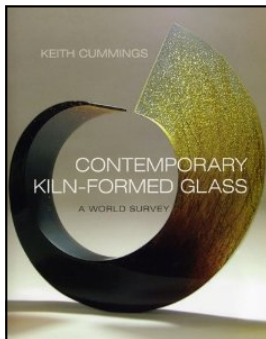


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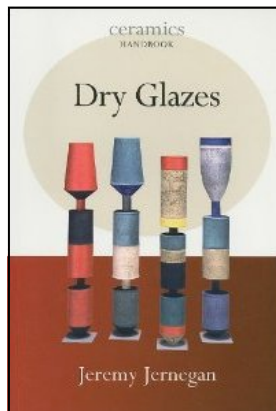


**Contemporary Kiln-Formed Glass: A World Survey Keith Cummings**

In recent years, kiln forming has overtaken glassblowing as the major glass art form. While glass blowing requires the quick manipulation of molten glass, kiln forming allows artists to handle and shape glass at much lower temperatures. This slower method of transforming the unique synthetic material provides for greater control and many exciting creative possibilities. Kiln-formed glass makers can employ lost wax, molds, casting, painting, and multimedia construction to produce works ranging in size from tiny objects to large-scale installations.

Artist Keith Cummings described these practical procedures in his classic book, *Techniques of Kiln-formed Glass*. In his new book, *Contemporary Kiln-formed Glass*, he profiles the talents who have turned these techniques into art. The book gives an overview of the contemporary scene, showcasing the work of 51 international glass makers. These leading artists discuss their individual methods and philosophies, complemented by full-color photographs of their work. *Contemporary Kiln-formed Glass* discusses the latest developments in materials and methods. It also looks back at the fascinating history of glass in the art world, and reveals new insights into the work of Amalric Walter (1870-1959), master of paté de verre and one of the most innovative artists to develop three-dimensional glass forms in the kiln. Handsomely illustrated with over 200 color photographs and thoroughly researched, *Contemporary Kiln-formed Glass* is a major reference for glass art practitioners and art collectors alike.

**University of Pennsylvania Press | October 2009 | cloth | 9780812242324 | \$68.75**



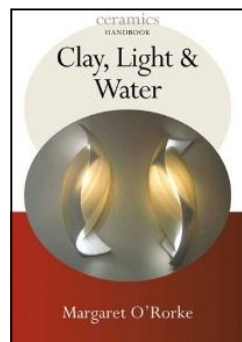
**Dry Glazes Jeremy Jernegan**

Dry glazes, also known as matte glazes, provide ceramic artists with an alternative to conventional glossy and transparent finishes. Potters such as Lucie Rie and Hans Coper frequently used matte and opaque coatings in their work. Contemporary sculptors employ dry glazes to add texture and depth to the surface of their pieces. Still, little information has been published on matte glaze techniques until now.

In *Dry Glazes*, artist and educator Jeremy Jernegan covers everything ceramicists need to know to create and manipulate a range of matte glazes, from satin to cratered. This compact yet complete guide contains more than 270 formulas and recipes for slips, sigillatas, vitreous englobes, oxides, and stains. Jernegan gives clear and thorough instruction on application and firing methods, including raku. He also explains safe and environmentally responsible ways to handle the chemicals involved.

*Dry Glazes* not only contains step-by-step color photographs of test tiles and procedures; it features illustrations of works by contemporary makers who have used matte glazes to great effect. With over one hundred illustrations and an in-depth treatment of techniques, materials, and creative approaches, *Dry Glazes* is a smart addition to any clay worker's library. It is a practical and inspirational resource for ceramics practitioners, instructors, and students who want to make or alter their own glazes.

**University of Pennsylvania Press | November 2009 | paper | 9780812220971 | \$34.50**



**Clay, Light, and Water Margaret O'Rorke**

Light and water have a primordial appeal, but they also present many aesthetic, technical, and safety challenges to the growing numbers of ceramicists who want to combine these fascinating elements with the translucent quality of porcelain. Over the past three decades, Margaret O'Rorke has met these challenges and produced a body of amazing installations, sculptures, lighting fixtures, and fountains. In *Clay, Light, and Water*, O'Rorke shares her expertise in working with these fluid media.

Beginning with a brief history of early oil lamps, *Clay, Light, and Water* delves into the nature of the basic materials required to fashion porcelain, bone china, and earthenware light holders. O'Rorke provides step-by-step instructions for each stage of construction, including throwing, shaping, firing, and wiring. She addresses the importance of such factors as the source of clay and the space the finished piece will inhabit. Because building ceramic light holders and fountains involves electricity and moving water, O'Rorke pays special atten-

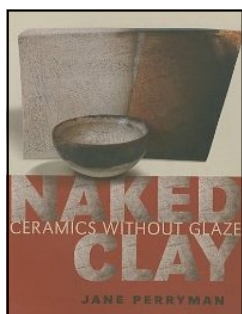
tion to safety precautions. She also gives advice on collaborating with electricians and other professionals. Detailed instructions are paired with vivid photographs. This inspirational handbook also includes discussions between O'Rourke and other leading potters and sculptors from Kentucky to Helsinki. Ceramic artists and designers will find many useful and illuminating approaches in this unique full-color guide. *Clay, Light, and Water* will encourage more craftspeople to make beautiful fusions of natural materials and technology that can be decorative, functional, or purely expressive.

**University of Pennsylvania Press | February 2010 | paper | 9780812220995 | \$36.25**

***Others in this series:***

***Coloring Clay* Jo Connell** - Beginning with a brief introduction to historic forms such as encaustic tile, sprigging, and art pottery, *Coloring Clay* explains the principal techniques for working with colored clay.  
**University of Pennsylvania Press | 2007 | paper | 9780812220117 | \$21.95**

***Slipcasting* Sasha Wardell** - A straightforward, practical guide for those interested in the boundless possibilities of the technique. Contains more than one hundred color illustrations, diagrams, and slip formulas.  
**University of Pennsylvania Press | 2007 | paper | 9780812219982 | \$22.75**



***Naked Clay Ceramics Without Glaze* Jane Perryman**

A growing number of ceramic artists now choose not to glaze their work. Instead, they use an unglazed—naked—surface to express their ideas and concerns. From slips and terra sigillata to burnishing, engobes, oxide washes, and additions to the clay body, there is a wide range of techniques artists can employ to achieve the finishes they desire. As these techniques are suitable for a broad spectrum of processes, subject matter and context (from slipcasting to handbuilding, from high to low firing temperatures, from figurative to conceptual, from domestic to public), the scope of the work produced by the artists represented in this book is enormous.

In *Naked Clay* Jane Perryman not only presents the finished ceramics and techniques of an international group of artists, she also investigates their ideas and areas of inspiration to further an understanding of their work. Each artist presented here has a unique style and way of working, but they are all connected through their committed relationship to the material and their desire to express their ideas using "naked" clay. This beautifully illustrated book will inform and inspire not only students, professionals, and teachers, it will fascinate collectors and, indeed, anyone with an interest in contemporary ceramics.

**University of Pennsylvania Press | October 2008 | paper | 9780812220568 | \$49.95**

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