



Auckland Studio Potters Inc

Member information booklet

WELCOME TO THE AUCKLAND STUDIO POTTERS

This is an information pack to help you find your way around the Centre, and to familiarize you with important procedures and processes of belonging to the ASP community.

ASP is a membership organisation, run by members for members. This is an integral part of the unique culture of ASP and we rely heavily on our network of volunteers to keep our community centre running.

As an ASP member it is important to be involved in our community in some way. We encourage and recommend that you volunteer time and

skills (whatever they be) to help ASP to continue to be the vibrant and amazing place that we know and love.

This is an exciting place to belong to. There are plenty of activities for members to get involved with, events, classes and workshops held here. This is our place, and together we are an active community of potters and clay workers.

Check out our website for Centre history, current events, and news:
www.ceramics.co.nz

We're also on Facebook (<http://facebook.com/aspnz>) and Instagram
[@aucklandstudiopotters](#)

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Membership

For more details please check out “Membership” web page at www.ceramics.co.nz

Membership benefits:

- Belonging to ASP as a member brings you into contact with over 400 other ceramic enthusiasts in Auckland and further afield.
- A full range of pottery classes, from beginners to a course run in co-operation with the Otago Polytechnic School of Art leading to a formal tertiary diploma.
- Specialist workshops, classes and demonstrations led by national and international potters.
- You will receive the monthly newsletter.
- Regular social events for members.
- Our annual open day and fundraiser - the Big Clay Day Out. As a member you'll be able to apply for a sales table.
- You'll be able to submit work for selection at our annual exhibitions like "Fire and Clay" and “Nourish”.
- You can make use of the studio facilities of the society when they are not being used. There is a small hourly or daily fee.
- Access to firing using ASP kilns.
- A well-maintained library with free borrowing facilities.
- Ability to purchase clay and tools onsite where available.

- Access to selling work in the ASP Box Gallery and the Pool Room gallery onsite (please note exhibition facilities may incur a small commission/fee.)

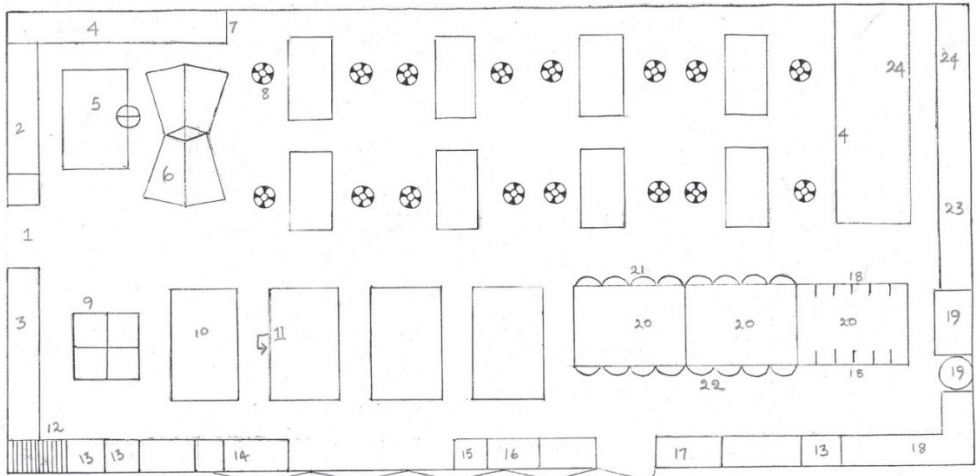
Membership responsibilities:

- Ensuring ASP's Health and Safety procedures are implemented at all times.
- Considerate use of the ASP facilities – taking good care of equipment, books, etc, and cleaning up after yourself, in the studio as well as the kitchen and other areas.
- Respecting class times as off-limits for working in the studio.
- Volunteering (as you can) general upkeep and maintenance of ASP facilities such as working bees, minding exhibitions, helping at the Big Clay Day Out, submitting items for the newsletter and website etc.
- Consideration for other members – ASP members are generally helpful and willing to share their knowledge and expertise. Please pick the moments to ask questions thoughtfully, and from the other side, if someone asks you a question, please try to help if you can.

Centre Information

The ASP Centre is an extensive facility, so to help you find your way around; here is an outline of where to find things....

Studio map



1. Entrance
2. Cone 6 glaze fired
3. High Fired glazed
4. Class work in progress
5. Slab Roller
6. Kick Wheels
7. Extruder
8. Wheels

9. Wedging table
10. Work Table
11. Plaster Moulds
12. Bats
13. Tub
14. Plaster tiles for drying clay
15. Warming cupboard
16. Hazards Cupboard

17. Waxing Booth
18. Glaze ingredient
19. Spray Booth
20. Glazing Tables
21. Cone 6 Glazes
22. High Fire Glazes
23. Damp Cupboards
24. Diploma Work

Clay and Tools

Clay (various types including recycled) and tools are available for purchase from the Centre – ask in the office. There's no room to store your clay at the studio, so take it, and your tools home with you. Please make sure that if you intend to fire your work with ASP, that you are only using clay that ASP stock.

Studio equipment

Studio equipment includes work tables, wedging tables, electric wheels, kick wheels, a slab roller, two extruders, plaster moulds, wooden bats, heat guns, a drying cabinet, spray booths and a waxing booth, as well as a random collection of small tools. **Moulds, bats, etc. are for use in the studio only and should not be taken home.** Please note that any damage to property or equipment may incur a monetary charge.

Storage racks

Limited storage space is available for work in progress (not for clay, and not for finished work). There are racks for each of the classes (these must be emptied on the last day of class) as well as some labelled for “casual users.” Check that the rack name matches your class.

Wet cupboards

There is a row of wet cupboards at the back of the studio, which are designed to keep work from drying out past leather hard, usually 1 to 2 weeks is maximum. Dry pots will be removed from the wet cupboards by ASP and recycled. Please do not use plastic bags in the wet cupboard. They increase the risk of accidental damage, and are unnecessary. If you are able to remove your piece from sitting on a bat please do so to reduce possible damage.

Spray booth

Please do not use this until you have been shown how to operate it. A dust mask worn while spraying is important. After use, fill the gun with water and rinse down the walls of the booth then blow air through the nozzle to remove any remaining moisture and prevent rusting. Make sure you leave the booth and turntable clean.

Moulds

These are for your use but please don't take them home. Once your work is leather-hard it can be removed from the mould (please refrain from using metallic tools to remove your work). Moulds are not intended for drying out recycled wet clay, please use the drying tiles provided.

Clean up

Clay slops should not go down the sink drains. **There are baths outside the back door of the studio, into which slops should be poured (different baths for white and red clays).**

Glazing

The Centre provides a range of glazes for reduction stoneware (Cone 11) and mid-fire (Cone 6) oxidation firings. These glazes are located under the worktables in the glazing area, at the back of the studio. The mid-fire glazes are in coloured buckets; the stoneware glaze buckets are generally larger but not standardized. All glazes are labelled on the bucket – do not go by labels on lids!

If you are unsure about any aspects of the glazing process, please seek advice before firing.

For more information about Glazing please see the **Glazing at ASP** at the end of this document.

The Kiln Shed

The kiln shed is across the courtyard on the other side of the house from the studio. In the kiln shed are the gas kiln and electric kilns, and three bays of racks, for stoneware glaze firing, bisque firing, and Cone 6 firing. (There are wood- and diesel-fired kilns in the courtyard on the far side of the kiln shed, and a raku kiln behind the studio building.)

Firing must be paid for before placing work into the shed.

Never open an ASP kiln.

Firing – How to pay for firing

Firing can be paid for as you go. Alternatively, you can credit a firing card with your chosen amount. These can be purchased from the office.

For bisque firing

Work must be bone dry - please do not put wet green ware in the shed. Measure your work and use the firing chart to work out your firing costs. Pay this at the office, then take your work to the kiln shed and place it on the bisque firing racks (centre bay, under the heading 'Raw Pots Only').

For glaze firing

Bottom of work must be completely wiped clear of glaze. Please check that no glaze is clinging to the wax on the bottom of your pot as frequently happens. Put your glazed pieces to be fired on the appropriate shelves for the type of clay and glaze you have used – stoneware (turn left in the kiln shed to the racks that are labelled 'Stoneware'), Cone 6 in the right-hand bay as you walk straight into the kiln shed, labelled 'Mid-Fire'. Double check the "Glazing Handbook."

Note: Staff will take good care but no responsibility of pieces that are fired in the kilns. Staff have the right to refuse firing of any work deemed unsafe to fire.

If your work damages ASP kilns and equipment please be aware this may incur an extra cost.

Where to find your fired work

Bisque fired work will be placed in the bisque shed in the courtyard between the house and the kiln shed. Work should be collected as soon as possible and definitely within 2 months.

Glazed work will be placed on the shelves in the studio, just inside the door, to your right for Stoneware, and your left for Mid-fire as you walk in.

Fired and bisque work will be held for 2 months and if not claimed by that time, will be disposed of by ASP.

The Library

The library is in the house, next to the kitchen. There are sign-out sheets for borrowing books and DVDs – these may be signed out for two weeks and the file is on the front desk of the office. Please fill all the required details before you take the book home.

The Kitchen

Tea and coffee are available in the kitchen, and you may also use the kitchen to prepare your lunch. Please clean up after yourself!

Cleaning up after Class

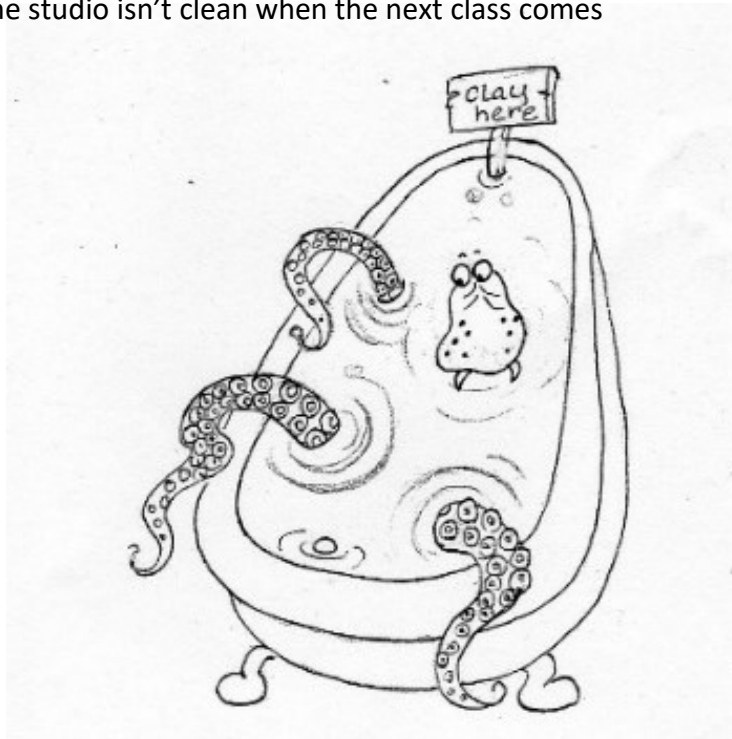
It is very important to keep the classrooms and glaze areas clean. Clay and glaze left on the floor will dry and become a fine, nearly invisible silica dust, which is circulated and suspended indefinitely in the air. Although not a problem for visitors, this dust can cause health problems for people who spend a lot of time working in the studio. Please make sure you clean up your trimmings and spills before they become dust.

Doing pottery is an amazing way to make a mess over a larger area than you'd think possible – it's easy to forget all the places you've been. To help you with clean up, here's a checklist for the end of class:

1. Start cleaning up 15 minutes before you have to leave (that's 9:15pm if you're staying till the end of class at 9:30pm or 12.45pm if you are in a morning class.)

2. Pour the water and clay from your ice cream container and wheel tray into the bathtubs outside – our plumbing can't handle clay going down the pipes.
3. Check all the places you may have used, and if you didn't clean them before, do it now:
 - a. Wedging table
 - b. Hand building tables
 - c. Glazing area
 - d. Extruder, slab roller
 - e. Your wheel
 - f. The small table next to your wheel
4. Put away any batts, moulds, heat guns, etc you may have been using – if you're not sure where something goes, just ask. Make sure batts are at least scraped clean of clay before you put them away (washing is ideal but scraping is okay).

Thanks so much. Anything you don't clean up, your tutors have to – they get in trouble if the studio isn't clean when the next class comes in!



Clean-up Procedure:

Wheels and Surfaces:

- Clay scraps and clay/water residue **MUST** all go into the baths outside – **DO NOT THROW CLAY IN THE SINK.**
- Use plenty of water to wipe down every single surface you have used: Wheels, tables, wedging table **AND** Glazing table – leave the studio as clean as you would like to find it.
- Make sure you have cleaned the glazing area too and put everything back in the right place.
- Rinse out ice-cream containers if you have used them and stack neatly.
- Wipe the wheel area and wheel tray so they are free from clay residue.

What to do with your pots:

- We firstly encourage to take your pots home (please do not take ASP bats.)
- Wet pots: In the wet cupboards – must not stay there longer than 2 weeks.
- Leather Hard pots: On Class shelves.
- Dry Pots: Measured and paid for, and placed in the Kiln shed in the section 'RAW POTS ONLY.'
- Before glazing your pots please make sure you have been taught how to do this properly.

Where to put glazed pots:

There are 2 separate areas in the kiln shed for putting your glazed pots:

- If you have glazed your pots in the Midfire glazes (coloured buckets), please put them straight ahead as you walk into the kiln shed, on the shelves under the heading: Midfire/Cone 6 pots.
- If you have glazed your pots in the Highfire glazes, please put them on the far side of the kiln shed, against the side wall labelled: Highfire/Cone 11 pots.
- ALL POTS MUST NOT HAVE ANY GLAZE UNDERNEATH ON THE BASE – WIPE THE BOTTOMS OF YOUR POTS WELL!



Health and Safety

As per the Health and Safety at Work Act 2015, we expect everyone on site to take reasonable care for his or her own health & safety and to co-operate with the policy or procedure that ASP has in place.

Be aware this is a dusty environment. Clean up only with water and sponge - no dry brushing for clay and glaze cleaning. Use a dusk mask and rubber gloves as some glazes are caustic, and all clays and glazes can produce a dust hazard. Ask the office for a mask or buy one yourself as these will serve you well in most pottery situations. The best respirator for you to use are the ones that seal around your face with replaceable cartridges rated to prevent silica dust inhalation. Always put the fan on when you use the glaze booth or wax booth.

Wet hands and electric power don't mix - always use dry hands when turning electrical equipment on and off.

Dremel work and power tools: Area for tool use outside kiln shed, please use safety gear.

Heat guns: Please get advice before using. Risk of burns – never leave a heat gun unattended.

Wearing covered shoes at all times.

A bag of clay is heavy - lift properly without using your back like a crane or ask someone for help.

Be careful when you enter the kiln shed as some kilns can be still very hot during and after firing.



Common Ceramic Terms

Bagwall - The wall on the inside of a fuel burning kiln which deflects the flame from the ware.

Bat - A flat disc made out of plaster, wood, or plastic which is affixed to the wheel head with clay or pins. Bats are used to throw pieces on that would be difficult to lift off the wheel head.

Batch - A mixture of weighed materials such as a batch of glaze or slip or a clay body.

Banding Wheel - A revolving wheelhead which sits on a pedestal base. It is turned by hand and used for finishing or decorating pottery.

Bisque - Pottery which has been fired once, without glaze, to a temperature just before vitrification.

Bisque Fire - First firing, without glaze. Slips can be used in a bisque firing.

Bone Dry - Completely air dried.

Burnishing - The ancient rubbing process of burnishing polishes the outside skin of a clay pot while greatly reducing its porosity. This finishing is done by hand, using a stone or a metal piece which is usually embedded in a wad of wet clay that perfectly fits the burnisher's hand.

Calipers - A tool used to measure the diameter of round forms, for example calipers are used to get lids to fit just right.

Centering - Technique to move the clay in to a symmetrical rotating axis in the middle of a wheel head so you can throw it.

Chuck - A piece used to aid the potter in trimming. A chuck is a form that can hold a pot upside-down above the wheel head while the potter trims it. Chucks are thrown and bisque fired clay cylinders which are open on both sides.

Clay - Alumina + silica + water.

Clay body - A mixture of different types of clays and minerals for a specific ceramic purpose. For example, Porcelain is a translucent white clay body.

Coil - A piece of clay rolled like a rope, used in making pottery.

Compress - Pushing the clay down and together, forcing the particles of clay closer.

Composite Pots - Pots that were thrown or hand built in separate pieces and then assembled.

Cone - Pyrometric - A pyramid composed of clay and glaze, made to melt and bend at specific temperatures. It is used in a kiln to determine the end of a firing or in some electric kilns it shuts off a kiln setter.

Crazing - The cracking of a glaze on a fired pot. It is the result of the glaze shrinking more than the clay body in cooling process.

Crawling - A bare spot (from the shrinking of a glaze) on a finished piece where oil or grease prevents the glaze from adhering to pottery.

Damper - A slab of refractory clay that is used to close or partially close the flue of a kiln.

Dry-Foot - To keep the foot or bottom of a pot free from glaze by waxing or removing the glaze.

Earthenware - A low fired clay body. Glazed pottery is fired to a temperature of 1,830 - 2,010 degrees Fahrenheit. Available in red or also white.

Englobe - Colored clay slip used to decorate Greenware or leather hard pieces before bisque firing. Clay and oxide and water.

Fire - To heat a clay object in a kiln to a specific temperature.

Firebrick - An insulation brick used to hold the heat in the kiln and withstand high temperatures.

Firing Range - The range of temperature at which a clay becomes mature or a glaze melts.

Flux - A melting agent causing silica to change into a glaze.

Foot - Base of a ceramic form. **Frit** - A glaze material which is derived from flux and silica which are melted together and reground into a fine powder.

Glaze - A thin coating of glass. An impervious silicate coating, which is developed in clay ware by the fusion under heat of inorganic materials.

Glaze firing - The final firing, with glaze.

Gloss Glaze - A shiny reflective gloss.

Greenware - Unfired pottery. Ready to be bisque fired.

Grog - Fired clay ground to various mesh sizes.

Kiln - A furnace of refractory clay bricks for firing pottery and for fusing glass.

Kiln Furniture - Refractory posts and shelves used for stacking pottery in the kiln for firing.

Kiln Wash - Mixture of Kaolin, flint and water. It is painted on one side of the kiln shelves to separate any glaze drips from the shelf.

Leather Hard - Stage of the clay between plastic and bone dry. Clay is still damp enough to join it to other pieces using slip. For example, this is the stage handles are applied to mugs.

Majolica - A low fire glazing technique. The process involves applying an opaque tin glaze to earthenware and painting it with different colored oxides.

Matt Glaze - A dull glaze surface, not very reflective when fired. It needs a slow cooling period or it may turn shiny. **Mold** - A plaster shape designed to pour slip cast into and let dry so the shape comes out as an exact replica of the mold.

Maturing Point - The temperature at which the clay becomes hard and durable.

Opaque Glaze - Non-transparent glaze, covers the clay or glaze below

it.

Oxidation - Firing with a full supply of oxygen. Electric kilns fire in oxidation. Oxides show bright colours.

Peephole - A small observation hole in the wall or door of a kiln.

Pinch - Manipulate clay with your fingers in your palm to a hollow shape. Pinch pots are a popular beginners project.

Plasticity - The quality of clay which allows it to be manipulated into different shapes without cracking or breaking.

Porcelain - White stoneware, made from clay prepared from feldspar, china clay, flint and whiting.

Potter's Wheel - A device with either a manual (foot powered) or an electric rotating wheel head used to sit at and make pottery forms.

Pug - To mix.

Pug Mill - A machine for mixing clay and recycling clay.

Reduction - Firing with reduced oxygen in the kiln.

Rib - A rubber, metal or wooden tool used to facilitate wheel throwing of pottery forms.

Satin Glaze - A glaze with medium reflectance, between matt and gloss.

Slab - Pressed or rolled flat sections of clay used in hand building.

Slip - Clay mixed with water with a mayonnaise consistency. Used in casting and decoration.

Slurry - A thick slip.

Soaking - Maintaining a low steady heat in the early stages of firing to achieve a uniform temperature throughout the kiln.

Stacking - Load a kiln to hold the maximum number of pieces.

Stain - Oxide and water, used as a colorant for bisque wear.

Stoneware - All ceramic wear fired between 2,100 and 2,300 degrees.

Transparent Glaze - Transmits light clearly.

Throwing - Creating ceramic shapes on the potter's wheel.

Vitrification - The firing of pottery to the point of glossification.

Wedging - A method of kneading clay to make it homogenous by cutting and rolling.

Glazing At ASP

The Glazing Process

(Stoneware)

1. **SANDING** (optional) – No sanding of greenware or bisqueware in the studio – please sand outside. This is not just a health hazard, but a hazard to our glazes and can disrupt the surface of other people's pots- in-process. A light sanding of the biscuited piece can smooth out rough patches. Blow or wipe dust off. Make sure you do this outside as bisque dust can be a hazard to health, our glazes and other people's pots.

2. **WAXING** (optional but usually saves time). Use hot wax – wax should be hot enough to raise some light smoke and flow easily. Best done on the banding wheel for really accurate results. Any wax spill can be scraped off or the pot can be re-biscuited for best results.

3. **STIRRING THE GLAZE**. This **MUST** be done thoroughly and regularly (every couple of minutes). The particles in the glaze are insoluble (like sand) and will always sink leaving just water at the top. The first stir is best done by hand

right to the bottom of the bucket – after that a stick is OK. If the glaze is solid at the bottom you just have to spend time getting it moving.

3A. **GLAZE THICKNESS.** We have a technician who checks the glazes regularly. **PLEASE DO NOT ADD WATER TO OUR GLAZE BUCKETS.** If there's a problem, talk to your tutor.

4. **DIPPING:** In and Out – no more than the time it takes to say “Crikey that’s cold”.

DO NOT PUT POT BACK IN TO COVER A SMALL BLEMISH – this is the same as double dipping (see No 8) and glaze will run. Touch up with brush or finger.



5. **SPRAYING:** You may only use the spray booth once you have been shown by your mentor. It can be an essential technique for some of our glazes notably Shino, Pale Blue. Hard to spray inside pots, so pour them. When

finished, spray water through the gun and also put your finger over the end of the nozzle to clear out the tubes. Clean up the booth (if you are last). It is good etiquette not to use the spray booth for more than 30 minutes at any one time, in consideration of others waiting to use it.

6. **TOUCHING UP:** Just a light dab of glaze off the end of your downward pointed finger or a brush will do.

7. **SECOND LAYER:** Our glazes are stable if dipped quickly and are applied in a single coat. If they are double dipped THEY WILL RUN! So it's OK on the inside but not on the outside below halfway.

DO NOT APPLY 2 LAYERS OF OUR RESIDENT GLAZES BELOW THE HALFWAY

POINT ON THE OUTSIDE OF YOUR POT !!!

8. **DIRTY BOTTOMS:** Last thing to do – wipe the base with a damp sponge. Glaze will stick to the wax on the bottom of your pot and needs to be wiped off. Any excess glaze will (if fired) stick the pot to the shelf. However they won't be fired anyway.



9. **POTS TO KILN:** Glazed pots go to either the racks on the far wall with the heading 'Stoneware/Cone 11', or on the right hand side racks under the sign that says 'Mid-Fire', depending on which glazes you have used. Please make sure you put your pots on the correct shelves in the Kiln Shed – if you're not sure, please ask!

STIR WELL – DON'T OVERGLAZE

DON'T ADD WATER TO ANY GLAZE BUCKET

Glazing really starts.....

Glazing really starts when you make the pot. Not just colour and finish, but thinking about the method of glazing you want to use, how you are physically going to support your pot when you glaze it, how much the glaze will run, etc.

Planning the glazing process ahead of time: Insides should be done first and left to dry; glaze drips and pinholes are best dealt with once the glaze has dried and can be scraped or rubbed smooth.

On the day:

- Make sure you have what you need: pouring jug, sieve, sponge, towel
- Clear and clean the area where you're going to work
- Waxing: ease of cleaning, prevent staining white clay with oxides in glaze (may not wipe off). Downside is that glaze can bead and run off, causing drips.

Preparing your glaze:

- Stir with the metal stirrer in a 'pump' type action. This gets all the good stuff off the bottom of the bucket.
 - Do not add water to any glaze bucket. If you're unsure of the consistency, talk to your tutor.

Glazing:

- mime the process first – check that you have space in the bucket to dip, how you will hold the pot, that you can turn the pot to pour the glaze off the way you want, how you will put it down etc.
- stir the glaze between each glazing process – sinking materials, water on top

- TIP: Resting the pouring jug on the overturned lid of the glaze bucket keeps glaze off the table (and reusable).
- Dipping in the fingers also give them a glaze coating which helps as you let go of the glazed pot and to touch up the finger marks
- Dip either holding the pot with your fingers or using tongs.
- Hold pot upside down; use a sponge to catch last drips. Don't shake the pot!!
- Always wipe the glazed pot's base at least 2-4mm up the side. If it's a glaze that is likely to run wipe it further up!

Glazing Tips

Some questions you should ask yourself:

Which Clay?

Make sure the glaze you are about to use suits the clay that you made it in.

Is the pot that you are about to glaze bisque fired?

If not have it biscuit fired first. The bisque firing range at ASP is 1000 C.

Make sure that, when it is finally glazed, it is fired to the correct temperature for both the clay and glaze used.

Which glaze?

Is there enough glaze for me to glaze successfully?

What temperature does it fire to?

Which kiln?

How thick?

Should I spray or dip the glaze?

The bisque temperature affects how the pot will take the glaze.

A higher biscuit firing temperature makes the pot less porous so it takes in less glaze. Sometimes this is an advantage.

When you are ready for glazing, there are a number of things that will help your final result.

Sometimes, actually often, to glaze well you should allow as much time to glaze as it took to make the pot, so follow through with careful glazing.

Keep it simple. Practice, and get to know the glazes.

You can wax the base of your pot to keep glaze from covering it, and save cleaning time, particularly if you are using a dark glaze on light coloured clay as the oxides, particularly iron loaded glazes, stain the clay.

The size of your pot and the amount of glaze you have will have an influence on the method you use.



Should you spray or dip?

If the pot you are about to glaze is tricky, particularly if the top surface is not even so it may pour out of the lowest edges, mime the process first, so you know what actions you are going to take. If you are less experienced, use a simple process; don't make it more difficult for yourself. Use one glaze only?

Get to know the glaze you are going to use. Look at the glaze on other peoples' pots, if there are none to look at do a test on a spare biscuit piece and wait until you see the result.

Is it a glaze that is likely to run?

If using a decoration process should it be under or over the glaze?

Always wipe the glazed pot's base at least 2-4mm up the side. If it's a glaze that is likely to run wipe it further up! If you don't do this it may stick to the kiln shelf and be ruined, and the shelf too.

Decide:

Is the glaze in the bucket too thick - too thin? If in doubt use the finger test. Stir the glaze and dip your finger into the glaze, a rule to go by is that you should be able to see just the outline of your nail through the glaze.

Stir well, stir well, stir well, and check.

Does the glaze you are using need to be thick or thin? Some glazes definitely need to be thin; Abbots Clear Glaze for example.

How are you going to hold the pot to minimize finger marks?

Is it going to be too heavy to hold with glaze inside?

When you pour the glaze out where are you going to put the jug?

Have you got a jug?

Does it need another stir?

Always stir the glaze between each glazing process, with some glazes the ingredients sink very quickly.

Which side of the pot are you going to pour the glaze out of?

Remember to hold it upside down until it stops dripping after you pour the glaze out.

Is it too big for the glaze bucket? Does it need to be put on sticks over the bucket and the glaze poured?

Would it be better to spray the glaze?

Are you wearing a mask to spray?

Spraying has a lot to do with setting the gun up right and setting the regulator pressure. Seek advice on how to use the Spray gun.

If you glaze the inside of your pot first you may have to leave it to dry a little (or maybe until the next class) before you glaze the outside. The biscuit pot is porous; when you glaze one surface it can soak up water and make the outside take the glaze poorly. Be safe leave to dry before glazing the outside.

Alternatively, if you actually want the glaze on the outside of your pot to be thin, glaze the inside first and do the outside immediately afterward. The glaze take up on the outside will indeed be thinner than the inside.

If you have dribbles on your glazed pot leave it 24 hours and then, with your fingertips,

very lightly rub until the double thickness has gone. Remember just rub the raised part, care is needed so you don't thin out the areas around the dribble!

Does it have pin holes on the surface of the glaze? If so, don't worry, but leave to fully dry (24 hrs) and gently rub over. It probably will melt smooth in the firing.

If it has big air bubbles or finger marks, dip your finger in the glaze and fill the hole with the drip. Rub as above to even the surface.

Getting ready to glaze:

It pays to have the place that your pots are sitting on nicely spaced (even one pot) and comfortably within range of the glaze bucket and a good height. It's real easy to find yourself clutching a dripping masterpiece and wondering how you are going to safely put it down.

Prepping your pots: Make sure you've sanded off any bumps, and blown or sponged off any dust. Mask?

Prepping your glaze:

If you're not sure of the glaze thickness, talk with your tutor. We have a technician who ensures the glazes are the correct consistency.
PLEASE DO NOT ADD WATER IN THE GLAZE BUCKET

If you're pouring or dipping, it's worth sieving the glaze before you use it to get out any foreign crumbs or lumps. Midfire glazes are unforgiving, and if you have to pick out a speck and patch the spot it will show in the fired piece.

If you're dipping, make sure you have enough glaze in the bucket or wok to fully dip your piece. If you have a tall narrow pot, you can pour the glaze into a narrower container to get greater depth.

Prepping your work area:

Make sure you've cleaned the area of any other glaze or oxide spills.

Have a container of water, sponge, towel, and wooden or plastic scraper to hand.

Glazing:

Between pours from a jug, rest the jug on the overturned lid of the glaze bucket to keep glaze drips off the table (and recyclable).

Stir the glaze between dips or pours to make sure colourants etc haven't settled.

If you're waiting forever for that last drip to fall off the pot, touch the end of the drip with a squeezed-out sponge to suck it off. Don't shake the pot, as you may cause drips or lines in the rest of the glaze.

Wipe every bit of glaze off the bottom of your pot. Otherwise, it'll stick to the kiln shelf and neither you nor we will be happy.

Tidying up: If you need to remove glaze from your pot, scrape off as much as you can with a wooden or plastic scraper (you can scrape it into a bowl and then add it back to your glaze when you've finished for the day) before sponging off the rest.

Finally, if you are in an ASP workshop, it is your responsibility to put it on the correct shelf for firing, ask yourself again

What temperature does it fire to?

Which kiln?

Please see overleaf for our member and volunteer code of conduct.

AUCKLAND STUDIO POTTERS

Volunteer Code of Conduct

The purpose of this Code of Conduct is to inform volunteers on the standards of conduct required. Volunteers are expected to act honestly, conscientiously, reasonably and in good faith at all times when carrying out their duties and in their relationships or interactions with other people.

Expected Behaviours

At all times, we expect volunteers to:

- be present at the agreed times and tell us if you are not able to volunteer
- carry out duties and responsibilities in a safe, efficient and competent way
- maintain a good standard of dress
- comply with lawful and/or reasonable direction, instructions and policies
- respect the privacy of individuals and only use confidential information for the purposes for which it was intended
- neither use, nor allow the use of, Auckland Studio Potters' property, resources, information, intellectual property or funds other than for authorised purposes
- maintain the confidentiality of any information obtained while volunteering
- observe safety procedures including:
 - keeping yourself and others safe at all times
 - notifying the organisation about hazards or potential hazards in the working environment

- notifying the organisation about any accident, incident or property damage
- complying with New Zealand laws

Volunteers will not:

- create any liability for our organisation without authorisation
- act in a way that may bring our organisation into disrepute (including use of email, social media and other internet sites, engaging with media etc)
- seek or accept any offers, gifts, rewards or benefits
- engage in any activity that may or causes physical or mental harm of another person (such as verbal abuse, physical abuse, assault, sexual or racial harassment, bullying, safety of yourself and others)
- be affected by alcohol, medication or non-prescription drugs while volunteering
- provide a false or misleading statement, declaration or claim
- falsify or change any documents or records.
- engage in any activity that may damage our property
- have unauthorised possession of property belonging to anyone else
- engage in a criminal activity in our workplace

Conflicts of Interest

Volunteers should avoid situations that may lead to conflicts of interest by:

- consulting with the Centre Director before undertaking other roles in organisations whose goals, purposes or activities conflict with our organisation
- making sure your other commitments do not conflict with the performance of your duties at our organisation
- advising the Centre Director immediately if a conflict of interest exists, occurs or could possibly occur.

Breaches of the Code of Conduct

Breaches of the Code of Conduct may lead to a notification of unacceptable behaviour and a warning or the immediate end to your services as a volunteer. Repeated breaches of the Code of Conduct will lead to the immediate end of your services as a volunteer.