



### PREFIRE BEFORE USING

You should fire your screen melt before using it to remove any residual oil or contaminants left from production. Fire it to at least 1000° F then allow it to cool. If you remove it from the kiln before fully cool, remember that the metal will be hotter than your kiln thermocouple reads – so it's a good idea to wear gloves when handling hot metal. Don't be concerned if you have a quantity of spalling (black metallic dandruff).

### REUSING THE SCREEN

To reuse your mesh for more firings, you have two options:

- Reuse without removing residual glass. This works well if you will be using same or similar colors on other melts or if you use different screens for different melts.
- Remove residual glass. The best way to do this is to smash it with a hammer to break off any glass stuck to the mesh. Don't hit too hard. It works best if you only lift the hammer only an inch or two and hammer rapidly – like a jackhammer. The repeated banging breaks off any glass stuck to the mesh.

### SPALLING

You will get some spalling (little bits of metal flaking off like metallic dandruff) on your melt with each firing. Don't worry. This is happening as the metal cools and is after the glass has solidified. It isn't stuck in the glass and just brushes off.

### SAFETY

Take care to ensure none of the frame or mesh touches a kiln element. Use gloves or tongs to remove hot metal or hot glass from your kiln.

## Screen Melt Use Instructions

### MEASURING for VOLUME

You can predetermine what size your melt will be by the weight of the glass you put on the screen to be melted.

- 12 in. diameter use 1500 grams
- 8 in diameter use 750 grams
- 12 in. square use 1400 grams
- 8 in square use 800 grams

Not all of the glass will melt through. Some will stick to the mesh. Allow some extra to allow for this. It's better to have too much than too little.

### KILN WASH

Most of the time when you fire glass up to melt temperatures, some kiln wash will attach to the glass. It's more likely to attach to opal glass than to transparent.

### CONTAINERS

You can melt directly onto your kiln shelf, or if you wish to control the size and shape of your melt, into a metal or clay mold. If you use metal, be sure it's stainless steel. You can use a ceramic container or an earthenware saucer (the kind used beneath flower pots). These work fine but are unreliable. Some will last for dozens of rings while others will crack on the first firing.

You can either coat the container with kiln wash or line it with fiber paper. Kiln wash is much more likely to stick to the glass and may require sandblasting to remove.

### COLORS

Avoid using too much dark glass. It can overpower the pattern. Using a lot of clear will allow you to more easily see the fascinating patterns formed inside your melt.

Mix the sizes of pieces you use. If the pieces are too small, they'll just fall through the mesh but will still melt. If the pieces are too large, you'll have a large area of a single color. Melts look the most attractive when there's a delicate mix of colors.

### FIRING SCHEDULES

		<u>RAMP</u>	<u>TEMP</u>	<u>HOLD</u>
<b>SCREEN MELT</b>	1	800	1600	90
	2	FAP	1475	45
	3	FAP	960	60
	4	200	750	0
	5	300	300	0
<b>FUSE</b>	1	200	1000	20
	2	200	1150	15
	3	850	1460	30
	4	FAP	960	60
	5	200	100	0
<b>SLUMP</b>	1	200	1000	20
	2	200	1150	15
	3	850	1250	20
	4	FAP	960	60
	5	200	100	0