Munich and the State of Bavaria in Germany's south-east. Then, of course, there are the pig knuckles and wheat beer – but that's another story!

### Ian Dymock



Pictured: (above): The bowl, introduced in the 18<sup>th</sup> century, allowed glassmakers to better support the sphere of glass, to blow it into a cylinder while spinning. Below: Looking like clumps of minerals, these lumps of glass were recovered beneath the floor of a church, fused together in the heat of the firebombing of Berlin during WW2.



GLAS  
im Deutschen Museum

Entdecken Sie die vielen Objekte aus Glas  
auch in den anderen Abteilungen.



Deutsches Museum

## Join me - Margo Anton

There are still some spots available in Margo Anton's Precision Jewellery One Day Workshop to be held at the Creative Glass Guild on Sunday 4th October. Based in Canada, Margo is an enthusiastic mosaic artist and tutor. Participants will receive lots of individual attention as they work on their silver plate mosaic pendants. Cost is \$190 for the day, including materials. To participate, email [creativeglassguild@gmail.com](mailto:creativeglassguild@gmail.com)

