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Course Description and Rationale

Ceramics is an introduction to the art or technology of making objects of clay, understanding the ceramic process from start to finish, and creating three-dimensional works of art. The relationship between form and function will be critically examined as students learn basic ceramic content, vocabulary and techniques.

This course is designed for students who have never worked with clay, as well as students with limited ceramic experience. The course will summarize the history of ceramics and analyze its treatment by different cultures.

Students will learn how to properly create pottery by use of pinch, slab and coil methods of construction. Special emphasis is placed on surface treatment such as relief, incised design, slip trailing, inlay, graffito, glazing and other decorative techniques. Students will learn the process of conceptualizing their ideas on paper in the form of thumbnail sketches, manipulating the clay to create their form, firing their project and finally glazing their work to complete a finished piece of ceramic art.

In this class, students learn how to define, analyze, hypothesize and solve visual problems in three dimensions. They identify and interpret information from a variety of sources as they apply and explore the hand building procedures, surface treatment application, glazing techniques, firing processes and maintenance of ceramic work and their workspace. As young artists students will draw inspiration from the world around them, other artists, peer interaction, and their imagination. They will learn how to examine and analyze a work of art to achieve individual creative results.
Unit 1: Introduction to Ceramics: A Brief History

Why Is This Unit Important?

Students will learn about the history of ceramics and examine how the use of clay has evolved over centuries. Humans have had many different uses for clay throughout time and differing cultures. Through critical analysis students will identify cultural differences in ceramic works, compare different functions of ceramic works and investigate historical events.

Big Ideas:

Ceramics has undergone many transformations throughout time, from an object of functional purpose, to a decorative functional form of art and has transcended to a form of abstract art serving no function with the sole purpose to be pleasing to the eye. With increased industrialization and technological advancements, Ceramics has become more widely used as an aesthetically pleasing form of art.

Enduring Understandings:

- Students will understand that much of what we know about ancient civilizations (everyday life, religion, and historical events) comes from the pottery that archeologists have found.
- Students will examine various cultures and compare their different styles.
- Students will learn that culture affects self expression.
- Students will discuss the different uses of clay (pottery, statues, architecture, and abstract art).
- Students will understand that socioeconomic factors affect a culture's use of ceramics.
- Students will discover that Ceramics is made for more decorative purposes and is regarded as a fine art form in our current culture due to technological advancement, mainly the industrial revolution.

Essential Questions:

- What are some functions of clay?
- Can ceramics show us differences in cultures both artistically and as a society?
- What is the difference between form and function?
- Why do we use clay for decorative purposes today?
- How does pottery from our past influence Ceramics today?

Acquired Knowledge:

- Evolution of civilization (hunter/ gatherers- herders- agricultural)
- Effects of human civilization on pottery and its uses
• Ceramics have been a key artistic form that has helped us to learn about historical events
• Form vs. Function
• Present cultural uses for Ceramics

**Acquired Skills:**

• How to examine cultural differences through art
• Determine whether a Ceramic piece serves form, function or both
• Knowledge of diverse cultures
• Identify different artistic style and distinguish its time period/culture

**Major Assessments:**

• Group presentation
• Do now questions
• Quiz
• RST
• Group Discussions

**Instructional Materials:**

• Power Point Presentations
• Lab time or computer cart
• Clay
• Clay tools (potters needles, fettling knives, modeling tools, sponges, towels, rolling pin, water containers, spray bottles)
• Plastic bags
• Boards with canvas
• Glazes and paint brushes
• Concrete examples of ceramic works
• Websites
  - ceramicartsdaily.org
  - ancient.eu
  - historyforkids.org
  - dmoz.org

**Standards Targeted:**

1.2 **History of the Arts and Culture:** All students will understand the role, development and influence of the arts throughout history and across cultures.
Unit 2: Terminology of Ceramics and Guidelines

Why Is This Unit Important?

Learning the terminology and guidelines of Ceramics allows for effective communication, understanding, safety and successful creation of ceramic works. Many ceramic tools are sharp, therefore dangerous if used improperly. In certain stages clay is extremely fragile; therefore students must be respectful of peer projects handling only their individual projects. Clay has many different properties, for this course we use water-based clay and students will learn proper handling, care and storage.

Pottery terms are used in most parts of the world, terminology is crucial for successful communication to develop a better understanding of the process and application of ceramics. Effective communication will lead to development of proper application which in turn produces better student work.

Big Ideas:

Proper knowledge and understanding of ceramics will lead to high quality art and successful projects. With an understanding of terminology and vocabulary students can receive directions clearly and apply instruction to their project.

Enduring Understandings:

- Students will learn the importance of safe and appropriate use of tools in the classroom.
- Understand it is important to use specific practices and procedures that are essential to create Ceramic structures.
- Students will learn that specific ceramic terminology is necessary to understand and communicate in the creation process.
- Students will realize that applying specific terminology to artworks during the creation process leads to more aesthetically pleasing work.
- Students will recognize that terminology and content knowledge is necessary to examine and analyze Ceramic works from history to present day.

Essential Questions:

- Why are specific processes needed in the creation of a ceramic work?
- How does Ceramic vocabulary help students effectively create projects?
- How does understanding ceramic vocabulary aid in communication throughout the course?
- How does applying knowledge of Ceramic processes and vocabulary aid in class critique situation?
- Why is it important to know how to properly use tools in the ceramic room?
Acquired Knowledge:

- Basic knowledge of hand-building methods, including pinch, coil and slab to produce sculptural as well as functional pieces.
- Students will acquire a basic knowledge of ceramic tools and their specific uses.
- Students will acquire a basic knowledge of ceramic decoration.
- Students will acquire a basic knowledge of the steps in the ceramic process.

Acquired Skills:

- Develop responsibility in the care and safe use of ceramic tools, materials and equipment.
- Acquire vocabulary specific to ceramic techniques and firing processes.
- Add decorative effects to clay.
- Determine which type of glaze to use.
- Consider ‘in the round’ while working on three dimensional clay works.
- Effectively communicate ideas and concerns with the instructor and peers.

Common Misconceptions:

- Ceramics is easy (I don’t need to learn vocabulary/techniques).
- My project will look the same as it did before it went into the kiln.
- The final piece will look exactly like my concept.

Major Assessments:

- Review clay properties and ceramic production process
- Do now questions
- Quiz
- Group Discussions

Instructional Strategies:

- Collaborative learning
- Teacher lecture
- Content-based games (Power Point Jeopardy)
- Higher order questions
- Class discussions (Examining ceramic works and identifying the firing stage, creation process and the stage of dryness)
Instructional Materials:

- Clay
- Clay tools (potters needles, fettling knives, modeling tools, sponges, towels, rolling pin, water containers, spray bottles)
- Plastic bags
- Boards with canvas
- Glazes and paint brushes
- Concrete examples of ceramic works
- Websites
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Suggested Learning Experiences and Instructional Activities:

- Students sample the texture, feel and properties of clay in each stage of dryness (slip, plasticity, leather hard and bone dry).
- Cooperative discussions about clay and how each stage of dryness might be beneficial or detrimental to the creation process and final product.
- Experiment in drying times (take 4 similar sized pieces of clay, leave one out, wrap one in plastic bag with air inside, wrap one in plastic bag properly with no air and spray one with some water before properly wrapping in plastic) and discuss the outcomes.

Accommodations or Modifications:

- Give short step by step instructions
- Repeat and review directions
- Have students repeat directions back to instructor
- Assist students in getting organized
- Use concrete examples
- Preferential seating

Technology Integration:

- Computer/ internet research
- Student/Teacher PowerPoint presentation
- PowerPoint Review Games

Standards Targeted:

1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
1.3.5.D.2 Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
Ceramics I: Unit 3: Hand-Building Techniques

Why Is This Unit Important?

Hand-building techniques have remained unchanged for thousands of years; artist of today use the same methods as their ancient predecessors. With the invention of the potter’s wheel and slab rolling machines and the addition of throwing techniques, hand building methods remain the fundamental approach in ceramic creation. The three methods of hand-building (pinch, coil and slab) are the basis of most variations in clay construction. They can be used independently or in combination to create either simple or elaborate ceramic works.

In order to achieve high quality work, specific procedures must be used in the creation process; separate pieces must be properly attached by slipping and scoring the clay to make certain the object remains intact; incising an object to release air will ensure the object does not burst in the kiln; wedging the clay before construction will reduce the chances of the piece exploding in the kiln; allowing a piece to dry completely before firing will lower the risk of shattering the project.

Hand-building techniques are not only a good foundation for ceramic work, but may lead students into the world of 3-D art. It offers the freedom to explore sculptural expression and may pique student interest into wood work, metal work, plaster, paper mache and the many other media of 3-D art. These techniques may provide the opportunity to ignite a student’s passion for sculptural art they never knew existed.

Big Ideas:

As in any form of art, artist must continually challenge themselves to constantly improve their quality of work and push their boundaries to create more interesting and complex works of art. With a complete understanding of the hand building processes, students can construct more complex works and have the confidence to explore their creativity.

Enduring Understandings:

- Students will learn the three basic hand building techniques used in ceramic construction (pinch, slab and coil).
- Students will understand which construction methods are more conducive to producing specific structures.
- Students will recognize the difference between subtractive and additive techniques.
- Students will learn the importance of properly wedging their clay.
- Students will understand what it means to incise their hollow forms.
- Students will learn how to properly connect separate forms (slip and score).
- Students will learn and identify the different stages of clay.
- Students will learn proper storage of their clay so it retains its moisture.
• Students will realize that their clay forms will evolve, as they begin the construction process their piece may change from their original concept taking on a new form.
• Students will gain confidence to adapt to the changes of their form while learning that self critique is an essential component to the creation of art.
• Students will realize that the elements and principles of design play an important role in the creative process.

Essential Questions:
• How do specific hand building techniques affect structure and form?
• Why must the clay be wedged before creating any structure?
• What techniques are best suited for their individual needs in the creation of their structures?
• What techniques and tools are used in creating texture and designs to their clay forms?
• Can hand building techniques be used in combination with one another?
• How are aesthetic components important to a completed piece?

Acquired Knowledge:
• Basic knowledge and application of the hand-building methods, including pinch, coil and slab and to produce sculptural as well as functional pieces.
• Students will acquire a basic knowledge of the use and application of the many ceramic tools.
• Students will learn to properly wedge their clay.
• Students will learn how to join separate pieces of clay by slipping and scoring.
• Students will learn to incise their projects if they are hollow so air can escape.
• Students will learn what state of dryness is best suited for their needs and specific stage of the creation process.
• Historical connections associated with the different hand building techniques and applying that knowledge to their own artwork.

Acquired Skills:
• Develop skills for manipulating the clay.
• Using thumbnail sketches to develop an initial concept for their project.
• Seamlessly joining separate pieces of clay to create a single form.
• Creating designs and textures on their forms.
• Creating smooth clay forms.
• Continued to develop their ceramic vocabulary.

Common Misconceptions:
• The final piece will look exactly like my concept.
• “I cannot do this.” Students lack confidence in their skill, by producing smaller more simple objects student skill will increase along with their confidence.

Major Assessments:

• Create the following hand building projects:
  o Pinch Pot: set of 2 pinch pots
  o Pinch Pot Connection: join 2 pinch pots to create a new form
  o Slab: roll out 2 slabs, cut a word out of one and join to the other creating a 3-D graffiti
  o Slab: creating a relief out of the slab
  o Coil: bowl or vase
  o Individual project: students create a project for an individual teacher, deciding which hand-building technique best suits their individual needs

• Review clay properties and ceramic production process
• Do now questions
• Group Discussions

Instructional Strategies:

• Collaborative learning
• Teacher demonstration and video tutorials
• Higher order questions
• Class discussions (Examining ceramic works and discuss the creation process, and visual characteristics, discuss and describe various purposes for creating ceramic works of art)

Instructional Materials:

• Clay
• Clay tools (potters needles, fettling knives, modeling tools, sponges, towels, rolling pin, water containers, spray bottles)
• Plastic bags
• Boards with canvas
• Glazes and paint brushes
• Concrete examples of ceramic works
• Websites
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  o dmoz.org

Suggested Learning Experiences and Instructional Activities:

• Students utilize each hand building technique to create different ceramic works
- Students use the different hand building techniques in a variety of ways to see same techniques yields different results.
- Watch video tutorials followed by teacher demonstration to illustrate step by step directions for each hand building techniques.

**Accommodations or Modifications:**
- Give short step by step instructions
- Repeat and review directions
- Demonstrate skills and have students model them
- Have students repeat directions back to instructor
- Assist students in getting organized
- Use concrete examples
- Preferential seating

**Technology Integration:**
- Computer/ internet research
- Student/Teacher PowerPoint presentation
- PowerPoint Review Games
- Video tutorials

**Standards Targeted:**

1.3.2.D.1 Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.

1.3.2.D.3 Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.

1.3.5.D.2 Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.

1.3.8.D.6 Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks

1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
Unit 4: Glazing and Firing Process

Why Is This Unit Important?

Glazing and firing are just as important to the ceramic process as the construction; they are the finishing touches to complete a ceramic form.

The kiln is a potter’s most important piece of equipment; it allows a fragile piece of dried clay to become a durable long lasting ceramic form. The firing process aims to bring the clay and glaze up to a high temperature heating the object to the point of maturity. Firing tests the techniques of the artist, if the clay has not been properly wedged, has not been incised and was not allotted proper time to completely dry; the form may explode in the kiln. Firing is the ultimate test to potter’s skill.

While a certain amount of expertise and work go into creating the shape of a ceramic object, applying the glaze allows for detail and color expression and requires just as much skill. Glazes are both decorative and useful. Unglazed ceramics are porous; if liquid is left in them it will leak out through the open clay pores. Glazing coats the surface creating a seal making the objects impermeable and waterproof. Glaze also adds to the overall strength of the ceramic object. During the firing process the glaze melts and flows evenly over the surface of the object coating it with a thin layer of glass. As the glass cools, the glazed surface turns smooth and solid reinforcing the entire object.

Big Ideas:

Proper understanding of the firing process and the differences between glazes will allow superior end results. When an artist understands the purpose of a process and the effects a medium will have on an object it enables the artist to create a higher quality work of art.

Enduring Understandings:

- Students will learn proper techniques in clay creation to avoid explosions in the kiln (incise, wedge, mass and drying).
- Students will learn the differences between glazes (under glaze, gloss glaze, matte glaze, opaque glaze).
- Students will understand that the glaze melts in the kiln and if touching another object they will weld together.
- Students will understand the firing process for finishing ceramic works of art.
- Students will learn that glazes undergo chemical reactions when they are fired and realize that will affect the color in dramatic ways.
- Students will understand the differences between greenware, bisque ware and glaze ware.
• Students will realize that objects may be fired numerous times to obtain the desired look and color.

Essential Questions:
• Why does the color of a glaze change after being fired?
• What are the ceramic glazing effects that are commonly used by potters?
• If a project explodes in the kiln what happens to the other projects being fired?
• Why do glazes have different texture and sheen?
• What is the difference between under-glaze and glaze

Acquired Knowledge:
• Students will develop a basic knowledge of glaze and the technical process for glazing a ceramic piece.
• Students will know the difference between glaze and under-glaze.
• Students will learn that by using kiln instead of cooking fires potters are able to achieve greater affects by controlling the temperature and atmosphere of the firing.

Acquired Skills:
• Develop skills for using glaze, under-glaze and slip as decorative finishes.
• Acquire and develop skill of applying glaze
• Follow sequential directions in the ceramic process from start to finish
• Continued to develop their ceramic vocabulary

Common Misconceptions:
• The finished ceramic object will look exactly as the color of the glaze
• All glazes will be glossy

Major Assessments:
• Assessment of completed projects will be based on:
  o Composition/Creativity
  o Technique application
  o Effort/Perseverance
  o Craftsmanship
  o Project Specifications
• Review clay properties and ceramic production process
• Do now questions
• Group Discussions
Instructional Strategies:

- Collaborative learning
- Group critiques of finished projects
- Higher order questions
- Class discussions (Examining ceramic works and discuss the creation process, and visual characteristics, discuss and describe various purposes for creating ceramic works of art)

Instructional Materials:

- Clay
- Clay tools (potters needles, fettling knives, modeling tools, sponges, towels, rolling pin, water containers, spray bottles)
- Plastic bags
- Boards with canvas
- Glazes and paint brushes
- Concrete examples of ceramic works
- Websites
  - ceramicartsdaily.org
  - ancient.eu
  - historyforkids.org
  - dmoz.org

Suggested Learning Experiences and Instructional Activities:

- Students utilize and experiment with the different glazes
- Create a slab chart, glaze and label squares and fire them so students may see the changes in the color and use as reference for future projects.
- Allow students to see what happens when a project explodes in the kiln

Accommodations or Modifications:

- Give short step by step instructions
- Repeat and review directions
- Demonstrate skills and have students model them
- Have students repeat directions back to instructor
- Assist students in getting organized
- Use concrete examples
- Preferential seating

Technology Integration:

- Computer/ internet research
- Student/Teacher PowerPoint presentation
- PowerPoint Review Games
• Video tutorials

Standards Targeted:

**1.3.2.D.1** Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.

**1.3.2.D.3** Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.

**1.3.5.D.2** Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.

**1.3.8.D.6** Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.

**1.3.12.D.2** Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
Glossary Of Ceramics Terms

**Bagwall** – The wall on the inside of a fuel-burning kiln which deflects the flame from the ware.

**Bat** – A flat disc made out of plaster, wood or plastic which is affixed to the wheel head with clay or pins. Bats are used to throw pieces which would be difficult to lift off the wheel head.

**Batch** – A mixture of weighed materials, such as a batch of glaze or slip or a clay body.

**Banding Wheel** – A revolving wheel head which sits on a pedestal base. It is turned by hand and used for finishing or decorating pottery.

**Bisque** – Pottery which has been fired once, without glaze, to a temperature just before vitrification.

**Bisque Fire** – First firing without glaze. Slips can be used in a bisque firing.

**Bone Dry** – Completely air dried.

**Burnishing** – The ancient rubbing process of burnishing polishes the outside skin of a clay pot while greatly reducing its porosity. This finishing is done by hand using a stone or a metal piece which is usually embedded in a wad of wet clay that perfectly fits the burnisher’s hand.

**Calipers** – A tool used to measure the diameter of round forms; for example, calipers are used to get lids to fit just right.

**Centering** – Technique to move the clay in a symmetrical rotating axis in the middle of a wheel head so you can throw it.

**Chuck** – A piece used to aid the potter in trimming. A chuck is a form that can hold a pot upside-down above the wheel head while the potter trims it. Chucks are thrown and bisque fired clay cylinders which are open on both sides.

**Clay** – Alumina + silica + water.

**Clay Body** – A mixture of different types of clays and minerals for a specific ceramic purpose. For example, porcelain is a translucent white clay body.

**Coil** – A piece of clay rolled like a rope, used in making pottery.

**Compress** – Pushing the clay down and together, forcing the particles of clay closer.
**Composite Pots** – Pots that were thrown or hand built in separate pieces and then assembled.

**Cone – Pyrometric** – A pyramid composed of clay and glaze, made to melt and bend at specific temperatures. It is used in a kiln to determine the end of a firing or in some electric kilns it shuts off a kiln setter.

**Crazing** – The cracking of a glaze on a fired pot. It is the result of the glaze shrinking more than the clay body in cooling process.

**Crawling** – A bare spot (from the shrinking of a glaze) on a finished piece where oil or grease prevents the glaze from adhering to pottery.

**Damper** – A slab of refractory clay that is used to close or partially close the flue of a kiln.

**Dry-Foot** – To keep the foot or bottom of a pot free from glaze by waxing or removing the glaze.

**Earthenware** – A low fired clay body. Glazed pottery is fired to a temperature of 1830-2010°F Fahrenheit. Available in red or white.

**Englobe** – Colored clay slip used to decorate greenware or leather hard pieces before bisque firing. Clay and oxide and water.

**Fire** – To heat a clay object in a kiln to a specific temperature.

**Firebrick** – An insulation brick used to hold the heat in the kiln and withstand high temperatures.

**Firing Range** – The range of temperature at which clay becomes mature or a glaze melts.

**Flux** – A melting agent causing silica to change into a glaze.

**Foot** – Base of ceramic form.

**Frit** – A glaze material which is derived from flux and silica which are melted together and reground into fine powder.

**Glaze** – A thin coating of glass. An impervious silicate coating which is developed in clay ware by the fusion under heat of inorganic materials.

**Glaze Firing** – The final firing with glaze.

**Gloss Glaze** – A shiny reflective gloss.
**Greenware** – Unfired pottery, ready to be bisque fired.

**Grog** – Fired clay ground to various mesh sizes.

**Kiln** – A furnace of refractory posts and shelves used for stacking pottery in the kiln for firing.

**Kiln Furniture** – Refractory posts and shelves used for stacking pottery for firing.

**Kiln Wash** – Mixture of kaolin, flint and water. It is painted on one side of the kiln shelves to separate any glaze drips from the shelf.

**Leather Hard** – Stage of the clay between plastic and bone dry. Clay is still damp enough to join it to other pieces using slip. For example, this is the stage handles are applied to mugs.

**Majolica** – A low fire glazing technique. The process involves applying an opaque tin glaze to earthenware and painting it with different colored oxides.

**Matt Glaze** – A dull glaze surface, not very reflective when fired. It needs a slow cooling period or it may turn shiny.

**Mold** – A plaster shape designed to pour slip into and let dry so the shape comes out as an exact replica of the mold.

**Maturing Point** – The temperature at which the clay becomes hard and durable.

**Opaque Glaze** – Non-transparent glaze, it covers the clay or glaze below it.

**Oxidation** – Firing with a full supply of oxygen. Electric kilns fire in oxidation. Oxides show bright colors.

**Peephole** – A small observation hole in the wall or door of a kiln.

**Pinch** – Manipulate clay with your fingers in your palm to a hollow shape. Pinch pots are a popular beginner’s project.

**Plasticity** – The quality of clay which allows it to be manipulated into different shapes without cracking or breaking.

**Porcelain** – White stoneware, made from clay prepared from feldspar, china clay, flint and whiting.

**Potter’s Wheel** – A device with either a manual (foot powered) or an electric rotating wheel head used to sit at and make pottery forms.
**Pug** – To mix.

**Pug Mill** – A machine for mixing clay and recycling clay.

**Reduction** – Firing with reduced oxygen in the kiln.

**Rib** – A rubber, metal or wooden tool used to facilitate wheel throwing of pottery forms.

**Satin Glaze** – A glaze with medium reflectance between matt and gloss.

**Slab** – Pressed or rolled flat sections of clay used in hand building.

**Slip** – Clay mixed with water with a mayonnaise consistency. Used in casting and decoration.

**Slurry** – A thick slip.

**Soaking** – Maintaining a low steady heat in the early stages of firing to achieve a uniform temperature throughout the kiln.

**Stacking** – Load a kiln to hold the maximum number of pieces.

**Stain** – Oxide and water used as a colorant for bisque wear.

**Stoneware** – All ceramic wear fired between 2100 and 2300°.

**Transparent Glaze** – Transmits light clearly.

**Throwing** – Creating ceramic shapes on the potter’s wheel.

**Vitrification** – The firing of pottery to the point of glossification.

**Wedging** – A method of kneading clay to make it homogenous by cutting and rolling.