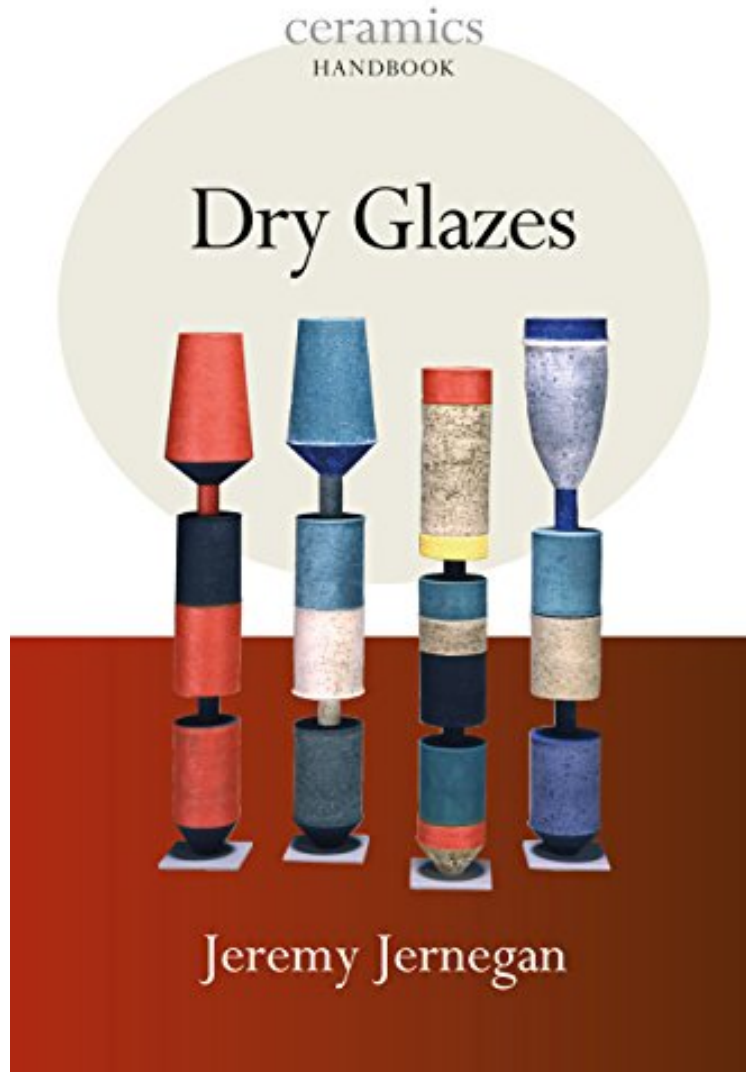


(Online library) Dry Glazes (Ceramics Handbooks)

Dry Glazes (Ceramics Handbooks)

Jeremy Jernegan

*DOC | *audiobook | ebooks | Download PDF | ePub*



[Download](#)

[Read Online](#)

#949334 in Books 2009-11-03 Original language: English PDF # 1 9.25 x 6.25 x .751, .79 #File Name: 0812220978128 pages | File size: 72.Mb

Jeremy Jernegan : Dry Glazes (Ceramics Handbooks) before purchasing it in order to gage whether or not it would be worth my time, and all praised Dry Glazes (Ceramics Handbooks):

0 of 0 people found the following review helpful. amazing dry glazes out of an electric kiln By BRoti This is a really fantastic book with some amazing dry glaze recipes in it. A friend of mine bought it first, and when I saw the glazes he was producing, I knew I had to get it. He was creating rustic looking glazes that were absolutely stellar, and yet they were coming out of an electric kiln. I currently only have access to an electric kiln, but I used to do a lot of wood fire. I

found this book to be a great way to achieve some similar outcomes to woodfire without having a wood kiln. Some of the colors in these glazes are just absolutely amazing. Greens and blues and oranges and yellows that are absolutely wonderful. There are even some glazes with a really nice crackle effect. Some of the glazes have to be applied in very very thick coats, and can still even fire off a bit, but it makes the "rustic" effect that much more realistic. Highly recommend this book, and can't wait to continue trying new glaze recipes and experimenting. 11 of 11 people found the following review helpful. no oxidation stoneware firing applications By Lynette Smith I chose this rating because although good for most firing there is only reduction firing glazes for stoneware firings. If you fire in oxidation there are no applicable applications 8 of 9 people found the following review helpful. good addition By E. Lees In general, I have been pleased with the Ceramics Handbooks series, and this book is no exception. It covers a wide range of dry glazes. Although I have not yet had a chance to try any of them, I am eager to do so. My only frustration is that some of the mid-range glazes contain barium, and I am always scouting for glazes that satisfy my desire for barium-free dry but interesting glazes.

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.

About the Author Jeremy Jernegan is Associate Professor of Art at Tulane University. His sculptural and tile-based works have been widely collected and exhibited. He currently lives on the waterfront in Eastern New Orleans, where he maintains Chef Pass Studio.