

Dear Readers,

I started making glass in 1973. Working Pyrex with a propane Bernzomatic torch was a pretty slow way to go, but it was what I had. Reject thermometers were my source of glass, capillary tubing that took me three hours to make a two-inch piece. During six months hitchhiking from Paris to Pakistan, I experimented with melting broken wine bottles into figures, and on my return to the States, using a National 3A torch with oxygen was a revelation. I could fly!

Early work included pipes—*Puff, the Magic Dragon*, whose eyes lit up every toke; a kangaroo whose pouch was the bowl and tail was the stem; and *The Frog*, a shot glass with a straw. I grew out of smoking and away from pipes but still did candelabra, goblets, and scent bottles—functional pieces all. My focus, however, became the figurative object and the narrative.

I mixed my own colors by hand with chemicals and had no user friendly kilns with digital controllers. Graphite was expensive, and the choices for torches were limited. The only torch readily available besides the National was the Carlisle, which I still use every day today.

Access to information didn't exist. There were no plethora of classes, books, videos, and demonstrations as there are today. The few flameworkers around took their secrets with them to the grave. My, how things have changed, and I credit most of that to pipes! I think we all know this, and it does not need repeating.

During Operation Pipe Dreams, the Justice Department's misguided effort to curb drug use, I realized that hundreds of pipe makers had been instantly put out of work, hence my book, *Making a Living Without Making Pipes*. Far from being against pipes, I aimed to inform our community of skilled glass artists that there were other outlets for their work, enabling them to continue. If I am against anything, it is bad design.

While some older glassmakers have been in a position to share some of what we knew, I'd like to say that the worm has turned. I've benefited greatly from, and am grateful to, the now-established younger group of makers.

Tim Tate showed me images of Micah Evans' decanters a few years ago. The clean shapes, the liquid flow patterns, and the clear glass showing off the color palette of the distilled spirits all reached out and grabbed me. As I've pursued this direction, the ideas have come a lot faster than the time I have available to make them, and the favorable response from collectors has made my continued development of this series possible. Will McElmurry has been a responsive lathe partner, and the work continues to grow by leaps and bounds.

I am grateful to have a forum within which I can revisit the human figure and a body of work that is challenging me aesthetically as well as technically. For someone my age who's been making glass this long, to be this excited about the possibilities in new work is astounding.

Milon Townsend
Contributing Editor

*Milon Townsend,
Howling at the Moon decanter.
Photo by Sarah Sheafe.*



Deadlines for Editorial Submissions

Spring 2019 **Nature**
December 1, 2018

Summer 2019 **Marbles and Paperweights**
March 1, 2019

If you are interested in becoming a contributing artist for *The Flow*, visit www.theflowmagazine.com for a link to themes of upcoming issues, author guidelines, and submission forms.



Publisher ~ Maureen James
Contributing Editor ~ Milon Townsend
Founding Editors ~ Wil Menzies, Jennifer Quaid
Copy Editor ~ Darlene Welch
Accounting ~ Rhonda Sewell
Circulation Manager ~ Kathy Gentry
Advertising ~ Maureen James
Graphic Artists ~ Dave Burnett
Mark Waterbury
Contributing Artists and Writers
CHAMPS Trade Shows Staff
Glass Vegas Staff, Arnold Howard
Jullian Jiggs, Sara Sally LaGrand
Hethre Larivee, Jason Michael
David Mullen, Jenny Newton-Schick
Milon Townsend, Shawn Waggoner
Darlene Welch

ISSN 74470-28780 is published quarterly
by Glass Patterns Quarterly, Inc.

POSTMASTER: Send address
changes to The Flow,
P.O. Box 69, Westport, KY 40077

Telephone: 502-222-5631

Facsimile: 502-222-4527

Website: www.theflowmagazine.com
E-Mail: theflow@theflowmagazine.com

Subscriptions: (4 issues)

\$28 for one year,

\$52 for two years, \$74 for three years,

Kentucky residents, add 6% state

sales tax. International Rate

\$48 one year, \$87 two years,

\$124 three years.

All subscriptions must be paid in U.S. dollars with
an international money order or
with a check drawn on a U.S. bank.

Periodicals Postage Paid

at Westport, KY 40077

and additional mailing offices.

Sample issues U.S. \$9, International \$13.

©2018 The Flow.

Editor and staff assume no responsibility
for the claims of advertisers or their services,
nor do we endorse any particular business.

The articles reflect the views of the writer, not
necessarily those of the magazine.

The Flow is not responsible for materials such
as photographs and letters, and they will not be
returned unless accompanied by a self-addressed,
stamped envelope. All material will be presumed
to be for publishing and is subject to editing unless
otherwise indicated in writing.

The Flow urges its readers to proceed cautiously in
respect to technical information or
step-by-step articles. Always take proper
safety precautions when working with glass.