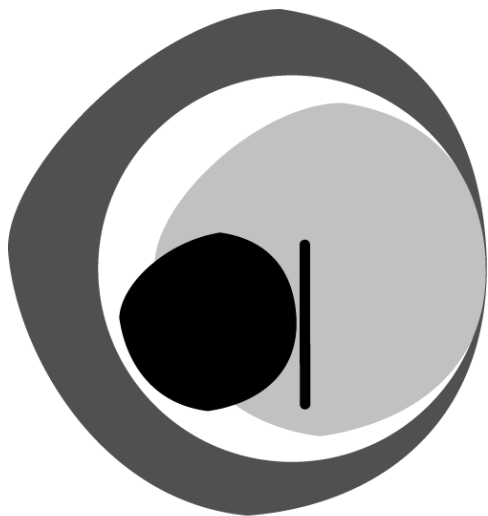


# Student Handbook



CLAY  
ART CENTER



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# Chapter 1

## Welcome to Clay Art Center!

### We're happy you're here!

Thank you so much for choosing Clay Art Center! We are proud to be able to offer you the highest quality ceramic art programs in Westchester County. And with your enrollment in one of our many classes, you have joined a community of clay artists, both student and professional, dedicated to the utterly addictive and endlessly fascinating art of clay. Please take the time to read about us and our policies so that you can make the most of your experience here. Who knows - you may become hooked to clay! Just like all of us did the first time we touched clay. Have fun in the studio!

### Vision & Mission

The **Clay Art Center** is a non-profit arts organization, nationally recognized for its advancement of the ceramic arts and has attracted clay artists from around the country with its studio spaces, exhibition and educational programs. It has been a creative force since its founding and is passionate in its mission of promoting ceramics.

Its vision is "to kindle a passion for the ceramic arts and to provide a sharing community for that passion to flourish."

### History

The **Clay Art Center** was founded in 1957 by Katherine Choy, an accomplished young ceramist and Henry Okamoto, a respected, classic potter from California. After Choy's untimely death, Okamoto ran the center till 1988, when Elsbeth Woody and Claudia Miller took over the reins, followed in 1997 by Reena Kashyap. In 2007, the center became a non-profit organization.

## Clay Art Center Programs

### Studio Artists

We are very fortunate to currently have fifty-one CAC artists. Twenty-two artists have private studio space on the premises and another fifteen share the upstairs studio near the office. Other associates use the studio facilities and equipment to make their work. Our artists play a significant role in enriching our educational programs, sharing studio chores, and being part of a vibrant community.

### Residency Program

The Artist-in-Residence begins in September and is awarded annually to a BFA/MFA graduate. It is uniquely designed for emerging artists who need time and space to develop their voice. Residents receive a private studio space, full access to the studio facilities and a solo show at the end of the residency. Not only do they bring new energy to the center, they contribute their technical knowledge and expertise and in turn gain invaluable experience teaching classes.



Caitlin Applegate 2010-12 Artist-in Residence

### Educational Programs

We offer three sessions of classes annually. Weekly classes run 14 weeks for winter/spring, 8 weeks for summer and 13-14 weeks for fall. The center holds twenty weekly adult classes in all levels of

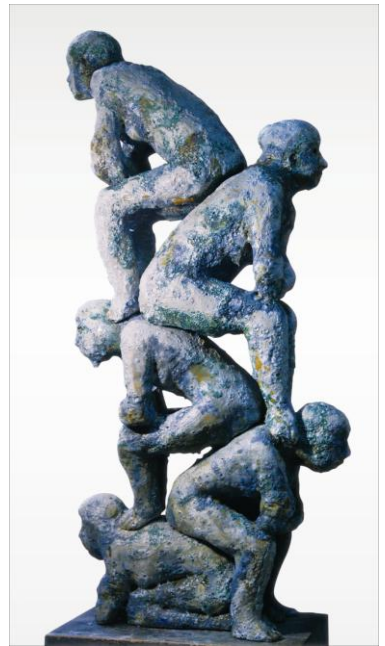
hand building, wheel throwing and sculpture. Class size is limited and tailored to encourage individual growth. Instructors are working artists with years of experience and many have advanced degrees in ceramics.

We also offer year round classes and camps for children and teenagers; along with week-long camps during winter and spring breaks. Half and full day camps are also offered throughout the summer.

We are always willing to arrange classes for home-schoolers, Girl Scouts and other groups, as well as private classes. If you are interested, please call our program coordinator.

## Workshops

To further enhance educational programming, the center presents monthly workshops by nationally known artists. Varying in length from one to five days, they are a unique opportunity for students to learn and be inspired by teachers and working artists. Recent workshops presenters have included Deborah Schwartzkopf, Mark Chatterley, Arnie Zimmerman, and Lorna Meaden. Every summer we offer a workshop geared towards K-12 teachers who are eager to learn how to incorporate ceramics into their



curriculum.

## Community Outreach



Afternoons at CAC are often a-bustle, as our classrooms are filled with children from our community outreach programs. Onsite we offer five weekly classes and our teachers are also out in the community teaching an additional ten classes offsite.

The mission of our outreach program is to extend our programs to a wider audience of youth and senior residents of the local community, who would not have access to it otherwise.

Currently we offer classes

to Parsonage Cottage, Holy Rosary Catholic School, Don Bosco Community Center, Port Chester Recreation Department, Carver Center and several others. To inquire about a special program for your school, please contact [michelle@clayartcenter.org](mailto:michelle@clayartcenter.org).

We also offer scholarships and internships to area High School and college students. Towards our goal to be good neighbors and help others in the community, we host an annual fundraiser called "Empty Bowls" to raise money for the local Soup Kitchen, in collaboration with the Rye Presbyterian Youth Group.



## Classroom Policies

### Open Studio

Open studio is something that everyone should take advantage of, if possible! It is for students to work outside of class instruction time to hone their skills, finish class projects and practice, practice, practice.

Some basic guidelines:

- Open Studio hours are included in the cost of tuition.
- Hours of Open Studio are posted in the classrooms.
- Students are responsible to clean up at the end of open studio hours.
- If the classroom does not get cleaned properly, we reserve the right to cancel open studios.

### Make Ups

If you have to miss a class, we offer you the opportunity to make up that class by sitting in on another class. That way you don't lose out on any instruction!

Here are the rules:

- Missed classes can be made up in any adult class providing there is space available and you are given approval.
- If you would like to make up a class, you must call the office to get approval – 914-937-2047 x223. **Tell the office which class you like to schedule a make up.** The office will check availability and sign you up if there is space.
- To that end, **if you know in advance that you are going to miss a class, please also be so kind as to let the office know in advance,** so that we may offer up your spot in class to someone who would like to take a make up.

- Since there are several people who wish to make up classes, make ups can be scheduled before the date of the missed class.
- No make ups are allowed the last week of classes.
- Make-ups do not transfer from one session to another.



## Closings

Clay Art Center is closed for the following holidays:

Memorial Day, Independence Day, Labor Day, Thanksgiving, Christmas and New Year's Day.

In the case of weather or other natural disaster related closings, we post all closings on the home page of our website. CAC follows Port Chester schools system cancellations. If it is in question whether or not a class is being cancelled, the main office line ext. 223 will have a message with information about closings for the day.

## Clean-up

Clay Art Center is a communal studio and we are proud to offer our students a clean work environment. Please be respectful of the classroom space, and make EVERY effort to clean up after yourself.

Details about cleaning Up:

- Students are expected to clean up all of the areas they have worked in or around. Remember to clean the wheel and splash pan, floor, tables and all equipment and surfaces in the glaze room.
- We have very sensitive plumbing systems in the classrooms. DO NOT THROW clay down the drains.
- Wash hands and tools, bats, splash pans in the bucket in the sink before rising under the faucet.
- Do NOT waste water. It is a precious natural resource.
- We follow the "Happy Camper" rule; leave it cleaner than you found it!

Disposal of clay and materials:

We encourage students to reclaim their clay. Reclaiming clay is the process of re-hydrating or drying clay to restore it to a workable state. If your instructor has not given a demonstration of reclaiming clay, kindly ask them to do so. Reclaiming is an important and valuable part of the ceramic learning experience.

- Clay that you do not wish to reclaim can be placed in the recycling bin in the main classroom. There is no recycling in the annex classroom, but you are encouraged to recycle your own clay.
- Clay that has been contaminated in any way must be thrown out.
- If you used colored slip or any other surface treatment on a piece it must be thrown out and not recycled.
- Please do not leave unwanted pieces on the shelves. Instead, throw them in the green trashcans outside, NOT in the classroom trash can.

## **Safety**

Clay dust is not good for you. To that end, please follow the following rules.

- Absolutely no eating in the Glaze areas.
- Please do not eat at the classroom tables while students are working.
- If you are sanding your piece, you must do it outside. And whether it is bone dry or bisque, you should wear a dust mask.

## **Miscellaneous**

- You are welcome to bring in a meal and use the refrigerator or the microwave in the office or the Classroom.
- Please dispose of food containers in the appropriate garbage cans.
- The studio provides Mineral Water in every classroom.
- Library books are for use ONLY in the Office. If you are interested in looking at our reference materials, please ask your teacher to let you look at them during class.

## Refund Policy

For classes:

- Tuition is due in full at time of registration
- Tuition is refundable up until one week prior to the first class, minus the registration fee
- Upon cancellation, there is a \$25 non-refundable registration fee
- No refunds will be given for missed classes
- Classes with insufficient enrollment will be canceled and payment fully refunded
- In the event of an emergency closings classes will be rescheduled
- Clay, tools and firing fees are not included in tuition
- Missed classes are not transferrable to the next session

For workshops:

- Tuition is due in full at time of registration
- Tuition is refundable up until two weeks prior to the workshop, minus the registration fee
- Upon cancellation, there is a \$25 non-refundable registration fee
- Workshops with insufficient enrollment will be canceled and payment fully refunded

# Chapter 4

## Firing Your Work

Please know that CAC Faculty and staff make every effort to take utmost care of your pots once they enter into the firing cycle. Please take the time to understand our system so that you can avoid any future frustration. If you have any questions, do not hesitate to ask your teacher or anyone on staff. As with everything, there is a learning curve to the process and we are here to make it as simple and satisfying as possible!

### Understand the Firing Cycle

After you finish making your piece, it needs time to dry completely. If it were to go into the bisque kiln before it was completely dry, it would run the risk of exploding when the kiln reaches water boiling temperature! Once your piece is “bone dry” it is ready to go into the kiln for bisque. You can measure your piece and put it on the “**Greenware**” shelf before it is dry, but know that our staff won’t put your piece into the kiln until it has had time to dry, which can sometimes take up to a week.

Bisque firings happen as frequently as we are able to fill a kiln. Once classes get going, that is weekly, and sometimes more often than that. If for some reason you need your pieces bisqued by a certain date, please plan ahead, leave a “please help” note on your piece, or talk to the resident in charge of firing for that classroom. We make every effort to fire pieces in time, but at the same time, we cannot perform miracles or fire kilns that are half empty.

Once a piece is bisqued, it is ready to glaze. Pieces are bisqued to a low temperature, which means the clay body is still porous. This means that glaze will be, in a sense, “sucked” onto the surface. Try putting the tip of your tongue to a bisque piece - it will almost stick! This means your piece is prime for accepting glaze.

Once you have glazed your piece, it is time to put it on the “**Shelf for Glaze Kiln**” shelf, located in the kiln room if you are high firing. All works made in the main classroom will be high fired to cone 10 – about 2350 degrees. If you are in the annex, the pieces will be low fired to cone 04 or to cone 6, depending which class you are in. In the annex, please be sure to put your piece on the appropriate shelf for firing.

Once there is enough work to fill a kiln, the pieces will be glaze fired. A high firing takes 4 days from loading to cooling and unloading. 2-3 days for low firings. Pieces that have been high fired will come out of the kiln and go to the shelf to the right of the garage door in the kiln room. In the annex, there is also a designated shelf for pieces when they are ready to be picked up.

PLEASE make sure a piece is YOURS before you take it! Always initial the bottoms of your pieces to avoid confusion. Pieces get transformed in the firing, and you might not recognize it!!

## Measuring and Recording

### The Process:

- Each classroom is equipped with a cubic inch measuring box, a firing log book, and a stack of firing slips.
- Each student should create their own firing log sheet, and store it in the appropriate section of the tabbed book. Put your name, class and teacher at the top of the sheet.
- Measure each piece (greenware) and record the length, height and depth on your sheet AND on a firing slip.
- Firing slips must include name, date, firing type, dimensions, and class.
- **A CAC teacher must initial the log book before you move your pieces to the shelf for bisque firing.**
- Slips are then placed in each piece and moved to the bisque shelf
- The slip must be present in the pot at the time of loading or the pot will not be fired
- Slips will be collected and checked against firing sheets and filed in the office
- Firing slips are only necessary at the bisque stage

## Firing Fees and Collection

- We encourage all students to have a credit card on file with the Clay Art Center for firing fees.
- Firing fees are tallied and collected or charged mid session and during the last class.
- We calculate firing fees by multiplying height x width x depth. (e.g. a mug that measures 3x4x5 will cost \$3.00 for bisque and glaze)
- Since we cannot make a shelf height less than 3 inches in height, the *minimum value for height is 3 inches* for the gas kiln,
- and 1.5 inches for the annex kilns.

### STUDENT FIRING CHARGES

FIRING TYPE	COST PER CUBIC INCH
Bisque ONLY	\$ .03
Glaze ONLY	\$ .04
Bisque & Glaze	\$ .05
Test Tiles (up to 10)	\$3.00
3" X 3" tile (each)	\$1.50
6" X 6" tile (each)	\$2.50

- **Over size firing rates:** Pieces that are over 1000 cubic inches in size can get a bit of a break with the cost of firing:
  - For bisque and glaze ware, the cost will be .05 cents for the first 1000 cubic inches, then .02 cents a cubic inch for the remainder cubic inches.
  - For Bisque only: .03 cents for the first 1000 then .01 cent for the remainder.

# Chapter 5

## Glazing Your Work

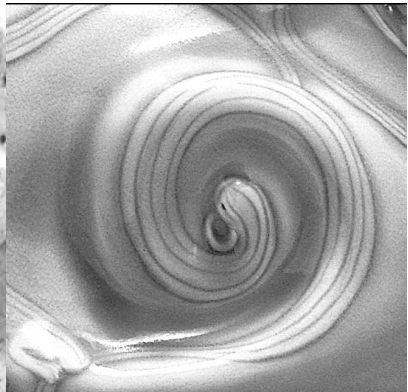
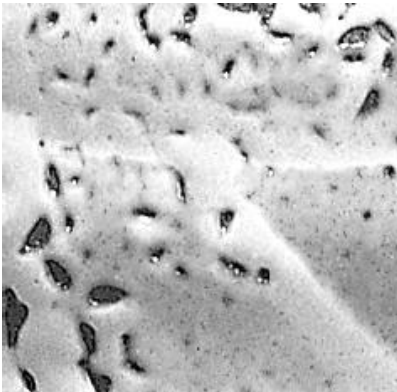
FIRSTLY, enjoy the process. Make it part of the whole experience of being creative.

SECONDLY, keep time aside for glazing your pieces.

THIRDLY, glaze as you go. If you glaze your pieces several times throughout the session, you will have results from which you can learn. The next time you glaze you will be able to make informed decisions.

### Application Tips

- Keep a bowl with clean water & sponge near you.
- Clean pot with damp sponge to remove all dust particles.
- Cover an area with newspaper so you can wax your pots.
- Wax foot where appropriate. Let dry before beginning to glaze.
- Decide on glaze and application technique. (ie dipping, pouring, etc.)
- Stir the bucket of glaze well, being sure to release all glaze from the bottom of the bucket.
- GLAZE
- Do NOT double dip your pot. This will cause your glaze to run, attaching your pot to the kiln shelf, causing damage to your piece and the shelf.
- Clean bottom or foot thoroughly – no glaze should be on the bottom of your pot, or it will stick to the shelf in firing!
- Place your piece on appropriate glaze shelf so it will be fired.



# Chapter 6

## Supplies

Clay Art Center provides a wide variety of clays and some basic tools for students to buy for their use as a student at the Center. Below is a price list of all the tools and clays we have available for purchase. All prices include tax.

<u>Clay Price list - Annex</u>	
White Earthenware w/ grog #10G	\$10.00
Red Earthenware # 20G	\$10.00
Raku #239	\$13.00
Cone 6 Keiko's clay #266	\$13.00
<u>Clay Price list – Main Classroom</u>	
Porcelain 257	\$19.00
White Stoneware 182	\$11.00
Buff Stoneware 900	\$10.00
<u>Tools Price List</u>	
Kemper Tool Set	\$17.00
Fettling Knife	\$4.00
Mudtools Rubber Ribs	\$6.50
Mudtools Sponge	\$5.50
6" Metal Rib	\$2.75
Sponge	\$.75
Steel Scrapers (Plain or Serrated)	\$2.25
Metal Pin Tool	\$2.00
Slip Trailers	\$4.00

Aprons	\$16.00
Wooden Modeling Tool	\$1.50
Wire Tool	\$3.00

There are several excellent suppliers in the tri-state area if your needs go beyond what we offer.

**Ceramic Supply**

**Tel: (800) 7CERAMIC    FAX: (973) 340-0089**

**[www.7ceramic.com](http://www.7ceramic.com)**

Great for all ceramic needs located just over the George Washington Bridge in NJ. They have a sale one Saturday of each month.

**Bailey's Pottery Supply**

**Toll Free: 1-800-431-6067 • Telephone: 845-339-3721 •**

**Fax: 845-339-5530**

**<http://www.baileypottery.com/>**

Located in Kingston ~ great for all needs.

**Kiln Ray**

**Phone:845-987-9589 Fax:845-926-3125**

**<http://www.kilnray.com/>**

Supplier of some tools the place to go for purchasing a kiln or kiln repair.



# Chapter 7

## Parking at CAC

The parking lot located in front of CAC is not owned by CAC. It is a town owned municipal lot. To avoid being ticketed during the day students should park in the center of the lot.

The outer perimeter of the lot is decal parking only. Parking in the outer area of the lot will result in your car being ticketed. Please remember not to park there.

The center of the lot has a 3 hour parking time limit. If a student stays beyond the 3 hours into open studio time they should move their car a few spaces over in the center of the lot or move to the street if possible to avoid getting a ticket.

We advise parking on the street if possible. The street has alternate side parking bans on Tuesday and Wednesday mornings till 11:30 for street cleaning. This makes parking a bit more difficult on these mornings.



# Cone Table:

## The Importance of Clay and Glaze Temperature

One of the most important pieces of information there is as a ceramics student is to understand firing temperatures. Hope this bit of information will help you on your clay journey

- Ceramics are fired at many different temperatures to get different surface affects. The different temperatures are referred to as cones.
- Cones are small cone shaped objects that are placed in kilns to read the interior temperature so a person or controller knows when to turn the kiln off
- As you can see in the table to the right Cone 10 is the hottest and the temperatures go down from there.
- The 0 in front of the lower numbers(i.e. 06) can be read like a negative implying that the temperature is moving down as the number increases
- It is of vital importance that every piece goes into a kiln that is being fired to the correct temperature.
- If a piece were to go into a kiln of a lower firing temperature it would result in the piece being under fired this would not necessarily ruin the piece but would require another firing which would have to be paid for additionally.

Cone number	Corresponding Temperature in degrees F
10	2345
9	2300
8	2273
7	2262
6	2232
5	2167
4	2142
3	2106
2	2088
1	2079
01	2046
02	2016
03	1987
04	1945
05	1888
06	1828
07	1789
08	1728
09	1688
010	1657
011	1607
012	1582
013	1539
014	1485
015	1456
016	1422
017	1360
018	1252

- If a piece that is to be fired to a lower temperature is put in a high fire kiln, the results are disastrous. The clay and glaze turn to molten glass and run all over the shelves and other work in the kiln. The melted work ruins everything that it touches it could even ruin a whole kiln.
- It is a Clay Art Center policy not to fire work that was made outside of the Center, unless students are certain about the make, firing temperature and brand of the clay. Students are welcome to buy clay from the Center to bring home and work with.

## Vocabulary

**BAT** - A slab or platform on which clay is handled; a circular device attached to the wheel-head.

**BISQUE** - Unglazed clay, fired at a low temperature.

**BISQUE FIRING** - The process of firing unglazed clay to a low temperature to harden the clay and drive the physical water from it. The approximate temperature of this firing is 1815 F.

**CLAY BODY** - A mixture of different types of clays and minerals for a specific ceramic purpose.

**COIL CONSTRUCTION** - Ropes of clay that are stacked to form a wall. This technique is one of the most commonly used hand-building methods.

**GLAZE** - A glassy coating that has been melted onto a ceramic surface.

**GREENWARE** - Unfired pottery that is bone-dry, a state in which clay forms are absent of water molecules and hence the most fragile.

**KILN** - Enclosed containers of various sizes- built of refractor brick and heated by electricity, gas, oil, or wood to temperatures from 1500 F. to 2340 F. in which pots are fired.

**LEATHER HARD** - Clay which is dried sufficiently to be stiff, but which is still damp enough to be joined to other pieces.

**PLASTICITY** - The property of a material enabling it to be shaped and to hold its form.

**UNDERGLAZE** - Colored decoration applied to bisqued clay, then coated with a clear glaze. Typically made of clay slip and raw pigment.

**WEDGING** - Method of kneading clay to make it homogenous; ridding the clay of all air pockets.

**GLAZE FIRING** - Typically the second firing of a piece pottery which has been coated with glass forming materials. The approximate temperature of this firing 2300.

**SLUMP MOLD** - A plaster form which is used to support wet clay in the early stages of construction.

**PRESS MOLD** - A plaster form which clay is compressed into, resulting in a repeatable shape or texture.



# Chapter 9

## Staff & Contact Information

### Clay Art Center

40 Beech St.

Port Chester NY 10573

Website: [www.clayartcenter.org](http://www.clayartcenter.org)

Telephone: 914-937-2047

Fax: 914-935-1205

General Email : [mail@clayartcenter.org](mailto:mail@clayartcenter.org)

Leigh Taylor Mickelson, Program Director .....ext.222  
[leigh@clayartcenter.org](mailto:leigh@clayartcenter.org)

Reena Kashyap, Executive Director .....ext. 221  
[reena@clayartcenter.org](mailto:reena@clayartcenter.org)

Ariel Plantz, Community Arts Coordinator .....ext. 240  
[communityarts@clayartcenter.org](mailto:communityarts@clayartcenter.org)

Dominique Mason, Programs Coordinator .....ext. 223  
[mail@clayartcenter.org](mailto:mail@clayartcenter.org)

Doug Breitbart, Director of Operations  
[doug@clayartcenter.org](mailto:doug@clayartcenter.org)

### Office and Gallery hours:

Monday-Saturday, 9:30am -4:00pm and by appointment

# Chapter 10

## Want to get involved?

### Volunteer

Now that we are a non-profit organization, there are many ways in which we could use your help! We are looking for volunteers to help us with mailings, events, monitoring open studios, grant writing, community outreach and much, much more. If you are interested in being a helping hand, please call Reena or Leigh.

### Join Work Exchange

The Work Exchange Program is when a student exchanges labor towards their class fee, up to half of their tuition, for a Clay Art Center class. An experienced work exchange student, one who has proven dedication, may negotiate for full tuition relief. Students are expected to work the hours owed during the session in which they are enrolled.

### Hours of work can be completed with the following tasks(Exchange rate is \$8 per hour):

- Mailings
- SHOP at CAC/Front Desk
- Gallery Exhibitions
- Special Events
- Database Maintenance
- Office Administration Work
- Studio/Classroom Maintenance
- Spontaneous Need and Desperation

We prefer that work exchange students have a consistent weekly time in which they come to CAC to work, based on their

availability. Please note that while most of the jobs require you to be at CAC during business hours to complete them, there are some tasks that can be completed at home.

Be Proactive! Let us know if you have some free time to help-us-help-you work off hours, or give us ideas and suggestions about the program or our community.

**When you become a Work Exchange Student you sign a job contract with CAC. We depend on you. Please treat this as you would any other paid position.**

CAC is a non-profit arts organization and your investment of time and labor assists CAC in continuing its vision to kindle a passion for the ceramic arts and provide a community for that passion to flourish.

**NOTES:**

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