

# Glossary

## Techniques and materials

**Alquifoux:** a lead-based glaze, often used on the inner surfaces of earthenware cooking vessels.

**Burnishing:** the polishing of the surface of leather-hard pottery by rubbing, often with a pebble.

**Ceramic Pastels:** manufactured pastels with refined colours made up of various oxides for drawing on pottery.

**Crackled glaze:** fine cracks or crazing that appear in glazes during or after firing.

**Earthenware:** pottery with a porous body fired at a low temperature.

**Fired clay (biscuit):** clay that has undergone only one firing. Earthenware and other ceramic bodies are normally given a first (biscuit) firing and then refired when decorated/glazed.

**Firing:** the heating of ceramic materials in a kiln. The firing reduces the amount of water in clay. After the first firing (fired clay) the ceramic materials can be processed further.

**Glaze:** glaze consists of a variety of minerals. Different parameters in the glaze determinates how the colour turns out after firing it to the melting point. Oxides gives the glaze its colours and other characteristics.

**Grogged earthenware:** mixture of clay and ground fired clay (grog), used for heat resistant cooking vessels and building materials.

**Joining slip:** clay mixed with water used for assembling ceramic pieces. The joint surface is scraped and the slip is used as glue.

**Kiln:** two types were available at the Madoura factory: a traditional Roman kiln, in which a wood fire was lit from beneath and the kiln acted as a chimney; and an electric kiln, in which most of Picasso's pottery was fired. The controlled temperature of the electric kiln offered him a wider range of colours.

**Luster:** a thin coating containing unoxidized metal which gives an iridescent glaze to ceramics.

**Modelling:** sculpting and processing the clay by hand and tools.

**Opaque:** not transparent and translucent; milky.

**Oxides:** colours derived from metallic oxides. Traditionally they have been used to colour glazes, but pure oxides mixed with water can also be painted directly on pots or can be mixed with slips. Their colour is revealed after firing.

**Patina:** treatment of the surface of pottery after firing to imitate the effect of aging.

**Potter's wheel:** a device with a rotating horizontal disc upon which clay is moulded by a potter.

**Press-moulded:** the clay is modelled through pressing. The clay is rolled out and pressed in or on a mould which is usually made of fired clay (biscuit) or plaster and left to dry whereupon it is fired in the kiln.

**Refractory:** a ceramic material that retains its strength at high temperatures over 1580 °C.

**Slip (engobe):** any clay mixed with water, which may or may not be coloured with oxides. Slip decoration can be applied by dipping, painting, stencilling or daubing with a sponge or rag.

**Sgraffito:** technique of incising into slip or other coatings by scratching or cutting to reveal the clay body beneath.

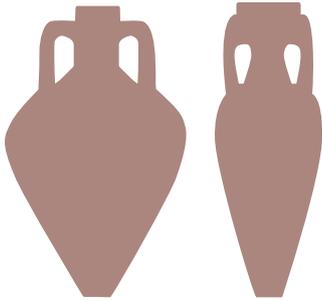
**Stoneware:** broad term for pottery or other ceramics fired at a relatively high temperature (1250°C), which is both heat- and frostproof.

**Thrown:** term used to refer to the process of hand-forming flat or hollow shapes on a revolving wheel.

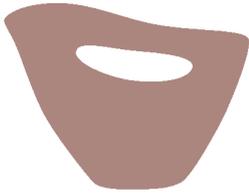
**Terracotta:** unglazed fired clay with a reddish colour. Used for sculpture or architectural materials

**Wax resist:** technique which consists of applying a protective covering (often paraffin wax) on pottery, in which the reserved part resists taking the slips or glaze during firing.

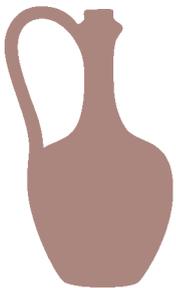
## Ceramic shapes



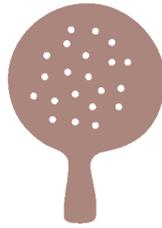
**Amphora:** type of ancient Greek tall vase with two handles, generally with a pointed end used as a container for liquids.



**Askos:** ancient drinking/pouring vessel whose traditional form derives from the shape of an animal's bladder. The name Askos is Greek and originally meant "skin bag".

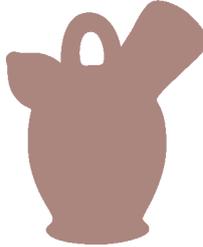


**Bourrache:** a Madoura-shape, based on a Provençal pitcher with a long neck and used as a container for olive oil.



**Chestnut roaster:** cooking vessel with a perforated bottom and a single handle, traditionally used in the Midi for roasting chestnuts on a fire.

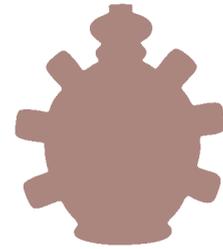
**Coupelle:** small round bowl.



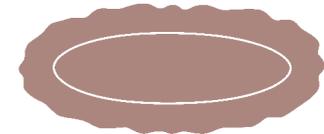
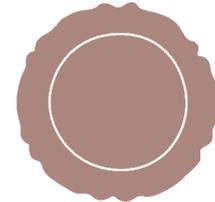
**Gargoulette:** porous ceramic vessel in which liquids are cooled by evaporation; name given to different types of containers, including water jugs, often with a bulbous spout, short round handle and opening for filling with water.



**Gazelle:** term for a tall earthenware kiln tile used as a prop, with a curved profile, industrially produced. Used to create air between the ceramics in the kiln.



**Gus:** a Madoura-shape inspired by traditional Provençal vinegar container. A rope was looped through the handles, three on either side, so that the round bellied vessel could be hung.



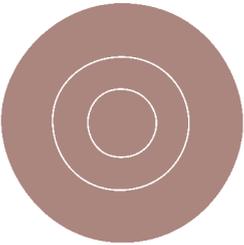
**Louis XV tableware:** Madoura press-moulded plates or platters of rococo inspiration, with a scalloped border.



**Pichet gothique:** traditional jug design, reproduced by Madoura, with flared neck, folded spout and a single handle.



**Pignate:** Provençal cooking vessel made of grogged red earthenware with straight and curved sides and two handles.



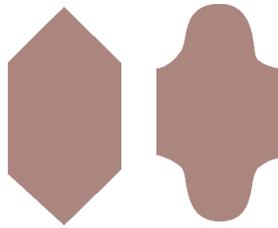
**Plat espagnol:** a large, thrown plate with an upraised centre. In 1957 Picasso commissioned the Madoura factory to make this shape which is based on a Mozarabic dish that belonged to Jean Ramié.



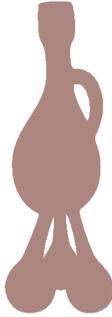
**Pôelon:** cooking vessel with a single handle made of grogged earthenware.

**Structural pot:** name given by Picasso to a composite vessel made by assembling several thrown elements.

**Tanagra:** originally the name given to terracotta female figures made in the pottery workshops of Boeotia (Greece) and the city Tanagra; later it was applied to all antique statuettes of this type and it has also been used to describe Picasso's female figures, many formed from thrown bottles.



**Tomette:** floor tile of elongated hexagonal form used in both Spain and Provence.



**Vase tripod:** Madoura shape inspired by ancient Cypriot terracotta funerary pots with three bulbous supports, a round body and tall neck.

**Zoomorphic:** pots in the shape of animals or of human heads or figures found among many ancient cultures. Suzanne Ramié created some of her own shapes, with pre-Columbian and Mediterranean models in mind. Picasso himself fashioned zoomorphic shapes by reassembling elements of pots, but he also made reference to traditional pottery by painting and/or modelling pre-existing jugs and other vessels as human or animal forms.

© The silhouettes are shown here by kind agreement of Salvador Haro González. They were first published in his book *Pintura y creación en la cerámica de Pablo Picasso*, Fundación Picasso, Málaga, 2007

## Editions

**Edition Picasso:** limited editions, authorized by the artist, of ceramics made at the Madoura factory. The editions were decorated by craftsmen copying original examples by Picasso.

**D'après Picasso:** impress and term used for the Picasso Editions, which verifies the technique used by the Madoura factory to produce the edition. This type of edition is an exact replica made by the craftsmen of the Madoura factory.

**Empreinte original:** impress and term used for the Picasso editions. This term refers to the technique where the edition was created by a mould of Picasso's unique ceramic piece.

**Madoura plein feu:** impress which verifies the edition's authenticity and provenance.

**Poinçon Original de Picasso:** impress used to verify the authenticity of a Picasso edition, used in the late editions.