

# A TOUCH OF GLASS

Newsletter of the Creative Glass Guild of Queensland Sept 2016 edition

## What's going on: President tells all

**I would like to take this opportunity to thank everyone who contributed to this year's Glass Exhibition. This includes organisers and contributors, along with the small army of helpers, family members and friends who gave us a hand to ensure we had a successful event.**

While we didn't match last year's record-making result, we still managed to clear a profit of \$2,002 from the weekend, which will help to top up our balance sheet.

What's more, a review of the weekend's activities has revealed a number of areas where we believe we can improve the promotion and delivery of the Exhibition and enhance the outcomes for next year. Any further suggestions from members would be welcome. A full rundown of this year's Exhibition, along with photos of the event, is detailed inside.

Make a date claimer for next year's Exhibition. It will be held on the weekend of 22/23 July 2017, with the Special Theme of 'Literature'. It's never too early to start preparing your special theme piece, so start planning now.

We are delighted that the Brisbane City Council has renewed the lease for our Fulcher Road premises until 30 December 2020. This means we have use of the land and building, however the lease comes with specific conditions, particularly relating to maintenance.

We have recently completed lots of maintenance activities which will be obvious to members, but we are also carrying out work



Winners are grinner: Vicki Beldan displays her beautiful 'Remembrance' necklace which won the Special Theme Award (for 'Nature') at this year's Glass Exhibition. The full story behind the piece's creation appears on page 4.

that is less noticeable, which addresses some electrical safety issues.

For example, electrical testing and tagging of all electrical equipment in the centre has been completed, along with the installation of wired smoke alarms.

Electricians have also investigated and reported on power to our kiln units under the premises, and we are working to ensure that all building wiring is compliant with relevant standards.

**All the best, Lyndall**

# On the (mosaic) road again

**My wife and I recently drove to Sydney for a school re-union (50 years if you must know!), then on to the Yass region in Southern NSW to trace her family history (150 years!)**

Along the way we encountered several examples of mosaic art work that had a great impact.

## First stop - my old school

Parts of the grounds of my old school – St Pius X College at Chatswood in Sydney - were once a graveyard. One headstone has been retained as a memorial for all the other gravestones that no longer exist.

In my schooldays, it was just a concrete block. Now it has sand - stone surrounds and a beautiful mosaic.

The weather was atrocious at the time so it was difficult to get a clear photograph.

The plaque below it says: "Our Lady of Perpetual Help – Pray for us".



## Second stop—Yass, NSW

Our trip next took us down to Yass, where we found the Tootsie Fine Art and Design Studio.

It's an authentic restoration of a beautiful art deco building from 1937, with a replica of the original façade following the original architectural plans.

*Story continues page 3....*

Pictured (above): A sculpture garden, along with workshop and exhibition spaces for artists, feature at the Tootsie Fine Art & Design Studio near Yass, NSW.

Below left: A headstone at Ian Ferguson's St Pius X College in Chatswood features a beautiful mosaic with the inscription 'Our Lady of Perpetual Help—Pray for us'. The most striking features of the mosaic are its style and vibrant colours.



## Published by the Creative Glass Guild of Queensland

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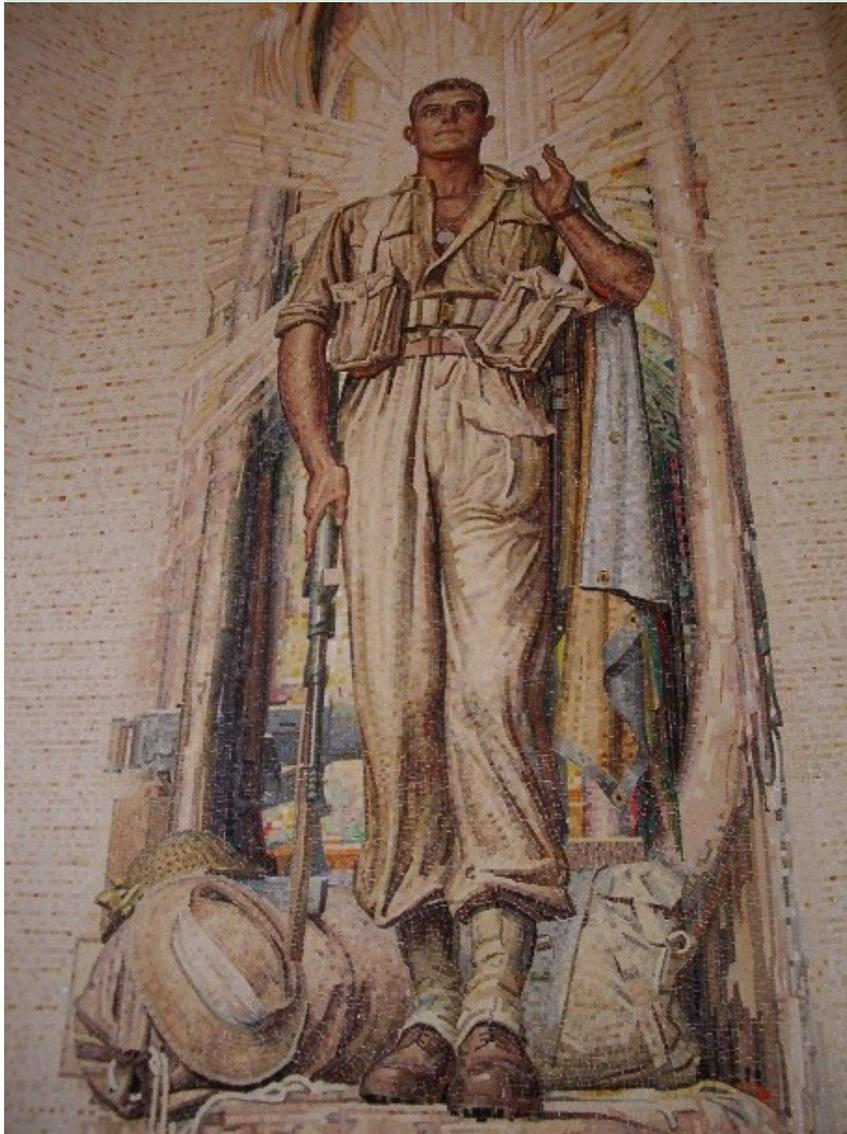
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General meetings: Bi-monthly on first Monday of the month at 7.00 pm (Notice will be emailed to members).

Management Meetings: Alternate months or earlier if required



Pictured: (left) wall mosaic, Australian War Memorial; (above top) Roman mosaic flooring at the Memorial—Ian's favourite piece; (above) a section of the beautiful Shellal Byzantine mosaic on display in the Memorial's Hall of Valour

### ***Ian Ferguson's road trip cont. from page 2 ....***

The Tootsie Centre is a fabulous place which provides exhibition and workshop spaces for artists, plus a sculpture garden and coffee shop.

The owners, Michaela and Chris Pothan continue renovations ..."with a nod to its art deco roots".

### **Third stop – Australian War Memorial**

The Australian War Memorial in Canberra has one of the finest collections of art works in the country – including some magnificent mosaics.

The wall mosaics in the Hall of Memory around the Tomb of the Unknown Soldier are simply superb.

You can see these and read more about them here: <https://www.awm.gov.au/visit/hall-of-memory/mosaics/>

During the second battle of Gaza on 17 April 1917, a group of Australian signallers discovered a mosaic that had been partially uncovered by Turkish troops, who had built a trench on a mound near the town of [Shellal](#).

While establishing a helio station on the site, the Australian troops uncovered an extraordinary example of Byzantine art which is now known as the Shellal Mosaic.

The Reverend William Maitland Woods, senior chaplain of the Anzac Mounted Division, was a keen amateur archaeologist and historian of the Holy Land.

He was almost single-handedly responsible for the removal and preservation of the Shellal Mosaic, which was created in AD 561- 562 under the reign of the Roman Emperor Justinian.

The large mosaic is now on permanent display in the Australian War Memorial's Hall of Valour.

This piece reminded me why I originally developed an interest in mosaics – they do last!

**Ian Ferguson**

## We will remember them

**Vicki Beldan's prize-winning floral necklace pays tribute to Australian service personnel, but it also has a special personal significance. Here's her story....**

"As the 100th anniversary of WW1 was being commemorated, I had in mind to make a tribute to my Great Uncle Sonny who lost his life in France near the end of the war. I had recently come across a photo of him in Ross Coulthard's book 'Diggers'.

This piece had its origins in a class I attended in 2015 with the talented beadmaker Kim Fields.

We learned to make three dimensional glass versions of many Australian native flowers, amongst which was the Australian Sturt's Desert Rose. Over time this form morphed into a Poppy.



I wanted to use traditional poppies as a familiar emblem of remembrance and blood shed, but also to include Australian floral forms (white Geraldton Wax flowers, Sturt's Desert Pea and gum leaves).

This combination was to suggest the purity of youth and bring to mind how alien Australian flora is in this context, much like how our service men and women must have felt so far from home.

And so the piece is called 'Remembrance'.

**Vicki Beldan**

## Fingers crossed

At a general meeting of the Guild earlier this year, a proposal was made to update and reorganise the kitchen/breakout area at our Red Hill premises for an approximate cost of \$15,000.

This was not approved at the time due to other planned expenditure on maintenance required by Brisbane City Council, which will cost almost \$20,000 this financial year.

During July, the Gaming Community Benefit Fund announced that the next round of grants available to community organisations was closing on 31st August. We applied for a grant of \$22,000 to upgrade the kitchen/breakout area and have been advised that our application was eligible and included in this round of applications.

We now have to wait until February 2017 to see if our application was successful, but if not, we can try again for this or other improvements.

**Jim Reynolds,  
Guild Treasurer**

## Quick Zip Tip

Here is a quick tip: Store your leftover glass pieces by colour inside medium or large ziplock bags. You can see at a glance what colours and quantity you have, and you can fit a heap of bags inside a plastic storage container. I buy sets of 5 storage containers from Officeworks for \$20 which are see-through and stackable. They are a good size to carry glass around in, as they are not too heavy.

**Cheers, Catherine Conaty**



# The 2016 Exhibition in review

**Another successful Glass Exhibition was held on the weekend of 24-25 July, with congratulations going to our host of helpers, exhibitors and visitors.**

Attracting 389 visitors over the two days, attendances were well down compared with our record number of visitors in 2015.

Nevertheless, the Guild managed to achieve our three key objectives for holding the Exhibition: 1. to promote the good work of the Guild, specifically the glass arts we deliver via courses and workshops; 2. to provide a venue for members to showcase and/or sell their work, and 3. to make a financial return to contribute to running and maintaining the Guild.

We have held a thorough review of this year's event, and thanks to the suggestions and observations of members, we believe next year's Exhibition will be bigger and better than ever.

Congratulations go to our two Exhibition winners— **Catja White**, who picked up the People's Choice Award for her spectacular seahorse, and **Vicki Beldan** for her beautiful floral tribute to her Great Uncle (see story, page 4).

Through the Exhibition, we are hopeful of picking up several new members, and are confident that interested visitors will help to boost our class numbers.



Exhibition pictures (clockwise from below): 1. Barry Richters explains sandblasting techniques to visitors; 2. One of the superb jewellery displays at the Exhibition; 3. Emilia Seibold shows off the Guild's floral group mosaic project; and 4. Catja White and her striking seahorse which won the People's Choice Award



# A look around the Glass Exhibition



More photos of the 2016 Exhibition (clockwise from above):

1. A mosaic guitar and a selection of fused and slumped pieces on display
2. Catherine Conaty explains the mysteries of mosaics to visitors
3. House & home—another example of the versatility of mosaics
4. A small sample of the beautiful fused and slumped pieces which were on display at the Exhibition
5. Vicki Beldan shows off her delightful glass jewellery pieces



## Aussie flame workers put on a show

If you're visiting Melbourne between now and 8<sup>th</sup> October, make sure you call into the Kirra Gallery in Federation Square.

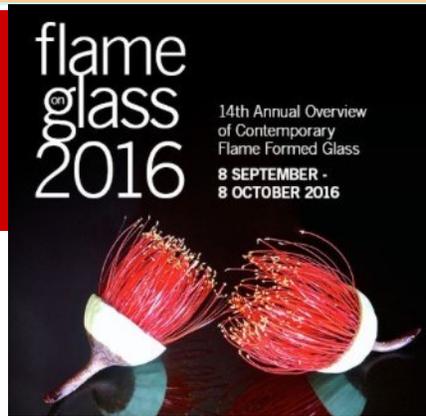
It is a fab place to visit anytime for glass art, but at the moment there are demonstrations out front each day and awesome work by talented Australian flame workers.

The occasion is the 14<sup>th</sup> annual *Flame on Glass* exhibition, an overview of contemporary flame formed glass.

Since the first *Flame on Glass* exhibition in 2003, flame formed glass has developed to a point that many of the participating artists have become internationally acclaimed, and flame formed glass is now recognised as a significant art form in Australia and overseas.

Some 34 glass artists have contributed to this year's event, with a number of them demonstrating their skills as they manipulate molten glass by blowing and shaping with tools and dexterous hand movements.

**Vicki Beldan**



Pictured (right): 'Birdnews 2', a spectacular flame-formed piece by Laurie Young;  
Below: Demonstrating their Flame on Glass skills (l-r) Peter Minson, Matthew Farrell, Cas Davey and Laurie Young.



## What is a not-for-profit?

The Creative Glass Guild is registered as a not-for-profit organisation, but what does this mean exactly?

Generally, a not-for-profit or non-profit is an organisation that does not operate for the profit, personal gain or other benefit of particular people (for example, its members, the people who run it or their friends or family).

A not-for-profit can, however, make a profit, but any profit made must be used for its stated aims.

It can keep profits as long as there is a genuine reason and it is to do with its purpose. For example, a good reason to keep profits may be to save up for starting a new project or accumulating a reserve.

It can still be a not-for-profit if it simply provides a benefit to members while genuinely carrying out its purpose.

For example, organisations such as self-help groups can be not-for-profits if the benefits provided to members are consistent with the principles and values of the organisation.

A staff member and, sometimes, a responsible person (such as a board or committee member or trustee) can be paid for their work, so long as it is genuine compensation for services rendered or expenses incurred on behalf of the organisation. Typically, a specific statement or clause in the organisation's governing documents sets out how the organisation's assets and income are to be used.

## Marta goes to top of the (glass) class

**We are delighted to welcome a recent 'casual member' to the Guild, a glass artist whose expertise and versatility stretch well beyond her creative capabilities.**

Marta Cabral (right) an 'educator, researcher, artist and consultant', is visiting Brisbane from New York for six months, accompanying her partner who has a temporary work posting here.

Born in Lisbon, Marta was educated in Portugal and later China, but now resides permanently in Brooklyn, New York, where she continues to learn and expand her knowledge of different art materials and ideas.

Back home, Marta is Adjunct Assistant Professor at Columbia University's Teachers College, where she teaches graduate level courses in Art & Art Education and supervises student teachers in PreK-12 art rooms.

As an artist-in-residence and research fellow, she is particularly involved in artistic practices and experiences in early childhood education, and currently runs the Rita Gold Early Childhood Center's art program at Columbia University for infants, toddlers, and preschoolers.

In New York, Marta works closely with UrbanGlass, a learning centre that provides classes in a variety of glassmaking techniques designed for young artists

aged from 11 to 18. The workshops aim to introduce students to the wonderful world of glass, with a view to expanding the breadth and depth of their art-making activities.



Working with young children, Marta never fails to be impressed by their invention and improvisation.

"With their working knowledge of watercolor, tempera, glass, clay, wood glue, and paper glue, these kids arguably know more about materials than some grad students," she divulges.

Marta also co-presents 'Glass in our Class', a course designed for teachers and parents who wish to learn more about glass, and ways to introduce it to their classrooms, art rooms or home. Through different explorations with glass, based on fusing, kiln forming and flameworking, participants discuss ways of integrating glass into their curricula.

Although she has been in Australia for only a short time, Marta isn't letting the grass (or is that glass?) grow under her feet. At the invitation of the State Library of Queensland, she has already conducted a workshop in Toowoomba for librarians and educators, to support 'confidence around communications and learning' in the early years.

If you're around Red Hill any time soon, say 'hello' to Marta who will be working on her glass projects most Mondays.



Budding young artists are introduced to the glass arts at UrbanGlass, a New York centre that provides classes in techniques to expand the breadth of children's art-making activities.

## Mandy takes in the Chihuly experience

Last month I travelled to America and had a spare morning in Seattle, so I decided to go see this glass exhibition that a friend had casually mentioned as “you’d probably like this if you get a chance”.

The Chihuly Garden and Glass Exhibition is located next to Seattle’s iconic Space Needle so it was easy to find via the monorail.

I was completely unprepared for what I would find inside.

I was gobsmacked, stunned, overwhelmed, delighted, and absolutely in awe of the skill and creativity of this man, Dale Chihuly, the American glass sculptor and entrepreneur whose works are considered unique in the field of blown glass.

### Marine fantasy theme

After walking past a futuristic entrance display, I arrived in the first exhibition hall, which had a marine theme. The central piece was a two-story high fantasy of marine life – twists of blue studded with gold marine critters including starfish, stingrays, shells, squid, turtles, jellyfish and dolphins.

Behind this was a room that was empty, but the ceiling was of clear glass above which were balanced



over 1,000 bright individual pieces.

A solid 20 minutes of happy ceiling - gazing left me with a sore neck and a lot of photos.

This room led through to another huge black room which had a central mirrored platform holding an absolute fantasy of every shape, size and colour of glass you could possibly imagine.

I circled this room twice and I don't think I took in half of what was on display.

**Cont on page 10 .....**

*Pictured: Guild member Mandy Cotman at the Chihuly Garden & Glass Exhibition in Seattle, which explores the inspirations and influences of glass artist Dale Chihuly. The Exhibition includes 8 galleries, 3 drawing walls, a glasshouse, garden and theatre.*

*Below: The Chihuly Centre contains exhibits inspired by gardens, the ocean and Native American blankets, each taking on a life of their own, with spectacular sculptures designed to mimic the patterns, animals and flowers that inspire the artist*



## ***The Chihuly Experience cont. from page 9....***

Moving to the next gallery room, I came across a replica of Dale's old canoe which he had filled with coloured balls representing glass fishing floats.

These were spilling out of the canoes and looked amazing. The adjacent room had massive "blooms" up on pedestals. I felt like I was in a rainforest.

There were more complex chandeliers to dodge before arriving in the enormous glass atrium with a helix of twisting yellow, orange and red flowers overhead.

This led through to the garden which turned out to have several hundred glass pieces placed amongst the flowers and logs.

I cannot begin to describe how incredible the glasswork is in this place.

If you are ever in the area it is an absolute must-see for any glass-lover. I only wish I had a spare \$50k to bring home one of his chandeliers!

Find out more at:

[www.chihulygardenandglass.com](http://www.chihulygardenandglass.com)

**Mandy Cotman**



*Pictured (clockwise from above): 1. Dale Chihuly has created a replica of his old canoe, filled with colourful glass fishing floats;*

*2. The enormous glass atrium with a helix of twisting red and orange chandeliers*

*3. A ceiling of clear glass, above which are balanced over 1,000 bright individual pieces, offered Mandy happy ceiling-gazing*

*4. The Chihuly garden with several hundred glass pieces placed amongst trees and logs*

