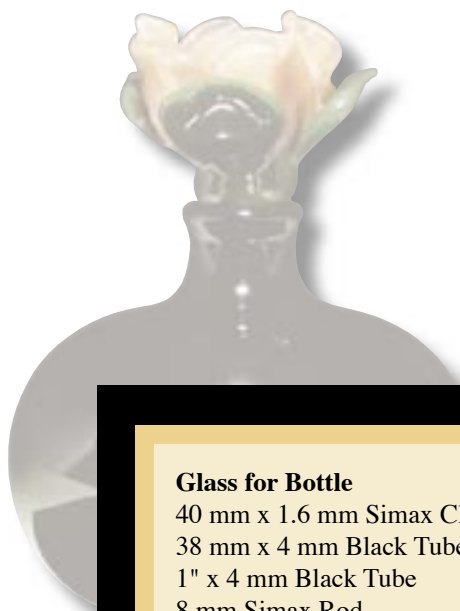
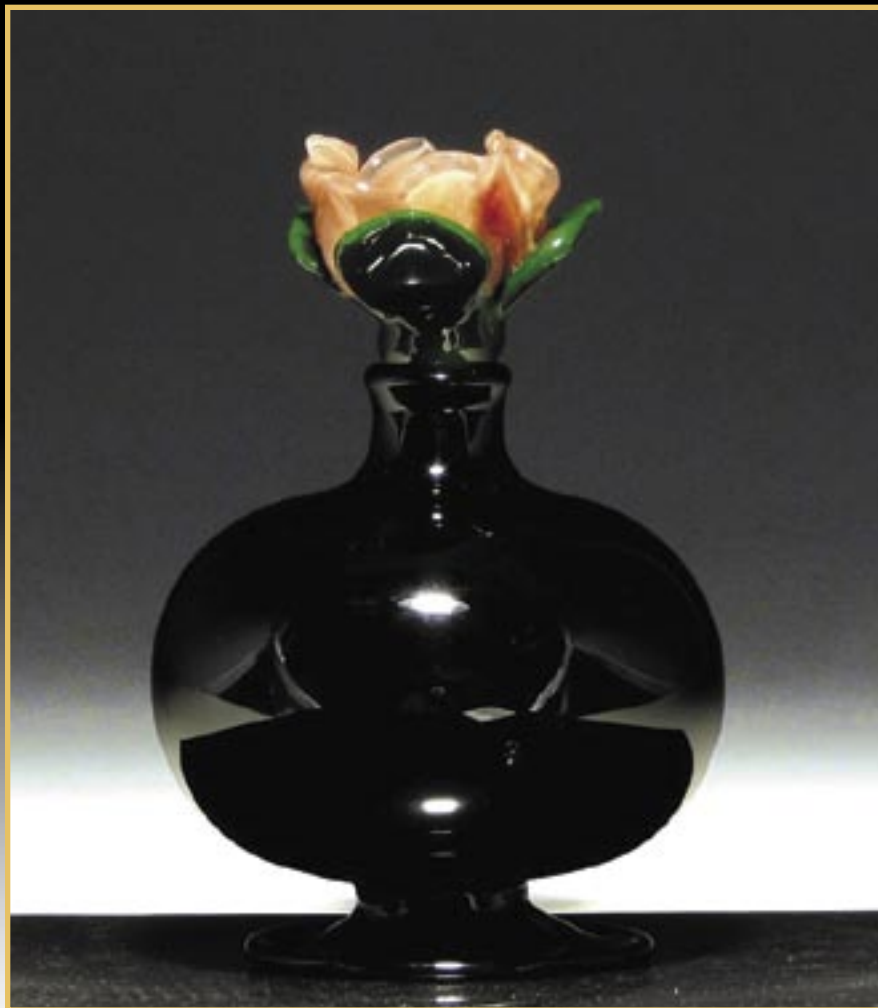


SCULPTURED ROSE PERFUME BOTTLE.

Text and Demonstration by Brayton Furlong

Photography by Jessica Devales

It is safe to assume that some of the earliest perfume bottles were core-formed vessels dating back all the way to the second millennium B.C. Mesopotamia and Egypt. The perfume they contained, as well as the bottles, was a luxury only afforded by royalty or the extremely wealthy. Making beautiful decorative perfume bottles can be very rewarding and even challenging at times. The combination of blowing the bottle and sculpting the stopper on a torch enables you to fully utilize the advantage we have as framewerkers to create something by other means difficult or impossible.



Glass for Bottle

40 mm x 1.6 mm Simax Clear Tube
38 mm x 4 mm Black Tube
1" x 4 mm Black Tube
8 mm Simax Rod
3 mm Simax Rod

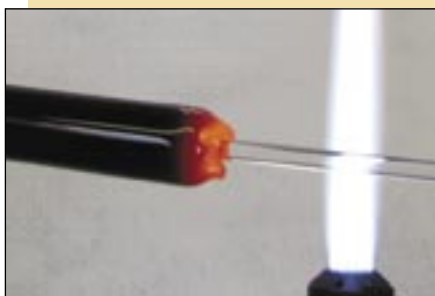
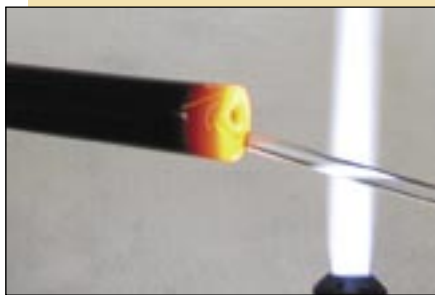
Glass for Stopper

20 mm Simax Rod
8 mm Simax Rod
3 mm Simax Rod
Northstar Forest Green Rod
Northstar Garnet Rod
Boro Stix Bright White Bars

Tools and Materials

Didymium Glasses Tweezers
Graphite Marver Mashers
Torch Kiln Jacks Cup Jacks

Making the Bottle



Heat the rim of the black 38 mm tubing and tease it closed with an 8 mm punty rod. Try to use an oxidized flame to avoid reducing or graying the black.

2



Rotating evenly and in the same direction with both hands, heat a 1-inch section of the tube near where you attached your punty. When this section is glowing a bright, even orange, remove it from the flame and stretch a point around 14" long. (Remember to keep rotating the glass even while stretching).

3



Fire-cut the end of the point.

4



Score the end of the point with a scoring knife, then snap off the end of the point.

5



Fire-polish the end of the point, being careful to not seal it closed. Use the edge of a pinpoint flame for this.



6



If your point is not perfectly on axis, a good way to straighten it out is to heat the shoulder resting the point on your hand. The point will naturally fall back on axis without applying any pressure.

7



Leaving a 2-inch section of tubing, pull another point off the point you just pulled.

8



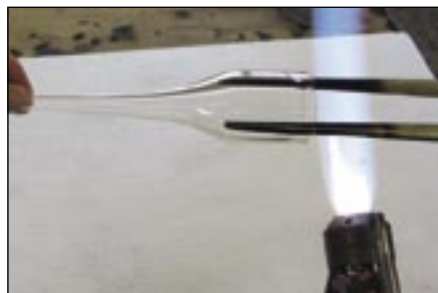
Flame-cut at the shoulder where you pulled your point.

9



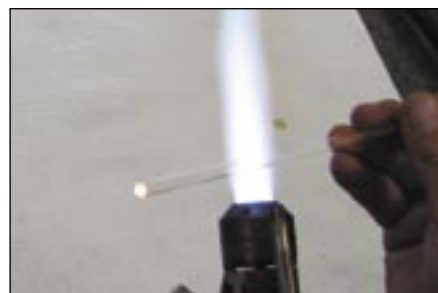
Tear the end of your 2-inch section open using a 3 mm rod. Fire-polish the opening. Rotate the tube and the punty in opposite directions to remove glass from the end of the tube. Repeat steps 1–9 with your 40 mm clear tube before going on to step 10.

10



After tearing open your clear tube, heat the rim of your tube and flare it open using jacks. A softer, bushier flame will make this step easier and will yield more control.

11



Seal the end of the point on your clear tube.





12



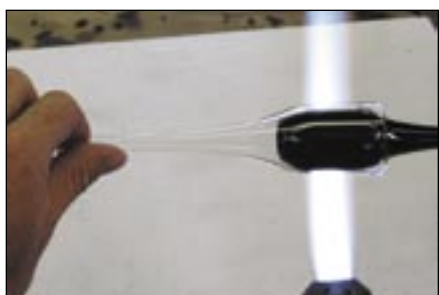
Pull another point with your 1" black tubing leaving a 1" section of tubing. This will end up being the foot of the bottle.

13



Take the 38 mm section of black tubing that you already prepped as well as the clear tube you flared open and preheat both in the back of the flame.

14



Slide the black tube inside the clear tube sleeve. If the tubes stick to each other, they were too hot. If they crack and break, they were too cold.

15



Heat your work starting from one shoulder and working your way over. This avoids trapping air bubbles.

16



Marver to aid in condensing the clear and black into one seamless tube.

17



Repeat steps 15 and 16 until the whole section of tubing is melted together.

18

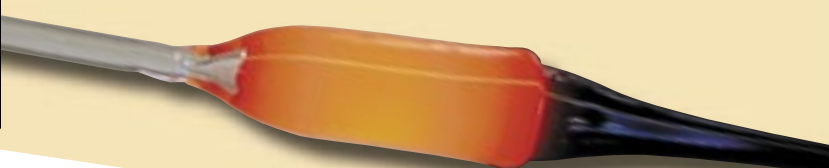


Heat a gather and blow out slightly to an even wall thickness.

19



Remove the clear handle and tear off any excess glass leaving the end of the gather rounded.



20



Using the 1" section you prepared earlier and the section of tubing just encased, fuse the two ends together. Heat both parts to an equal color before fusing them together. Push together then pull apart slightly when joining.

21



With a smaller pinpoint flame, constrict the neck of the bottle down, leaving just a large enough diameter for the stopper to fit. You will have to eyeball this one.

22



Heat the larger section of tubing evenly, then remove from the flame and puff a few times while pushing your hands towards each other.

23



Repeat step 22 until the desired shape and size is achieved. Even heating and controlled rotation are the key elements involved in blowing a spherical shape.

24



Blow out the foot using the same technique as stated in step 22.

25



Tear the point off of the foot. Heat only the spot that you want to remove glass from and tear off using the end of the point. The foot will blow itself open. This is caused from the expanding pressure inside the sealed foot when it is heated.

26



Flatten the foot with the handle of the jacks.

30



Attach a cold puntty to the bottom of the foot.

27



31



With a pinpoint flame, heat the neck of the bottle.

32



Start to heat the lip of the foot, then move your way up the foot while flaring with the cup jacks.

28

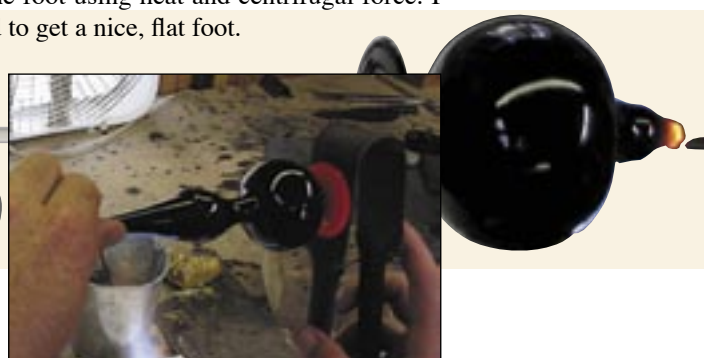


You may also flare the foot using heat and centrifugal force. I usually do this at the end to get a nice, flat foot.

33



29



Flatten the foot with the handle of the jacks.

Using one blade of the jacks, open the bottle slightly and then flatten the lip.

34



While resting the lip of the bottle on the reamer, heat the opening and rotate quickly to flare the lip out.

35



Tap the punty with tweezers to knock the bottle off in the kiln.

Making the Stopper



1



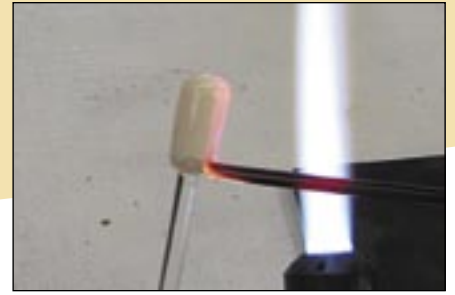
Encase a 1-1/2" section of 20 mm rod with Boro Stix bright white.

2



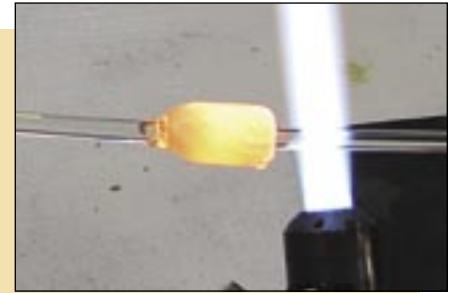
Melt in and marver to smooth and even out the glass.

3



Encase again over the white with Northstar Garnet. Layering a transparent red over the white adds depth and veinlike patterns in the petals of the flower.

4



Attach an 8 mm punty. Then melt in the red and stretch, leaving the cane pull roughly 6 inches long and 10 mm in diameter.

5



Tear off the 8 mm punty, clean the end where the punty was removed, and attach a 3 mm punty.



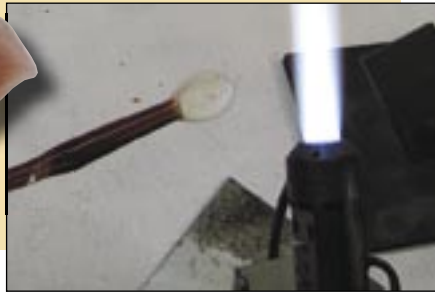


6



With a pinpoint flame, fire-cut the glass 3/4" above the new 3 mm punty. This will be the rose bud. Set aside for later.

7



Heat a 1" section at the end of the red cane stock. Mash with mashers.

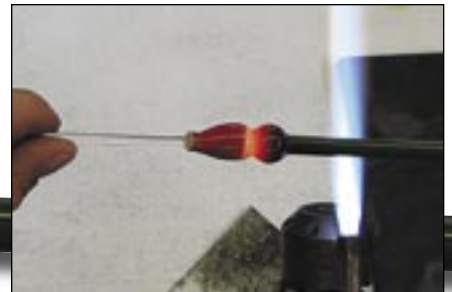
8



Attach a 3 mm punty to the end of the petal.



12



Heat the end of the ball and rose bud evenly and fuse together.



9



Stretch out and fire-cut the opposite end of the petal using a pinpoint flame. Set petal aside for later.

10

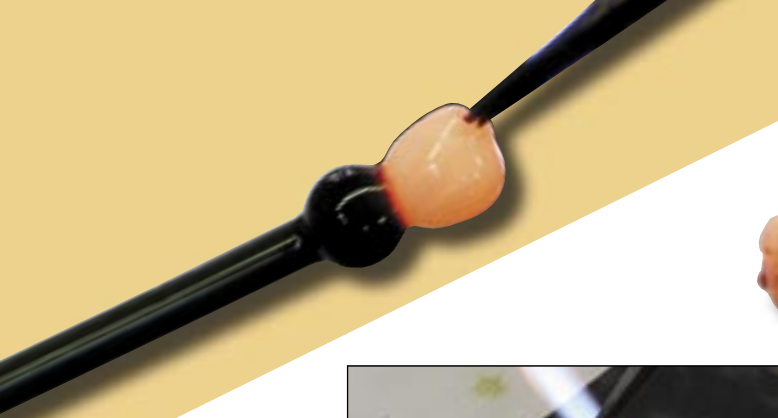


Repeat steps 7 through 9 two more times for a total of three petals.

11



Make a round ball at the end of a Nothstar Forest Green rod.



13



Ball up the rosebud. Then with the tweezers, pinch and twist the end of it to create a more realistic look.

14



Apply the petals by heating one side of the petal and the side of the stopper where it will be attached. Quickly attach the petal to the side of the stopper while both are soft and moving to fuse together. Next, fire-cut the tip of the petal off using the edge of the flame.

15



After adding all of the petals, you can heat and bend the edges of the petals to add lifelike movement.



16



Flatten the ball of Forest Green with mashers.

17



Apply the leaves the same way that you applied the petals in step 14.

18



After annealing rose in the kiln, fire-cut at the desired length for the stopper.

FLOW

www.furlongglass.com

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Brayton Furlong was sixteen when he first watched someone flameworking glass. Fascinated by the way that a solid could be heated and worked in its liquid state, Brayton knew that he wanted to learn more and was soon experimenting, reading books, and perfecting his technique. A job at a nearby scientific glass company taught him how to fire-polish quartz tubing and sandblast metal seals.

After being awarded several scholarships at the Penland School of Crafts in North Carolina, Brayton studied under Brian Kerkvliet, Gary Beecham, Henry Halem, and Paul Stankard. He has also been influenced by Loren Stump, Cesare Toffolo, and Milon Townsend, but his work has always been his own. His glass art can be found in many galleries, museums, and private collections throughout the United States. He also teaches flameworking to a new generation of glass artists.

