

Your Bead for Venice Catalogue 2022

*Garden Bouquet
Carol Ann Savage
First Prize Winner*



ISGB
INTERNATIONAL SOCIETY OF
GLASS BEADMAKERS

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Fondazione
Musei
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THE ITALIAN
**GLASS
WEEKS**

MILAN VENICE
10-18 — 17-25
SEPTEMBER 2022

VISION
MILAN GLASS WEEK
the Venice
GlassWeek

Glass beads are created in workshops and factories around the world. Many of today's bead techniques, glass colors and styles have originated in Venice, Italy. To celebrate the Venetian tradition of beadmaking in an international perspective, the ISGB and The Committee for the Safeguard of the Art of Venetian Glass Beads, collaborated in the competition and exhibit 'Your Bead for Venice'.

This catalogue showcases the entries for the competition, all glass beads inspired by the techniques and styles of Venetian beads. From these entries, which came from 16 different countries around the world, judges Bronwen Heilman, Tom Holland and Alessia Fuga chose the 20 finalists.

The beads by the 20 finalists were exhibited in the Murano Glass Museum, with an opening during The Venice Glass Week 2022. The jury, consisting of Antonio Dei Rossi, Giovanni Sarpellon, Renata Ferrari, Salvatore Sito, Giovanni Nicola and Floor Kaspers, chose the 1st, 2nd and 3rd prize. More than 700 visitors of the museum during The Venice Glass Week cast their vote for the Public Choice Award.

Many people and organisations worked together to make this competition and this exhibition happen. Our gratitude goes to the glass artists who shared their art and inspiration with us. To the judges for their time and knowledge. To the Murano Glass Museum for hosting a wonderful exhibit and to The Venetian Glass Week for organizing an annual event to show the diversity and beauty of Venetian Glass, as part of The Italian Glass Weeks.

We hope you will enjoy this catalogue, bursting with images and inspiration for beadmakers, jewelry designers, bead collectors and anyone interesting in glass art.

The International
Society of Glass
Beadmakers



The Committee
for the Safeguard
of the Art of
Venetian Glass
Beads



First Prize winner

Carol Ann Savage, Canada

The Garden Bouquet

Each bead offers a different perspective on a small garden of flowers. The variegated leaves with aventurine add a subtle sparkle to contrast with the many shapes and varieties of murrini flowers found in each bead. A garden in your hand.

"All 3 beads begin with a layering of different pink glasses. This is followed by the addition of twisted cane, picked and stretched into elongated leaf shapes. Each bead has multiple layers of flowers, placed individually to create depth and interest. These come from a variety of cane produced over the past 2 summers. I chose these 3 shapes, round, barrel and bicone, not only to challenge myself but to create a variety of bases in which to present the flower garden from different perspectives."



"Since my first visit to the Corning Museum of Glass I have been intrigued and captivated by murrini cane design, from early Roman times to modern Venetian flower cane. I am particularly drawn to the detail that is possible with each small slice, landscapes, faces and flowers. This has led to many years of experimentation with 3D flower cane construction. The sparkle in the leaves also comes from a type of glass developed on Murano in the 1600's, all'avventura."



Second Prize Winner

Jodie McDougall, USA

The fortune teller

A traveller through time. The fortune teller holds all the cards of your past, present, and future. Only she holds the history of the land and mystery of worlds beyond our imagination.

Complex murrine canes, On mandrel, Cold Worked, Tumble Etched



"Inspired by the roll up murrine tube beads and tumble etched to mimic the soft matte finish of the old style. The murrine is made inspired by Franchini style techniques. Including hand mixing of the color palate."



Third Prize Winner & Public choice

Frank Miguletz, Germany

The Venetian Lexi Bead

"This bead is the essence of my personal signature style 'The Lexi Bead' inspired by an ancient white-blue-red Venetian Chevron Bead. 152 single melted down dots create this distinctive pattern. A little knife action to form and a little etching to finish my Venetian Lexi Bead. My inspiration for this particular Lexi Bead was the ancient blue-white-red Chevron Bead from Venice."



Ally Tsz-Yan Chan, Hong Kong

Fiori Blu

Clean hollow beads hand-painted enamel with blue floral
Smalti su Vetro (enamelling on glass) and Soffiatura del Vetro (glassblowing)



"Remembering the last time when I was visiting Museo del Vetro (Murano), I was amazed by a collection of Lattimo glassware with Chinese style decoration. Then I started to think how the history of trading was affecting two far countries and how our ancestors met thru the craftsmanship of each other.

I felt so lucky, nowadays the craftsmanship and techniques are not forbidden to share. So I can learn Smalti su Vetro from my Maestra - Lucia Santini. And bring back the technique to my city and start making my own work.



Firstly, I used the Venetian recipe and mixed with Chinese enamels. Then painted the glass bead with a thin layer of blue enamel, to replicate the feel of Chinese ceramics. Secondly, I built up layers of blues, to add on details and depth of the pattern, with various of blues. Last but not least, the reason why I've chosen a clean hollow bead to work on? Because Smalti su Vetro is just too beautiful, it has to show thru from a hollow bead. ;)"

Astrid Riedel, South Africa

Curved Tube Bead

The bead is made up of cane work laid onto the bead and covered with enamels. The bead is carved by hand to reveal the little square pattern of the cane.



"My bead is influenced by the carved cane technique used often in the beads and vases made in Venice. Layered colours of cane was applied to the bead after which a final coat of powdered enamel was applied to the entire bead and blown out and curved. Once the bead was annealed in the kiln it was hand carved to reveal the little square pattern so distinctive of the Venetian work. I brought the bead back into the flame to give the bead a final polish. The shape of the bead is found often in the neck collars and I have combined the two techniques to form this Hollow curved bead."

Elisabetta Cappello, Italy

Venice Impression

"For my bead I envisioned using some of the techniques of the Venetian tradition to render a (quite) literal representation of the cityscape of Venice. The bead hints at some of the city's landmarks, like the mooring poles and the "loggias" that adorn Venice with their ogives and lace-like openings.

As a background of my cityscape I decided to use gold, typically associated with magnificence, worth and incorruptible beauty. More importantly, I incorporated it because it evokes the warm shine of Venice when the evening approaches and the city lights turn on.

On the surface of the bead, I created a series of sections, each meant to reflect significant colors or features of the cityscape. The Venetian glass working techniques allow to create motifs and effects which I find suitable for conveying an impression of the aesthetic of the city, characterized by grace and strive for embellishment. This led me to the decision to use these glass elements not just as a decoration, but also with a representational intent.





In the first stage, I created off mandrel the elements I planned to incorporate in my design. I constructed and pulled the white and clear murrini cane I used to render the openings of the "loggia", and prepared three kinds of twisted canes to obtain some of the other decorative elements I planned to use. I encased the goldstone, and prepared a variety of stringers and ribbons. The bead was made by using the lampwork technique, specifically by winding the molten glass on a 2 mm mandrel.



I wrapped a base cylinder bead with gold leaf and I encased it using clear glass, I added some colored transparent streaks, and encased it again with another thin layer of clear to insulate the colored glass. I decorated the bead starting from the sections I planned to keep flat. I applied the murrini slices and the canes I had created off mandrel, and proceeded to flamework the bead, evening down some portions, while keeping other parts partially raised.

The primary element that inspired the construction of my "Venice Impression" bead is the see through murrini cane I envisioned and pulled for the rendering of the typical Venetian "loggia". Exploiting the juxtaposition of opaque and clear glass, the murrini technique allowed to create the desired illusion of empty space.

I used three kinds of twisted canes that are typical of the Venetian glass working tradition. The different ways of constructing the canes allowed me to reproduce the patterns of the waves that animate the lagoon (zanfirico cane), the diagonal stripes of the mooring poles (opaque twisted cane), and the evenly spaced motif of the balcony (latticino cane).

The technique used to create the base bead is "sommerso", consisting of a core bead wrapped in metal leaf, and then encased with transparent glass.

Finally, for my bead I decided to use some encased goldstone, to accent the warmth of the gold, and as a tribute to its widespread use in the Venetian glass production, especially in beads."

Aja Vaz, USA

Verdigris Twist

Tumble etched and covered with winding twists in verdigris and darkest red which reads black from a distance. The design mimics veining in leaves, twists in shells or trails left behind from receding water. The verdigris color is meant to remind of worn surfaces, time passing and the perfect imperfection of a patina forming. Although the material is glass, the look is meant to evoke thoughts of nature. Set of 5 beads, coordinating rather than matchy-matchy.

Use of a twisted cane, application of fine silver for effect, blown off mandrel using a mini blowpipe, shears and hot fingers. tumble etched to take away shine.



"Originally inspired by the swirl beads that were usually transparent based with opaque stringers/lines of canes applied. I wanted to make it more my style in fully opaque colors, made matte. While the inspiration bead style was very clean and uniform, my method is more abstract and organic. Taking the technique a step further, twisting it upon itself before blowing made many wonderful designs that leaves the viewer to decide what they see."



Alberto Corte, Italy

Mosaico hollow beads



Mosaico 1 is entirely made of murrine made by me. Some are amber window-style murrine. The back is all made by window-murrine.

Mosaico 2 is made my murrine made by me, by twisted cane and pulled strings. It has a complex pattern on both sides.

The blue bead is made by twisted canes. The white bead is made by murrine made by me and takes inspiration from Burano's laces.

"In my beads there is combination of ancient technique used to make traditional mosaico beads and inspiration coming from contemporary furnace vessel style."



Cindy Jenkins, USA

Rosetta Reimagined

These beads are meant to represent the cross section of a Venetian rosetta bead. The end view of a traditional rosetta bead is where the nested star or rosette pattern is apparent. To reproduce this motif for my interpretation of a rosetta bead I used embossed copper. The raised pattern lines in the design stand in for the customary white glass between layers. In this way the transparent colors can really shine. On the opposite side of the bead the raised areas are reversed, and this shifts the way the enamels interact with the now furrowed lines and changes the look.



Champleve enameling, fusing, lampworking, pressing, and coldworking. The beads were made by layering glass and enameled copper. The layers were fused together with the mandrel in place. The bead was then lampworked to its final form. After annealing, the edges were ground and polished to reveal the layers through the sides of the bead.

"Rosetta beads are considered by some cultures to be the most powerful and valuable of beads. I would argue that they are also one of the most beautiful. I love that the rosetta bead was invented by a woman, Marietta Barovier. Her amazing work inspired me to create a present-day version of the rosetta/chevron/star bead. I have some beautiful Venetian rosetta beads in my collection. I could never figure out a way to

incorporate them into a jewelry piece that didn't at least partially obscure the best part of the bead: the end with the rosette pattern. I knew I wanted the view of my rosetta inspired bead to have the rosette pattern front and center. I came up with the idea of making the layers in a new way, building them from bottom to top rather than around a central core. In this way, grinding

the sides instead of the ends reveals the glass and copper layers. I chose to use transparent colors as a nod to Marietta's father who passed his crystallo glass and color formulas down to her."



Isis Ray, USA

6 beads with murrine

These beads are inspired by Venetian glass, incorporating murrine that I made as well as the beads. There are 2 checkerboard patterns, a mosaic design, an ancient tulip design, and 2 abstract patterns.



"I made the murrine in the Franchini style, and fused slices of them onto my lamp worked beads. The work of Giovanni Franchini has inspired me for decades, since I learned the technique from Loren Stump in 1996. "

Joan Keller, USA

A Floral Trio

All beads in this set have a floral motif and all are in the same color combinations. The base beads are Blue Cobalt Transparent and are decorated with Opaque White, Violet Light Transparent and Opaque Periwinkle. Finally the orange dot is a special color that was called Orange Sparkle. It is no longer available but I have a few rods left. I do love its punch. It is my practice to stylize and simplify my inspiration when I decorate my beads and that is what I have done, interpreting the flower that inspired this decoration.

My technique uses heat, gravity and a paddle to form the beads. I plan for the additional girth that will be added by the decoration to achieve the size I want. I start by establishing the pattern with white dots and then place dots within dots for the color I prefer. Finally, I rake the dots to a point where I add a white dot and then the beautiful orange sparkle.



"The Venetian style that inspired these beads is known as the "French Ambassador" beads. They were floral dotted beads that included some raked petal decoration. They were famous and widespread throughout Africa in the mid 19th century. When I learned of this call for entries, I went to the book "Middle Eastern and Venetian Glass Beads: Eighth to Twentieth Centuries" by Augusto Panini. What a joy to wander through the section on Venetian beads. I settled on the French Ambassador style because it made use of skills that I already use in my other bead making. I also enjoyed the stories surrounding the name of the style. One story is that representatives of the French government brought such beads as gifts to the notables of the African countries they were accredited in. Another version of the story is that they were worn by the "fetichur" during the ceremonies in which they became ambassadors among the spirits."

Kristina Logan, USA

Ruby Red Floral Disk Bead

Smooth glass disk bead with sterling silver rivet. Raked floral design with red on one side and amber on the other side.

This bead was created entirely by using flameworking techniques with no pre-made glass parts made ahead of time for later applications. No coldworking was performed after the bead was annealed. This bead was made on a 6mm diameter mandrel by wrapping, marvering, raking, and using dot applications to create the intricate design. After the bead was completely finished, cooled, and out of the kiln, I embellished the bead with a silver rivet in its center hole by using traditional silversmithing techniques.



"I have been inspired by traditional Venetian flameworking since I began making glass beads over 30 years ago. I have made many trips to Murano and I have a personal collection of ancient Venetian beads in my studio. Specifically, I am inspired by the Venetian beads that were made one at a time on a mandrel yet, for my own work, I choose to interpret these techniques into a more contemporary design. My own work developed from studying the past and designing new applications for decoration on the surface of my beads. I strive for simple, smooth forms enveloped with ornate, intricate designs."

Laura Simone, USA

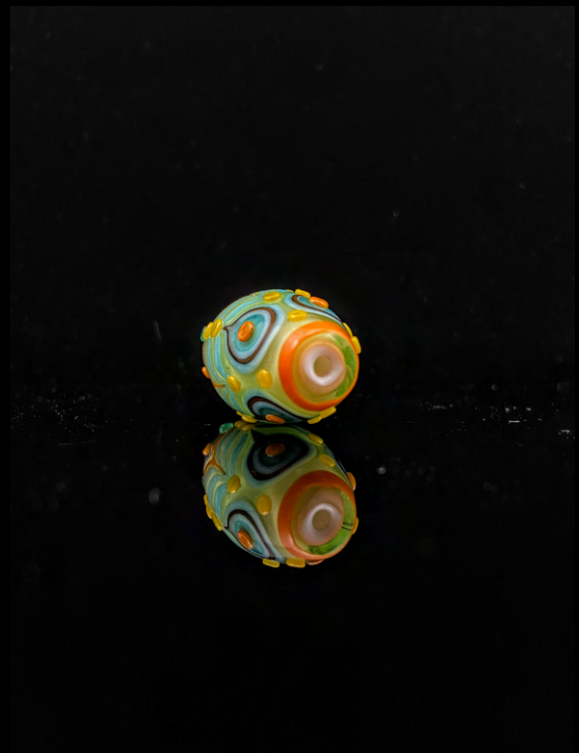
Buttoned up

This bead started with a white core, encased in transparent uranium green glass so that the lines and dots on the surface would have a floating visual effect. Layered dots and parallel lines in light turquoise and medium yellow wrap the surface, raked into zig-zagging patterns with a sharp steel pick. Flattened dots of lemon yellow and transparent aqua add texture to the finished surface of the bead.



Techniques used on this bead include encasing, stringerwork, layering dots, and raking.

"I have always loved raking (feathering) patterns in glass, from the furnace to the torch I have pulled and manipulated patterns across the surfaces of pieces. There is something so very satisfying about moving the thinnest skin of the glass into delicate points and lines. Seeing ancient Venetian beads with raked designs is an amazing inspiration, to know that the technique that I love so much has echoed through hundreds of years."



Lenore Keough, USA

Lattice on Blue

A long oval bead with a core of cobalt blue encased in clear and with 8 stripes (4 types of Latticino and Ribbon cane in a repeated pattern) laid lengthwise and proud of the surface of the bead.



The decorative canes use a palette of white, various blues, and two tones of red, which contrast with and are amplified by the dark cobalt blue core. Because the coloured core of the bead is encased in clear glass, light can reflect underneath the canes and the delicate lines can be clearly seen on the backdrop of cobalt blue. The bead is designed to be worn as a pendant with bead caps so that the line of the raised canes continues into the metal cap for a pleasing final shape.

First I produced Filigrana cane (in Bianco, Pervinca scuro and Lapis medio). Then I produced Ribbon cane (2 types - Blu Cobalto and Bianco; Rosso Porporo chiaro and Rosso Porpora scurissimo). Then from the Filigrana cane and Ribbon cane I produced Latticino cane (3 types - Bianco; Bianco, Pervinca Scuro and Lapis medio; Blu Cobalto and Bianco). I made a tube bead using Blu Cobalto and encased it in Cristallo Speciale, shaping to a long oval. I laid down the Latticino canes and the red Ribbon cane (untwisted) in a repeating pattern around the bead.

"Many historical Venetian beads use Latticino cane as a decorative element, usually melted flat to the surface, however Venetian Latticino glass was the inspiration for my bead. In Latticino glass the canes would be placed side by side and rolled onto the gather for blowing. For my Venetian inspired bead, I formed the base bead and laid the canes onto the surface, with space between them, so that they stand proud of the surface and their pattern can be viewed from several angles."



Laura Bowker, USA

Battuto Prism

Set of six beads, three primary colors with three secondary colors; red, yellow, blue and orange, green and purple. Various shaped wheels were used to create the Battuto texture into the surface of the glass. Each bead in this set has a different style of cut patterns.



Red bead has multi facets covering the whole surface. After cutting facets, the high points were sanded down with 600 then 1200 grit. Those sanded edges were polished with cerium oxide to a high polish.

Yellow bead has evenly spaced hash marks carved with a special wheel which only carves the lines leaving the background shiny and untouched by the wheel.

Blue bead surface has been divided into three sections. The two bead hole end caps have lineal grooves going out from the holes. The center section of the bead has multi facets that have been sanded and polished.

Orange bead has multi facets on the two bead hole end caps that have been sanded and polished. The center section has lineal grooves circling the bead horizontally.
Green bead has straight lineal grooves going between the two bead holes.
Purple bead has swirling grooves going between the two bead holes.

Using a torch, I melt the tip of a colored glass rod. I heat the end of a small metal blowpipe and apply glass. Building a gather of glass and rotating the pipe allows the gather to become round and balanced. Once balanced and molten it is ready to gently blow air - creating the round bead. After the bead is formed, I blow, or pierce, one hole opposite of the blowpipe. The bead is ready to be removed from the pipe. Grasping the bead while heating the blowpipe melts the glass to release the bead - creating the second bead hole. The bead is put in the kiln to anneal. Battuto beads are textured, carved by hand by applying them to a diamond or stone wheel. This Italian technique gives each bead a visual and tactile surface. Wheels are mounted in a lathe with water dripping on them. Water cools the glass and removes ground glass. Following the movement of glass colors; cutting creates a unique pattern ensuring every surface has been touched. Various wheels carve different textures and effects into the glass surface. Occasionally, after creating texture, I polish the highs to a glossy finish using three steps.

"Inspiration for my beads came during a visit to Murano in 2006. Exposure to the Venetian-Battuto technique changed the style and direction of my lampwork - work I had been doing since 1997. This style became my personal expression with combined use of colors, form, texture, and line. I fell in love with the tactile and visual impact of the textures created - the richness and depth. Battuto on glass adds such a tactile quality. "



"After studying in Murano, I brought the technique home to America. My craft has evolved into blowing the bead, another Venetian technique, on the end of a blowpipe, with a torch. After annealing, the bead is applied to the wheel or wheels creating various textures resulting beads with an even richer color palette that glows.

The long-standing success of the history of Venetian glass bead making fortifies my art, inspiring me to continue the tradition, while adding my personal expression. Bringing the unique Italian Battuto style to America has afforded me the opportunity to share this beautiful tradition with people that may have otherwise never encountered it, and hopefully inspiring others to learn the rich history of venetian techniques. "



Lucie Kovarova-Weir, Canada

Moravian Spirit and Gingerbread heart beads

Woman rider and falconer, the image is inspired by ancient artifact, that was found near by a place I was born. It is also an tribute to my grandmother. The second bead is inspired by a wedding gingerbread, that was traditionally given to a bride and groom. I made this piece for my sister, who is getting married this summer. All images on beads are made using franchini style murrine technique.



Flameworked bead, Flameworked murrine, cut, coldworked and polished Traditional murrine making and cane applications to decorate glass beads. I used exactly the same glass practices and principles old Venetian masters did.



Mary Mullaney & Ralph Mossman, USA

Pride Chevron Bead

This bead is a chevron style bead with a rainbow core and paper-thin color layers forming crescents below the transparent surface. The layers are as follows: (1) Clear, (2) White, (3) Rainbow multi-colored cane pickup, (4) Clear, (5) Bubble overlay of Red over white, (6) Clear, Gaffer Glass COE 96



Blown furnace glass, drawn bead using a cane pickup, traditional overlays, bubble overlays, placed in a star-shaped mold and stretched. Then cold work techniques of sawing, grinding and polishing/tumbling.



"This bead is inspired by and made in the traditional Muranese Chevron Bead Technique, in which multiple layers of colored glass were laid upon each other, and pressed into molds between the layers. Then drawn, cooled and cut to size, ground to shape and finished. Our variation uses clear and transparent layers, and the finished bead is brought to a high polish to reveal depth. This bead also differs from the traditional Chevron bead in that one layer is a cane pickup, and other layers use a bubble overlay resulting in paper-thin layers. We call it a Contemporary Chevron. "

Maurizio Lotter, Japan

Primavera veneziana

It is a mix of many Venetian techniques including murrine ,zanfirico and gold foil Primavera veneziana. Murrine , zanfirico and antique murrine on gold foil I love to mix many techniques to create any of my beads.

"The murrini and various styles of zanfirico are my favourite techniques. The inspiration is my great love Venezia and the enchantment of our glass."



Virginia Wilson Toccalino, Canada

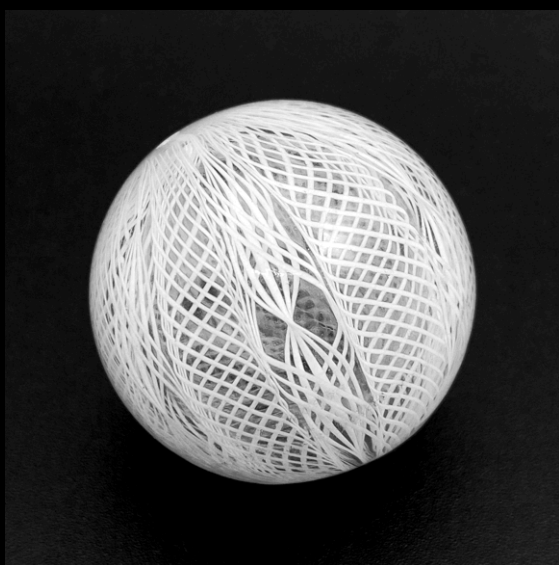
Latticino and Zanfirico Filigree Blown Hollow Bead

This White, hollow, filigree bead is composed of delicate, white Zanfirico glass rods alternated with white Latticino glass rods that converge at the top and bottom.



Several Venetian furnace glass techniques are used in the creation of this bead. First white opaque glass is overlaid with molten clear glass and is stretched into a thick white cane which is then cut into lengths and sorted into sets of rods to be grouped and pulled into thinner and more decorative glass rods. The thick rods are then oriented in specific patterns and combined with more molten clear glass and shaped and pulled down into the Latticino patterned glass rods and Zanfirico patterned glass rods. The Latticino and Zanfirico glass rods are then cut into appropriate lengths and sorted into carefully matched sets

ready for the next step. The glass rods are then laid on a pastoralli plate (metal or ceramic plate) in an alternating pattern and fused together in the glory hole. They are then picked up on a blowpipe that has been prepared with a glass collar specifically sized for the rectangle of fused glass to be rolled around it. After the rectangle has been rolled up, the rods are attached.



Simple and complex ancient Venetian cane making techniques are used, followed by the Venetian pastoralli roll up technique

William Glasner, USA

Hand Carved beads

Beads are individually hand-carved segments of glass tubing pulled from molten glass in my studio. The selection includes transparent cased color, cased opaque color, and colorless crystal, both bright and matte finish, light barium crystal combined with German colored glasses



Hot colored glass is combined with molten crystal which is then formed into a hollow mass which is shaped and then pulled into 10-15' long tubes. After annealing, these are cut into bead-sized segments with a diamond saw. The segments are then individually carved by hand, without the use of any jigs, with abrasive wheels on a vintage German glass-cutting lathe. These carved beads are then finished by immersion

in either an acid polishing bath to achieve a bright glassy finish or an acid etching solution to achieve a matte finish.

A mass of molten glass is shaped and pulled into long tubes using the traditional Venetian technique. The tubes are annealed and then cut into bead-sized segments, also Venetian technique. Although the crafting of the traditional Venetian chevron beads employs abrasive tools, I use abrasive tools in a different way to carve my beads.



"Although I am not familiar with similar carved beads in the Venetian tradition, I was inspired to begin carving the surfaces of my blown glass vessels and sculpture after seeing glass ducks with surface carved feathers in the Venini showroom in the Piazza San Marco in 1982. More recently, I scaled down my carving technology to carve glass segments to create what, I believe to be, a unique bead style which I feature in a line of jewelry. I am proud to follow in the millenia-old tradition of making beads from glass tubing."

Participants (non-finalists)

Allessandra Carrer, Italy
Riflessi Veneziani sull'acqua



Ann Conlin, USA
Hanging gardens



Amélie Péret, France
Cuor di fiorato



Anushka Bayens, Belgium
It is where I belong



Andrew Pollack, USA
Take me to the Mardi Gras



Carolyn Collins-Santos, USA
Carnevale Maschera



Cynthia Konow-Brownell, USA
Sea Dragon



Esther Silver, Israel
Venetian sunset over the lagoon



Diane Brinton, Canada
Beachcombing



Hayley Tsang Sather, USA
Miniature Scheherazade



Donald Friedlich, USA
Pattern series bead



Heather Trimlett, USA
Venice Past + Present



Hillary Lawson, USA
Solstice Prism



Kathryn Wardill, Australia
Strand story



Ikuyo Yamanaka, Canada
Flower and Butterfly Murrini Hollow bead



Laurie Ament, USA
Blue & Golden Fish



Ivy Boyer, USA
Aurora



Lee Woodburn, USA
Water flowers



Linda Wilson, UK
Venice



Marcia Kmack, USA
(Thoroughly) Modern Mille



Lorna Johnston, UK
Chaos & Bedlam



Marco Binosi, Italy
Masada death sea/oasi/laguna/space



Louise Little, USA
Cactus Bloom



Mari-Liis Makus, Estonia
Paternostri di Vitro



Mary Bridgland, USA
Lime Joya



Muriel Balensi, Italy
Love Venice



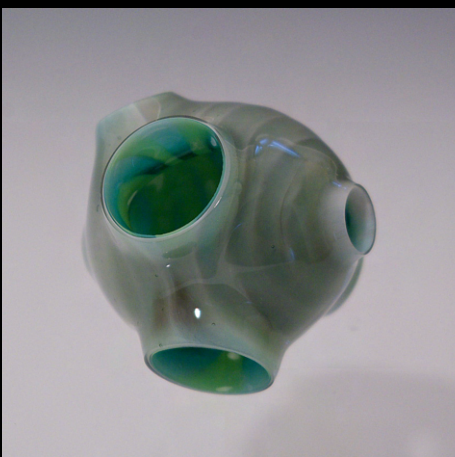
Michael Mangiafico, USA
Olive



Olga Alianova, UK
Fortuny beads



Michael Maria Moeller, Germany
Blubb



Olha Ruban, Czechia
Angiola



Oliver Habel, Germany
Blossom of Venice



Sandra Takaro-Miller, USA
Blossoming love



Rita Cardì, Italy
Notte stellata in Laguna



Sara Sally LeGrand, USA
Lady of the Lagoon



Romana Sadilkova, Czechia
Romelda



Stephanie White, USA
Shimmering Garden



Tatyana Boyarinova, Russian Federation
Day and Night



Wendy Velasquez, USA
Garden Trellis

