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Vision & Mission

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.”

Programs

Clay Art Center is a busy ceramic arts hub serving thousands of people annually. They come to enjoy free exhibitions in our gallery, take adult or youth classes, participate in outreach programs in the community, purchase unique handmade clay art, attend workshops and lectures, or work as artists in our studio spaces. For more information about the many programs at Clay Art Center, visit www.ClayArtCenter.org.
Classroom Policies

Credit Log
For buying tools, clay, firing fees, and other Extras, Clay Art Center requires each student to purchase a line of credit in the form of a CAC Credit Log. No Credit Card, IOUs, or Cash Transactions are accepted for purchasing Extras. Credit Logs are sold in $25, $50, and $100 denominations, and can be purchased through the front desk, or online through the CAC web page at: https://www.clayartcenter.org/shop/student-credit

NOTE: It's strongly recommended that students buy a $50 Credit Log before the start of class to insure a smooth start up.

Most students can buy a toolkit ($9), one bag of clay ($18-$23), and still pay their firing fees with just one $50 Credit Log per class session. Students can buy another Credit Log at any time during their class as needed. Credit Logs can be transferred between classes and are good for 12 months from the date of purchase. A note will appear in your Credit Log as it approaches its limit and needs renewal. You will not be able to make further purchases if your Credit Log goes into the negative.

NOTE: You are responsible for recording all of your purchases onto your Credit Log Sheet and for having your instructor initial each purchase in the Log.

For easy access any time, your Credit Log will be kept in your classroom in a three-ring binder that’s labeled with the Day of the Week that your class takes place. The Binder is organized in alphabetical order based on students' Last Names.

Open Studio
Students are allowed and encouraged to attend Open Studio sessions to practice the skills they learn during regular class time. Open Studio times are posted on the CAC web page as they become available. The listing of times can also

- Open Studio time is available for Enrolled Students only.
- Each student is given a number of open studio days equal to the length of their class (ex: 6 sessions for a 6 week class).
- Once these open studio sessions have been used, students will be charged $10/day for each additional open studio time. Additional open studio sessions will be deducted from the student’s credit log.
- Students in open studio must sign in on the sign-in sheets and are responsible for cleaning up at the end of open studio hours.
- Students that are in open studio, but not in a following class must clean up 30 minutes before the start of class. Students within the class may continue open studio.
- If you are interested in being an Open Studio monitor email mail@clayartcenter.org for more details on responsibilities. Open Studio monitors get unlimited access to Open Studio.

Weather
In the case of weather or other natural disaster related closings, we post all closings on the home page of our website. In addition, students will receive an email indicating the cancellation of class and their new end date, if scheduling allows, or will receive credit for the class on their credit log. CAC generally follows Port Chester schools system cancellations.

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.

Policies:
• Missed classes can be made up in any adult class providing there is space available and you are given approval. We recommend you make up a class that is level appropriate.

• **Students may make-up a maximum of 2 classes during full session classes and 1 class during a 6-7 week class session.**

• If you would like to make up a class, you must call the office for availability and to get approval – 914-937-2047 x223. **Tell the office which class you like to schedule a make up.** You can check which classes have space in them by looking at our class schedule on the website. The number next to the class name indicates the number of spots in the class. The office will confirm availability and sign you up if there is space.

• **If you know in advance that you are going to miss a class, please let the office know**, so that we may offer up your spot in class to someone who would like to take a make up.

• 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 between sessions.

**Clean-up**

Clay Art Center is a communal studio and we are proud to offer our students a clean work environment. Clay dust represents a health hazard but is easily curtailed by washing surfaces clean and not allowing it to accumulate. Therefore, be respectful of the classroom space, and make EVERY effort to clean up after yourself.

**Details about cleaning up:**

• Students are expected to wash all the areas they have worked in or around: clean the wheel and splash pan, floor, tables and all equipment and surfaces in the glaze area.
• **DO NOT THROW** clay down the drains. It damages plumbing, which is very sensitive.
• Wash hands and tools, bats, splash pans in the bucket in the sink before rinsing 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 (with glaze or plaster, etc.) 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 trashcan.

**Bats and Ware Boards:** Bats and ware boards are stored under the large tables and are available for students to use as needed. Please don’t use bats for storing work. There are a limited number of ware boards, so try to move your pieces off of them in a timely fashion. Return all bats and ware boards to their proper storage area when you are through using them.

**Bat Pins:** For securing bats to the wheel head, Bat Pins can be purchased by students who want to use bats for throwing
larger forms and plates. Your instructor can get these for you upon request.

**Clearly Label All Work:** It's crucial that students clearly label every piece they make by marking their name, initials, or other identifying symbol on the bottom of each piece. Many pieces look similar once they are fired, so avoid accidentally picking up someone else's work by always clearly labeling every piece you finish.

**Safety**
Clay and glaze 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 Classroom.
- Please dispose of food containers in the appropriate garbage cans and recycle in the appropriate bins.
- The studio is outfitted with a water cooler in every classroom.
- Library books are for use ONLY in the Resource Room. 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 students have received an email confirmation that the class is running (one week in advance), minus the registration fee
• Prior to this time, a refund will be issued, minus 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

Parking at CAC
Parking is available in the center of the lot, or facing the gallery shop for 3-hours until 6 PM. Students can also park on the street (with the exception of Tuesdays and Wednesdays, for alternate side parking till 11). Ticketers are fierce, but will give you a small extra window of time if a CAC sign is in your window.

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 on Beech Street, in the center of the lot, or to the right of the gallery door (in front of the fence).

The remaining perimeter of the lot is decal parking only. Parking in the outer area of the lot (parallel to Beech Street and spots in front of clay mural) will result in your car being ticketed.
The center/side 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 to the street to avoid getting a ticket.

We advise students to park at Petco (covered garage) just around the corner if parking is unavailable when you arrive.

**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. 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 (first firing) 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. We make every effort to fire pieces quickly.

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 but can no longer decompose back to malleable clay. 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 in the Main Classroom, or on the shelves opposite the kilns in the Annex classroom. 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 mid range fired to cone 6, depending which class you are in and what clay body you are using. 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. And it takes 2-3 days for low firings. Pieces that have been high fired will come out of the kiln and go to the shelf in the kiln room. In the annex, there is a designated shelf for glaze fired pieces.

PLEASE make sure a piece is YOURS before you take it! Always initial the bottoms of your pieces to avoid confusion. Pieces shrink and are 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 Credit Log book, and a stack of firing slips.
- 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 credit 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 credit logs and filed in the office
• Firing slips are only necessary at the bisque stage

**Firing Fees and Collection**

• Firing fees and other purchases can be made with our Credit Logs.
• 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 2 inches in height, the *minimum value for height is 2 inches* for the gas kiln, and 1.5 inches for the annex kilns.

<table>
<thead>
<tr>
<th>STUDENT FIRING CHARGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRING TYPE</td>
</tr>
<tr>
<td>Bisque ONLY</td>
</tr>
<tr>
<td>Glaze ONLY</td>
</tr>
<tr>
<td>Bisque &amp; Glaze</td>
</tr>
<tr>
<td>Test Tiles (up to 10)</td>
</tr>
<tr>
<td>3” X 3” tile (each)</td>
</tr>
<tr>
<td>6” X 6” tile (each)</td>
</tr>
</tbody>
</table>

• **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:
  o 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.
  o For Bisque only: $.03 cents for the first 1000 then $.01 cent for the remainder.
Glazing Your Work
Glazing is another transformative stage in the evolution of your work and it involves experience and practice. It is suggested that you glaze your work, as it is bisque to make observations and get to know the variations and nuances of the process. Enjoy the process. Make it part of the whole experience of being creative. Set aside adequate time for glazing your pieces as it requires different skills. Glaze as you go. If you glaze your pieces several times throughout the session, you will learn how the glaze performs and varies by its placement in the kiln. Each 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 (approximately 2 minutes), being sure to release all glaze from the bottom of the bucket.
- Do NOT double dip your pot. This might cause your glaze to run, attaching your pot to the kiln shelf, causing damage to your piece and the shelf. If you are interested in layering your pots with multiple glazes, ask an instructor which glazes go well together
- Clean the 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.
Problem Work and the Hospital Shelf: Work that is deemed unsuitable for firing as determined by the person loading the kiln will be set aside on the “Hospital Shelf” along with a note indicating the nature of the problem. Students who cannot otherwise locate a piece should check there for their work.

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.

<table>
<thead>
<tr>
<th>Clay Price list - Annex</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>^6 Porcelaneous White #213</td>
<td>$14.00</td>
</tr>
<tr>
<td>^6 Porcelain #365</td>
<td>$22.00</td>
</tr>
<tr>
<td>Raku #239</td>
<td>$14.00</td>
</tr>
<tr>
<td>Cone 6 Keiko’s clay #266</td>
<td>$18.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clay Price list – Main Classroom</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>^10 Porcelain #257</td>
<td>$24.00</td>
</tr>
<tr>
<td>^10 White Stoneware #181</td>
<td>$18.00</td>
</tr>
<tr>
<td>^10 Buff Stoneware #306</td>
<td>$15.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tools Price List</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tool Kit</td>
<td>$9.00</td>
</tr>
<tr>
<td>Fettling Knife</td>
<td>$5.00</td>
</tr>
<tr>
<td>Mudtools Rubber Ribs</td>
<td>$7.00</td>
</tr>
<tr>
<td>Mudtools Sponge</td>
<td>$5.50</td>
</tr>
<tr>
<td>6” Metal Rib</td>
<td>$2.75</td>
</tr>
<tr>
<td>Sponge</td>
<td>$1.00</td>
</tr>
<tr>
<td>Steel Scrapers (Plain or Serrated)</td>
<td>$2.00</td>
</tr>
<tr>
<td>Metal Pin Tool</td>
<td>$2.00</td>
</tr>
<tr>
<td>Slip Trailers</td>
<td>$4.00</td>
</tr>
<tr>
<td>Item</td>
<td>Price</td>
</tr>
<tr>
<td>--------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Aprons</td>
<td>$25.00</td>
</tr>
<tr>
<td>Wooden Modeling Tool</td>
<td>$3.00</td>
</tr>
<tr>
<td>Wire Tool</td>
<td>$3.00</td>
</tr>
</tbody>
</table>

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

**Ceramic Supply**
Tel: (800) 7CERAMIC  
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 •  
http://www.baileypottery.com/  
Located in Kingston ~ great for all needs.

**Kiln Ray**  
Phone: 845-987-9589  
http://www.kilnray.com/  
Supplier of some tools the place to go for purchasing a kiln or kiln repair.
The Importance of Clay and Glaze Temperature

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

• Clay and glazes are fired at many different temperatures to get different surface effects. 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 cone number increases.
• It is of vital importance that every piece goes into a kiln that is being fired to the correct temperature. (Lower temperature clays WILL MELT if placed in a higher temperature firing- destroying the piece and potentially the work of others with it.)
• If a piece were to go into a kiln of a lower firing temperature it would result in the piece being under fired.

<table>
<thead>
<tr>
<th>Cone number</th>
<th>Corresponding Temperature in degrees F</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>2345</td>
</tr>
<tr>
<td>9</td>
<td>2300</td>
</tr>
<tr>
<td>8</td>
<td>2273</td>
</tr>
<tr>
<td>7</td>
<td>2262</td>
</tr>
<tr>
<td>6</td>
<td>2232</td>
</tr>
<tr>
<td>5</td>
<td>2167</td>
</tr>
<tr>
<td>4</td>
<td>2142</td>
</tr>
<tr>
<td>3</td>
<td>2106</td>
</tr>
<tr>
<td>2</td>
<td>2088</td>
</tr>
<tr>
<td>1</td>
<td>2079</td>
</tr>
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<td>01</td>
<td>2046</td>
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<tr>
<td>02</td>
<td>2016</td>
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<tr>
<td>03</td>
<td>1987</td>
</tr>
<tr>
<td>04</td>
<td>1945</td>
</tr>
<tr>
<td>05</td>
<td>1888</td>
</tr>
<tr>
<td>06</td>
<td>1828</td>
</tr>
<tr>
<td>07</td>
<td>1789</td>
</tr>
<tr>
<td>08</td>
<td>1728</td>
</tr>
<tr>
<td>09</td>
<td>1688</td>
</tr>
</tbody>
</table>
this would not necessarily ruin the piece but would require another firing which would have to be paid for additionally.

• 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 CAC, unless students provide documentation about the make, firing temperature and brand of the clay when the teacher signs the firing sheet. Documentation can include photos of the box of clay, sales receipts, or other documentation approved by your teacher or CAC staff. If students use clay purchased outside of CAC and it causes damages to the kiln, the student will be responsible for paying for the kiln repairs.

• Students are welcome to buy clay from the Center to work with at home.
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 clay 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.
Staff & Contact Information

Website: www.clayartcenter.org
Telephone: 914-937-2047
General Email: mail@clayartcenter.org

Office, Gallery and Shop hours:
Tuesday-Friday, 10am - 5pm
Saturday, 10am – 4pm

Emily Peck, Executive Director
James Pastore, Program Director
Regina Farrell-Fagan, Exhibitions Manager
Jessica Zeng, Program and Sales Assistant
Brandon Schnur, Studio Manager
Wendy Weinstein, Development Director
Jaclyn Eckersly, Development Assistant
Nancy Yates, Communications Manager