



## **Studio Handbook**

Please Read!

Inside here are a lot of answers to a lot of your questions. It covers procedures, policies and some important info about our Studio!

## Welcome to MUD Clay Studio!

The following handbook and policies are for the safety of yourself, our staff and the working artists in our studio. The policies also help to create a creative and positive atmosphere for our community studio. Please read carefully. Those not adhering to the policies may be asked to leave the studio for the day or permanently without refund.

Access to the studio is available to students and studio members during 24 hours a day unless otherwise noted on calendar.

**Only registered students, and active studio members may use the studio and equipment.** Prior arrangements must be made with studio staff for guests to work in the studio. Guests will be expected to pay for use of studio, clay and firing costs if applicable.

**MUD Clay Studio is not responsible for lost, stolen, or misplaced items.** Please be sure you check all areas of the studio where you may have worked before leaving for the day.

Please respect instructors and studio staff when they are working in their studios and not on the clock. **If staff members are creating their own work, please limit your questions**

**Please respect all artists of the studio.** Do not disrupt them while they are working, do not use their tools, or touch their work (in progress or finished) without their permission. **Do not spread your work over several areas of the studio.**

Please practice cell phone courtesy when in the studio. **Take your phone conversation outside.** It could be a distraction to other classes, students and studio members.

In the event that a staff, member, or student breaks a ceramic object at any stage they **MUST leave a note for the owner.**

When class is in session the **students enrolled in that class time have priority** for space anywhere in the studio as well as the instructor's full attention.

Please be aware of Open Studio Hours and Classes during each term.

Artists and students are obligated to **clean-up after themselves.**  
(See General Cleaning for Guidelines)

**This studio is a Wet Cleaning Studio. No Sweeping allowed.** Beware and limit any studio actions that create dust. Liberation of airborne particles is hazardous to all of our health.

# Clay at MUD

**We are a Cone 5/6 Studio. This means that we DO NOT ALLOW Clay that is 04/06 into the studio.**

What does this mean?

Heating Rate*	27°F/hr	108°F/hr	270°F/hr
Firing Speed	Slow	Medium	Fast
Cone #			
08	1692	1728	1753
07	1764	1789	1809
06	1798	1828	1855
05½	1839	1859	1877
05	1870	1888	1911
04	1915	1945	1971
03	1960	1987	2019
02	1972	2016	2052
01	1999	2046	2080
1	2028	2079	2109
2	2034	2088	2127
3	2039	2106	2138
4	2086	2124	2161
5	2118	2167	2205
5½	2133	2197	2237
6	2165	2232	2269
7	2194	2262	2295
8	2212	2280	2320
9	2235	2300	2336
10	2284	2345	2381

**Note this chart.**

Notice the difference between 06 (1798 degrees) and 6 (2232 degrees). If 06 clay is brought into the studio it will melt and ruin others work, as well as our kiln shelves. Member will be responsible for replacement of damaged equipment.

- Mud carries Standard Clay
- 240 & 240G White Stoneware
- 180 & 181 White Stoneware
- 112 Light Brown Speckled Stoneware
- 710- Dark Brown Stoneware
- Hazelnut Brown

Please ask staff prior to purchasing clay

## **Life of a Pot**

**Wet Clay-** You make stuff

**Soft Leather aka Greenware** - Stronger but flexible

**Leather Hard aka Greenware** - Stiff without movement

**Bone Dry aka Greenware** - Completely Dry Clay- MOST FRAGILE

**Bisqueware-** Fired for 12 hours slowly to create a hard but still porous material

**Glazeware-** Glaze applied and Fired for 9 hours

**Functional Ware-** Goes home with you for your enjoyment!

## **Basic Rules of Throwing at MUD:**

Use a blue try for "shelf space" while throwing

Keep a plaster bat near for clay that will need to be wedged. Do not put failed pots on

Wedging table

Use shelf behind wheel to place pots on bats when completed. Avoid using communal tables

Work must be removed from Bats at the end of time. If it is too wet or too large, please ask studio staff or leave note for morning staff to assist

Place Name on the OUTSIDE of the plastic- Work without a name will be discarded.

Wash all tools, buckets and bats, (all parts of bats) and replace to proper place when done

Do not wedge clay near others work on communal tables

Do not Throw Slabs or Slap wedge on communal tables

## **Basic Rules of Trimming at MUD:**

Use a blue try for "shelf space" while throwing

Trimming clay is available for use. Please Close bucket after taking some

Use trimming clay 2-3 times, then feel free to get new clay

Used trimming goes in reclaim bucket- NOT trimming clay bucket

Splash pans must be washed and floor Must be mopped- Do not sweep!

Trimming tools get washed too!

## **Glazing at MUD:**

**Mud is a Mid/High Fire Studio**

**We bisque to Cone 04 and Glaze fire to Cone 5.5 - 6**

We carry:

### **Standard Dip Glazes**

*See page referring to procedures for applying Dip Glazes*

### **Brushed Glazes:**

*See page referring to procedures for applying Amaco Glazes*

Amaco Potters choice

Amaco Celadons

Amaco Shinos

### **We carry Underglazes:**

Amaco LUG

Mayco Fundamentals

### **Using a low fire glaze:**

Please note if you get permission to use a low fire glaze, know that our clay is mid fire.

Therefore you pot will not be VITRIFIED at the low fire temperature. Therefore not durable or food safe. You cannot bring low fire clay into MUD

**Pots that have been Glaze fired are not recommended to be refired. If you choose to, we are not responsible for disasters and you MUST pay another firing fee.**

## General Clean-up Guidelines

**Artists and students are obligated to clean-up after themselves in all areas they worked including the floor.**

### Wheel and Handbuilding Cleanup

Wet Cleaning Only to Keep Dust Down

Mop floor and then pick up remaining chunks with a scrapper to dispose of. **DO NOT LEAVE MOP IN BUCKET! No SWEEPING.** Clay from the floor should be thrown in the trash.

Use a wet CLEAN LARGE sponge to clean up all other clay areas other than the floor. **Do not use small round sponges**

Clean Wedging table after use. Remember to Wedge and bag your wedged clay.

When done using a wheel, turn off the wheel, place foot pedal and stool onto the wheel head, and mop around the wheel area. Please clean wheel legs as well. Replace wood and plastic to where it belongs.

**Hand Builders:** Clean Tables, floor area, slab rollers, extruder if you used them. Replace wood and plastic to where it belongs. **Carving? Mop the floor!**

Clean common areas when you use them. Ie: Glaze Area, Hand building Tables

Wash all tools, brushes, pouring cups, buckets, bowls, bats, molds and **put away prior to leaving the studio.**

Wash bats before putting them away, place no more than two in each drying slot

Dispose of unwanted bisque ware and glaze ware in the dumpster.

Place orange or taped Bats in Wareboard area. Replace blue "tray"

No more than two Wire tools per hook

REPLACE HEAT GUN to proper place

Wipe Scales

Wipe clay circles on Communal Table left from your bats

### **Cleaning of Glaze Area:**

Wipe jars after each use, outside and mouth of jar

Clean brushes with nail brush

Wash brush used for wax with HOT Water

Wash Tongs, Pitchers and sponges

REPLACE Lid on bucket and push back to wall where it belongs

### **WIPE Table TWICE of glaze. Clean Sponge in between!**

Replace Test Tiles to Proper place

Replace Amaco and Firing Fee Books to where they belong

Replace rulers/ calculators to proper place

Replace jars of glaze to proper place. Match label with Jar

Please make note to let staff know if we are low on a material

Dip wax is for Employees only

Madison: If kiln room is closed, please place on the table near door.

**Return all tools used to places they are stored. They do not have to DRY!**

## **Amaco Glaze Instructions** Potters Choice, Celadons and Shinos

### **ALWAYS READ JARS! MAKE SURE JAR SAYS CONE 5/6**

Wax is not required, but remember to allow at least **1/8" from bottom** clear of glaze. Taper coats close to bottom (For example, 2 coats to bottom, 3rd coat a little above)

Use Hake or Horse Hair Fan Brushes ONLY.

Alternate direction of brush strokes to create a lattice effect.

Solid coats: when you see the brush is dry, that does not constitute a coat.

Must dry completely between coats. Never do less than 3 coats if using one glaze.

DO NOT POUR Studio Amacos- If you choose to pour, please purchase your own Glazes

Note sample in book:

- if it has texture, it looks good on texture
- if it is used on a smooth surface,
- it will look different on texture
- If it runs on sample, it will run on your pot
- the sample is on WHITE clay, if you have a
- different clay body, it WILL look different

## **Dip Glaze Instructions**

Wax is not required, but remember to allow at least **1/4" from bottom** clear of glaze.

Vigorously Mix for at least 30 sec to 1 min. Mix until there are no chunks on brush. If it sits for an extended time, remix.

One quick dip for most glazes. If tag says stable, you can dip twice.

Do not use "runners" as second glaze on entire pot. Please reserve it to the top half

Do not use "runners" as second glaze on bottom half of pot

Wipe bottoms and 1/4" of side even if you use wax.

Do not put your glazed pot UPSIDE DOWN ON TABLE

Do not touch until DRY!

DO NOT RE-DIP your pots if you miss a spot! Use a brush to DAB glaze on missed spot

Beware of textures/carvings running to bottom of pot.

If your pot is flat, opt for a half/half glaze design opposed to the lip being dipped

NEVER cover entire pot with two glazes until you are familiar with glazes behaviors

IF TOO THICK WASH OFF AND WAIT A FEW DAYS TO REGLAZE WE WILL NOT FIRE POTS THAT DO NOT HAVE AT LEAST 1/4" CLEAR OF GLAZE

Remember to WASH TONGS, BRUSHES and CONTAINERS USED TO GLAZE

Clean Table with LARGE sponge (not round ones) TWICE

CLOSE LIDS

Replace Glaze Buckets where it belongs, against the wall!

Mop floor where your dripped TWICE

## Underglazes

### How to Use Underglazes:

#### **ALWAYS READ JAR to ensure it is an UNDERGLAZE**

Underglazes are to be used UNDER glazes (that contain glass)

Underglazes ARE NOT GLOSSY

Underglazes can be applied to Greenware (leather hard or bone dry clay)

If it is applied to Greenware, Pot must be fired before glaze is applied

After pot is bisque fired, Glaze can be applied and place in Glaze kiln

Underglaze can be placed on the bottom of your pot

Underglaze is used for Sgraffito (Glaze IS NOT)

Underglazes can be mixed to create new colors

Underglazes can be applied to Bisqueware

If underglaze is applied to bisqueware you can:

Bisquefire Fire again (pay firing fees) or

Clear Glazed after applying underglaze and placed in glaze kiln

*Underglaze CANNOT be applied OVER a Glaze*

### **NOTE:**

Underglazes must be dipped or painted with clear glaze to make them food safe-

Note that Zinc Free Clear Glazes work best with Red, Pinks and Browns

If an underglazed pot has been placed in the glaze kiln, it will not absorb clear glaze for another firing. So remember to apply clear glaze before glaze firing

### **Mason Stains**

#### **Colorant with no glass**

Mason stains can be mixed with water to create washes that add a splash of color. We recommend adding a small amount of dry ball clay to help the stain adhere better, or a frit (such as frit 3124) to help the stain melt and give a polished look.

Can be applied to bisqueware or added to clay/ slip to add color

## **Food Safety:**

Most of our glazes are food safe. Pewter, Palladium are NOT

**Food-safe pottery means there is no risk associated with pot when you use it for food purposes.** Most of the time, it is the harmful chemical of a bowl or pot material that comes in the way of good health. These chemicals can either give you instant health problems or ruin your health in the long-term if you choose to intake them regularly. And the harmful pottery materials do that without your knowledge.

Besides, unglazed pottery is not waterproof and comes with a fragile nature, which is not safe for storing foods. Also, the clay components tend to break their bonds and mix up with the liquid when the pot comes in contact with it.

## **What actually is unglazed pottery?**

These unglazed potteries are porous by nature. They have larger pores on the surface, which are enough to soak any liquid, thereby making the pots non-waterproof. Moreover, they have a rough texture, unlike the glazed pots. Bacteria can get stuck in the pores.

## **What glazing can do to your pottery?**

Pottery meets several changes in its quality and texture when it undergoes the glazing process. A proper way of glazing renders a lot more changes to the pot or ceramic piece, which changes its entire look and character. It creates a completely vitrified material that is water proof and sealed

## **What happens when you leave your pottery unglazed?**

Now that you know how important it is to glaze your earthenware, it will be easier for you to understand what happens when you leave your pottery unglazed.

In a recent study by the U.S. Food and Drug Administration, experts have expressed their concern regarding the safety of unglazed ceramics when people use it for food purposes. Their research involved close monitoring of the pots, which has shown the presence of lead in them.

## **How to know if your pottery is food safe or not?**

Unglazed pottery can only be considered food safe if it is fired at a super high temperature. The high enough temperature changes the ceramic ware in significant ways. It makes the texture of the pot hard as stone. At the same time, it enhances the

As we can see from the above discussion, unglazed potteries are not at all safe. They are undoubtedly eco-friendly and chemical-free, as they are the by-products of natural clay. But you cannot opt for unglazed bare clay utensils for food purposes. So, make potteries with proper glazing coats. However, there is no reason to entirely rely upon the [glazed ceramics](#) because if the glaze itself is not food-safe, it will be more dangerous than the unglazed ones. Hence, be careful while creating pottery pieces for food purposes

## **Kiln Room Procedures**

### **Greenware is placed on Bisqueware shelves**

Remember to write your name/ makers mark CLEARLY on the bottom of your pot. Please make deep enough for staff to read.

Forgot to write your name and pot too dry? Use underglaze or mason

Look on Wipe board to see the proper shelf number to place your work.

(note if board says If 1, 2, 3 are full put on 4 etc)

Place your work as far back on the shelf and close to other work. This will prevent others from having to move your pot.

Have handles facing out to let staff know it has a handle

If something is loose, please leave a note.

If you are refiring a bisqued pot with underglaze (see underglaze description). Firing fees are applicable at .04 cubic inch. Please leave a note so that we know you have placed on the correct shelf.

If you are using a low fire glaze, with permission from studio, please leave a note

### **After it has been BISQUE fired**

Collect your piece for glazing.

If you do not want to glaze your piece- Please bring to dumpster in parking lot to disposal or bring home. (Our staff doesnt need the workout)

If you are not glazing in the coming week, please bring to your car for storage.

### **Glazed work is placed on Bisqueware shelves**

Remember to make sure you have at least  $\frac{3}{8}$ " clear of glaze. If you have a foot that is not at least that high, part of your wall must be cleared of glaze

Measure for firing fees before glaze firing- No height measurement is less than 2"

Measure lidded pots and teapots as one piece but put separately on shelf. Side handles on mugs are not measured.. Firing fees will be deleted if staff/ kiln error occurs.

Wax is not going to stop your glaze from running on our shelves.

It is merely to help you clean your pot

Look on the Wipeboard to see the proper shelf number to place your work.

(note if board says If 1, 2, 3 are full put on 4 etc)

Place your work as far back on the shelf and close to other work. This will prevent others from having to move your pot.

Have handles facing out to let staff know it has a handle

Leave lids separate from lidded pots or teapots . If left attached we are not responsible for pots sealing shut

Be sure to not glaze your signature

If staff feels that your pot is not ready for firing, we will place on the Shelf of Shame!

If something is loose, please leave a note.

If using Iridescent Iron or Ancient Copper, please make note so that our staff makes sure it is fired in a hot spot of the kiln

Small Test tiles must be placed in a member made tray so that the entire piece can be placed in kiln.

### **After Glazed Fired**

Retrieve work from shelves.

Cant find? Check shelf of shame, it may have stuck to a cookie. Check other ways your name can be read- if your mark is WS- look under S for SM

If you need to sand, please do so outside

Need grinder? You must wear a mask and goggles

Cookie Stuck? It may be there for life. Breaking it off may take a huge chunk off. If you think its slightly stuck. Tap gently on concrete floor of kiln room

Unwanted pots go into dumpster- Please do not put in studio trash

Please bring a bag, box and bubble wrap to bring pots home, or we have pot package for purchase for \$27. It includes bubble wrap. Please DO not take our printed bags

**Common Glaze Defects**

**Bloating:** Blisters in the clay body caused by trapped gasses or over firing.

**Crawling:** Condition of a glaze that pulls away from areas of the piece leaving exposed clay body. Often caused by dust, residue, and oily fingerprints (from lotion) left on the piece when glazed.

**Crazing:** Cracks in the glaze surface caused by a glaze that shrinks more than the clay body.

**Dunting:** Cracking of the clay body during the cooling. This is what happens if the kiln is opened to early.

**Pin holing:** Small bubbles or divots in the glaze caused by gasses released by the clay body or the glaze. If given enough time at the right heat they should mend over. **Shivering:** A glaze that contracts less than the clay body, causing the glaze to fall off the piece in razor-sharp sheets.

## **End of Session Procedures:**

Please complete and compute the firing fees. Please pay within 7 days of receipt of invoice. **If not paid by first day of class, you will not be able to start classes.**

Have all pots glazed and ready for firing by last day of open studio. (before first day of new session) if you are not returning

Please retrieve your work within 3 weeks of last class or last day of session which includes bonus open studio weeks . Mud will discard of all unclaimed work.

Mud will confiscate any clay left over after last day of open studio from non-returning members

If you are skipping a session, You will remain on the member email for one additional session for early registration

### **Class Cancellation Policy:**

A full refund will be issued if a student cancels prior to the start of the classes.

**Classes CANNOT be carried over into another session.** If you find yourself unable to come, please let us know ASAP! Do not wait till end of session after you have taken up a paying spot in the class to let us know your were not able to make class. **You have taken spot of another possible paying member and have now cost us that fee.**

**A 50% refund will be issued (minus clay cost) if withdrawn prior to the 3rd week of class.**

**No refund** will be issued if withdrawn **3rd week of class.** We have limited spots and it is not fair to those that wanted your spot and may have been waitlisted. Plus by refunding your money we are losing potential income from someone that may have continued.

Make up classes can be made only during the session you register for.

We will confiscate any lay left after the last day of session.

### **Camp Cancellation Policy:**

A full refund will be issued if camper cancels **5 days prior** to the beginning of registered week

Camper can switch weeks if Mud is notified **3 days prior** to beginning of registered week

A **\$75 cancellation fee** will be applied if camp is canceled within 5 days to beginning of registered week.

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### **Other stuff you should know:**

- Firing, clay and glazes can be unpredictable, **therefore Mud Clay Studio is not responsible for providing refunds if a piece is not completely successful.** The experience is what matters!
- Our studios have limited space, projects not picked within 3 months after completion will be recycled.
- A \$100 deposit is required for all Signature Claydates, refundable upon cancellation 7 days prior to the event.
- Claydates are priced at a minimum number of guests, host is responsible for cost of the minimum regardless of final number attending.
- Workshop Cancellations: Refunds and date changes will be issued ONLY if cancellations and/or changes are made 72 hours prior to the event. No refund or date change will be issued if proper notice is not given.
- Prices are subject to change

