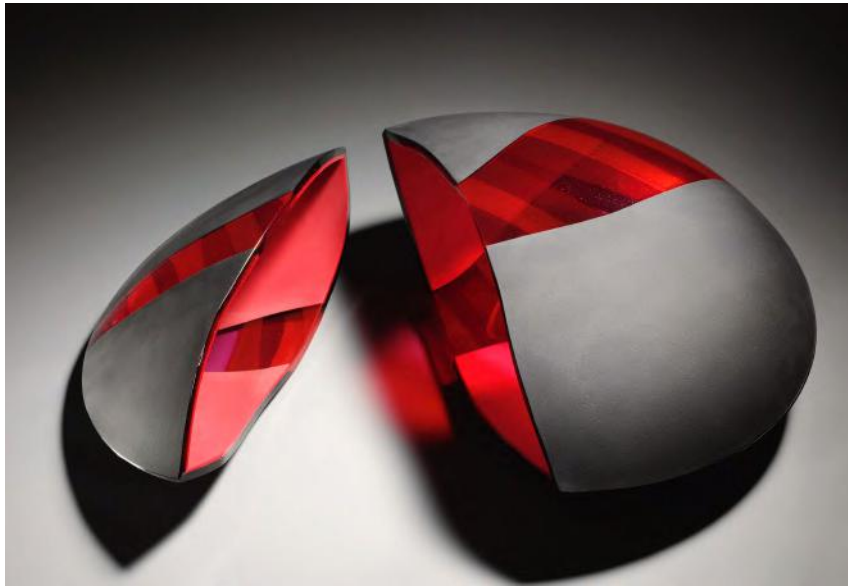


Kiln-forming glass

a master's approach



Photography Marco Hamoen

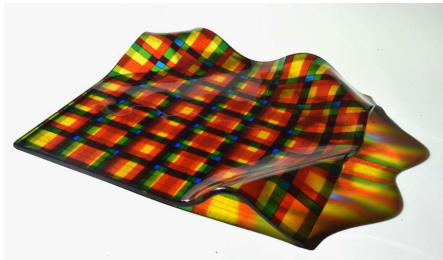
New shapes – free forms

No mould marks

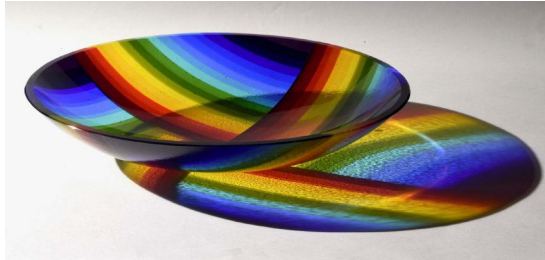
Kiln-forming brought to another level

By Frank van den Ham

Projects



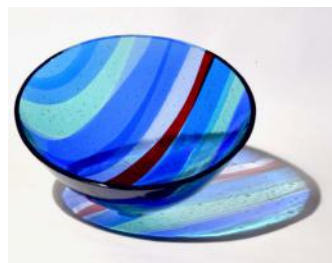
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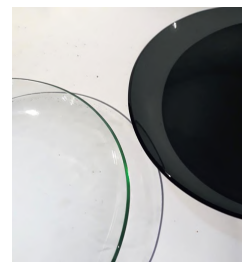
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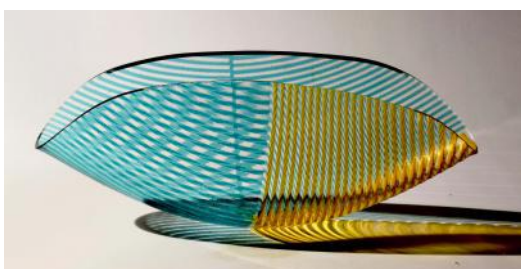
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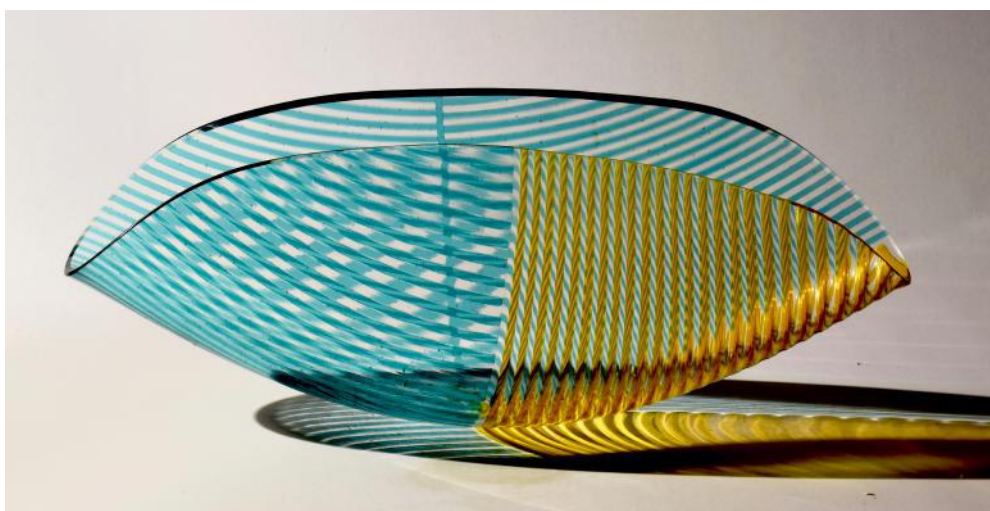
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Now all there was left to do was to put the bowl on an oval ring of some sort or grind a small flat spot on the bottom with a flatbed-grinder. The latter is best done with the assistance of someone who can help to check if the position of the bowl is horizontal.

More folding



15 x 40 x 12 cm (HxWxD)

When forming glass (slightly) different viscosities in one object may have an effect. The less viscous the lower the temperature needed to bend, slump or sag will be. The effect can be that a part of the object bends or slumps 'faster' than another part of the same object. See page 42 for how to test your glass beforehand when in doubt. We made the bowl below in the exact size and with similar firing cycles as the blue / clear bowl above. We were aware that the yellow (Bullseye 1320) would weaken at a lower temperature than the aquamarine blue (1108). And indeed, after fusing the strips of glass into one sheet, the whole slab was smooth except for where the yellow lines were; there it was visible that the tekta in between was more viscous than the yellow. We can even see that in the reflection of the yellow in the aquamarine and in the detail picture.

