

*The Painted Rose*



Lampwork bead tutorial by Lydia Muell

## Introduction

This tutorial will help you learn how to create a scene of roses that exhibits two dimensional characteristics on the surface of a glass bead. On a difficulty scale of one to ten, I would most definitely give it a ten. Each one of these beads has taken me anywhere from two to four hours to create. I know that not everyone wants to sit at torch for that long of a period of time, so I broke this tutorial down into several smaller tutorials. . . One for the roses, one for the large rose leaves, one for the roses buds and the stems and one for the bead, which encompasses the use and instruction for all three surface designs. I recommend practicing each of the small tutorials before you move on to the bead. If you purchase this tutorial, please understand that this is a very complex bead to create and it's unlikely that you will walk away with instant gratification of a job well done. When I first began making these beads, it took a while before I could finally say, "I think I got it."

In order to complete this tutorial you need to have experience with the following techniques and skills:

- Encasing
- Raking
- Hand-marvering
- Experience with florals is highly recommended.
- Pulling stringer
- Sitting still for a very long time. (Okay, it's not a technique or skill but don't say I didn't warn you.)

The only real tools required for this tutorial are the ones you likely use the most. . . Hand-marver, rake or dental pick, and stainless steel mandrel.

While the skills required for the successful execution of the steps laid out in this tutorial are advanced, those without advanced level skills can also benefit from the tips and ideas shared in this publication. My usual format of helping you learn how to create a bead is to give you step by step instruction that is clear, concise and straight to the point. Due to the technical nature of a tutorial, I usually don't interject much personal theory, thoughts or ideas. My silly assumption in the past was that everyone just wanted to know *how* something was done, rather than *why*. As someone who's sharing information, that level of communication doesn't allow me to feel very accomplished in my goal of having you learn something that will take you beyond the instruction that I gave you. I decided this time, that I would do something a little bit different. Rather than just providing you with the "how" I am also going to give you the "why". The latter is worth far more, in my humble opinion.

The size of the bead that you will be creating is in the 25mm range, and requires a 2 hour annealing soak at 960 degrees. Ramp down should be no more than two degrees per minute, until the glass temperature is well below it's strain point of 840 degrees. Since I'm one of those people that checks the locks on the doors four times before I go to bed at night, I ramp down 2 degrees per minute until I reach 600 degrees and then turn off my kiln.

As always, proper ventilation and a safe studio setup and proper equipment is highly suggested. I can't MAKE you work safely, but understand that if you do not, that propane and glass fumes, bead release dust and many other things used in lampworking can be hazardous to you health unless you have a well ventilated area in which to work. Flammable things should be kept far away from your torch and kiln and please keep a fire extinguisher in a visible and easily accessible place just incase you catch yourself or something else on fire. Wear the appropriate clothing, if you have long hair, pull it back out of your face and by all means, wear those safety glasses!

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## Tutorial—The Painted Rose Bead

Tools and Supplies	
Tools	Supplies
<ul style="list-style-type: none"> <li>• Stainless steel mandrel, dipped in bead release.</li> <li>• Glass rake or dentil pick</li> <li>• Graphite paddle/marver</li> <li>• Small stainless steel spatula.</li> </ul>	<ul style="list-style-type: none"> <li>• 1 Rod— Effetre Copper Green</li> <li>• 1 Rod—Effetre Transparent Pale Aqua</li> <li>• 1 Rod—Effetre Transparent Sage</li> <li>• 1 Rod—Effetre Dark Pastel Pink</li> <li>• 1 Rod—Effetre Light Pastel Pink</li> <li>• 1 Rod—Effetre Rubino Oro</li> <li>• 1 Rod—104 COE Raku</li> <li>• 1 Rod—Clear Encasing Glass</li> <li>• Optional: 1 Rod— Vetrofond Opaque Grass Green</li> <li>• Optional: Etching Solution</li> </ul>

### Inspiration

Prior to my life as a glass artist, some of you know that I was a painter. One of my favorite forms to paint was the rose. As a new painter, the rose was not without it's challenges, but overcoming those challenges with a bit of practice was fairly easy as I understood how to use lines, create forms, use color, and adjust values for better perspective.

Creating realistic two dimensional forms on the surface of glass has been one of my greatest personal challenges. I knew I could encase my roses with a layer of clear glass and they would look more realistic if I did it correctly, but that wasn't so interesting to me when I first began to explore rose beads. I wanted a bead that looked like two dimensional work that only *implied* a third dimension by using the same elements and principles that I used when painting. The problem was that the most important elements were difficult to achieve in glass. The creation of lines, form, shapes, color, value and good perspective all come with frustration as the logistics of conventional art composition are achieved in a vastly different manner.

As glass artists, color-mixing is one of the biggest problems we face because we can't mix several lovely tones of pink by adding a smidge of complimentary mixing gray. To me, the proper use of value is a big deal in a two dimensional piece of artwork, without it, we have little visual perspective. All of our colors are predetermined for us by our glass manufacturers and they can't really be mixed together without resulting in a disastrous monochrome black or dark gray. Even if it were practical and possible to mix our own color, we can't blend as one does with a paint brush. This leaves us with having to layer transparents and opaques to achieve filtered colors.

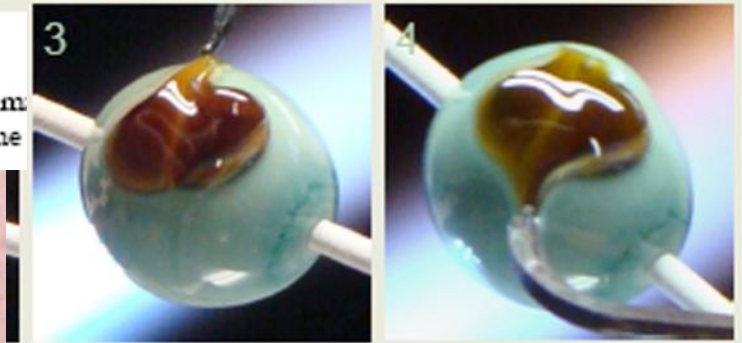
Knowing the challenges as I've just expressed them to you made me understand my limits. My rose bead will not look like a painting of delicate pink roses, instead it will look like my idea of a rose painting, expressed in this medium that we all love so much. . .Glass!

The next section is devoted to showing you exactly how I plan my designs, whether on paper or in my head. (Mostly, the latter as I'm living with a severely handicapped left-brain.) I am hoping that with this information, you will be able to try the bead in this tutorial and then move on with the necessary understanding of how to choose additional color pallets for your rose beads. I also hope that some of you will think more about "value" and less about color.



light pink to the center of the first rose layer, being sure to m...  
position them, each dot needs to be placed on top of the

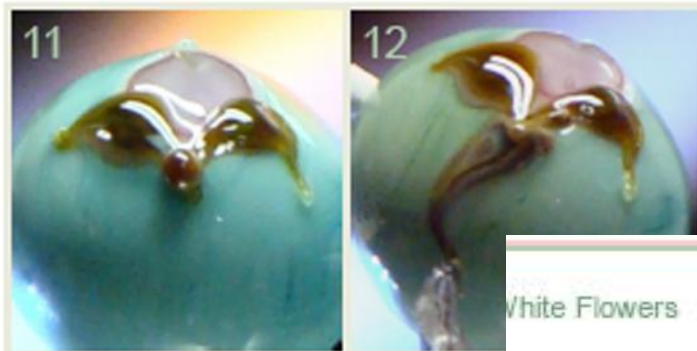
### Rose Tutorial



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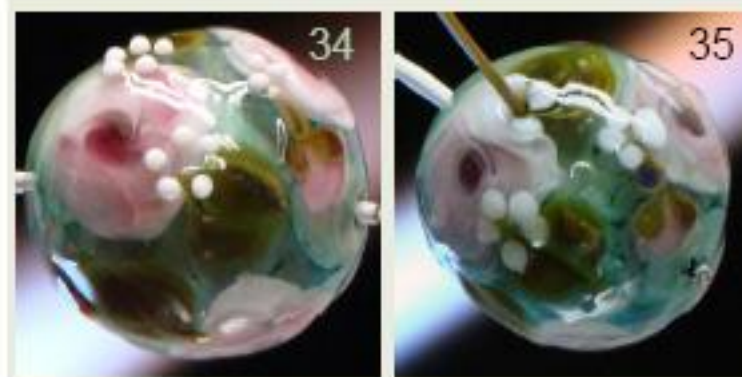
### Leaf Tutorial



White Flowers

the bottom center of the rosebud, on top of where th...  
flowing red. Using your rake, gently pull down until

### Rosebud Tutorial



en that I spoke of earlier. You need to hide the ends of the stems fo

### Rose Bead Tutorial



Click the rose, should you wish to purchase. Thank you!!