

**HANDBOOK  
FOR  
THE POTTER'S STUDIO**  
(a Lockheed Martin Recreation Area (LMRA) Activity)

# The Potter's Studio (an LMRA Activity)

## Pottery Activity Handbook

### Table of Contents

<b>Table of Contents</b> .....	ii
WELCOME .....	1
MESSAGE TO NEW MEMBERS: .....	1
GENERAL INFORMATION: .....	1
Name .....	1
Facility Hours .....	1
Suggestions or Comments .....	2
Change of Address .....	2
Officers .....	2
Phone .....	2remove
Activity Fees .....	2
Certifications .....	2
Club Meeting .....	2
Guest Participants .....	3
Newsletter .....	3
Lockers .....	3
Lockbox .....	3
Renewals .....	4
Facility Access .....	4
TO CHECK OUT THE KEY .....	4
TO RETURN THE KEY .....	4
LOCK-UP PROCEDURE .....	5
Other Responsibilities .....	5
Books .....	5
Activity Card .....	5
EQUIPMENT .....	6
Tables .....	6
Wedge .....	6
Main Room Large Table .....	6
Glaze Room Table .....	6
Slab Roller .....	6
Bats .....	6
Selection .....	6
Care and Storage .....	7
Adapter vs. Regular .....	7
Splash pans .....	7
Extruder .....	7
Spray Booth (spray gun) .....	8
Pug Mill .....	8
Grinder .....	8
Giffin Grips .....	8
Raku Kiln .....	8
Gas Kiln .....	8
Electric Kilns .....	9
Wheels .....	10

***The Potter's Studio* (an LMRA Activity)**  
**Pottery Activity Handbook**

GREENWARE:.....	10
Identification.....	10
Care and Storage .....	10
Ready for Firing .....	11
Firing Temperature .....	11
Firing Record (Log).....	12
BISQUE WARE .....	12
Unloading.....	12
Purge Process .....	12
GLAZED WARE: .....	12
Unloading.....	12
Display of Ware .....	12
GLAZE ROOM: .....	13
THE GLAZING PROCESS.....	13
Suggested Routine .....	13
Avoid Contamination of Glazes .....	14
Glaze Committee .....	14
THE KILN ROOM:.....	15
THE YARD: .....	15

# ***The Potter's Studio* (an LMRA Activity)**

## **Pottery Activity Handbook**

### **WELCOME...**

...to *The Potter's Studio* and the Pottery Activity. This is a Lockheed Martin Recreation Association (LMRA) activity. This booklet is prepared for all members to know the rules and procedures of taking care of our studio and the equipment. If you have any questions, ask an officer. Current officers are listed in the newsletter that goes out to the membership each month, and on the website: [lmrapotterystudio.com](http://lmrapotterystudio.com).

We hope that the information and instructions will be helpful to you. We want you to be the best that you can be, and we also want to help make the time you spend at the studio more productive and creative for yourself as well as the activity. We believe that you'll find that pottery, perhaps the oldest of the arts, has played and continues to play a very important part in our everyday life. Its interests are broad and varied. We think that pottery records the touch and the feeling of the worker better than can be done in most other crafts, and that it carries art into the common things of life, combining the useful with the beautiful.

### **MESSAGE TO NEW MEMBERS:**

In the lessons you will learn a lot of good techniques from our instructors about the art of pottery. However, it is not possible to teach everything in the 6 sessions. In that regard, we invite you to continue your learning in the various ways available, both at our facility and at the local colleges (classes or workshops).

We strongly suggest that you make time to come out often during the week as that will help to reinforce what you are learning, and even afterwards be sure to continue a regular routine of working with the clay and the techniques learned. Keep in mind that we are all students of pottery – yes, even those of us with several years' experience. Also, read books, observe other potters, consult pottery websites, go to every seminar and workshop possible, and PRACTICE, PRACTICE, PRACTICE. The best advice any of us "potters" can give you is don't get discouraged. Remember this, that every one of us had to start at the beginning and we've all been frustrated; we've all been about ready to quit; and we've all said, "I can't learn all this!" But we did, and you can too. It takes work and dedication, but it can be done.

This is a club that you have joined; thus, everyone shares in an obligation to make it the best it can be. Therein lies the responsibility of taking care of the facility and the equipment. We have rules and guidelines to be followed, which should help you with this obligation; however, we can always improve, so come to the meetings, get involved in the process, give us your input and your ideas, suggestions, comments.

### **GENERAL INFORMATION:**

#### **Name**

Our name is officially ***The Potter's Studio*** an LMRA Pottery Activity.

#### **Facility Hours**

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

The Potter's Studio is open and available to you the hours that LMRA is open (currently 8 am to 10 pm, Monday through Saturday, and 8 am to 8 pm on Sunday). The only exception is that if a class is in session, only those members enrolled in the class should be working at the studio.

#### Suggestions or Comments

It is important that we obtain your input; therefore, come to our monthly meetings and get involved in the decision-making for the activity.

#### Change of Address

Give this information to the front office, or to the fitness center office.

#### Officers

The elected officers are: President, Vice President, Secretary, and Publicity Chairman. New officers are elected each November and installed in December to take office in January of each year. The non-elected positions are: Newsletter Editor, Pottery in the Park Chairperson, Empty Bowls Chairperson, Workshop Coordinator, and Webmaster.

#### Phone - Remove

The telephone is there for our convenience ONLY to receive or make phone calls, but primarily as a safety factor should anyone need emergency assistance (911). Long distance calls cannot be made from this phone unless you charge to your home phone or credit card. Phone # 817-570-9086.

#### Activity Fees

The Activity fee is due annually before the 15th of the renewal month. The fee for employees of Lockheed Martin is \$60. A guest participant will pay \$120.

#### Certifications

DO NOT use any equipment that you have not been certified (trained) to operate; this includes:

- electric, gas and Raku kilns – loading, unloading or firing;
- spray gun;
- grinder;
- waxing skillet;
- pug mill.

#### AND DO NOT

- apply glazes until you have been through the glaze class,.
- mix glazes unless you are serving on the glaze committee. Chairperson for that committee is current vice president of the Activity.

#### Club Meeting

The regularly scheduled meeting is FIRST Thursday of the month at 7 pm at the studio. The meetings are a combination of learning, socializing and taking care of business.

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

As previously stated, this is a club that you have joined; thus, everyone shares in an obligation to make it the best it can be. Therein lies the responsibility of taking care of the facility and the equipment. We have rules and guidelines to be followed, and every rule has a purpose and a reason. Come to the meetings; get involved in the decision-making process as you may have an idea that just has not been tried before. Help us to help each other.

#### Guest Participants

By definition, a guest participant is someone other than an employee of Lockheed Martin that is allowed to join any LMRA activity. Guest participants are allowed in proportion to the employee ratio of members, according to LMRA by-laws, and thus subject to non-renewal if the activity is deemed over ratio.

#### Newsletter

A newsletter is sent out via email to current membership each month. The procedure to be placed on the mailing list is go to our web site: [lmrapotterystudio.com](http://lmrapotterystudio.com) and enter your e-mail address in the box under Subscribe to LMRA Pottery then click on Yahoo! Groups Join Now!

#### Lockers

We furnish a limited number of lockers that are located in the kiln room for a rental fee of **\$10** a year. The renewal rent is due on January 1st regardless of when the locker was first rented.

Procedure:

- check with current secretary to determine availability;
- write your name on the locker door;
- enclose rental fee, along with your name and locker number in an envelope;
- put the envelope in the lockbox. (Note: checks should be made payable to LMRA Pottery Activity.)

Our current secretary is responsible for collecting the fees and keeping up with how many lockers are available to rent.

#### Lockbox

This box is located in the main room of the Activity building on top of microwave by the side door. Use this for paying your locker fees only (for instance, do not use to pay your membership dues).

# ***The Potter's Studio (an LMRA Activity)***

## **Pottery Activity Handbook**

### Renewals

The Activity fee is due annually before the 15th of the renewal month. The fee for employees of Lockheed or any corporate affiliate is \$60. A guest participant will pay \$120 annually. Fill out an application form with name, address, phone number and that you are signing up for the pottery activity. Sign the form; make your check payable to LMRA Pottery Activity and take to main office. Your card will be sent through the scanner to activate renewal membership. It is recommended that you put your name and expiration date on the card with permanent marker.

### Facility Access

The procedure to gain access to LMRA and the pottery building, as outlined below, is for access Monday through Saturday. PLEASE NOTE: the procedure is different for Sunday because the main office is not open, and the gate guard has the keys. The key is returned there before 8 pm. Hours are 8 am to 8 pm on Sunday; other days 8 am to 10 pm.

- Present Lockheed badge, or Pottery Activity card to the main entrance guard.
- Determine if key to the pottery building is checked out by (1) first looking to see if someone is already at the building; or (2) consult the book that is located in the main office to determine if the key is available.

### TO CHECK OUT THE KEY

- Consult the pottery page in the checkout book at the main office to see if key has been checked out; otherwise, scan your card; give it to the desk clerk and ask for the pottery key.
- Sign the checkout sheet in the "pottery" section of the book with your name, and time of day. .
- After unlocking the pottery building, **hang key on hook that is located on wall near the front door**. This keeps the key from becoming misplaced and readily available to the person that will be returning the key to the front office.

### TO RETURN THE KEY

- The last person to leave the Activity building is responsible for locking the door and returning the key.
- If there are still people working at the studio at time you need to leave, and the key is checked out in your name:
  - **make sure someone takes responsibility for the key.**

Conversely, the same would be true, if you are the person working and another member needs your card to exchange for their card -- YOU are now responsible for the key and the pottery building. Be aware that the main clubhouse closes promptly at 10 pm on Monday through Saturday and 8 pm on Sundays, so allow yourself plenty of time for clean-up in order to return the key on time. Make every effort to get the key returned before closing time. However, if circumstances cause you to stay past time and you find the office closed, **it is mandatory** that the night watchman be found in order to return the key. **DO NOT TAKE THE KEY HOME!**

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

#### LOCK-UP PROCEDURE

The last person to leave building should:

- DOUBLECHECK ALL DOORS AND PATIO AREA:
  - Coffeepot should be off.
  - Turn lights and radio off.
- LOCK FRONT DOOR
  - Physically lock front door with the key, and
  - Test to make sure it's secure by turning the doorknob.

#### Other Responsibilities

Your responsibility as a member of the Pottery Activity includes, but is not limited to, the following

- Read and comply with the signs posted around the studio;
- Take care of the club's equipment as if it were your own;
- Use the supplies wisely as this prevents our dues from increasing.

#### NEVER, NEVER, EVER:

- touch someone else's work that is drying (greenware); even bisque ware should be handled carefully and no more often than absolutely necessary (your finger oils can leave spots on the pot that will cause the glaze not to adhere).
- take any equipment, tools, etc. that belong to the Pottery Activity home; if inadvertently taken notify an officer that you have something and return at your very earliest convenience.
- Open **any** kiln without first checking the log sheet.

#### Never

- use any equipment that you have not been certified to operate - this includes electric, gas, and Raku kilns; spray gun; grinder; waxing skillet; and pug mill.

#### Never

- apply glazes until you have been through the glaze class;
- mix glazes unless you are on the glaze committee.

#### Books

Our books are NOT available for checkout, but are there for reference at any time for all members.

#### Activity Card

Upon completing the new membership paperwork, a Pottery Activity card is activated by the desk clerk (either at main office or at the fitness center). This card gains entrance to the park and is used to check out key to pottery building. There is a charge if your card is lost. It is strongly recommended that you put your name and renewal date on the card with permanent ink pen.

# ***The Potter's Studio (an LMRA Activity)***

## **Pottery Activity Handbook**

### **EQUIPMENT**

FIRST AND FOREMOST, we need to remember that we are an Activity of Lockheed Recreation Association, AND that it is a privilege to be a member of this Activity. All members are expected to participate in keeping the facility in a clean and safe condition; maintaining the equipment; and respecting each other and the work we do. Therefore, commit yourself to the following:

- Clean up your area and any equipment used during your stay at the activity building -- allow time for this before your leave.

#### Tables

##### Wedge

We have three (3) wedge tables in the main room - 2 small and 1 large.

- Scrape off your excess clay (after wedging) with a brush or spatula, and wash area of table that you used;
- DO NOT use wedge tables for hand building, especially when cutting out pieces;
- NEVER place a plaster mold on any of the canvas covered tables or on the slab roller, as any fleck of plaster can cause damage to pottery when fired;

##### Main Room Large Table

- Use it for working surface only, not for storing tools, clay or purse. Protect the surface of the table from getting stained, cut, or dented. Wash off the area that you use before leaving (allow enough time to look around at the areas you used and clean them before leaving the studio).

##### Glaze Room Table

- Cover this table with newspapers before beginning any project;
- Wash off any stains or glaze droppings that may seep through the papers
- Throw newspapers in the trash buckets.

##### Waxing Skillet

- Turn skillet on to time needed – it will automatically shut off.
- Do not allow the wax to drip on floor or table – hold the piece over the skillet until it stops dripping;
- **If the wax starts to smoke, turn it off. If the wax gets too hot, it could catch fire.**

#### Slab Roller

- Use the correctly marked canvas for color of clay you are making into slabs – the canvas should be clearly marked “white” or “red”
- Leave **wet** canvas on top of table for drying; put them away before leaving if possible;

#### Bats

##### Selection

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

- Select the **correct size** bat for what you will be throwing. This is impractical for several reasons; (1) it takes more shelf space than is necessary for the piece; and (2) someone else may need that size bat to actually throw a large piece. Note: the bottom of the pot is your guide for bat size.

#### Care and Storage

- COMPLETELY WASH (this means both sides!!!) and place on drain board rack.

Note: adapter bats should be placed on a wheel to keep them from warping.

#### Adapter vs. Regular

- THE ADAPTER BATS are easily distinguished from the regular bats because they have two holes and two screwheads. When placed on the wheel, the small size bats (6" or 8") will fit on the screwheads, thus enabling you to throw small shapes.
- When finished with an adapter bat, wash both sides and place back on a wheel. If you don't need to use the adapter bat during your time at the wheel, set it aside then place back on the wheel when you clean up.
- These bats should not be stacked on the drainboard rack of the sink. This causes warping.

#### Splash pans

After clean-up **place back on a wheel** NOT on the sink countertop or drainboard and not on the floor.

#### Extruder

If you don't know how to use this equipment, and you are not currently enrolled in class, call any officer for help in getting training. If you are in class, ask instructor to show you.

Some rules to follow are:

- keep dies stored in plastic container;
- wash all parts used);
- wipe out the extruder chamber THOROUGHLY.

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

#### Spray Booth (spray gun)

This is located in the kiln room. The compressor has an automatic shut-off control. If you don't know how to use this equipment - DON'T.

- It is necessary to clean the gun after use in order to keep it from clogging up and becoming useless;
- The spray booth should be cleaned out each time also.

#### Pug Mill

- you must be certified (trained) to operate the pug mill,
- call any officer for help in getting training.

#### Grinder

This tool is located in the kiln room. Use it to:

- grind off unwanted glaze spots (be careful);
- sharpen your tools (again, be careful);
- ALWAYS WEAR THE GOGGLES

#### Giffin Grips

Use this valuable tool for trimming (putting a foot on) your pot.

- First, place a regular bat on the wheel, this helps to center the Giffin Grip
- they can be used on most of the wheelheads;
- when finished, brush up all "crumbs" from around the outside of the wheel and the floor;
- be sure to sign your ware, and use something other than initials.

**NEVER TAKE STUDIO SUPPLIES HOME! ALL ITEMS ARE TO REMAIN AT THE STUDIO. VIOLATING THIS WILL BE CONSIDERED THEFT!**

#### Raku Kiln

- You must be certified to operate the Raku kilns.
- Classes are offered several times each year at a nominal fee.
- **NEVER OPERATE WITHOUT ANOTHER MEMBER BEING PRESENT.**

#### Gas Kiln

Cone 10 glazes are fired in the gas kiln.

- Cone 10 glazed ware should be placed on shelves located in the kiln room - try to put your pieces in by size, as this helps the kiln loaders.

You must be certified to load and operate this kiln, and this can be accomplished by attending at least two firing sessions (from start to finish) and then firing the kiln under supervision of a certified member.

Watch the calendar or newsletter notification for scheduled times for load and fire dates.

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

The firing crew that scheduled a gas kiln firing will notify the members via email and/or placing a note on the main blackboard with both loading and firing dates. An advance notice of at least two weeks will be given, and as much notice as possible if the dates are cancelled and/or changed. This should give members a chance to get their work glazed on time.

A log is kept of the details for the firing, and a firing check-off sheet must be completed for each firing.

IT IS IMPORTANT TO KNOW that any member is welcome to join the crew to load and to spend the day firing. However, once the kiln is loaded and the door is closed, no one, other than the scheduled firing crew, is allowed to open that door - **no exceptions**. The firing crew will determine the date and time for unloading the kiln, and notice will be posted on the blackboard. Any member is welcome to be there for the unloading; however, the door of the kiln is not to be opened by anyone – **again, no exceptions** - other than the scheduled firing crew.

#### Electric Kilns

At the present time greenware (cone 06) and Cone 6 glazes only are fired in the electric kilns. The cone 10 glazes are fired in gas kiln.

- Dry greenware should be placed on marked shelves in chemical room for firing in the electric kilns. **BE SURE YOUR GREENWARE IS COMPLETELY DRY BEFORE PLACING THERE.**
- Cone 6 ware should be placed on shelves located in the kiln room - try to put your pieces in by size, as this helps the kiln loaders.

You must be certified to load and fire the kilns. Attending a loading/firing session with a certified member; loading the kiln under supervision of a certified member; and then firing the kiln under supervision of a certified member will accomplish this.

A firing log is kept on the clipboard by each kiln so that members can determine what is being fired and when the kiln can be safely opened. **DO NOT OPEN** the kiln before the time specified on the firing log. This isn't so critical in a bisque firing as it is in glazed ware. The person firing the kiln should fill out the form so that any member can readily ascertain the status.

- Consult the section on "Ready for Firing" and "Firing Temperature" for full and complete details
- Shelves are clearly marked for the different cones, but if you have doubts about where to place your pieces consult the above-mentioned paragraphs or talk to someone -- call the commissioner or one of the officers. It's better to delay than to place your piece on the wrong shelf.

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

NOTE: These kilns are automatic, but should be carefully monitored during the firing process. We welcome any member to volunteer helping with the firing process; however, please be aware of our firing practice by observing another member or consulting an officer for training. There are some specific rules to loading a kiln for any type of firing, especially since you will be responsible for pieces other than your own.

**NOTE TO KILN LOADERS: do not take from greenware shelves to fill a load.** Each member is responsible for getting their own ware to the proper shelves when it is ready for firing.

Another reminder is: do not fire anything that is not trimmed, not signed, cracked or otherwise broken – put a note on the piece and leave for the creator to make the changes.

#### Wheels

We currently have 9 Brent electric wheels; and 1 Shimpo electric wheel. The Giffin Grip can be used on most of the wheelheads.

Thoroughly clean the wheel you use when at the facility, this includes:

- remove the splash pans; take outside to wash out all sludge;
- wash the wheel, including the legs;
- wash the adapter bat and put back on the wheelhead;
- clean off the stool, including the legs;
- sweep floor area around the wheel that you used.

## **GREENWARE:**

#### Identification

An identification marker should be placed on each piece that is stored on a greenware shelf

- use a piece of clay, as paper markers will invariably blow away;
- this ID should contain your name (or initials) and date thrown or built -- this includes anything being built in a mold;
- place the ID marker very near the piece, preferably on the plastic wrapping, rather than inside the piece.

#### Care and Storage

- cover your work with plastic - dry cleaner bags are the best;
- wrap the plastic underneath the bat -- don't wrap so tightly that you pull the rim because this can distort your piece, just gently fold it underneath the bat without pulling it tight;

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

- care and storage of greenware in the studio is iffy at best. Air-flow in the building as well as weather (especially humidity) cannot be controlled; therefore, if you know that it will be several days before returning to the studio, cover the work with two sheets of plastic.
- each time you come out, uncover and turn your work to allow air to reach the entire piece AND cover again before leaving, if necessary;
- remove from bat as soon as possible, but in all cases remove before two weeks have elapsed and place on a plaster bat to finish drying, if necessary;
- large (or thick) pieces take longer to dry -- you will have better results in firing and glazing a piece if it is allowed to dry slowly. However, we need to enforce the two-week rule on returning the bats to the shelf, so use the plaster bats to complete the drying process.

#### Ready for Firing

- each individual is responsible for placing their **completely dry** greenware in the chemical room to be bisque fired. To test your piece for dryness, place against cheek and if the piece is cold it is not dry -- this works even in the wintertime.
- **YOUR POTS WILL NOT BE FIRED IF THEY ARE WET, CRACKED or OTHERWISE BROKEN, AND IF NOT SIGNED.**
- NEVER put a piece in the kiln room to finish the drying process, as you run the risk of it being placed in the kiln before it is ready -- it more than likely will explode outward, which ruins your piece as well as others.
- Pieces must be signed and trimmed before placed on shelves;

IF there is a reason why your greenware is not signed (for instance if you are joining two pieces in glaze firing; therefore one piece will not be signed -- put an explanation on a piece of paper and place under or inside the pot

Kiln loaders are instructed not to fire anything that is unsigned and untrimmed.

NOTE to kiln loaders: do not take ware from the greenware shelves to finish up a kiln load unless you have specifically asked the person for permission to do so. They may want to underglaze or stain or burnish before firing, and you must not assume that a piece is ready for firing just because it is dry and not on a bat.

FURTHER NOTE to kiln loaders: make every effort to take extra care when loading stained ware, and wipe hands before touching any other ware. No one likes to have their work smeared with stain blotches.

NOTE to people decorating their greenware with stains: you can eliminate most of the problems of the stain getting smeared by spraying the ware with hair spray before placing in the chemical room.

#### Firing Temperature

ALL greenware is fired to Cone 06.

- However, if you need a special firing you can do that if you have a full kiln load, and if you are certified to fire the kilns. Just be sure you **HAVE A FULL KILN LOAD.**

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

#### Firing Record (Log)

A log is filled out for every firing. This log is kept near the kiln that is being fired. There are firing instructions and log forms for each type of kiln that we operate. The firing instructions are clearly stated; the type of firing (cone); when loaded and by whom; when fired and by whom; when checked off and by whom, and most important when the kiln can be opened.

Please do not open a kiln before the time stated on the log, the piece you ruin might be your own.

### **BISQUE WARE**

#### Unloading

We welcome any member to unload the kilns. However, check the log sheet first to determine when the kiln can be unloaded, then:

- Each piece is marked month and year with pencil upon removal from the kiln;
- These pieces are placed on the bisque ware shelves - NOT ON THE TABLE;
- The bisque ware unloaders can help by grouping the ware by artist (if known) on the shelves in order to make it easier for members to find their pieces.

#### Purge Process

Shelves are checked every month and anything that has been on the shelf more than three months will be purged (i.e. a piece with 3/10 date will be purged in July). This is not a happy chore, but one that is very necessary as we run out of room. We request that you be diligent in removing your ware from the shelves in a timely manner. Make a habit to gather your bisque ware at least once a month to put in your locker, take home or glaze.

### **GLAZED WARE:**

Properly glazed ware is placed on the appropriate shelves. Cone 6 shelves in the kiln room near the door; Cone 10 shelves are located closer to the gas kiln. These shelves are clearly marked. Be sure to place your pottery on the correct shelf. A Cone 10 glazed piece placed on a Cone 6 shelf would not be ruined because it could be refired in the proper firing; however, that's not the case if a cone 6 glazed piece gets put in the cone 10 firing. We will have a melted piece plus a ruined shelf (\$50 to \$70 each), and maybe someone else's pottery.

#### Unloading

We welcome any member to volunteer to unload the kilns, except the gas kiln, which is handled in a very special unloading scheduled by the team who fired it. Again, be sure to check the log sheet first to determine when the kiln can be opened, then:

- These pieces are placed on the glaze ware shelves in the main studio.

#### Display of Ware

We encourage members to consider placing finished pieces in our display case that is located in the main clubhouse;

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

Consult with current officer that is taking care of the display case so that arrangements can be made to get your piece in the case;

We encourage members to put their name and phone number by their displayed piece. And, we encourage members to go by the back hallway to view the case when in the main building.

### **GLAZE ROOM:**

This room is in two parts and the first part (called glazing room) contains:

- Cone 6, cone 10 and Raku glazes - in 5 gallon buckets;
- Glaze samples for Raku, Cone 6 and Cone 10;
- Various glazing equipment and supplies

The second room (called chemical room) contains:

- Dry chemicals;
- Glaze recipes;
- Shelves for cone 06 firings.

### **THE GLAZING PROCESS**

Glazing is the true magic of pottery. The most beautiful form can be ruined by a glaze when it is not applied correctly. Think: application, application, application. Glazing is an art and a science in itself. Many people enjoy working with clay and are quite confident in that media, but are totally at a loss when it comes to glazing and finishing their pieces. Also, there are several books on this subject in our library. The chemistry and process go hand in hand, so if you are not using a good process, the chemistry (or alchemy) of the glaze application can fail. Consult all sources of information before beginning your glaze routine. AND it is important to establish a routine:

#### Suggested Routine

- Glaze your pottery as soon as possible after bisque;
- Gather all tools needed for the process and be sure these are CLEAN;
- Prepare your work area by putting down newspaper. Wash or wipe the dust off pots and then place on the newspaper;
- Handle with care and with freshly washed hands in order to protect ware from finger oils that can cause glaze to peel away;
- Apply hot wax or wax resist on the bottom of each piece. This should be applied so that glaze will stop 1/4 inch from the "floor of the piece" (how it sits on the table will determine where this line is);
- Keep records of what glaze you use on each pot;
- It is much preferred, that stain decorations be applied to greenware rather than bisque; however, if you are applying to the bisque let them dry thoroughly before adding the glaze. Stain decoration that is not dry will contaminate glazes.

## ***The Potter's Studio (an LMRA Activity)***

### **Pottery Activity Handbook**

- Strongly Recommend: take out a just enough of the glaze from the container to glaze your ware - do not put remaining glaze back in the container; throw it away or keep in your locker for next use.
- Separate your pots by firing environment (electric, gas, or Raku) and color of glaze.
- NEVER be working with more than two glazes at one time, and these should be the same cone.
- Consult both label on lid and on the bucket to be sure they match before glazing, thus eliminating the risk of using the wrong glaze (or at the least a different glaze than you intended) ALWAYS cover the containers tightly:
  - Be diligent in checking that the correct lid is placed on the glaze bucket;
  - return them to proper area of the glaze room;
  - don't mix cone 6, cone 10 or Raku containers -- these are kept separated in the glaze room ALWAYS.
- ALWAYS wipe off excess glaze from bottom of pot before placing on the glaze shelf.
- YOU are responsible for cleaning up all tools and area that you use before leaving the glaze room or the building. Be courteous to others by leaving the room **cleaner** than you find it. Just think, the next person to use the glaze room could be you.

#### Avoid Contamination of Glazes

To guard against contamination of the glazes, make it a habit to:

- allow glaze to dry before dipping into another glaze;
- use a separate brush for each glaze application;
- replace lids on glaze buckets immediately;
- clean tools before switching glazes.

Keep in mind that glazes are expensive and can be easily contaminated. Once this happens, the glaze will ruin yours and all others that apply this glaze. Use good practices to get successful and **repeatable** results.

#### Glaze Committee

This committee is chaired by the vice president of the Activity. Any member can volunteer to serve on this committee. Their responsibility is to:

- keep all glazes mixed;
- keep the glaze room organized;
- maintain an inventory of all supplies;
- create test tiles for each glaze;
- test new glazes to add/replace to the palette;
- bring results of their testing for new/replacement glazes to the meeting for membership approval.

***The Potter's Studio (an LMRA Activity)***  
**Pottery Activity Handbook**

**THE KILN ROOM:**

This area has various and sundry equipment, as follows:

- lockers;
- Raku firing equipment/tools;
- grinder;
- spray booth and tools;
- Cone 6 electric firing ware shelves;
- Cone 10 gas firing ware shelves;
- Cone 10 gas kiln;
- 3 electric kilns.

**THE YARD:**

This area contains:

- Two (2) Raku kilns;
- One small gas kiln;
- Various pieces of equipment and supplies