

Dear Readers,

I am honored to be contributing editor for the Summer 2018 marble and paperweight issue of *The Flow*. This issue features my fourth article for *The Flow* and, as always, their editing and layout have greatly enhanced my contribution. *The Flow's* consistent support and exposure of the artists and creative output within the field of lampworking is monumental and empowering.

This year marks my 20th year in the study of borosilicate lampworking and my 25th year in glass studies in general. I have found that sharing my thoughts and knowledge in print has been very important to me as I have matured professionally. I started my studies like many new school lampworkers—serendipitously. A self-taught artist named Mike Lewis came into my life for a few years after breaking down with his traveling studio in my front yard in 1998. I watched him work for months. It was a momentous start to my fuming studies and a great way to be welcomed to the study of lampworking. Years with the open source community of the Albuquerque glass scene enriched my knowledge base as many tricks and styles were shared by great peers.

As time passed, my technique advanced. Studying with Bandhu Scott Dunham in 2003, Dellene Peralta in 2004, Matt Eskuche in 2007, and Eusheen Goines in 2009 added to a strong foundation. Matt's class revolutionized my knowledge of technique and changed my entire relationship with glass.

More than 14 years in, I started my own informal research. I wanted to learn the chemical properties of our canvas and the qualities of silver and gold, my primary palette. Seeking knowledge, developing hypotheses, and starting all over again became the norm in my life. I was driven to know more, and with a meager foundation in physics and chemistry, my research was complicated at best but definitely worth the effort.

The Flow has afforded a valuable platform to share this knowledge with my peers. It has opened many avenues of discussion with people much more knowledgeable than myself and added my thoughts to the open sources of information. It has also provided incomparable exposure of my personal and collaborative works—a priceless reward in any career.

I believe it is the responsibility of established artists to share their studies and knowledge with the next generation of lampworkers and strongly recommend that everyone do so. We need you. We need your teaching, your articles, and your demos in order for our field to grow in the best way possible. It is our past that empowers the future. I humbly thank anyone who is inspired by these words today. It is you who makes us all better.

I hope you enjoy yet another amazing issue of *The Flow*, and that you think about someday putting your own thoughts, work, and demos in print.

Keep thriving and inspiring!

Freddy Faerron
Contributing Editor

Blastronaut marble
by Daniel Porte.
Photo by Ben Ramsey.



Deadlines for Editorial Submissions

Fall 2018 **Functional Glass Art**
June 30, 2018

Winter 2018 **14th Annual Women in Glass**
September 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.