

(Free and download) A Potter's Guide to Raw Glazing and Oil Firing

A Potter's Guide to Raw Glazing and Oil Firing

Dennis Parks

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Dennis Parks : A Potter's Guide to Raw Glazing and Oil Firing before purchasing it in order to gage whether or not it would be worth my time, and all praised A Potter's Guide to Raw Glazing and Oil Firing:

3 of 3 people found the following review helpful. Timeless informationBy C. CarrubbaAs a potter struggling with raw glazing, or single firing, I found this book to be informative and well written. The writing style was amusing and easy to read cover to cover like a novel. The discussions about using recycled engine oil for fueling a reduction kiln was intriguing, and I have begun to make inquiries at my local junk dealer and oil/lube garages to see if I can reproduce it. (Synthetic oils have appeared since this was published, and there are some questions to be answered there). All in all, one of the most readable useful books on working clay that I have found.0 of 1 people found the following review helpful. AwesomeBy Bus ConverterBought this book for its kiln bulding info and it covered it pretty good. Naturally, I had to combine this books kiln info with that from other books to get the whole story.

Dust jacket notes: "This liberally illustrated book offers advanced potters detailed instructions on the time- and money-saving techniques of raw glazing and drainoil firing. Economy and ecology are the watchwords at the author's Tuscarora (Nevada) Pottery School: all the pieces are single fired, the fuel is waste drainoil, and the kilns are built with only one layer of firebricks and with earthen blocks used as secondary insulation. Challenging the popular assumption that clay must be bisqued in order to have glaze applied, the author goes on to explain, step by step, how to apply glazes to unfired clay at a wet, leather-hard, or dry state. He includes an extensive glaze list compiled with other

pottery from the United States and Great Britain. But beyond the technical considerations of raw glazing and oil firing, this personal statement of one potter's philosophy of work, aesthetics, and education is also a testimonial to rural living - how a potter left Los Angeles with his wife and sons to take up residence on a remote mountainside in northeastern Nevada."