

# *Eighteen Women of Glass 2004*

*Amber Pellegrini*

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It's very strange to write an article about yourself, but really, who can better tell your tale than you? So here goes...

My love for glass is rooted in my youth. I grew up with beach glass and church windows and have always felt very much at home when completely surrounded by it. Trying to control glass has taught me a lot about life. I compare working with glass to raising children; no matter how much planning and preparation you do for a piece, it will do what it wants to do; what it was born to do. The more you try to fight it, the more it will rebel and become a mess. The best way to control is just to sit back and enjoy the journey because, almost all the time, the outcome turns out to be better than the first vision.

I try to incorporate my philosophy of life and art into one: keep it simple; make it meaningful, no matter how small; keep a good sense of humor; treat the world the way you would like to be treated; and take good care of your equipment. Everyone has a message worthy of consideration. Everyone has a story worth hearing. There are lessons to be learned from an ant as well as from a tree. Art is everywhere.

When you are really producing art, you know, because technique takes a backseat. Don't get me wrong. Good technique is the first thing to learn and must be firmly in place before spontaneous art can emerge. I used to have a great deal of difficulty expressing my ideas, becoming too bogged down in the process of the piece, until a very good friend of mine told me to just let my equipment (kiln, torch, or whatever) "sing my song". In other words, my tools are just that, tools. You have to push your soul through them, and out of your hands, to get your ideas across and into art. It was the best advice I have ever received. I guess this was one of those "life changing moments" that Dr. Phil keeps talking about.

Another important objective is to become well-versed in all aspects of the medium you have chosen to express your art. This allows you to be more natural with your ideas, knowing that there will be some form in which to express them. In my career spanning 20 years of working with glass, I have either become practiced, or at least acquainted, in all the major disciplines of glass, be it in the cold, warm or hot forms of glass. Serving as president of the Colorado based glass organization, Glass Artists Fellowship, for three years,

broadened my horizon not only in the glass industry, but also in all of the different and exciting ways glass is being produced. By working with fellow glass artists throughout the country and notable glass art instructors, I became aware that working with other artists and sharing ideas and techniques increases your own art ability. Learning and communication is everything. The trick is not to walk away from a class or a conference and create projects that mirror those of the instructor or the fellow artists. Instead, take those techniques that you can absorb, and incorporate them into your own art. Make it your own interpretation of that particular technique.

Each of my pieces starts with a simple thought and evolves into its own life. As the piece evolves, its thoughts and moods become my thoughts and moods. Since the art and I become intertwined, I was finding it very difficult to sell, or even to price my pieces. Then, another wise person expressed an encouraging thought: "Your art is the journey, not the final result." Another Dr. Phil moment!! The final result was easy to let go of as it was no longer part of my process. Then, too, it was easy to price my pieces in a very marketable way according to time spent, materials used, education, etc..

Glass has carried me to places I never would have experienced had it not been for this common thread. I still have far to go. There is always something new to learn and someone new to meet. I have learned not to be afraid to think outside the box. Great ideas have been found under a rock. I enjoy nature; it holds the ways of the universe. I have learned to be true to myself and have a good time at what I do. I have learned to remember my past; it makes me humble and to take the time to stop and smell the roses. Enjoy what this art form holds, and only take from it what you need. The universe will provide the rest.

Deborah Carlson is a Colorado based artist, whose works and commissions have appeared in national museums, galleries, private and public collections, and won numerous awards in both glass and fine art shows. Her art glass education includes studying under the world's finest glass masters, both in the U.S. and Canada. She has maintained her own studio for twenty years, creating both gallery and installation work. She will be teaching a boro torch class, March 12 and 13, 2005, at Tecnolux in Brooklyn, New York (contact [Joe@Tecnolux.com](mailto:Joe@Tecnolux.com)).







Lluvia Brito has been a glass bead artist since the age of 13. She was born in California and has lived in Missouri, Michigan, Chicago, Tucson, Mexico and currently resides in Flagstaff, Arizona. Now at the age of 22, she has begun showing her work for the first time in a gallery. She continues to work diligently supporting her artist lifestyle primarily through the online auction site E-Bay, where she has been a consistent seller for eight years. The uniqueness of selling through online auctions has allowed Lluvia the time to stay home and explore her passion for glass. Lluvia is always focused on new ideas and

methods of artistry as she finds borosilicate glass to be dynamic in such a way that the possibilities for her creative expression are limitless. Her expression has always been unhindered because she is self-taught, and through playing with ideas she has developed a unique style lamp-working beads and small sculptural pieces.

*Each of the pieces shown range from 1 1/2" to 1 3/4" tall by 20-24mm thick. Photos of artwork courtesy of Lluvia. Photo of Lluvia by Marcus Lobstein.*



I have always been fascinated with glass. As a young child, I would be entranced by the glass workers at the annual Oktoberfest in the small community where I grew up. Years later, I started working with beads, and that is when the bead obsession began in earnest.

I started working with beads in 1987, but I didn't get involved with lampwork beads until 2003. That is when I took my first class at a local art school. My class was in April of that year, but I didn't start torching until a month later, as I wanted to fully understand not only the art of lampwork, but also the hazards involved in this art form. This newfound knowledge was a bit daunting at first! I wanted to be ensured that I was being as safe as possible from the beginning, before investing the serious cash involved in setting up a studio. With the help of Vince Henley on the ISGB forum ([www.isgb.org](http://www.isgb.org)), my husband and I constructed a large "fume hood" type of workstation that has been a great set up for me.

Coming from a bead jewelry background, I assumed that all beads should be round to be considered "real". So off I went. Round beads are more of a challenge than many people think! In order to not waste glass, I squished the not-perfectly-round beads and made them into fish. This actually turned out to be a great learning experience all around, as I learned about color reactions, how different colors react in the flame, fusing fins on, and glass shaping. I found that I much preferred making fish to round beads, but fought the urge to make fish and instead concentrated on more "serious" beads. The round ones. I then found myself making beads intended to be fish, rather than just squishing the less than perfect ones. Finally one day, I allowed myself to just make fish beads. As many as I wanted! This was fun, and from that day on, I decided to do what I want, go with the flow, rather than feel a need to conform to my pre-set ideas of what I would do with my glass work. I still love making fish!

Then came the chickens. I have several chickens in real life, and really enjoy them. Who knew that chickens could be such great

pets? As part of a Corina Tettinger February 2004 Beadmaker Challenge to make something "new" with a heart shape, I created a chicken heart - a set of glass hens. Some time later, I added a tail, and then roosters appeared. Making glass chickens has become my passion.

With two small kids, a husband, and a generally busy life, finding time to torch, list on eBay, attend shows, etc. can be a bit of a juggle at times. I have found that involving my family with my glasswork creates a common interest, rather than a distraction away from family life. Inviting the kids to sort and string beads, help in various small business tasks, like stamping receipt books at shows, and so on, gives them a sense of pride and ownership in the process. At a recent show, my 6-year-old son had a special box of my beads that were his to sell, and he worked very hard creating a sign and price list while getting ready for the show. At the show, he was responsible for telling people about the beads, writing the receipts out, and thanking the customer. Good lessons in communications, spelling, and math!

My glass inspirations come from my surroundings, my pets, and a genuine sense of fun, humor, and whimsy that I feel each day. After working several "real jobs" in my life, it is so exciting to get up each day and be brimming with new ideas to try at the torch after a night of dreaming glass! I live on a small farm with my dear family: my husband, two kids, dogs, cats, chickens, geese, and fish. Inspiration is all around me! For me, my glass "moral of the story" is to do what I love; everything else flowed into place.

*Bead photography: J. Craig Sweat  
2003 - 2004. Finished piece sizes  
vary, maximum width/height 2".*







My name is Katie Green; I am a nurse and have been very successful in my career. I began my nursing career as an Emergency room nurse and moved on to administration. I always have worked for Hospice on the side. Now I am the administrator for our local Homecare and Hospice office. I love my work as a nurse and caring for the elderly in their own homes, to help them remain independent is very rewarding. As is caring for those with a life limiting illness. My job as an administrator is to care for the staff that provides the care to our clients. It is the most rewarding work I could ever dream of doing. Two years ago I discovered Lampworking. As much as nursing is at the core of me, so is Lampworking. My soul was finally able to sing when I started melting glass. I have three children who are still at home with me. Chrystal (21), Jordan (19) and Benjamin (17). My two oldest are attending college and Benjamin is a junior in high school. I am crazy about my kids and very proud of them. They all 3 are very creative and artistic but so far none of them have shown an interest in melting glass. I also am attending college working towards my master's degree in nursing administration. If you were wondering if you read correctly, yes there are 3 of us in college at the moment and when Benjamin graduates from high school that will make 4 in college at the same time!

I work with soft glass, mainly Moretti and Lauscha. Occasionally I also melt Czech glass. The colors are all so vibrant and the possibilities are endless. My true love is long organic beads. I began on a Hot Head torch and quickly moved up to the GTT Bobcat that I have hooked up to natural gas and an oxygen concentrator. I recently purchased a Mini CC and I really love that. I have that hooked up to Propane and tank Oxygen. I am interested in the different effects that gas has on the glass, so I am running a little experiment to see

just how different the two gases react with the glass. Talking with other lampworkers and sharing techniques often spurs my creativity. I learn a new technique and use that as a springboard to make something completely new. My tulip bead is a perfect example of that. Corina Tettinger has a publication called the Spotlight. She publishes it every so often with a special topic. I was reading her Spotlight on the Inner Child and saw Brad Pearson's step by step on how to make a star bead. I decided to give it a try! While I was making it, I looked at the partially finished bead and thought, wow, that looks like a tulip! So my mind began thinking of how I could add a stem, and leaves. Suddenly, I had a tulip! I entered that in a challenge that Corina held for Floral beads and it won First Prize! Now MY step by step of how to make my Tulip bead will be in her Spotlight on Florals. The best thing about that for me is that I am able to give back to a community of people who so willing shared with me. One of the things that I have discovered about the glass world is that so many of those that are a part of this incredible art, are very giving wonderful people. Being a part of this community is a wonderful added bonus.

My boss occasionally will say to me "you aren't going to quit and make beads full time are you?" Although I would love to melt glass all day long every day, being a nurse is very important to me and I really think it would stifle my creativity to have to make beads to pay my truck payment! I would rather make beads to buy more glass! I believe that art, in any form is therapy for the soul, it just so happens that glass is the medium that lets my soul sing and I wouldn't trade that for the world!

*All photographs are by the artist, Katie Green. These beautiful beads range from 40-55mm from hole to hole.*



# Amy Johnson

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**Above right,** Doubledutch and Dutch Rings, mixed media flame-worked soda lime glass and fabricated fine silver by Amy Johnson & Cynthia Martin, approx 3.5 x 3.5 x 2 cm. **Above left,** Proper Tea Party, mixed media flame-worked soda lime glass and fabricated fine silver by Amy Johnson & Cynthia Martin, approx 16 (l) x 8 (h) x 8 (w) cm including legs, handles, and teapot. **Left,** Bone Rider Army Ring, flame-worked soda lime glass, approx 4 x 3.5 x 3.25 cm. **Right,** Dutch Ring, mixed media flame-worked soda lime glass and fabricated fine silver by Amy Johnson & Cynthia Martin, approx 3.5 x 3 x 2 cm.





How did I get started Lampworking? Well - I really just fell into it. I walked into a bead shop and glass studio - beadFX - one day to commiserate with my friend, Jenn, the owner, on how easy it was to go overboard buying beads, and walked out with a job! At that time, it was the only soft-glass studio rental space in Toronto, and there was just the two of us, running the store and the online business, selling imported, commercially-made beads, (seedbeads, firepolish, etc.) - not handmade. She would make lampwork beads in the back, selling a few now and then, and teaching lampworking, and there were torches for rent. Then one day she asked me if I wanted to learn to make beads. "Did I! Hell yes." - so we went and sat down at the torch, she showed me how you light it, and then the phone rang. Off she went to answer it, and never came back! So I sat there at the torch. Happily torturing the glass and thinking I was doing great things. It was awesome. I was hooked right there and then. Of course, those first beads were appalling, and never actually came off the mandrels. They were so mangled, but I was hooked.

Fast forward four years - the profile of the store has changed. While it is still doing a booming business in the commercial beads - the studio is also a much bigger part of the equation. We run a lot of classes. I teach both introductory one-day classes and 8-week extended classes. I had teaching thrust upon me when the owner told me I was going to be teaching cause she was so pregnant she couldn't reach the torch any more. So I took on teaching the beginners. It has been a blast. They teach me by doing things that I know aren't possible and I wouldn't try. But they don't know they can't do them, so I have learned to keep my mouth shut when they pick up some ghastly color combination or attempt to make something impossible - who knows what I'll learn!

It is also very interesting seeing students get to be better than me at something. It is an odd, but really cool feeling. I always thought it was the mission of teachers to bring their students to a place where they surpassed the master, and now I actually get to see it.

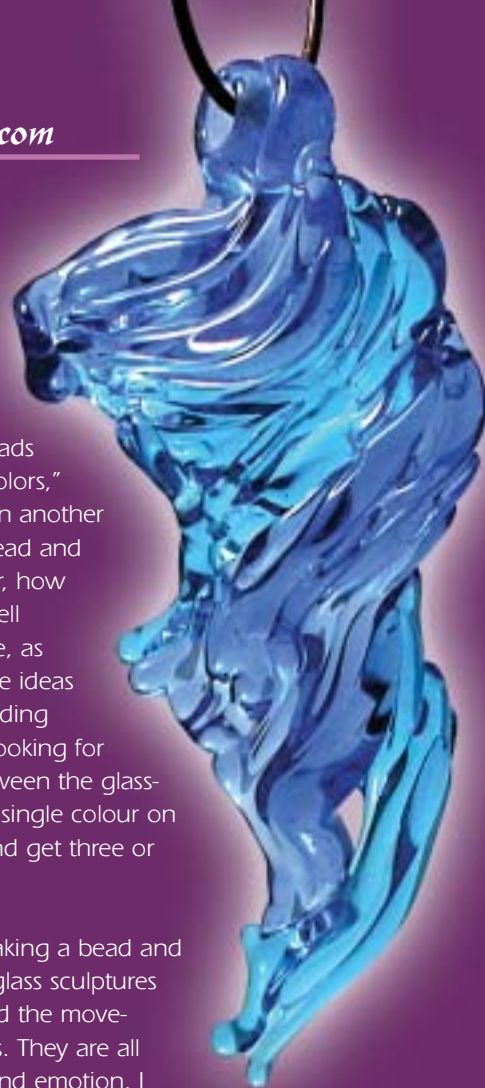
For myself - I like to make large, sculptural "wave" beads - these are the most fun and most relaxing. The beautiful, rich transparent colors get me going - dichroics too. I use glass from Effetre/Moretti, Vetrofond/Murano, and Lauscha which are all compatible. I find that the colors that sell well for me are not necessarily my favorites. Actually, I'm not sure I have a favorite color any more. I've never been a fan of pink, for instance - all the "soft" and "fluffy" connotations - but a lot of people ask for pink.

The Moretti/Effetre pink (Rubino Oro) has a reputation for being hard to work well, so then I enjoy the challenge of working with it. I love it when someone looks at my beads and says - "what great colors," but it is even better when another beadmaker picks up a bead and says - "what is this colour, how do you get this?" And I tell them, of course. I believe, as Diane Vreeland did: "Give ideas away - there are more hiding underneath." I also like looking for interesting reactions between the glasses. Like when you put a single colour on top of a single colour, and get three or more colors as a result.

I try to transcend just making a bead and make art - little abstract glass sculptures that capture the flow and the movement of the molten glass. They are all about colour and light and emotion. I make the occasional attempt at realistic sculpture too, but I tend to be very critical of my own work. I'm a little caught in the production trap - where you have to make saleable items. If you want to sell, you have to make beads that people can use. I have promised myself that after the silly season (Christmas production) - I will take a month to develop new skills by making items that won't sell!

Another challenge is educating people as to why a lampwork bead is priced the way it is. Here in Canada, it is hard to get people to part with their money - it is a very fiscally conservative climate. Credit cards are not as popular here as, say, in the U.S., but debit cards are hugely more popular, and people are less inclined to indulge, so you really have to explain to people that these are handmade, one at a time, by melting rods of glass. Some of the perceptions make me crazy - people like "bumpy" beads, 'cause they can't quite figure out how you get the bumps to stay there. I get a fair number of students that have seen the price of lampwork beads, and have decided that it would be a good idea to make them. I explain that is like deciding CDs are expensive and so you should learn to play all the instruments in the band instead.

Why DragonJools? Dragon - well - I've always had a thing for dragons, and now it plays well with the whole dragon-breathing-fire thing, seems sort of obvious that what dragons would do for fun is melt glass. Jools, well, that would be "Jewels" - jewelry has long been a passion of mine and that is the major point of making beads - but the funny spelling is to remind me not to take it all too seriously.



I spent years traveling around the country searching out a lamp working apprenticeship for my boyfriend Jason. We decided to settle down in Boulder Colorado after being introduced to Bruce Bresleau. At that time "Big Daddy" Bruce was an amateur himself but did have the skills and equipment needed to blow glass. After a few weeks, Jason insisted that I try blowing glass. I agreed and with Bruce's permission I immediately acquired my own station fully equipped with minor burner and scrap glass. Tools were a little scarce in Big Daddy's shop and it didn't take me very long to figure out that gravity was my best tool.

I had access to the scrap bins behind my station. In the beginning I learned lessons the hard way. I suppose part of the reason was that I was the only girl working in the shop and I found it a bit intimidating to look to the guys for answers. I remember the first time I tried to do a raked feather pattern. I tried and tried to get it right by pushing the rake up the point through the flame for the second set of rakes and was completely frustrated. I probably tried this for three or four weeks and then one day I was watching Jason work and I saw him attach a second handle and flip the point around before he started raking. I was so mad! "Why didn't you tell me that I was not doing that right" I asked everyone in the shop and they all just snickered and said "you never asked".

After spending about a year in Boulder, a few of us moved from Bruce's shop to Warrensburg, New York to start our own studio. Our small group was led by a fellow glassblower, the late Jade Dill, otherwise know as Sonny. The only people living in Warrensburg were born in Warrensburg, except for us of course.

We had a glass shop up and running in just a few days. Our buddy Kevin Engelmann, of Queen City Lampwork, found what we thought was a perfect shop. It was in a garage that sat off the road behind an antique shop. The owners were incredibly nice and agreed to let us saw a huge hole in the side of the garage for our ventilation. They liked the idea of glassblowers renting the space because they may have thought that it would attract people to their antique shop. There were no electrical sockets or windows so we worked in the dark. There were no floor boards, just dirt. There was regular and severe flooding during working hours. Each day we found ourselves flooded out by heavy summer rains so we stood on skateboards to work.

From the flooding barn we moved 45 minutes north to a beautiful house situated on Loon Lake. It was a twenty minute drive to the closest gas station and over an hours drive from the oxygen company. Perfect right? We had this shop was up and running in about a week.

I have always found it exciting to turn on a studio's ventilation for the first time. Except in is this shop. It was the beginning of winter in upstate New York. After a few minutes the ventilation would pull the huge flames from out of the furnace. It was an impressively major fire hazard.

In April 1998 I found out that I was pregnant. Jason and I told Harold Cooney, Kevin Engelmann and Jay Herring the news and we were all equally happy to have a good excuse to get the hell out of there. Jason and I headed back to Pennsylvania to be with family. Averi was born in September and the following June we became pregnant with our second daughter McKenzi.

With a tremendous amount of love from family and friends, we continue to support ourselves and our children using the skills that we acquired in a dusty Boulder lampworking warehouse. Not a single day that goes by that Jason and I wish we were doing something else. Sure times can get tough, but we always know that friends throughout the country would answer any call for support. That is the best gift lampworking has given to me and my family.







Deveron has for many years pursued figure drawing and clay sculpture; more recently she has been lampworking glass. Her educational background includes a degree in electrical science as well as studies in the humanities, and she has practiced the culinary arts professionally and personally for many years. Her interests orbit the expression, adornment and nurture of the human form.

Each piece of flameworked glass jewelry is hand formed, and this idiosyncratic approach results in a singularly graceful appearance and fit. Colors and materials are chosen in unique combinations, relevant to the eventual shape of the piece. The inclusion of minerals and precious metals enhances the natural radiance of the glass. Gold and silver are applied in transparent and opaque layers that add subtle shading effects. Sculptural objects often begin with a comprehensive sketch, often from two or more views. Many of the human figures in Deveron's work are based on drawings from life.

Deveron has work in the corporate collections of Glass Alchemy, Glasscraft, and NorthStar Glass, as well as several west coast galleries. Recent work is featured on the cover of the current Glasscraft catalogue, and also in publications such as The Flow magazine. After living in the Puget Sound area for nearly twenty years, she currently resides with her family outside of Eugene, Oregon.



# Dellene Peralta

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It has been my experience that art is a never ending evolution of study, exploration, and creation. Painting, photography, and jewelry making have all caught my interests, but borosilicate glass picked me up in a whirlwind of evolution in 1996. The potential complexities, and multi-dimentionalities captured the passion in my soul, this and my son Zion are what have given me inertia on the road to becoming the artist I am today. My artistic expressions are a reflection of me and my experinces. Through constant exploration of new techniques, ideas, and materials, I keep my mind and work fresh and original. I constantly have to push boundaries to keep my work unique, soft, and elegant.

New products to the market, such as expanded palettes from Northstar and Glass Alchemy and their enhanced workability allow artists a larger proverbial toolbox: to which colorsilicates colored tubes and rods, Dichroic Alchemy products and Paramore color are all essentials. Colorsilicate products come in a variety of colors and sizes, are compatible with existing materials, and is only expanding in potential. Paramore color, is a wonderful addition for anyone interested in vessels, figurative sculpture, or canework. Dichroic Alchemy has premier quality colors such as blueberry grape, and starship. So much to keep up with so go to your studio.



# Tracy Doyle

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Tracy was born just outside of Philadelphia, PA and moved to Eugene, OR in 1995, where she began flameworking, shortly after. She has now been working with glass, for about eight years. Tracy started out in her own home studio, self-taught, before she moved on to a larger production studio, where she learned to sculpt, with borosilicate. Tracy has worked with such instructors as: Mike Plane, Milon Townsend, Robert Mickelsen, Cesare Toffolo, Karl Ittig, and Ed Schmid. Currently, Tracy works as Mike Plane's assistant, and as the Flameshop Tech, at Eugene Glass School, where she also teaches, and takes classes, in order to further expand her knowledge of glass.





# Jama Holmes



Jama Hawk Holmes.....what a crazy, wild, wonderful 49 years I have had. The last 11 years I have been consumed with glass. Is there anything better than GLASS AND FIRE? I don't think so, but let's not get ahead of ourselves. I was born and raised in Midland, Texas, college in Lubbock at Texas Tech. A 23 year marriage to the most wonderful guy, Dave...and my constant flame, my daughter, Ashley Starr. I have always been addicted to Art, in all different forms. I have done Commercial Art, Paintings of all kinds with all different mediums, but glass has topped them all.

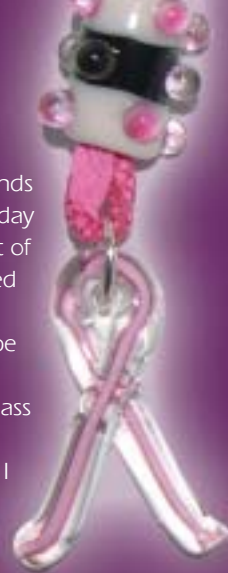
Twelve years ago, I went to a bead show, Embellishment Bead and Button Show in Austin, Texas and met Bernadette Fuentes and Rae Freedman.

I saw Bernadette do a beadmaking demo, which I thought was truly magic, and all these years later, I still feel that same magic. I have been a member of The International Bead Society for over 10 years. I started The Grapevine Beadmakers' Society in Grapevine, Texas, so there would be a fun, learning, sharing place for all those others like me, addicted to glass. I also helped two terrific guys and their wives, David and Jeannine Gappa and Gary and Laura Hayes, open their Glassblowing Studio and Gallery, VETRO, in Grapevine, where the Bead Society has now set up as their permanent meeting place. So all has meshed together well.

Then as I was going along, living life to the fullest and enjoying most every moment, I had a huge awakening. My best buddy in North Texas, Lisa Buick, tells me she has Breast Cancer. I had heard of a lot of people getting breast cancer, you read about it or hear someone else talking about it nearly everyday. But not until now did it effect me so intensely. I was there with her for the Lumpectomy, and the six weeks of Radiation and now she will be undergoing more surgery and it is all SO FRIGHTENING. And the hardest part for me is, I just didn't know how to help, how to make any difference in this huge life altering experience that has completely changed Lisa's life and mine and so many others. I can be there for her but what about the big picture?

What about all the thousands of women and men everyday that wake up to this. 1 out of 7 women will be diagnosed with Breast Cancer in their lifetime and 216,000 will be diagnosed this year. Well, I have decided to use my glass obsession to try to make a difference, however small. I am making handmade beads and jewelry with the pink ribbon design but of course with a Jamabean twist ;- ) and will be putting them on Ebay for auction and donating 100% of the profits to the Susan B. Komen Foundation.

I am sadly leaving the North Texas Metroplex, but starting a new adventure. Dave has been transferred to Denver, Colorado and we are moving this month. I was recently in Denver for my house hunting trip and from the 19th story of my husbands' downtown apartment, I watched the most miraculous sight. On October 3rd, The Susan B. Komen Foundation had a Race for the Cure in downtown Denver, and there was a sea of pink, women in pink t-shirts (survivors), followed by a sea of white, women in white t-shirts (supporters), over 60,000 women, all out trying to make a difference. Cancer survivors, mothers, daughters, sisters....it was moving. It was my wake up call.



Kristen Pickett first began flameworking in Charlotte, N.C. more than twentyfive years ago, under the instruction of Richard McCleary of "The Lost Art". This artists' glassblowing co-op also operated the Glass Shop at Carowinds, a theme park on the border of the Carolinas. She continued her creative pursuit of expression through pottery, painting, and jewelry making while simultaneously balancing a nursing career and raising a family. Kristen now devotes the majority of her time to glassworking in her home studio on beautiful Jekyll Island, GA. She enjoys the laidback tropical lifestyle and the jammin' music from her husband's band, The WharfRatz, of which she is also the managing agent.

While flameworking in the late 70's, Kristen developed strong sculptural skills working with clear pyrex. She has now expanded this to the form of jewelry, sculpture, and marbles, and is continually experimenting with the use of borosilicate color, tubing, and the use of precious metal fuming. Thanks to the influence of techniques learned at Tom Doner's annual Art Glass Invitational, Kristen has also begun to incorporate coldworking techniques and silver art clay settings into her pieces.

Her current works include ocean life as well as abstract and human forms, "I am inspired by the beauty of the seascape that surrounds my island home, where I continue to pursue my true passion for glass."

Pickett attended art classes at Queens College in Charlotte, N.C., and at Coastal Georgia Community College in Brunswick, GA, where she baked, sculpted and decorated a three dimensional life size nude model cake in an attempt to cheer up the male dominated class who were sadly model-less. Her professor promptly proclaimed "now this is art!", gave her an "A" and encouraged the "inappropriate appropriation" of an easel. Pickett is a member of, assists with the moderation of, and has been greatly influenced by the sharing of information that flows from Kristian Turley's "The Glass LampWorker's Forum". While attending Tom Doner's-Wonka Glass- Pennsylvania Art Glass Invitational 2002, Pickett appeared on an interview segment of Dale's Smeltzer's "Glass Talk Radio". Her work can be found in galleries and boutiques in St. Augustine, FL, The Golden Isles of Georgia's coast, Atlanta, GA, and Pittsburgh, PA. Kristen participated in a 2002-2003 glass art show at The National Bottle Museum in Ballston Spa, N.Y. Her jewelry may also be obtained through commission and private home parties/traveling trunk shows in the Golden Isles as well as in the Atlanta area, which are beautifully orchestrated by her gypsea sister, Alyson.

*Gypsea Jewelry...A Traveling Trunk Show*  
*Gypsea Sisterhood est. 2002*





Flow Magazine invited me to write this short piece in order to initiate a linkage between its readers and two institutions with which I am involved. As a Glass Art Society Board member for over six years and the organization's current President, and as the Glass Art Program Chair at Salem Community College in southern New Jersey, I think we all have a lot to contribute to one another in the concentric arenas of flameworking, glass, and art.

I'd like to invite those of you who are currently not GAS members to join our organization. In the last number of years we have

seen our ranks swell with the addition of many new flameworkers. This growth can be attributed, in particular, to the hard work of Robert Mickelsen, current GAS Vice President, in cultivating this faction of our membership. Dinah Hulet and Wayne Strattman, present and past Board members, respectively, also deserve much credit for their contributions in facilitating the success of the flameworking and neon demonstrations at our conferences. GAS, through its service to our community, provides us all with an active network within which we may share information and grow as artists who use the medium of glass to express ourselves. GAS is located on the web at: [www.glassart.org](http://www.glassart.org).

Flow has been generous by showcasing our glass program at Salem Community College in an earlier issue. So, I won't be redundant by reiterating all of the information in that article. But, I would like to mention that, at present, SCC is the only school that offers a degree that focuses on both flameworking and kiln-forming processes. Our Associate in Fine Arts Degree, scheduled to begin in the Fall of 2005, is specifically tailored to students who either wish to transfer to a four-year glass or sculpture program in order to pursue their BFA, or to those who are interested in a career in production work as post-graduates. You are invited to check us out: [www.salemcc.edu](http://www.salemcc.edu).

As someone who has come from a sculpture background, I have had a unique and perhaps an oblique introduction to the "world of flameworking". As an outside observer, and now as someone who heads a program that specializes in teaching the vagaries of this technique, I feel that I possess a certain objective on what I see happening in this field of endeavor as I run the radius of perspective.

Flameworking itself as a technical means of artistic expression has a relatively abbreviated history when one compares it to other glass-working processes. However, in the past several decades, with emphasis on the past 10 years or so, I think we all have witnessed a marked increase in the quality and

variety of what has been produced at the torch. Whether this increased interest is due to the proliferation of workshop availability or the accessibility of the technique, it's clear that the technique itself is undergoing a sort of Renaissance.

Nevertheless, I do believe that the potential of the flameworking process as a means of non-decorative artistic expression has barely been scratched. (and as a non-flameworker, I'm treading on thin ice here). In my opinion, what has been created contemporarily to date, with some notable exceptions, remains blatant in its lack of conceptual support and attention to intellectual rigor. I do not view the perfection of skill (which is always attainable with persistence) as the "pie in the sky". Instead, I think the pursuit of objects and images that provoke visual and intellectual challenges is the goal that should be revered. This glass-working technique is ripe for exploration as a source of cross-over possibilities and incorporation into alternate modes of expression. There is a grand field ahead of us. We need not fear the challenge of stepping away from that which, albeit skillfully realized, is merely conventional and repetitive.

*"Thought Provoked", frit-cast with encased frit-cast and flameworked parts. Collaboration piece by Anna Boothe and Gordon Smith. Photography by Ken Hohing.*



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