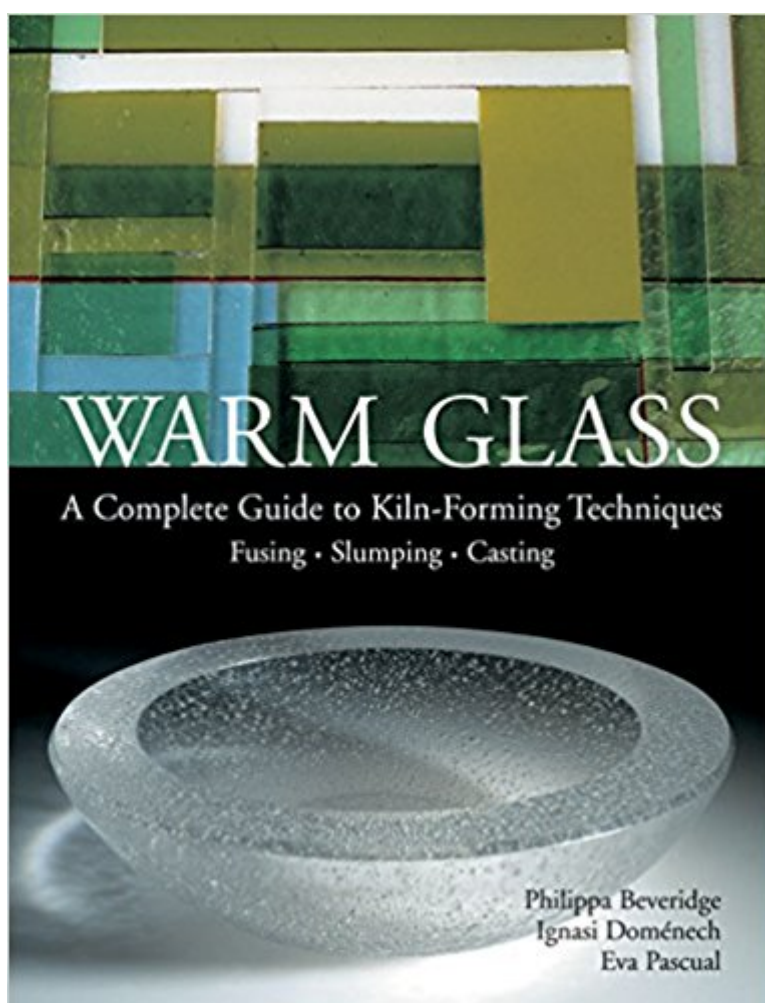


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# Warm Glass: A Complete Guide To Kiln-Forming Techniques: Fusing, Slumping, Casting



## Synopsis

Here's the first and only full-color book on the subject of "warm," or kiln-fired, glass in print. It provides a comprehensive look at one of the most popular skills for those working in the studio. With lavish illustrations, and all the processes involved in kiln-firing explained, the versatility of the dazzling technique of warm glass comes into clear focus. From fusing and slumping to casting and pâte de verre, everything is covered--complete with a corresponding graph on the firing cycle and information on the various types of glass, their compatibility, and their behaviors during firing. Invaluable tips tell how to avoid unexpected and unwanted effects, and also how to create a range of different results and finishes. Close-up pictures show each step in the process being carried out, and breathtaking photos display an inspirational gallery of finished works that are richly colored and gracefully shaped. A brief historical overview of glassmaking provides useful background.

## Book Information

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## Customer Reviews

Photos are excellent, but the text is not well written. Definitions throughout are not clear or vacuous ("Every type of matter can be classified as one of three possible states: solid, liquid, or gas. However, vitreous matter such as glass requires another designation -- the vitreous state."). The technical section on glass is over-detailed re chemistry without explanation of terms or concepts used -- e.g., oxidation vs reduction firing: why bring it up without explaining what it is much less why it's relevant? Warm Glass: A Complete Guide to Kiln-Forming Techniques: Fusing, Slumping, Casting

I ordered this book and (the more expensive) "Contemporary warm glass" by Brad Walker and two

"Fuse it" books by Petra Kaiser. I can say without hesitation that "Warm Glass" is the best of the bunch! First off it is physically the nicest book, hard cover, great printing and lovely inspirational examples. Petra's book is good for anyone totally new to hot glass but I find her aesthetic is closer to "crafting" than fine art. Brad Walker's book is simply over priced! "Warm Glass: A Complete Guide to Kiln-Forming Techniques: Fusing, Slumping, Casting" is inspiring and informative. The technical details are spot-on and the projects are much more "artful" than the other books. If you are serious about fused glass I'd recommend getting this book. If you are starting out with no glass experience you may want to pick up a copy of Petra Kaiser's "Fuse it" book as well. Any of these books will help the beginner get started, and that is truly the most important step! Petra Kaiser's books are aimed at the true beginner, while "Warm Glass" will appeal to the artist wanting more depth and breath. There are so many variables when working with hot glass, no matter what book you get, as you master the medium and your equipment, you will no doubt make mistakes. This book will reassure you that mistakes and missteps are part of the process and happen to seasoned glass artist with decades of experience. I found it to be an inspirational guide to the possibilities of hot glass. It covers more detail and techniques than any of the other works I've mentioned here. It is a true value and worth having in your library.

Warm Glass: A Complete Guide is in many ways a really nice volume--it's beautifully illustrated with some of the nicest photography I've seen in a book on studio glass techniques. The sample projects are very attractive with a reasonable number of photos per project and there's a good background on the history of art glass that includes a lot of great photos. However, the authors needed to do a bit more homework on the technical side. For example, they explain that glass is a liquid (most experts call it an amorphous solid) and I found some minor inaccuracies in their glass histories. Some of the calculations and schedules they publish are really based on a single type of glass and may not be suitable for all types of glass. They also provide some pretty precise times and temps for firing schedules which most likely won't work in all kilns and certainly won't work for every type of glass. I doubt that anyone experienced at kilnforming would be misled, but the book is represented as "A Complete Guide," which might be misleading to beginners. In their zeal to be complete, the authors cram a great deal--sandblasting, moldmaking, mold releases, frit-making, casting, several types of fusing--into a relatively short book. I think they do an excellent job at a high level, but the beginner (and maybe the intermediate kilnformer, too) could be left wondering how you get from step x to step z. They become vague in dangerous spots, as when they suggest using "a common cathedral glass" for a specific project and then publish a precise firing schedule. If you walk into any stained

glass shop and ask for "a common cathedral glass" to use in a kilnforming project, well...you won't get very far. And be warned: these projects take a reasonably elaborate setup with a fair amount of equipment and supplies. Everyone who does kilnformed glass knows it's not a cheap hobby, but it is possible to do simple glass projects without everything you'd need to buy to complete one of the projects in the book. A beginner might be wise to start with something more basic before making this kind of investment. All in all, though, the book is a good addition to my library and I enjoy it. If you're kilnforming at an intermediate or better level, you'll be able to separate the wheat from the chaff and get good use out of this book. If you're a beginning kilnformer, make sure you have other resources--good classes, other books, expert kilnformers who are willing to advise--to supplement this book. Or start with something else.

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