



# Electric Firing: Creative Techniques

*Edited by Anderson Turner*

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## **Electric Firing: Creative Techniques** Edited by Anderson Turner

Electric kilns are a wonderful thing! They're so readily available and simple to install that any artist can take advantage of the incredible potential this tool has to offer. Nearly every ceramic artist now uses one in some capacity in their studio because electric firing offers a control and dependability not found with any other type of firing.

As the popularity of electric kilns has increased over the past few decades, manufacturers and suppliers made this tool even more versatile. Advances in controllers, energy efficiency, materials and safety make it possible for studio potters to take advantage of this tool for relatively little investment.

In **Electric Firing: Creative Techniques** you'll discover the contributions of studio artists who use electric kilns. They eagerly share the results of their experiments, their research and their artistic successes. Build on what they've learned through the up-to-date information on processes, glazes, tools, materials and techniques they provide.

At one time you could make **Low-Fire Electric Reds** by mixing your own. David Gamble explores the new types of commercially-available reds that will add zing to your work.

Gail Kendall demonstrates her step-by-step for decorating colorful work using a variety of methods in **Low-Fire Surface Decoration**.

**DaNisha Sculpture** is the collaboration of two talented artists, Nisha and Dan Ferguson. The electric kiln allowed them to concentrate on their elaborate forms and decoration.

Using the vessel for narrative storytelling inspires **Jitka Palmer**, who says she enjoys painting on curved surfaces because it makes the images more dramatic.

See examples of **Using Colorful Underglazes** in a variety of ways by top artists.

Each winter **Kesl and Tilton** collaborate on work and their story is intriguing. You'll get a rare look at a sustained involvement of a passionate team.

**Scott Bennett** finds inspiration in jewelry and explores what happens when you make brooches, pins and rings monumental in size.

**V'Lou Oliveira** uses commercial glazes for the brilliant colors that enhance her playful iconclastic approach to her work.

**China Paint** is at the lowest end of the temperature range in ceramics and Paul Lewing guides you through the basics to get you started.

**Joan Takayama-Ogawa** uses china paints to decorate her unusual teapots and constructions sometimes taking up to 9 firings to finish a piece.

**Versatile Recipes** for engobes, slips, glazes and self-glazing clays can add a lot of character to your work.

Looking at one of the most influential potters of all time, John McQuiston pays **Homage to Palissy** in his artistic work. Palissy would be amazed at the modern twist.

When it comes to **Surface and Form** Kelly King achieves a personal and contemporary sense of design sure to inspire you.

Faith Rahill shows you that **Creating Neriage Blocks** provide a great way to work three dimensionally with patterns and images.

**Laura Kukkee** reveals how her subtle change in a technique lead her to impressive results with her slip decorating.

Paul Wandless maintains that **Testing Your Clay** provides you with information you can observe, touch and feel firsthand in your own environment.

You can expand the capabilities of your electric kiln with gas by **Building a Gas/Electric Kiln**. It's all about hybrids now.

We live in an era of recycling so it makes sense to have a description for **Converting an Electric Kiln for Wood or Gas Firing**.

If you missed the lecture on kilns, you'll appreciate this refresher course on the **Ten Basics of Firing**.

And much much more!

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