

STUDIO
550
ARTCENTER

550 Elm Street
Manchester, NH 03101
603.232.5597
www.550arts.com

STUDENT HANDBOOK



Welcome to Studio 550!

This is a place for people who

- have not made “art” since grade school
- want to be kids again (or tap into the creativity they had when they were younger)
- are artists looking for a space to work in

Studio 550 is more than just classes. Studio 550 is about community.

We give you the building blocks, the tools, and the space to explore and play, but it doesn't end there. We are here to support you, and whatever you end up making, every step of the way. Thank you for taking time out of your busy life for yourself.

Please take some time to review this student handbook to learn about the Art Center and the clay process. Whether you are a complete beginner or if you have prior experience, we invite you to join our studio community to enjoy the wonders of clay in a nurturing and welcoming environment.

Mission

To sustainably engage, nurture, and empower the community with creativity and play, regardless of age, background, or ability.

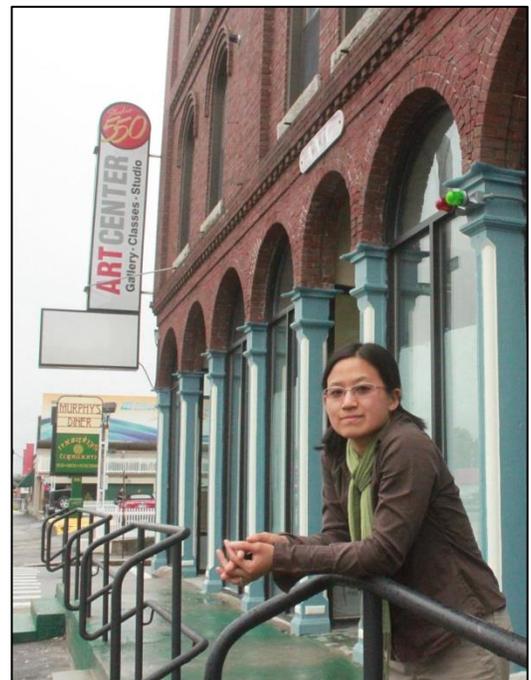
Vision & Values

Studio 550 is a community art center that believes in living simply and thinking creatively. Everyone (including you) has the ability to be creative and everyone deserves the freedom to create. We are a public access community clay studio and art center that provides a flexible outlet for locals of all ages to de-stress, build their self-confidence in a nurturing environment, and be a part of a culturally engaging and playful community. We accomplish this with a variety of unique art programs and services for which no prior artistic experience is required.

In its day to day activities, we strive to be playful and friendly; be an active contributor to the community; be collaborative, grateful and adventurous; provide quality education and rewarding experiences; and improve the well-being and quality of life of all the people it touches.

History: From our family to your family.

Studio 550 is the realization of a family's dream. Mr. and Mrs. Leap fled a war-stricken communist Cambodia in the late 1970s. They started their lives over, with no money, no language comprehension, and a son not even a year



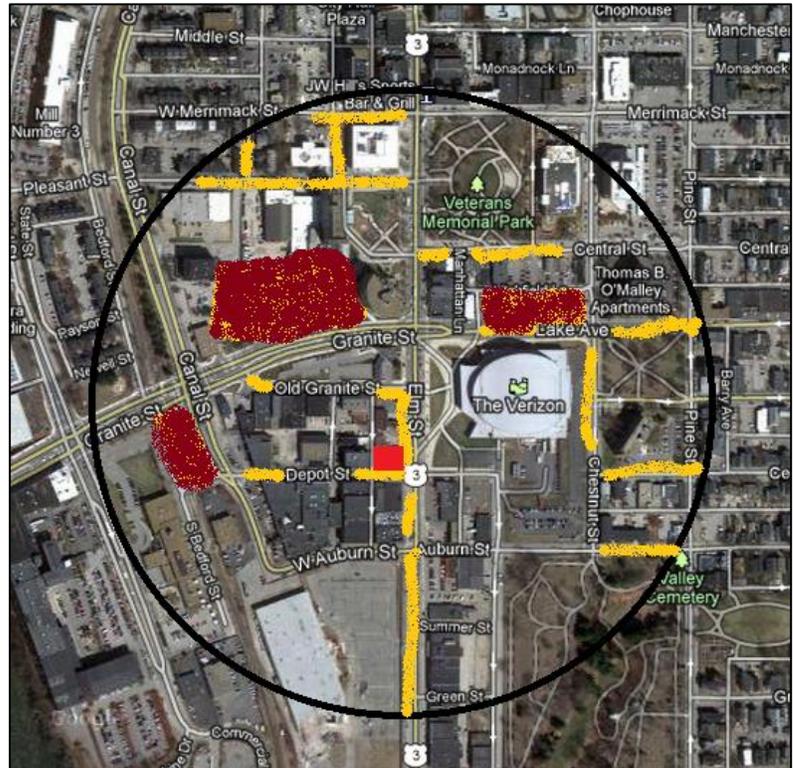
old, in hopes of a better life for their two children. As a first generation American, their daughter, Monica Leap, grew up with a desire to better communities in hopes that people would not feel the need to leave. As a studio potter and dancer, art has become the way she creates community.

Staying in touch

Studio 550 has an e-newsletter list that is sent out once each week or once every other week. It has the most up to date information about upcoming events and workshops. We also post regularly to our Facebook page. This is where you can find out about nightly Studio happenings and other fun and artful things in the city.

Contact Information

Studio 550
550 Elm Street
Manchester, NH 03101
Website: www.550arts.com
Telephone: 603.232.5597
General Email: info@550arts.com
Office and Gallery hours:
3:00pm - 9:00pm or by appointment
closed Sundays and Wednesdays.



Parking around Studio 550 (red box): Yellow is metered street parking, rust red is parking lots or garages

Getting to the Studio:

Studio 550 is very easy to find. We are located on the first floor of the brick building that is directly across Elm Street from the Verizon Wireless Arena. You can just find directions to the Arena, and that will take you to our studio.

From 293: Take Exit 5 toward Downtown/Verizon Wireless Arena. Cross the railroad tracks and continue on Granite Street until you get to Elm Street. Turn right at the light and the Studio will be two blocks in on your right. It is immediately after the Shell Gas station and immediately before Murphy's Diner/Taproom and Market Basket. We are located in the building at the corner of Depot St. and Elm St.

Parking:

Unfortunately, there is no devoted parking for Studio 550. However, there is metered street parking throughout the neighborhood. Meters do not have to be paid after the time listed on the sign. Also, there are two city-owned metered lots within 1 block of the studio, and a private parking garage one block to the north. Also, just south of the Market Basket on Elm Street,

there are some free street parking spaces. There is a map of places to park on our website on the “Contact” page.

There is a city bus stop on our block at the Verizon Wireless Arena. There is ample space to lock up a bike and carpooling and walking are encouraged. The Studio is handicap accessible.

Studio 550 Programs

Classes and Camps for Children and Adults

10-week class sessions run throughout the year at Studio 550 with a break of a week or two in between each session. There is one 10-week session for each season, winter, spring, summer, and fall. Each class meets once per week for a three hour class, and runs throughout the week in clay hand building, wheel throwing, and stained glass for a variety of skill levels and ages.

Adult classes are usually in the evening and weekends to accommodate work schedules, though morning classes may be added as demand allows. Adults are also given a “Studio Class Pass” to come in and practice outside of their allotted class time. This expires at the end of their class session, but students are highly encouraged to use their free studio time!

Classes for children and teens are offered in the afterschool hours as well as a specific class times for home schooled children. Week-long art camps are offered during the winter and spring school breaks. Half and full day camps are also offered throughout the summer.

Special workshops are held on weekends for parents to come with their children that are too young to take a class on their own. If the child is able to work on their own, parents may make a piece as well, but for children who are under 5, parents should expect to spend most of their time helping their child.

Class size is limited and prospective students are encouraged to register early. Instructors are practicing artists with years of experience, so each instructor has something different to offer.

Workshops

Workshops add another level of depth to the



educational programming at the Studio. They are held in a variety of media for both intro-level and more advanced topics. These are taught either by nationally known visiting artists or by local community artists. They will vary in length from one afternoon to a whole weekend, but regardless, they are a unique opportunity for students to learn and be inspired by different teachers and professional artists.

Studio Membership

Artists and community members are welcome to rent shelf space in our common studio. Membership is ideal for those who can't fit a class into their schedule or for those just prefer independent work time. Membership provides open use of our studio and studio equipment based on level of membership – Unlimited, three times a week, or just once per week. No prior experience is required for this, but sometimes it is helpful to take a class or two here at the studio before becoming a studio member. Four intro/refresher classes are included with the membership in the first month to get new members acquainted with the studio. The first meeting is mandatory, but the other three lessons are optional for experienced artists. Studio Members play a significant role in enriching the diversity of the studio and being part of a vibrant community. There is no work requirement of studio members, as studio staff will handle all firings and maintenance, but members are welcome to learn more about the clay process by helping studio staff when the opportunity arises. They are also expected to follow the studio guidelines listed in this handbook to keep a clean and respectful studio for others. All firings and material costs are extra to membership fees. See the section in this handbook on the Clay Process for firing and material costs.

Studio Parties

The Studio may be reserved for birthday parties (appropriate for all ages), Ladies Nights, corporate team-building exercises, or other social group gatherings. The minimum required to reserve the studio for an hour and a half session is five people. The project will be age appropriate and can be tailored to the groups' interests. For example, one birthday party requested to make yarn bowls with her knitting group friends.



Images: 2012-2013 Artists in Residence: (L) Kaitlyn Coppola (R) Annie Campbell

The studio is also open for tours and talks for school groups or civic groups.

Artists-in-Residence Program

The Artist-in-Residence begins in September and is awarded annually to a juried group of individuals who are looking for the next step in their artistic career. It is uniquely designed for emerging artists who need time and space to develop a body of work. Residents receive a 100 square foot private studio space, full access to the studio facilities and a group show at the end of the residency. Not only do they bring new energy to the art center and to Manchester, but they also contribute their technical knowledge and expertise. In turn they gain experience in teaching and in studio management.



There will be 1-4 artists accepted each year. If there are open spaces available, the open studios will be available for short-term rentals or residencies.

Evening Programming and Events

Studio 550 is home to a variety of evening social dances on the weekends, music events, and gallery openings. Please see the online calendar for more information.

You may also rent the studio gallery spaces for your own gallery exhibits, wedding receptions, meetings, networking events, or public/private parties. Please contact the office for pricing and availability.

Community Outreach

Mobile Studio

We bring clay to local schools, community centers, and community groups who would otherwise not have the ability to enjoy the pleasures of clay. We bring everything needed for a clay lesson to the host organization, teach a clay lesson, fire and finish the pieces at our studio and return the pieces to the host group when they are completed. The intent is to one day offer this service for free, but until then, the mobile studio may be reserved for a fee. It is perfect for school groups and birthday parties.

We have a one-for-one program that reserves a small portion of each adult's class registration toward a fund to bring the mobile studio to a deserving



Happy people picking bowls at the Empty Bowls in Nashua, NH

group for free. One adult's registration pays for one child's visit. Once there is enough to pay for a full visit, we will accept applications for the first free mobile studio visit.

Empty Bowls

We are active participants in the "Empty Bowls" model of raising money for the local Soup Kitchen, in collaboration with other local groups. We do this by hosting bowl making workshops, educating the public about the needs of the hungry, and by building partnerships between community groups and local businesses to make a difference in our community. We believe the arts can make powerful and lasting change.

Other

We are also strong supporters of urban gardening, local food, and small businesses. We partner with other local businesses whenever possible. We are a local pick-up spot for the Brookford Farms CSA, Manchester Food Co-op Members receive 5% off studio classes, and we are working to improve the urban gardening scene in the city.

Movement Studio Classes

The Studio offers weekly movement, fitness, and wellness classes. They range from belly dance, yoga, tai chi, martial arts, hula hooping, and plenty more. They are usually in the evening after the typical work day. Please see the calendar online for more information. No outside shoes are to be worn in the movement studio. Only clean indoor shoes, dance shoes, or stockings.



General Studio Policies & Information

1. **Take the challenge to grow and learn.** The purpose of this art center is not only to enrich people's lives with everyday creativity or to promote wellness, but also to grow personally and professionally. Pursue personal and professional growth and balance your time in the studio with time for yourself. Personal victories help you achieve external victories. Nothing can be created in a vacuum, and art is no exception. Every person who comes here as a resident, employee, or student has more potential than they realize. Our job is to help each other unlock that potential.
2. **Seek adventure, creativity and open-minded discovery.** We test the limits of what a community art center can accomplish. We strive to engage the community with the arts in ways it didn't think was possible before. Experiences are more valuable and memorable than things and more valuable than habits or routines. Let's create memories and have adventures together.
3. **Set high goals, but embrace and adapt to change.** Change is the only constant. This art center will always be growing, will always be faced with challenges, and we will always find creative solutions to adapt and improve.
4. **Nurture the family spirit.** This is a family founded art center, and you are now a welcome member of the Studio 550 family! Like in a family where you can't choose your brother or sister, here, you can't always choose who will be your co-worker or fellow student. We might as well make the most of it! Build open, respectful, and honest relationships with the people you work with. Strive to understand first, and then to be understood. In this organization, we help each other, we respect each other, we challenge each other, and we teach each other.
5. **Strive for efficiency.** While we try to be streamlined in our operations, there is almost always room for improvement. Whatever energy or resources are expended, make sure they have the maximum impact. Similarly, efficiency helps the art center operate so it can exist long term. If you see something that could be done better, suggest it!
6. **Strive for sustainability.** Protect the environment! Dispose of hazardous waste materials as necessary to comply with all state and federal laws. Don't be wasteful with water. We try to only fire kilns that are packed full.
7. **Purpose beyond profit.** All businesses need to make a profit to survive. Studio 550 is no different. The driving force behind our product is the desire to enrich people's everyday lives with creative freedom regardless of age, ability, or background. We strive to be active members of our community.
8. **Stay humble.** We all have successes and we all have failures, lift people up when they are down and remember everyone else when you up. Live from a place of joy and gratitude.
9. **Create a safe workplace.** Prevention not prescription. Avoid recklessness and do not create hazardous situations. Create an environment we all can be safe in.

Zero Tolerance

We reserve the right to dismiss a student for problematic behavior which results in the disruption of class. We have a zero tolerance for drug use, physical or verbal harassment, smoking, or weapons on our premises.

Photo/Video/Media Release

We will occasionally photograph classes, students, and student art work, for promotional purposes. If you wish to waive this right, please notify us at the time of enrollment.

Open Studio

The front yellow room is primary classroom space. If there is not a class in session, studio members and students may use the room. However, if there is a class in session, the back common studio will be open for use. Open studio is something that everyone should take advantage of. It is a privilege and a pleasure! It is for students to work outside of class instruction time to hone their skills, finish class projects and practice, practice, practice.

Open Studio hours are included in the cost of tuition or membership. Students are responsible to clean up at the end of open studio hours. If the classroom does not get cleaned properly, we reserve the right to cancel open studios or mandate a studio clean-up day.

Class or Lesson Make-Ups:

If you have to miss a class, you have the opportunity to make up that class by sitting in on another class.

- Missed classes can be made up in any adult class providing there is space available and you are given approval. If you would like to make up a class, you must call the studio to get approval. Tell the office which class you would like to drop in for a make-up. The office will check availability and sign you up if there is space.
- If you know in advance that you are going to miss a class, let the office know as soon as you know. There might be someone else who would like your spot to make-up their class.
- No make ups are allowed in the last week of classes.
- Make-ups do not transfer from one session to another.

Closings

We will be closed for the following holidays: Memorial Day, Independence Day, Labor Day, Thanksgiving, Christmas and New Year's Day.

In the case of weather or other natural disaster related closings, we post all closings on the home page of our website. For kid's classes, we follow the Manchester school system's cancellations. If it is in question whether or not a class is being cancelled, the website will have a message with information about closings for the day.

Clean-up

- The Studio is a communal space and we are proud to share a clean work environment. Please be respectful of the classroom space, and clean up after yourself.
- Students are expected to clean up all of the areas they have worked in or around. Remember to clean the wheel and splash pan, floor, tables and all equipment and surfaces in the glaze room.
- Be sensitive to the fact that clay is very bad for plumbing systems!

- DO NOT THROW clay down the drains.
- Wash hands and tools, bats, splash pans in the buckets around the studio and in the sinks before rising under the faucet.
- Do NOT waste water. It is a precious natural resource.
- Leave the studio cleaner than you found it.

Disposal of clay and materials:

- We encourage students to reclaim their clay. Reclaiming clay is the process of re-hydrating or drying clay to restore it to a workable state. If your instructor has not given a demonstration of reclaiming clay, kindly ask them to do so. Reclaiming is an important & valuable part of the ceramic learning experience.
- Clay that you do not wish to reclaim can be placed in the recycling buckets in the main classroom. Let leatherhard pieces of clay dry completely before placing them in the buckets. Otherwise, they will not properly slake down. Slurry, slip, and dry trimmings may be placed in the buckets immediately.
- Clay that has been contaminated or picked up off the floor must be thrown out.
- If you used colored slip or any other surface treatment on a piece it must be thrown out and not recycled.
- Please do not leave unwanted fired pieces on the shelves. Instead, throw them in the green trashcans outside the studio in the back alley, NOT in the classroom trash can. It gets heavy.

Safety - Silica Safety Guidelines

Clay dust is not good for you. Every student entering the clay room is required to review and follow the Silica Safe Guidelines they were given on their first day in the studio. Any student disrespecting these guidelines is putting themselves and their fellow studio mates in danger and may be asked to leave the studio.

Miscellaneous

Library books and magazines are for use ONLY in the gallery or with clean hands in the studio rooms. None of these reference materials may be taken out of the studio. Students should wear slip resistant and closed toe shoes at all times in the studio – even in the summer.

Refund Policy

For classes:

Tuition is due in full at time of registration. Tuition is refundable up until one week prior to the first class. Within this one week period up through the first class 75% of tuition is refundable, and no refunds will be given after the second class. No refunds will be given for missed classes.

Classes with insufficient enrollment will be canceled and payment fully refunded. In the event of emergency closing classes will be rescheduled. Clay (additional to the complimentary first bag), tools and firing fees are not included in tuition. Missed classes are not transferrable to the next session

For workshops:

Tuition is due in full at time of registration. Tuition is fully refundable up until one week prior to the workshop. Workshops with insufficient enrollment will be canceled and payment fully refunded. Within this one week period up through the workshop, 75% of tuition is refundable, and no refunds will be given for a missed workshop.

Kid's Camp Information:

Age and Ability Restrictions

We work closely with our teachers to pair age and ability levels for each camp. In order to ensure the success of our programs, we ask that you observe these age guidelines when registering your children for camps.

What to Wear and Bring

Kids may get messy, so make sure your child wears appropriate clothing and footwear (sneakers are best; no open-toed shoes, even in the summer.) Clay and glaze materials should wash out of clothing, but there is chance it may stain, so a smock or apron might be appropriate. If your child has their own tool set, they are welcome to bring them if they are properly labeled.

Drop off / Pick up

Parents and caregivers should drop off and pick up their children aged 15 and under directly at the studio. There is a 15 minute parking/loading zone immediately in front. On the first day, please come into the classroom and fill out an emergency contact and medical needs form for your child. Please do not drop your child off too early and please pick up your child promptly at the end of class. The Studio does offer Early Bird Drop Off/late pick up for an extra \$30/week, which enables you to bring your child at 8:30am instead of 9:00 am and pick up at 4PM instead of 3:30. We will provide supervision for full-day campers during lunch.

Snack Break

Campers take a short break in each camp, so please pack a snack for your child and label the bag with his/her name. **Parents must supply snacks for each day of camp. Parents of full day campers must provide lunch and 2 snacks. Please note: We cannot guarantee a peanut free facility.** Please notify us at least two weeks in advance if your child has special dietary issues that would affect the other campers and we will do our best to notify parents of the issue. Please label lunch/snack bags clearly with their name.

Completed Projects

Completed projects may be picked up two weeks after the camp ends; we will NOT call you when they are ready. We strongly recommend that you bring your child with you to help identify what s/he made. Projects left from the summer camps after September 10 will be

discarded. If you cannot pick up your child's projects by this date, please make arrangements for someone else to pick them up or call the office to make arrangements for a later pick up.

Instructors and Class Content

Students can expect to make new work Monday through Thursday and spend Friday finishing and glazing. Class time will include time for clean-up, an integral part of the process. Class descriptions are subject to change depending on ability levels of participating students.

Your children will be encouraged to create several pieces during class. You can anticipate your child having 3-5 completed works. Please Note: Staff will take great care in handling creations. However, due to the very nature of clay and the firing process, Studio 550 Staff cannot be responsible for any damage to work caused by poor construction or the firing or glazing processes.

Sibling Discount: 5% off each additional child's registration (must register simultaneously)

Firing Your Work

Studio 550 staff makes every effort to take care of your pots once they enter into the firing cycle. Please take the time to understand our system so that you can avoid future frustration. If you have any questions, do not hesitate to ask your teacher or studio staff. As with everything, there is a learning curve to the process and we are here to make it as simple and rewarding as possible.

Understand the Firing Cycle

Wet Clay >>> Leather hard >>> Bone Dry/Greenware >>> Bisqueware >>> Glaze ware

After you finish making your piece, it needs time to dry completely to the "bone dry" phase. If it were to go into the bisque kiln before it was completely dry, it would run the risk of exploding when the kiln reaches water boiling temperature. The moisture in the clay would not be able to escape fast enough and that is where explosions happen. Once your piece is "bone dry" it is ready to go into the kiln for bisque. You can put your work on the "greenware" shelf before it is dry. This way, you don't have to babysit your work and wait for it to be ready. Also, clay becomes more fragile when bone dry, so this minimizes unnecessary handling at the delicate phase. Our staff won't put your piece into the kiln until it has had time to dry, which can sometimes take up to a



week. Bisque firings happen as frequently as we are able to fill a kiln. Once classes get going, firings will happen more regularly. If for some reason you need your pieces bisqued by a certain date, please plan ahead, talk to the resident in charge of firing and leave a “please help” note on your piece. We make every effort to fire pieces in time, but at the same time, we cannot fire kilns that are half empty.

Once a piece is bisqued, it is ready to glaze. Pieces are bisqued to a low temperature, so it is easier to handle, but the clay body is still porous. This means that glaze will be “sucked” onto the surface. To illustrate this, if you put your tongue against a bisque piece, it will almost stick.

Once you have glazed your piece (remember to wipe off any dust that may have settled on it between firings!), it is time to put it on the “Glaze” shelf, located in the back hallway by the kiln room. All works made in the main classroom will be high fired to cone 6. There are two types of clay we fire here, adults tend to use the white stoneware (cone 6 - about 2232 degrees) and children use the low-fire red clay (cone 04 or 1945). There will be labels, but please be sure to put your piece on the appropriate shelf for firing.

Once there is enough work to fill a kiln, the pieces will be glaze fired. A high firing takes 3 days from loading to cooling and unloading. Pieces that have been high fired will come out of the kiln and go to the shelf to shelves by the glaze area. PLEASE make sure a piece is YOURS before you take it. Always initial the bottoms of your pieces to avoid confusion. Pieces get transformed in the firing, and you might not recognize it.

Measuring and Recording Glaze Firing Costs

The Process:

The classroom is equipped with inch measuring sticks, and you can find a calculator, a firing log book, and a stack of firing slips at the front desk.

Each student should create their own firing log sheet, and store it in the appropriate section of the tabbed book. Put your name, class and teacher at the top of the sheet. Measure each piece of glazeware and record the length, height and depth on your sheet AND on a firing slip. Firing slips must include name, date, firing type, dimensions, and class. Place these in your pieces before putting them on the shelf for firing. The slip must be present in the pot at the time of loading or the pot will not be fired. Slips will be collected and checked against firing sheets and filed in the office.



Firing Fees and Collection

Bisque firing is included in the cost of a bag of clay. Firing fees are tallied and collected or charged during the last class. We calculate firing fees by multiplying height x width x depth. (e.g. a mug that measures 3x4x5 will cost \$3.00 for glaze firing). Since we cannot make a shelf height less than 1.5 inches in height, the minimum value for height is 1.5 inches for the electric kilns.

Student Firing Charges

FIRING TYPE (COST PER CUBIC INCH)

Cone 04 Glaze/bisque \$.03

Cone 6 Glaze (or anything above Cone 04) \$.05

If students are providing their own glazes and firing to cone 6, the firing costs are .04/cubic inch

Test Tiles (up to 10) \$4.00

3" X 3" tile (each) \$1.50

6" X 6" tile (each) \$2.50

Over size firing rates:

Pieces that are over 1000 cubic inches in size will be billed at the normal .05 cents for the first 1000 cubic inches, then .03 cents a cubic inch for the remainder cubic inches.

Glazing Your Work

First, enjoy the process. Make it part of the whole experience of being creative. Next, keep time aside for glazing your pieces. Lastly, glaze as you go. If you glaze your pieces several times throughout the session, you will have results from which you can learn and apply for future glaze firings. The next time you glaze you will be able to make informed decisions.

Application

- Keep a bowl with clean water & sponge near you.
- Clean the pot with damp sponge to remove all dust particles that may have collected on it.
- Cover an area with newspaper so you can wax your pots.
- Wax feet when appropriate. Rinse wax brush out immediately. Let wax dry on pot completely before beginning to glaze (maybe 5-10 minutes if thin).
- Decide on glaze and application technique. (i.e. dipping, pouring, etc.)
- Stir the bucket of glaze well, being sure to release all glaze from the bottom of the bucket.
- Once dry, clean any surface that will be in contact with another surface completely (bottoms, feet, rims with lids, etc.)

Glaze

- Do NOT double dip your entire pot. Any double dipping is limited to the top lip of a piece. Double-dipping will cause your glaze to run, attaching your pot to the kiln shelf, causing damage to your piece and the shelf. If your pot drips onto the shelf, you have to clean the shelf.
- Clean the bottom or foot thoroughly. Glaze on the bottom will stick to the shelf in firing. Glazes should be wiped to bare clay 1/8 or ideally 1/4 inch above the foot. Pots that do not follow these guidelines will be placed on the "REJECT" shelf for fixing by the owner.

- Place your piece on appropriate glaze shelf so it will be fired.
- Some of the glazes have particular preferences. Please follow any notes on the buckets or refer to test tiles to see how it behaves with other glazes.

Cone Table:

The Importance of Clay and Glaze Temperature

One of the most important pieces of information there is as a ceramics student is to understand firing temperatures. Ceramics are fired at many different temperatures to get different surface affects. The different temperatures are referred to as cones. Cones are small cone shaped objects that are placed in kilns to read the interior temperature so a person or controller knows when to turn the kiln off. As you can see in the table to the right Cone 10 is the hottest and the temperatures go down from there.

The 0 in front of the lower numbers (i.e. 06) can be read like a negative implying that the temperature is moving down as the number increases. It is of vital importance that every piece goes into a kiln that is being fired to the correct temperature. If a piece were to go into a kiln of a lower firing temperature it would result in the piece being under fired. This would not necessarily ruin the piece but would require another firing which would have to be paid for additionally.

If a piece that is to be fired to a lower temperature is put in a high fire kiln, the results are disastrous. The clay and glaze turn to molten glass and run all over the shelves and ruin the shelves, the kiln, and other student work in the kiln. The melted work ruins everything that it touches it could even ruin a whole kiln. It is a Studio policy not to fire work that was made outside of the Studio, unless students are certain about the firing temperature and brand of the clay. Students are welcome to buy clay from the Studio to bring home and work with.

REFERENCE

Cone number	Corresponding Temperature in degrees F
10	2345
9	2300
8	2273
7	2262
6	2232
5	2167
4	2142
3	2106
2	2088
1	2079
01	2046

02	2016
03	1987
04	1945
05	1888
06	1828
07	1789
08	1728
09	1688
010	1657
011	1607
012	1582
013	1539
014	1485
015	1456
016	1422
017	1360
018	1252

Supplies

Studio 550 provides some basic clays and tools for students to buy for their use as a student. Below is a price list of all the tools and clays we have available for purchase.

Price list

White Stoneware	\$20.00
Dark Stoneware	\$20.00
Red Earthenware	\$18.00
Pottery Tool Set	\$15.00
Aprons	\$15.00
T-shirt	\$15.00
Tote Bag	\$8.00

There are the area ceramic suppliers if your needs go beyond what we offer.

Sheffield Pottery

Phone Toll-Free: 1.888.774-2529 Phone Local: 1.413.229-7700 Fax: 1.413.229-0200
 995 North Main St P.O.Box 399 US Rt. 7 Sheffield, MA 01257
 Email: sales2@sheffield-pottery.com
 Hours of Operation: M-F 8:30-5:00 EST

Portland Pottery

Maine

118 Washington Ave. Portland, ME 04101
 (800) 539 – 4301 LOCAL: (207) 772-3273 FAX: (207) 780-6451
 Hours: Mon, Tues, Thur, Friday : 9a.m. - 5p.m. Wed : 8a.m. - 7p.m. Sat: 9a.m. - 1p.m.

Massachusetts

87 Messina Dr. Braintree, MA 02184

(800) 876-2776 LOCAL: (781) 848-2776 FAX: (781) 356-4112

Hours: Mon, -Fri : 9a.m. - 5 p.m. Sat: 9a.m. - 12:30 p.m.

Vocabulary

BAT - A slab or platform on which clay is handled; a circular device attached to the wheel-head.

BISQUE - Unglazed clay, fired at a low temperature.

BISQUE FIRING - The process of firing unglazed clay to a low temperature to harden the clay and drive the physical water from it. The approximate temperature of this firing is 1815 F.

BONE DRY: Clay where the moisture has left the clay body. Extremely fragile. Clay may still be slaked down at this stage.

CLAY BODY - A mixture of different types of clays and minerals for a specific ceramic purpose.

COIL CONSTRUCTION - Ropes of clay that are stacked to form a wall. This technique is one of the most commonly used handbuilding methods.

EARTHENWARE – A type of clay that matures at a lower temperature (typically cone 04).

Usually red in color.

GLAZE - A glassy coating that has been melted onto a ceramic surface.

GREENWARE - Unfired pottery that is bone-dry, a state in which clay forms are absent of water molecules and hence the most fragile.

KILN - Enclosed containers of various sizes- built of refractor brick and heated by electricity, gas, oil, or wood to temperatures from 1500 F. to 2340 F. in which pots are fired.

LEATHER HARD - Clay which is dried sufficiently to be stiff, but which is still damp enough to be joined to other pieces.

PLASTICITY - The property of a material enabling it to be shaped and to hold its form.

UNDERGLAZE - Colored decoration applied to bisqued clay, then coated with a clear glaze.

Typically made of clay slip and raw pigment.

WEDGING - Method of kneading clay to make it homogenous; ridding the clay of all air pockets.

GLAZE FIRING - Typically the second firing of a piece pottery which has been coated with glass forming materials.

SLUMP MOLD - A plaster form which is used to support wet clay in the early stages of construction.

STONEWARE- A type of clay that matures at a higher temperature, typically cone 6 or 10.

Usually white or tan in color.

PRESS MOLD - A plaster form which clay is compressed into, resulting in a repeatable shape or texture.