

Sculptural Perfume Bottle

Written by Mark Lammi

Photos by John Bayes

Tools:

Graphite octagonal reamer
Graphite marvering pad
Trim shears
Claw Grabbers (optional)

Materials:

9.5mm blow tube
6mm clear rod
NS-Amber Purple rod
NS-Millennium Moss rod

In this article I chose to explore one of my favorite production lines...the perfume bottle! Even though I personally don't use them in my daily life I have found this to be a great market that is made up of an unbelievable amount of collectors. Many of the galleries I deal with have been asking me for perfume bottle lines that are nice, yet simplistic enough to be at an attractive price point and this is one of the lines that I have come up with. Feel free to experiment and elaborate on this demonstration as it is merely a guide for what can be accomplished with a little creativity. You may find that certain collectors will require an airtight fit (ground stopper, etc.) on their bottles. Something that should be kept in mind when creating bottles that will actually hold liquids for a



significant amount of time. The stopper created in this demo is more of a decorative element and can be modified according to the likes of the artist and or customer. I hope this is of some help to those wishing to explore this viable avenue of artistic expression.



Begin by coiling a rod of NS-Millennium Moss on the end of a flared 9.5 mm blow tube.



Coil the color rod until you have a blank approx. 4 inches long and 30mm diameter. You may need a few color rods to achieve the desired size.



Close the end of your coil & attach a 6mm punty. Melt in smooth by condensing & blowing while rotating evenly. A centered punty is essential.



Heat the lower half of the blank evenly (blow tube end) and blow a squatty bubble by heating and lightly pushing together while blowing.



Once the bubble has cooled, heat just above the bubble in the middle of the piece towards the punty end. Build an even heat base.



Remove the piece from the flame. Slowly stretch while rotating like pulling a point until you have the desired diameter for the neck of the bottle.



Using a sharp flame heat the spot where you want the top of the bottle to be & flame cut, while removing your punty & pulling to a clean point.



Next, pop a hole in the end of your piece.



Flare the neck using a graphite reamer. If the lip of the bottle requires straightening, use shears to trim and a graphite paddle.



When your lip is cool enough to touch, grab the neck & preheat the opposite end where the bottom will be using a propane flame.



Once warm, remove your blow tube and any excess glass from the bottom.



Now heat the bottom of the bottle and flatten. You may need to flame polish the bottom after flattening.



Place the completed bottle in the kiln to anneal at 1050-1075°. To achieve hues of copper, brown and green, work the millennium moss in a reducing flame.



Start by flattening eight small discs (about 6-8mm) of NS-amber purple rod that will serve as flower petals for the stopper.



Attach four of them equally spaced out to the end of your amber purple rod.



Weld the remaining four petals in between the first set of four, making sure there are no acute angles that may cause the piece to crack.



Gather a millennium moss rod to a diameter that will provide a snug fit into the neck of your bottle. Stretch the rod to a nice taper the length of the bottle.



Attach your flower to the top of the stopper with a precise flame. I have chosen to add a sculptural bridge between the two, but this is optional.



Flame cut your stopper to match the height of the bottle and place in the kiln to anneal.

"Since my introduction to glass, I have been very drawn to the ability to manipulate the glass into various hollow forms with the use of little to no tools other than the flame. At times I feel as if I am "breathing life" into the glass as it responds accordingly and answers to the laws of gravity and centrifugal force. I view this crystalline courtship as one of my

first true explorations in creative originality and it has served as a driving inspiration in many of my artistic and poetic endeavors. It allows me at times, to coexist in a closed universe of illusion, exalted, in eager anticipation of excellence..."

Mark Lammi is an emerging artist who's work displays a strong emphasis on the relationship between line and form as evident in his thin hollow forms. He also produces various sculptural works that are heavily inspired by the natural world. Mark is currently offering classes of all experience levels in his private studio. For more info visit www.marklammi.com.

Crystalline courtship
Glowing beauty
Radiant molten existence
Dancing with gravity
In a world of illusion
Reflecting images
Created by divine imagination
Wrapped in flames
And the breath of man

Mark Lammi
Eugene, 2005





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