



MEMBER HANDBOOK

2023



The Potters' Studio Member Handbook 2023

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ABOUT THE MEMBER HANDBOOK

The Potters' Studio Member Handbook contains the rules and standard operating procedures of The Potters' Studio. We welcome your comments and suggestions as a means of helping us to continually respond to the interests and needs of our studio members.

It is very important that you read the Member Handbook completely before using the studio. It has lots of information about how the studio operates. You will find answers to most of your questions here.

Section 1: Studio Principles

1.1 A Succinct History

Our studio has been in existence for more than 50 years! In 2022, we celebrated our 50th Anniversary. A group of potters in the 1970's bought kilns and rented a space together on San Pablo Avenue and Channing Way in Berkeley. They were mostly professional potters working in a shared space and only offered a few classes. The studio moved to a building at 2nd and Cedar Streets in 1998 and finally to the current location in 2014. The studio's focus has evolved over the years to center primarily on educating Members and Students about all facets of the ceramic arts. In 2021, we became a 501 (c)(3) nonprofit.

We currently have approximately 290 Members and 300 Students using our studio. People come to the studio at all different times of the day and days of the week, so we can accommodate a lot of people. We adjust membership levels and student Open Studio Hours to make sure that there are always enough wheels and hand-building table spaces available for Members and Students to use. We maintain a waitlist for people who want to become new Members.

1.2 Vision, Mission and Values

Vision

Transforming community through clay

Mission

We educate, nurture and inspire a diverse community of ceramic artists. We provide the space, support and tools for creativity, growth, community, connection and joy for those who make and appreciate ceramics. We believe that diversity and inclusiveness make for a better experience for everyone.

We value our studio's 50-year history and work to ensure its future security.

Core Values

A WELCOMING AND INCLUSIVE COMMUNITY

We welcome and care about everyone who interacts with The Potters' Studio. We foster interpersonal connections and the sharing of experiences in our community. Our goal is to make ceramics available to all people regardless of race, gender, sexual orientation or ability.

EDUCATION

We value life-long learning and provide the highest quality teachers for classes and invite the most experienced visiting artists for demonstrations and hands-on workshops.

SUSTAINABILITY

We believe that both financial and environmental sustainability are integral to the future of The Potters' Studio.

We champion innovation that will lessen our impact on finite resources and strive to operate a studio that consciously minimizes waste and energy consumption and maximizes recycling, repurposing and reuse.

CREATIVITY

We inspire and encourage each other to express ourselves creatively. We cultivate differences in expression and style and help individuals achieve their highest potential as artists.

1.3 Code of Conduct

The Potters' Studio strives to be a creative environment that is safe and comfortable for all people interested in clay to learn and work. We are committed to the health and well-being of our Members, Students and Staff. We work hard to provide our community with the facilities, educational opportunities, and services to foster their creativity. We are always working to improve the studio - figuring out better ways to maintain a clean and healthy studio environment, making our firings more consistent, our glazes more dynamic and our Members' experiences more rewarding.

In an effort to create the best environment possible at The Potters' Studio, we have created a Code of Conduct as a guide for people working at our studio.

- **Treat other Members, Students and Staff with respect at all times.**
Members, Students and Staff should bring a positive, kind and constructive attitude to the studio. Abusive, disruptive, inappropriate or aggressive behavior will not be tolerated at the studio. We have a large community representing individuals from different, varied and diverse backgrounds and experiences. We cherish diversity and expect that every person using our studio does their part to make other people in the studio feel safe and welcome.
- **Do not make inappropriate sexual, racist, misogynistic or ageist remarks.**
Inappropriate language and harassment of any kind will not be tolerated. Any occurrence should be reported to the Executive Director immediately.
- **Do not engage in any form of harassment.**
Harassment of any kind will not be tolerated. Any occurrence should be reported to the Executive Director immediately. This Member Handbook addresses harassment at length.
- **Clean up after yourself.**
This Member Handbook explains our studio's detailed protocols for cleanup. Members are expected to wipe down wheels, work areas and wedging tables and mop the floor around their work area every time they use the

studio. This is not optional – it is mandatory! Repeated failures to clean up will lead to the termination of membership.

- **Do not contaminate the glazes.**
Members and Students depend on our glazes being clean and free of debris. It is everyone's responsibility to make sure that our studio glazes are not contaminated. Make sure that all work is clean (sponged off) before glazing so that bisque dust, clay bits, steel wool, dirt and other debris do not contaminate our glazes.
- **Use the Damp Room fairly. Do not waste space.**
Help make the Damp Room work for everyone by putting work on an appropriately sized tiles or ware-boards instead of bats. Keep work moving through the Damp Room - don't abandon work there. Work that is untagged, dried out or possibly abandoned will be moved by Staff to The Rack of Doom.
- **Use the Open Storage Shelves fairly. Do not waste space.**
Be aware of how you store work on the open storage shelves. Put short work on short shelves and tall work on tall shelves. Use a tile or ware board that fits the footprint of your work. Respect other peoples' needs for storage space. If you are taking up a large amount of storage space, we ask that you rent a storage shelf upstairs.
- **Always log your pieces and pay for your firing.**
We work hard to fire work in a timely fashion. Most items are fired in less than a week. Firing Member and Student work is one of The Potters Studio's largest expenses. We pay Staff to load, fire and unload the kilns. Each firing consumes energy and generates either a gas or electricity expense. The kilns cost money to acquire, maintain and replace.

The firing fees we charge Members are a fair way to distribute the cost of firing the kilns and ensures that we have the money to keep on maintaining our firing capacity. Firing charges also cover the cost of materials and production of hundreds of buckets of glaze a year. Members are expected to be honest and responsible by submitting a Firing Submission Form every time they fire work.

- **Don't waste water.**
Water is a finite and expensive resource. Tools, buckets and wheel splash-pans should be washed and rinsed in the 3 large Rinse Barrels in front of the Main Sink. Water in these buckets is recycled and reused. We devote a lot of time and labor to conserve, recycle and reuse water at our studio.
- **If you don't know, ask!**
If you do not know how to use a piece of equipment, where to find something, or where to store something, ask Staff or another more experienced Member for advice.

In addition, other expectations include:

- Keep your voice to a normal speaking level. Respect other peoples' need for quiet concentration.
- Wearing headphones lets other people know you don't want to be disturbed.

- Cell phone calls should be taken outside.
- Be respectful of other peoples' feelings. Only offer critical comments if you are asked.
- Drug and alcohol use and late-night partying are prohibited at The Potters' Studio.
- Pets are allowed to visit but they must be fully supervised and get along with all people and pets at the studio.

Section 2: Policies and Procedures

2.1 Equal Opportunity Statement

The Potters' Studio is an Equal Opportunity organization that does not discriminate on the basis of actual or perceived race, color, national origin, ancestry, sex (which includes pregnancy, childbirth, breastfeeding and medical conditions related to pregnancy, childbirth or breastfeeding), gender, gender identity, and gender expression, incarceration history, religious creed, disability (mental and physical) including HIV and AIDS, medical condition (cancer and genetic characteristics), genetic information, age, marital status, sexual orientation, military and veteran status, denial of family and medical care leave, or any other characteristic protected by federal, state or local law. Our management team is dedicated to this policy with respect to recruitment, hiring, placement, promotion, transfer, training, compensation, benefits, employee activities and general treatment during employment, and with Members and Students.

The Potters' Studio understands that the binary gender designations of female and male fail to adequately represent the diversity of human experience. Nonbinary is an umbrella term for people with gender identities that fall somewhere outside the traditional concept of strictly either female or male. People with nonbinary gender identities may or may not identify as transgender, may or may not have been born with intersex traits, may or may not use gender-neutral pronouns, and may or may not use more specific terms to describe their genders, such as agender, genderqueer, gender fluid, Two Spirit, bigender, pangender, gender nonconforming, or gender variant. Thus, pursuant to California's Gender Recognition Act, any reference throughout the Member Handbook to the pronouns he or she, or him or her are only used for illustrative purposes as The Potters' Studio respects nonbinary individuals too. If anyone is concerned with the improper use of a pronoun as it relates to that individual, they are encouraged to reach out to the Executive Director.

2.2 Anti-Harassment and Anti-Discrimination Policy and Complaint Procedure

The Potters' Studio is committed to a studio environment where all individuals are treated with respect and dignity. Everyone has the right to work in a professional atmosphere that promotes equal opportunities and prohibits unlawful discriminatory practices, including harassment. Therefore, The Potters' Studio expects that all relationships among persons will be business-like and free of bias, prejudice and harassment.

It is the policy of The Potters' Studio to ensure equal opportunity without discrimination or harassment on the basis of race, creed, color, ancestry, religion,

gender, sex, sexual orientation, gender identity, pregnancy, national origin, citizenship status, age, disability, genetic information, medical condition, marital status, status as a covered veteran, military discharge status, incarceration history, criminal records that have been sealed or expunged, arrest records not resulting in conviction or any other characteristic protected by federal, state and/or local laws. The Potters' Studio prohibits any such discrimination or harassment.

The Potters' Studio encourages reporting of all perceived incidents of discrimination or harassment. It is the policy of The Potters' Studio to promptly and thoroughly investigate such reports. The Potters' Studio prohibits retaliation against any individual who reports discrimination or harassment or who participates in an investigation of such reports.

Reporting procedures are outlined in section 2.8 below.

2.3 Discrimination Defined

Discrimination under this policy means treating differently or denying or granting a benefit to an individual because of the individual's protected characteristic.

2.4 Harassment Defined

Harassment on the basis of any other protected characteristic is also strictly prohibited. Under this policy, harassment is verbal, written or physical conduct that denigrates or shows hostility or aversion toward an individual because of his/her race, creed, color, ancestry, religion, gender, sex, sexual orientation, gender identity, national origin, citizenship status, age, disability, medical condition, genetic information, marital status, status as a covered veteran, military discharge status, incarceration history, criminal records that have been sealed or expunged, arrest records not resulting in conviction or any other characteristic protected by federal, state and/or local laws or that of his/her relatives, friends or associates, and that a) has the purpose or effect of creating an intimidating, hostile or offensive studio environment; b) has the purpose or effect of unreasonably interfering with an individual's work performance; or c) otherwise adversely affects an individual's opportunities. Harassing conduct includes epithets, slurs or negative stereotyping; threatening, intimidating or hostile acts; denigrating jokes; and written or graphic material that denigrates or shows hostility or aversion toward an individual or group and that is placed on walls or elsewhere on The Potters' Studio premises or circulated in the studio, via e-mail, phone (including voice messages), text messages, tweets, blogs, social networking sites or other means.

2.5 Sexual Harassment Defined

Sexual harassment constitutes discrimination and is illegal under federal, state and local laws.

Sexual harassment may include a range of subtle and not-so-subtle behaviors and may involve individuals of the same or different gender.

Examples of conduct that violate this policy include but are not limited to:

- unwelcome sexual advances, flirtations, advances, leering, whistling, touching, pinching, assault, blocking normal movement.

- requests for sexual favors or demands for sexual favors in exchange for favorable treatment.
- obscene or vulgar gestures, posters or comments.
- sexual jokes and innuendo or comments about a person's body, sexual prowess or sexual deficiencies.
- propositions or suggestive or insulting comments of a sexual nature.
- derogatory cartoons, posters and drawings.
- sexually explicit emails, text messages or voicemails.
- uninvited touching of a sexual nature.
- unwelcome sexually related comments.
- conversation about one's own or someone else's sex life.
- conduct or comments consistently targeted at only one gender, even if the content is not sexual.
- teasing or other conduct directed toward a person because of the person's gender.

2.6 Retaliation Defined

Retaliation means adverse conduct taken because an individual reported an actual or perceived violation of this policy, opposed practices prohibited by this policy, or participated in the reporting and investigation process described below. "Adverse conduct" includes but is not limited to:

- shunning and avoiding an individual who reports harassment, discrimination or retaliation.
- express or implied threats or intimidation intended to prevent an individual from reporting harassment, discrimination or retaliation.
- denying employment benefits because an applicant or employee reported harassment, discrimination or retaliation or participated in the reporting and investigation process described below.

Any form of discrimination, harassment and retaliation is unacceptable in the studio and in any studio-related social functions, regardless of whether the conduct is engaged in by a Member, Student, Staff, Board Member, vendor or other third party.

2.7 Individuals and Conduct Covered

These policies apply to all Members, Students and Staff, whether related to conduct engaged in by fellow Members, Students and Staff or someone not directly connected to The Potters' Studio (e.g., an outside vendor, consultant or customer).

Conduct prohibited by these policies is unacceptable in the studio and in any studio-related setting outside the premises.

Harassment applies to the conduct of a Member or Student to a Member or Student, a Member or Student to Staff and Staff to a Member or Student.

2.8 Reporting Procedures

The following steps have been enacted to ensure the environment is respectful, professional, and free of discrimination, harassment and retaliation.

Individuals who believe they have been the victims of conduct prohibited by these policy statements or who believe they have witnessed such conduct should discuss their concerns with the Executive Director.

When possible, The Potters' Studio encourages individuals who believe they are being subjected to such conduct to promptly advise the offender that their behavior is unwelcome and request that it be discontinued. Often this action alone will resolve the problem. The Potters' Studio recognizes, however, that an individual may prefer to pursue the matter through complaint procedures.

The Potters' Studio encourages the prompt reporting of complaints or concerns so that rapid and constructive action can be taken before relationships become irreparably strained. Therefore, although no fixed reporting period has been established, early reporting and intervention have proven to be the most effective method of resolving actual or perceived incidents of harassment.

Reporting of any incident must be done in writing. To report an incident, send an email to the Executive Director at bobbi@berkeleypottersstudio.org requesting an appointment for a meeting. At the meeting, you will be given forms for reporting the incident in writing.

Any reported allegations of harassment, discrimination or retaliation will be investigated promptly. The investigation may include individual interviews with the parties involved and, where necessary, with individuals who may have observed the alleged conduct or may have other relevant knowledge about the allegation.

Confidentiality will be maintained throughout the investigatory process to the extent consistent with an adequate investigation and appropriate corrective action.

Retaliation against an individual for reporting harassment or discrimination or for participating in an investigation of a claim of harassment or discrimination is a serious violation of this policy and, like harassment or discrimination itself, will be subject to consequences up to and including termination of membership. Acts of retaliation should be reported immediately and will be promptly investigated and addressed.

Misconduct constituting harassment, discrimination or retaliation will be dealt with appropriately.

If a party to a complaint does not agree with the resolution of their complaint, that party may appeal to the Human Resources Manager.

False and malicious complaints of harassment, discrimination or retaliation may be the subject of appropriate disciplinary action.

2.9 Investigation Procedures

Upon receiving a complaint, The Potters' Studio will promptly conduct a fair and thorough investigation into the facts and circumstances of any claim of a violation of this policy or our Equal Opportunity policy. To the extent possible, The Potters' Studio will endeavor to keep the reporting of the complainant's concerns confidential. However, complete confidentiality may not be possible in all circumstances.

During the investigation, The Potters' Studio generally will interview the complainant and the accused, conduct further interviews as necessary and review any relevant documents or other information. Upon completion of the investigation, The Potters' Studio shall determine whether this policy has been violated based on a reasonable evaluation of the information gathered during the investigation. The Potters' Studio will inform the complainant and the accused of the results of the investigation.

The Potters' Studio will take corrective measures against any person who it finds to have engaged in conduct in violation of this policy, if The Potters' Studio determines such measures are necessary. These measures may include, but are not limited to, counseling, suspension or immediate termination of membership, class participation or employment. Anyone whom The Potters' Studio determines has engaged in conduct that violates this policy will be subject to discipline, up to and including termination.

The Potters' Studio reserves the right to determine the appropriate level of discipline for any inappropriate conduct, including oral and written warnings, suspension and termination.

Remember, The Potters' Studio cannot remedy claimed discrimination, harassment or retaliation unless these claims are brought to the attention of management. Anyone should not hesitate to report any conduct they believe violates this policy.

2.10 Safety

The health and safety of everyone on The Potters' Studio property is of critical concern to The Potters' Studio. The Potters' Studio will comply with all health and safety laws applicable to the business. To this end, we must rely on Staff and Members to ensure that work areas are kept safe and free of hazardous conditions. Staff are trained to be conscientious about safety, including proper operating methods, and recognize dangerous conditions or hazards. This information will be passed on to Members during trainings. Members are expected to follow health and safety protocols.

Any unsafe conditions or potential hazards should be reported to Staff immediately, even if the problem appears to be corrected. Any suspicion of a concealed danger present on The Potters' Studio's premises, or in a product, facility, piece of equipment, process or business practice for which The Potters' Studio is responsible should be brought to the attention of the Operations Manager or Executive Director immediately.

Periodically, The Potters' Studio may issue rules and guidelines governing safety and health. The Potters' Studio may also issue rules and guidelines regarding the

handling and disposal of hazardous substances and waste. Members should familiarize themselves with these rules and guidelines, as strict compliance will be expected.

Any injury or accident must be reported to the Operations Manager as soon as possible, regardless of the severity of the injury or accident. Incident/Accident Report Forms are available in the white metal wall folder file next to the black Suggestion/Check Drop box across the hall from the Executive Director's office.

It is the responsibility of Staff to complete an Incident/Accident Report Form for every safety and health infraction that occurs that Staff witnesses.

See more about Personal Safety in Section 3.4.

Section 3: General Studio Information

3.1 Studio Staff

The Executive Director (Bobbi Fabian) and the Operations Manager (Sante Salvoni) work in conjunction with Administration Staff, Studio Technicians, Kiln Technicians and Glaze Technicians and Instructors to create a safe, healthy and friendly studio environment.

- **Executive Director**, Bobbi Fabian
- **Bookkeeper and HR Manager**, Betty Marcon
Membership, Invoicing, Payroll. Betty is the Ombudsperson for Member/Staff/Student relations.
- **Programming Director**, Kimberly Keyworth
Workshops, in-house Events, Studio Shows and Sales.
- **Studio Coordinator**, Sami Duski
Classes and support for Bobbi and Kim.
- **Operations Manager**, Sante Salvoni
Sante supervises the day-to-day studio operations and works with Studio Technicians, Kiln Technicians and Glaze Technicians to create and maintain a safe, healthy and friendly studio environment.
- **Kiln and Glaze Technicians**
These are Staff who have years of combined experience with firing the kilns, making glaze or maintaining studio equipment.
- **Studio Technicians:**
Staff wear red aprons or t-shirts and are available to answer basic questions about studio operations and studio equipment 7 days a week from 10am–6pm.

3.2 Studio Hours

Member Hours

After completing the New Member Orientation, Members have access to the studio and can only use the studio when another Member who can close is present (This requirement is waived if the Member was a prior Student.) After one month, New Members should complete the Opening/Closing Training if they wish to use the studio before or after Staff hours (10am–6pm). After the Opening/Closing Training they will be given a key fob which allows for 24/7 studio access.

Student Hours

Students have access to the studio during their class time and during designated Open Studio Hours (see hours below). Students are not allowed in the studio while other classes are in session.

Class Hours (see website or studio postings for a current schedule of classes).

Day-Use Hours

Day Passes and **Short Passes** are available for the general community to gain access to the studio. People using Day Passes or Short Passes must have a basic knowledge of how to work with clay. These passes can be used during Open Studio Hours. People using Day Passes must sign in and sign out with Staff. Tool kits are available to borrow. Day passes cannot be used on weekends between November 1 and December 31.

- **Day Passes** are \$40/day or \$160/5 days and are good for **2+ hours** of studio use.
- **Short Passes** are \$25/day or \$100/5 days and are good for **2 hours or less** of studio use.

Open Studio Hours for Students and Day-Use

- Monday: 1:30–5:30pm
- Tuesday: 1:30–5:30pm
- Wednesday: 1:30–5:30pm
- Thursday: 1:30–5:30pm
- Friday: 1:30–5:30pm*
- Saturday: 1:30–5pm*
- Sunday: 11:00am–5pm*

***Students** can stay later into the evening if a Member who can close is present.

Workshop Hours

The studio offers several Visiting Artist Workshops and Visiting Artist Demonstrations throughout the year.

- Wheel workshops and wheel demonstrations generally take place in the Flex-Space. On workshop or demonstration days (usually weekends), wheel classes will not be held in the Flex-Space and Members will not have access to the electric kilns in the Flex-Space.
- Hand-building workshops and demos generally take place in the Main Studio.
- On Friday afternoons (after 2pm) before a workshop and Monday mornings after a workshop (until 11am) workshop space may be reserved so that Staff can do set-up, break-down and clean-up related to the workshop.
- Members and Students will receive advance notice about when workshops will occur and what impact the workshops will have on the studio.

3.3 In Case of Emergency

- **Dial 911** in the event of a serious emergency. If Executive Director Bobbi Fabian is not at the studio, contact her immediately by phone. Staff phone numbers are posted on her office door.
- **Berkeley Police Department:** (510) 981-5900
- **In the event of fire or smoke call 911:** contain or fight the fire if possible, practical and safe to do so and evacuate yourself and others from the building. Fire extinguishers are located:
 - in the Kitchen
 - on the wall by the Damp Room
 - under the metal stairs near Electric Kilns
 - at the Eye Wash Station
 - upstairs near the safety tags
 - outside in the Kiln Yard
- All accessible **EXITS** are marked with red and white exit signs that can be seen from most points in the studio, posted well above door height.
- **Designated Emergency Exits** are located as follows:
 - The door in the gallery that faces Eighth Street
 - The door in the roll-up door at the Studio Entrance from the parking lot
 - The door in the roll-up door to the kiln yard
 - Note: The door in the roll-up door that faces Eighth Street is not an Emergency Exit because it is not wheel-chair accessible.
- **First-Aid Supplies** are available for immediate treatment of minor injuries. First-Aid Supplies are located:
 - On the wall in the Restroom Hallway
 - On the wall near the Glaze Area
 - On the wall in the Kiln Yard
 - A fire blanket is located in the Kiln Yard
- Any accident, illness or injury which may be the result of working in the studio should be immediately reported to Staff who will help the Member fill out an **Incident/Accident Report Form**. Copies are in the Office Hallway and on the website.
- If there is a significant **earthquake**, exit the building and stay clear of tall racks. The main **Gas Shut-Off Valve** is at front of building in the garden directly in front of the Main Entrance Door to the Gallery. It's an AUTOMATIC shut-off valve. Just in case it doesn't work, a wrench is chained to the meter. Use this to turn off the gas line running to the building.
- **Aisles and exit routes should not be obstructed in any way.**
- The **Fire Lane** runs along the outside of the building adjacent to the parking lot. This area **MUST** be kept clear at all times.

3.4 Personal Safety

- Members who are not sure how to use a tool or piece of equipment should ask Staff for help.
- Inhalation of clay materials (especially silica) and glaze materials can damage your lungs. The fine, invisible particles that hang in the air are the most dangerous because they are the most easily inhaled.
- Particulate masks are recommended if you are working with clay in a bone-dry state.
- Members should thoroughly clean wheels, tables and floors to keep the clay dust level down inside the studio.

- Slab roller mats should not be shaken – they hold a lot of clay dust and should be wiped down with a wet sponge after every use and re-hung on the slab mat rack. They should not be slung over wheels or hand-building tables to dry.
- Safety glasses **MUST** be worn when performing any eye-threatening activity, such as drilling, grinding, sawing, mixing slips, mixing glazes etc.
- Natural fiber clothing is required in the Kiln Yard. Flammable material such as polyester is prohibited.
- **NIOSH masks (3M Half Facepiece with (2) pink P100 filters)** must be worn are in The Glaze Lab and when using the Spray Booth and Grinder.
- **NIOSH masks (3M Half Facepiece with (2) pink P100 filters)** should be worn when sanding or grinding clay or when performing any activity that stirs up clay dust or chemicals.
- Long hair should be tied back when working on wheels or other electrical equipment.
- Members should turn off their wheel before standing up and walking away from the wheel. If something is left on the wheel-head and the wheel pedal is accidentally activated, clay and tools will fly off the wheel-head and possibly injure the Member or someone else.
- Wearing gloves is recommended when glazing or using stains and underglazes.
- Members who are pregnant should talk with their doctor about the health risks of working in a ceramic studio.

3.5 Parking at The Potters' Studio

- In the Main Parking Lot, do not park in spaces with signs that say, “Love Clay? DO NOT PARK HERE – EVER.” This is enforced 24/7/365. You are allowed to park in space that say “POTTERS PARK HERE!”
- In the second parking lot beyond the Gas Kiln Yard, you can park in spaces marked #1250 with signs that say “POTTERS PARK HERE!”
- There are 3 spaces in front of our building on Eighth street. They are located directly in front of the Gallery and Flex-Space roll-up door, marked #1221 with signs that say “POTTERS PARK HERE!”
- There is plenty of parking on the streets around the studio.

3.6 Guests and Other Visitors

Members may have one guest at the studio once every three months. The Member is responsible for the clay, firing and proper behavior of the guest at the studio. Members must notify Staff that they have brought a guest. If there is more than one guest, a Day Use Pass must be purchased. Child guests under 16 years of age must be fully supervised.

3.7 Studio Communications

Staff to Member Communications

- The primary way that the studio Staff communicates with Members is via email.
- Staff also use the 3 blackboards at the entrance of the studio to communicate about upcoming events and what is happening at the studio.

- White boards in the studio are used for Important Staff Reminders to Members and Students.
- A Community Board for posting events, items for sale, etc. is located in the Restroom Hallway.

Member to Staff Communications

- Floor Staff are in the studio to help Members and Students with general studio questions. **Floor Staff are not in the studio to hear feedback, suggestions and complaints from Members.**
- Feedback, suggestions and complaints can be left in the Suggestion Box / Check Drop Box in the Office Hallway or sent via email to info@berkeleypottersstudio.org. Staff will answer promptly.

Kitchen Use

- The studio Kitchen and Refrigerator are for Staff and Teacher use before 3pm daily.
- Members and Students are allowed to use the Kitchen to make coffee or tea or to look at books in our Library after 3pm daily.
- The Kitchen should always be left cleaner than you found it.

Library

- There is a Ceramics Library in the Kitchen that Members and Students are welcome to use after 3pm daily. The collection of books belongs to the studio and should not be removed from the studio.
- The studio has a small library of ceramics-related DVDs that are available to take home and watch. Ask Staff for a list of DVDs. Staff is responsible for signing out DVDs.

Section 4: 24/7 Studio Memberships

4.1 Membership Requirements and Protocols

Memberships are available to people with intermediate-level skills working with clay. Memberships are intended for people who wish to work independently in our studio space. Memberships are not available for short periods of time (such as weeks or a few months) but rather are intended for people who intend to work out of the studio for longer periods of time (more than 6 months to years).

Membership Costs

Membership cost is currently \$190/month. Members are required to pay a \$190 security deposit plus a \$60 New Member Orientation Fee. The security deposit will be refunded in full when membership is discontinued - as long as there are no outstanding invoices on a Member's account. If there are outstanding invoices, the security deposit will be used to pay down those invoices.

Member Billing

Members are invoiced at the beginning of the month (usually on the first or second business day) for the current month. Firing fees, clay purchases, glaze chemical purchases etc. from the previous month will be included. For example: On October 3 or 4, you will receive an invoice for October's membership fee plus firing fees, clay purchases, glaze chemical purchases etc. from September.

Overdue Invoices and Membership Holds

If a Member fails to pay two consecutive invoices for monthly membership by their due dates, their membership will be considered “on hold”. The Member is required to pay any outstanding invoices before their membership is considered to be active again.

Membership Breaks

Members can take a break from membership once a year for one month. Members should inform Staff that they are taking a break two weeks prior to the first day of the month during which the break will occur. If a Member wants to take a second break within a 12-month period of time, they should cancel their membership and go back onto the Member Waitlist to re-join the studio.

Membership Cancellation

Membership cancellation must be given two weeks prior to the first day of the month. The security deposit refund will be returned by the end of the following month. If necessary, the security deposit will be used to pay any unpaid/overdue invoices. Security deposit refund checks are sent via USPS. If the studio is unable to obtain a correct mailing address after multiple attempts by email or phone, unclaimed checks will be VOID after 90 days.

When a Member becomes inactive, their personal cubby should be completely emptied of all contents. If an inactive Member leaves anything in a cubby or storage area, Staff will put the contents in a box and store it for 30 days. After that time, everything will be put in the Free Box, recycled or discarded.

4.2 Membership Benefits

- Members have 24/7 access to our studio.
- Members receive free Electric Kiln Training and Gas Kiln Training and can fire their own kilns after being trained.
- Members receive free Glaze Lab Safety Training and Glaze Mixing Training. After completing these trainings, they have access to the Glaze Lab to make their own glazes.
- Members receive discounts on Classes, Workshops and Demos.
- The studio provides Members with several opportunities to sell their work (2 Parking Lot Sales, The Holiday Sale, The Potters’ Studio Gallery).
- Members have access to the studio’s extensive Ceramics Library while working at the studio.

4.3 Membership Responsibilities

- Members are responsible for following the studio’s Code of Conduct.
- Members are responsible for reading email communications from the studio and for reading the blackboards at the roll-up door entrance to the studio.
- Members are responsible for paying attention to and following the rules and guidelines put forward via signage in the studio.
- Members are highly encouraged to attend Member Meetings which happen every 3 months.
- Members are responsible for paying invoices by the due date.
- Members are responsible for cleaning up after themselves.
- Members are responsible for knowing how to use equipment and asking for training if they don’t know how to use equipment.

- **Members are responsible for knowing how to lock up if they are the last person to leave the studio at night.**
- Members are responsible for maintaining a safe environment.
- Members are responsible for reporting improper behavior and broken equipment to Staff.
- Members MUST attend a minimum of 2 Studio Clean-Up Days a year. Studio Clean-Up Days occur quarterly. Attendance will be taken.
- Members are responsible for keeping work moving on the Open Storage shelves and for renting additional personal storage space upstairs if they are producing a lot of work and taking up a lot of space.
- Members are responsible for knowing how to properly label all containers with the appropriate OSHA stickers.
- **Containers that previously held food or drink are not allowed in the studio. Any container that has a food label - even if the label is crossed out or taped over - is not allowed in the studio.**
- Members are responsible for making sure that only Cone 10 clay goes into our clay recycling system.
- Members are responsible for knowing the firing temperature of the clays and glazes they are using and for clearly marking any bags of clay or containers of glaze bought outside of the studio with the Member's name, clay or glaze name, and firing temperature (Cone #).
- Members are responsible for moving their fired work from the firing racks in a timely manner. Leaving work on the firing racks clogs up the racks and makes it difficult for Staff to unload the kilns.
- Members are responsible for updating the studio with their current email address, mailing address and telephone number.

4.4 New Member Orientations

New Member Orientations and Cubby Assignment

This orientation is intended for new members of The Potters' Studio and must be completed before a Member can use the studio. The orientation will give the new Member an overview of studio layout, general rules and protocols of the studio, an overview of trainings available and the assignment of a cubby storage space.

Opening and Closing Orientation and Electronic Key

This orientation can be completed one month after starting membership. Members should complete this orientation if they want to use the studio before 10am or after 6pm when Staff are not present. Members will receive an electronic key to the studio at this orientation.

Section 5: Using the Studio

5.1 Clay

Purchasing Clay

The studio sells 15+ high-fire (Cone 10) clays. Prices and attributes (% shrinkage, absorption rates and qualities) are posted in the Office Hallway. Members can sign out clay and be billed later on their monthly invoice. When taking a bag of clay, Members are responsible for signing it out on the appropriate clipboard and updating the inventory for that type of clay.

Members are encouraged to write their name, the name of the clay and the Cone # of the clay on the outside of the clay bag with a FAT Sharpie.

Using Clay Purchased Outside the Studio

Members are allowed to use low-fire, mid-fire and high-fire clay that was not purchased at our studio - **ONLY IF YOU KNOW WHAT TEMPERATURE IT FIRES TO AND MARK YOUR CLAY BAG CLEARLY WITH YOUR NAME, CLAY TYPE AND FIRING TEMPERATURE.**

Our Clay Recycling Program

We only re-cycle **Cone 10** clay in our studio. (Do not put low-fire or Cone 5/6 clay into our yellow recycling bins or rinse buckets).

Why Cones Matter

- The Cone # of the clay should match the Cone # of the glaze being used and the Cone # of the final firing.
- Purchase Cone 10 clay and Cone 10 glazes for **Cone 10 high-firing** (Our studio sells Cone 10 clay and we stock 20 Cone 10 glazes for members to use.)
- Purchase Cone 6 clay and Cone 6 glazes for **Cone 6 mid-firing** (Our studio does not sell Cone 6 clay or Cone 6 glaze but we do fire to Cone 6.)
- Purchase Cone 05 clay and Cone 05 glazes for **Cone 05 low-firing** (Our studio does not sell Cone 05 clay or Cone 05 glaze but we do fire to Cone 05.)

5.2 Studio Storage

Storage of Personal Belongings

- There are hooks available throughout the studio to hang coats and bags.
- The Potters' Studio is not responsible for personal belongings left unattended at the studio.
- We have a Lost and Found area in the Main Studio. Ask Staff where it is.

Storage of Clay and Tools: Cubbies

- All Members get a storage cubby as part of their membership fee.
- Member cubbies have name tags in a plastic sleeve attached to the interior cubby wall. Members cubbies also have a green piece of paper in the sleeve, behind the name tag, indicating that it is a Member cubby (as opposed to a Student cubby which has a blue tag).
- Personal tools, clay, small containers of glaze, underglazes and aprons should be stored in your Member cubby. Bisqueware can be stored in cubbies but greenware and finished work should **not** be stored in cubbies.
- All small containers with lids that contain slips, glazes or other materials must be labelled with the appropriate OSHA stickers. Ask Staff for help to do this. Commercially bought glazes are already labelled properly.
- **Containers that previously held food or drink are not allowed in the studio. Any container that has a food label - even if the label is crossed out or taped over - is not allowed in the studio.**

Monthly Tags

To make sure we have sufficient Open Storage space available for Members and Students to use, we utilize a tracking system of monthly colored paper tags for work produced in the studio. Each month gets assigned a different colored paper tag.

- Tags are located in the front of the Main Studio next to the white board, in front of the Damp Room, and upstairs halfway back on the doorway wall to the Mezzanine that overlooks the Main Studio.
- Every piece made by a Member needs a colored monthly tag so that Staff can make sure that work in the studio is current and not abandoned.
- If there is a group of work that is obviously made by the same Member (e.g. 10 identical mugs) it's ok to use one tag.
- **The Member's Last Name should be written on the white side of the colored tag.** The tag **should be placed color-side up** with work so Staff can quickly identify the monthly tag without moving the work. Secure the tag by tucking it inside or under the edge of your work (and make sure it's clearly visible).
- Monthly tags should be updated monthly. All work in the studio must have the current month's tag or the previous month's tag.
- Staff checks tags on the first few days of every month. Work without a monthly tag or with an outdated tag (over two months old) will be moved (without plastic wrap) to The Rack of Doom where it will stay for one month. After one month it will be discarded or recycled.
- There is a Rack of Doom downstairs and a Rack of Doom upstairs. Members and students are responsible for checking the Racks of Doom periodically for their work.

5.3 Work Storage

Storage of Greenware (Unfired Clay Work-in-Progress)

- **All clay work must be stamped or signed with a unique maker's mark or signature.**
- Staff are not responsible for finding or identifying your work. Members should photograph the shelf location where they leave work and sign work so that it can be easily identified when it comes out of the kiln.
- Store all work-in-progress downstairs in the Main Studio "Open Storage" shelves with the appropriate monthly colored tag (not in your cubby). Do not leave work out on any of the studio tables overnight or for more than an hour or two.
- Work-in-progress can also be stored in The Damp Room (see below). Work should be removed from The Damp Room before it becomes bone dry. Staff will move bone dry work that they find in the Damp Room to The Rack of Doom.
- Additional storage may be found upstairs on shelves labelled "Open Storage".
- Work should be stored on appropriate height shelves (tall pieces on tall shelves, short pieces on shorter shelves).
- Bats, ware-boards and tiles should match the size of the work (ex: don't store a single cup on a large bat—use a small tile instead).
- The studio provides Members with dry-cleaning plastic wrap to keep work-in-progress damp.
- Members should not handle work that is not their own. Staff should be asked to move things to make more space available on the storage shelves.
- Occasionally a Member will damage another person's work. When this happens, the Member should leave a note with their name and an apology.

Damp Room Storage of Work-in-Progress

- The Damp Room is a place to keep work damp for a few days – it is not a room for drying work.
- Monthly tags must be used in the Damp Room.
- Work left in the Damp Room should be checked often. Work left in the Damp Room longer than one week will become too dry to trim. Staff checks the Damp Room frequently – dry work will be considered abandoned and moved to the Rack of Doom.
- Weather can be a factor in how fast things dry. Work left in the front of the Damp Room will dry faster than work left in the back of the Damp Room.
- Appropriately sized ware-boards or tiles should be used in the Damp Room so that space is used efficiently.
- **Do not leave work on bats in the Damp Room.** Moisture warps bats. Exception: Large plates and bowls can be left on plastic bats.
- Plastic wrap is not allowed in the Damp Room.
- The door of the Damp Room should always be closed.

Storage of Bisqueware

- When bisqueware comes out of the first firing, it is unloaded onto CONE 05 OUT racks in the back of Main Studio.
- Bisqueware should be claimed and taken off the racks right away. These racks should not be used as convenient storage for work until it gets glazed because Staff needs space on the racks to continue to unload kilns.
- Bisqueware can be stored in cubbies or upstairs on the Open Storage shelves. Bisqueware should not be stored on the Open Storage shelving downstairs in the Main Studio.

Storage of Glazeware (finished work)

- All finished work should be taken home.

***An easy-to-remember rule:
“Greenware downstairs, Bisqueware upstairs, Glazeware home!”***

Additional Personal Storage Space for Rent

- Members should not store quantities of work on an on-going basis on Open Storage shelves by changing the monthly tags repeatedly. If Staff notices that a Member is doing this, Staff will ask you to either rent additional personal storage space or take your work home.
- If a Member needs extra space to store larger quantities of work, glazes or tools they can rent additional personal storage space under the Main Studio hand-building tables or on the shelving units upstairs.
- An advantage of renting personal storage space is that Members do not have to use monthly tags on work in their personal storage space.
- Additional personal storage space can only be rented by current Members. Ask Staff about storage space availability.
- The cost for additional storage space is as follows:
 - Upstairs - \$13.00/month for a short shelf
 - Upstairs - \$26/month for a tall shelf
 - Downstairs - \$26/month for storage units located under the hand-building tables in the Main Studio.

Places Where you Can't Store Work

- Do not store work on top of the cubby units or on the floor underneath cubby units (upstairs and downstairs).
- Do not store work on the floor under the storage shelving units (upstairs and downstairs).
- Do not store work under the hand-building tables.
- If a Member leaves work in any of these locations, Staff will move it to The Rack of Doom.

Chemical Labeling & Hazardous Materials Storage

- The Berkeley Hazardous Waste Department inspects us on a regular basis. We are required to keep all glaze containers and hazardous materials in the studio clean, organized and labelled with the proper HMIS and CAS labels,
- The Potter's Studio files a Hazardous Material Business Plan to the City of Berkeley every year. The City of Berkeley Toxics Management Division states that "any business that knowingly and willfully violates any provision of the HMBP (Hazardous Materials Business Plan) shall be civilly liable in an amount not to exceed five thousand dollars (\$5,000) for each day of the violation." OSHA also separately asserts that **failing to label chemicals properly can be penalized up to "\$13,260 per violation"**.

Personal Glaze Storage

- The ingredients in glaze, underglaze and many other materials we use in the studio are considered "chemical".
- If you store any chemicals at the studio, you must take a **Health and Safety Training** to learn what containers are acceptable and how the containers should be labeled.
- The Chemical Safety Label Guide binder and labels are located on the Staff Table.
- **Containers that previously held food or drink are not allowed in the studio. Any container that has a food label, even if it is crossed out or taped over is not allowed in the studio.**
- The studio does not supply or sell containers or buckets of any size for glaze storage.
- Members must use plain, unlabeled non-food containers with tight fitting lids that are labelled with the proper HMIS and CAS labels.
- Members may store a single stack of glaze buckets in the Glaze Area under the Glaze Area counters (as space permits). A stack may consist of **one** 5-gallon bucket and **one** 2-3 gallon bucket –OR– **three** 2-3 gallon buckets stacked.
- Glaze buckets must be labelled with the proper HMIS and CAS labels, the Member's name and a current monthly tag. Buckets will be removed if they are not labeled appropriately.
- Glaze buckets with monthly tags over three months old will be discarded.
- Members are responsible for discarding their own glaze waste. The studio will not collect, fire or discard personal glaze waste.

Hazardous Materials Storage

- **Hazardous, flammable or combustible materials should never be stored in the studio.**
- Members are not allowed to store propane canisters at the studio. Members can only use propane cannisters in the outside kiln area after being trained to fire the gas kilns.
- Other hazardous, flammable materials include: compressed gas, motor oil, kerosene, acetone, alcohols, degreasers, paint removers, paint thinners etc. Check online to see if the material you are using is considered hazardous/flammable/combustible.

5.4 Studio Clean-Up

General Rules

- **Staff are not here to clean up after Members.**
- Members are expected to leave their work area and the floor around it cleaner than it was when they arrived.
- Try to keep clay off the floor. Clay scraps on the floor can be scraped into a dustpan with any tool that has a flat edge like a rib. **Clay that touches the floor should go into the trash, not into our recycling system.**
- **Mopping is the preferred way to clean the studio floors.**
- We rarely sweep in the studio because it stirs up a lot of clay dust. If it is necessary to sweep, use Sweeping Compound which is located next to the brooms in the main studio and upstairs near monthly tags container. All floor sweeps go into the trash.
- **Members who use wheels** are responsible for cleaning the wheel thoroughly every time they use one. When finished, turn the wheel off, take out bat pins and put them back (if you used them). Clean the wheel thoroughly (wheel-head, wheel-pan, cord, pedal, sides and legs) and mop the floor around the wheel.
- **Every time** a Member finishes working at a hand-building table, the table should be wiped down and the floor around the table should be mopped.
- Do one extra task every day - clean some part of the studio that needs attention (wipe down the Main Sink, pick up trash on the floor, put tools away, neaten or arrange tools etc.)

Main Sink Area Clean-Up

- In an effort to conserve water, we try not use fresh water from the Main Sink.
- Water needed for wheel-throwing, cleaning wheels and wiping down tables should be obtained by dipping a bucket into the cleanest of the 3 Rinse Barrels in front of the sink.
- If barrels are full, ask Staff to empty barrel.
- Throwing buckets and sponges are stored above the Main Sink and should be returned there after use.
- Do not leave tools, tiles or bats on the racks above the sink. Return them to their original location even if they are wet.

Glaze Area Clean-Up

- After using the Glaze Area, **wash and return all clean glazing tools to their original location. Do not leave them on the tables or sink.**
- After using the Glaze Area, wipe down the table, glaze buckets and mop the floor.
- Only use the mop stored in the Glaze Area for mopping up glaze on the floor.
- Clean wax resist brushes using the hot water kettle and dish soap. Pour the used waxy, soapy water into the Wax Water Waste Bucket.
- Notify Staff if the Wax Water Waste Bucket if it is full.
- Do not use the sink in the Glaze Area. It is ok use the faucet to obtain a bucket of clean water.
- All water that contains glaze waste ~~in~~ it should be poured into The Glaze Rocket. Staff captures and fires the glaze waste to prevent it from contaminating the environment.
- Leave the Glaze Area clean and well-organized for the next Member to use.

Studio Clean-Up Day

- Every three months, we have a Studio Clean-Up Day. Members are required to attend at least 2 Studio Clean-Up Days a year. Staff will take attendance.

5.5 Our Recycling Program

Cone 10 Clay Only

- **We only recycle Cone 10 clay at our studio.** Do not put low-fire or Cone 5/6 clay into our yellow rectangular recycling buckets or into the 3 Rinse Barrels.

No Debris in the Recycling System!

- Be ***extremely careful*** not to put any debris from the floor, or such things as razor blades, nails, screws, metal ribs, pin tools, sponges etc. into the yellow recycled wet and dry clay scrap buckets **or** into the 3 Rinse Barrels. It all ends up in the recycled clay that we sell and will cut people's hands and damage our pug mill. Please be mindful of what goes into the yellow Clay Recycling Container and 3 Rinse Barrels.
- Tools dropped into the Rinse Barrels will show up in the Lost and Found area a week later.

Wet and Dry Clay Scraps

- Our studio recycles **clean**, Cone 10 dry clay trimmings and wet clay chunks into our "Recycled Clay" body. Put **clean**, Cone 10 dry clay trimmings and SMALL, wet clay chunks into the large yellow rectangular Clay Recycling Container marked "WET & DRY CLAY SCRAPS" to the left of the studio's Main Sink.
- Large chunks of clay (larger than a grapefruit) can be left in a bag in the Clay Recycling Area near the pug mill (ask Staff). Members can also cut them up and put them into the large yellow rectangular Clay Recycling Container marked "WET & DRY CLAY SCRAPS" to the left of the studio's Main Sink.

The Rinse Barrels

- Use the 3 Rinse Barrels under the narrow steel counter in front of the sink to wash tools, wheel pans, sponges, buckets etc.
- Throwing water and wheel muck goes into “Rinse Barrel #1”.
- Move to Rinse Barrel #2 for cleaner water and finally to Final Rinse Barrel #3 for the cleanest water.
- Use a bucket of water from the Final Rinse Barrel with sponges to clean every wheel, hand-building table, wedging table, bat, ware-board and tool that is used.
- Clean wheel bats thoroughly and return them to the bat storage area to the right of the Main Sink.
- Clay scraps that are on the floor should be considered TRASH and should be swept up using Sweeping Compound to keep the dust down and put in the gray trash cans.
- **Don’t waste clay. We highly encourage Members to recycle their own clay.** Collect clay scrap in a zip-lock bag and re-wedge. If the clay is very wet, put it on a plaster bat to soak up some of the water, make “clay rainbows” to dry the clay further, and then re-wedge. Do not leave wet clay on the plaster wedging tables to dry out. There are smaller plastic bats that Members can use to dry out clay.

The Filter Press

- Staff works very hard to recapture both clay and water from our recycling system.
- The clay that comes out of the scrap bins and Rinse Barrels gets processed in our Filter Press, pugged and sold as the studio “Recycled Clay”.
- We filter and re-use the water from our recycling system for the Rinse Buckets and mop water.

5.6 Studio Tools

No Plaster Making!

- Plaster-making and plaster-pouring are NOT allowed at the studio.
- Members and students are free to make plaster molds at home and bring them to the studio to use or add to our collection.
- From time to time, Staff will have a Plaster Day and make new molds for the studio.

Plaster Hump and Slump Molds

- We have lots of plaster bats, hump and slump molds for Members to use.
- Do not let sharp tools like fettling knives, razor blades or metal ribs damage the plaster.
- Plaster and clay do not mix! Never let plaster bits get into clay – plaster embedded in clay will cause work to crack or possibly explode in the kiln.
- Plaster molds should be cleaned using a damp sponge. Do not submerge in water to clean.

Wheels

- There are 17 wheels in the Flex-Space. These wheels are “Student Wheels” for use during classes. When classes are not in session both Members and Students are welcome to use these wheels.

- There are 17 wheels, one stand-up wheel and one kick wheel in the main studio space that are always available for Member use.
- If using bat pins, wrench-tighten them by holding the wing nuts under the wheel and tightening with an Allen wrench. The Allen wrenches are located on the columns near the wheels in the Main Studio. Remove and return bat pins when finished,
- Turn off the wheel if getting up from the wheel to walk around.
- Turn off the wheel when you have finished working.

Hand-Building Tables

- Our studio has (7) 4' x 8' hand-building tables.
- Do not use razor blades or other sharp tools on the hand-building tables. If cutting something using a razor blade or X-acto knife, do it on top of a ware-board or heavy piece of canvas or cardboard so as not to mar the surface of the table.
- Do not glaze or apply wax resist at the hand-building tables unless the table is protected with multiple layers of newspaper or a large ware-board.
- Wheel-throwers: the hand-building tables are for hand-building, not for temporary storage of thrown items.
- Hand-building tables can accommodate a maximum of 4 people at a time. Be respectful and don't take up more than ¼ of the table space.
- If there is a hand-building class in session, some tables will be designated as reserved for the hand-building class.
- After working at a hand-building table, thoroughly wipe down the table and mop the floor.

Wedging Tables

- The studio has 3 different wedging table stations.
- Wedge clay (based on clay color) at appropriate wedging table.
- White clays include: B-Mix, all porcelain, Meath, Vanilla, Smooth Sculpture Mix
- All other clays (gray - brown – black – red) are considered dark clays.
- Do not leave clay unattended on the wedging tables.
- Do not leave clay on the wedging table to “dry out”. Use a plaster bat.
- If you use a wedging table, wipe it down thoroughly right away after every use.
- Do not leave clay or tools on the wedging table.
- Wipe the wedging table wire after use.

Slab Roller

Ask Staff to demonstrate use of the slab roller. Choose either a white clay mat or dark clay mat. Wipe down mats with a damp sponge after use. See **TPS Slab Roller/ Spray Booth/ Grinder Protocols** document for more information. Put the slab roller mats back on the rack to dry – do not leave them out on tables or wheels.

Extruder

Ask Staff for a demonstration. Clean the Extruder after very use.

Spray Booth and Grinder

Use of this equipment requires training. See the **TPS Slab Roller/ Spray Booth/ Grinder Protocols** document for more information.

Tools and supplies in the Glazing Area for you to use:

- Banding Wheels
- Heat Gun (Allow heat gun to cool before putting away)
- Oxides and Stains
- Glazing Tools
- 20 glazes
- Wax resist

Tools and supplies that are in the front of the studio for you to use:

- Bats, bat pins
- Various hand tool such as rulers, scissors, paddles and embossing stamps
- Various white and colored Cone 10 porcelain slips (located near the bats)
- Spray water bottles
- Water buckets and sponges

Tools and supplies that are on shelving in the middle of the studio for you to use:

- Plaster hump and slump molds
- Foam
- Tiles
- Ware boards (near the Flex-Space entry)

Tools that are under the wedging table for you to use:

- Rolling pins, cylindrical forms
- Slab sticks

Tools you can sign out (ask Staff):

- basic ceramic tool kits
- extruder dies
- spray guns for the spray booth
- diamond sanding pads
- hand-held extruder
- diamond wheel-head

Section 6: Firing Your Clay

Firing No-No's

- We do not allow metallic lusters to be fired in our kilns.
- We do not allow paper clay to be fired in our kilns.
- We do not allow “once-fire” at our studio.
- Unusual materials cannot be fired in our kilns.
- Alert Staff of any unusual materials going into a firing. This includes decals, newspaper or any material that might smoke or emit unpleasant or toxic odors when fired.

- Staff will determine on a case-by-case basis unusual materials can be fired.

6.1 Firing Sheets

- Members are responsible for completing Firing Submission Forms which are located at the Measuring Table in the back of the studio and on the tables in the Glaze Area.
- Members must fill out a separate Firing Submission Form for each type of firing (one sheet for Cone 05 bisque-ware, another sheet for Cone 6 mid-fire and another for Cone 10 high-fire). Do not combine different temperature firings on the same sheet.
- Firing Submission Forms should list the number of pieces and their volume measurements. How to measure the volume of your piece: Use a ruler: multiply Length x Width x Height (add 2" to the height).
- File your submission form in the correct folder (filed alphabetically by your FIRST NAME). Members will be billed on the next month's invoice for firing services.
- Members are encouraged to take a digital photograph of their before submitting it to be fired.

6.2 First Firing of Clay: Bisque-Firing

In general, kilns are loaded, fired and unloaded by studio Staff. No one else may touch the electric or gas kilns without authorization. Members can be trained to fire their own kilns. Ask Staff.

Bisque-Firing by Staff (Cone 05 Electric)

- The goal of bisque-firing is to convert bone-dry greenware to bisqueware, making it more durable for the glazing and decorating process.
- Bisque-firing by Staff is done to Cone 05 in the electric kilns in the back of the Main Studio.
- Low-fire, mid-fire and high-fire clays all get bisque-fired to Cone 05.
- Work to be bisque fired should be left on the firing shelves marked "Unfired Greenware – To Be Bisqued".
- Greenware must be bone-dry prior to putting it on the Cone 05 bisque firing shelves. (The clay should not feel cold when touched to your cheek.) If Staff determines that work to be bisqued is not fully dry, it will not be loaded into the kiln.
- All work should be marked with the Member's maker's stamp, mark, initials or signature.
- When putting work on the firing shelves, be careful not to damage other Members' work and ask Staff for help if necessary.
- Loading work starting at the back of the shelf makes it less likely to be moved by another Member.
- When work comes out of bisque-firing, it will be stamped with a date that helps Staff keep track of how long work has been out of the kiln and whether it should be moved to the RACK OF DOOM. The stamped date will fire away /disappear in the next firing.
- Members should pick up work as soon as it comes out of the bisque firing. Do not store your work on the bisqueware OUT racks.

6.3 About Our Studio Cone 10 Glazes

The Glaze Tile Wall

- The studio offers a variety of high-fire Cone 10 glazes. The Glaze Tile Wall shows the glazes on five different clays ranging from dark stoneware to white porcelain.
- Our studio glazes, when applied at the correct thickness (and not overlapped with other glazes) will not run onto a kiln shelf and damage the shelf (even when fired slightly hot, to Cone 11).
- Attributes and dip times of our studio glazes are listed under each column of test tiles.
- Test tiles displayed above the waxing table show samples of a variety of stains and slips that can be used with our glazes.

Glaze Health and Safety

- Do not eat or drink in the Glazing Area.
- Glaze contains potentially toxic ingredients that should not go down the drain. Wash glaze containers, tools and brushes in the Glaze Rocket in the Glazing Area, not in the Main Studio Sink.
- Please see our Glaze Safety Protocols for more information.

Mixing Our Glazes

- Mix the 10-gallon buckets of glaze thoroughly with a wood paddle only. Do not scrape the dry glaze from the sides of the buckets into the wet glaze. Use the paddle to stir back into solution what has settled on the bottom of the bucket. Use a whisk for smaller amounts of glaze. Let Staff know if a glaze is sludgy at the bottom of the bucket.

Glazing Tips

- If using wax resist, put a small amount in a disposable cup. Use only what you need and discard the cup when finished.
- Put work on newspaper to prevent getting wax on the table.
- Leave the bottom ¼" of your work unglazed so that it does not stick to the kiln shelf.
- When glaze is left on the underside of a piece (inside the foot of a plate for example), slumping may occur during firing causing it to stick to the kiln shelf. Use a cookie if leaving any glaze inside the foot.
- When loading the kilns, Staff will check work for glazing problems. Work that is not glazed correctly will be placed on a shelf labelled Glaze Rejects. Ask Staff to explain why glazed work was rejected. Glaze Rejects that are not collected will be Doomed after one month.

Layering Glazes

- **Members are financially responsible for replacing kiln shelves destroyed by glazing errors (\$40-\$150/shelf plus tax).**
- When layering two glazes, make some test tiles and test the combination first.
- When layering two glazes, leave extra unglazed space in case the glaze combination is runny.

- When testing any new glaze or glaze combination, leave extra space in case the glaze runs and fire work on a “cookie” (ask Staff to explain what a “cookie” is.)

Using Non-Studio Glazes

- Non-studio glazes (commercially prepared glazes, member-prepared glazes and underglazes) may be used in the studio but **must always be tested first and fired on a cookie.**

6.4 Glaze Firing

Cone 10 (High-Fire) or Cone 6 (Mid-Fire) or Cone 05 (Low-Fire)

- Depending on the clay used, work will be glaze-fired in one of three ways:
 - High-Fire (Cone 10) in our outdoor gas-fired kilns (most common at our studio).
 - Mid-Fire (Cone 6) in an indoor electric kiln (somewhat common at our studio).
 - Low-Fire (Cone 05) in an indoor electric kiln (not very common at our studio).
- Leave your glazed work on the appropriate firing shelf. Cone 10 High-Fire racks are located in the Glaze Area. Cone 6 Mid-Fire or Cone 05 Low-Fire racks are located near the electric kilns at the back of the studio.
- When putting work on the “to-be-fired” racks, put tall work on tall shelves, medium height pieces on medium height shelves and short pieces on short shelves. This makes loading the kilns easier for Staff.
- When the kilns have cooled, work will be unloaded by Staff onto the appropriate shelves.

Kiln-Shelf Damage

- If a Member’s work causes problems in a firing (e.g. the glaze runs onto a shelf), Staff will leave you a note with the cost of damage.
- If work is glazed incorrectly with a studio glaze, causing it to run and ruin a shelf beyond repair, **the Member will have to pay for the shelf to be replaced.**
- If work is glazed with a commercial glaze without testing it first and the glaze runs and ruins a shelf beyond repair, **the Member will have to pay for the shelf to be replaced.**
- If a Member accidentally puts low-fire or mid-fire clay into a high-fire kiln and it melts and ruins a shelf, **the Member will have to pay for the shelf to be replaced.**
- **For minor shelf damage:** If a kiln shelf is damaged by a Member and the damage can be repaired, Staff will show the Member how to repair the shelf and the Member will not be charged. If the kiln shelf can be repaired and the Member wants Staff to repair the shelf, the Member will be charged \$2.00 per square inch for the repair. Example: a cup’s glaze runs and ruins a 4” circle on the kiln shelf. The Member will be charged 4” x 4” = 16” x \$2.00 = \$32.
- **Members who fire their own kilns** are similarly responsible for compensating the studio for shelf damage. Failure to report kiln shelf damage to Staff will result in the Member’s kiln-firing privileges and possibly membership being revoked.
- Gas kiln shelves cost \$100 to \$150 plus tax, depending on the size.
- Electric kiln shelves cost \$40 to \$80 plus tax, depending on the size.

- We operate on the Honor System and count on Members to let us know when they have damaged equipment at the studio.

High-Fire (Cone 10) Glaze Firing (by Staff in our Gas Kilns)

- Our studio only offers only Cone 10 high-fire glazes.
- All glazing must be done in the Glaze Area in the back of the studio.
- Do not attempt to glaze work that has not been bisque-fired first.
- Use a clean, damp sponge to wipe down bisque-ware to remove dust and bits of dry clay.
- When using wax resist, keep the wax resist on the waxing table or use newspaper to protect the Glaze Area table surfaces and throw the newspaper away when done. This will prevent wax from getting on other people's work.
- Clean wax brushes with dish soap and boiling water (hot water pot and soap are provided in the Glaze Area). Put used wax water in the bucket provided—do not put wax resist down drain.
- Use the **wax with alumina** (in a labeled container on the waxing table) for lidded vessels and bottoms of porcelain pieces. The mixture of wax and alumina should not touch glazed areas. Don't use this mixture as a resist.
- Inform Staff if a Cone 10 "non-studio" glaze has been used and always fire on a cookie if you are using a new glaze.

Mid-Fire (Cone 6) Glaze Firing (by Staff in our Electric Kilns)

- Our studio does not sell Cone 6 clay or Cone 6 glaze but we do fire to Cone 6.
- Members should purchase and test all Cone 6 mid-fire clay and glazes before using them at our studio. Commercial glazes are formulated to be fired to specific temperatures. The suggested firing temperature will be indicated on the glaze container.
- If a glaze is being used for the first time, use a cookie under the work.
- Place work to be fired to Cone 6 on the rack labeled "Mid-Fire" next to the Cone 05 bisque racks.
- Work coming out the Cone 6 firings will be placed on the rack labelled "Out – Electric" (blue signs).

Low-Fire (Cone 05) Glaze Firing (by Staff in our Electric Kilns)

- Our studio does not sell Cone 05 low-fire clay or Cone 05 low-fire glaze but we do low-fire to Cone 05.
- Members should purchase and test all Cone 05 low-fire clay and glazes before using them at our studio. Commercial glazes are formulated to be fired to specific temperatures. The suggested firing temperature will be indicated on the glaze container.
- Place work to be low-fired to Cone 05 on bisque racks. If using low-fire Cone 05 glaze, leave a note with your work saying "Cone 05 - has glaze" so that Staff can load work appropriately.

Section 7: Training Sessions for Members

The Potters' Studio is unique in that we provide training so that Members can make their own glazes and fire their own kilns. Learning to mix glazes and fire kilns reduces Member firing costs and adds to a Member's skill set. Members who

fire their own work can track their work more easily, fire a lot of work all at once, customize firing schedules etc.

Most Member Trainings are FREE and held regularly. Members must wear closed-toe shoes during trainings (no sandals). Sign-up for the following trainings in the Restroom Hallway.

- Electric Kiln Firing Training
- Gas Kiln Firing Training
- Glaze Lab Safety Training - This training must be completed first to enter the Glaze Lab. There is a \$20 key fee after training.
- Glaze Mixing Training– This training must be completed before mixing glazes.
- Slab Roller and Extruder Training
- Spray Booth and Grinder Training
- Raku Kiln Firing Training
- Soda Kiln Firing Training

7.1 Electric Kiln Firing Training

Firing an electric kiln is much easier than firing a gas kiln. You can learn enough in a single training session to be able to fire successfully. Electric Kiln Training will teach you about various firing temperatures, proper handling and stacking techniques, shelf maintenance, kiln programming, unloading, studio protocols, and safety issues. You must wear closed-toe shoes when firing our Electric Kilns (no sandals).

- Members must complete Electric Kiln Training to fire an electric kiln.
- Sign-up sheets for Electric Kiln Training are in the restroom hallway.
- See **TPS Electric Kiln Firing Protocols** document for more information.

Which Kilns Can Members Use?

- The kilns in the Flex-Space “I, J, K and L” are reserved exclusively for Members to fire their own work.
- The electric kilns in the back of the Main Studio “A–F” are primarily used by Staff to fire studio work.
- If a Member wants to fire any of the larger electric kilns on the Main Studio floor “A–F”, ask Staff about availability. Staff’s access to electric kilns “A–F” for studio firings always takes priority over a Member’s access to these kilns.
- Test kilns “G” and “H” are open for Member use, ask Staff about availability.
- Only Cone 05 bisque-firing (no Cone 6 firing) is allowed in kilns A, G and J.

How Often Can Members Fire the Electric Kilns?

- Members are limited to 3 firings per month in Kilns J, K and L with no more than 2 firings of any one kiln. Members can fire Test Kiln I up to twice a month.
- Electric kilns can be reserved 30 days in advance of the firing date. Example: If today’s date is November 2, the kiln can only be reserved until December 2.

- Staff will **white out** a reservation made more than 30 days in advance without notice.
- Members should alert Staff if they see a reservation made more than 30 days out.

How Do Members Reserve an Electric Kiln?

- After a Member has completed Electric Kiln Training, signing up to reserve an electric kiln can be done at the studio on the calendars on the wall behind each kiln.
- Signage above the kiln indicates how long it takes to fire each kiln.
- Members **MUST** write their loading and unloading time on the calendar above the kiln they are firing **AND** a phone number so that Staff can contact if necessary.
- Members who are late to load or unload or who do not follow studio rules about firing the electric kilns will lose their privilege to fire the kilns.
- If a kiln has not been unloaded at the designated time, Staff will unload the kiln and the Member will be charged a \$25 kiln service fee.

How to Cancel an Electric Kiln Firing Reservation

- Cancellations for firing the electric kilns must be done **no less than** 24 hours in advance by calling the studio. If a Member cancels less than 24 hours in advance of a scheduled firing, they will be charged as if they had fired the kiln.
- If a Member forgets to cancel and does not fire a kiln during their reserved slot, they will still be charged as if they had fired the kiln.

7.2 Gas Kiln Firing Training

It takes time and energy to learn how to fire The Potters' Studio Gas Kilns! Firing our studio's gas kilns is a privilege of membership. Firing a gas kiln is tricky and potentially dangerous (lots of gas and 2350°F temperatures). There are many variables: how the kiln is stacked, weather (wind in particular), what glazes are used, gas pressure, oxidation/reduction, multiple sets of burners, damper settings, etc. Every firing is a bit different and understanding the variables is essential to get good firing results.

Members are required to go through several Gas Kiln Firing Trainings so that both the Member and Staff feel confident in a Member's gas kiln firing skills. A Member's personal safety, the safety of others, and the safety of the equipment are of utmost importance and should be taken very seriously. Closed-toe shoes must be worn when training to fire the gas kilns.

Which Gas Kilns Can Members Fire on Their Own?

- Members are allowed to fire Olsen, Little Geil (Hal) and SodaPop.

Pre-requisites for Gas Kiln Firing Training

- Members must complete the Electric Kiln Firing Training and fire an electric kiln 3 times before taking Gas Kiln Firing Training.
- If a Member is interested in learning how to fire a gas kiln, they should sign-up on the Gas Kiln Firing Training sign-up sheet located in the Restroom Hallway.

- After doing this, Staff will contact the Member about scheduling the training steps listed below.
- See **TPS Gas Kiln Firing Protocols** document for more information.

Trainings Required to Fire the Gas Kilns

- Members must attend a 1-hour lecture: **The Basics of Gas Firing**.
- Members must attend a **Loading Training** with Staff.
- Members must attend an **Unloading Training** with Staff.
- Members must Shadow 3 gas kiln firings with Staff (from candling to loading, firing, firing finish and unload).
- Members must take an oral and practical exam and be approved by Staff before firing gas kilns alone.

How to Reserve a Gas Kiln

- Signing up to reserve a gas kiln can be done at the studio on the paper calendars located on the back of the grey metal door as you exit the studio into the kiln yard.
- Members cannot reserve kilns for other Members.
- Members can only reserve gas kilns 4–6 weeks in advance. A Post-It Note on the calendar will indicate the date after which reservations can not be made.

Gas Kiln Loading and Unloading

- Wheeled racks are available for Member use and may be signed out one week prior to firing.
- Members must load the kiln by noon on the day of loading and unload the kiln by noon of the day of unloading. Contact a Staff member on duty if you need more time.
- Members who are late to load or unload or who do not follow studio rules about firing the gas kilns will lose their privilege to fire the kilns.
- Studio use of the gas kilns and Staff loading and unloading of gas kilns always takes priority over Member use, loading and unloading.
- If a kiln has not been unloaded at the designated time, staff will unload the kiln and the member will be charged a \$100 kiln service fee.

Gas Kiln Firing Reservation Cancellations

- Cancellations for firing the gas kilns must be done **no less than** 72 hours in advance by calling the studio. If a Member cancels a gas kiln firing less than 72 hours in advance of your scheduled firing, the Member will be charged as if they had fired the kiln.
- If a Member forgets to cancel a gas kiln firing and does not fire the kiln during the reserved slot, they will be charged as if they had fired the kiln.

Raku Kiln Firing Training

- Members must shadow three raku firings on studio Raku Days, take an oral and practical exam and be approved by staff before firing independently.
- See **TPS Raku Kiln Firing Protocols** document for more information.

Soda-Firing Kiln Training

- Only Members who have completed Gas Kiln Firing Training can be trained to fire the soda kiln.

- The soda kiln can only be fired by Members who have completed 4 firings. These trainings can include soda-firing workshops or shadowing a Certified Soda Kiln Trainer.
- If a Member has no interest in firing the gas kilns but wants to be trained to fire the soda kiln, 6 soda-firing workshops/shadowings must be completed in order to fire the soda kiln.
- We have soda-firing workshops several times a year in which any Member can participate. Staff will decide whether a particular Soda-Firing Workshop counts as a training.
- See **TPS Soda Kiln Firing Protocols** document for more information.

7.3 Glaze Lab Training

The Glaze Lab is fully stocked with all the ingredients needed for members to make their own glazes. The Glaze Lab is a well-ventilated room equipped with state-of-the-art air filtration system to protect Members from breathing in glaze chemicals when making glazes. This room can also be used for sanding. Access to the Glaze Lab is a privilege of studio membership.

Required Trainings for Member Use of the Glaze Lab

When the two trainings below are completed, Members will receive a key to the Glaze Lab Key (a non-refundable \$20 key fee is required).

- Glaze Lab Health and Safety Training
- Glaze Mixing Training & Glaze Container Labeling Training

How to Sign Up for Glaze Lab Trainings

- Sign-up sheets for Glaze Lab trainings are posted in the Restroom Hallway. Members can also email **operations@berkeleypottersstudio.org** to request a training or to request more information about Glaze Lab Trainings.

Glaze Lab Protocols

- Note: Members are allowed to store a single stack of glaze buckets in the Glaze Area under the Glaze Area counters (as space permits). A stack may consist of **one** 5-gallon bucket and **one** 2–3 gallon bucket –OR– **three** 2–3 gallon buckets stacked.
- Only one person at a time can use the Glaze Lab.
- Members are required to SIGN IN and SIGN OUT on the clipboard hanging on the Glaze Lab Door.
- Members are responsible for purchasing their own glaze buckets.
- A **NIOSH mask** (3M Half Facepiece with (2) pink P100 filters) must be worn at all times in the Glaze Lab (no exceptions!)
- Members **MUST** wear **rubber gloves** while using the Glaze Lab.
- The Glaze Lab exhaust fan (switch on far wall) **MUST** be turned ON if glazes are being mixed and should be left ON after mixing glazes.
- The portable air filtration hood **MUST** be used when measuring and mixing dry ingredients.
- Members are required to fill out a sheet listing all of the materials (measured in grams) that were used to make the glaze. Members will be charged on their next invoice for materials used.

Glaze Lab Health and Safety Training

See Appendix for complete description

Members **MUST** complete Glaze Lab Health and Safety Training before taking Glaze Mixing Training.

- This training covers cover health and safety issues related to the following:
 - Routes of Exposure and Personal Protective Equipment (PPE)
 - Explanation of Safety Data Sheets (SDS)
 - Silica and Your Health
 - Chemicals Banned from the Studio
 - Miscellaneous Safety Reminders
 - Environmental Safety
 - Glaze Testing
 - Studio Cleaning Procedures & Health
 - Emergency Protocols
 - Glaze Lab Rules
 - Probation

Glaze-Mixing Training

We provide training on how to mix glazes from a recipe (from a book, another artist, online, etc.). This is not a glaze formulation or chemistry training. This training covers Glaze Lab Protocols and Health and Safety Protocols related to mixing glazes. Additional topics will cover: the main ingredients and colorants in glaze, where glaze ingredients are stored, where tools are located, how to weigh out the glaze materials, mix with water and how to sieve and store glazes. Glaze Lab clean-up will be demonstrated and emphasized. A NIOSH mask (3M Half Facepiece with (2) pink P100 filters) must be worn for this training. Sign up in the Restroom Hallway.

Glaze Container Labeling Training

Members who store chemicals at the studio are required to take this training to learn what containers are allowed in the studio and how the containers should be labeled.

- “Chemicals” include glazes, stains, slips, underglazes, engobes and the ingredients that make them.
- Any container that was ever used for food or drink **CANNOT** be used for glaze, slip or underglaze storage.
- Only plain, unlabeled non-food containers with tight fitting lids that are clearly labelled with the proper CAS and HMIS labeling can be used in the studio.
- CAS labels list all the chemicals in a container and their CAS codes.
- HMIS labeling describes the health, fire, and safety threats associated with the chemicals in a container.
- Storing chemicals **ANYWHERE** in the studio (glazes, slips, dry materials, etc.), requires full compliance with The City of Berkeley and OSHA Storage and Labeling Guidelines.
- Commercially purchased chemicals (ex: jars of glaze) in their original containers are already labelled properly.

Glaze Lab Clean-Up

All Glaze Lab tools and equipment must be cleaned and put away. Use a sponge to wipe down the Glaze Lab table and all other table surfaces after working. The

Glaze Lab floor should be sponged and mopped with the mop from the Glaze Area in the back of the studio (not the Main Studio Mop!) and the room should be left cleaner than it was found.

7.4 Studio Tools & Equipment Training

Some of our studio equipment requires authorization or instruction to use. In some cases, special safety equipment must be worn while operating equipment. Only Staff are allowed to use the power tools in the Wood Shop with one exception: the table-mounted Grinder, which may be used after completing Grinder Training and the Spray Booth which can be used after completing Spray Booth training. Ask Staff on Duty about trainings.

The following tools and equipment require a brief training by Staff:

Heat Gun

- The heat gun is generally used to speed dry clay or to speed dry glaze.
- Ask Staff for a demonstration if you are unfamiliar with the heat gun.
- Don't leave a hot heat gun on a wood or plastic surface.
- Unplug the heat gun after use and let it cool before putting it away.

Slab Roller

- Ask Staff for a demonstration if you are unfamiliar with the Slab Roller.
- Use "white clay" mats to roll out white clay (porcelain, B-mix or Meath).
- Use "dark clay" mats to roll out gray/red/brown/black darker colored clays.
- Sponge-clean the mats after use and re-hang them back on the rack. Do not lay them out on the wheels nearby to dry.
- See **TPS Slab Roller/ Spray Booth/ Grinder Protocols** document for more information.

Extruder

- Ask Staff for a demonstration if you are unfamiliar with how to use the Extruder.
- The Extruder and all extruder dies must be 100% cleaned after being used.

Grinder

- To be trained to use the Grinder, sign-up in the Restroom Hallway.
- Only use the Grinder on fired ceramics and fired glaze (do not use the Grinder on greenware, wood, metal, or other non-ceramic materials.)
- When using the Grinder:
 - Long hair must always be tied back.
 - Necklaces and anything else hanging down from the head, neck or chest must be safely secured or removed.
 - Long sleeves, if worn, must be tight to the wrist or rolled up.
 - A NIOSH mask (3M Half Facepiece with (2) pink P100 filters) must be worn.
 - Goggles or safety glasses must be worn.
- Members should feel 100% safe using the Grinder – or should not use it.
- After completing Grinder Training, Members receive the combination to the safety lock on the Grinder.
- Unplug the Grinder after use.

- See **TPS Slab Roller/ Spray Booth/ Grinder Protocols** document for more information.

Spray Booth

- To be trained to use the Spray Booth, sign-up in the Restroom Hallway.
- A NIOSH mask (3M Half Facepiece with (2) pink P100 filters) must be worn.
- Protective goggles must be worn.
- Plug the power-strip to the left of the Spray Booth into the wall. This controls the pump and waterfall. Make sure the waterfall has started before spraying.
- Make sure that the filter is in place.
- Clean out the spray head by spraying water.
- Spray water before adding glaze to make sure it's working.
- Optional: sieve or thin the glaze before using.
- When you are done, unplug the power-strip.
- Sponge-clean the Spray Booth area.
- See **TPS Slab Roller/ Spray Booth/ Grinder Protocols** document for more information.