

Dear Readers,

I am quite honored to be contributing editor for the Fall 2017 Collaborative Issue of *The Flow*. As an avid reader and longtime contributor, I am always pleased to see the frameworkeing community embrace *The Flow* as our voice in the world of torchwork. I have witnessed many changes since that day in 1994 in Santa Fe, New Mexico, when I first discovered that melting glass in a sharp, pointy flame was a possibility, and embracing that possibility would change my life forever. I transitioned out of the advertising/marketing/journalism world and into the glass art world. In the time since then, I have seen the rise of the glass bead, the glass marble, the glass sculpture, and now, the glass pipe.

Each community has its players—movers and shakers, innovators, inventors—and it's interesting to see how things change over time. There are some things, however, that never change despite our insistence that it's all new! I see the pipe community, for example, struggling with safety and marketing issues as they seek to master new techniques. Now that marijuana laws are beginning to relax in some of the states in the U.S., it's fascinating to see the level of mastery that young frameworkeers are exhibiting as they gain the confidence to expose their work.

When many glass artists began making beads in the '90s, boro did not have the color palette of the soft Italian glass, so it became a no-brainer for some of us. Soft glass was the natural choice. The number of glass manufacturing companies that have now abandoned soft glass entirely to cater to hard glass has grown, but so has the variety of colors for boro. This shift in the industry has opened up a genre of glassworkers who have mad skills and the bravado of youth. While they struggle with online trolls, scam charity projects, and uninformed know-it-alls, the community thrives with young ideas, deft skills, and confidence.

It's always refreshing to me to find a young person in glass with a foot securely placed in history. I really believe the artist who embraces the ideas and ethics of the past has a leg up on creating original work inspired and informed by that which came before. The three articles I have contributed to this collaborative issue embrace that very idea. Glassworker Ryan Tanner works with pipe makers to create very original work with a nod to the technique of the Woodall Studios of 1800s England. Italy's GLASSTRESS, pioneered by Murano native Adriano Berengo, embraces the rich history of hundreds of years of glass knowledge with the modern artist's voice. In both cases, collaboration is the key to growth. I also had the great fortune to interview French-born Canadian artist, Mathieu Grodet, another artist with a rich sense of art history, and share some of his unique work. I hope you enjoy this issue and thank you for the opportunity to share my fascination in all things glass.

Keep it hot, glassy peeps!

Sara Sally LaGrand
Contributing Editor

*Ryan Tanner and BFF,
The Ancient Mouth Breather.
Photo by Arey Photography.*



Deadlines for Editorial Submissions

Spring 2018

Nature
December 1, 2018

Summer 2018

Marbles and Paperweights
March 1, 2018

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.



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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.