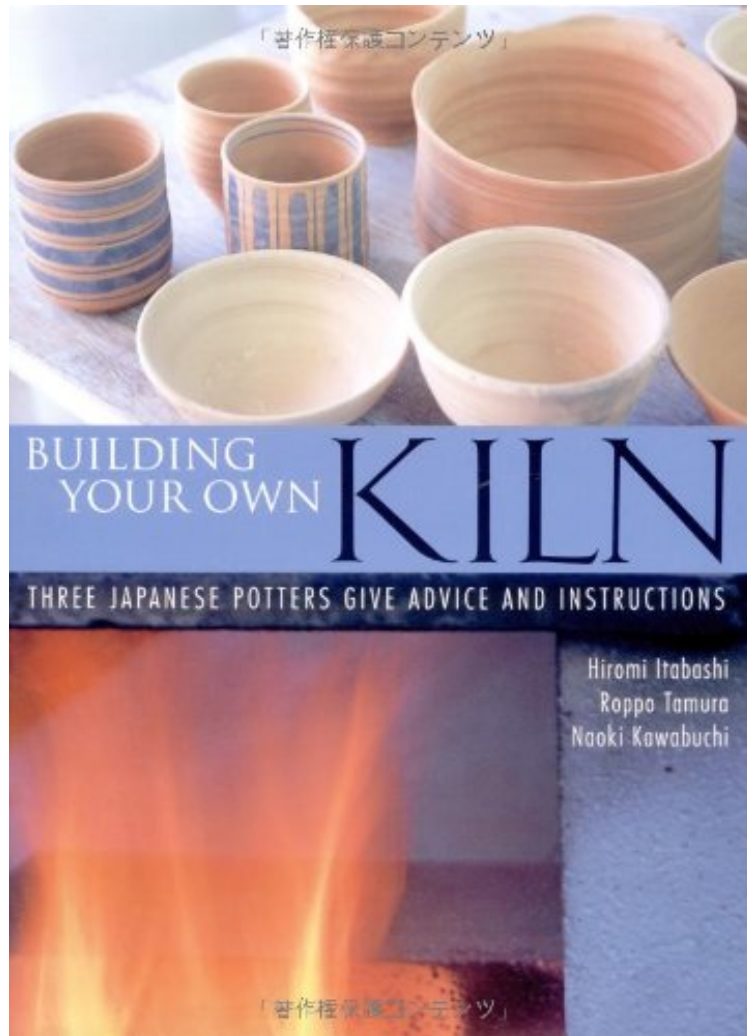


(Download free pdf) Building Your Own Kiln: Three Japanese Potters Give Advice and Instructions

Building Your Own Kiln: Three Japanese Potters Give Advice and Instructions

Hiromi Itabashi, Roppo Tamura, Naoki Kawabuchi
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Hiromi Itabashi, Roppo Tamura, Naoki Kawabuchi : Building Your Own Kiln: Three Japanese Potters Give Advice and Instructions before purchasing it in order to gage whether or not it would be worth my time, and all praised Building Your Own Kiln: Three Japanese Potters Give Advice and Instructions:

0 of 0 people found the following review helpful. Great kiln book.By Debra L. CicchellaNice book. I want to build my own kiln, and this has great suggestions.0 of 0 people found the following review helpful. Five StarsBy james yared gaitVery nice!2 of 4 people found the following review helpful. More specifics on firing would have been helpfulBy Rose Marie O'NeillI have always wanted to take complete responsibility for my work, and constructing a kiln to fire

myself seemed like a logical next step. The small kiln described was easy enough to build, and that experience alone was helpful. Most valuable lesson was manually monitoring a firing cycle, if I had just been able to flip a switch and walk away, I would have learned nothing. There are some pitfalls to using slotted metal as the frame for the kiln, as squaring the structure becomes difficult if your holes don't line up perfectly. Better material would be straight iron stock with welded square stock that threaded rod could be passed through for a really tight fit. The major criticism I have is the lack of information provided on firing, so this is not for potters unfamiliar with gas firing theory. The burner described is generic, and the use of only a pyrometer to determine whether temperature has been reached is ill advised. The plans do not allow for peep holes, and no measure of heat work without cones has you guessing at the end of the firing. Highly recommend running a load of test pots, not stacked too tightly, with cone packs in front, back and middle to determine where temperature variances are. Pictures of stack show shelves tight up against sides and burner/flue end, and this does not provide a lot of heat distribution, so I'm still working on shelf size variations to see if I can get to Cone 9/10 in 5 hours. Would not recommend placing a shelf directly on the bricks as shown. There is room for posts in the design, placing shelf directly on brick cracked the shelf at high temp on the second firing.

Many potters undoubtedly dream of the day when they will build a kiln of their own. Others may wish simply to make better use of the kiln they now have, or one they have recourse to. Again, some connoisseurs may want to know more about the kilns that produce the ceramics they love. For all these people, *Building Your Own Kiln* presents the knowledge and experience that three veteran Japanese potters have gained from constructing their own kilns. Hiromi Itabashi, who is known for his abstract ceramic sculpture, provides step-by-step instructions on how to build a small gas kiln that fires some twenty pieces at a time. Because of its size and ease of use, this kiln is ideal for experimenting with different types of firing and various kinds of glazes. It can be built in a day and operated by one potter working alone. Roppo Tamura, who works in both artificial and natural glazes, describes the building of an anagama kiln, with its centuries-old history in Korea and Japan. He stresses the importance of the chimney and the "empty chamber" in regulating the temperature and offers many tips on construction and firing. Altogether he has built over twenty kilns in his lifetime. Naoki Kawabuchi, who is known particularly for his Nanban ware, describes the building of a "snake kiln," a type that has a history of over 600 years. He chose this type of kiln for its ability to produce a slow, even temperature, which suits his style of Nanban ware. The kilns of these three potters are profusely illustrated with diagrams and photographs, providing a concrete image of the building process and a virtual introduction to the role of the kiln in the ceramic arts. For all potters thinking of making a kiln of their own, as well as for ceramic lovers who want to know more about how pottery is made, *Building Your Own Kiln* offers a wealth of information and shared know-how, provided by three Japanese potters with years of experience in kiln construction.

About the Author **HIROMI ITABASHI** is best known for his abstract ceramic sculptures. Itabashi's apprenticeship began with participation in archaeological digs on traditional pottery sites in Korea. After studying local traditions in Gifu Prefecture, he joined the studio of master potter Keiji Ito. He opened his own potter studio in Mitaka, Tokyo, in 1980 and began teaching at Tama Arts University in 1999. He has taught and exhibited widely overseas, and received numerous awards in Japan and internationally. **ROPPO TAMURA** began his training in the late 1970s as an abstract painter in oils, but he gradually turned his attention to sculpture and finally to the creation of ceramic objets. He built his first kiln, a noborigama, or multi-chambered climbing kiln, in Nagano Prefecture in 1982, where he was studying pottery under the direction of potter friends. In 1985 he built a single-chambered anagama kiln, which, though smaller, he realized was better suited to his needs. At this time he was still experimenting with various different types of pottery-creating plain and undecorated functional ware and objets that made use of natural ash glaze, and also artificially glazed Shino ware. He moved to Yamanashi Prefecture in 1991. **NAOKI KAWABUCHI** began making pottery in 1974 and has gained an international reputation for the originality and creativity of his undecorated stoneware, and in particular for his ware done in the Nanban style. His work in the Iga and Shigaraki traditions is also highly regarded. In one of his individual shows, Kawabuchi exhibited an astonishing 10,000 individual tea bowls. Apart from a year spent studying earthenware firing techniques with a master potter, he is largely self-taught.