



Bonny Doon Fused Glass Tools.com

Annular Pot Melt Pots Instructions

Easy to set up.....easy to do

There is a lot of excitement about our new Annular Ring Pot Melt Mold in the glass world. I am going to tell you here how I fire my pieces. There is a lot more experiments that will be coming using this mold. Be sure to follow our Facebook page under "Laurie Spray" to see all of the new things we come out with.

Just as we do with pot melts we drip onto a single sheet of glass that easily slips down into your prepared stainless steel ring. By putting that base piece of glass on thinner the clean up is so easy.

*First-----NO KILN WASH or MR97 IN THE POT. Also... carefully wash out any sanding dust before your first use.

*Clean shelf well and put fresh kiln wash or shelf paper on it.....(When using shelf paper I still have wash on my shelf)

*Next your Stainless steel ring goes on the prepared shelf. Cut this glass to easily fit into the form without disturbing the edges of the 1/8" fiber paper. Yes, you need a stainless steel ring for containment of the spreading melted glass!!!! You can use homemade dams but I do not like the risk of collapsing dams...what a mess in the kiln that can be at these temperatures! Stainless makes it easy and safe!

Next step: *Use 1/8" fiber paper lining the ring. After you have the fiber paper cut perfectly.....if you have some MR-97take your strip of 1/8" fiber paper outdoors, hold it on one end and spray it with MR-97 from top to bottom on the smooth side that will touch the glass. This will significantly reduce the 'spiky needles' from glass dragging on your fiber paper and



thereby reduce cold work after firing. (Did you know that we offer the best price on MR-97!!

You do not have to dry that strip. Just place it in your ring wet on the prepared kiln shelf and put that shelf paper behind the seam. I have gone back to slightly overlapping the seam and sort of squishing it flat. If you are butting your ends of fiber then put a small strip of thinner behind the seam as insurance. Do to have it higher than the fiber paper as you do not want it flopping onto your glass as it gets soft.

To figure out how much glass you need in the annular.....take the glass that is going to be your base piece and weigh it. that is 1/8". Multiply that times how thick you want you piece to be. So...if you want it to be 3/8" multiply times three and add that about of glass in the pot. There is always a skim left in the pot and that will compensate for it.

* Now place your single layer within the ring. When the base glass is in place put a small chip of a CLEAR glass in the exact geometric center of the base glass for centering of the Annular Pot Melt form. (The CLEAR glass chip will melt in during fusing and not be visible in the finished piece.) (note...this pic was just a quick shot to show you the stilts. there is no fiber paper or glass in the above pic. I would be adjusting this with the bars out farther on the pot as far as they will go and still keep a balance) You also do not need to have the stilts this tall. as long as the annular clears the stainless steel form you are fine.





Here is a photo of an Annular Pot Melt Ring that has been fired over a square Stainless Steel form. As long as the holes are inside the fiber paper you are good for any shape form.

*Place 4 kiln stilts and 2 cross bars straddling the stainless steel ring. If you have a short kiln you can do this as long as the pot in above and not touching the ring. Best to do this the first time with no glass in your Annular Ring Pot Melt form so you can get the bars set up well. Look down through the center space of your Annular Pot Melt form and center it using the chip of glass as your guide. Your cross bars, onto which the Annular Ring Pot Melt form is supported during the fusing process, should be as far out as possible while still maintaining stable support for the Annular Ring Pot Melt form. (By the way....we are now selling long bars out of kiln shelf if you need them.)

If there is a hole that is covered by the bar it really is not a problem. I try to provide adequate space for the cross bars during form making but you may find you need to cover a hole. Do not worry about it. NOTE: When you are unloading your cooled piece though be careful if a bar is stuck....it will pull apart but I do not want a stilt crashing down on your piece!!

*When you have your bars in place you can remove the Annular Ring Pot Melt form to load your glass scrap into the form on a nearby worktable. Just make a mark on the top edge of your Annular Pot Melt form with a pencil so when it has the glass covering the holes you will know the proper orientation when placing it back in the kiln on the cross bars. Alternatively, you can fill your glass scrap into the Annular Pot Melt form right in the kiln to avoid the need for re-orientation.

Using 2 layers of glass as a base.....

* On your first firing if you are dripping onto a prefused piece, do not over fill the pot! I have been layering colors with clear and white evenly around filling mine approximately half full. It might be a good idea if you are a note taker to



weigh your pot after filling...then weigh it again after firing your first load. This will give you the amount of glass to add next time if you loved your results.



* Think about this....if you want to have alot of the background glass showing.....use 2 layers, like black and clear, then just add a small amount of colors to your pot. It will make a fabulous design on your base glass without adding too much weight, leaving a background and center base color.

If you use 2 layers and do not prefire them be sure to add a hold at 1100 for 30 min and go 50 degrees an hour to 1425 and hold for 30. This is the Bubble Squeeze so that you will not get bubbles trapped between layers.

***Schedule**

250 degrees/hr to 800

450 degrees/hr to 1680 with a hold of 90 min (no bubble squeeze needed unless you are using 2 layers that are NOT prefused in which case you do need to add a bubble squeeze)

9999 (as fast as your kiln will cool) to 1500 hold 20 min (this will even out your melt)

9999 to anneal hold for 3 hours (900 for COE 90 and 950 for COE 96)

50 degrees /hr to 800 hold 60 min

100 degrees/hr to 700 hold 30 min and off

If your kiln cools quickly add another segment of 50/600 and off.

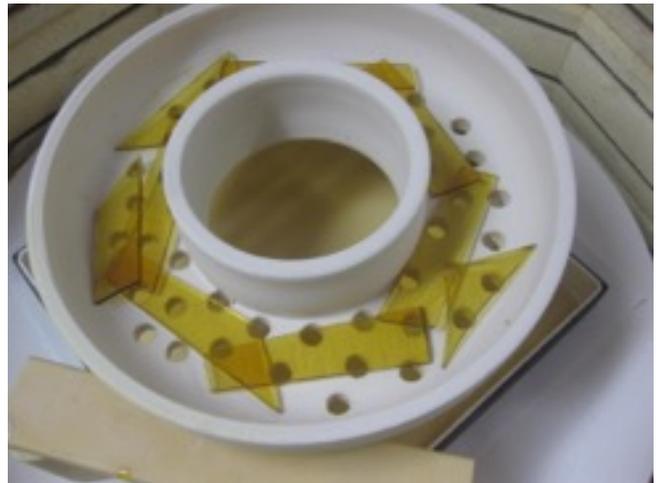
Do not open your kiln until it is down to 100 degrees

do not cold work until it has been out of the kiln a few hours.

Carefully lift your pot watching out for stuck stilts. If you have any stringers coming from the pot that are connecting you need to add a longer hold at the top temp for your kiln.

There will always be a skim of glass left in your pot. Do not try to remove it.....just add more glass and fire again. A little of that color will get in the next melt but then will be swirled in with the new colors. If you have alot of color try doing an Annular with mostly clear and whites.....you will be amazed how much color will travel thru the melt. We call these Flush Melts.

You will need to tweak this schedule to find the sweet spots in your kiln!!
We would love to see pictures of what you make!!





There has been some suggestion on the web about using terra cotta pots for this purpose...even copying our designing.....and drilling them yourself. My suggestion....Terra cotta is already a cheap weak clay and by drilling alot of holes in it you are making it weaker still. I have seen many kiln disasters using them. They may work a time or two...or not at all. It is up to the individual to decide if all your work, time and expensive glass is worth the risk. We formulate our own clay to make these strong and durable for the high temperatures required for good drips.

I hope this tutorial has helped and will give you great results!!!
Below are pictures of the setup of glass in the latest melt. Quite a few people have emailed asking about the glass I used. It is all Bullseye in this melt although many of my annulars are fired with Spectrum too.
The Base glass above was 000138-0030

How easy and fun is this?????