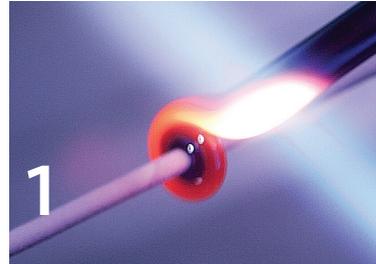
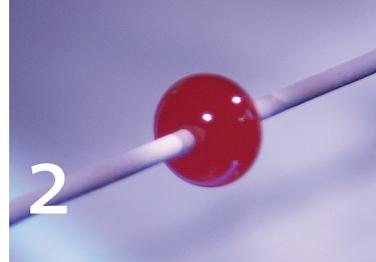


Tools and Materials:

- Double Helix Triton
- Double Helix Aether Clear
- Double Helix murrini
- 3/32" mandrel with bead release
- Handheld marver
- Osibin Lentil Shaper
- Tungsten Tip Tweezers
- Small Brass Stump Shaper



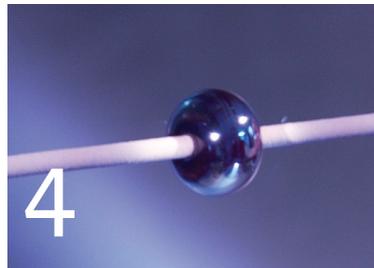
1 Start by making a small donut-shape base bead of Triton in a neutral flame.



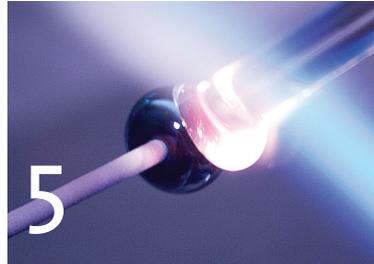
2 Once the bead is shaped, cool until the glow is gone. Put it under the table to ensure that it is no longer glowing.



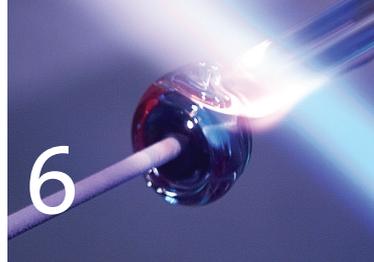
3 Create a medium reduction flame with the yellow candles at about 2" by reducing the oxygen, increasing the propane, or both.



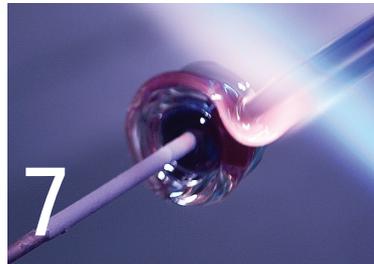
4 Gently reheat in the reduction flame. Experiment with the length of the reduction time and/or repeating the sequence to create the desired effects.



5 Return to a neutral flame. Keeping the base bead below the flame as not to erase the reduction effects, encase with Aether Clear.



6 Continue to encase with the base bead below the flame. The thicker the clear encasement, the better it protects the reduction effects.



7 Add more Aether Clear if needed so there will be enough clear to wrap around the ends to the bead hole.



Silver Glass and Other Specialty Glasses for the Soft Glass Lampworker

Double Helix Glassworks is a husband and wife team of Jed and Julie Hannay, with their two employees. Jed, who is the mad scientist around here, has been a lampworker since 1999. He worked at Frantz Art Glass for many years. While standing in Frantz's warehouse full of every color of glass available in soft glass and borosilicate, he wondered why the borosilicate palette wasn't available in soft glass, so he tried to make it himself. From there through continual experimenting, he developed new types of glasses that didn't exist in either palette. Imitation is the sincerest form of flattery, so there are other companies making similar glasses now. What sets us apart? One word: Standards. We test every batch of glass for compatibility, consistency, and quality. We are made in the USA and are a 100% green-power participant.

Reducing silver glass:

Aion 2, Arke, Auras, Boreas, Chloe, Elektra 2.1, Euros, Gaia, Helios, Iaso, Iris, Melia, Notos, Nyx, Ossa, Oxalis, Psyche, Thallo, and Triton

Striking silver glass:

Khaos, Luna 3, and Terranova 2

Reducing and striking silver glass:

Clio, Ekho, Hyperion, Kalypso, Okeanos, and Terra 2

Kiln striking silver glass:

Pandora 2

Always use proper ventilation.

Made in USA

www.doublehelixglassworks.com

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Content as appeared in December 2012 issue of Soda Lime Times – sodalimetimes.com
Hayley Tsang Sather and Helen Tsang – envisionsf.com

Encasing Double Helix Triton

Pearlescent

by Hayley Tsang Sather and Helen Tsang



Encasing Double Helix reducing silver glass while retaining mother-of-pearl iridescence plus working with striking and reducing murrini

The trick to keeping the mother-of-pearl iridescence while encasing reducing silver glass is heat control. The word to remember is "soften." Instead of melting the clear, which usually means too much heat has already been applied, think of "softening" the clear. As soon as the clear is soft enough, marver the bead to further assist in smoothing the clear encasement.

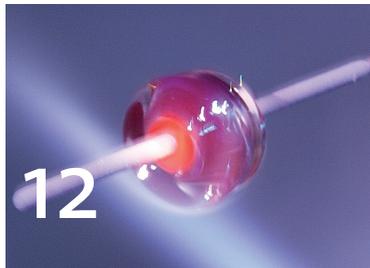
Learning to watch the glow and being mindful of the orange/red glow effect will help you understand how much heat each silver glass can take before you start losing the reduction. The colors are all different with some being more forgiving with heat while others are not. Practice and note-taking will surely have you creating beautiful pearlescent beads in no time at all!

Double Helix offers two different clears – Aether and Zephyr. Aether can cause a reaction with some reducing silver glass by casting a yellow/green tint. This tutorial utilizes the special quality of Aether on Double Helix Triton for a beautiful chartreuse hue. If green isn't your thing, feel free to encase with a non-reactive clear such as Zephyr.

All Double Helix murrini are both striking and reducing. The second part of this tutorial shows you how to apply them to maximize their potential effects as well as tips to apply the murrini so the design isn't distorted.



8 Still keeping the base bead below the flame, slowly melt the clear encasement smooth. Watch the orange glow to ensure the bead is not too hot.



12 Heat one side of the bead gently to bring the clear toward the bead hole. Again, watch the glow so you don't overheat the core bead.



16 Briefly heat the top surface of murrini chip lightly.



20 Heating and pressing repeatedly allow the murrini to keep its design. It usually takes 15-18 presses to "set" a chip. Repeat steps 1 to 7 for each murrini chip.



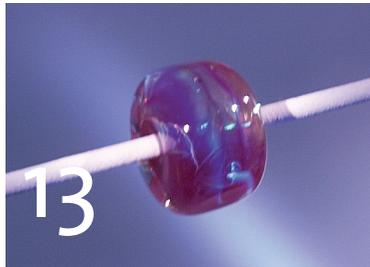
24 Slowly re-shape the bead back to a donut shape. Bathe the entire bead in the flame for insurance heat.



28 Murrini have struck to dark tones.



9 Soften the clear just enough to marver. Slowly smooth out the clear encasement.



13 Repeat step 12 on the other side. Heat entire bead gently to its final shape.



17 Press straight down very slightly with the flat side of a shaping tool.



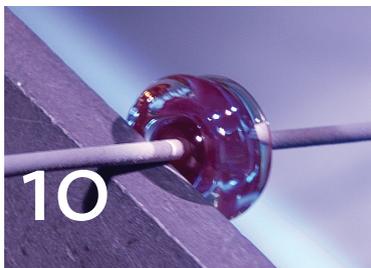
21 Gently reheat and marver to shape bead without distorting the murrini design. The curved cavity of the Osibin Lentil Shaper works perfectly here.



25 Bring the bead closer to the torch face and spot heat a murrini til white hot.



29 Gently reheat and cool slightly multiple times to bring out desired colors. Bathe the entire bead evenly in the flame for insurance heat until it barely glows.



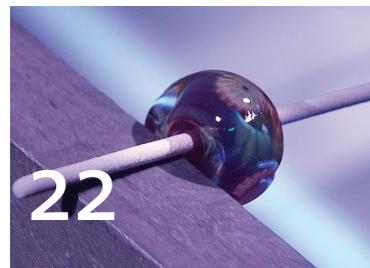
10 Marver the ends using the edge of a handheld paddle. Be careful not to break the bead release.



14 Spot heat the base bead where you want to apply the murrini while preheating the murrini chip at the tip of the flame.



18 Gently heat and press again. Give insurance heat to the entire bead after every three presses.



22 Marver the ends gently using the edge of a handheld paddle.



26 As soon as the murrini is white hot, rotate so it is facing UP - or the murrini design may droop - and spot heat the second murrini. Repeat on all murrini.



30 Cool the bead until the glow is gone. At the same time create a medium reduction flame by reducing the oxygen, increasing the propane, or both.



11 Reheat gently and marver. Repeat steps 8 to 11 until the bead is shaped.



15 Position and apply murrini chip on base bead, press in very slightly with the tips of the tungsten-tip tweezers.



19 Repeat until murrini is almost flushed with the surface of the base bead.



23 Repeat the the other side



27 Cool until the glow is gone, and then reintroduce the bead at the tip of flame to strike.



31 Gently waft the murrini in the reduction flame multiple times until desired effects are achieved.