

Timber Pines

Pottery Club

Manual

Timber Pines Pottery Club Member Agreement

As a member of the Timber Pines Pottery Club (PC) I agree to be mindful of other members, and respectful of the Club's facilities, equipment and supplies. I will abide by the following:

Upon arrival for a pottery session, pottery members and their guests using materials must sign in and pay a *\$3.00 fee to help defray club costs.

Pay a *\$2.00 fee per bag of clay, as needed. (*subject to change by committee)

Sign out and return in a timely manner, any PC mold or other PC property taken home.

Collect all bisque and glaze fired pieces from shelves as soon as possible.

Be sure to mark pottery pieces with initials or a symbol on the bottom before bisque firing to help with identification.

All pottery pieces should be thoroughly smoothed and trimmed before bisque firing to avoid rough and sharp edges which are hazardous to handle and will require extensive sanding.

Wax and wipe the bottom of pottery pieces with a damp sponge before placing them on the shelf to be glaze fired. **When making jewelry or other small items, wax appropriate areas on the item.**

Note: Proper waxing and cleaning is essential to avoid damaging shelves and/or wires. Failure to do so may result in your piece not being fired.

When using any club glazes be sure to clean the rim and jar of any drips and replace the plastic wrap under the cover. This not only makes it easier to remove the covers but also helps to preserve the glazes

All clay or glaze obtained outside the club must be pre approved by a club officer to make sure they are compatible with the PC's kiln processes.

If using the last of a particular glaze make a note on the order sheet located by the sign in binder.

Clean work area(s) thoroughly before leaving each day, and return table cloth(s) to cabinet.

Wash any molds, bowls, cookie cutters, PC materials or tools used with **soap and warm water** then return them to the proper bin in the storage closet. i.e. glass, metal, plastic. **Make sure drain screens are in place before cleaning any items with clay on them.**

Brushes must be thoroughly cleaned to avoid clumping (**wax brushes**), or contaminating glazes (**glazing brushes**)

Note: When cleaning the pottery wheel, large clumps of clay should be placed in slip containers or trash. Muddy water should be dumped outside of the Emergency Exit door, not in the sink.

Perform all sanding outdoors or at the sink using running water and diamond sponge. Dust caused by sanding clay and glazes contains **silica, alumina** and other toxins which are detrimental to everyone's health. A table is provided by PC for outdoor sanding. Wear the dust mask available or bring one's own when sanding clay projects.

When using spray oil, please do so in the sink or over the trash can to avoid slip and falls.

Do not touch anyone's projects on shelves, items that have not been bisque fired (greenware) are extremely fragile.

POTTERY HEALTH and SAFETY AWARENESS

There are risk factors that come with participating in the art of making pottery, fortunately most can be controlled or avoided through awareness and practicing safe studio procedures.

PHYSICAL RISK

Slip and fall from unattended spill of glazes, clay, wax or oil, chairs not pushed in and materials left in walking areas

Wrist and hand injuries from overuse

Back injuries from lifting

Knife and sharp object injuries

MATERIAL RISKS

Ingestion- through food, drink or hands to the mouth. Avoid food consumption while working with clay or glazes. Thoroughly wash your hands after each pottery session.

Inhalation- it is important to sand outdoors or at the sink with a diamond sponge and running water. Also, properly clean up your dusty apron/clothing after each pottery session.

Absorption- can occur through your skin or open wounds. Again, thoroughly wash your hands after each pottery session.

***The dry state of the clay and glazes are especially hazardous to the lungs, eyes and stomach. Damages from silica, alumina and other toxins are irreversible.

Proper clean up is essential at all steps of making pottery! AGAIN, ALL SANDING MUST BE DONE OUTDOORS or by using a diamond sponge under running water at the sink.

BASIC TOOL BOX SUGGESTIONS

The Pottery Club has tools for your use however you may want to put together your own toolbox:

Notebook & pencil

Wooden or rubber ribs for scraping

Wooden modeling tools

Wire cutter for cutting and wedging clay

Wire loops for trimming

Needle tool for carving

Knife for cutting

Sponge for smoothing

Old pillowcase (remove the sewed seams) for rolling clay in & working on

Small jar or container for "slip"

Small spray bottle

Plastic to cover projects with

Sandpaper & dust mask

Brushes for glazing

STUDIO VOLUNTEERS

The studio has many areas where help is always needed. If you are interested in helping out please connect with one of the committee members. We can always use help for such tasks as setting up and cleaning off tables, organizing and cleaning materials and tools, cutting clay or creating test tiles for new glazes. "Many hands make light work".

The 7 Stages of Clay

Stage 1) Raw Clay - This is how it is found in nature. It's makeup is very inconsistent. It contains impurities eg. roots sticks and stones. It can only be fired to earthenware temperatures where it will be softer and will absorb water.

Stage 2) Plastic - The clay we use comes pre-mixed, free of air bubbles, and ready to go and fire to higher temp. This is the stage of clay that most of the work is done, like throwing it on the wheel or hand building. Plastic clay is soft and easily workable and we can impress it, roll it, or mold it.

Stage 3) Slip - This is clay that has enough water in it to make it smooth and runny. We use slip to attach handles and decorations to projects. Slip can join sides or add press molded decorations to our pieces or perhaps feet. Slip can also be dried out and reused. We mix vinegar with our slip to help it do its job.

Stage 4) Leather Hard - This is the stage of clay that is half-way dry. Although it's still wet, it is strong enough to support itself, and strong enough to keep its shape when pressure is put on it. This is the time we can make hard slab hand built pieces. This is the stage where trimming a foot on the pot takes place, handles and decorations are put on, and carving out holes or detail work can take place. It is better to transport a piece at this stage than wait until it is bone dry.

Stage 5) Bone Dry (or Green) - This stage is when the clay is in its most fragile state; a tiny nudge could potentially knock the lip off of a bowl, or the handle of a mug. The most common destruction we see is when people pick up pottery by a lip edge or handle and it breaks. Bone Dry clay is when the pot has been exposed to air and all of the water has evaporated out of the clay. This is the stage in which it is put, very carefully, into the bisque kiln. **NEVER TOUCH OR MOVE ANOTHER MEMBERS WORK EVEN ON THE SHELVES AT THIS STAGE** because of its fragile nature! Any clay can be reused or reconstituted before it is bisque fired.

Stage 6) Bisque - Bisqued clay is clay that has been fired in a kiln, but it is still porous enough to absorb moisture. We glaze now because of this ability to absorb. The firing takes longer than glaze firing but the final temperature (between 1900 degrees and 2000 degrees) is lower than glaze firing. In this stage, no additions can be added to the pot, and it is almost complete. At this time, you remove any rough spots and apply wax to the bottom of your piece. **The wax prevents the glaze from adhering to the bottom of the piece except for beads of glaze. That is why after you have finished glazing the bottom of anything it has to be wiped!** Otherwise we have glaze on our shelves that gives us much grief. Even if is only a small drop it can make your work, or the next piece that comes into contact with this bead, stick to the kiln shelf. This may cause a piece to break or need grinding.

Stage 7) Fired - After your pottery has been Bisqued, it needs to be glazed and fired again. There are lots of different types of final firings but we use **High Fire** - This makes our work functional pottery, microwave, dishwasher and food safe. It is fired at approximately 2350 degrees to make the glaze harden to a hard glass coating and our clay vitrified. When at the highest temperature the glaze is red hot and runs like a volcanos lava. The entire heating and cooling process of High Fire takes over 2 days. The results of this type of fire are usually pretty predictable, unless you're experimenting with glazes as we often do.

Handbuilding Techniques

Handbuilding is an ancient pottery-making technique that involves creating forms without a pottery wheel, using the hands, fingers, and simple tools. The most common handbuilding techniques are pinch pottery, coil building, and slab building.

1. To make a pinch pot, one inserts a thumb into a ball of clay and continually pinches the clay between the thumb and fingers while rotating to thin out and raise the height of the vessel. Pinching can deliver a pleasingly organic look, but can also yield beautiful, refined results.
2. Coil building is a forming method that uses ropelike coils of plastic clay, assembled in successive courses to build up the wall of a vessel or sculpture.
3. The slab technique starts with smooth slabs of clay that are then formed around molds or shaped by hand. Although it can be used to create many of the same shapes that are achievable on a wheel, slab building also allows the potter to create more angular shapes that are more challenging to make on a wheel.

All handbuilding techniques can be used on one piece, such as using a slab to form the sides of a vessel, and then using coils and pinching to create an interesting rim or handles. Handbuilding techniques can also be used to alter and enhance a form thrown on a wheel.

Handbuilding techniques allow for a wide range of creativity

Tips for Working with Soft Slabs

When the slab is first prepared, it is generally best to resist picking it up by its edges, as at this stage it is prone to stretching and distortion. Even when laid down again, the slab has a tendency to remember this change of shape, and will try to recreate it during the drying cycle.

When rolled out, the slab often sticks to the cloth or other surface, and may resist being picked up at all. The solution is to peel the cloth from the clay rather than try to pick the clay from the cloth. If you sandwich the clay and cloth between boards, and turn them over as one, the cloth can easily be removed from the clay without distortion of the slab. A paper sheet placed on the slab before it is turned over onto another board will assist drying and allow movement of the slab from one place to another. Use brown wrapping/parcel paper when available, as this resists tearing and comes off in one piece, even when wet.

It is best to make all the slabs for a piece at the same time so that they contain similar amounts of moisture throughout assembly. When you are in production mode, it is useful to be able to stack the slabs one on top of another until they are ready for use. Layers of paper/fabric (old t-shirts or cotton dish towels wet and wrung out well) will prevent them from sticking together.

Just one cautionary note: if left for an extended period of many days, newspaper will soften to the point of disintegration, go moldy, and need to be scraped off with a metal kidney. This is the last thing you need when you are finally trying to get going.

Slip for Joining Pieces

Take small dried out or left over clay and rewet with a mixture of water and vinegar. (approximately 80/20) to a yogurt consistency. This can be stored in the container mentioned in #4 page 1. (sour cream container)

When joining 2 pieces score the edges (scratch) and slip with the above mixture.

TIPS/ADDITIONAL ADVICE

Make note of all glaze you use. Take pictures and cross reference them in your notes. It will really help later if you would like to repeat certain glaze effects or a friend wants to try the same thing.

Keep your bisqueware as clean as possible. Lotions, oils from your hands, dust, and other particles can create spots where glaze will not adhere properly. If you are finding spots like this on your pieces, start handling your work with disposable gloves through the entire process of glazing. If you believe it is contaminated, you can re-bisque the piece rather than having a glaze crawl on you once fired. Another method of cleaning would be to use a clean damp sponge to spot clean areas.

Make sure your glaze is well mixed before applying. Don't immediately try to clean off a drip that ran onto a previously glazed section. Wait until it is dry to scrape it off with a dental tool or metal rib. If you have glaze in compact areas that can't be reached via sponge, using a small brush or round sanding tape, available in the PC tool bin can achieve good results. For pieces that don't have a defined foot it is a good idea to push them across sandpaper to discover the contact areas, and then clean off the excess glaze around those areas to prevent runs. **Be sure to always thoroughly wipe & wax any surface that will come in contact with the kiln shelf or bead holders.**

The Drop Technique

With simple slump or hump molds, bowls, dishes or shell-like shapes are possible. We get pleasure out of a simple drop technique. Place the soft slab over a wooden/metal dish mold, similar to a picture frame. Place the frame and clay on a supporting board and drop it from waist height onto the floor. Its own weight and gravity will force the slab into the mold on impact (with a satisfying bang). This method allows very wet slabs to be instantly shaped into bowls or plates without the surface of the clay being touched or smudged. This is helpful when slip decoration has been applied.

Tips for Slab Rolling

When rolling a slab it's important to think about the size and shape of the slab you will need. The ideal thickness of a slab for most items is 1/4 inch. However, if your mold or pattern has a significant amount of detail or you are hand building a form, you might find that a 3/8 inch slab or more would be more suitable.

Our clay comes in approximately a 6x6 inch square that is approximately 1 inch thick so, rolled at 1/4 inch, you will get approximately a 12x12 inch square or circle. It will be slightly less for a 3/8 inch slab.

Measure your mold or lay out your pattern before rolling and make sure it will fit the slab. If you're using a bowl/dish make sure to allow for the slump of the sides. You may need to add additional clay to get the appropriate size. Clay used straight out of the bag will not need to be wedged. If you add clay you should wedge your clay first to avoid air bubbles that may burst when your piece is bisqued.

Using a 6x6x1 inch block from the bag:

If your mold or pattern is round you may want to start out by rounding off the corners of your clay. Place the clay in the center of one half of your rolling cloth and then fold the cloth over. Place this on the appropriate canvas for the clay color you are working with, placing the creases both on the same side. Set the roller for approximately 3/4 inch and do a pass through. Turn the canvas 1/4 turn and lower the roller by another 1/4 inch and do another pass. Measure your slab as you go. For a rectangular slab, once you reach the required width, turn the cloth by 1/2 to reach your length. Continue this until you reach your desired thickness. Making several passes incrementally helps to strengthen the slab.

When adding more clay:

Wedge and shape it to the approximate shape you will need, hand roll to about 1 inch thick, then measure its width. Round or square shapes will be approximately 4 times this number at 1/4 inch. It's important to think this through before placing your clay in the roller since the maximum width for our roller is 29 inches. Canvas dimensions are 34x29 inches unfolded, 17x29 folded. Ideally your rolling cloth should match those dimensions. If you use too much clay and it exceeds that amount it may stick to the rollers. Generally, you do not want to place more than 1 1/2 full bags of clay through the roller. Keep in mind that the kiln is only 20 inches round and individual shelves are 10 inches wide. Space is limited so larger items may need to wait to be fired.

One last note; before using your slab compressing it with a rib will help to strengthen it. Also, be sure to lift a large slab using your entire hand and arm. The less it is stretched the better. If it gets stretched while transporting to your workspace compressing it again will help to avoid weak spots.

Helpful to watch: U-Tube KaransPotsAndGlass – How To Use A NorthStar Slab Roller To Roll Clay Slabs-A Demonstration

Weights of Clay Needed For Ware Sizes

A frequent question we receive from our students and web visitors is: How much clay amount do you use for a specific thrown pot's dimensions? The table below illustrates estimates of clay weight in Lbs. per thrown pot's dimensions. If you are just starting, perhaps you want to add 25% for thicker walls on bottom. The amount of clay will change depending how tall you plan the pot's foot to be and how much trimming it requires. The larger the pot, the more clay you will need per cubic inch due to thicker walls to proportionately reflect the pot's size.

No.	Finished Item After Firing *	Clay's weight lbs./oz.	Height inches **	Width inches **
1	6 oz. coffee mug	10 oz.	3	3
2	8 oz. coffee mug	14 oz.	5	3
3	14 oz. beer mug	1 lb. 5 oz.	7	3.5
4	Saucer	13 oz.	1	5.5
5	Large dinner plate	4 lb.	1.25	11.5
6	Medium dinner plate	3 lb.	1	10
7	Side plate	2 lb. 3 oz.	1	8
8	Bread and butter plate	1 lb. 5 oz.	0.75	6.5
9	Large bowl	5 lb. 12 oz.	6	12
10	Medium bowl	4 lb.	4.5	10
11	Small bowl	1 lb. 6 oz.	3	6
12	Large mixing bowl	4 lb.	4.5	10
13	4 quart casserole	5 lb. 12 oz.	8	12
14	2 quart casserole	4 lb.	4.5	8.5
15	1 quart casserole	2 lb. 3 oz.	4	6.5
16	cream pitcher	14 oz.	5	3
17	1 pint pitcher	1 lb. 8 oz.	6.5	4
18	4 pint pitcher	5 lb. 12 oz.	14	6
19	Large teapot	4 lb. 6 oz.	8	8
20	Medium teapot	3 lb. 6 oz.	6	6
21	Small teapot	2 lb. 3 oz.	4.5	5
22	1 liter wine decanter	4 lb. 6 oz.	12	6
23	Small wine decanter	2 lb. 11 oz.	8	5
24	Large storage jar	5 lb.	12	5
25	Medium storage jar	3 lb. 6 oz.	10	4

* "Finished Item" assumes Clay's total shrinkage is 11-12%

** Height and width are to be measured on the freshly thrown pot.

Pottery Vocabulary

Additive

method involving adding material to an object to create; examples: clay, plaster, gluing.

Armature

simple inner skeleton usually made of metal, wire or wood, to support exterior material such as modeling clay, clay bodies, paper mache, plaster, etc.

Bat

a round, flat disc used for a base to throw clay using a pottery wheel. May be made of plaster, wood, plywood, masonite

Bisque (bisque ware)

a piece of unglazed clay, pottery or sculpture, that has been bisque fired to Cone 010 - 04

Bisque Firing

typically, the first firing of clay artwork without a glaze to Cone 010 - 04, around 1800° Fahrenheit. The second firing is usually a glaze firing.

Bone dry

unfired clay which is warm (not cool or damp), dry, and dusty/chalky in feel. Ceramic ware needs to be bone dry prior to bisque firing whereby the physical (free) water has evaporated.

Casting

method of building an object by pouring a fluid material into a mold and then it sets up/becomes hard. The mold is removed and the object holds that shape. Materials used may be plaster, clay slips, bronze, waxes, rubbers, resins and other synthetics

Centering

the process for taking a ball of clay and making it perfectly round in the center of a pottery wheel before proceeding to make it into a vessel.

Clay

a plastic material formed by nature over eons and found in the earth, that may be used for making object for functional and sculptural purposes. In its theoretically pure state, it consists of alumina, silica, and water: Al_2O_3 2SiO_2 $2\text{H}_2\text{O}$. Clays are classified as to type, such as ball clay, fireclay, china clay, etc., based on their compositions, purity, and characteristics.

Coiling

To construct pottery or sculpture by rolling out clay in thin ropes to build a form.

Dry or Bone dry

See Bone Dry.

Earthenware

Clay bodies fired at temperatures below cone 1 (2110° F) that remain somewhat porous and open in structure. The vast majority of the world's pottery has been earthenware because of the wide prevalence of earthenware clays and the relative ease of reaching the kiln temperature necessary to mature the clay body. Two examples are terra cotta and whiteware (sometimes referred to as talc body).

Firing

the heating of clay or glazed ware in a kiln or open fire to bring the clay or glaze to maturity.

Functional

describes an object that will be used for some activity, usually refers to physical activity. An object to be used and not as an object of contemplation.

Glaze

a thin layer of glass fused to the surface of fired clay. Glaze can be smooth or textured, shiny or dull finished, and may be colored by a variety of oxides/carbonates. The raw unfired glaze never looks like what it will look like fired.

Glaze firing

Typically the second and final firing of a clay artwork that has been bisque fired, which usually includes the coating of a raw glaze. Once fired the glaze will be fused to the clay. This includes among others: lowfire, midrange and high firings.

Greenware

refers to any state of raw/unfired clay. Including wet, leatherhard, and dry/bone dry.

Handbuilding

forming clay shapes by hand (without a wheel) by pinching, coiling, slabbing, molding, or combinations of these techniques.

Kiln

an insulated fireproof box, usually brick lined oven into which heat is introduced by combustion (fuel fired) or by radiant energy (usually electric) designed for firing ceramic ware. Kilns come in a wide range of shapes and sizes, some permanent and some portable.

Leatherhard

a stage in the drying process of clay when it becomes stiff but still flexible, but is still damp enough to be joined to other pieces. The name is akin to the description of shoe leather and clay at this stage may also be carved, incised, engraved, planed, and trimmed/turned. It can also be said that its consistency is similar to hard cheese.

Luster or lustre

usually an iridescent, pearly or metallic glaze surface effect created by painting an application of a metallic solution onto previously glaze fired ceramics and then firing at a very low temperature around cone 020.

Mature

the optimum fired condition/potential or temperature of a fusion of glaze and/or clay when it achieves maximum hardness and nonporosity.

Overglaze

In our studio, refers to the technique of applying pigment over a raw glaze - one example of this technique is majolica. Otherwise it also refers to very low temperature (up to cone 013) paints, pigments, or metallic salts applied on top of a fired glaze such as china paints, enamels, decals, and lusters/lustres.

Pinch pots

small vessels made by manipulating clay by hand. Often a first assignment for beginners.

Plastic

a characteristic typical of unfired clay when it is moist, soft, pliable, and capable of being formed, manipulated, or easily molded, and still maintains its shape without cracking or sagging.

Porcelain

vitreous (glass-like) pale gray to white claybody consisting of primary clay (kaolin/china clay) and fired up to cone 14 or higher and are non-absorbent and have a high-pitched ring when tapped. Porcelains are extremely dense and when very thin, i.e. wall thickness, usually demonstrate a degree of translucency.

Pottery

loosely applied to all objects (wares) made of fired clay. It includes factory-produced dinnerware as well as artistically reinterpreted industrial forms, sculpture, and hand-produced utilitarian/functional ware. As its root "pot" suggests, it is mainly applied to containers/vessels.

Press Mold

any form used to press clay into, to use to repeat the texture or shape.

Reclaimed/recycled clay

unfired clay can be re-used by slaking down and remixed and wedged

Relief

a carved flat surface

Resist

A decoration method where a substance such as wax, shellac, newspaper, tape or many other things are applied to a clay surface to keep glazes and slips from adhering.

Scoring

making scratches, usually in a cross-hatch pattern, with a knife, needle or serrated tool and using slip, to help make two pieces (coils, slabs, handles, etc.) of clay adhere to each other.

Sculptural Ceramics

ware which has no utilitarian function, where the form/shape is the most important aspect of the work. The term "form follows function" is used in reference to utilitarian ware and not sculpture.

Sgraffito

In ceramics, a technique where clay is coated with a colored slip which is carved through to expose the clay. Actually, any coating that is scratched through to expose the background.

Shrinkage

the progressive lessening or contraction of clay in measureable dimensions and volume during both drying and firing. Different types of clay shrink at different rates, usually ranging from 6-14%.

Slab (slabbing)

The process when clay is rolled into flat sheets and made into pottery or sculpture. Hard slab is when the slab is leather hard and is stiff or board like. Soft slab is when the slab may be rolled, rounded or formed over shapes or molds.

Slake (slaking)

a process where clean, dry clay is covered with water to return it to a wet, usable state. Also the breaking down of other ceramic materials in water (soaking) with the end product usually being slurry.

Slip

clay that is mixed with enough water to be as fluid as cream or as thick as yogurt. Uncolored slip is used to attach together unfired and moist clay pieces to create functional and non-functional art. Colored slip has ceramic coloring oxides added and is used to decorate. Other liquids similar to colored slip are underglaze and engobe. These can be commercially manufactured or made by hand.

Slip Trailing

colored slip or glaze squeezed from container in thin lines onto clay or bisque.

Slump Mold

a rounded form, usually plaster but not always, used with clay to create a shape in that form.

Stain

any oxide, carbonate, or prepared pigment (sometimes fritted) used for coloring clay bodies, slips, glazes, underglazes, or overglazes. Also, sometimes used interchangeable with the term "wash."

Stamp

any object that can be pressed into clay and create texture or design. May be made of plaster, wood, bisqued clay or found object.

Stilt

a high temperature metal or porcelain support used to hold glazed ware above the kiln shelf during low-temperature firings. A piece of kiln furniture.

Stoneware

vitreous gray, buff to brown firing clay bodies above cone 4 to cone 10 (2381° F). The surface is hard, dense, and impermeable –rocklike.

Terracotta

literally "cooked earth," usually indicates or refers to red earthenware clay or sometimes to architectural ceramic decoration.

Throwing

the hand forming of hollow shapes out of plastic clay on a revolving pottery wheel head.

Throwing slurry

container (bowl, bucket, plastic tub) of water and clay resulting from a throwing session on the potter's wheel

Tooth

a gritty texture of a claybody due to added grog or sand or other filler. It is rough before and after firing, as compared to a smooth porcelain.

Trimming or Turning

the final action in the throwing process. A leatherhard wheel thrown form is inverted onto the potter's wheel head and a foot ring is carved into the bottom or base of the form utilizing specialized tools and also to remove excess clay.

Underglaze

usually refers to pigments, applied to raw or bisqued clay, that are normally covered with a glaze, such as commercial liquid underglazes like AMACO, chalks/crayons, and pencils. May also describe the technique of application of pigments such as washes.

Vessel

a hollowed-out form often used as a container for liquids or dry materials.

Viscosity

the nonrunning quality of a glaze during firing, a highly viscous glaze is stiff and does not flow much during the firing.

Vitreous

the hard glassy and nonabsorbent quality of a claybody and/or glaze when fired to maturity

Ware

generally used to describe any clay object in the green, bisque, or glazed state.

Wash

Ceramic coloring oxides mixed with water to the consistency of thin watercolor. Used over or under glazes. May be used as a stain on bisque to bring out textures.

Wax/wax resist

Melted paraffin or a synthetic wax solution. It is a liquid substance painted or dipped on ceramic art to resist water based liquids such as glazes, slips or stains. Wax is often applied to the entire bottom of ceramic art to help keep glaze from the bottom before firing. See Resist.

Wedging

a process by hand where clay is mixed, cut & slammed, and "kneaded" to eliminate air pockets, made smoother, denser and homogenous.

Wheel

referred to as a "potter's" wheel which is a device with a flat circular revolving head mounted on a vertical shaft propelled manually, by hand, or foot (kick), or motorized, usually electric incorporating a variety of drive mechanisms of which there are numerous types, designs, and shapes.