WELCOME TO THE POTTERY LAB! We are so excited to have you join our community. Enclosed in your welcome packet you will find information about the Pottery Lab, resources and recommendations for your pottery course, and a glossary of related vocabulary.

Words that appear with an asterisk (*) are listed in the Glossary (at the end of the Handbook).
General Information

Phone: (720) 379-6033
E-mail for general inquiries: contact@StudioArtsBoulder.org
The Boulder Pottery Lab is located at **1010 Aurora Avenue** in Boulder, Colorado.

PARKING

Parking for the Pottery Lab is on-street only. Some street areas near the Pottery Lab are restricted to 2-hour parking from 9am to 5pm, Monday through Friday (marked in red on the map). Other areas are less restrictive (marked in green on the map). ADA accessible parking is available in the driveway immediately in front of the Pottery Lab.

Open Lab Hours

One of the Pottery Lab’s greatest assets is its wealth of open studio time. These hours are available for all currently enrolled, adult program students (up to 12 hours each week) and are a fantastic resource for practicing and creating outside of your class time. Lab hours are for independent work and practice but staff members, students, and volunteers are available should you have a quick question. Open Lab Hours may change each session – you can find a current schedule online at studioartsboulder.org and posted throughout the Lab.
Pottery Lab Staff

There is always staff on duty available to answer any questions regarding the Lab, to help you with equipment, get you a bag of clay* or offer some quick guidance with throwing, hand-building*, and glazing*. You can identify staff by their name badge, and there is often someone in the upstairs office.

Staff members are a wonderful resource, so please feel comfortable asking for help when you need it! Additionally, the Pottery Lab thrives on its community of support. Most of our long-time students are happy to assist you with your questions!

Director of the Pottery Lab: Aaron Winston
Aaron studied printmaking for seven years, earning a master’s degree from the University of New Mexico. During that time, he began to practice a Japanese tradition of throwing porcelain. After graduating and a short, but life-altering visit to Japan, Aaron worked for two years with an industrial designer creating unique service pieces in porcelain. At this time, he also worked and studied at the San Diego Ceramic Connection. Aaron learned a great deal, not least of which is the many, subtle ways clay shapes those who collaborate with it. Aaron began teaching at the Pottery Lab in 2006.

Executive Director: Kari Palazzari
Prior to moving to Colorado in 2006, Kari earned a Certificate in Nonprofit Management from Duke University and a law degree from UNC-Chapel Hill. She served as Board Treasurer of Studio Arts Boulder for nearly two years, helping transition the Pottery Lab from a city-run program to an independent non-profit organization. Kari is primarily responsible for the growth & expansion of the organization, including the capital campaign and construction process. As Executive Director she also manages the nonprofit support functions of the organization - finance, marketing, and fundraising - and reports to the Board of Directors.

Operations Manager: Colleen McCarthy
Colleen graduated from Northern Arizona University with a bachelor’s degree in Recreation and Leisure Services and a Management minor. She moved to Boulder in 1989, where she and her husband have raised their two sons. She began taking pottery classes at the lab in January 2008. Shortly after, she became a volunteer assistant for the adult and teen classes, and began working part-time at the Lab in 2011. She has been a children’s pottery instructor, and currently oversees the Pottery Lab’s operations.

Assistant Operations Manager: Curtis Rindels
Curtis grew up in Scottsbluff, Nebraska and trained as a chef at the Culinary School of the Rockies. He worked as an assistant butcher at Old Major in Denver, known for its carnivorous specialties. He also cooked at The Kitchen and Flagstaff House in Boulder, where he rose to the position of sous chef. After starting classes at the Lab, his passions for creativity shifted from food to clay and he fell in love with ceramics. He aspired to be a teacher and began instructing youth classes at the Lab shortly after becoming a studio assistant. He now has direct responsibility for the day-to-day operations at the Lab and all customer service needs.

Manager of Advancement: Hannah Hanssens-Reed
Art has been a consistent focus throughout Hannah’s life. She completed her Masters of Education in Arts in Education at Harvard University and has taught in Boston, Longmont, and in Spain and Peru. Hannah has worked in nonprofits that focus on expanding arts and education to low-income students and students with disabilities, and she is passionate about arts as a form of social change. Her work at Studio Arts Boulder includes grant writing, instruction of youth classes, and development of community partnerships within Boulder.
For the First Class

Please note that we have size limits for ceramic work, which is based on our ability to fit pieces into our kilns:
- Height: 17" maximum
- Rectangle: 15" x 7"
- No more than a 12" diameter base
Please check our mock up kiln shelves if you have any questions!

Please come prepared for the first class with the following items:
- Clothes that can get dirty – *When washing clay-covered clothing, it is helpful to first soak the clothes in a bucket, so that the pieces of clay don’t go into your plumbing system.*
- A towel
- Your own clay tools. For new students, there is an 8-piece beginner’s tool kit that is available for purchase, which includes:
  - Wire clay cutter
  - Needle tool
  - A potter’s rib
  - Ribbon tool
  - Metal scraper
  - Loop tool
  - Wood modeling tool

Here are some stores where you can find pottery tools:

In Boulder:
- Meininger Art Supply
- Guiry’s Fine Arts
- McGuckin Hardware

Arvada/Denver:
- Stoneleaf Pottery
- Continental Clay

Online:
- Bigceramicstore.com

The Journey of Each Pot

A notebook that tracks your pieces through the system can be very helpful! (See attached template.)

Here are some useful things to track:
- What the piece is: size (number of pounds of clay), shape (perhaps a photograph or illustration), and any noticeable alterations or decoration
- Where the piece is, along with a date when placed there: make notes as the piece moves from wet (downstairs shelf) → leather hard* (downstairs shelf) → trimmed (drying rack upstairs) → bone dry* (move to “to be bisqued” shelf) → bisqued* (find on the bisque* shelves) → glazed* (place on glazed shelves in glaze room) → fired* (find in the kiln* yard, downstairs and outside, on shelves)
- How the piece was glazed: name of glaze(s) and any additional information on decoration

YOU MUST RECOGNIZE WHEN YOUR PIECE IS READY TO MOVE FROM ONE SHELF TO THE NEXT, AND MAKE THIS MOVE YOURSELF. STAFF WILL ONLY LOAD WORK PLACED IN THE APPROPRIATE AREAS.
Recognizing the Stages of Your Ware

**Wet**: Fresh out of the bag. Still able to be manipulated and sculpted without much breakage. The surface of the clay will easily take an impression and attaching is easy.

**Leather hard**: When the piece is stiff enough to work with, without it becoming distorted. This is the time to do carving, apply decorative slips, or just leave it alone! Leather hard clay is ideal for trimming. When leather hard, clay should come off in ribbons – when squeezed in the hand, it will stick together. If trimmings are crumbly like grated chocolate, the clay is almost too dry. However, some people like to trim porcelain when it is drier. The trimmings will come off and crumble like soap shavings.

**Bone dry**: Stoneware and terra cotta will be much lighter in color and feel room temperature. At this point, the piece is ready to be bisqued. Pieces are quite fragile during this stage, so handle with care. Move your piece carefully to the to be bisque carts. Ask if you are unsure whether the clay is ready to fire and, “If in doubt, leave it out!”

How To: Tips & Instruction

There is a **LIBRARY** at the Pottery Lab! Ask your instructor where to find it, and feel free to look through its books for information, techniques and inspiration!

**CUTTING CLAY**
- Use a wire tool to cut your clay from the bag. It is best to cut your clay evenly / horizontally, so that you can seal your bag as tightly as possible. This helps to maintain the moisture content of your clay. Holding the wire in both hands place the wire against the side of the clay furthest from your body. Then, with one hand pressed against the block of clay to hold it in place, pull the other straight back toward you.

**WEDGING**
- There are different reasons to wedge clay before throwing: to remove air bubbles, to mix different clays, consistencies of clay or additives into clay, to evenly distribute moisture content, to make stiff clay more malleable and to prepare yourself for throwing. There are also many ways to wedge: cut and stack, ram’s head, spiral, chrysanthemum. Most methods blend the clay in a repetitive, kneading motion that presses the clay out and down then rolls or lifts it up to repeat the motion. Done properly, this stretches and folds the clay, homogenizing moisture and clay particles without adding air.

**SOME HAND-BUILDING TECHNIQUES**
- **Pinch pot**: Make a ball and push your thumb in the middle. Pinch with your fingers on the outside, turning the ball slightly between each pinch as you work your way around the ball in a slow, tight spiral until you reach the top. Try not to open the top much wider than your thumb
until the very end. Go back over the pot, pinching where needed to achieve an even wall thickness.

- **Slab**: You can throw a slab out by hand by pounding out a piece of clay then picking it up and dropping it on the table in a sweeping motion. Change direction each time to maintain the same relative proportions. You can use a rolling pin with sticks on either side of the clay to set consistent thickness. You can use a slab roller but please make sure that you pound the clay to an inch thickness or less before you roll and make sure all cloth is contained within the side rails so as not to damage the machine. **PLEASE ASK IF YOU HAVE ANY QUESTIONS**!

- **Molds**: There are many bisque molds, press and drape molds and various dishes etcetera that can be used as molds. They can be found near the slips, under the slab roller and under the porcelain wedging stone.

**USING THE EXTRUDER**

- There are countless ways to use the forms you can create with an extruder. From hexagonal tubes to casserole walls, it is ideal for quickly creating hollow or solid forms of varying shape, diameter and height.

- We have two extruders, one mounted on the end of the slab roller the other mounted on the wall close to the front door. All necessary equipment to use them is stored under the stoneware wedging table.

- Make sure the die is attached firmly and an appropriate amount of clay is inserted into the chamber. Lift the arm, making sure the plunger is in contact with the clay and pull down, forcing clay through the die.

- It can be helpful to have another person to either pull the arm or gently catch and guide the extruded clay.

- Use a wire to cut off your piece when it is the appropriate size.

**SETTING UP YOUR WHEEL**

- When you are ready to throw, you will need: a bucket with water, a sponge, and your tools.

- For the most effective centering* and safer posture, it is recommended that you sit with your hips slightly higher than your knees.

**CENTERING**

- Centering can be very challenging, and repeated practice is the best way to build muscle memory. One very effective method for centering clay is to press the clay away from your body and against the rotation of the wheel. Make sure your back is straight; arms are braced on your legs, splash pan or body while you push. Then, when the clay is under control, let go slowly and release gently, allowing the clay to come back to and stay on center.

**OPENING YOUR PIECE & CYLINDERS**

There are many ways to open clay on the wheel and pull up into a cylinder. Good things to keep in mind as you go:

- Make sure at least one arm is braced on your leg, splash pan or body. If possible, always use both hands connected, I often think of one hand as the tool and the other as the guide.

- Use the rotation of the wheel to find the center. If you press slowly into the top of the solid mound of clay, increasing pressure as you go, the rotation will cause your fingers or thumbs to
be drawn in to the center (they’ll go “down the drain”) and will help you stay in center as you go down toward the bottom.

- As you pull the wall, the inside hand is higher than the outside. Inside hands presses the clay out, outside hand pushes in and up. Follow the clay up in a steady rise that allows the changes you are making to the clay to be distributed 360 degrees, one full rotation at each increment of height.
- The bigger/taller/wider the piece gets as you work, the slower the rotation of the wheel.
- The thinner the walls, the less contact you should have with the clay. You may start with full hand contact and end with finger tips.

**MAKING RAINBOWS**

- If, during the process of throwing on the wheel, a piece collapses or is knocked too far off center to fix, stop the wheel and cut off your clay. Because this clay is very wet from all the water added during the throwing, you can form it into an arch and leave out to dry on your wheel or a table.
- You can put the “rainbow” back in your bag when you are finished throwing. When you are ready to use the rainbow again, slice and wedge it into some fresh clay from your bag.

**TAKING PIECES OFF THE WHEEL**

- Clean loose clay and water from the wheel head and base of your pot. You can undercut slightly with a wooden knife or similar tool to help guide the wire and keep the piece from sticking after being cut.
- Using the wire tool, cut the vessel from the bat* or wheel head. Grab the handles of the wire firmly. You may have to wrap the wire around your hands to shorten the length, leaving just enough to cut through the piece with an inch or two to spare on each side. Pull the wire tight and press it firmly to the wheel as you push or pull it, wheel spinning slowly or not, making sure to go all the way through the piece.
- Have a ware board ready to store your pieces.
- Most small pieces can be easily lifted on one side, slide your hand carefully under the pot and lift. Reverse the movement as you place the piece on a board.
- Some people prefer to use pot lifters (found under the stoneware wedging stones), or scrapers to help lift pots off the wheel.
- Another helpful method is to put water on the wheel head next to the piece and draw the wire (and the water) under the piece until it releases and can be twisted and slid off the wheel onto a bat or board.

**WRAPPING PIECES & SHELF ETIQUETTE**

- Keep your piece wrapped during storage. This can help the piece dry evenly and slowly. Plastic (for wrapping) is in a bin between the storage shelves. Please bring in extra bags if you have some (best ones are from dry-cleaners)!
- Label your wrapped piece so that you can find it later. Using labeled clothespins to gather and seal the plastic is an easy and efficient way to mark your work, making it easier to find later.
- ** Please be sure to tuck your plastic wrap around your piece – hanging plastic can get caught when people pull out their boards, pulling down entire rows of pieces and destroying work!! **
- Please leave the top of the shelving units open for storage of tall pieces.
CLEANING UP

- Please clean up your wheel and the floor around it after you are finished. We ask that you do this AT YOUR WHEEL, so we can avoid a long line of students waiting to use the sinks. Please also wipe down any surfaces you used, in addition to the wheel (wedging table, sink, other tables). Starting with your hands, use your sponge to clean off the wheel, splash pan and all tools.
- Once you have wiped down everything at the wheel, take your bucket with the dirty water and slop to the sink. Dump only the water into the sink. Before you see any chunks of clay go into the sink, take your bucket to the recycle bin and wipe all slop onto the grate then push it through and into the bin.
- Then, clean your bucket in the tool rinse bucket at the sink, rinse off your tools and bucket, fill the bucket up with clean water, grab a big sponge, go back to your wheel and wipe the whole thing down with clean water. That water can then be used to wipe down other surfaces you used at the lab.
- There is no reason to take your splash pan to the sink.
- You should only run water at the sink to rinse. Sponges clean, water rinses! Conserve!

TRIMMING

- Before centering and attaching the pot, determine where you need to trim by looking carefully for changes you need to make in form. Then hold the pot while feeling for necessary corrections in weight and balance.
- Centering your leather hard pot on the wheel is often the most difficult part of trimming. There are many ways to center.
- You can align it to the concentric circles found in the surface of the wheel head.
- Tap centering (this method is highly recommended and will save you much time and hassle): Place the pot in the center of the wheel and apply gentle pressure to the pot with one hand. While turning the wheel at medium speed, use your other hand to tap the pot on the side just after it goes as far off center as it will go in that direction. Repeat; using less force the closer you get to perfect center.
- Mark the bottom: Place the pot as close to center as you can then spin the wheel at medium speed. Carefully draw a circle close to the edge on the bottom of the pot. If the circle is not centered in the bottom of the pot, find the widest part of the discrepancy and push the pot toward the narrowest part. Repeat
- Mark the side: Place the pot as close to center as you can then spin the wheel at medium speed. Slowly bring a tool next to the side of the pot until it comes in to contact with the pot. If the piece is not centered, you will make a mark only on one side of the piece. Find the center of the mark and push from that mark toward the other side. Your piece is centered when the mark completely circles the pot.
- When centered, hold the pot firmly in place, take at least three small balls or short coils of semi—soft clay, space them evenly around the pot so they are touching the sides then push straight down. This clay will hold the pot in place as you trim. (If you can tap center, you can try putting a small amount of water on the wheel head, tapping the pot into center then patting down to create suction. Done properly, this will hold the pot firmly to the wheel. Tap it from the side with an open hand after trimming to release.)
- When trimming, place one hand lightly on the pot. This hand can help hold the pot steady, catch it if it suddenly comes loose and can brace the hand holding the tool or the tool itself.
- Careful to hold the tool steady, remove a ribbon of clay as the wheel spins, the use a flat part of the tool to remove the groove left behind.

**GLAZING***
- There is a glaze sample board in the glaze room that shows lab glazes as they are likely to look on different clay bodies. Samples are fired to cone 10 in reduction, unless otherwise indicated.
- There are sheets with glazing and sieving instructions kept on the wall to the right of the water dispenser.
- Completely mix the glaze before each use. Brushes are located above the glaze room sink.
- Wipe your piece with a cleaned and well wrung sponge before glazing or rinse off and let dry. This will remove any dust or debris that would negatively affect the glaze.
- Next to the glaze shelves, a white board lists glazes recently sieved. Sieving a glaze is the only way to completely mix the glaze and removes any unwanted debris.
- Wipe the glaze off the bottom of the piece. When fired, glaze will attach to any surface it touches. This can ruin your piece, shelves and other pots.
- Glazing too thick can cause glaze to run down during firing or to flake off, falling on shelves and pots. Glazing too thin can keep the glaze from looking or feeling as expected. A standard application is a total count of three for all glazes applied by dipping.
- Glazes are grouped by color / type. Please return the bucket to its proper place. Please clean all brushes after using and return to their place.
- Please clean up after yourself in the glazing room, which includes wiping down the surfaces you used, cleaning up spills, and returning sponges, buckets, brushes, etc. to their original place.

**DECORATING WORK & ALTERING FORMS**
- When clay is green (unfired), it can be sculpted, incised, carved, darted, assembled, attached, slipped and stained, just to name a few methods of decorating or altering.
- When bisqued, it can be underglazed*, stained*, glazed, painted, decaled, sand blasted, enameled and much more.
- The ways of working with clay and finishing it are limited primarily by imagination. If you have questions regarding technique and material, please ask. We love to talk shop and do some creative problem solving!

**FINISHED WORK**
- Show your finished work, both pieces you are proud of and those that have issues, to your class. It is a great way to get feedback and to help others learn.
- In order to support the programs at the Pottery Lab, there is an annual Fall Pottery Sale, which is full of student work. Making and donating a piece for this sale is a great way to give back to the community of the Lab and support the ongoing education programs. Throughout the year, the Pottery Lab will host throw-a-thons and or provide lab clay for those wishing to donate work. Thank You!
Ceramics Glossary

**BAT** – Generally refers to a slab or platform (wood, plastic, plaster) that can be attached to a wheel head. By lifting the bat, a pot can be easily removed from the wheel without damaging the form. If storing a pot and letting dry on the bat, cut with a wire after throwing to help prevent cracking and make it easier to remove. Scrape, clean and return bats to the storage area as soon as your pot is dry enough to handle.

**Bisque firing** – The process of firing unglazed clay to a temperature lower than that of the following glaze firing. This hardens the clay and drives the physical water from it. Bisque ware is stronger than greenware, is porous but cannot be dissolved in water. Bisqueware is safer to handle and easier to glaze than greenware.

**Bone Dry** – Refers to clay allowed to dry as completely as possible without firing. Clay is VERY FRAGILE at this stage.

**Centering** – Using the rotation of the potter’s wheel to align clay to the center of the wheel.

**Ceramics** – Clay objects changed by heat to become durable.

**Clay** – Naturally, clay is made of decomposed igneous rock eroded and deposited in areas of similar particle size. Commercially, clays are mixed of various materials to create ideal levels of plasticity, work-ability and firing temperature for specific uses.

**Coils** – Clay rolled into a rope like shape.

**Coil construction** – Clay coils attached to one another to create an object. This technique is one of the most commonly used hand-building methods.

**Cones** – Pyrometric cones. Made from clay and glaze materials, these cones are placed inside the kilns and used as a visual reference of heat work. In this way, they give a more accurate indication of the temperature of the ware than a pyrometer that measures only the temperature of the atmosphere.

**Cone 10** – A cone formulated to soften at approximately 2300ºF, the temperature of maturation of high fire clay and glazes.

**Coning, cone up** – A way of centering on the wheel; pulling all of the clay up into a cone shape. This continues the wedging process.

**Extruder** – A tool used to extrude clay into various uniform shapes and of various lengths.

**Earthenware** – Clay that remains porous after firing. Generally, a low-fired clay (fired below 2012ºF), earthenware requires an application of glaze to be waterproof. At lower firing temperatures, a wider range of color is possible in glazes. Terra Cotta is a type of earthenware.

**Fire** – To heat up in a kiln. When clay is heated to a temperature of at least 1112 ⁰F, it undergoes what is called “ceramic change.” After this change, it can no longer be dissolved in water and is, in some cases, completely non-porous.

**Glaze** – Layer of glass fused onto the ceramic surface by heat. The base ingredients of glaze are silica, flux and alumina.
GLAZE FIRE – Firing to the temperature at which glaze melts to form a glasslike surface. The temperature can vary depending on how the clay and glazes are formulated. We glaze fire to cone 04 for terra cotta (approx. 1940 ºF) and cone 10 for stoneware and porcelain (approx. 2380 ºF.)

GLAZE WARE – Pieces that have been glaze fired.

GREENWARE – Unfired pottery that is bone-dry, a state in which clay forms are the most fragile.

HANDBUILDING – One of the oldest craft techniques in which objects are constructed entirely by hand. The basic methods are slab, pinch and coil.

INCISING – Indenting a line into a flat surface.

KILN – Simply a structure created to retain heat. Kilns can be built of a variety of materials and heated with a variety of fuels. At the pottery lab, our indoor kilns (used primarily for bisque firing and terra cotta) are fired using electricity and are constructed of soft insulating brick that conserves heat allowing for high temperatures. Our glaze kilns are fired using natural gas and are also built of soft, insulating brick.

LEATHER HARD – Refers to clay that is somewhat dry but still damp enough to be joined to other pieces or carved without distortion. Clay at this state resembles leather. Hard to bend and soft enough to be carved.

PINCH POT – A simple form of hand-made pottery produced from ancient times to the present. The pinching method begins with a ball of clay: after making a hole with your thumb, it is widened by pinching the sides and bottom to find even thickness all around the piece, rotating in the palm of your hand.

PLASTICITY – Quality of clay that allows it to be manipulated and still maintain its shape without cracking or sagging.

PORCELAIN – Clay that, when fired, is vitrified, white, translucent and resonate. Porcelain has fine homogenous particle size giving it a smooth, dense quality. Generally fired to cone 10.

POTTERY – Pottery was one of the first art forms explored by mankind. There are many extinct cultures throughout the world that did not leave behind any written record of their existence. For some of these civilizations the only evidence of their daily lives comes in the form of pottery. Some pots were for daily use and some were for ceremonial purposes. Pottery and other forms of ceramics have left behind an important archeological record.

SCORING – Roughing up of the surface of clay for joining.

SGRAFFITO – This is a decorating technique where a slip is applied to a leather-hard piece of clay and left to dry. Once the slip is dry a host of different tools are used to carve into the clay to remove the slip and leave an embedded decoration.

SLAB – A sheet of clay formed by cutting, beating, stretching or rolling.

SLAB CONSTRUCTION – Handbuilding technique in which slabs are joined together to create a larger form.

SLIP – Clay and water mixed to liquid consistency. Can be used for decorating ware, attaching one piece of clay to another and cast in a mold to create forms.

STAINS – Ceramic stains can refer to ceramic colorant oxides suspended in water or to prepared coloring oxides (commercial stains). Colorants generally are sold in powder form and commercial stains may
be either sold in powder or liquid form. Stains can be used alone as an underglaze color, in slips, in clay bodies, in glazes, painted on glazes, and in overglazes. One of the biggest draws for using stains is to achieve a very consistent color, as sometimes using a coloring oxide can have a less predictable outcome.

**STONEWARE** – Clay that when fired is hard, strong, vitrified and has formed an integrated clay/glaze layer. Stoneware clay has various sized particles of sand and grog. Generally fired to cone 5-10.

**TERRACOTTA** – A type of earthenware clay that is reddish, brown. This clay cannot be fired to high temperatures and must be kept separate in process from stoneware and porcelain clays.

**THROWING** – Forming clay on a potters’ wheel.

**TRIMMINGS** – The pieces/ribbons of clay that come off during the trimming process. They should be dried fully. Once dry, they can be soaked in water and returned to the recycle bucket.

**UNDERGLAZE** – Ceramic colors applied usually to bisqued clay, then coated with a clear glaze. Nice intensity and range of color particularly in lower temperature firing.

**WEDGING** – Method of kneading clay to make it homogenous in moisture content. Wedging makes the clay easier to throw as it makes the clay consistent in texture and plasticity. This also removes the clay of air pockets. Can be used to mix different clays or different consistencies of the same clay.
Videos & Visual Resources

WEDGING*
- https://www.youtube.com/watch?v=A8eEMTgW7u8

HAND-BUILDING TECHNIQUES
- https://www.youtube.com/watch?v=revzMvb3SO
- Templates: https://www.youtube.com/watch?v=7N5lHcGIrk

SETTING UP YOUR WHEEL
- https://www.youtube.com/watch?v=cP8Ko7N0AP8

CENTERING*
- Common mistakes when centering: https://www.youtube.com/watch?v=rMWQ7elbp98

OPENING YOUR PIECE & CYLINDERS
- Centering & throwing a cylinder: https://www.youtube.com/watch?v=ITaxZeEtJY
- Throwing a small cylinder: https://www.youtube.com/watch?v=CfsxLNg8830

THROWING* MISTAKES & HOW TO AVOID THEM
- https://www.youtube.com/watch?v=oevLCSc2J7E&list=PLjm4drzka-xjhYppqOu-OizqGalD3HE-Z&index=8
- Pulling up the wall and fixing lopsided walls: https://www.youtube.com/watch?v=9RoCMYBoII
- Throwing & removing a bowl from wheel: https://www.youtube.com/watch?v=M9-hAJ8IrMU

ATTACHING HANDLES
- https://www.youtube.com/watch?v=ZZSTxUNoy_o

TRIMMING
- Trimming a foot into a plate: https://www.youtube.com/watch?v=XsSjKvqGUco

USING THE EXTRUDER*
- Dressing up a tray with extruder trim: http://ceramicartsdaily.org/ceramic-studio-equipment/clay-extruders/how-to-dress-up-a-tray-with-custom-extruded-trim/
Ceramic Ware Flow Chart

Start!

green ware
Wet work (throwing, hand building, trimming etcetera) is stored and finished downstairs. Once it is completed and ready to dry, students bring the work upstairs to the drying rack.

drying rack upstairs
Once the work is dry enough to fire, students move it to the "to be bisqued cart."

to be bisqued cart
From here, ware is loaded by staff into the electric kiln and fired. Firings occur overnight and take 2 days to cool.

Staff

bisque firing
When the ware in the kiln is cool enough, staff unloads the ware onto the "Bisqueware Cart."

bisqued ware cart
From here, students find their work and take it to the glazing room where glaze is applied.

Student

glaze ware shelves
Kilns are fired to cone 10 (2380 degrees f. or so) over 12 hours then cooled for three days. Once cool, staff unloads ware onto glaze ware shelves.

glaze firing
Ware is taken by staff (often by helpful capable students) downstairs and outside to the kiln yard and is loaded into the kiln and fired.

glazed shelf
With glaze applied, ware is stored on the shelves in the glaze room until the next firing.

Finish!
UPSTAIRS FLOORPLAN OF DRYING AREA AND KILN ROOM: Bring finished work upstairs to dry (1). When bone dry, move them to the "to be bisqued" carts (2). Staff will load kilns with work from these carts. After pieces are fired and cooled, they will be placed on the bisque-ware carts (3). Pieces left on the bisqueware carts will be moved to create room for newly bisqued work (4). Get ready to glaze!
**Pottery Lab Tracking Sheet:**

To track pieces from start to finish, fill in dates and make notes at each step of the process.

<table>
<thead>
<tr>
<th>Date Made</th>
<th>Description/Sketch</th>
<th>Date Trimmed</th>
<th>Date Drying</th>
<th>Date To Bisque</th>
<th>Date Bisque Fired</th>
<th>Glaze(s) Used</th>
<th>Date Glaze Fired</th>
<th>Comments</th>
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</tr>
</tbody>
</table>
# Pottery Lab Tracking Sheet:

To track pieces from start to finish, fill in dates and make notes at each step of the process.

<table>
<thead>
<tr>
<th>Date Made</th>
<th>Description/Sketch</th>
<th>Date Trimmed</th>
<th>Date Drying</th>
<th>Date To Bisque</th>
<th>Date Bisque Fired</th>
<th>Glaze(s) Used</th>
<th>Date Glaze Fired</th>
<th>Comments</th>
</tr>
</thead>
</table>
