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Dreaming of Fire: Building a Community Kiln within the Public Education Realm.

Annotated Bibliography

Cunningham, C. (2009, July/August). High school anagama. *Pottery Making Illustrated*, 41-43.

Wood fired kilns at the high school level are an anomaly. They are spread throughout the country between colleges, private studios and art centers, but very rarely find their way into the high school spectrum. This article written for *Pottery Making Illustrated* outlines the planning, process and execution of a high school wood-fired kiln build in Iowa. The article outlines the steps taken throughout the planning, building and firing of the kiln. His workshop-styled execution of the kiln build could be a realistic approach for building the kiln at Warwick High School. While there aren't many examples to look at for this project, Clay Cunningham successfully implemented the idea, and has produced successful results for both his students and community.

Finch, J. (2006). *Kiln Construction: A Brick by Brick Approach*. Philadelphia, PA: University of Pennsylvania.

Books discussing ceramics from an aesthetic or educational approach are widely available throughout the world. Although there are plenty of books discussing the finished product, there are very few books covering the actual building of kilns. This book, written for potters interested in building their own kiln, covers the step-by-step instructions on building, as well as brick plans for a variety of different types of kilns. Along with the building of kilns, the book covers firing schedules, problem solving and has printed image of finished results. Joe Finch, the author of this book, has designed various kilns that have all proven to be successful, and through this book, ideas can be taken from both his designs as well as his methods for constructing.

Kusakabe, M., & Lancet, M. (2005). *Japanese wood-fired ceramics*. Iola, WI: Krause.

Japanese ceramics have been wood-fired for thousands of years, and this book is the best documentation of the tools, techniques, methods and history of wood firing. Through the collaboration of artists and educators from different continents, this book contains multiple perspectives and directions for the execution of wood-fired ceramics. While this

book is created mainly for the wood-fired potter, it can be appreciated by any ceramic enthusiast because of its 700+ color images. This book is a primary resource for any person interested in wood-fired ceramics, and will serve as information source used in generating the materials necessary to educate the students and community.

Levin, S., & Harmony, J. (2011, September). Splitting wood (kilns). *Ceramics Monthly*, 26-27.

Wood firing is not only an activity that involves a local community; it's an art that extends to a global audience. Institutions that have wood kilns throughout the world communicate with each other to help with common concerns, share success stories, and offer guidance for successful firings. Simon Levin is a potter and educator known worldwide for his wood-fired pots, as well as his advocacy for the art of wood firing. In this article published in *Ceramics Monthly*, Simon has populated a map of the world, showcasing wood-fired kiln sites as well as their contact information. This article shows only a small sampling of the map, but gives directions on how to obtain the full map on his website. As Levin continues to advocate for ceramics education, this map will help wood-firing potters throughout the world contact one another to help improve their craft.

Lincoln, M. (2012, May 27). Fired up: It takes a community to build a kiln. *Helena Independent Record*.

The Archie Bray Foundation is the foremost ceramic center in the United States. A ceramic Mecca, *The Bray* is a place where artists go to work, and students go to learn. This article covers an kiln build that took place in 2012, and how the community came together to help build it. Just as the community of Warwick has been supportive of the arts, Helena, Montana is supportive of Archie Bray. This model can't necessarily be replicated within the system of public education, but it can serve as an ideal model that demonstrates the power of a community behind the arts. The article will help to reference the work that took place in Helena, but the idea of the community kiln build will serve as a strong example for the upcoming project at Warwick.

Olsen, F. L. (2001). *The kiln book* (3rd ed.). Iola, WI: Krause.

The Kiln Book, written by Fred Olsen is exactly what the title suggests. This book is *the* book when kilns are the subject of discussion. Fred Olsen is a potter and educator who travels the world to both learn and teach about kiln design. His book covers every detail necessary to build a kiln, and shares both historical and contemporary ideas pertaining to

the firing of ceramics. This book is incredibly technical, and useful to only an audience that intends on building a kiln, but there is no other resource available that covers the depth of knowledge necessary for kiln design. As this book has served as a catalyst for many other kiln designs throughout the world, this book will be essential in the building of a wood Kiln at Warwick.

Pennsylvania Department of Education, Academic Standards for the Arts and Humanities, (Pa. 2002).

While academic standards are not the most interesting item to read, they are the backbone of Pennsylvania's academic system, and a necessity for inclusion when developing this project. Pennsylvania uses a discipline based art education philosophy for its standards, using production, historical context, criticism, and aesthetics for its structure. The reason for the inclusion of the standards is that these will be a necessary component in the justification of the project's legitimacy. While the building of the kiln and shelter can be shared with other curricular areas, the production, history, and aesthetics of wood-firing clay will be the foundation for education the school and community. These standards are an educational tool that many people in the community don't even know exist. Using them as a focal point in my project helps with not only the legitimacy of building a kiln, but their use will also help secure funding.

Pennsylvania Department of Education, Academic Standards for Science and Technology and Engineering Education, (Pa. 2010).

To create excitement, enthusiasm and support for a project in the arts, it is essential to gather the attention of as much of an audience as possible. This project will be strengthened by the inclusion of a cross-curricular experience, giving students in multiple subject areas the opportunity to participate in something real and directly applicable in their community. The technology education courses at Warwick High School offer students the opportunity to learn about architecture, engineering, metal and woodwork, as well as design applications. Becoming familiar with the standards in these areas will allow me to offer the educational experience to a wider range of students, and therefore gain support and enthusiasm from a broader audience. This cross-curricular approach to building the kiln will be the best chance for support in the community as well as within the school.

Remer, J. (2010). From lessons learned to local action: Building your own policies for effective arts education. *Arts Education Policy Review*, 111, 81-96.

The building of a wood kiln is not a stand-alone project that only involves the construction of bricks and mortar. The idea of putting together a project that will heavily involve the community and their finances is something that will bring along policy change. This article, written by Jane Remer, a seasoned art educator for more than 50 years, outlines the idea of defining arts policy as a plan of action. Jane's experience with arts education spans the entire spectrum from working with curriculum development in schools, to artist support in the private sector. Her plan for policy building outlines the challenges, needs, lessons to be learned, and the outcomes that are possible when working with an arts education policy. Articles written by accomplished professionals such as Jane will be imperative when developing a written component for grants, private funding, or even school board approval. Supplementation of the physical labor with researched material can only increase the chances for a successful plan.

Smith, W. (2013, February). A burning question. *Ceramics Monthly*, 61(2), 32.

Wood kilns need wood. It's an obvious statement, but wood sources are not easy to find, and can sometimes be very expensive. In an article for *Ceramics Monthly*, Wesley Smith outlines a plan he has used to obtain free wood, as well as help the environment. Through creating a positive relationship with the local parks department, Wesley was able to have wood delivered to his kiln for free, while the city saved money by not paying for landfill fees for the wood. *Ceramics Monthly* is the largest publication for ceramic artists, students and enthusiasts. Ideas such as this one will not only help with the functionality of kiln, but also help keep the costs down to both the school and community who will use the kiln.