

VIACLAY

Member Handbook

Please read me!



2026 EDITION · MEMBERS@VIACLAY.COM

KEY POINTS

1. Be Generous

Our community depends on your considerate participation in studio routines.

2. Be Kind

Treat your fellow members and their property with respect and care.

3. Be Careful

Be alert to your surroundings, and be sure you know how to use all tools and equipment (or ask for assistance).

THE GOLDEN CLEAN-UP RULE

Tidy-up for others, as you would have others tidy-up for you!

- **Do your share!** Leave the studio better than you found it.
- **Think twice!** Check for forgotten tools or materials, especially around the drying rack, glaze counter, and work tables.

Reach out! Let us hear your thoughts for improving ViaClay.

WET CLEANING — WHY IT MATTERS

Clay dust is the one thing that we can't see but can't ignore — dry clay that gets ground underfoot becomes airborne silica. Wet clean-up at every station keeps the studio safe for everyone.

KEY WARNINGS FOR CLAY, GLAZES, AND FIRING

Keep clay bodies separate. Never mix different clay types in your personal reclaim, and never put low-fire clay into the communal reclaim bucket.

Dangers of low-fire clay: low-fire clay must **never** be fired in a mid-range or high-fire kiln — it can fully melt at higher temperatures, damaging the kiln shelves, brick, elements, and other members' work. Members are **liable for damage** caused by placing low-fire work on an improper firing shelf or cart.

Heavy-metal glazes: watch for glazes containing heavy metals — palladium and cadmium are the most common, often labeled “**Decorative Use Only — Not Food Safe.**” When these glazes run, they can permanently damage the kiln shelves. Always fire them on **cookies** to protect the shelves.

When in the grinding room — safety first. Eye and ear protection must be worn at all times (provided on the table), and long hair must be tied back to prevent it from getting caught in rotating tools.

STUDIO WIFI

- Network: **ViaClay**
- Password: **viaclaywifi**

QUESTIONS?

- **Your Studio Managers: Gabe Tetrev and John Beck**
- Email us anytime at **members@viaclay.com**.

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VIA CLAY

PART ONE

Life at ViaClay

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STUDIO ETIQUETTE

01

ViaClay is a shared studio, and getting along here is simple. Keep the three rules below in mind and the rest of this handbook mostly takes care of itself.

We ask only that you keep these three rules in mind – everything else is fine print!

1. Be Generous

Our community depends on your considerate participation in studio routines.

2. Be Kind

Treat your fellow members and their property with respect and care.

3. Be Careful

Be alert to your surroundings, and be sure you know how to use all tools and equipment (or ask for assistance).

WHAT THAT LOOKS LIKE DAY TO DAY

- Don't touch other members' pieces, tools, and shelf space unless you've been asked to help.
- Share the wheels, tables, and glaze area – don't spread out into more space than you need when the studio is busy. Each full work table is designed to seat at least 4 people during peak hours.
- Keep noise, music, and conversation at a level that works for everyone around you. If volume – yours or someone else's – is an issue, be respectful in communicating concerns.
- Clean up after yourself so the next person walks into a studio that's ready to use.

CLEAN-UP GUIDELINES

02

THE GOLDEN CLEAN-UP RULE

Tidy-up for others, as you would have others tidy-up for you!

- Leave the studio better than you found it.
- Double-check for forgotten tools or materials, especially around the drying rack, glaze counter, and work tables.

WHEELS

SPLASH PAN

- Dump unwanted slip into your own reclaim bucket or the reclaim bin between the sinks.
- Wipe clean and return to the wheel.

WHEEL TRAY

- Wipe clean with a large sponge.

STOOL

- If dirty, wipe clean with a sponge and **dry thoroughly with a towel.**

FLOOR

- Wipe up clay or slip around the wheel.
- Sweep large amounts of dry clay and trimmings with the dustpan and broom.
- Throw all swept-up clay in the trash, not into reclaim bins.

TOOLS

- Clean tools after use and return them where you found them.
- Community tools belong in community tool areas, not on personal shelves.

GLAZE AREA

- Sponge and wipe down the area.
- Wipe up large glaze spills on the floor with the large sponge.
- Return all tools – tongs, brushes, etc. – to their proper places.
- Put glaze lids on and close wax container.
- Clean stirring sticks and drill mixer bits.
- **Rinse wax brushes under hot water.**

SINKS

- Scoop clay out of the sink and put in the reclaim bin.
- Use the squeegee to clean any residual clay into the drain.
- Wipe down the middle table.
- Do **NOT** run wareboards or bats directly under water – wipe them off with the large sponge.

LAUNDRY

- Place all towels and aprons in the laundry basket after use, regardless of how dirty they are.

BUCKETS

- Clean any clay out of your throwing bucket using a large sponge before returning it to the bucket rack above the sink.

CLEAN-UP GUIDELINES CONT.

02

TABLES
■ Scrape and wipe down the table with a large sponge. Scrapers are on the tool shelf. ■ Sweep up any dry clay on the floor around where you worked and throw it in the trash.

Your table should look like the one on the **right** before you leave – not the one on the left.



BEFORE YOU LEAVE

02

Check this list every time you wrap up and the studio will be ready for the next person.

CHECKLIST	
☐ Your wheel and splash pan are clean and reset. ☐ Your stool is wiped down and dry. ☐ Floor around your wheel is free of clay and slip. ☐ Your work table is scraped, wiped, and clean. ☐ Glaze area is clean and all containers are closed. ☐ Glaze tools, brushes, tongs, and stirring equipment are cleaned and returned.	☐ Sinks are clean and free of clay. ☐ Shared tools are cleaned and returned. ☐ Any dry clay has been swept up and thrown in the trash. ☐ Towels and aprons have been placed in the laundry basket. ☐ Drying rack, glaze counter, and work areas have been checked for stray materials.

WHY IT MATTERS

Clay dust is the one thing that we can't see but can't ignore – dry clay that gets ground underfoot becomes airborne silica. Wet clean-up at every station keeps the studio safe for everyone.

MEDIA STATION

03



THE STUDIO IPAD, WIRED INTO THE SPEAKER SYSTEM



ZONE VOLUME KNOBS AND MUTE BUTTONS · AMP POWER BUTTON CIRCLED IN YELLOW

HOW IT WORKS

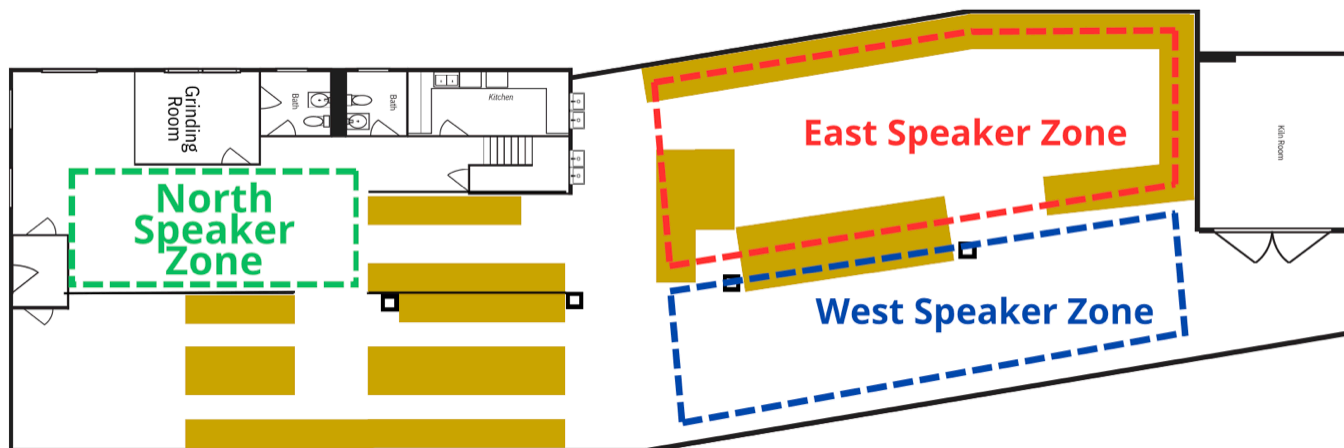
- The iPad mini has a Spotify account members can use to play music through the speakers.
- The iPad connects to the speakers automatically – if music is not playing, check that the power button shows a green light (circled in **yellow** below).
- There are three speaker zones: **North**, **East**, and **West**. To silence a zone, turn down its volume knob or press the small button to the right of the knob (circled per zone below).

WIFI

- Network: **ViaClay**
- Password: **viaclaywifi**

PLAYING MUSIC IN A COMMUNAL SPACE

Before playing music, make sure the other people in your zone are okay with turning music on – and don't switch the music without discussing it with other people in the studio.



THE THREE SPEAKER ZONES: NORTH (GREEN), EAST (RED), WEST (BLUE)

KITCHEN & LOST + FOUND

03

KITCHEN – WHAT WE PROVIDE

Please be respectful of the communal appliances and clean up after each use. Let us know when supplies are low for re-ordering.

- Keurig and K-cups
- Microwave
- Toaster oven – make sure it is turned off when you are done
- Hot water kettle
- Dishwasher – put dirty dishes in the dishwasher
- Water dispenser – cold water on the right, hot water on the left
- Drinks: Coke, Diet Coke, sparkling water
- Snacks: chips in the cupboards

KITCHEN – HOUSE RULES

FRIDGE & FREEZER

- If you keep anything in the fridge or freezer, label it.
- If you find something in the kitchen that is not listed above or labeled as communal, **don't touch it.**

RECYCLING

- Recycle cans in the blue bin outside the kitchen.
- **Paper towels are not recyclable.**

LOST & FOUND



- Located by the front door, underneath the work bench.
- If you find any tools or personal belongings left out in the studio, please turn them in to the lost and found.

LIGHTS & LIGHT SWITCH MAP

03

Feel free to turn on as many or as few lights as you like — each area has its own switches. All lights are on dimmers: use the vertical slider next to each switch, and if a light "isn't working," check whether the dimmer is slid all the way down.

If you are the last one in the space, please turn off all the lights as you leave.

GREEN THE FRONT STUDIO

The first studio space as you enter. Two switches: one next to the foyer window after walking through both doorways, the other next to the work table by the opening to the tunnel area.

PINK THE SINKS

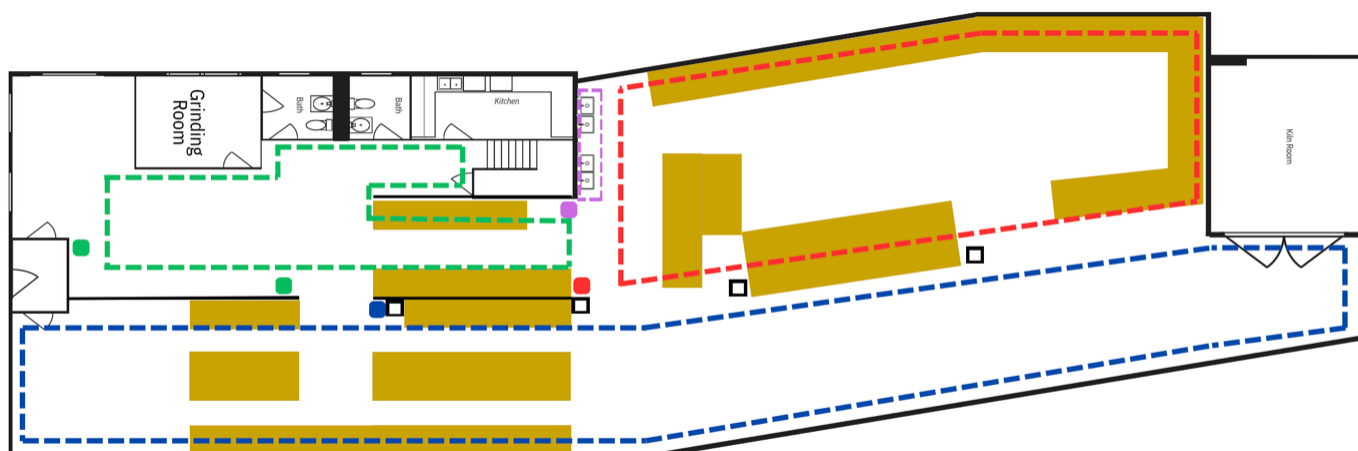
Controls the three lights above the sinks. Switch located right next to the apron hooks.

RED THE MAIN STUDIO

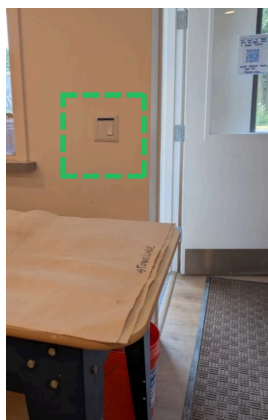
The area under the wooden roof. Switches on the pole to the right as you walk in from the front — the fan switch for this area is next to the lights.

BLUE THE TUNNEL

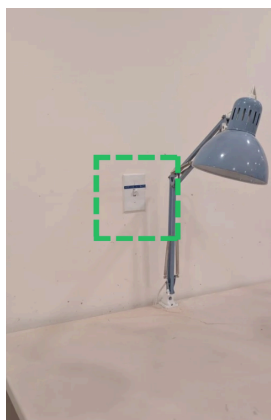
West side of the studio, stretching between both garage doors. Switch located next to the extruder, through the doorway on the right of the front studio.



THE FOUR LIGHT ZONES — SWITCH LOCATIONS MARKED IN EACH ZONE'S COLOR



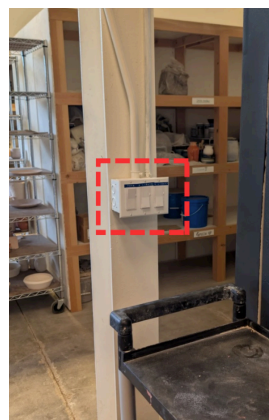
FRONT FOYER WINDOW



FRONT WORK TABLE



TUNNEL BY EXTRUDER



MAIN ON THE POLE



SINKS APRON HOOKS

SHELVES, DOORS & THE REST

03

PERSONAL SHELVES



- **Your personal shelf:** storage for all your tools, underglazes, personal belongings, and work.
- **Floor under your shelf:** just clay and reclaim buckets.
- **On top (any available shelf):** only in-progress work — no finished work, tools, or materials.

PETS

- Allowed when on a leash and under your control, per the discretion of management.

GARAGE DOORS — THE DOOR DEPUTY

- Feel free to open one or both of the garage doors to get some airflow in the studio!
- If you open a door, you have now become the **Door Deputy**: you are responsible for closing the door(s) before you leave, or passing the responsibility on to another studio member.

WINDOWS — THE WINDOW WARDEN

- Feel free to remove the stop stick and slide open the front windows for airflow.
- If you open a window, you have now become the **Window Warden**: you are responsible for closing the window(s) and putting the stop stick back before you leave, or passing the responsibility on to another studio member.

PARKING

- Please park on the street between 5 am and 9 pm.
- If you are at the studio between 9 pm and 5 am, please park in the driveway — angled in, facing the wooden fence (accessible from Madison).
- Do not park in front of the yellow curbs around the cul-de-sac.

AIR CONDITIONING & HEAT

- **Please do not adjust the thermostats.** Speak with a studio manager regarding studio temperature.

Please leave all studio spaces better than you found it!

Thanks for keeping ViaClay a space we're all proud to share.

VIA CLAY

PART TWO

Working at ViaClay

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STUDIO CLAY

04

Studio clay is sold by the 25-pound block. Pricing is per block. Each box contains two 25-pound blocks.

CLAY CODE	CLAY BODY	PRICE / 25 LB BLOCK	FIRING TEMPERATURE	GLAZE / CART
153	Brown Stoneware	\$25.25	Cone 6 or Cone 10	YELLOW or RED labeled glazes / carts
213	Porcelain	\$26.50	Cone 6	YELLOW labeled glazes and cart
257	English Porcelain	\$39.50	Cone 10	RED labeled glazes and cart

Important: make sure your clay is glazed using the correct glazes and placed on the correct color-coded cart.

PURCHASING STUDIO CLAY

- On the clay purchases sheet, legibly write your **full name**, the **date**, and the **clay code** for the clay you purchased (153, 213, or 257).
- We will charge or invoice you accordingly.



THE CLAY AREA – BOXED STUDIO CLAY, PLASTER SLABS, RECLAIM BUCKETS, AND THE STANDARD CERAMICS SAMPLE BOARD (RIGHT). ON THE POLE AT LEFT: THE CLAY PURCHASES SHEET (CIRCLED RED) AND THE GUEST POTTER SHEET (CIRCLED WHITE); THE SPECIAL CLAY ORDER SHEET IS ON THE SHELF AT RIGHT (CIRCLED YELLOW).

OUTSIDE CLAY & SPECIAL ORDERS

04

OUTSIDE CLAY FEE

\$0.50 per pound

Charged on the total weight of clay purchased. This fee covers all firing and glazing costs.

OUTSIDE CLAY

Members are allowed to purchase their own clay from sources outside the studio. Any clay purchased outside the studio is subject to the outside clay fee, which covers all firing and glazing costs. These fees are already applied to clay purchased through the studio.

- Any clay you bring into the studio must be **approved by studio staff first**. Approval can be obtained in person or by email at **members@viaclay.com**.
- The fee is based on the **total weight of clay purchased**, not the weight of individual pieces.
- On the clay purchases sheet, legibly write your **full name**, the **date**, the **total weight** of clay, and **"OC"** for the clay code. We will calculate your total and charge or invoice you accordingly.

SPECIAL ORDER CLAY FEE

\$0.75 per pound

Plus the wholesale price of the clay. This fee covers all firing, glazing, and shipping costs.

SPECIAL ORDERS

Members can special-order clay bodies from Ceramic Supply Chicago through ViaClay and receive bulk pricing.

REQUIREMENTS

- Special orders must be purchased in **50-pound increments**.
- Available clay bodies can be viewed on the clay sample board next to the clay pallets, or through Ceramic Supply Chicago's website.
- Special orders typically take **3-4 weeks** to arrive.
- When your clay arrives, you will receive an email and your labeled box of clay will be placed on the floor under your shelf.

TO PLACE A SPECIAL ORDER

- On the special clay ordering sheet, legibly write your **full name**, the **date**, the **clay code** of the selected clay, and the **total weight**. We will add it to our next clay order.

MEMBER GUEST POTTERS

05

GUEST POTTER FEE

\$15 per guest, per day

There's no charge for visitors — the fee only applies when a guest potter works with studio equipment and materials such as throwing, trimming, or decorating your or their own work.

HOW IT WORKS

- ViaClay allows members to invite guest potters to the studio to utilize the studio space and materials for **\$15** per visit.
- Visitors may enter **free of charge** to watch you work, select a glaze, help you organize your shelf, or wrap and box work.
- If your guest works in the space, they should use your personal clay and your shelf space.

SIGN-OUT SHEET

- Any time you bring a guest potter and they use studio equipment or material, write your **name**, the **date** of their visit, and the **total number of guest potters** on the Guest Potter sheet (located below the clay purchases sheet).
- We will charge or invoice you accordingly.

CLAY RECLAIM

06

Reclaiming clay helps reduce waste and keeps usable clay out of the trash. Follow the guidelines below to keep reclaim clean and prevent different clay bodies from being mixed.

COMMUNAL RECLAIM

- When cleaning up, unwanted clay slop can go into the communal reclaim bucket between the sinks.
- **Do not** put low-fire clay in the communal reclaim bucket.
- Push all wet clay through the mesh screen – don't leave a pile of clay sitting on top of the bucket.
- Dry clay that you do not want to reclaim can be placed in the dry clay bucket in the grinding room.

PERSONAL RECLAIM

- Small blue buckets are available above the boxed clay for members who want to reclaim their own clay.
- Label your bucket with your **name** and **clay type**.
- Keep different clay bodies separate.
- Do not mix your clay with another member's reclaim.
- Plaster slabs are located above the boxed clay and are used to dry out reclaimed clay.

Keep clay bodies separate. Never mix different clay types in your personal reclaim, and never put low-fire clay into the communal reclaim bucket.

THE RECLAIMING PROCESS – OUR RECOMMENDATION

06

This process is a recommendation, especially if you're new to reclaiming clay.

1

COLLECT

Collect wet clay scraps and slop that you want to reclaim in a bucket.

2

DRY COMPLETELY

If clay has only partially dried, let it become completely bone dry before adding it to your reclaim.

3

SLAKE

Once you have enough clay, add your bone-dry scraps to your wet slop along with enough water to cover everything, and allow it to slake for at least 24 hours.

4

MIX

Mix the clay thoroughly using your hands, a wooden knife, or another appropriate stirring tool. **Do not use the glaze mixing drill or glaze mixing sticks for reclaim.**

5

DRY ON PLASTER

Pour the mixed slip onto a **dry** plaster slab and spread it out. Uncovered, it typically dries overnight; covered, it may take slightly longer. Check the clay periodically until it reaches a workable consistency.

6

WEDGE & STORE

Remove the clay from the plaster slab, wedge it thoroughly, and place it back into a clay bag for storage. Scrape any remaining clay from the plaster slab and return the slab to the rack.

GLAZING & FIRING

07

Correct clay and glaze matching is essential for protecting your work, other members' work, and the studio kilns. Refer to the firing-temperature poster next to the glaze table for additional information.

FIRING RANGE	CONE	LABEL COLOR	TEMPERATURE
Low-Fire	06–04	■ GREEN	1828–1945°F
Mid-Range	6	■ YELLOW	2232°F
High-Fire	10	■ RED	2350°F

READ THE CONE TWICE

Cone 06 and Cone 6 are completely different firing temperatures.

Always check the cone number and label color before glazing or firing.

Dangers of low-fire clay: low-fire clay must **never** be fired in a mid-range or high-fire kiln — it can fully melt at higher temperatures, damaging the kiln shelves, brick, elements, and other members' work. Members are **liable for damage** to the kiln or kiln furniture caused by placing low-fire work on an improper firing shelf or cart.

TEMPERATURE EQUIVALENTS

CONE	°F	°C	COLOR FIRE	CLAY REACTION	GLAZES
10	2345	1285	white	stoneware & porcelain clays	high-fire glazes
9	2300	1260			
8	2280	1249			
7	2262	1239			
6	2232	1222		mid-range stoneware & porcelain clays	mid-range glazes
5	2167	1186			
4	2124	1162			
3	2106	1152			
2	2088	1142			
1	2079	1137	yellow		
01	2046	1119			
02	2016	1102			
03	1987	1086			
04	1945	1063		low-fire red & white clays	low-fire glazes
05	1888	1031			
06	1828	998			
07	1789	976			
08	1728	942			
09	1688	920	orange		
010	1657	903			
011	1607	875		sintering occurs	
012	1582	861	cherry red		
013	1539	837			
	1500	816			
014	1485	807			
015	1456	791		organic matter burns out	
016	1422	772			
017	1360	738	dull red		
018	1319	715			overglazes/china paints
019	1252	678			
	1200	649			
020	1159	626			enamels
021	1112	600			
022	1087	586		dehydration begins	

TEMPERATURE EQUIVALENTS — THE FIRING-TEMPERATURE POSTER BY THE GLAZE TABLE

DROP-OFF & FIRING CARTS

07

When dropping off work, place it on the cart that matches **both** the clay and the glaze / firing temperature. When in doubt, check the clay and glaze labels before putting your work on a firing cart.

GREEN CART

LOW FIRE / BISQUE

- Greenware being fired to bisque
- Low-fire clay, both bisque and glaze
- Bisqueware with underglaze
- Pieces with wax that needs to burn off

YELLOW CART

CONE 6

- Cone 6-safe clay (153 or 213 studio clay)
- Cone 6 glazes (yellow-labeled glazes)

RED CART

CONE 10

- Cone 10-safe clay (153 or 257 studio clay)
- Cone 10 glazes (red-labeled glazes)

A NOTE ON DRYING

Pieces put on the shelf in a soft leather-hard state often dry too quickly once the cart is moved to the kiln room, which can cause **cracking or warping** — especially with plates or complex shapes. For plates and complex pieces (cake stands, chip-and-dip bowls, work built from multiple parts, etc.), dry them **slowly** under plastic before putting them on the shelf.

PICK-UP SHELVES

- Finished work is placed on the pick-up shelves after firing.
- The main carts are used for recently fired glaze and bisqueware.
- The smaller carts are for work that has been sitting on the shelves for an extended period.
- Labeling your work isn't required, but it's **strongly encouraged** — it keeps other members from mistaking it for their own, and if a piece is misplaced we can help track it down and get it back to you.

Important: work abandoned on the smaller carts for too long will eventually be discarded. Please pick up your work promptly. Thank you!

FIRING SCHEDULE

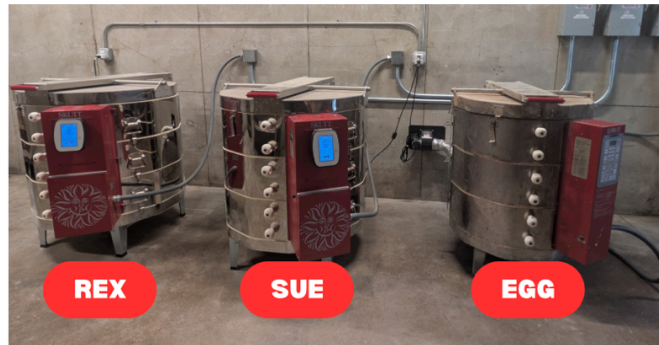
07

We fire our kilns as soon as they are full — at most, each kiln fires three times a week. Firing status is posted on the **Kiln Board**, on the wall across from the kiln room doors.

READING THE BOARD

- Each kiln has a name (shown below).
- The colored blocks to the left and right of its name show its current status.
- The time next to a kiln's name is when it will be unloaded — **by 6 pm, two days after the kiln is started**.
- We unload and reload kilns **Monday through Friday** only — never over the weekend.

MEET THE KILNS

-Status-**IDLE****FIRING****COOLING****UNLOADED****-Type of Firing-****C05 = Bisque Firing****C6 = Cone 6 Glaze****C10 = Cone 10 Glaze****Time until kiln is unloaded**

THE KILN BOARD — STATUS, FIRING TYPE, AND TIME UNTIL EACH KILN IS UNLOADED

A NOTE ON TIMING

Larger pieces take a little longer to move through the system. Pieces placed on the shelf while still very wet or very thick are dried first — until we're confident they won't blow up in the kiln — so those take longer too. We appreciate your patience!

GLAZES, REFIRING & REGLAZING

07

PURCHASING GLAZES

- When purchasing or selecting glazes, always check the firing cone. **Cone 06 ≠ Cone 6.**
- Using a low-fire glaze at a high firing temperature can cause the glaze to run excessively, potentially damaging kiln shelves and other members' work.

Heavy-metal glazes: watch for glazes containing heavy metals – palladium and cadmium are the most common, often labeled “**Decorative Use Only – Not Food Safe.**” When these glazes run, they can permanently damage the kiln shelves. Always fire work using these glazes on **cookies** to protect the shelves.

BISQUE FIX

- Bisque fix is **not designed to fill cracks** – cracks are likely to reopen during the glaze firing.
- Bisque-fixed pieces may be refired **once**.

REGLAZING FIRED WORK – OUR EXPERIENCE

- Once a piece has already been glaze fired, new glaze will not adhere as effectively.
- Dunking an already glaze-fired piece in glaze will only add a very thin coat of new glaze – the visual effect of reglazing may be minimal.
- Refiring can cause existing glaze to run again, potentially producing worse results.
- Small areas of missed glaze should be corrected **before** the initial glaze firing whenever possible.

THE REFIRE RULE

One refire per piece.

ViaClay allows bisque-fixed and glaze-fired pieces to be refired once.

GLAZING HOW-TO

07

Our studio glazes are designed to be **dipped or poured**. Brushing them on results in thin, streaky glaze, and the color will not match the test tiles.

GLAZE AREA TOOLS

- **Water buckets** (on the glaze counter) — clean them out if they become full of glaze.
- **Drill with mixer attachment** — for mixing glazes. Clean it after one glaze before mixing another, and again when you're done.
- **Stirring sticks** — for mixing glazes by hand instead of the drill. Clean them before putting them back.
- **Glaze tongs** — for picking up your bisqueware and dipping it into the glaze.
- **Pitchers & fast-food cups** — for pouring glaze onto your piece.
- **Litter trays** — for larger pieces you are dipping or pouring glaze onto.
- **Wax resist** (optional) — brush onto the bottom of your piece to make wiping glaze off easier. **You still need to wipe the waxed area** — any glaze sitting on top of the wax will still stick to the kiln shelf.
- **Alumina hydrate** (optional) — mix with wax in a separate container and brush onto the bottom of a piece if you experience “**chipping**” during the glaze firing. Chipping is when clay sticks to the shelf; as the piece shrinks while cooling, small chunks chip off and stay on the shelf (common with porcelain, dark brown clay bodies, and sharp corners on trimmed feet).

Clean wax brushes thoroughly with hot water after use so the wax resist doesn't harden on them for the next person.

APPLYING GLAZE — OUR BEST ADVICE

- Dust your piece with a **damp sponge** first to remove surface dust — dust can cause the glaze to **crawl**.
- Fully mix the glaze with the drill or a stirring stick — make sure there's no glaze clumping on the mixer or stick before dipping your piece.
- Dip or pour your first layer and let it **dry fully** before applying a second layer.
- For thinner pieces, wait longer before the second coat so the bisque under the first coat can fully dry — otherwise the second layer can make all the glaze **flake off** the piece.
- Apply a **maximum of two coats** — layering more than two will cause excessive glaze running.

WIPING UP THE SIDES

07

When glazes are fired, they melt and become honey-like, so every glaze moves at least a little during the firing. It is **crucial** to wipe glaze up the sides of your piece so it doesn't run onto the shelf and fuse your work to the kiln shelf.



LAY A PENCIL FLAT ON THE TABLE AND MARK ALL THE WAY AROUND THE FOOT

THE 1/8-INCH RULE

- Leave about **1/8"** of clearance between the glaze and the kiln shelf.
- An easy way to mark it: lay a pencil flat on the table and run it all the way around your piece.
- Don't worry – the graphite **burns off** during the firing and won't affect your piece.

Runny combinations: for glaze combinations that are runny (see the next page), wipe up **higher** than 1/8" – especially the first time you use a specific glaze combo.

TALLER PIECES & HANDLES

- Glaze runs more on **taller pieces** – there's more glaze to melt and be pulled down by gravity as it fires.
- It also runs more down **handles**, so leave extra space above the base of a handle to account for that flow.

GLAZE COLORS & TESTERS

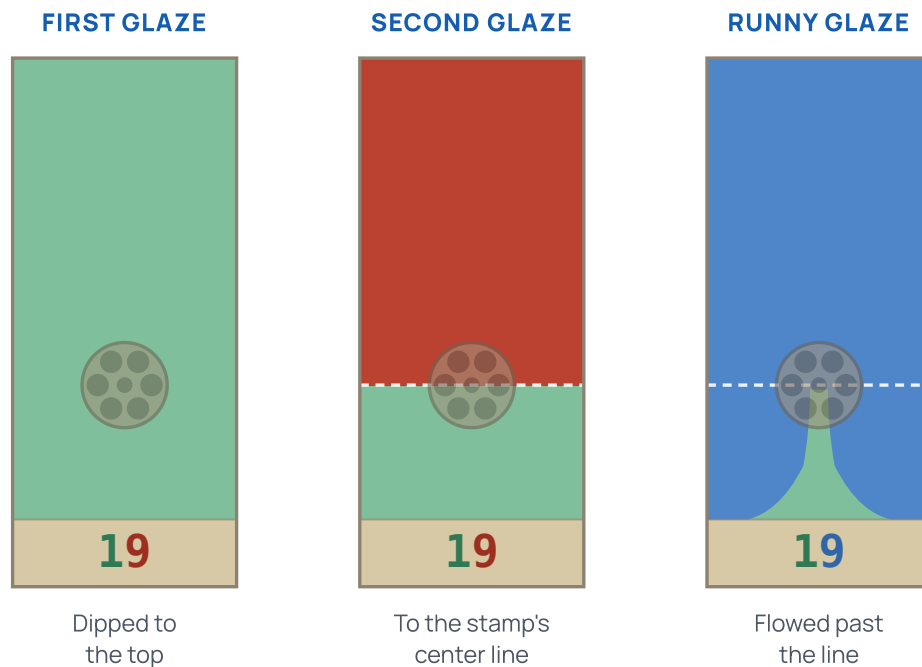
07

Our Cone 6 glazes are numbered 1–0; our Cone 10 glazes are lettered A–I.

CONE 6 GLAZES YELLOW		CONE 10 GLAZES RED	
1 Light Green	6 Iron Red	A Light Green	F White Salt
2 Warm Jade	7 Yellow Salt	B Finally Dark Green	G Oil Spot Black
3 Floating Blue	8 White	C Blue Salt	H Black Salt
4 Sky Blue	9 Black	D Iron Red	I Clear
5 Bright Purple	0 Clear	E Yellow Salt	

HOW TO READ A GLAZE TESTER

Each tester is stamped with two codes. The **first** glaze is dipped all the way to the top of the numbers; the **second** is layered over it and dipped only to the center line of the stamp.



Runny glaze: if the second layer flows past the stamp's center line (like the third tester above), the glaze is runny – wipe your piece accordingly so it doesn't run onto the kiln shelf.

SLAB ROLLER & EXTRUDER

08

SLAB ROLLER

**CANVAS TYPE**

- Grab the canvas that is labeled for the type of clay you are using. Canvas is kept rolled up in the bucket.

ADJUSTING BOTH SIDES

- To make even slabs, the dial on **each side** of the slab roller needs to be adjusted.

CLEANING

- Scrape any chunks of clay left on the rolling canvas with a scraper when you are finished.

EXTRUDER



- Each piece of the extruder needs to be thoroughly cleaned after use — the dies and die accessories as well as the inside of the barrel.
- Clay left inside the barrel will cause the extruder to rust.

**Scan for a demo.**

This QR code links to an instructional video on how to use the extruder.

WHEELS, GRINDING ROOM & DRYING RACK

08

WHEELS



POWER SWITCH LEFT · GREEN LIGHT ON · FWD/REV KNOB RIGHT

STOOLS

- Do not put your stool on the wheel unless the power is off — accidentally stepping on the pedal will cause the stool to fly off the wheel.

SPINNING DIRECTION

- Adjust using the knob on the right of the panel. Counter-clockwise (REV) is the standard direction for right-handed throwing.
- Make sure the wheel is **OFF** before switching directions.

POWER

- The power switch is on the left side of the panel — a green light illuminates when power is **ON**.

GRINDING ROOM



THE TOOLS

- **Lapping wheel** — for smoothing the bottom of glaze-fired pots. **Must be used with water. Do not use on bisqueware.**
- **Bench grinder** — for removing large amounts of runny glaze.
- **Dremel** — for removing glaze in hard-to-reach areas.
- Please close the grinding room door when using any of these tools to help contain the noise.

Safety: eye and ear protection must be worn at all times (provided on the table), and long hair must be tied back to prevent it from getting caught in rotating tools.

DRYING RACK



A drying rack is available to speed up drying your work while you're at the studio. Place your work on a shelf and turn on the fan to get started.

IMPORTANT NOTES

- Turn **OFF** the fan when you're the last to remove your work from the shelves — this keeps fans from running unnecessarily.
- Double-check this area before you leave so you don't leave any work behind.
- The drying rack is **NOT for long-term drying** — pieces should only be on the shelves while you're actively working in the studio.