

Trautman Art Glass

COLOR BY
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SODA-LIME COLOR (SOFT GLASS): COE 104;
ANNEAL at **945** FAHRENHEIT (**JUNO @ 975**)

DALAI LAMA: (TAG-104-01)

An amber-purple glass, similar to our Caramelo, but in a soft glass. Opaque. Melt in with a neutral flame, and cool slightly. Then **strike** in a neutral-to-oxidizing flame for beautiful Painted Desert effects. Or reduce this glass for a different look. Colors range from tans and ambers (particularly when reduced) to blues and greens, and gorgeous pinks and purples when struck. This glass encases well, and retains a reactive effect under clear. Some batches respond well to deep heating before striking.

ZEUS: (TAG-104-02)

This glass appears crystal clear in the rod, but changes dramatically when **reduced, then struck**. Zeus turns amber by itself and over light colors. Over black, it's reduction film can be struck to a range from royal blue to turquoise to green. Can also be reduced further to amber brown opaques. Encases well, retains reaction under clear. Try over a transparent orange or Moretti Red Roof Tile for a great electric purple! On striking gold-ruby, Zeus can make a peachy color. It's turquoise over purples.... etc etc!

BLUE BUDDHA 2: (TAG-104-03)

This lovely transparent cobalt blue develops purple notes when flame worked. Lightly **reduce, then strike** to get electric blues on the surface which further enhance the purple cast in transmitted light. Also reduces & strikes to a dark electric blue over black. **SORRY – OUT OF STOCK**

SUPER CLEAR: (TAG-104-04)

The holy grail of bead makers is the perfect clear. Resists scumming and is optically superior to the Italian clears. Works best with a soft flame; try a little more propane and a pinch less oxygen.

OXBLOOD: (TAG-104-05)

A self-striking dark grey rod that can make at least three colors when flameworked. It oxidizes to black, reduces to a grey, and, with super-heating and further reduction can produce subtle terra-cotta and brick reds. Very earthy. **SORRY – OUT OF STOCK**

BLACK CHERRY (Kiln-Strike Red): (TAG-104-06)

This red glass **kiln-strikes** into a range from light red to super-dark antique ruby red. Can be reduced. For best results, bring red back up to a high, even heat (transparent) to “reset” the strike (especially if you have any spots of red from flame striking) before placing in the kiln. Kiln striking is dependent on a relationship between time and temperature: in general, the hotter the faster. But too long and/or too hot can cause livering. Rods look variegated; we have intentionally pre-struck part of each rod for color verification at the factory.

TO DETERMINE STRIKE TIME FOR YOUR BATCH OF BLACK CHERRY: Bring empty kiln up to your usual annealing temperature. Make a small bead, then torch it up to high even heat for “reset”, and cool it enough to place in the kiln. After a half-hour or so, check it every ten minutes. When it reaches the color you want, make a note of the time. That’s how long you will want to anneal your Black Cherry beads to achieve the perfect red! We suggest you make your Black Cherry beads at the end of your working session, and then run the anneal cycle long enough to kiln-strike your red at the same time.

TIBET: (TAG-104-07)

Just like the classic reactive amber/purple boro, now in 104 soft glass! A transparent version of Dalai Lama, this amber/purple glass **strikes** easily in a neutral flame, producing electric greens over black, or electric blues and purples alone. Solo, struck Tibet looks reddish when held to the light! Tibet can go pinkish over ivory glass or other light colors. Best results come from striking in a neutral to oxidizing flame. This glass can also be reduced for a different look. Try it on Moretti copper green!

CEZANNE: (TAG-104-08)

A more reactive relative of purple-blue “Blue Buddha.” **Reduces** easily, but work it a bit cool. Gains a beautiful mirror-like finish with full reduction in an un-oxygenated flame. Some batches produce streaky reactive effects.

TAXCO SILVER TURQUOISE: (TAG-104-09) TAXCO LIGHT (EXP-102808)

Named for the town in Mexico renowned for combining silver and turquoise. A transparent reactive glass that produces a heavily mirrored surface when **reduced** without oxygen, or gives a mottled oil-spot look when reduced lightly with some oxy in the mix. Can also reduce more heavily to white clouds with terra cotta patches. Reacts nicely with ivory glass. Work cool. Occasionally a little boily.

JUNO: (TAG-104-10) *{Note: Juno doesn’t work with every clear, and may require a higher anneal (975 to 980) and longer soak time.}*

The wife of Zeus, Juno is pretty and pink; a **reducing** glass that **also strikes**. When reduced alone, she can go amber, and can develop a metallic sheen. But, like Zeus, Juno’s reduction haze can be intensified and made more opaque by striking it. Her reduction haze ranges from greenish to bluish to pink/purplish, depending on the background color. The reduction haze is enhanced with encasement. Juno also strikes in a neutral to oxidizing flame, with an unusual yellow glow. For an interesting effect, try simply striking Juno on a base of Moretti dark ivory, for a range of colors from pink, purple, periwinkle and even coppery hues! However, overworking Juno can burn out her color. In general, “3 strikes and you’re out.” Also, applying Juno cooler gives more purples over ivory, while heating the rod more in advance tends to produce more copper colors.

GOLDEN EMERALD: (TAG-104-11)

This is a pale green transparent **reducing** glass, similar to our Taxco Silver Turquoise. Like Taxco, you can get a number of different effects depending on whether you use this color over a light or dark base glass, or by itself. Effects also vary by how much oxygen you use in your reduction flame. When reduced with little or no oxygen, by itself, the Golden Emerald takes on a golden metallic sheen over its transparent golden green. When reduced with some oxygen, on a dark base glass, Golden Emerald produces strong metallic oil-spot colors of purple, blue, electric green, and more.

LAKE GENEVA: (TAG-104-12)

A pretty transparent medium blue **reducer**, Lake Geneva can make super-metallic effects when reduced with little or no oxygen, and a thicker, more opaque reduction film when reduced with some oxygen in the mix. In general, the Lake Geneva makes blues, greens and some purples when reduced. The reduction can be made more opaque by 'striking' it. The reduction can also be encased.

MONTREUX: (TAG-104-13)

A lovely transparent medium purple **reducer**, Montreux can make super-metallic effects when reduced with little or no oxygen, and a thicker, more opaque reduction film when reduced with some oxygen in the mix. The reduction can be made more opaque by 'striking' it. The reduction can also be encased. In general, Montreux's reduction colors range from blues and greens to purples, but the base color can also vary from amethyst to light raisin to medium ink purple.

DEEP PURPLE: (TAG-104-14)

A luscious deep dark transparent purple, Deep Purple **reduces** with super-metallic effects with little or no oxygen, and gains a thicker, more opaque reduction film when reduced with some oxygen in the mix. The reduction can be made more opaque by 'striking' it, and it can also be encased. Deep Purple generally reduces with blues and greens, but can also create purples, pinks and even bronze-like tones in the metallic sheen. The density of the color also lends itself well to thin applications, including stringers.

Please note: some of our reducing colors may boil in a hissy flame. For best results with potentially boily colors, turn up your gas to a soft, slightly bushy flame and work a little higher in the fire.

WORKING TIPS FOR SOME OF OUR EXPERIMENTAL COLORS:

TAG-104-EXP-050808, 051208 & 051408 – GREEN DALAI:

Like the regular Dalai Lama, the Green Dalai is an opaque **striking** glass. It also likes the heat! For best results, try a couple of deep heatings, followed by a series of light strikes to the surface. This treatment generally produces streaky striped effects, with greens, blues, and hints of yellow and purple. Less heat generally produces a more uniform color. Encases well.

TAG-104-EXP-010908 JD MIX:

A lovely transparent cobalt-blue blend that came from mixing together two experimental colors that turned out to be misbehaving little brats. Together, though, they play beautifully! This **reducing** glass creates strong oil slick metallics on the surface when reduced, and can be further reduced to wispy mother-of-pearl effects. It also reacts nicely on a base of ivory glass. This color cannot be reproduced.

TAG-104-EXP-011808 GREEN SILVER LEAF:

A seedy-looking medium transparent green rod, loaded with silver and other reactive metals. **Reduces** to blues and greens, and the reduction can be encased. The reduction with Green Silver Leaf tends to be streaky and wispy, due to the seedy texture of this glass.

TAG-104-EXP-080508 CASSIS:

A super-dark transparent brownish-purple raisin color, Cassis (or Currant) **reduces** with super-metallic effects with little or no oxygen, and gains a thicker, more opaque reduction film when reduced with some oxygen in the mix. The reduction can be made more opaque by 'striking' it, and it can also be encased. Like many of these silvered glasses, Cassis generally reduces with blues and greens, but can also create purples and even bronze-like tones in the metallic sheen. The density of the color also lends itself well to thin applications, including stringers.

TAG-104-EXP-080708 ABSINTHE:

A super-saturated dark transparent green, Absinthe **reduces** with super-metallic effects with little or no oxygen, and gains a thicker, more opaque reduction film when reduced with some oxygen in the mix. The reduction can be made more opaque by 'striking' it, and it can also be encased. Absinthe generally reduces with gunmetal blues and greens, but can also create purple and coppery tones in the metallic sheen. The density of the color also lends itself well to thin applications, including stringers.