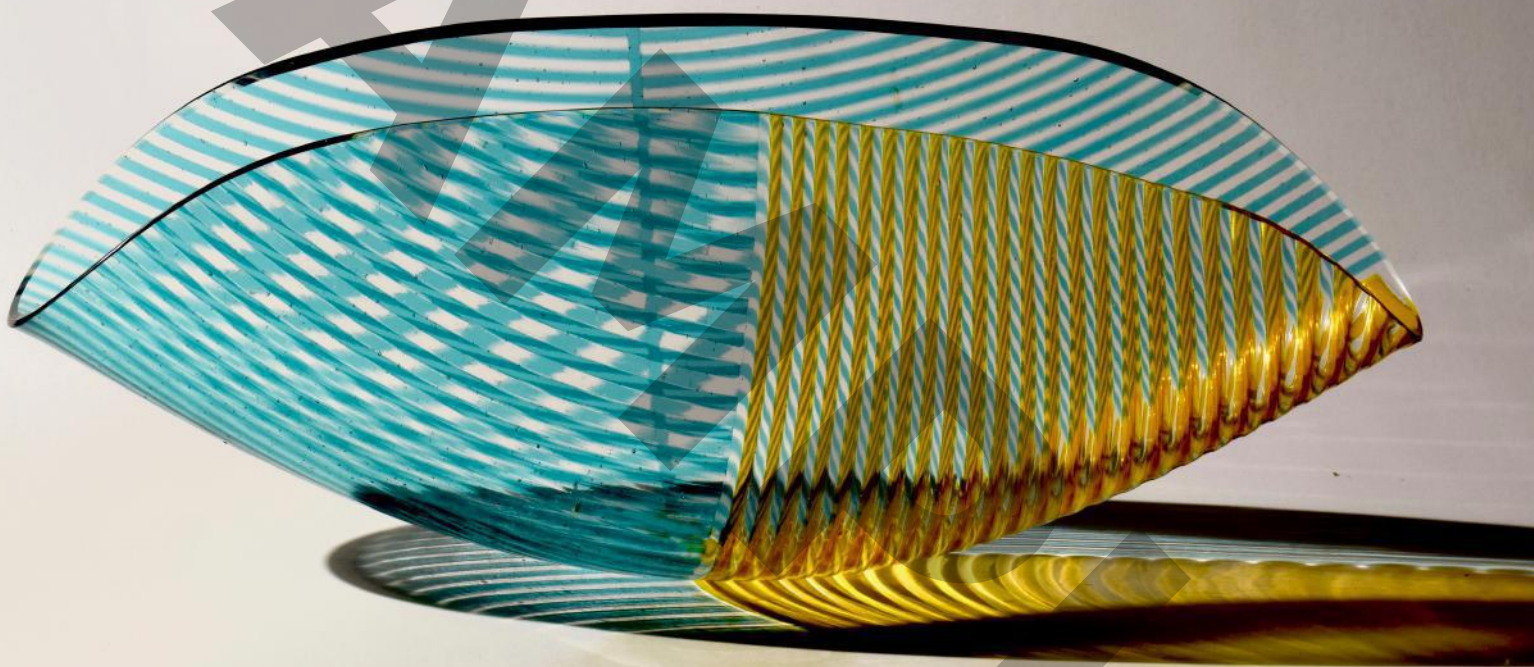


Kiln-forming Glass

a master's approach



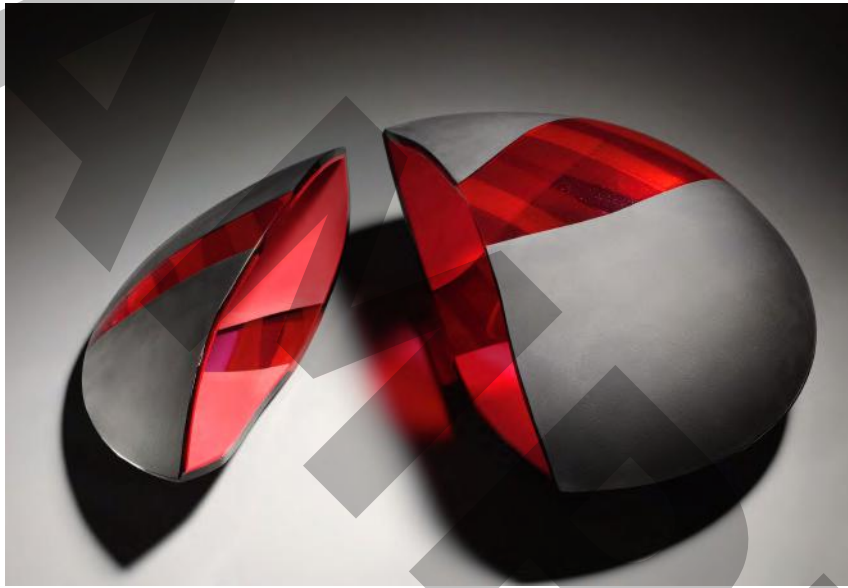
Frank van den Ham



Photography Marco Hamoen

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a master's approach



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New shapes – free forms

No mould marks

Kiln-forming brought to another level

By Frank van den Ham

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Published in The Netherlands in 2019 by:

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Photography Marco Hamoen

Introduction

In workshops I conduct and in e-mails sent to me, enthusiastic fusers ask me all sorts of questions: about firing cycles - what temperature to use for a certain project - and very often how to create a certain shape. The workshops are there to provide answers, the e-mails I try to answer as best as I can too. But my answers can hardly ever be one-liners. There is much more to say. It's the reason I can't answer all the questions in full, let alone the questions I see on social media. It's too time consuming, most answers would look like a book. So why not write an actual book?

At least once or twice a week I think "Hey, you! You could do so much better if only". If only what? If only there was more knowledge and understanding of how and why things are happening in the kiln, of how basic principles determine the shape of the glass during the firing and of what determines the temperature for a certain project. And again and again: Why! Because knowing the why enables you to predict a result and adjust your settings for another project.

In the more than thirty-five years I've been working with kiln-working techniques it's been important to me to strive for perfection in fusing and to work with a huge variety of shapes. Colour *and* shape is my language, the one couldn't do without the other. Over the years I have found ways to improve some 'common' shapes and the experimenting to create 'new' shapes has been very rewarding. Although I'd better be careful with the phrase 'new' because one never knows. I remember when I developed a 'new' form and when I was ready to put it in a show the New Glass Review came in. And there was the exact same shape made by the great master Klaus Moje. The same and yes, much better too. Still, I have some experience in my pocket and I think it's a good idea to share. I know for a fact that only a proper knowledge of the processes, of the how and why will make room for a comfortable and yet exciting journey to what it is all about: creating beauty or art. To enjoy your artistic journey without bumping into unexpected boundaries, to create without depending on the 'kiln fairy', to work on your very own objects, i.e. an understanding of the (completely logical) processes is essential. Essential and much easier than you might think and so rewarding.

Dear reader, I wasn't talking about you (yet). Maybe you know most of what I'm going to tell you already or maybe you're just looking for some little extras. My aim then is that this book will help you to freshen up and possibly deepen your knowledge. And hopefully, you'll learn some new things, sharing my experience might do that. I thank you for purchasing this book and sure hope it will bring you new insights and, most importantly, inspiration. Good luck!

Frank van den Ham, Bali, April 2019.

About Frank van den Ham



Born in Amsterdam, The Netherlands in 1952.

For more than thirty-five years Frank van den Ham works with the technique of glass fusing.

Van den Ham is best described as an artist that makes different worlds recognisable and aims to connect them.

His fascination with Africa and the Far East and his Dutch roots, make him a traveller between worlds.

Public collections

a selection

Talana Museum, Endumeni, Dundee, South Africa * Barbara Achilles Stiftung, Hamburg, Germany * Nationaal Glasmuseum, Leerdam, The Netherlands * Ministerie van Onderwijs, Zoetermeer, The Netherlands * Musee du Verre, Sars Poteries, France * Kunstmuseum der Stadt Dusseldorf, im Ehrenhof, Dusseldorf, Germany * Glasmuseum Ebeltoft, Ebeltoft, Danmark * Museum Boymans van Beuningen, Rotterdam, The Netherlands * Glasmuseum Rheinbach, Rheinbach, Germany * Glasmuseum Frauenau, Frauenau, Germany * Museum de Sterckshof, Antwerpen, Belgium * Museum fuer Kunst & Kulturgeschichte, Luebeck, Germany * Oberglas Museum, Barnbach, Austria * Kurokabe Museum, Osaka, Japan * Museum voor Sierkunst, Gent, Belgium * De Valkshof, Nijmegen, The Netherlands * City Hall, Bodegraven, The Netherlands * Smith, Kline & French, Rijswijk, The Netherlands * Ageon, Den Haag, The Netherlands * Landesmuseum Janneum, Graz, Austria * Museum van der Tugt, Amstelveen, The Netherlands * Umeleckoprumslové Museum V., Prague, Czech Republic * Museum La Granja, La Granja, Spain * Apostolic Society, Den Haag, The Netherlands * Museum Vetrario, Murano, Italy * Museum Hof Alter Herding, Coesfeld, Germany * Interpretation Centre Mapungubwe, South Africa * Alexandra interpretation Centre, Alexandra, Johannesburg, South Africa * Gemeente Museum Den Haag, Den Haag, The Netherlands * The Ringling Museum of Art, Sarasota, Fl. USA

Solo Exhibitions

(a selection)

2017 Cannenburch, Vaassen, NL
2015 Galerie Leerdam, Leerdam, NL
2014 Averturijn, Epe, NL
2013 Galerie Leerdam, Leerdam, NL
2012 Aventurijn, Epe, NL
2011 Bender Gallery, USA
Galerie Leerdam, Leerdam, NL
2010 Edge Gallery, Cape Town, SA
2009 Morgan Gallery, USA
Braggiotti, Amsterdam, NL
2008 Galerie Leerdam, Leerdam, NL
2007 Leon Salet, Maastricht, NL
Glass Studio, New Orleans, USA
2006 Morgan Gallery, Pittsburgh, USA
Glasgalerie Leerdam, NL
2005 The Edge gallery, Capetown, SA
Pyramid, Budapest, Hungary
2004 Salet Arte Mode, Maastricht, NL
2003 Glasgalerie Leerdam, NL
Articoll, Meerwijck, NL
2002 Glasmuseum, Leerdam, NL
City museum Wageningen, NL
2001 Singer Museum, Laren, NL
Eksternest, Brugge, BE
2000 Glasgalerie Leerdam, NL
New Orleans school of glass, USA
1999 Braggiotti Gallery, Amsterdam, NL
1998 New Orleans school of glass, USA
Glasgalerie Leerdam, NL
1997 Maya Wildevuur, Hooghalen, NL
Contemporary Art Centre, NL
1996 Hilde Metz, Antwerpen, Belgium
Karta Pustaka, Yogya, Indonesia
Erasmushuis, Jakarta, Indonesia
Musee du verre, Sars Poteries, F
1995 Braggiotti Gallery, Amsterdam, NL
Museum "Rondeel", Rhenen, NL
Rob van den Doel, Prague, CZ
1994 Galerie L, Hamburg, DE
Transparence, Brussel, Belgium
Core, Osaka, Japan
1993 Braggiotti Gallery, Amsterdam, NL
Roten Turm, Sommerhausen, DE
1992 Museum Kunst, Luebeck, DE
Kunst Rai, Amsterdam, NL
1991 Transparence, Brussel, Belgium
Art du Verre, Luxembourg
1990 Braggiotti Gallery, Rotterdam, NL
Galerie L, Hamburg, DE
Miller, New Jersey, USA
1989 Aengenendt, Bonn, DE
Kunstliefde, Utrecht, NL
1988 Douwes Dekker, Utrecht, NL
1987 de 7de Hemel, Vinkeveen, NL
de Verbeelding, Nijmegen, NL
Novocento, Gent, Belgium

Group Exhibitions

(a selection)

2006 Edge Gallery, Cape Town, SA
2005 Biennale, Yogyakarta, Indonesia
Connection, Portland OR, USA
2004 Dutch Glass, Hungary and Austria
2002 Glasmuseum, Leerdam, NL
Musee du Verre, Sars Poteries, F
2001 Braggiotti, Amsterdam, NL
2000 Braggiotti Amsterdam, NL
European Glass, Zurich,
Switzerland
1998 Connections, Portland, USA
1997 Une saison Hollandaise, Sar
Poteries, France
1996 Contemporary Sculptures in
Glass, Liege, Belgium
Nederlandse Glaskunst, Curacao
& Aruba, South America
Glass '96 in Japan, Odakyu
Museum of Art, Tokyo, Japan ***
Kunst Rai, Braggiotti Gallery, NL
Galerie Rob van den Doel, CZ
1994 Zwolse, Nieuwegein, NL
1993 Oberglas, Bärnbach, Austria
Galerie v.d. Doel, The Hague, NL
Kurokabe Museum, Osaka, Japan
1992 Kiln Formed Glass, Portland,
Carola van Ham, Cologne, DE
Braggiotti, Amsterdam, NL
Contemporary Sculptures in
Glass, Liege, Belgium
Museum Boymans van
Beuningen, Rotterdam, NL
1991 Zwolse, Nieuwegein, NL
Miller, New York, USA
Christies, New York, USA
Glasmuseum Barnbach, Austria
1990 Kanazawa Glass Expo, Japan
Drinkbeker tot Kunstobject,
Antwerp, Belgium
Carola van Ham, Cologne, DE
New Art Forms, Chicago, USA
Stadtwerke, several cities, DE
Artichoque, Velp, NL
1989 Zielke, Neumünster, DE
Transparence, Brussel, Belgium
Contemporary Glass Sculptures ,
Liege, Belgium***
1988 Glas en Licht, Nieuwegein, NL
1987 Glasmuseum, Leerdam, NL

A few more words

Dear reader,

So you made it all the way to this last page. Respect! 😊

Some hard and long work went into this book. I certainly hope it did and does bring you more knowledge, new ideas and most importantly inspiration. If so: mission accomplished. When inspiration and vision are there almost anything is possible.

A well-known German gallery owner once half-jokingly said that working with glass is neither a profession nor a hobby but an illness. What she meant is that one needs to have an exceptional attitude, maybe even be a little bit crazy to be willing to work with a material that sometimes can be so stubborn and unwilling to do what we want it to do. But, for sure, she was in love with art in glass; she knew as well as we do how rewarding the final results can be.

After thirty-five years of working with glass almost every day - a lifetime thinking glass - still hardly a week goes by without a question. Why did this happen or how can I make that shape? And yes, if it's a comfort to you: things sometimes go wrong as well.

It's getting better though and I have good hopes that at an age of 150 I'll know it all.

Till then I sometimes talk to colleagues and read and study what others do whenever I have the chance. A good thing about the glass community is that most people are willing to share their knowledge. It's an attitude that works well for all of us.

I trust the projects in this book are well explained. If you start a project, trial and error may nevertheless be your companion. That is at least my experience. Information can be given, unlike experience. That's something we have to gather for ourselves.

If things don't go well for you and you need to ask a question, I promised myself to answer at least three emails a day. If you provide sufficient information and you're one of the first three in line: expect an answer from info@frankvandenham.nl

I thank Doni Irawan and Susan Symanski for their invaluable help in making this book. I wish you good luck, lots of inspiration and success and, equally importantly, joy in what you'll be doing.

Frank van den Ham, Bali, April 2019

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