

THE GlassBead

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THOSE BLASTED BEADS
Jim Kervin

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THE THINGS YOU
CAN DO WITH
DOTS AND LINE

ARTIST'S SPOTLIGHT ►
Ginny Hampton Schmidt

ON THE COVER
Bernadette Fuentes

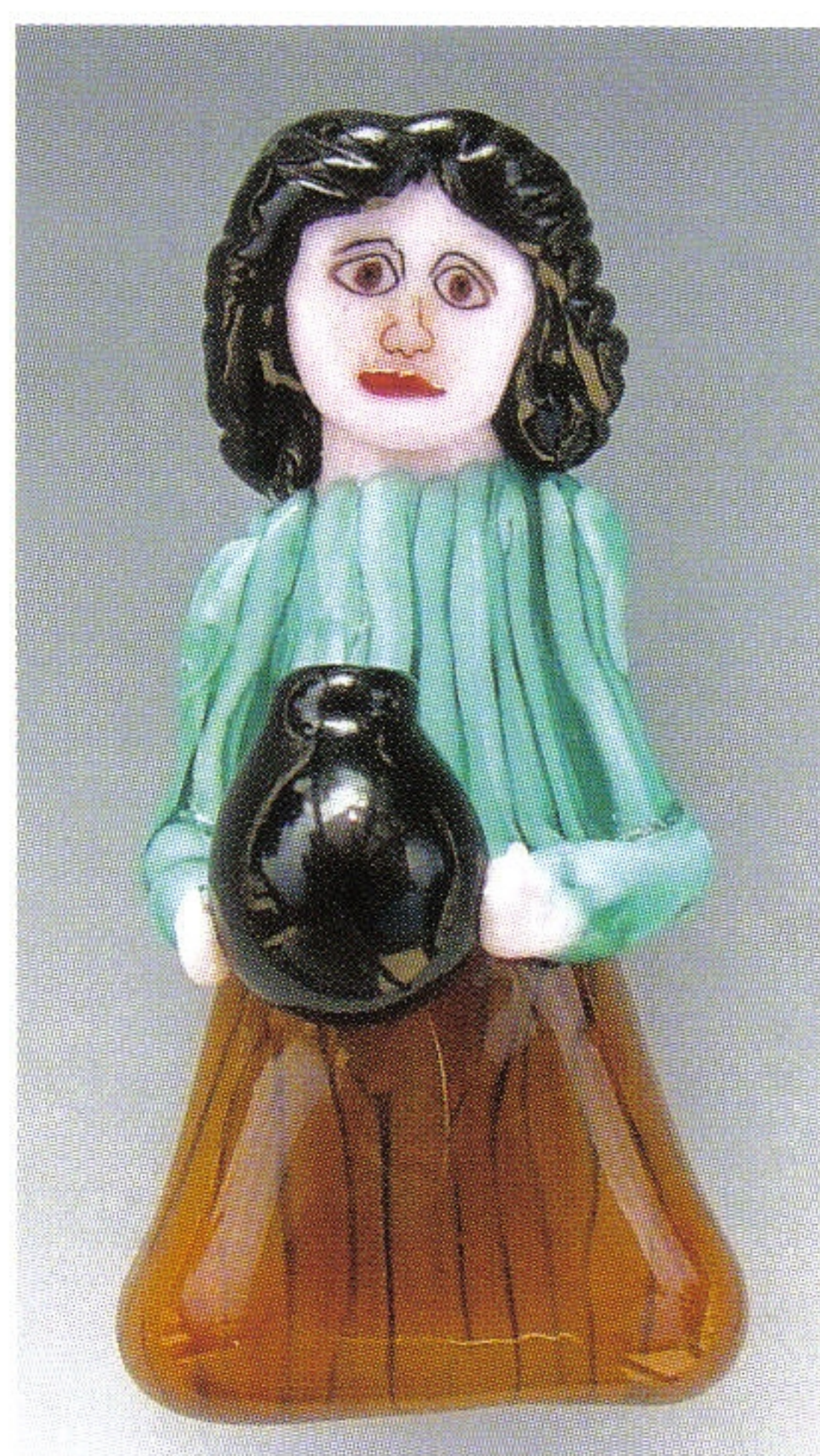
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CONDUCT YOURSELF WELL
Dale Anderson, M.D.

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ON THE COVER: *Catch a Falling Star* bead, Bernadette Fuentes - Inset Photo: Artist's Spotlight, Ginny Hampton Schmidt
ABOVE IMAGES: left: Ginny Hampton Schmidt - middle: *Indian Woman*, Bernadette Fuentes - right: Sandblasted beads, Jeri Warhaftig

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notes from the editors



Diana Dugina Riebling,
The Glass Bead, editor-in-chief,
ISGB VP of marketing and
communications

Spring has sprung! With every color of the rainbow blooming before our eyes and refreshing rain flowing into fresh streams, life across many lands is rejuvenated. These metaphors speak to our own creativity, and we hope that you find this spring's issue of *The Glass Bead* an explosion of inspiring and useful information.

Once again, Marcy Lamberson has scouted the growing pool of ISGB member talent, and she presents us with Ginny Hampton for our Artist's Spotlight. Ginny's work is diverse, and offers finely tuned traditional and new design motifs.

I hope you all agree that our Artist's Spotlight offers our readers a chance to get to know our fellow members and brings their work to the forefront as an example of creativity fueled by dedication. Thank you both, Marcy and Ginny.

As the spring season rejuvenates our physical, mental, and creative energies, they are often regarded as our own personal gifts. Yet, Carol Saker's article on Beads of Courage reminds us how our glass bead gifts are received as a meaningful symbol of hope for the many children battling cancer. Our "gifts" show support for these patients, and their families, throughout their most challenging and difficult times.

Personally, I think not enough can be said about this heartwarming program. But, in return, we ought to thank Carol and the many organizers and participants of Beads of Courage. If we lived in a world without giving, many creative spirits would remain frozen and in need of a good spring thaw.

To end, special thanks to Bernadette Fuentes for responding to a Glass Bead Q&A. I found her Eye Candy submission befitting an issue that speaks to the spirit of creativity and innovation.



Susan Brimo-Cox,
The Glass Bead, managing editor

With spring's arrival, many of us can't wait to break out of hibernation. We want to jump start our creativity and focus on improving our health. This issue of *The Glass Bead* offers something for each of those needs.

Looking for creative inspiration? Once again, many talented glass beadmakers are sharing their work with us, in part to show off what they can do—and how can you blame them?—but also to offer inspiration for each of us to try something new.

For something beyond the flame, Jim Kervin takes a look at sandblasting. While we may not all have the available funds to set ourselves up for this sculptural process immediately, his exploration into what some of our ISGB members can do with this technique sure causes one to seriously consider it. The next time you go to the beach, you'll think of sand from a new frame of reference.

Several new books are hitting the glass beadmaking market, and we have taken a serious look at three of them: Paul Stankard's *No Green Berries or Leaves: The Creative Journey of an Artist in Glass*; Karen Leonardo's *Creating Lampwork Beads for Jewelry*; and Stephanie Sersich's *Designing Jewelry with Glass Beads*.

Finally, after a winter spent on the couch, are you ready to get healthy? You may giggle when you get to the article about J'ARMing, but it is perfect for beadmakers! We sit at that torch and our arms get all sore, and we have lousy posture from leaning towards the torch. J'ARMing provides an interesting technique to rejuvenate our arms, improve our posture, get our blood moving and help us be healthy.

And be sure to read Vince Henley's Studio Safety article closely. Do you know what's in that copper or other metal alloy you're using in your jewelry making? Vince points out that not knowing can be hazardous to your health.

artist's spotlight

by Marcy Lamberson



GINNY HAMPTON SCHMIDT: The Things You Can Do With Dots and Line

by Marcy Lamberson

Ginny Hampton Schmidt describes her style as typically full of bold color and color contrast. She adds, "And, while I gravitate toward geometric pattern and precise decoration, I enjoy whimsical designs every now and then, too." With a preference for adding lots of design layers to her beads, making larger beads and shaped focals gives her the larger canvas she requires (and loves) to decorate.

She reports her favorite design technique is pattern created with simple dots, lines, masking and distortion. "You don't need any expensive tools to play with dots, and the design possibilities are only limited by your imagination and willingness to experiment with something so basic," she explains. Ginny gets





many of her color combinations and design inspiration from fabrics, especially men's ties. "I'm always interested in the color combinations and pattern designs in the ties men wear ... they always give me new ideas for beads!" she adds.

Ginny feels that lampwork beadmaking has held her interest over the years because it's so endlessly challenging. "I will never master glass and get bored with it like I have with other creative interests. There's always a new skill to master, new products to try, such as the heavily-silvered Double Helix glass, new designs and patterns to create, and new challenges to keep my attention."

As happens to everyone, when Ginny's beadmaking is not going as well as she wishes, she focuses on jewelry making for a few days to recharge her creative spark. She says she found that when she's not in the mood—or the beadmaking energy isn't there—she chooses to be creative in a different way.





Ginny doesn't use many tools, so her needs are few. She chose her razor tool and torch-mounted Steadyrest marver as her favorites. She uses her razor tool to straighten stringer-work into crisp lines, flatten dots and even out the ends of her focal beads, while her torch-mounted marver helps give her that edge for the precise detail that is typical of her work. "A steady hand is essential for precise dot placement and that piece of equipment has become a necessity for me," she says.

"It also gives me a little boost in pride about my beads once I see them in a finished piece. Once I get in a jewelry-making roll, I start thinking about other designs that would look great, which in turn gives me new ideas for beads." She says that if she forces herself to make beads when she's not in the mood, "it's an overall waste of time and material, so stepping away makes me miss the process and gives me a new appreciation for what I do."

Recently, Ginny added large-holed, silver-riveted, capped beads to her online shop. She found that the commercial ones that are made for certain brands of bracelets didn't seem to use the same colors or patterns that she prefers, and she feels that her slightly larger ones offer a wonderfully colorful option at a great price.

As a child, Ginny's grandad taught her the art of calligraphy and pencil drawing, which she believes helps her technical skills as a lampwork artist today. Years ago, a purchase of Jampwork's beads fostered Ginny's interest in learning to make lampwork beads herself. Once started, Corina Tettinger's wonderful stringer control and precise decoration inspired Ginny to strive for perfection.





Currently, Ginny looks to different sources of support and inspiration, and cites her friends on the Lampwork Etc. chat board and an encouraging and loving husband for keeping her motivated. She thanks her teachers—Sharon Peters, Caitlin Hyde, Larry Scott, Dustin Tabor and Brad Pearson—for openly sharing their knowledge and teaching her skills to improve the quality of her work.

Now, Ginny primarily teaches private classes and has plans to add classes for her friend Roma, of Romazone.com, but she is always happy to consider new opportunities for larger groups of students. She sells her beads and jewelry on her Web site and through local beads shows. She does custom work, too. Her work is found at the Kittrell-Riffkind Art Glass gallery in Dallas and at the Garden of Beaden in Fredericksburg, Texas.

Ginny lives with her husband and best friend, John, and their Great Dane, Enzo, near Dallas. She is dedicated to maintaining her health and fitness, and goes to the gym at least five days a week for weight lifting and cardio workouts to stay fit. Together, John and Ginny enjoy motorsports, sports cars (Corvettes), Mexican food and margarita dinners, and watching movies at home with Enzo.



artist's spotlight continued



Ginny voices what so many of us experience, "When your profession is also your passion, it's hard to find time to do anything else because you find yourself so wrapped up in the day-to-day. My 'work' of beadmaking is hardly work at all, and I find myself spending a lot of my spare time devoted to bead-related activities anyways."

To learn more about Ginny, visit her Web site at www.ginnovations.com. ■

