

AMOCA Studio Handbook

Last updated June 2018

Welcome to AMOCA Ceramics 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. To participate in our studio activities you have to sign the contract at the end of this handbook and will be held accountable for practicing the policies set forth in this booklet. Those not adhering to the policies may be asked to leave the studio for the day or permanently without refund.

Studio Hours

CLOSED MONDAY

Tuesday - Thursday 10:00 am to 9:00 pm

Friday and Saturday 10:00 am to 6:00 pm

Sunday 12:00 to 6:00 pm

General Studio Etiquette, Safety, Liability

- Access to the studio is only available to the general public, students and studio members during the above studio hours. Do not enter the studio through any access point outside of studio hours.
- Schedule your activities in the studio with time to clean and exit by closing time.
- Only registered student, 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 a guest pass, clay and firing costs if applicable.
- Proper attire, including closed-toed shoes, eye protection (reading glasses are not acceptable), dust masks, and rubber and/or work gloves, must be worn when working on certain projects or when working in certain areas of the studio. The studio is not responsible for supplying these items. If you need them, you need to bring them.
- AMOCA Ceramics 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.
- Do not run in the studio.
- AMOCA Ceramics Studio, AMOCA, and anyone who works for these companies take no responsibility for watching children or accidents of any kind. Children under the age of 10 (ten) may not use or play on the potter's wheel.
- The making of paraphernalia, ash trays, or other apparatus are prohibited in the studio.

- No smoking of any kind in the studio.
- Alcohol consumption could occur at receptions and other events. AMOCA Studio Staff reserves the right to ask any drunk students, members, artists or general public to leave at any time if they are exhibiting inappropriate behavior.

Our Community Studio Atmosphere

- Any disrespect, harm, or harassment to AMOCA instructors, employees, interns, or fellow studio members will not be tolerated.
- We are here to help each other please do not create a negative atmosphere.
- Please respect instructors and studio staff when they are working in their studios and not on the clock. If staff members are wearing a red apron or have earphones in, they are not available for questions. Please find another working staff member.
- 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.
- No shouting or yelling in the studio.
- Please practice cell phone courtesy when in the studio. Please turn your phone to the off position or vibrate. Take your phone conversation outside. It could be a distraction to other classes, students and studio members.
- If you have special needs for you or your work please communicate this clearly to AMOCA Staff. A conversation followed up with a note and/or email will assist in the working relationship of the studio.
- In the case of human error, or a ceramic error please be considerate to the staff and fellow artists. The AMOCO studio staff work very hard to provide the most professional community working studio possible. Staff is willing to discuss these situations in a professional manner. No hostile accusatory communication.
- If you or someone else breaks a piece of art there are no temper tantrums or throwing of objects in this studio. This is a community studio. Please do not create a negative environment for other people in the studio. Staff has the right to ask you to leave if you are effecting the studio environment and/or safety negatively.
- In the event that a staff, member, or student breaks a ceramic object at any stage they MUST leave a note for the owner.
- Please do not wear Patchouli.

Classroom & General Studio

- 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 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. See General Cleaning for Guidelines.
- Beware and limit any studio actions that create dust. Liberation of airborne particles is hazardous to all of our health.
- It is everyone's responsibility to keep work areas safe and clean.
- Do not touch any greenware or finished artwork that does not belong to you.
- Ask for your instructor's assistance when putting in or removing artwork from the damp box.
- If you require Bat Pins please purchase your own
- Specialized Equipment: You need to sign up at least two weeks in advance for safety instruction before scheduling time on said equipment. This includes: Clay Mixer, Pugger, Kilns, Grinders, Blunger.
- Members are assigned one shelf for use during class or monthly membership if you require more shelf space speak to a staff member about renting additional space. \$15.00 per additional shelving.
- All work and studio items are to be stored on your shelf space not in general studio areas.
- If you require a space for a large scale sculpture please ask staff to show you an appropriate space.
- OUTSIDE CLAY is not allowed in AMOCA Ceramics Studio.

Handling of Clay and Glaze Materials

- This studio is a Wet Cleaning Studio. No Sweeping allowed. Wet Mop the floor space in your work area. See General Cleaning for Guidelines or staff.
- Beware and limit any studio actions that create dust. Ie. Don't shake out plastic bags. Liberation of airborne particles is hazardous to all of our health.
- Always use a wet sponge to clean up clay dust.
- Never sand indoors or without a respirator.
- Do not eat or drink in Glaze Area.
- Dry glaze materials are off limits to students unless your instructor is present and you are working on a class project.
- When authorized and working with dry materials a Respirator with a P100 filter is required.

- When working with wet glazes and stains rubber gloves are recommended some colorant can be absorbed through the skin.
- If spraying glaze, it is mandatory a respirator be worn during the spraying process and the ventilation system on. This is for your safety and the safety of other students. A full particle mask (P100 filter respirator) is better when spraying often.

Handling Plaster

- There is no use of plaster without prior arrangements unless it's during a supervised class. Please see staff.
- NEVER wash any plaster tools in any of the sinks! Please use the designated large yellow plaster bucket to clean plaster equipment.
- Do not use plaster sponges and buckets to clean anything other than plaster.
- Plaster is sold in house by the lb (pound)

Firing Procedures

- Never open and/or unload any kilns without AMOCA studio staff present.
- Firing schedules are subject to change according to the quantity of work which is ready to fire and the happenings of the AMOCA Studio. Please be aware of this when considering your own deadlines.
- AMOCA Studio Staff strives to move all work through the kilns in a timely manner, but it is not our responsibility to track your individual pieces.
- Cracks and defects in greenware will not be loaded into a bisque firing. Defective pots will be labeled and you must see the kiln tech for approval of having those pots fired.
- Fill out the Student Glaze Ware Slip for the technician in order to expedite the firing of work.
- Wipe your bottoms and cookie your work.
- Check the glaze defect cart often for work with glaze on the bottom, or other issues. See note or technician for information.
- Do not store work on the bisque ware carts or finished ware shelves. We cannot be held responsible for damage to this work.
- Put cookies away if you remove one from your piece post firing.
- Do not leave unwanted work on studio shelves for staff to dispose of.
- Studio Staff will throw-out work not removed from the ware carts and shelves quarterly. Please watch for emails and signs announcing the throw-out dates.
- Watch the white Board for the weeks firing schedule to know when kilns are being loaded and unloaded.

- Do not call the studio to see if your work is out of the kiln unless staff has asked you to do so.
- Mid-range firings (cone 5/6) and low-fire firings (cone 06/04) will be scheduled as the shelves fill. Be aware these will not happen as regularly as the cone 10 firings.

Studio Members, Visiting Artists, Resident Artists and Work Exchange Program Artists

- All applicants must schedule an entry interview with AMOCA Studio staff.
- All these positions are on a trial basis. AMOCA Ceramics Studio staff may ask an Artist not performing at the applied level of expectation to enroll in studio classes if needed.
- Everyone is expected to clean up after themselves to keep the studio safe and clean. See general cleaning guidelines.
- Specialized Equipment: You need to sign up at least two weeks in advance for safety instruction before scheduling time on said equipment. This includes: Clay Mixer, Pugger, Kilns, Grinders, Blunger.
- Artists are assigned one shelf for use during class or monthly membership if you require more shelf space speak to a staff member about renting additional space.
- There is no use of plaster without prior arrangements unless it's during a supervised class.
- All studio Artists have to be pre-approved by studio Staff to use dry ingredients, for mixing clay and glazes.
- All materials including clay, glazes, solvents, epoxies, and other art making materials must be approved by studio staff for proper use and storage.

General Clean-up Guidelines

- Artists and students are obligated to clean-up after themselves in all areas they worked including the floor.
- Wet Cleaning Only to Keep Dust Down. Mop floor and then pick up remaining chunks with a scapper to dispose of.
- No SWEEPING
- Use a wet sponge to clean up all other clay areas other than the floor.
- Used Reclaim water to clean, conserve water.
- Clean Wedging table after use.
- When done using a wheel, turn off the wheel, place foot pedal onto the wheel head, and mop around the wheel area.
- Do not leave bat pins in wheel heads. Ask an instructor or staff member for help if needed.
- Hand Builders: Clean Tables, floor area, slab rollers, extruder if you used them
- Clean common areas when you use them. Ie: Glaze Area, Kitchen, and Lunch Table.

- Wash all tools, brushes, pouring cups, buckets, bowls, bats, molds and put away prior to leaving the studio.
- Wash bats before putting them away.
- Clean Spray Booth and Spray Gun when finished.
- Check your throwing buckets for any tools (especially metal ribs, bat pins and needle tools) before dumping it into the reclaim barrel.
- Everyone is expected to participate in the last day of class mandatory cleaning.
- Dispose of unwanted bisque ware and glaze ware in the dumpster.
- NEVER use the kitchen or bathroom sinks for cleaning any buckets, brushes, or tools. Use the sinks in the studio community area for filling buckets, cleaning, and anything clay related.
- All unwanted, scrap clay (except clay which has been on the floor) shall be deposited in the reclaim barrel, NOT the sink.
- Clay from the floor shall be thrown in the trash.
- Sink buckets are for cleaning all tools, brushes, throwing buckets, sponges which will help conserve water and help with keeping clay out of the clay traps.
- Studio Staff are not your Mama... Everyone has to wash their own dishes, coffee cups etc...
- Thank you for working with the AMOCA Studio Staff in creating an inspired and safe studio environment.

GLAZING POLICIES

The following information is to serve as a basis for glazing in the ceramics studio. It is imperative that these guidelines be understood to facilitate smooth and error-free glaze firings. If questions arise, please ask your instructor or studio staff.

Prep for Glazing

1. Quickly rinse each piece under running water, or dust off with a clean damp sponge. Dust and oily fingerprints (from lotion) may serve as a resist and could cause the glaze to crawl (See glaze defects below).
2. Allow the pieces to dry while you sketch and record the glaze you will be using. Use a sketchbook or camera phone. There are even apps for your phone such as Pottery Notes List Gizmo for iPhone.
3. The shape and size of the object will determine the best method for glazing. The process of dipping, pouring and spraying will produce the smoothest coating of glaze. Resort to a brush only when necessary. Most cone 10 glazes do not brush well.
4. It is generally best to glaze the inside of an object first.

General Tips for Glazing

1. Thoroughly stir the glaze you intend to use. Several shop glazes tend to settle immediately and must be kept in suspension for best results. If glaze is used without stirring, the color will not be accurate and the proportions of the chemicals in the glaze will be thrown off over time causing possible glaze flaws. ***If a glaze looks or feels thick please notify a Studio Staff member.
2. If you have not used the glaze for a few minutes remember to give it a quick stir before using again.
3. When glaze lids are open and tools are being set on the inside of the lids please check for contamination before putting lid back on the bucket. Wash lid if needed.

Wax

1. Wax DOES NOT stop glaze from running down the outside of the pot if the glaze application is too thick.
2. Wax should be used with caution. A mistake made during the waxing process will cause the piece to need to be re-bisqued to remove any wax residue.
3. Please be conservative with your wax usage. e.g. Don't wax the entire bottom of a pot. It is just as easy to wipe the glaze off the bottom with a sponge. If you used wax to keep the bottom clean, you will still need to wipe the wax clean if the glaze beads up on the wax or your piece will be rejected.
4. The studio does not provide wax brushes. Once a brush is used in wax it will always be a wax brush. You may use soap on your brush to help protect it from the wax and use soap to clean the brush after use. Again this is your brush. The studio sells brushes if you need one.

Stains

1. Wear gloves when you use the stains.
2. Only studio staff may mix stains. Please ask if you need a stain mixed.
3. Stains are to be used thin. If used too thick under glaze it may cause crawling.
4. Stains must be dry before glazing or the stain will contaminate the glaze. Also if stain is too thick it will come off the pot and contaminate the glaze.

Dipping/ Pouring

1. Dipping should be done no longer than a quick count of three. Glaze will get too thick otherwise.
2. Do not dip from one glaze batch to another while the first glaze is still wet. Note: Even when dry some glaze colorants are so strong they may still contaminate the second glaze. You also run the risk of eutectic reactions (two glazes mixed together may have a lower melting point and run more during the firing!) or you could have glaze defects from too thick of glaze application.

Spraying Tips

1. The compressor should be set at the proper pressure if not please see studio staff. Pressure should be between 20 - 40 PSI.
2. If spraying glaze, it is mandatory a respirator be worn during the spraying process and the ventilation system on. This is for your safety and the safety of other students. A full particle mask (P100 filter respirator) is better when spraying often.
3. Glaze sprayed too thin will not have the surface or color you want. If you can see the clay body through the sprayed glaze it is too thin. You may also make a small mark with a needle tool to see how thin or thick the glaze is to determine if you should spray again.
4. After using the spray booth, please wipe down all surfaces of the booth and banding wheel.
5. Spray the booth with clean water through the gun to clean both the gun and the booth.

Finishing pieces for firing

1. Thoroughly clean all glaze from the bottom of the ceramic object and about 1/8 -1/4 inch up the outside. If you use a damp sponge to immediately wipe the excess glaze off the bottom after dipping, final cleaning will be much easier. If you used wax to keep the bottom clean, be sure to wipe the wax clean if the glaze beads up on the wax.
2. Pieces that are not wiped clean on the bottom, high enough on the outside, or if glazes is too thick will be rejected. Speak with studio staff for how to fix the pot for firing.
3. All pots must be fired on a cookie. The cookies are located in the desk drawer or under the desk next to the largest gas kiln (The 40). The cookie must be wider than the largest width of your piece so that glaze drips will be caught. If there is not a cookie for your piece then you are responsible for making your own. It requires being bisqued and kiln washed to be functional. Place your work on the rolling carts marked for the appropriate glaze fire. e.g: Glaze ware cone 10.
4. There is some fusion of the body in stoneware and porcelain clays which means some degree of warping is not unusual. Therefore, lidded vessels are to be fired intact. The area where the lid makes contact with the lid seat/gallery must be glaze free. If you used wax to keep the lid and seat/gallery clean, be sure to wipe the wax clean if the glaze beads up on the wax.
5. Please look at the Firing Schedule Board near the kilns to know when and what type of firings will be loaded and unloaded. Please no last minute additions. i.e: "Can this piece make it in the kiln now?" Understand that if there is not enough work for a scheduled firing this may change the firing schedule.
6. We load the kilns according to what will fit the best and what will make an efficient firing. Note: because your work was on the cart does not guarantee that it will make it into the firing. We do our best to move everything through the kiln efficiently.

Clean-up Glaze Area

1. Clean up all brushes, tools, and the area in which you glazed.
2. Including glaze drips and spills around the buckets.
3. Mop the floor when finished.
4. Spray gun and booth must be cleaned. Clean spray gun by spraying a full container of clean water through the gun. If you spray the walls of the booth you can be cleaning to things at once. Spraying the water through the gun will help prevent the nozzle from clogging. After spraying sponge down the gun, booth walls, banding wheels. Anything that is dirty! Wash out canister at the sink if it still has any glaze on it.

Health and Safety Rules

1. Do not eat in glaze area.
2. When applying stain and sponging off it is wise to wear rubber gloves. Some stains may be absorbed through the skin and the amount of colorant in stains is a much higher percentage than glaze. Copper, manganese dioxide and other colorants may be absorbed through the skin with prolonged exposure.
3. Glazes dry out your skin more than clay. If you have a cut, you may want to wear rubber gloves. The studio does not supply rubber gloves.
4. If spraying glaze, it is mandatory a respirator be worn during the spraying process and the ventilation system on. This is for your safety and the safety of other students. A full particle mask (P100 filter respirator) is better when spraying often.
5. Try not to lean into the spray booth. When spraying you will breathe more over spray. Over spray may also get into your eyes if not wear eye protection.
6. Glaze can be an eye irritant. If you get glaze in your eyes see studio staff or first aid kit for saline rinse.

Note: Loading the kiln takes several hours and patience. Any pieces found to be improperly glazed or improperly cleaned will not be fired. In the event an improperly glazed piece sticks to a kiln shelf, it will be the responsibility of the student to thoroughly clean and rewash the shelf. Remember those cookies!

Non-Studio Glazes/ Purchased Commercial Glaze

Must be approved by studio staff prior to use.

Use of Glaze Materials/ Mixing of Stains/ Mixing of Glaze

Must be approved/done by studio staff.

For members with experience on kiln loading and firing:

I understand that it is a privilege to fire my own work and I will treat respectfully all kilns and kiln furniture used in my firing. I will put all kiln shelves, furniture, cone packs, and any other kiln tools or equipment away in its proper place after I am finished loading the kiln. I will vacuum the inside of the kiln and clean the kiln shelves after each firing.

I will abide by the rules of engagement for booking and firing kilns. Please meet with a staff member to show you give you a tour through the kiln sign-up sheets and

Common Glaze Defects

Bloating: Blisters in the clay body caused by trapped gases 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.

PHOTO STUDIO ACCESS

The AMOCA photo studio is available for use to studio members. In order to use the studio you have to make an appointment with studio staff or at the front desk of the museum. The studio may be scheduled out in four hour blocks of time. There are two blocks of time available one morning and one afternoon. Before your first photo session you will have to fill out a Photo Studio Use Waiver. This will be kept on file for future use. When you are ready to photograph you will have to check out the key from the front desk at which time they will ask for an ID, drivers license or credit card to hold until you are finished and checked out. If any of the studio equipment is damaged you will be responsible for paying a fee. The front desk has the fee schedule for damage.

SEXUAL HARASSMENT

AMOCA adheres to all applicable federal, state and local anti-discrimination and harassment laws and regulations. AMOCA staff, contractors, vendors, visitors, members and the like are entitled to work or visit an environment free from sexual harassment and a hostile or offensive environment. We

recognize sexual harassment as unlawful discrimination, just as conduct that belittles or demeans any individual on the basis of race, religion, national origin, sexual preference, age, disability, or other similar characteristics or circumstances.

COMPLIANCE WITH LAWS

Members/students shall, at its sole cost and expense, comply with all of the requirements of all municipal, state and federal authorities hereafter adopted pertaining to the use of said premises, and shall faithfully observe in said use all municipal ordinances and state and federal statutes now in force or which shall hereinafter be in force. The judgment of any court of competent jurisdiction, or the admission of the member/student in any action or proceeding against the member/student, whether AMOCA Ceramics Studio is a party thereto or not, that the member/student has violated any such order or statute in said use, shall be conclusive of that fact as between The Ceramic Studio and the member/student. If member/student fails to comply with the provisions of this paragraph, the member/student shall, at the option of AMOCA Ceramics Studio, be asked to terminate classes, remove their belongings, and vacate the premises.

INSURANCE LIABILITY

AMOCA Ceramics Studio, AMOCA, and AMOCA staff shall not be liable at any time for any loss, damage, or injury to the property or person of any whomsoever at any time occasioned by or arising out of any act or omission of the member/student or the occupancy or use of the premises, or directly or indirectly for any state of condition of the premises unless such liability is the result of any act or omission on the part of AMOCA Ceramics Studio. In the event that AMOCA Ceramics Studio is named as a party to any litigation as a result of the sole act of the member/student or the sole act of any person coming on the premises for the benefit of seeing the member/student, then the member/student shall provide to AMOCA Ceramics Studio at the member/student's expense a complete defense to the action so filed and AMOCA Ceramics Studio in the event that the member/student does not provide such a defense shall be authorized to employ attorneys of AMOCA Ceramics Studio's choice and the member/student shall be liable to AMOCA Ceramics Studio for the costs of such legal representation. AMOCA Ceramics Studio shall be liable and responsible for its own acts and omissions and to such extent this indemnification.