

# Impressionist Landscape Lampworked Bead

*Text and Demonstration by Lisa St. Martin*

*Photography by David St. Martin*

**A**fter visiting a museum and looking at the paintings by the great Impressionist painters, I started wondering why I couldn't try to get the same effects on a glass bead. All those dots and dashes of color . . . couldn't I do that with stringers? The ideas circled around in my brain while I was working out the process. I started looking through art books and focused on paintings by Van Gogh and Monet. I was privileged to present my process and resulting beads at the ISGB's Gathering in Louisville, Kentucky, in 2005.

My first couple of tries ended up looking like big, colorful blobs without a lot of detail. One of the biggest problems I struggled through was dealing with the fact that many colors, due to their chemistry, don't play nicely with each other. Van Gogh paints a lot of lovely, ivory-colored wheat fields, but using greens for the bushes won't work. So I mixed a light yellow and white to get a similar color, and it seems to work well. I do mix a lot of the colors for my landscape beads in order to get the needed tints and shades. It is especially important with greens. Moretti/Effetre has many wonderful opaque greens, but not always the right highlight and low light colors. For this bead, based on Monet's *The Poplars*, I will use regular Moretti colors.

In order to really see the details on these beads, they need to be rather large. Most of them tend to be 2-1/2" to 3" long. It would be very difficult to be able to "paint" the scenery on a smaller bead.

## Moretti Glass Rods

Clear  
Sky Blue  
Pea Green  
Nile Green  
Light Lapis  
Ink Blue  
Opaque Light Gray  
Coral

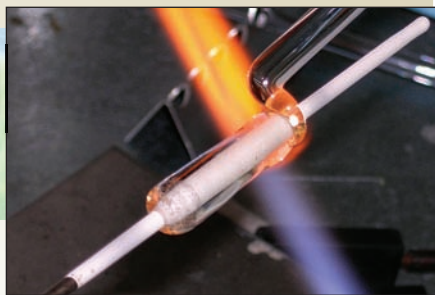
## Tools and Materials

Etchall® dip 'n etch  
Small Plastic Bowl  
Fishing Line

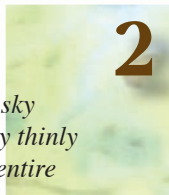




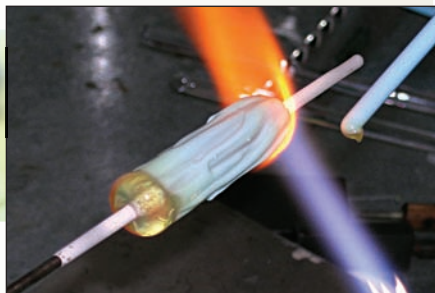
Lay out the  
core in Clear.



Clear is stiff, so it makes a good canvas to work on. Your core should be close to the length and width of your final bead.



Case the sky  
color very thinly  
over the entire  
Clear core.



Here I used Sky Blue. Marver it in. It is important with a bead this large to marver and perfect your shape with each added layer.



Start laying in  
your background  
leaves and greenery.



Here I use rods and stringers of Pea Green and Nile Green. There are trees and lower shrubbery near to the ground. I add several layers of these colors to show depth. Lots and lots of dots!



Use Light Lapis  
and Ink Blue for  
shadows and  
low lights.



This is subtle—don't overdo it. To make smaller dots, I will heat the bead and touch a cold stringer to it. It will leave only a small amount of glass behind.



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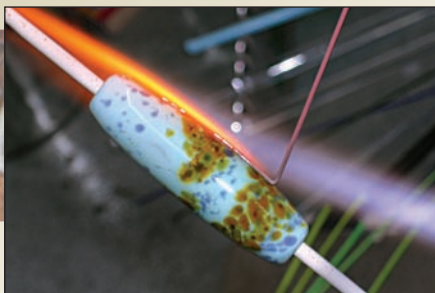
5

Note the look of the completed background.



6

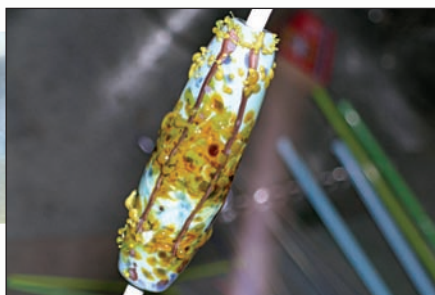
Begin to lay in the tree trunks.



This is when things start to get a little tricky. For this I am using a grayed coral. Okay, I lied . . . I did mix this color. A little opaque light gray and coral. The very important thing here is that you keep the bead very cool. If the bead is too hot, you will smear the greenery when you draw in the trunks. Start at the top and draw straight down. Make sure to vary the trees so that they are not all the same height. Use heat to melt the trunks in. Do not marver them in or they can start to shift and slide around your bead. Once they are melted in flat, let the bead cool slightly, then lightly marver the bead. From now on you only want to lightly reshape the bead.

7

Using the greens, dot the foreground leaves over the tree trunks.



Make sure to add leaves to the tops and bottoms of the trunks so that they don't look like telephone poles stuck into the ground.

8

Add highlights and low lights.



Heat them in. Lightly reshape. Fire-polish and the bead is done.

9

Soften the look of the bead with etching.



I like to soften the look of some of my beads, so I use Etchall dip 'n etch for etching. Carefully read and follow the directions. I pour enough dip 'n etch into a plastic bowl to cover the bead. I string the bead with fishing line so that I can easily remove the bead without getting my fingers in the etching solution. Leave the bead in the solution until you get the desired effect—usually about 20 minutes. Remove and rinse under cool water. I take some soap and a toothbrush and gently clean to remove any residue. When you're finished, pour the dip 'n etch back into the bottle. It can be used over and over again.

FLOW

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Classically trained in Art Education at the University of Maryland and with graduate courses in glass technology at the University of Kansas, Lisa has been working with hot glass for over thirty years. Receiving a grant from the National Endowment for the Arts, Lisa studied glassblowing and engraving at the Jon Meyer Studio and with artisans from Steuben in Corning.

With work all over the world and in many books, Lisa's time is spent refining her craft, developing new techniques, and teaching. She is a Resident Artist at The Workhouse at Lorton. Lisa lives in northern Virginia, where she tries to keep her husband, two sons, and many cats at bay!

