

Karen Klein/CLK Studios

Goal: try combining processes learned from the Lena Beckéus e-book, The Original Batik Technique for Fused Glass; Nancy Weisser's classes on the same; and a glass printing class at Pyramid Atlantic (resulting in my 2017 magless pieces).

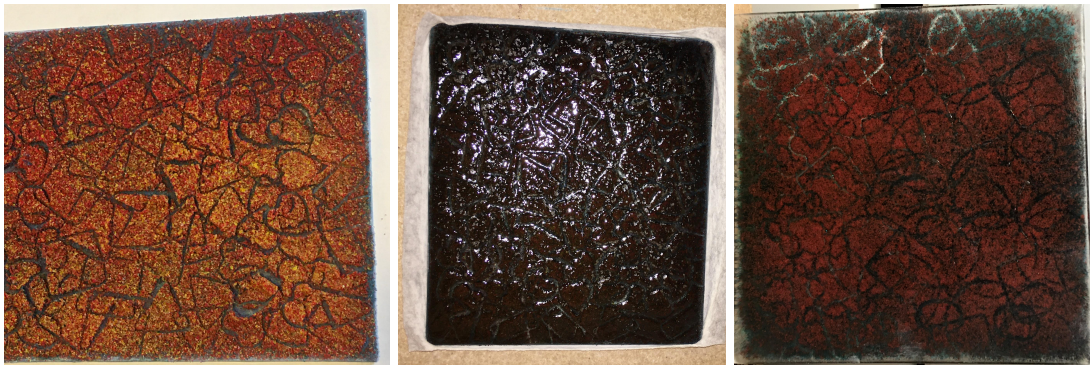
A base of 0116-30 had 0113-08, 0137-01, and 0116-01 sifted onto it, in successive layers. A spool made multiple double circles in the powder-frit mix, and then a grid design was screenprinted onto part of the glass using 1129-08. The slab was fired to 1300° for :45, then pieces were cut and refired to 1450°.



This started out as an experiment with float glass and Hotline powders purchased from the Chuck Ireton auction, with the intent of adding more glass accents to my line of repurposed jewelry.

Observations, lessons learned, and glitches encountered:

- The Hotline powders I have, except for the black, are closer to Bullseye's -01 fine granules. Only the black would "print" thru the screen, but in fact, too much came thru and the images muddled.
- In putting down the first layer of Hotline powders, particles were almost as likely to bounce off of the glass as to stick to it, so for a later test piece, I used some Glassline paints over the clear glass, which did keep the powders from flying.
- These designs were fun but consistently lost too much definition in firing for my taste:



*before firing*

*kiln first opened*

*finished piece but lit from behind*

- In addition to having learned the above, I dealt with both of my kilns going off of their programs. One batch of float glass squares failed to get to firing temperature, while the Bullseye samples distributed here spent hours longer than 30 minutes at 960°. The batik look gets a little lost on some, but I'll figure out the kiln troubles and try again.
- Other ideas include using Pearl Ex, metallic paints, a layer of mica and/or decals in order to add more contrasting elements. Another alternative may be crushing up this glass and fusing it into various molds.

