

# Your Bead for Venice Catalogue 2023



**ISGB**  
INTERNATIONAL SOCIETY OF  
GLASS BEADMAKERS



Complex Mandala Wheels  
Jennie Lamb  
First prize winner

Venetian beadmaking was proven once again to be a great source of inspiration for beadmakers all around the world. After the successful first edition of 'Your Bead for Venice' in 2022, the ISGB, the Committee for the Safeguard of the Art of Venetian Glass Beads and the Perliers d'art de France collaborated once again in 2023. This year's edition we saw much diversity in the beads, their techniques and styles. Running through all the beads is that spark of shiny glass and the eternal heat from the flame.

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 15 different countries around the world, judges Renata Ferrari, Carol Ann Savage, Patricia Lamouroux and Jeri Warhaftig 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 2023. The jury, consisting of Giacomo de Carlo, Antonio dei Rossi, Gianni Moretti, Giovanni Sarpellon, Antonella Rossi, Floor Kaspers, Laura Simone and Patricia Lamouroux, chose the 1st, 2nd and 3rd prize. Almost 1400 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*

*Perliers d'art de France*





First prize winner

Jennie Lamb, UK

Complex Mandala Wheels

This set of two beads can be viewed vertical to reveal a kaleidoscopic effect in the light, or viewed and worn flat. They are made up of white glass and transparent glasses in different colours.

Mandalas encourage introspection, creating an awareness of place and purpose in the world. They are often used as meditative tools which allow a peace of mind and are meditative to make. They involve no other tools but the flame, a rake and a mandrel. This in turn gives time to reflect on the long history of glass and its earliest designs from the decorative to the devotional.



The Mandala wheel is made on a 12mm mandrel and is created by layering up clear and coloured transparent glass over white glass. The design effect is made by adding the transparent glass onto white glass in the form of dots and then using a sharp tungsten pick to drag the hot glass to create small coloured points within certain areas of the bead. They are then fully annealed in a digitally controlled kiln and cleaned.



The inspiration in terms of place and history for this pair of complex mandala beads is derived by the first Venetian trade beads that made their way all around the world. These Trade Beads were decorated, along with murrini, with simple dots and raking.

Taking the concept of dots from these early beads, I wanted to push the boundaries of using dots and raking on flat wheels to create something that reflects the simplicity of these early beads but in turn appears complex.





Second prize winner

Elisabetta Cappello, Italy

Foreground/Background

Foreground/Background is a lentil-shaped bead that displays a double layer of decoration. A geometrically organized floral pattern emerges on the surface, accented by partially raised murrini bits. Through this floral lattice you can catch a glimpse of the foliage underneath. The leaves have been created on a deeper level, the core of the bead, by laying ribbons of sparkly goldstone in a spontaneous arrangement.

Both sides of the bead display the same decoration.



The bead has been created using the lampwork technique. Its construction started by forming a base core with opaque anise white glass and encasing it with aqua transparent. I then proceeded to draw the leaves by applying the goldstone ribbons I had previously pulled. In order to preserve the sparkle of the goldstone and to prevent any distortion of the design in later stages, I encased the entire core with a layer of clear glass. Once encased, I pressed the bead back into a smooth lentil. I created the lattice pattern by adding dots of orange opaque glass, and by raking them in into petal-like shapes. In the final stage, I accented the center of each flower by applying the murrini bits I had previously prepared.



The inspiration for this bead mainly originated from my desire to experiment with goldstone. I find goldstone fascinating and challenging, both for the designing stage, and for the execution of a multilayered bead. I am particularly interested in exploring the potential of this ancient material with a contemporary twist, and in learning how to handle it without degrading its sparkling crystals.

The traditional Venetian techniques/elements I used are:

- Sommerso: I encased the anise white core with transparent aqua glass, for color and glow
- Avventurina: I melted little chunks of goldstone, partially encased with transparent glass, and pulled them into the ribbons I used to create the leaves on the core of the bead
- Raking: I created a floral pattern by pulling the dots to a point in two directions, to achieve a petal-like effect
- Murrini: I constructed a multilayered cane, which I then cut and used to accent the floral lattice



Third Prize winner & Public choice award

Linda Wilson, UK

Essence of Venice

I chose a stem of blown foxgloves and as everything I do it has its roots in Venice. I wanted to make the inside of these lovely flowers a representation of the many and varied methods the Venetians use to decorate the surface of their glass pieces.



I chose a pale silver pink for the outside, like the stones of Venice themselves and added the hidden lusciousness of Venetian glass decorative styles inside. One is just full of the traditional millefiori we instantly associate with Venice.



Another houses colourful home made twisties representing the poles that I've seen where they tie up the gondolas along the canals.

One has traditional murrini and black filligrana and another my flower millifiori and white latticino. They all have an inner layer of luscious turquoise enamel reminding me of the light on the canals in that wonderful city in summer. To make these lovely blown foxglove beads, first I had to make the inclusions to go inside the flowers, such as stringers/ latticino/ twisties/ filligrana /ribbons and my own millefiori. I also used purchased, traditional Venetian murrini. (I do believe in trade with other glass artists both in materials and skills.

Many styles and influences have been used in the making of these flowers. Firstly: millefiori, thousands of flowers. Then there are latticino and filligrana, simple twistie and ribbons of glorious luscious colour. I wanted to incorporate as many of these that I could inside the bubble of blown glass before shaping the flowers themselves to expose what lies within. They are like peeping in a Venetian shop window.





# Alessia Fuga, Italy

## Stellaria

The shape of these beads is simple because I wanted to put the focus on the aventurina glass itself and the challenges involved in working it properly.



I've started with a full block of aventurina glass, broken it in smaller pieces (around 2 cm in length) and taken the glass at approx. 520°C inside a kiln. Once heated up the tip of a blowing tube at the flame of the torch, I have attached it to the aventurina piece and switched the mix of the flame, from oxy/gas to air/gas. Slowly and carefully started heating up the aventurina to round it up and making it softer. Soft enough to be blown till a desired size. Then finished the bead as any other blown bead: by opening up a hole by heating up a small spot on the bead and blown it out and taken off the bead from the blowing tube with a little thermal shock and then fixed this second hole with the flame.

It may seem an easy thing to do but the difficult part is to keep the aventurina safe and sparkling. That has been the main challenge of these pieces.

Aventurina glass has always fascinated me. It is one of the most typical colors of Murano glass and since it has been created (we have a first notice about it in the early 1600's) it has challenged the glass workers to find a way to work it without ruining its beauty, so without burning it and having the beautiful sparkle it has to disappear. This glass is so sensitive to the high temperatures that it is, first of all, difficult to make (it is said to be called aventurina -by chance- because, when it is made, you never know if you are going to succeed or if you are going to have at the end a dark brown/muddy color). And then it is very difficult also to work it again, especially with the blown technique that requires the glass to be taken to a temperature where the glass became soft enough to allow the air to go inside of it when blown. But this temperature is very close to the temperature at which it will start to burn so it is required for the glass worker to have a very good knowledge of the flame.



# Ally Tsz-Yan Chan, Hongkong

## Fiori Blu 2.0

White hollow beads painted with enamels and layered with bas-relief enamels and decorated with liquid gold



Soffiatura del Vetro  
(glassblowing),  
Smalti su Vetro (enamelling on  
glass - Chinese glass enamels,  
Murano's recipe),  
Smalti a bassorilievo (bas-  
relief/ low relief enamelling -  
Chinese glass enamels,  
Murano's recipe ),  
Decorare d'oro Liquido  
(decorating with liquid gold)

I was always fascinated by the  
glass enamelling from East to  
West. I always found  
something similar yet different  
between both.

There is an antiques shop in  
Hongkong I love to visit from time to time, which sells old snuff bottles. There, a few glass snuff  
bottles always caught my eyes. They were decorated with 3-D enamelling. And I don't even  
know how they make it in the old days.

Last year I finally could spend a few days at my teacher's studio in Murano and looking around at  
her works. I was amazed, I found similar 3-D details which she used enamels to make. It's called -  
Smalti a bassorilievo.

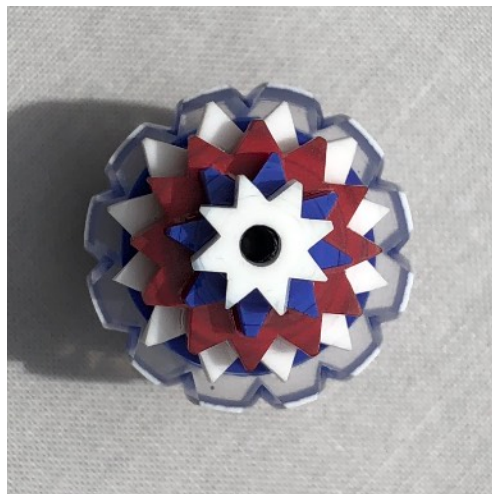
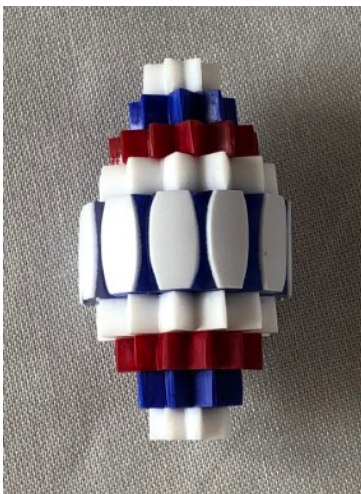
Then I think, why not use multi layers of enamels and bas-relief enamelling, to build up a thick  
enamels to replicate the Venetian beads 3-D fiorate details? And add a little touch of gold paint  
to replicate the gold leaves details (oro foglio)?



# Ann Steenkiste, USA

## Deconstructed Chevron

This is my interpretation of a chevron or star bead. The bead is a symmetrical barrel with tapered ends. Each identical end consists of a series of four graduated carved disk beads (stars) attached to either end of a larger carved bead. The stars are white, light lapis, or red. The central bead is light lapis encased in a thin layer of crystal clear and coated with white enamel. All of the components have been coldworked and carved. Viewed from the end of the bead, the nested stars echo those associated with classical chevron beads.



The star components for the final bead started out as single color tube beads made on 3/32 inch mandrels. I wanted crisp lines and edges, so each was ground using a flat lap until the ends were flat, the corners square, and the lengths (along the hole) of all of the (now) disk beads were the same. The final grit used on the flat lap was 400.

To form the star shape, each disk was carved on a lathe using a 400 grit v-wheel. The central bead was similarly coldworked, following light chemical etching for a softer sheen on the enamel. The carving was less aggressive and intended to remind the viewer of the middle section of chevron beads. The individual components were joined in two stages using Hxtal epoxy and cured in a hot box.

Chevron beads were developed in Venice and Murano around the end of the 14th century. They are also known as star beads due to the appearance of the cross section revealed at each end of the bead. Chevron beads start in the hot shop as cane which is created using layers of colored glass and optic molds and then pulled. The cane is cut and coldworked to make the beads. Many Venetian chevron beads were made as trade beads and were most often in white, blue, and red. For my homage to the chevron bead, I chose recognizable colors and used different coldworking techniques to create a contemporary bead that evokes the chevron beads of the past.



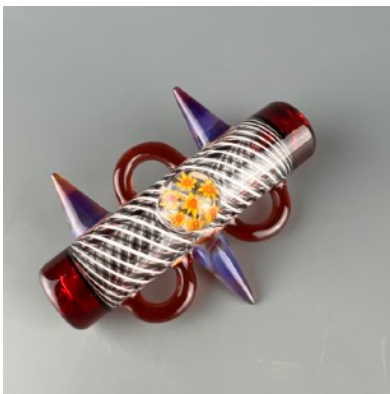
# Beau Barrett, USA

## Recourse

This is a hollow blown bead made with borosilicate glass on the torch. I was on the fence about making something traditional and "Venetian looking" vs. something that represented more of a culmination of traditional techniques and went for the latter of the two.



All made with tubing this hollow blown piece makes use of linework, Incalmos solid attachments, and murrini that I made. My inspiration is broad so I took liberties to employ a few traditional techniques in a contemporary way. Because many of the available glass techniques used or rooted in Venetian tradition I figured that a good homage would be to combine some of them in my own way as I generally try to do.



# Belle Tsai, Taiwan

## A morning Blessing

The idea of the work is based on finding blessings in life.

Early morning is the ideal time to cut fresh flowers. Cool night air and morning dew help flowers flourish. It's perfect time for the stems to hold sufficient water to stand firm.

What could be better than having a handful of flourishing flowers? They deliver faith and hope. It's a beautiful message from the almighty nature. When you receive it, you regain the energy, start the day, and create your own style soundly.

For the main bead, I used hand pulled Latticino style canes on the base to neutralize the background color. The canes are twisted by opaque green, black and transparent blue strings. Followed by the outline, I built multiple layers of murrini flowers and leaves. By encasing them in clear glass, the bead reveals a depth perception both on three-dimensional space and sunlight effects.



There are 14 different styles of murini flowers and leaves inserted, featuring the blooming variety of life. The 2nd bead has a hole with a closed end by the side. It not only functions as a stand but also provides a visual extension of the work. Two beads are connected by color strings which represent the plant stems.

# Bronwen Heilman, USA

## Venetian Profiles

An elongated bi-cone shape bead with medium yellow effetre glass core and a transparent light green overlay. The image of two profiles, is a hand painted, reverse enameled tile that is then rolled up onto the core bead in the flame of the torch. Trimmed with encased goldstone and silver plum trailing.



Traditional Venetian lampworking with a modern twist. Reverse enamel "painting" that is applied as a roll-up. This bead also has an encased gold stone application found in many Venetian beads. Finished off using the trailing technique. While looking for inspiration for this piece, I reviewed all of my photos from my last visit to Venice. I was particularly drawn to many faces of people in the cafe's and streets of the city that my camera captured. This bead synthesizes the male and female faces I encountered.





# Esther Silver, Israel

## Murano Renaissance

Five blown and pressed glass beads, with 24K gold application (after annealing), expressing the beauty of Italian effetre glass and the interaction between colors, enhanced by the gold details. The beads suggest a more magical, romantic era of Venetian and Muranese history, encapsulating the glittering splendour of the ages.



Blown and pressed bead using a Murano mini blow pipe, using Effetre glass placing dots, using the qualities of specific colors i.e. to create webbing, and then annealed, painted with 24K gold (technique by Lucia Santini) and heated once again to bond the gold.

Blowing of beads, using a mini blow pipe, taught by Igor Balbi and Emilio Santini. Inspired by the works of Lino in his large blown pieces.... understanding

the interaction of colors, how they can web, and spread. Creating a twist of glass, creating a pattern within a pattern, again interacting with the base color, and placing of dots upon dots, webbing, and weaving together. Gold painting with a special writing pen, using liquid 24K gold based on techniques taught in the factories in Murano, as handed down to me by Lucia Santini.



# Ikuyo Yamanaka, Canada

## Garden Flower Murrini Beads

I made my own flower murrini and butterfly murrini.



The tube beads are hollowed with a blowpipe. I made my flower and butterfly canes and cut them. I then apply them on my beads and incase with clear glass. The tube beads are blown, stretched and curved.





# Leah Fairbanks, USA

## The Seasonal Egg Collection

This selection represents my connection to nature with intricately decorated surface designs. Featured here are Grapes & Berries, Summer Irises and Golden Blue Azaleas. These beads start with several layers of glass that are then covered with silver and gold foil and encased in a variety of transparent colored glass.



Techniques employed include complex filigrana twists with aventurina (gold stone), cased multicolored canes and ribbon canes. These components are then used to create all of the fruits, flowers, stems, branches and leaves. For a finishing touch I added dots of double helix glass to emulate tiny gems.

My objective was to showcase the use of metals and aventurina glass that is such an integral part of Italian glass beads, melding the opulence of old world Venice with my contemporary glasswork. My love of Venetian beads has directly influenced the style of my work.





# Lee Woodburn, USA

## Green Spring

A bicone bead in spring dichroic colors of greens and golds, a sprinkling of murrini flowers and leaves with strips of fine silver mesh and 23kt gold leaf on the ends, all encased in crystal clear.



A base of Effetre grass and sage green wrapped in dichroic glass in copper, gold and greens, with strips of fine silver mesh encased in clear Double Helix Zephyr. Then murrini flowers, by Elena Hernburg, with pulled points were applied, murrini leaves were applied, and all encased in DH Zephyr. A final application of 23kt gold leaf to the ends of the bead which was then encased.

My first obsession with collecting trade beads and making them into jewelry back in the 70's led to this bead. Once I started making beads, I used murrini, attempting to recreate those early trade beads. The trail is there, if quite a departure from the early beads.



The designs morphed over the years, starting with the more traditional designs, making my own murrini, buying more and more different murrini as they evolved, and finally coming to my current designs, such as this bead.

# Linda Perrin, USA

## Love in the Garden

Cane pulled beads in a floral motif. The color technique draws from the Venetian Millefiori tradition.



I make these beads by gathering glass out of my furnace and rolling it into colored glass powder. This creates the colorful layers. Single flower beads are shaped to create the outline of the blooms before I blow into the glass and pull it into long pieces of cane. Other beads that feature a group of flowers circling the interior of the bead are the result of bundling up previously pulled floral canes. Each bead is cut from the furnace pulled canes one at a time. I like to polish the glass beads to a frosty finish to accentuate the colors that fill the glass creating soft but rich optics. These beads are inspired by the Venetian millefiori cane traditions used to decorate so many many glass items from paperweights to mosaics.





# Pierluigi Maurizio Lotter, Japan

## Tradizione

It is not a particular technique but just something that comes out of the love for Venetian traditions. I understand that in the world there are many evolutions and often better ones but, I love Venetian glass too much that I can't get away from it.

I am in love with the techniques used by the Venetian masters. I find inspirations from their works and I'm always looking to make the next Venetian pearl.



For me a bead or a glass object must come from the heart, of course the techniques helps but the feeling you feel during the execution is the most important thing.





# Rosaria Boemi, Italy

## Rosary Bead



Lamp-blown, engraved and ground Rotina bead.

It comes from my research related to the concept of the Sacred.

Venetian beads were formerly called paternostri because they were used in ornaments related to this sphere of feeling.

I wanted to enclose in a single bead and on a single surface, the various elements that make up a Rosary, keeping as a focal point for the design "the Gesture", the one that is used to scroll the beads in the hands while praying, holding in your palm something small and precious to keep. The spherical shape with a transparent color emerges with an aura of refined simplicity, pure par excellence, circular like the passing of time. The openings inlaid on the wheel create the decorative and symbolic elements of this prayer tool, "The Heart" and "The Cross". The "Drops" on the sides of the Pearl are functional as well as decorative, they are

the ten "notches" to slide under the fingers and which represent the ten Hail Marys recited during the Prayer.

My artistic and design research linked to Venetian glass has often inspired me in the Soffiato technique, applied in this project for the creation of the Pearl thanks to Murano Lampworking.

The "decoration" of my beads is often structural on the surface and for this reason I love relying on the cold techniques of Engraving and Grinding brought to the limit of the technical possibilities of glass. In fact, the removal of a large part of the glass component on a blown bead weakens its walls, therefore each project is a constructive challenge between the hands that design and the hands that create Murano glass, in a search for sign balance and symbolic, born in the heart of tradition.



# Stéphane OLIVIER, France

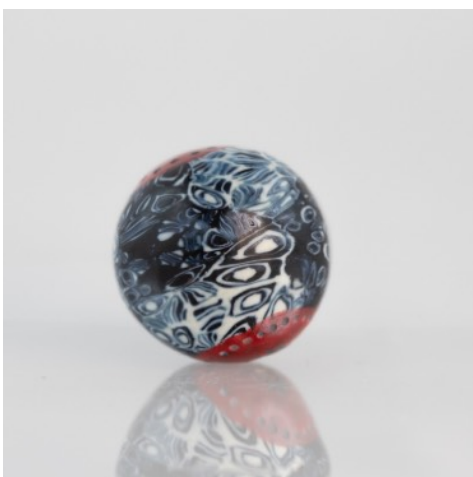
## Brocard bead

This bead is made of black and white murrini assemble to form a complex puzzle pattern revealed by the red color on each side. One of the technical challenges was to create this very light hollow bead without losing the intricate pattern of the murrini.



This bead combines several different techniques: lampwork stringer pulling, murrini making, lampwork murrini rollup on mandrel, enamelling, cold working and multiple glass kiln firing.

First inspiration came from very luxurious and complex silk pattern used for brocard dress and religious cloth. That was worn by the pope and also during the Venetian Carnival. Wanted to reflect not a single technique but a combination of the large panel of techniques developed by Venetian glass maker. (Murrini, lamp working, enamelling, cold working,...)



# Stephanie White, USA

## Golden Murrine Bouquet

This bead has a base of 24k gold leaf in between layers of clear glass. It is decorated with 20 (10mm) slices of complex floral murrine before the final layer of clear.



Before I could begin making this bead I first had to make four floral murrine. Each cane was then pulled to 10mm and then sliced with a tile saw. The cut slices of cane were then heated in a kiln to polish them. Careful measurements were taken so that the base bead could be made to the perfect size so that all the murrine slices fit on the bead with just a hint of the background showing.

I was inspired by the Venetian millefiori beads. My goal was to use my murrine to create my version of these beads.





# Susan Otto-Bain, Canada

## Aquarium Beads

Layers of cane and murrini encased in clear glass create an underwater aquarium scene in these beads. Beginning with a core of transparent aqua and a base of dark ivory, the design elements were added one by one, each encased in a layer of clear to create depth and magnification. The entire bead was then slowly and carefully heated and shaped, adding clear to balance the shape. The challenge was to work hot enough to melt the air bubbles nice and round, without melting and distorting the details below the surface. Once shaped, some murrini barnacles, anemone and sand dollars were added on the surface of the shoreline to create texture and interest.



I made all of the cane for the fish, anemone, barnacles and sand dollars and then sliced off small discs of cross sections for the murrini. Other cane I made includes ribbon cane, filigrana, cased cane and flat cane. Silvered ivory stringer was used for the shoreline on the base and enameled stringer was used for the coral. Each element is encased in layers of clear.

Many different variations of the Venetian technique of caneworking were used to make the design components of these beads. Ribbon cane, filigrana, flat cane and cased cane were used to create the seaweed, blooms, jellyfish and anemone tentacles. The fish,

anemone, barnacles and sand dollar are all created with the Venetian technique of creating images in a glass cane; which was then cut into thin slices, creating murrine.



# Virginia Wilson Toccalino, Canada

## Murrini Magic Set

These beads are composed completely of murrini glass rods, both simple and complex, that I have made. They have been stone wheel and diamond wheel engraved to reveal the exciting patterns created within the beads which change around the circumference of the beads depending on how deep the cutting goes.



Simple and complex murrini were created, cut and selected carefully to be laid out on a ceramic plate at a glory hole, then fused together and rolled around a blowpipe. They were then marvered and stretched being careful to have a hole remain intact throughout the length, then digitally annealed. When cold, they were cut to various lengths and both stone and diamond wheel engraved to reveal the delicate patterns within.



Several Venetian techniques inspired these beads. First, amazingly beautiful murrini and complex murrini techniques were used to blow the bead. Then both Chevron and "Battuto" engraving techniques inspired me to take the beads to stone and diamond wheels to decorate the bead with deep engraving which doubles to both expose the coloured glass patterns hidden within the bead as well as decorate it and reflect the light.

# Non Finalists

Alana Nicholson, USA  
Hollow Blue Starburst



Ana Viñuela, Spain  
Old luxury



Alberto Corte, Italy  
Hollow bead



Ann Conlin, USA  
Carnevale di Venezia





Anna Veronika Bertle, Austria  
Opposite



Anu Luht, Estonia  
Venice waves



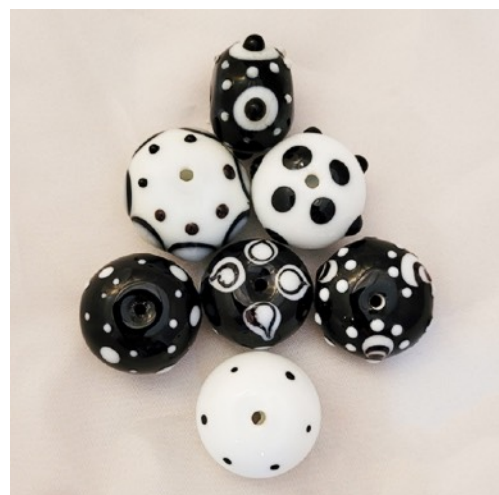
Annette Sogaard Otterdahl, Italy  
Peacock



Chiara Bettoncelli, Italy  
A piedi nudi



Cynthia Brunell, USA  
Study in Black and White



Annie Vedovell, USA  
Regina di Cuori



Cynthia Konow-Brownell, USA  
Ombrelloni di Carnevale



Kevin Heard, USA  
Murrine explosion



Hillary Lawson, USA  
Light Dancer



Lida Raisi, Greece  
Evil eye bead



Katerina Kuklova, Czechia  
Python Peony



Lucie Kovarova-Weir, Canada  
Atlas Moth Portrait





Melanie Rowe, Canada  
Spring



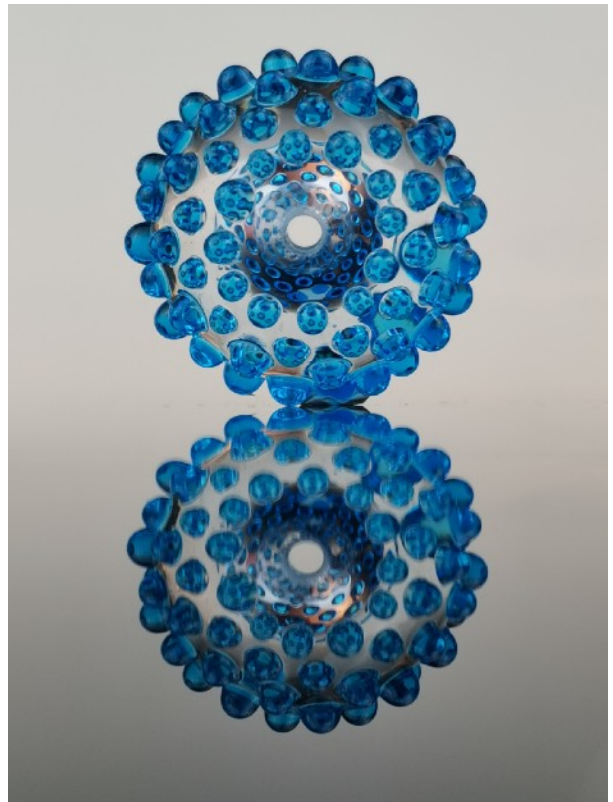
Nadja Verhulst, Belgium  
The power of the flower



Michael Mangiafico, USA  
Argyle earring set



Petra Pepper, Germany  
Million blue Dots



Michaela Maria Moeller, Germany  
Blubb

