

Name _____

Ceramics II Vocabulary

Finish the definition. All answers are found on the class website

Bat: Rigid flat disc of wood or plastic on wheel-head.

Bisque-Firing: Initial kiln firing in which clay sinters without vitrifying, and though very porous, will no longer soften in water.

Bone Dry: Completely dry state clay must reach before firing.

Burnishing: Method of achieving a shine by rubbing clay or slip with smooth hard object

Blistering: Glaze defect where fired glaze surface contains bubbles, which often break open to leave sharp - edged crater in surface.

Breaking: In glazes, phenomenon where a glaze gives different colors in thick and thin areas- the color breaks from thick to thin.

Calipers: Adjustable tools for measuring inside/outside diameters, as in making a lid.

Centering: Critical step in throwing, occurring during and after wheel wedging, whereby the clay mass is formed into a symmetrical lump before opening and raising walls.

Claybody: Clay mixture formulated of clays and other ceramic raw materials to give desired working characteristics.

Coiling: Ceramic forming method utilizing rope-like coils assembled in successive courses to build up the wall of vessel or sculpture.

Collaring; Necking-In: Process of reducing the upper diameter of a thrown form by working the walls of the rotating form inwards with finishers or rib, as in a bottle shape.

Crawling: Glaze fault where glaze recedes away from an area in the firing, leaving bare clay.

Crazing: Very fine cracks in fired glaze surface.

Drape mold: A technique in which clay is draped over a mold to achieve a certain look.

Dryfoot: Leaving no glaze at the bottom of a vessel or sculpture.

Earthenware Clay: low-fire clay.

Foot: base of ceramic piece.

Glaze: Coating of powdered ceramic materials usually prepared and applied in water suspension, which melts smoothed and bonds to clay surface in glaze firing.

Glaze-firing: Kiln firing in which glazes are melted to form a smooth glassy surface.

Greenware: any dry, unfired clay form.

Hand building: Forming plastic clay by hand without the wheel, using pinching, soiling and/or slab construction.

High relief: Decorating technique where a design is formed by attaching clay to a clay surface.

Impressing: Decorating technique where pattern or texture material or object is pressed into clay surface.

Incising: Decorating technique where design is formed by cutting or carving shallow lines in clay surface.

Kiln wash: refractory slip coating applied to top surface of kiln shelf to protect from glaze runs.

Leather-Hard: Condition of clay where it has stiffened but is still damp. Point at which pieces are joined and carved.

Overglaze: Any surface decoration applied over the glaze surface before glaze-firing.

Paddling: Technique of shaping a soft or medium leather-hard piece by gently hitting with a wooden paddle (sometimes textured) to create a flat surface or to resolve irregularities in the surface.

Pinching: Hand-building method where clay objects are formed by pinching repeatedly between thumb and fingers, or between fingers of one hand and palm of opposing hand.

Pug-mill: A machine used to make unified plastic clay bodies. De-airing pug-mill has a vacuum pump attachment, effectively removes all air from clay.

Rib: Wide, flat hand-held tool used to shape, smooth, and/or scrape clay surfaces; usually wood, rubber, plastic, or metal, either rigid or flexible, with straight, curved, or profiled edge.

Scoring: Process of incising shallow grooves into surface of wet or leather hard clay in cross - hatching pattern before applying water and joining pieces.

Scruffito: Decorating technique achieved by scrapping or carving through a layer of slip or glaze.

Slip: Clay suspended in water, usually the consistency of thick cream. May be colored and used to decorate surfaces.

Stoneware: high-fired clay, literally as hard and durable as stone.

Trimming: At the leather-hard stage, removal of excess clay from a piece, using any of a variety of sharp cutting tools.

Underglaze decorating: Process of applying any decoration to the bare (usually bisque) clay surface directly before glazing.

Warping: distortion of clay forms caused by uneven stresses within clay due to forming method, uneven drying, uneven support in firing, or uneven or excessive heat in firing.

Wedging: Process of kneading the clay with the hands to remove air bubbles and insure unified mass.